Sociological Congruence and Record Company Comparative Advantage
Damon J. Phillips

This chapter examines why the firms that introduced a type of recorded jazz that was successful switched to champion another type of jazz that was less successful. Using both qualitative historical and quantitative analyses, the chapter explores record company comparative advantage in the context of sociological congruence. It also considers the relationship between jazz, race, and Victorian-era firms. In particular, the chapter considers a key source of jazz's illegitimacy with respect to cultural elites: its association with African Americans. It shows that incumbents, after releasing the earliest jazz recordings (in 1917–1918), reoriented the production of jazz music to align with their identities as producers of symphonic music amid mounting elite anti-jazz sentiments.

The Sociological Congruence of Record Company Deception
Damon J. Phillips

This chapter examines the sociological congruence of record company deception. It explores deception through the lens of organizational role identities, where role identities are a function of when an organization was founded. It also discusses the role of pseudonyms by focusing on Victorian-era firms and the anti-jazz sentiments they faced. In particular, it considers the relationship of firm identities to the costs and success of highbrow versus lowbrow jazz recordings. The chapter shows that
Victorian-era firms used deception to overcome two types of identity threats: their association with profitable but illegitimate types of jazz, and the actions of newer entrants that blurred the incumbents' identity.

A Renewed Flow of Memories
William Howland Kenney

in Recorded Music in American Life: The Phonograph and Popular Memory, 1890-1945
Published in print: 2004 Published Online: October 2011
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The economic depression of the 1930s decimated the recording industry in the United States: hard times so undermined the phonograph companies that many never recovered. Victor and Columbia survived by merging with other media corporations. The Depression's long-term economic effects, combined with the development of new communication technologies, served to accelerate the expansion of a few leading recording companies into business conglomerates that supplied recorded music for movies, radio, and jukeboxes. These multimedia consolidations led to the simultaneous playing of a limited number of popular songs on movie sound tracks, radio broadcasts, and jukeboxe sounds, saturating the media with hit songs, overwhelming young and musically unformed Americans, and absorbing ethnic and race music traditions into popular music formulas. The hit record phenomenon, so often exaggerated by phonograph critics, highlights a fundamental process in popular recorded music in the United States and a phonographic paradox: the power of a particular musical performance diminishes with repeated listening.

Popular Recorded Music within the Context of National Life
William Howland Kenney

in Recorded Music in American Life: The Phonograph and Popular Memory, 1890-1945
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More than we used to realize, the phonograph and recorded music served to stimulate collective memories among Americans of different social and ethnic backgrounds, who were, like the few large recording
companies that survived the Depression, caught up in the swiftly changing patterns and politics of national life. The personal changes brought on by life itself provided ample stimulus for seeking solace in musical memories, but the additional burdens of national economic adversity and war, which drew workers into urban factories and GIs onto lonely battlefields, led many in both groups to long for the music they had left behind. Record producers often mixed stylistic genres and, less creatively, simply issued ethnic cover versions of hit records. Such processes of cultural and musical assimilation created another basis for shared popular musical memories. With bebop, as with 1920s jazz, blues, hillbilly music, and big band swing of the 1930s and 1940s, the recording industry mediated cultural and musical diversity in the United States.

Economics and the Invention of Hillbilly Records in the South
William Howland Kenney

In Recorded Music in American Life: The Phonograph and Popular Memory, 1890-1945

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In the early history of the phonograph and recorded music, if not in the minds and performance practices of all vernacular musicians, blues and hillbilly music should receive separate consideration; the recording industry rigidly distinguished between rural white and rural Black recorded music by creating and maintaining segregated recording and marketing categories. Making and replaying sound reproductions of what record producers first called “old familiar tunes”, “hill country tunes”, “old time music”, and, beginning in 1925, “hillbilly” music, swiftly intertwined supposedly rustic white southeastern American musicians with complex patterns of northern urban industrial commerce. Producing, recording, and consuming records of what passed for white rural southern music primarily served the economic interests of the northern recording companies that discovered remarkably little difficulty in harnessing southern entrepreneurial ambitions to their own corporate ends. Hillbilly records were born when northern and southern entrepreneurs began to envision how professionalized southern vernacular musicians would appeal when recorded and packaged as untutored rural southern mountaineers. Pioneer record producers like Ralph Peer liked to call their work in the South “recording expeditions”.

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Joe Davis, the focus of this book, enjoyed a 50-year career in the music industry, which covered nearly every aspect of the business. He hustled sheet music in the 1920s; copyrighted compositions by artists as diverse as Fats Waller, Carson Robison, Otis Blackwell, and Rudy Vallee; oversaw hundreds of recording sessions; and operated several record companies, beginning in the 1940s. Davis also worked fearlessly to help insure that black recording artists and song writers gained equal treatment for their work. Much more than a biography, this book is an investigation of the role played by music publishers during much of the twentieth century. Davis was not a music “great,” but he was one of those individuals who enabled “greats” to emerge. A musician, manager, and publisher, his long career reveals much about the nature of the music industry and offers insight into how the industry changed from the 1920s to the 1970s. By the summer of 1924, when Davis was handling the “Race talent” for Ajax records, he had already worked in the music business for nearly a decade and there was more than five decades of musical career ahead of him. The fact that his life has gone so long under-appreciated is remedied by the publication of Never Sell A Copyright. Originally published in England, in 1990, Never Sell a Copyright: Joe Davis and His Role in the New York Music Scene, 1916-1978 was never released in the United States.

Play It Again, Saraswathi
Stephen Putnam Hughes

in More Than Bollywood: Studies in Indian Popular Music

This chapter considers the relationship between Hinduism and the history of music recording in South India. It argues that over the first decades of the 20th century, the introduction and commercial success of the gramophone business was built around a series of constitutive relations with Hinduism. Record companies in South India not only drew upon Hindu musical traditions and performers, but they also used Hindu iconography to market their records and represent their business
practices. Moreover, these companies produced records according to the Hindu ritual calendar, turned the studio recording sessions into places of worship, and sought to locate gramophone technology within a Hindu theology of sound.

**Classic Jazz**

Floyd Levin

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DOI: 10.1525/california/9780520213609.001.0001


Item type: book

The author of this book, an award-winning jazz writer, has personally known many of the jazz greats who contributed to the music's colorful history. This book, which contains works published mostly in jazz magazines over a fifty-year period, takes us into the nightclubs, the recording studios, the record companies, and, most compellingly, into the lives of the musicians who made the great moments of the traditional jazz and swing eras. Weaving anecdotal material, primary research, and music analysis into every chapter, the book is a mine of information on a rich segment of American popular music. This collection begins with the author's first published piece and includes several new chapters that contain material inspired by his work on this compilation. The chapters are organized thematically, beginning with a piece on Kid Ory's early recordings and ending with a newly written chapter about the campaign to put up a monument to Louis Armstrong in New Orleans. Along the way, the book gives in-depth profiles of many well-known jazz legends, such as Jelly Roll Morton, Duke Ellington, and Louis Armstrong, and many lesser-known figures who contributed greatly to the development of jazz.

**Etoile**

Gwen Terry

in Clark: The Autobiography of Clark Terry

Published in print: 2011 Published Online: May 2012

Publisher: University of California Press

DOI: 10.1525/california/9780520268463.003.0048


Item type: chapter

Clark Terry's Big Bad Band got distribution deals for some of their records. The band was packed with gigs. To manage his schedule, Clark set up an office in Manhattan and hired help. In order to stop losing money, he setup his own publishing business. Plagiarism threatened the band and its gigs and Clark turned no stone unturned to curb it. With Melba Liston and Phil Woods, Clark started Etoile Music Productions and

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a record company under the same name. Clark describes his ventures as a part of the Etoile Music Productions and the ups and downs of his business. His schedule was getting busier with endorsements, interviews etc. but jazz and the Big Bad Band remained Clark's first love. He even started going to local schools to teach kids about jazz. This experience, as Clark describes, was his introduction to the world of a whole new jazz perpetuation.

The Gennett Connection
Bruce Bastin and Kip Lornell

Published in print: 2012 Published Online: March 2014
DOI: 10.14325/mississippi/9781617032769.003.0005
Item type: chapter

This chapter focuses on Joe Davis’s collaboration with Gennett Records. It explains that when Gennett returned to disc production in September 1944, Davis was given complete charge of selecting the talent and the songs to be recorded and listed, and would also be the exclusive selling and distribution agent for all records made by Gennett. During this time Davis also made several purchases of masters from various recording companies, and continued signing and nurturing new artists.

Carnegie Hall
Gwen Terry

in Clark: The Autobiography of Clark Terry
Published in print: 2011 Published Online: May 2012
DOI: 10.1525/california/9780520268463.003.0047
Item type: chapter

It was on February 15, 1970, that Clark Terry's Big Bad Band was to perform at the Carnegie Hall. The show was a hit, the audience gave it a standing ovation and Clark describes his feeling as being overwhelmed. This experience came with its own ups and downs for Clark. There was much money involved in the show. Clark also realized the nuances of the recording business and came to know that trying to get a record company pick an album was an extremely difficult task. Initially feeling low, Clark decided to continue fighting. The bright side was that the band was happy, and they had gotten paid. That standing ovation showed that the audience was happy. So Clark decided to keep stepping.
Collectors, Con Men, and the Struggle for Property Rights
Alex Sayf Cummings

in Democracy of Sound: Music Piracy and the Remaking of American Copyright in the Twentieth Century

Published in print: 2013 Published Online: March 2015

This chapter examines how collectors, listeners, and entrepreneurs took advantage of a legal gray zone—that composers deserved to benefit from recordings of their work but that record companies did not enjoy a copyright for their recordings—to rerelease old and out-of-print recordings, beginning in the 1930s. It considers how such activities landed bootleggers in court, often with indecisive results, and triggered a struggle for property rights. The chapter looks at the career of Eli Oberstein to illustrate the way some in the music business played fast and loose with sound recordings in the mid-twentieth century. It also explores the recording industry's lobbying to obtain federal copyright protection for its products, the issue of copying and distributing popular music, and the surge of bootlegging after World War II.

Jumping on the Old Band Wagon?
Nick Wilson

in The Art of Re-enchantment: Making Early Music in the Modern Age

Published in print: 2013 Published Online: January 2014

This chapter continues analysis of the commercialization of Early Music through reference to three further sets of institutions and their respective discourses of value: the BBC (art), music clubs and festivals (folk), and record companies (commercial). The BBC is shown to play a crucial role in incubating Early Music in the early years of its development. William Glock's stop-down support for HIP (between 1960-73), coupled with the ethos forged between Oxford-educated 'scholar-performers' and the BBC's music department, together constituted a distinctively enabling mix. Turning to Early Music's links with the British folk revival we find music clubs and early music festivals providing an essential space for sharing HIP more widely. Though the record companies are often portrayed as only 'jumping on the old band wagon' once profitability was proved, the chapter outlines a rather more complex picture,
highlighting an enlightened approach towards risk-taking by some of the industry’s key players.

You All Come
Nathan D. Gibson and Don Pierce
in The Starday Story: The House That Country Music Built
Published in print: 2011 Published Online: March 2014
Publisher: University Press of Mississippi DOI: 10.14325/mississippi/9781604738308.003.0001

This chapter discusses the story behind the creation of Starday Records. Starday records was established in 1952 when two local businessmen, Jack Starns and Harold W. Daily, decided to form a record label. It explains that Starns believed that a recording company was the only thing needed, as he had several artists lined up and songs ready to publish. It notes that the first Starday records were made at the ACA Recording Studios of the sound engineer Bill Holoford in 1953.

Connectivities of Government, Education, Industry, and Commerce
Bonnie C. Wade
in Composing Japanese Musical Modernity
Published in print: 2014 Published Online: May 2014
Publisher: University of Chicago Press DOI: 10.7208/chicago/9780226085494.003.0003

Chapter 2 with Chapter 1 focuses on the environment within Japanese modernity that is comprised of infrastructures in four spheres of activity — education, government, industry, and commerce—and, in the field of music, connectivities among them that afford composers opportunities. Chapter 2 investigates connectivities in all four spheres, including commercial music education offered by Yamaha, opportunities for composing and publishing new instructional material for domestically-produced instruments (especially pianos), and support for contemporary music through cultural facilities. Other support for composers includes includes the JASRAC copyrighting agency, recording companies (ALM Records, Fontec, Camerata), and private publishers (Zen-On, Ongaku no Tomosha).
This chapter examines the role of intellectual property rights in relation to the music business and argues that enforcement of the law would benefit struggling artists as well as large corporations. It considers the ‘ensemble or complex of practices and institutions’ that simultaneously enables and regulates the production, distribution and consumption of music. After providing an overview of the ideological and rhetorical debate about the efficacy and ethics of music copyright, the chapter looks at the copyright market and its mechanisms, which include the institution of the authors' collection society, how prices are set, and the so-called ‘compulsory licence’. It also presents four case studies in the articulation of copyright in the music industry: the establishment of the performing right for composers in the 1850s; the granting of the status of ‘copyright owner’ to record companies in the early twentieth century; the role of patent owners, since the 1970s, in the marketing of five generations of audio and audio-visual home entertainment systems; and the uncertain status of music copyright owners in the cyberspace market.

This chapter describes DJ Don Logan’s experiences with Shreveport radio and record companies from the late 1950s into the early 1970s. It Logan’s reflections on the symbiotic relationships between radio, record companies, and live performance; his discussion of Paula Records, particularly in relation to its artist John Fred and His Playboy Band; and his experience with radio station XERF, the Mexican/U.S. border station that employed him during the early 1960s.
Steve Zembillas (1923–2002) and the Grecophon Record Company

Stavros K. Frangos

in Greek Music in America

From 1946 through 1954, Grecophon Record Company of Gary, Indiana issued the seldom recorded traditional Greek island music, or nisiotika, that had its American roots in Tarpon Springs Florida. Founded by Skevofylax (Steve) Zembillas, originally from Kalymnos, Greece, this small independent label eventually released a wide range of Greek music by popular Greek musicians and vocalists of the period.

Madame Koula (circa 1880–1954)

Stavros K. Frangos

in Greek Music in America

Kyriaki Yiortzi Antonopoulos was the first internationally successful Greek female vocalist who made North America her permanent home. Known simply as Madame Koula or Coula, this woman proved to be so popular that between 1916 to 1917 and 1927, she recorded at least 199 individual songs. No other female vocalist of Greek heritage in North America made or sold as many records during this same period. She sang in every genre, but was especially known for her songs in the café aman style, and she was the first Greek American vocalist to record in Turkish. She and her husband founded the Panhellenion Record Company in New York.

“Reconsider Me”

Tracey E. W. Laird

in Shreveport Sounds in Black and White
This chapter focuses on record company owner Mira Smith, and songwriter and civic leader Maggie Warwick. Smith was the founder and owner of RAM Records. Her recording efforts spanned several genres, including country, rockabilly, R&B, and swamp pop. Smith moved away from Shreveport in the 1960s following the end of Hayride. Together with Warwick, Smith went to Nashville to write songs for producer and music publisher Shelby Singleton.