

AHMET ERTEGÜN'S ART MANAGEMENT PERSPECTIVE: ATLANTIC RECORDS

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Abstract

This study aims to examine the art management perspective of Ahmet Ertegun through Atlantic Records. This study is significant in terms of revealing the effects of a music company director's life and personal characteristics on the music company he has established and the place of the said company in the music industry. The research was planned and conducted as a case study in a qualitative design. Case studies are based on "how" and "why" questions and allow the researcher to deeply examine a phenomenon or event that he cannot control. This study sought an answer to the question of "what is going on?" by adopting an interpretative attitude. The collected data were analyzed by content analysis. The examining process was carried out by the researcher. Jazz and blues music are the genres of music, in which black people in America express themselves. A new type of music, Rock and Roll, has emerged with the influence of jazz music, which is supported in order to minimize the conflicts arising from racism in America. In the music world, which has turned into an industry with the developing technology, small independent record companies operated in the beginning. Atlantic Records, one of these independent companies, was founded in during 1930-1980s what is called a classic in the music industry. It is thought that Ahmet Ertegun's perspective has a crucial influence on the survival of Atlantic Records until today, which was founded in 1947 by Ahmet Ertegun and his partners.

This study investigates Ahmet Ertegun's family, education and interests, which are effective in the formation of his personality. It aims to reveal the influence of Ahmet Ertegun on Atlantic Records.

Keywords: Ahmet ertegun; atlantic records;m music industry; arts anagement

INTRODUCTION

Ahmet Erteğün is one of the important independent record company executives in recent history. It can be argued that Ahmet Erteğün and Atlantic Records have a significant place in the acceptance of jazz and blues genres by whites.

Ahmet Erteğün was born in an educated and intellectual family in a multicultural city. While growing up, he lived first in Europe and then in the United States due to his father's career as a diplomat. It can be suggested that his father's diplomatic career, his mother's interest in music and his brother's intellectuality had a great influence on Erteğün.

Ahmet Erteğün's interest in black music, his worldview, tastes, collecting and his attitude towards racism formed the identity of Atlantic Records. Atlantic Records is the only record company that has continued its activities until today among many independent small record companies that were active until the mid-1900s. Erteğün, on the other hand, had remained as the chairman of Atlantic Records since its establishment and is the only person whose chairmanship ended upon his death.

In the music industry, large companies acquired small companies in the 1960s, resulting in the formation of an oligopol structure. In the 1980s, there were five major companies in the music industry: Polygram, Sony, BMG, EMI, and Warner (WEA). This number decreased even more in the 2000s. Big companies that dissolve small companies within their body have always treated Atlantic Records with privilege. It can be argued that the reason for this is the solid structure established by Erteğün.

Ahmet Erteğün is not just a company founder. His character as producer, songwriter, arranger and ability to discover unknown artists are also influential in making him an indispensable name in the music industry. Ahmet Erteğün worked with the right names from the establishment of Atlantic Records until the last day of his life and knew how to part ways with these names when the time comes. In the end, everyone left and only Ahmet Erteğün survived from those days.

This study contains a brief history of the music industry as well as his life, art management, colleagues, important artists he discovered and his relations with the media, in order to better understand Ahmet Erteğün's perspective. The funds, the museum, the football team established by and the art collection created by Ahmet Erteğün are the other subjects of this research.

RESULTS

It has been concluded that Ahmet Ertegun being born in a multicultural city like Istanbul, in one of the deep-rooted families of the city, his family living in many different countries, having a diplomat father and a music-loving mother were influential in the development of his versatile personality.

It can be said that Ahmet Ertegun's personal connections played a major role in the development of his identity as both an art manager and a producer. In the 1940s, it was accepted in the world of black musicians, who were not accepted by white people. The approach of the Turkish Embassy to the USA on the issue of racism in the USA has been effective in this. It is also known that Ertegun's finding the missing records of his record collection in the places where blacks lived was also influential in the development of his relations with black people.

Thanks to Ahmet Ertegun's management and production, Atlantic Records placed names such as Ruth Brown, Blind Willie Mc Tell, Professor Longhair, Big Joe Turner and Ray Charles on the hit lists of the United States. He later starred world-renowned names such as Bobby Drifter, Sonny and Cher, Buffalo Springfield, Iron Butterfly, Eric Clapton, Led Zeppelin, Rolling Stones, Crosby, Stills, Nash & Young and Kid Rock. He also established Atco Records as a subsidiary company in 1955 to continue recording classical jazz.

In 1967, Atlantic Records produced psychedelic white rock music Buffalo Springfield, Vanilla Fudge, Iron Butterfly and the British band Cream, which had not yet heard of in America. Atlantic Records, along with all these artists, was sold to Warner-Seven Arts. A year later, Warner-Seven Arts' revenue doubled, and this growth continued for many years in a row. Therefore, it cannot be denied that Ahmet Ertegun's managerial qualities are at a high level, as well as the effects of his production and talent discovery features on the world music market.

Tom Dowd, who was hired by Ahmet Ertegun for Atlantic Records because of his talent, made his first stereo music recording in 1957. In 1958, they successfully developed four-channel and later eight-channel multi-recording systems.

Atlantic Record created a different jazz style by blending jazz music with R& B genres. This new style of music has been adopted all over America. Atlantic Records has always been on good terms with radios, Disc Jockeys and distributors. Even in the bribery scandal that broke out in 1960,

many record companies and disc jockeys were penalized while Atlantic Records did not receive any penalties.

In 1970, Ahmet Ertegun founded the "New York Cosmos" football team with the great support of Nesuhi Ertegun and Steve Ross. An agreement was made so that Ahmet Ertegun and Atlantic Records would not be prosecuted on copyright issues. In line with this agreement, the Rhythm & Blues Foundation was established in 1988. Warner Music Group had to donate \$1.5 million to establish the foundation. According to the agreement, Ertegun determined 35 artists whose royalties would be reopened, only the actual recording costs and advances were deducted from the royalties, and Atlantic Records; other outstanding debts up to 1970 were cleared. Warner Music Group, which agreed to donate \$1.5 million to establish the Rhythm and Blues Foundation, also created a \$250,000 fund to pay royalties. With this fund, groups such as the Coasters and Drifters were paid \$50,000 and Ruth Brown \$30,000. Atlantic Records paid hundreds of thousands of dollars. It has also fulfilled its new obligations. Atlantic Records also contributed \$2 million to establish a foundation that makes tax-free donations to rhythm and blues pioneers.

Ahmet Ertegun was interested in every stage of the "Rock and Roll Hall of Fame" building, which was started to be built in 1985. He insisted on working with Ieoh Ming Pei, winner of the Pritzker Architecture Prize.

DISCUSSION

Ahmet Ertegun, who is known as an important independent record manager of recent history, was born on July 31, 1923, in Üsküdar, Istanbul, about two months before the proclamation of the Republic of Türkiye. His father, Mehmet Münir, was a legal adviser. His mother, Hayrunnisa Rüstem, was a music lover who played string and keyboard musical instruments by ear. Ertegun had an older brother named Nesuhi and a sister named Selma (Ertegun, Marcus, et. All, 2001, p.4).

His father, Mehmet Münir Ertegun, had been in various European metropolises and later in the United States as an observer and ambassador to the League of Nations after the Republic of Türkiye was founded. Ahmet Ertegun studied in Switzerland, France and England due to his father's duty (Aydemir, 2008, p.1). Mehmet Münir Ertegun first served in Europe. Thanks to the

maids and Swiss babysitters that moved with the couple, their children started to speak French-German, Turkish-French mixed languages (Greenfield, 2013, p.30-32).

The family came to Paris after Mehmet Münir was appointed as ambassador in 1931. Ahmet Erteğün started listening to records of Josephin Baker, Mills Brothers, Bing Crosby, Paul Whitman and Louis Armstrong in those years. Mehmet Münir was appointed as the Turkish Ambassador to the British Royal Palace in 1932 at his own request. (Greenfield, 2013, p.35-36). It is known that HayrunnisaRüstem, who was known to be extremely modern by Turkish standards of the period, took time to instill a love of music in her children and acquired popular song recordings of the period (Wade, Picardie, 1989, p.29). Nesuhi taught me the intricacies of jazz music. He took me to CapCalloway and Duke Ellington concerts when I was 8-9 years old. It had a huge impact on me.” (Steinberg, 2007, 06'45”).

Mehmet Münir was appointed to Washington D.C. as the Ambassador of the Republic of Turkey in June 1934 (Greenfield, 2013, p.40). When the Erteğüns came to Washington D.C., it was a time when discrimination was at its peak in many aspects. This discrimination began in 1913, when Thomas Woodrow Wilson was elected as the President of the US. Before Wilson, the federal government had a mixed structure. Black and white people had been working together. However, Wilson changed this structure. Many black people were dismissed and their offices were separated from each other (Saftir, 2021, 09'13"-09'33”).

Black people in the USA organized protests for equality and freedom in the 1940s. Jazz fans consisted of a small group at that period. (Greenfield, 2013, p.63). Black people who performed jazz music were marginalized in the society and the venues did not allocate their stages to these musicians. Mehmet MünirErteğün condemned the violent acts of the USA. He stated that he would host jazz concerts in the Turkish Embassy. Thus, he took a historic step against the United States. He invited black people to the embassy and participated in the jazz concerts. The US administration then demanded black people not be taken into the embassy. The US government sent a statement of condemnation to Turkey in line with this decision. Türkiye did not listen to the Senate and hosted black musicians in the embassy (Ünal, 2018, p.2). Thereupon, the US Department of State suggested that black guests be accepted through the back door of the embassy in order to reach an agreement. However, Mehmet MünirErteğün stated that black people who came to the embassy were guests and replied the suggestion, “They will enter and leave the front door as equals as

everyone else. However, if you wish, we can arrange for you to enter through the back door.” (Ertegin, Marcus, et. All, 2001, p.7). The embassy is a kind of political oasis and the ambassador is able to do whatever he wants. For this reason, he didn’t get almost any reaction. There was nothing that American legislators can do. Thus, the ambassador virtually eliminated racial barriers (Safer, 2021, 40'52”-41'39”).

In Washington, Ahmet Ertegin sought to find jazz in the style of Duke Ellington, which was his first concert in London. Despite going to the biggest record store in the city, he could not even find records of artists such as Louis Armstrong and Bessie Smith. Later on, Ertegin discovered the record stores in the ghetto. Ertegin’s extensive classical education, as well as his encyclopedic knowledge of jazz, set him apart from his peers. Ertegin, who was interested in the poor life, became a regular at the Gaiety Burlesque Theater and started to go to pubs with black rustic musician groups (Greenfield, 2013, p.54-55).

The documentary film Leave The Door Open talks about the Ertegin brothers going to the Howard Stage once a week to listen to black bands. After or between the performances, the Ertegin brothers went backstage and met the musicians including Count Baise, Louis Armstrong, Duke Ellington and other musicians (Safer, 2021, 18'19”-18'56”).

The Erteginbrothers were aware of what Ellington had done. Ellington transformed Jazz from being just dance music into a musical style that conveys a social message. Some song titles referred to specific social problems. This was one of the things that excitedErteginbrothers the most. Judging from their father’s political background and their experience in many countries, they were really surprised that music could convey a social, cultural or political message. This type of music was meaningful for them. Music isnot just an entertainment. Ahmet Ertegin became a regular at Howard Theater at the age of fourteen and had chance to listen to everyone here (Safer, 2021, 31'30”-32'02”).

In 1939, Nesuhi Ertegin left his education at the Sorbonne at the age of 22 and went to the America. Ahmet Erteginhad amassed a large record collection until his older brother turned back (Greenfield, 2013, p.56-58).

Ahmet Ertegin and his brother Nesuhi Ertegin went to black people’s record stores in Washington and bought the forgotten jazz and blues records that nobody else wanted. (Wade, Picardie, 1989, p.30).

After Nesuhi Ertegün arrived at Washington, the two brothers collected records very seriously. In a short time, there were twenty thousand 78 RPM jazz and blues records (Greenfield, 2013, p.58). The political events of the period had always had an impact on Ahmet Ertegün's life (Greenfield, 2013, p.58-59).

Although Nesuhi Ertegün did not have a jazz education, he taught the first official course offered at the university level at UCLA, USA. Nesuhi Ertegün had a great role in shaping Ahmet Ertegün's character. Nesuhi Ertegün started to give jazz conferences, which were unusual for Washington, in a place Ahmet Ertegün called the "intellectual bookstore". What was unusual about these conferences is that the attendees consisted of white and black people. In one of the conferences, one of the audience started an interesting conversation with Nesuhi Ertegün. This audience was Herb Anderson, who would later become Ahmet Ertegün's very close friend and partner (Ertegün, Marcus et. all, 2001, p.22).

In 1942, Nesuhi Ertegün decided to organize jazz concerts with black musicians for the mixed race audience. According to Ahmet Ertegün's statement, the participants did not know that the concert would be integrated. The first concert was held at the small Jewish Community Center. Since it was the only place that allowed the concert. They announced their concert promotions in the form of flyers in the record shops in the black region, and in the white paper. Joe Turner, PeeWee, Sidney Bechet and Pete Johnson featured in this first concert. Ahmet Ertegün and Nesuhi Ertegün rented the National Press Club, the second concert venue, by threatening to make a big scene out of it. Lead Belly, J. C. Higginbotham, Joe Marsala, Teddy Wilson, Max Kaminsky and Zutt Singleton appeared at the concert titled "Swing Time in the Capital – A Jam Session of Jazz Giants" on May 25, 1942 (Greenfield, 2013, p.65-66).

On November 11, 1944, Mehmet Münir Ertegün died of a coronary thrombosis at the age of sixty-one (Greenfield, 2013, p.70-71).

Ahmet Ertegün had a hard time after the death of his father Mehmet Münir Ertegün. Although he had the opportunity to find a job in every field after the war, Ahmet Ertegün, who did not even work for a day, had no idea what he wanted to do (Greenfield, 2013, p.71). In 1947, Hayrunnisa Rüstem Ertegün and Selma Ertegün returned to Turkey. Ahmet Ertegün did not accompany them because he had a master's degree going on in Medieval Philosophy at

Georgetown University and would have to do his compulsory military service if he returned to Turkey (Greenfield, 2013, p.76)

After moving to Los Angeles, Nesuhi had married a woman named Marili Mordern in 1945. He run the Jazzman Record Shop she had founded (Greenfield, 2013, p.76)

As far as it is known, Ahmet Ertegün decided to start a record company business after he left his job at an insurance company after having problems with wages. Ertegün was able to easily meet record collectors and jazz fans. According to Ertegün, who had the opportunity to observe the owners of independent record labels at Waxie Maxie's Quality Music Shop, these people were rough and tumble guys who didn't know much about music. Ertegün, who met Bob Clark in a record store, told Clark that he was planning to establish a record company. Clark offered a partnership to Ertegün. Ertegün worked with Boyd Raeburn's band, recorded a very good album. It is known that Ahmet Ertegün's partner Bob Clark has become friendly with Raeburn during that period. Raeburn suggested to Clark to go into business without Ertegün, and Ertegün accepted this as usual and returned the masters of the records to them. The partnership could not achieve a good result (Greenfield, 2013, p.76-79).

Ahmet Ertegün started to work actively with Herb Abramson, with whom he was a long-time friend, to establish the new company in mid-1947. (Greenfield, 2013, p.79-89).

Atlantic Records was founded in October 1947 and Herb Abramson had a common interest in black music with Ahmet Ertegün. Furthermore, Abramson had real experience in record releasing. On the other hand, Ertegün family's dentist, Dr. VahdiSabit was known as an investor. These three names came together in New York and founded Atlantic Records with Vahdi's \$10,000 financial support (Ertegün, Marcus et. all, 2001, p.64).

Ahmet Ertegün and Herb Abramson started to work actively to establish the new company in mid-1947. At that time, the American Musicians Federation stopped issuing new recording licenses since they went on strike on January 1, 1948. Experienced in the music business, Abramson knew how to make a contract, what is the current salary, how to find a lawyer, how to sell a record, where to record it, and how to start a company with a Jubilee label when a company was founded. Aware of the qualifications of Abramson, Dr. VahdiSabit also had the financial opportunity to invest. Thus, Sabit became a partner in Ertegün and Abramson and joined the company as a limited partner (Greenfield, 2013, p.85).

The first record released on Atlantic Records was by a group called Harlemaires, who performed “The Rose of the Rio Grande” on November 21, 1947, a month before the partners signed the contract (Ertegin, Marcus et. all, 2001, p.25).

Ahmet Ertegin established the corporation by combining of his social capital with the capital of Dr. VahdiSabit and Herb Abramson’s knowledge of laws and recording experience. Social capital is the acceptance of social communication networks as valuable wealth (Field, 2008, p. 16). In social capital, which is human-oriented type of capital, all social relations are considered as a resource. When capital types come together, they form the whole (Temple, 2001, p. 58). Thanks to his social capital, Ertegin earned a lot of money throughout his life and managed to stay at Atlantic Records under all circumstances.

To house the company, Ahmet Ertegin took a room on the ground floor of Jefferson Hotel, a derelict broken-down hotel, between Seventh Avenue and Broadway, and used the hall as the office of Atlantic Records. He shared his bedroom with his cousin, SadiKoylan, who was a poet. The rent on Suite 102 was \$60 a week but since the hotel switchboard operator answered all incoming calls, Ahmet did not need to hire a secretary. (Ertegin, Marcus et. all, 2001, p.26). Songwriters like Rudy Toombs and Doc Pomus began dropping by to audition songs.. (Greenfield, 2013, p.88-89). While trying to draw attention to Atlantic's first releases by having Waxie Maxiemucic shop play them on his radio show in Washington, he conducted his business exactly like someone who had grown up in incredibly privileged circumstances. (Ertegin, Marcus et. all, 2001, p.26).

In 1948, Atlantic Records released two jazz instrumentals. Ahmet Ertegin produced “Midnight Special” by Morris in November. Morris reached the twelfth rank on The Billboard Juke Box lists with “Midnight Special” (Ertegin, Marcus et. all, 2001, p.25-26).

Atlantic Records had managed to be in the top twenty-five among nearly five hundred companies in one year. The record company’s estimated price rose to \$25,000 and continued to grow day by day. In this case, the partners did not become richer, but did better. Ahmet Ertegin, Herb Abramson and Miriam Abramson only received a salary from the company and focused on the company to make profit every month. Profits have grown steadily each month, and that money has been invested in the healthy growth of Atlantic Records. Ertegin believed that everyone would be very rich in a year. Although Atlantic Records did not make any records in the last year due to the

musicians' strike, it increased its sales figure by selling forty thousand records a month (Greenfield, 2013, p.93).

Atlantic Records had 26 distributors in the United States. Records were available in almost every shop. His accountant and lawyer suggested not to distribute dividends (Ertegin, Marcus et. all, 2001, p.26).

Another record Stick McGhee told Ertegin that he sang the song for the recording without signing anything in exchange for \$75 and a few hot dogs. Upon this speech, Ertegin offered 500 dollars for a new recording to be made at Atlantic Records (Ertegin, Marcus et. all, 2001, p.44). Ertegin and Herb Abramson worked in the studio to make an exact copy of the record. The record released by Atlantic Records with the name "Stick McGhee & Buddies" was much more successful than the original. "Drinkin' Wine Spo-Dee-O-Dee", Atlantic Records' first big hit, sold 700,000 copies at that time, while bootleggers sold a million. Released in April 1949, the record peaked at number two on the Juke Box chart and number twenty-six on the pop chart.

Ahmet Ertegin and Herb Abramson know that the next step for rising Atlantic Records was to discover and sign an artist who would give the label staying power in the marketplace, and then move it forward. In order for a company to be permanent, it had to sign contract as many stars as possible (Greenfield, 2013, p.103). In this section, the artists that Atlantic Records discovered during its founding years that grew and shined with it will be illustrated. The first big star of Atlantic Records is Ruth Brown (Ertegin, Marcus et. all, 2001, p.42).

Ruth Brown recorded nearly a hundred songs for Atlantic Records between 1949 and 1961. Five of the songs reached number one on the rhythm and blues lists, and the other eight reached the top ten (Greenfield, 2013, p.103).

The song "Teardrops from My Eyes", written by lyricist Rudy Toombs for Brown, was recorded in 1950. This song hit the top of the lists and stayed at the top of the charts for eleven weeks. In 1953, Brown recorded the song "Mama, He Treats Your Daughter Mean", which she disliked until it became a hit. This became her third record to hit the R&B lists (Bonnie, 1993, p.1).

Professor Longhair, whose real name was Henry Roeland, told Ahmet Ertegin and Herb Abramson, who wanted him to record sessions for Atlantic Records, that he signed a contract with Mercury as Roeland Byrd, but that he could record as Professor Longhair with Atlantic Records.

In 1949, Ertegin and Abramson were too late to find undiscovered talents in the interior of America (Ertegin, Marcus et. all, 2001, p.41).

Atlantic Records managed to stay afloat with its initiatives. Although the company had a success with Ruth Brown, this success had not yet rooted the company.

In 1952, Ahmet Ertegin and Herb Abramson started to look for a new venue with the profit they made thanks to successive hits of Atlantic Records. Thus, they found a place where they could record and get rid of studio rent. (Greenfield, 2013, p.136). They rented the upper two floors of this building (Ertegin, Marcus et. all, 2001, p.64). This section will focus on the artists and strategies that Atlantic Records worked on at this cornerstone and played a significant role in the rise of the company. After hearing Big Joe Turner on the Apollo stage in 1951, Ahmet Ertegin proposed him sign a contract with Atlantic Records (Ertegin, Marcus et. all, 2001, p.65).

Calling Ahmet Ertegin as cousin, Ertegin offered \$500 to Big Joe Turner to make four records. Big Joe Turner recorded "Chains of Love" and then "Honey Hush" and the songs became R&B hits (Ertegin, Marcus et. all, 2001, p.65). Before Big Joe Turner's recording at Atlantic Records on February 15, 1954, Ertegin asked Jesse Stone to make a song that he could sing at a faster tempo just for a change. Stone then made the song "Shake, Rattle and Roll". While the song was recorded, they demanded a three-person vocal group in the back. Since they could not find anyone, Ertegin, Stone and Jerry Wexler sang together (Steinberg, 2007, 25'07"- 26'06"). With its simple and catchy refrain, the song, which was on everyone's lips, was in great harmony with the rock rhythm. Although the song described lust and sexuality as a subtext, it could be played on the radio (Greenfield, 2013, p.160).

Before Big Joe Turner recorded "Shake, Rattle and Roll", he cut twenty sides for Atlantic Records, but this song reached a level that couldnot be compared to other songs. It remained at the top of the R&B charts for eleven weeks. The debate among music historians and critics continued that "Shake, Rattle and Roll" was the first rock and roll song. (Greenfield, 2013, p.161).

Atlantic Records broke down the barriers between them and white listeners who were in the process of learning black music with "Shake, Rattle and Roll" by Ray Charles. (Greenfield, 2013, p.161).

Ahmet Ertegin and Herb Abramson signed a contract with Ray Charles, the most famous recording artist for Atlantic Records, in 1952 (Ertegin, Marcus et. all, 2001, p.58).

The artist was born as Ray Charles Robinson on September 23, 1930 in Albany, Georgia. He was known at various times in his career as Brother Ray, The Genius, The Father of Soul and The High Priest. It can be argued that Charles changed the perception of popular music in America with his unique piano playing and songwriting (Greenfield, 2013, p.125).

Ahmet Ertegin listened Ray Charles for the first time in 1952 with Herb Abramson and Miriam Abramson (Ertegin, Marcus et. all, 2001, p.58).

Ertegin and Abramson recorded with Charles for the first time on September 11, 1952. At the end of this recording, four jazz-influenced sides issued (Ertegin, Marcus et. all, 2001, p.58).

In May 1953, Ray Charles stayed at Ahmet Ertegin's house for a week and developed new musical ideas by playing the piano, and entered the studio in May 1953. Ertegin played a more active role in this recording process. He set the tempo for some songs and asked Stone for a new verse for a song that was too short. It is thought that the type of music called Rock'n'Roll started with white musicians imitating black musicians, who then turned around and began to imitating white musicians. In 1953, in America, Ertegin and Charles began the process of cross-pollination that would transform popular culture and the independent record business. (Greenfield, 2013, p.129-130).

Ahmet Ertegin had internalized black pop music so much that the people he worked with could hear his raw talents before they could find out what they wanted to do or what they could do. (Greenfield, 2013, p.162-163).

For the first time in the history of pop music, a singer combined gospel music and the blues. He played a major role in the creation of "soul" as a new musical style. Just for this reason, music circles accept "I Got A Woman" as the beginning song of soul music (<https://cazkolik.com/icerik/muzige-yon-veren-iki-turk-ertegin-kardesleri-ne-kadar-taniyoruz>, 25.01 .2021 at 01:44 pm).

In 1959, the song "What'd I Say", which Ray Charles often played and sang, was recorded and became Ray Charles' first Top Ten hit. It remained on the pop charts for 15 weeks and became the number one R&B single. The record sold a million copies and making it Ray Charles' first gold record (Greenfield, 2013, p.205).

Ahmet Ertegin, who learned that Bobby Darin's contract with Atco, whom Herb Abramson had discovered his talent, would expire, decided to take him to Atlantic Records. (Steinberg, 2007,

46'30''- 47'0''). Recordings were made on the eight-track Ampex 300 recording console, which was bought by Atlantic Records for \$11,000, upon the insistence of Tom Dowd. Erteğün, who finished the recording, thought that the lyrics of the song would bring innovation, but he thought that his original music would be a hit. On the same day, they cut the song "Queen of the Hop", which also became a Top Ten hit (Wade, Picardie, 1990, p.49).

In the 1950s, Darin attracted attention with his handsomeness and stage performance in American Bandstand, the most popular television program for young people. (Wade, Picardie, 1990, p.49).

Ahmet Erteğünin 1958, recorded the song with the orchestra of Jerry Wexler, Nesuhi Erteğün and Richard Weiss. Erteğün realized during the recording that Bobby Darin would have a pop hit after a rock hit (Greenfield, 2013, p.196). Released as a single in 1959, the song peaked at number one three months later. This record, which remained on the Top Ten list for a year, sold two million. In 1959, "Mack the Knife" won the "Grammy Award" for Best Record of the Year and Darin was named "Best Artist" (Wade, Picardie, 1989, p.97).

Considered to be sent by Herb Abramson, the artist recorded twenty hits for the Atco company. The songs "Yakety Yak" recorded by Coasters and "Splish Splash" recorded by Darin, which were released in 1957, sold over one million copies and earned approximately \$ 500,000. Despite the ten-year success of Atlantic Records, these two records increased their annual income as well as covering the expenses of the company (Wade, Picardie, 1989, p.97).

While Jerry Wexler was writing R&B history, Ahmet Erteğün signed a contract with Sonny and Cher in the White Rock field in 1965 and became a hit with "I Got You Babe". (<https://cazkolik.com/icerik/muzige-yon-veren-iki-turk-ertegun-kardesleri-ne-kadar-taniyoruz>, 13:47, 24.05.2022). Although the husband and wife, who drew attention with the clothes they wore on stage as much as their music, did not look like anyone who recorded at Atlantic Records, Erteğün made an important decision that would lead Atlantic Records to success (Wade, Picardie, 1990, p.125).

Sonny wrote the song "Baby Don't Go" with piano one night. He played the song to Greene and Stone. (Greenfield, 2013, p.256-259). Recorded as Caesar and Cleo, "Love Is Strange" was not a success, but "Baby Don't Go" became a hit in Dallas and Los Angeles.

Ahmet Erteğün knew that at that time, songs about angst and youth rebellion in adolescence achieved good sales. Sonny produced the song "I Got You Babe" a year later. Bob Skaf of Imperial

Records thought the song was awesome. Erteğün, on the other hand, was not quite impressed. Nesuhi Erteğün listened to “It’s Gonna Rain Outside” on the back of the record and said that this song would be number one. Although Erteğün was not impressed, he released it because he knew that this record would be a hit (Greenfield, 2013, p.288).

Ahmet Erteğün did not release Iron Butterfly’s album since the songs were bad, but it started playing on radio stations of universities. The radios played with the effect of FM stations, the record orders of the song, which had a very bad record, started to increase and it became number two for two years.

In the summer of 1967, Aretha Franklin’s “Respect”, produced by Jerry Wexler, ranked first on the Atlantic Records Billboard Hot 100 list (Greenfield, 2013, p.293-294).

Ahmet Erteğün, who had more time now, went to Los Angeles and started looking for white groups. Jerry Wexler thought they wouldn’t have a chance after a while. Nesuhi Erteğün was also in favor of selling the company (Erteğün, Marcus et. all, 2001, p.232)

Ahmet Erteğün was not eager to sell the label. Since actually everyone was in good shape and Atlantic Records was Ahmet Erteğün’s creation. Besides Jerry Wexler and Nesuhi Erteğün, who were extremely insistent on selling the label, Erteğün had no other choice and the label was sold to Warner-Seven Arts in 1967. (Erteğün, Marcus et. all, 2001, p.232).

Ahmet Erteğün and Jerry Wexler continued to work as directors of Atlantic Records. Erteğün had thrived in the corporate world (Erteğün, Marcus et. all, 2001, p.232).

After Atlantic Records was sold to Warner-Seven Arts in 1967, Ahmet Erteğün and Jerry Wexler continued to run Atlantic Records as managers for two years.

Ahmet Erteğün continued to run his business at Atlantic Records as usual, replacing Jerry Greenberg with Doug Morris as his right-hand man. (Erteğün, Marcus et. all, 2001, p.375).

Cream became the first band to bring blues-orientated rock and roll music to America. (Steinberg, 2007, 58'41"- 01.56'26").

During the three-years together as a band, Cream sold fifteen million records for Atlantic in the United States. Ahmet Erteğün began his lifelong friendships with Eric Clapton. In 1970 Tom Dowd recorded the song Layla with The Dominos and Derek. Clapton formed another short-lived supergroup. Clapton and Steve Winwood, lead singer of Traffic decided to form a band. After Winwood persuaded Clapton to let Ginger Baker join them, they added Family bassist and violin

player Ric Grech to the lineup. On June 7, 1969, the group gave their big, free debut concert in Hyde Park, London (Greenfield, 2013, p.327). For this concert, which he described as an act of blind faith, Robert Stigwood applied for the name “Blind Faith” while getting a council license to perform in Hyde Park, and the name he made up for the concert remained that way. Five weeks after this concert, they went on tour in America to promote their album “Blind Faith”. The album sold half a million copies in a few months. In 1969, Blind Faith was disbanded (Greenfield, 2013, p.328).

From the dissolution of Buffalo Springfield in 1968 until the founding of Crosby, Stills & Nash, Stephen Stills wrote nineteen songs. Founded in 1968 by David Crosby, Graham Nash and Stephen Stills, the group quickly became popular. At the age when children born after the war came of age and the counterculture developed rapidly, Crosby, Stills & Nash expressed social concerns by reflecting the social and political issues that attracted the attention of this audience in their songs. As a result, Crosby, Stills & Nash’s debut album sold three million copies (Wade, Picardie, 1991, p.136).

Atlantic Records issued a press release on November 23, 1968 announcing that the deal with Led Zeppelin was the most substantial deal the company had ever made. (Greenfield, 2013, p.332-333).

Ahmet Ertegin was the person who dealt with managers and he did sincerely what he did. With this relationship he established with people, Ertegin turned Atlantic Records into a giant company. Spending little or no time with the band in the studio, neither Ertegin nor Wexler ever knew what kind of material Zeppelin was recording until the group actually submitted its new album. When the band delivered Led Zeppelin II in 1969, Wexler was forced to “throw out a hundred thousand dollars” worth of records because the bass was so heavy and overmodulated that the needle skipped. They had to have it redone so it was playable. After the shortened version of the song “Whole Lotta Love”, which was Led Zeppelin’s only single record, became a Top Ten hit, the band released the Led Zeppelin IV album. This album, which included the most played song “Stairway to Heaven” in FM classic rock history, sold twenty-three million copies. During their career, Led Zeppelin had sold over one hundred and ten million albums in the United States and at least twice as many worldwide.

In 1969, when the Rolling Stones' contract with London Records was about to expire, Ahmet Ertegun, who went to Los Angeles for a meeting, was told that Rolling Stone's lead singer Mick Jagger wanted to talk to him. Ertegun and Jagger met with a group of friends at Whiskey, where Chuck Berry took the stage. Jetlag Ahmet Ertegun fell asleep when Jagger began to explain his recording plans. Although Ertegun did not remember it, Jagger told that the Rolling Stones and Atlantic Records decided to sign a contract that night (Ertegun, Marcus et. al., 2001, p.264).

For eighteen months, Ahmet Ertegun worked harder than he had ever done, trying to convince Mick Jagger that the Rolling Stones belonged to Atlantic Records. Ertegun could not make the Rolling Stones earn as much money as Led Zeppelin. Despite this, he saw the Rolling Stones as the most valuable band in business, confirming Atlantic Records as the number one record label in the world. (Greenfield, 2013, p.341).

The agreement with Atlantic Records on April 1, 1971 received an advance of one million dollars per album for five albums, in return for the band's royalty rate exceeding 10% per record. Later, this money led to the establishment of Rolling Stones Records. (Greenfield, 2013, p.348). In addition to signing a contract with the band, Ertegun's interest in them had moved the band from being one of the best rock bands to a band that wrote its own roles in history. Ertegun was the person who directed all the events that took place in the background (Wade, Picardie, 1990, p.197-198).

Kid Rock established a very cordial relationship with Ertegun and even introduced Ertegun as his father. He released the song "Bawitdaba" as a single in 1999 with Lava Records, and it came to the stage of popping up overnight. A month after the song was released, Kid Rock's debut album, released on Lava Records, was certified platinum. In 2000, "Bawitdaba" was nominated for Grammy Awards in both the Best New Artist and Best Hard Rock Performance categories (Greenfield, 2013, p.488).

Born in Istanbul in 1923, Ahmet Ertegun's family lived in a city where many cultures coexisted and that welcomed different cultures. The intellectual and tolerant family transferred their own culture to their children (Safer, 2021, 146'16"-46'44"). The family, who went to America from Istanbul, a multicultural city, found the sharp distinction between blacks and whites in almost every aspect of life (Safer, 2021, 24'47"- 25'01").

For the brothers Ahmet and Nasuhi Ertegün, who were known for their interest in music, specifically jazz was a symbol of freedom and social justice. Also, jazz was a popular and cool music style among young people. Jazz music did not exclude anyone. It was unifier. It did not separate people due to color, language, religion and political views (Safer, 2021, 23'13"-23'33"). It can be argued that Ahmet Ertegün had objected to the racial bigotry in the United States by bringing black music to the whites. (Wade, Picardie, 1990, p.24). Ertegün made black music available to the audience against all difficulties 80 years ago in America, where racism and discrimination continue even today (Mineoğlu, 2020, p.3).

Ahmet Ertegün had established a music company by taking any risks because of his love for music. 1950s' Black music was a daring business. Ertegün was a kind and elegant man with high persuading ability. He had a distinguished taste. He was a cunning businessman who had stories to tell, was social, had a good ear for music, recognized a hit when he heard it, and encountered many geniuses throughout his life (Focan, 2018, p.4).

Ahmet Ertegün tried clever ways to make Atlantic Records recognizable. (Greenfield, 2013, p.113). Ahmet Ertegün and Atlantic Records employees had always been very interested in their artists. The most important feature of Ertegün was to make the artist shine. Ertegün and Herb Abramson approached their artists with admiration and respect (Wade, Picardie, 1990, p.38). Aretha when he came to Atlantic Records, Ertegün and Jerry Wexler did not leave him alone during the whole work, as they did with other artists. Franklin made the best recordings of the R'N'B style with Tom Dowd and Wexler. Atlantic Records was the first record label owned by in-studio producers (Steinberg, 2007, 55'26"- 56'26").

Ahmet Ertegün shined in a business world dominated by Jewish rulers. It can be claimed that he achieved this with his sincerity as well as his diplomatic attitude. His closeness with Herb Abramson, Miriam Bienstock, Jerry Greenberg, Wexler, Doug Morris and other people working at Atlantic Records was known by everyone (Greenfield, 2013, p.409). David Geffen said in an interview, "...There was nothing he did that could have stopped me from loving him." said (Greenfield, 2013, p.410).

In 1973, which was recorded as the perfect year of the record world, Ahmet Ertegün reached one of the highest figures in the industry. He was positioned as the head of a label that earned seventy-five million dollars, with a profit margin of twenty-five percent before taxes. In 1973, he sold

records and cassettes worth a quarter billion dollars worldwide. Although David Geffen, Mo Ostin and Joe Smith, who were quite dominant in Warner Communications, according to David Horowitz, the financial officer, Erteğün was first among equals since he was a legendary person. Erteğün succeeded in reaching the top in a sector that continued to grow in a way that no one could imagine (Greenfield, 2013, p.411-412).

Born in a multicultural city; it can be argued that growing up in a deep-rooted, cultured, versatile and tolerant family had an impact on Ahmet Erteğün's versatility and his worldview against racism. The fact that he lived with his family in Switzerland, England and France due to his father's mission and later went to America can explain his broad horizons. His intense interest in philosophy, music, painting, cinema, literature and football did not contradict his versatile personality.

Ahmet Erteğün's versatility, which is briefly mentioned above, had been quite influential on the formation of Atlantic Records' artistic identity since Erteğün was not only a manager in Atlantic Records. He formed his identity by determining the qualities of Atlantic Record with his songwriting, collecting, the formation of the Rock and Roll Hall of Fame foundation, the design of the foundation building and the football team he founded. The effects of Erteğün's qualities on the formation of Atlantic Records' artistic identity shall be examined in the following section.

Ahmet Erteğün had worked with names who had made great contributions to the company since the establishment of Atlantic Records. Herb Abramson with his skills in establishing work discipline, managing expenses and earnings, regulating relationships with people; and Miriam Abramson with her contribution to the establishment and survival of the company were two of the three important pillars of the label (Erteğün, Marcus et. all, 2001, p.514).

Tom Dowd became the biggest producer of the popular music world by recording both mono and stereo records for the first time and ensuring that the sound quality of the records released by Atlantic Records was better than that of other companies (Erteğün, Marcus et. all, 2001, p.64).

Jesse Stone was known as the person who found the sound of Atlantic Records. He was a songwriter and arranger (Erteğün, Marcus et. all, 2001, p.29). Later, Jerry Wexler, known as an honest and moral person with a good music taste, joined them and strengthened his media relations. Nesuhi Erteğün directed the image design of the company by creating the jazz catalog, establishing

the first album department and supervising the album covers designs (Ertegin, Marcus et. all, 2001, p.64).

Ahmet Ertegin was a person who could understand the talents of the people he worked with, as he understood the talent of the artists he works with (Greenfield, 2013, p.136).

The music industry can be thought in parallel with the commercialization of music. Music production and consumption went through many phases until it took the shape it is known today. In short, to talk about these phases, it is deemed necessary to start with the commodification of music.

For something to be a commodity, its monetary value must be determined. In order for a work to be a commodity, the owner of the work must claim that the work is his own property and an entrepreneur must emerge to commercialize it. Claimed ownership of the work is intangible until the printing press is found. The work is made by order of the church or the aristocracy and there are no conditions to put the work into commercial circulation by selling or purchasing it. With the invention of the printing house, the scores are multiplied and distributed. The music publisher was now able to sell the piece by purchasing it from the composer and started to make money from these sales. The first known printed scores belong to the year 1501. For centuries, publishers have held the right to print and sell the scores. Thus, publishers had the absolute power (Attali, 2014, p. 68-69).

To speak of music as an industry, the period when the scores were marketed for mass consumption had to come. This period started with the activities of the New York-based “Tin Pan Alley” music production companies (Çelikcan, 1996, p. 42-43).

The period defined as the beginning of the music industry started with Thomas Edison’s discovery of the “phonograph” in 1887. The emergence of records, gramophones and jukeboxes after the phonograph was instrumental in shaping the initial period until the 1930s (<https://www.ufukonen.com/tr/muzik-endustrisine-bakis-1.html>)

This development enabled the commercial production of music in the technological sense and contributed greatly to the mass consumption of music. Then, the “juke box”, which is still used frequently in American culture today, and which is generally transformed into a form of mass listening indoors, was produced. (Attali, 2014, p.112).

The middle class's desire for more entertainment and the bourgeoisie's desire to create a consumer society accelerated the industrialization process of music. The bourgeoisie needed technological developments to gain a larger market share (Attali, 2014, p. 66).

Vinylite, or better-quality record production, emerged in 1945 when RCA introduced the 45-revolution record format. Then, in 1948, Columbia produced a 33-cycle record. This evolution in the record industry has increased the consumption potential (Pekman, 2003, p. 209).

Radio was quite important in this period. It was very significant factor for a song to be a hit. This power had caused great struggles among the production companies. This struggle for his own productions to be featured on the radio had led to bribery, scandals and lawsuits. In this period, it can be argued that the record company had great power and absolute dominance over artists and music. In this model, it was not possible to talk about the artists' contacts with their listeners, except for autograph sessions and similar events. Singles were important, but the main income came from album sales (<https://www.ufukonen.com/tr/muzik-endustrisine-bakis-1.html>)

Companies that were leaders in the electrical and electronics industry have produced the technological products needed to power the music industry. Thus, the consumption patterns of music had also changed radically. Transistor radio was produced in 1955 and cassette tapes were produced in 1963 (Kuyucu, 2015, p. 22-24).

As a novelty that cassette rewinded and could be purchased more cheaply, it had a third of the market in 1970. Sony made a radical change by producing the "walkman" in 1979 (Attali, 2014, p. 125-130).

The first global threat to the music industry was the voice recorder. The ability to record sound on cassette tapes with a voice recorder had led to the development of recording opportunities at home. For the industry, this was a major problem. This situation led to the emergence of new independent companies. The music industry faced the problem of controlling consumers, artists and emerging independent record companies (Frith, 2000, p. 88).

The first important change was CD (<https://www.ufukonen.com/tr/muzik-endustrisine-bakis-1.html>).

With the introduction of television into homes in the 1930s, its impact on the change in social and cultural areas got quite large. Television provides the management of visual and auditory perception. (Debord, 2016, p. 48).

MTV was the first television channel to broadcast the top 40 lists, like the radio programs that made hit programs before. It was founded by MTV Warner in 1981 (Kalay, 2008, p. 110).

It is accepted that it started with the sharing of the first MP3 files in 1994. Shawn Fanning had made the online music file sharing system free for anyone who wanted to use it. MP3 soon caught the attention of a large number of college students who started downloading music free of charge. This service had been used by over sixty million people and 2.9 billion songs had been downloaded. (Greenfield, 2013, p.499)

With the popularity of MP3, pirate music became widespread. Legal sanctions have been applied to prevent copyright infringement. Laws have been drawn up in order to protect intellectual and artistic rights in the digital environment. These laws indirectly facilitated the work of new entities to be used in the sale and distribution of digital music. With the widespread use of the MP3 format, MP3 players have also taken their place in the market (Kuyucu, 2013, p. 1388). In the early 2000s, record companies began to realize the harm done to them through sharing over the internet. As a solution to this problem, Apple introduced iTunes and iPod in 2001. The iPod became widespread in a short time. In 2003, Apple launched the iTunes Store as a revolutionary initiative. Thus, it was made possible to sell digital music files. It received a share from the sales made through the Apple iTunes Store. Record companies made huge profits by avoiding fabrication and packaging costs. However, artists did not earn more than they used to (<https://www.ufukonen.com/tr/muzik-endustrisine-bakis-1.html>).

Atlantic Records has had to fulfill the requirements of the market since the first years of its establishment. From the early 1930s, record labels made recordings by choosing from demos brought to them. Another method was the journeys of labels for artist discovery. It can be claimed that the biggest chance of Atlantic Records was Ahmet Erteğün. Erteğün was from a diplomat family, received a good education, grew up with different cultures and had strong communication skills. Erteğün's knowledge of music and his interest in black music can also be among these. With these qualifications, it was easier for Erteğün to reach black musicians than his rivals. It was important to popularize "jazz and blues" music to keep blacks under control and make them focus their energies on dance. In such a period, it can be argued that Erteğün's qualifications were an advantage. Although black music was not initially adopted by the whites, it was later adopted by the society by radio. (Attali, 2014, p. 119-125).

Radio had been the most important sales method for all record companies trying to reach a new White generation of listeners. There were records that became hits since they played on the radio show (Greenfield, 2013, p.181).

It can be claimed that because Wexler was the editor, reporter and writer of “The Billboard” magazine, Atlantic Records had a more advantageous position with the joining of Jerry Wexler as a partner to the company in 1953. Therefore, it can be argued that it had a stronger relationship with radios (Steinberg, 2007, 26'06”-27'10”).

After a record company had discovered artists, recorded their records, and had their songs played on the radio, they also had to establish the necessary relationships with distributors. At the beginning, Herb Abramson, one of the founding partners of Atlantic Records, made the agreements with the distributors and Miriam Abramson was involved in the execution of the agreements (Ertegin, Marcus et. all. 2001, p.64).

Later on, such agreements were made by Ertegin and Jerry Wexler. After Atlantic Records was sold, its distribution business was transferred to Warner Bros..

Atlantic Records made the first 33 ½ cycle vinyl record in 1949 (Greenfield, 2013, p.95).

Atlantic Records' sound engineer Tom Down put the company in a privileged position by recording mono and stereo sound for the first time on a record because with this method, Atlantic Records had the privilege of making the highest quality recordings among record labels. In 1958, Down brought the new Ampex 300 recording table with eight channels, taking the company one step further (Wade, Picardie, 1990, p.49)

Although it is said that Ahmet Ertegin was not personally affected, the digital revolution put Warner Music Group in a difficult situation (Greenfield, 2013, p.501).

Independent companies sometimes met the needs of artists such as health expenses and rents instead of paying royalties, and sometimes they bought cars for artists with good album sales. (Greenfield, 2013, p.153).

The Rhythm and Blues Foundation was a non-profit organization founded in 1988 that aimed to help the artists of Rhythm & Blues music. It was established to preserve the legacy of Rhythm and Blues music, to contribute to American music and to support its artists. Since its founding, it had donated over \$3 million to artists in need of financial and medical assistance. In addition, the

Foundation launched many award-winning programs to educate the public and provide opportunities for artists.

CONCLUSION

The study has discussed Ahmet Ertegun's life, his identity as a producer, his effects on the music industry and his works on copyrights, as well as Ahmet Ertegun's art management, which constitutes the main body of the thesis, both museum establishment and collectorship.

It has been determined that Ahmet Ertegun's art management, which forms the basis of this study, has not found a place in Turkish literature. At the end of this study, the role played by Ahmet Ertegun in world music art has been tried to be investigated in the context of his identities as producer, collector and art manager. Ahmet Ertegun's contributions to the world music culture and environment, as well as his contributions to the Turkish music industry and culture have been discussed.

The study finds it worthy to investigate in the future studies that why Ahmet Ertegun and Atlantic Records do not play a role in the Turkish music scene and its effects on Turkish music genres. In addition to these, it is thought that it will be useful to trace the effects of Ahmet Ertegun, who has written his name in the world music history, on the world art and culture environment, and the role he played in the shaping of generations.

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