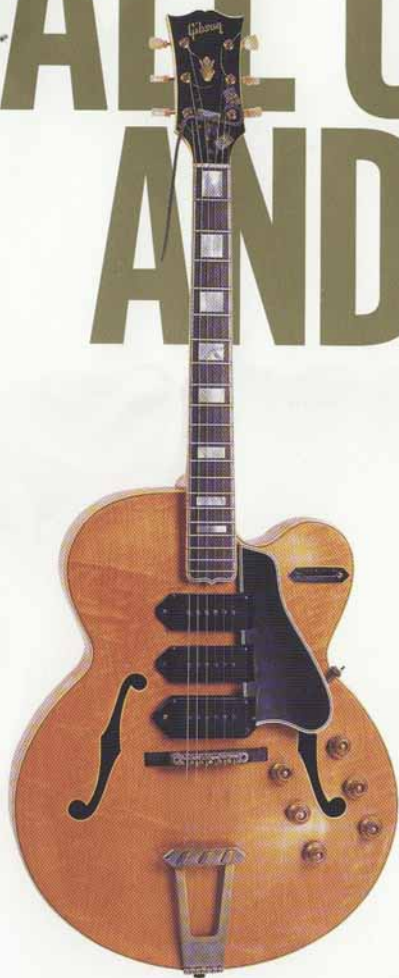


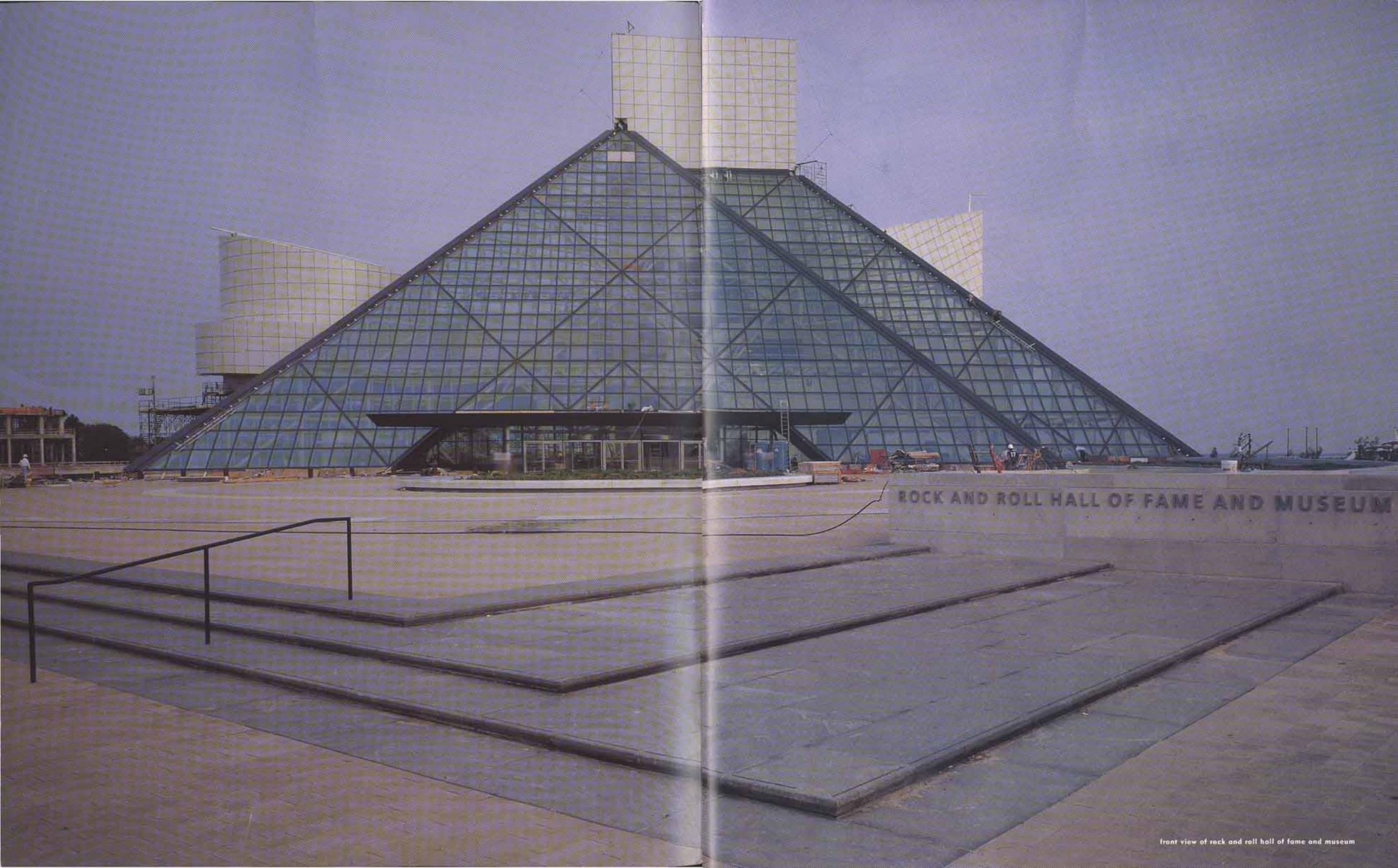
ROCK AND ROLL HALL OF FAME AND MUSEUM



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ROCK AND ROLL HALL OF FAME AND MUSEUM

front view of rock and roll hall of fame and museum



this page: booty collins' stage outfit;
on the cover: keith moon's shoes,
carl perkins' 1956 gibson switchmaster,
john lennon's sgt. pepper uniform

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CO-CHAIRMAN, ROCK AND ROLL HALL OF FAME AND MUSEUM

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We founded

the Rock and Roll Hall of Fame for the purpose of recognizing the artists, composers and producers who were responsible for making this music the most popular of all time – not only in America, the land of its birth, but all over the world.

Although rock and roll music attained a great following, it was much maligned as an art form by critics, especially in its early years. Since its inception, it has been the desire of the Board to make the Hall of Fame a dignified and serious home commemorating the people who created this music.

Rock and roll emerged from many roots: the blues and gospel music of African-Americans; the folk and country music of the South and Southwest; the music of the Caribbean; New Orleans jazz; and tin pan alley pop music. But the strongest strain in rock comes from the blues, and young people today can find in their favorite artists and groups elements that can be traced to the very earliest blues songs that we have on record.

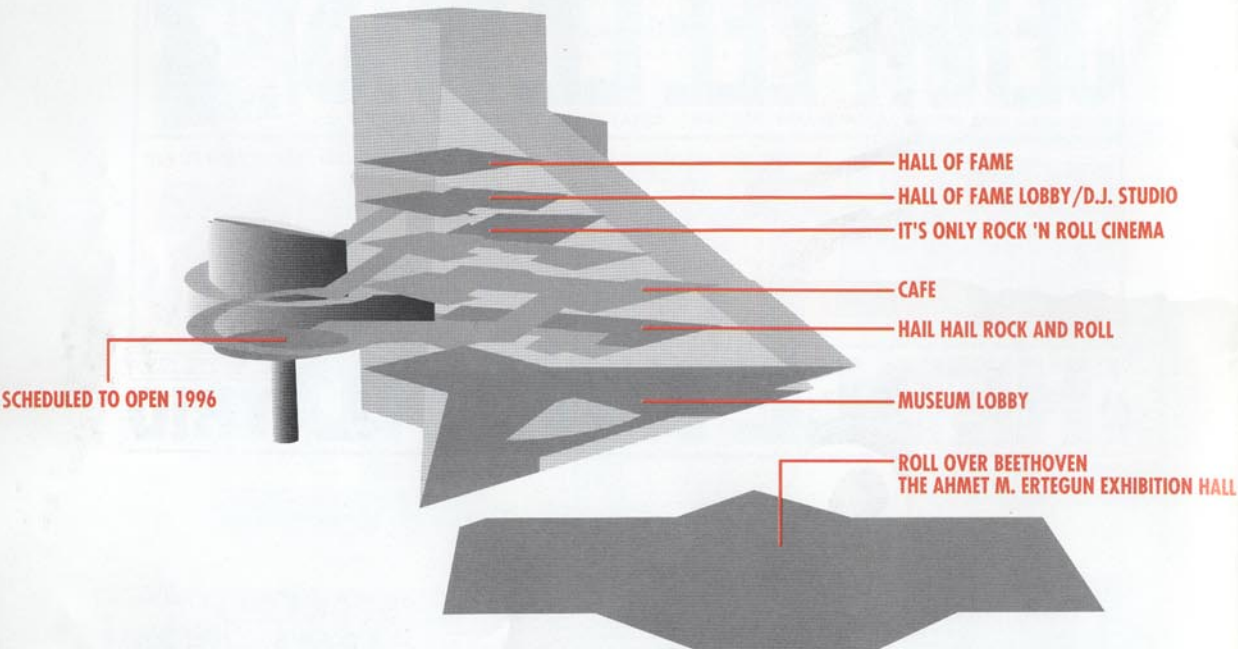
howlin' wolf at the newport jazz festival

For these reasons, we have created an Early-Influence category to recognize the pioneers who inspired many of the great artists who have been inducted into the Hall of Fame. In addition, since there were many great men and women who were very important to rock and roll's development but were not performers, we created a Non-Performers category to include composers, producers and disk jockeys.

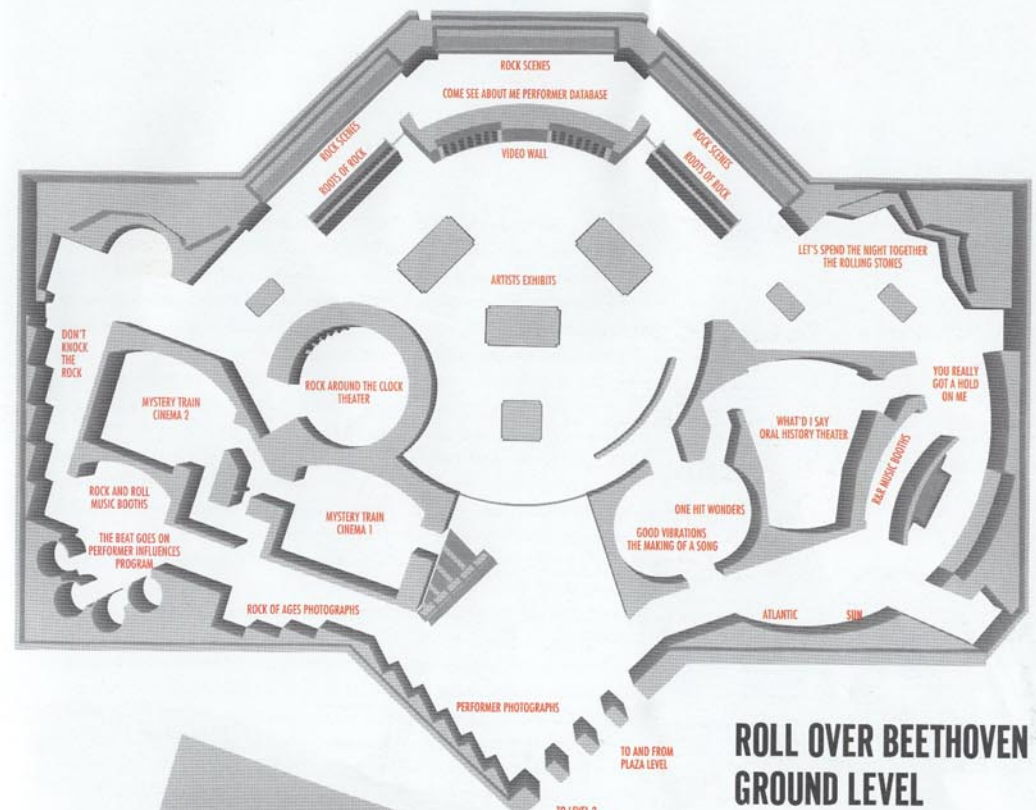
We the members of the Rock and Roll Hall of Fame Foundation are extremely pleased to have been able to join forces with the city of Cleveland and make not only a Hall of Fame, but a beautiful museum – designed by the legendary architect I. M. Pei – that's truly a work of art in itself. Thanks to the hard work, tenacity and enthusiasm of the business leaders, political community and the people of Cleveland, our dream has become a reality.

AHMET ERTEGUN,
Co-chairman of the Rock and Roll Hall of Fame and Museum

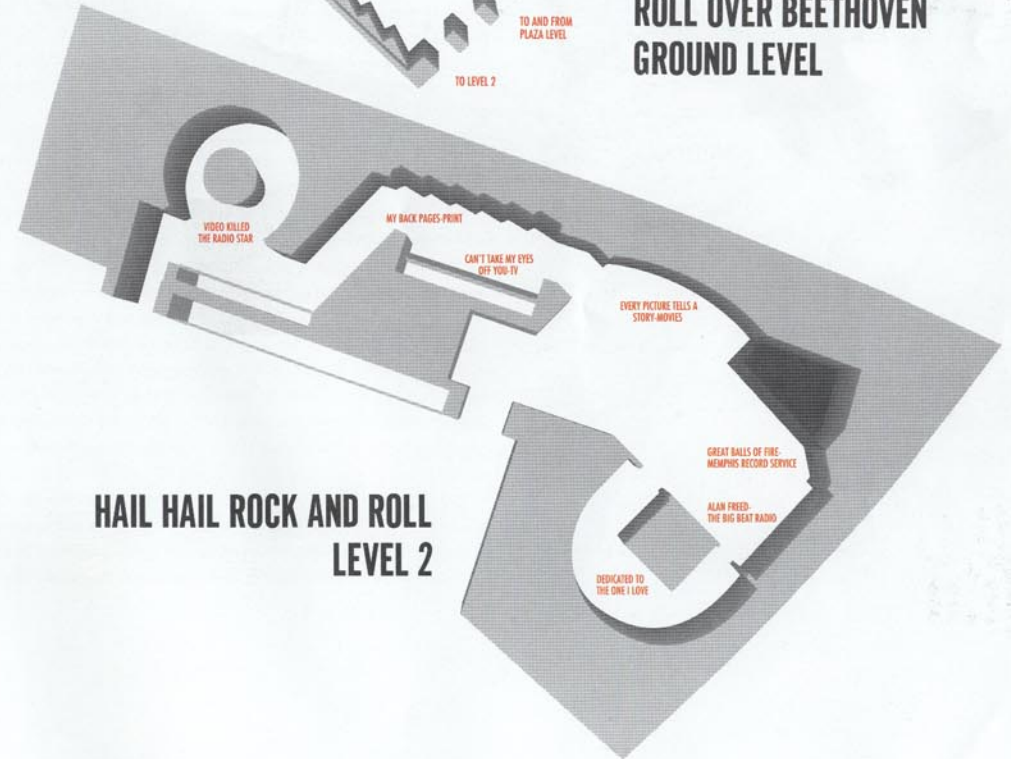
museum map



SCHEDULED TO OPEN 1996



ROLL OVER BEETHOVEN GROUND LEVEL



HAIL HAIL ROCK AND ROLL LEVEL 2

"Inadvertence, accident, happenstance and serendipity."

Jann S. Wenner, vice chairman of the Rock and Roll Hall of Fame Foundation, is describing how this ambitious project came to exist. It began as a single evening in 1986 at which some of the founding fathers of rock and roll were formally honored and recognized. That induction dinner, held at New York's Waldorf-Astoria Hotel, grew to become an annual event, "the most cherished evening of the year for the music industry," in the estimation of Ahmet Ertegun, chairman of the organization.

From there, the concept grew to include the idea of an actual building to house the Rock and Roll Hall of Fame. Initially, the principals modestly projected the acquisition of a New York brownstone to serve as a library and archives. Then the city of Cleveland weighed in with a more far-reaching proposal: a museum facility that would be a world-class institution and destination. As this notion caught the imagination of the Hall of Fame's board of directors, the project escalated in scope. "The opportunity to do a really first-rate museum of real substance was irresistible," recalls Wenner. "We said, 'Let's go for it. Let's take the risk. Let's shoot for the sky.'"

The result is the Rock and Roll Hall of Fame and Museum, a stunning artistic and architectural realization of the kinetic energy that drives rock and roll. Designed by world-renowned architect I. M. Pei, the \$92 million, 150,000-square-foot facility, located on the shore of Lake Erie in downtown Cleveland, "is beautiful in concept and form," says Ertegun. "I think that it is one of the outstanding structures in our country today, as well as a proper and dignified way of recognizing the talent of the people who are responsible for creating this music."

The road from conception to completion had many zigzags in it, owing to the unique nature of the project. There were no blueprints on how to plan a pop-culture museum of this scale. Undertaking a project that would do justice to something as inherently anti-establishment as rock and roll in a traditionally static museum environment was unprecedented.

"A lot of what I've had to do is figure out how we were going to take this from an idea to an institution, to identify what directions to go in," says Dennis Barrie, the museum's director. "There was a general sense of what the purpose of this place was going to be — somehow to celebrate the history of rock and roll. But what does that mean, really? Are you going to have an educational mission, and will you realize it? How are we going to make this something more than a big Hard Rock Cafe or Disney World?

It has to be a real place. It has to be an institution that has credibility in the educational museum world and value for society."

"It's been a learning process for all of us," says Suzan Evans, executive director of the Hall of Fame Foundation. "In the beginning we kept saying, 'We don't want this to be like a restaurant with guitars on the walls; we want so much more for this.' But what do we put in it? How do we tell the story? It took a lot of hard work and creative people to develop it."



I. M. Pei, left, and Jann Wenner celebrate the topping off, 1994

"Everyone knows that there was a lot of time between the idea for this museum and the fulfillment of that idea, but that's not so unusual given a project of this nature and magnitude," says chief curator Jim Henke. "People did start wondering if there really ever was going to be a museum. Mick Jagger called it the 'phantom hall of fame.' A lot of what I've had to do as I've tried to put the collection together is convince the artists that, yes, there is going to be a museum, it's going to be a good one, and they ought to be in it."

"Our angle has always been, 'There is no rush to get this thing open until we get it right,'" Wenner says. "It's not an amusement park. This is a work of scholarship and historical importance. Obviously, it's a labor of love. Those of us who are committed rock and roll types, whose lives have been altered and enriched by music, really wanted to do this — and do it right."

The story of the Rock and Roll Hall of Fame actually

dates back to 1983. At that time, Ahmet Ertegun, the founder and chairman of Atlantic Records, spearheaded the formation of a nonprofit organization that would "recognize the people who have created this music that became the most popular music of all time."

Working with Suzan Evans, an attorney, Ertegun began contacting the heads of various record companies about the idea. A small group of musically obsessed industry leaders began to coalesce around him. They included Jann Wenner, the editor and publisher of *Rolling Stone*; record executives Bob Krasnow, Seymour Stein and Noreen Woods; and music attorney Allen Grubman.

In the beginning, the group — the Rock and Roll Hall of Fame Foundation — would meet to discuss their goals. Ertegun likens those early brainstorming sessions to *Saturday Night Live* script meetings, while Wenner recalls that "we would just kick it around and have fun telling stories of the old days in the record business. We laughed our heads off, really. It wasn't as serious as it got to be once we started building a \$92 million museum. Basically, we just concentrated on getting this deal off the ground."

The board managed to establish a modus operandi and ground rules at these meetings. A nominating committee was appointed. With Stein as its head, the committee included such respected music veterans as producer Jerry Wexler and producer/talent scout John Hammond. (Later, producer and manager Jon Landau joined the board and became co-chairman, with Stein, of the nominating committee.)

It was decided that musicians would become eligible for induction into the Hall of Fame 25 years after the release of their first recording. Other categories were established to honor "non-performers" (producers, label heads, songwriters, inventors and others who proved vital to the growth and development of rock and roll) and "early influences" (musicians who predated rock and roll, yet



Suzan Evans, executive director of the foundation, gets a lift from Chuck Berry, 1987



Chuck Berry and Pete Townshend at the groundbreaking, 1993

VOTE TOTALS

As of 3 a.m. EST today

Cleveland	84,370
Memphis	82,000
San Francisco	78,000
New Orleans	75,000
New York	72,000
Nashville	70,000
Chicago	68,000
Philadelphia	65,000
Phone number	63,000

served to lay the groundwork). The latter category was particularly important to Ertegun and the other early board members.

The first induction dinner was held in January 1986. The initial round of inductees included Chuck Berry, James Brown, Ray Charles, Sam Cooke, Fats Domino, the Everly Brothers, Buddy Holly, Jerry Lee Lewis, Elvis Presley and Little Richard, plus a trio of early influences (Robert Johnson, Jimmie Rodgers and Jimmy Yancey) and a pair of non-performers (Sam Phillips and Alan Freed). In addition, John Hammond was honored with a Lifetime Achievement award. Never before had the inventors and forefathers of rock and roll and rhythm & blues been honored by the music industry in so formal and prestigious a fashion.

The time was right for an institution like the Rock and Roll Hall of Fame. In the words of Ertegun, writing in the program for that first induction ceremony: "In many cases, the artists who planted the seeds of rock and roll have received little recognition for their efforts. I believe that those of us who know where this music came from have an obligation to acknowledge and honor those who built this business, the little-known contributors and the big names alike. It is to this end that the Rock and Roll Hall of Fame Foundation has been established."

Over time, the music industry's participation in the foundation increased. More recently, the foundation has expanded outside the U.S. to include a U.K. advisory board made up of some of England's key record executives.

In October 1985, a few months before the first induction

dinner, the city of Cleveland contacted the Rock and Roll Hall of Fame Foundation. It turned out to be a pivotal call that set in motion a push to the next level: an actual, physical location for the Rock and Roll Hall of Fame. Cleveland was the first city to approach the board, offering the most serious proposal and the most enthusiastic community involvement. A delegation from Cleveland, including then-Mayor (and now Governor of Ohio) George Voinovich, came to New York in November to make the pitch.

"They had these wonderful diagrams for a museum that would be much larger than any town house we had originally thought of," recalls Suzan Evans. "Our eyebrows were raised, and somebody at the meeting actually passed me a note that said *pack your bags*."

Other offers were entertained from cities around the country, including Philadelphia, Memphis, Chicago, New Orleans, San Francisco, Los Angeles and New York. By and large, all were well versed in rock and roll history and keen on landing the Rock and Roll Hall of Fame and Museum. In city after city, the traveling contingent of board members was met by organized rallies, marching bands and banners proclaiming that their city "rocks."

"Several of our board members said, 'This is so much fun, we should never choose a site. Let's just keep hearing these proposals,'" recalls Evans.

In the end, however, Cleveland was the hands-down winner. "I was very impressed by the integrity and quality of the delegation that came to see us," says Ertegun. "They were very intent on having this in Cleveland, and most important of all, they promised to raise the funds to build the museum." Added to this was the energetic support of the citizens of Cleveland. When *USA Today* conducted a phone poll among cities compet-

ing for the Rock and Roll Hall of Fame in January 1986, Cleveland outdistanced its nearest competitor by 100,000 votes.

"Cleveland got it simply because we outlasted the others," says William N. Hulett, chairman of the American Contemporary Music Center Development Corporation, the Cleveland-based board of the museum. "Cleveland wanted it first, so they went after it and got it. Having got it was a great victory. Then we had to figure out how to raise \$100 million, which is not so easy."

Cleveland civic leaders, such as Hulett, Al Ratner, Robert Broadbent and Dick Pogue, were instrumental in putting together the financing package to build the museum, coordinating bond issues and loan guarantees between the public and private sectors in Ohio. The city of Cleveland and Cuyahoga County contributed \$23 million to the project, through various tax plans and bonds; the state of Ohio added another \$8 million in the form of various grants and a \$42 million bond guarantee; and the Port Authority of Cleveland contributed \$38.9 million in the form of a revenue bond. To date, roughly \$20 million has been raised from the private sector.

"This is really one of the best public-private partnerships ever in the United States," says Governor George Voinovich, who has consistently been a vital and tireless advocate of the project. "The county commissioners have been wonderful. The business leadership really made the difference; they were very committed to this project and provided continuing leadership."

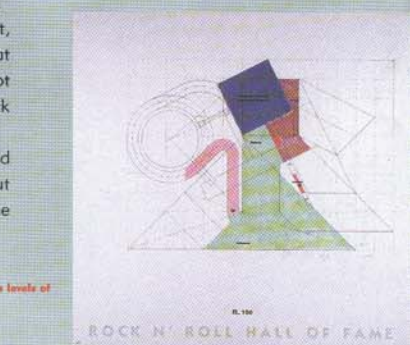
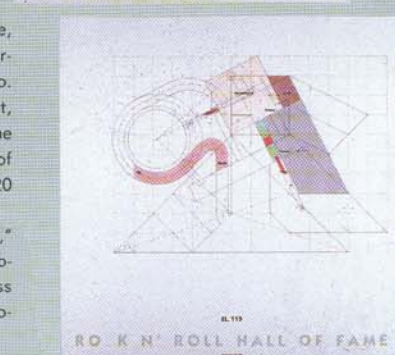
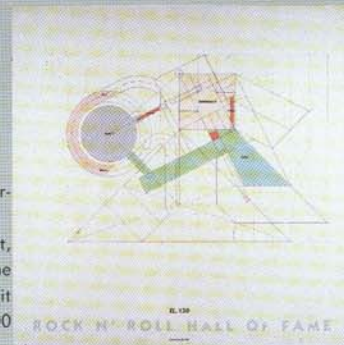
"It's only fitting that our city houses the living heritage of rock and roll," adds Mayor Michael R. White. "The structure is an architectural marvel and calls attention to Cleveland's ongoing renaissance."

"I think that ultimately one of the great symbols of Cleveland is going to be the Rock and Roll Hall of Fame," Voinovich continues. "It gives Cleveland an international dimension it will need to be competitive in the next century."

As the Cleveland contingent set about raising the money, the board searched for an architect of stature who would do justice to the concept of adapting rock and roll to a museum space. I. M. Pei, one of the most celebrated architects of the twentieth century, was a logical choice. But how to involve such a formidable figure, who was at the time working on a new wing of the Louvre in Paris? Quite simply, the board made a rock and roll convert of him.

Pei was taken to Memphis and New Orleans on weekend expeditions in the company of various board members. He attended rock concerts in New York and was exhorted by his music-loving daughter to meet the challenge of designing the Rock and Roll Hall of Fame. "I didn't know a thing about rock and roll," Pei confesses, "so Ahmet, Suzan, Jann and Seymour Stein took me on trips to educate me. Based on what I saw at Graceland, I almost turned the project down. It's such a dreadful place! But then we got to New Orleans, where they really tried to make me understand the beginnings of rock and roll. We heard a lot of music, and I finally got it: rock and roll is about energy."

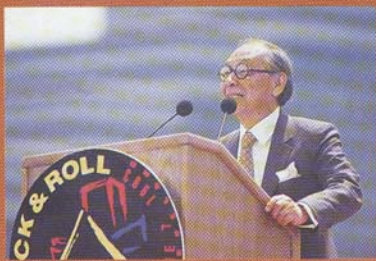
"My concept in designing the building was to make it like a big tent, calling to mind the settings where music was originally played," Pei explains. "There's a big plaza out front for performances. The exhibition space starts below the ground and spirals to the top, with the Hall of Fame at the pinnacle."



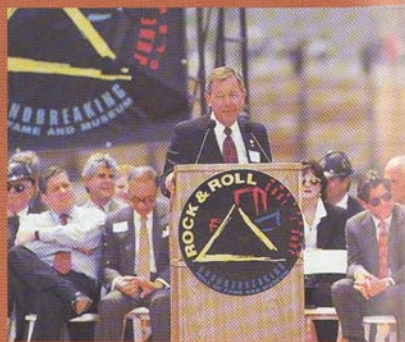
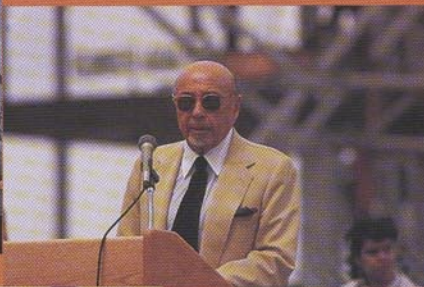
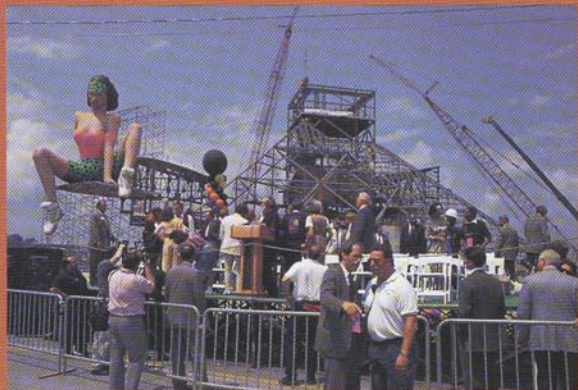
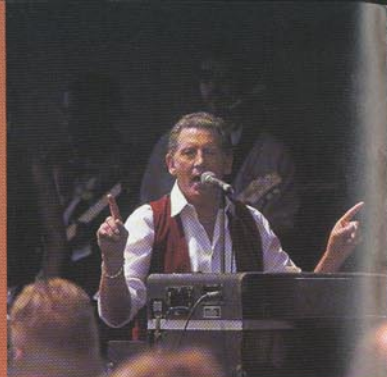
I. M. Pei's developmental plans for various levels of the museum

Pei will bring rock 'n' roll

By David Zimmerman project, Pei "branched out into



clockwise from top right: jerry lee lewis performs at the topping off, 1994; ahmet ertegum at the topping off; ohio governor george voinovich at the groundbreaking, 1993; governor voinovich (center) and other museum officials show off "key plaza" t-shirts, 1995; ground is finally broken by board members and artists; hall of fame foundation board members and musicians celebrate the groundbreaking; one of the rolling stones' "honky tonk women," from the group's steel wheels tour, towers over the topping off; architect i. m. pei at the groundbreaking ceremony.



The San Francisco-based Burdick Group, headed by the husband-and-wife team of Bruce and Susan Burdick, was selected in 1990 as exhibit designer for the museum, and ground was finally broken at a formal ceremony at the Lake Erie site on June 7, 1994. Guests included legendary record producer Sam Phillips and such artists as Billy Joel, Pete Townshend, Chuck Berry, Ruth Brown, Sam Moore of Sam and Dave, and Dave Pirner of Soul Asylum.

Construction on the museum has proceeded smoothly. The building was "topped off" in July 1994, with a celebration featuring a performance by Jerry Lee Lewis.

"This is the first publicly funded project in the city's history that is on budget and on schedule," says Peter E. Arendt, the museum's director of design and construction. Not bad for a museum that some skeptics thought might never get off the ground.

Once the museum's construction was under way, the

curatorial process kicked into high gear. A critical turning point came with the hiring of Dennis Barrie in September 1993 as museum director. Barrie brought with him 20 years of experience in American art and cultural history, including the directorship of the Contemporary Arts Center in Cincinnati. There, he achieved a national profile as a free-speech advocate after he and the arts center were indicted on obscenity charges, the result of their presentation of an exhibition of Robert Mapplethorpe's photography. Barrie's articulate defense and subsequent acquittal made him a central figure in the nationwide movement for freedom of artistic expression.

"I think the great thing about the museum is that we have an ever-growing, ever-adapting art form," Barrie says. "Music changes, and it's always providing new opportunities for us."

Barrie was joined by James Henke, who was named chief curator in January 1994. Henke had spent 15 years on the staff of *Rolling Stone*, the last 10 as music editor. It was Henke's responsibility, in his words, to "kick the whole collecting process into high gear."

"What was really important to me was that the items we were going to obtain needed to be put into some sort of historical context," he adds. "It wasn't just a matter of, 'Here's Muddy Waters' guitar,' or whatever, but what were we going to say about Muddy Waters as an artist, or how could we do an exhibit on the blues? A big concern was figuring out what stories we were going to tell, and how we were going to address the development of rock music."

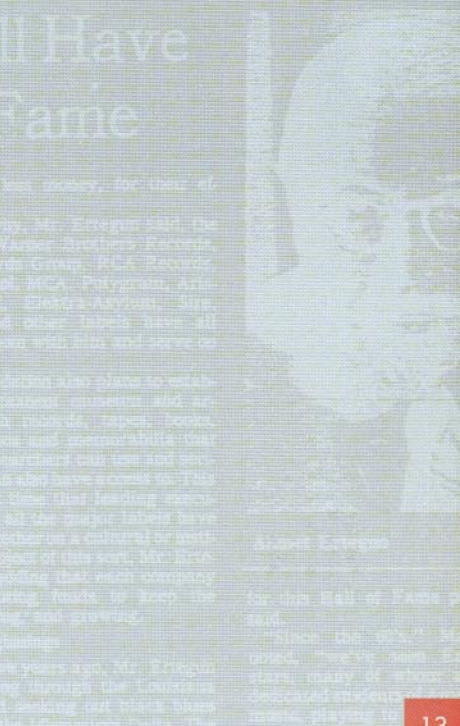
In order to tell the story of rock and roll with artifacts and interactive exhibits, "we've had to reinterpret museum methods," says Ileen Sheppard Gallagher, the museum's director of exhibitions and collections management. Gallagher, who was hired in August 1994, has 18 years of museum experience, including a stint at the Library of Congress. Part of her job has been "maintaining a balance between what museums traditionally do to care for their collections in an appropriate manner and presenting rock and roll in such a way as to enliven the objects and really give a feeling for them."

The team of Barrie, Henke and Gallagher have worked hard to make the Rock and Roll Hall of Fame and Museum what Barrie calls "an institution with attitude."

"We wanted a museum that had the magic and excitement of rock and roll, and we also wanted it to be true to the music's history," explains Henke. To achieve this meant



burdick group renderings of the rock and roll music and dedicated to the one i love exhibits





more than mounting wall upon wall of object-driven exhibits. "We've intentionally tried to shy away from things like autographed guitars. We have tried to get things that were meaningful to an artist's life. While we do have a lot of guitars, by and large they have really played a part in a person's career. Like Steve Cropper, of Booker T. and the MGs — the guitarist who played on a lot of the great soul records of the Sixties and Seventies — gave us his very first electric guitar. It's a really beautiful instrument, and it's also very meaningful to him."

The museum's first big acquisition was a long-term loan of many priceless John Lennon artifacts. "Yoko Ono made perhaps the single most important opening donation," Wenner says. "As soon as we decided to open the museum, I said, 'Yoko, I know you've got John's Sgt. Pepper uniform in the basement. One day, I want that uniform.' When the time came, there was no question about it. We got it, and beyond that she loaned us a fantastic collection of stuff."

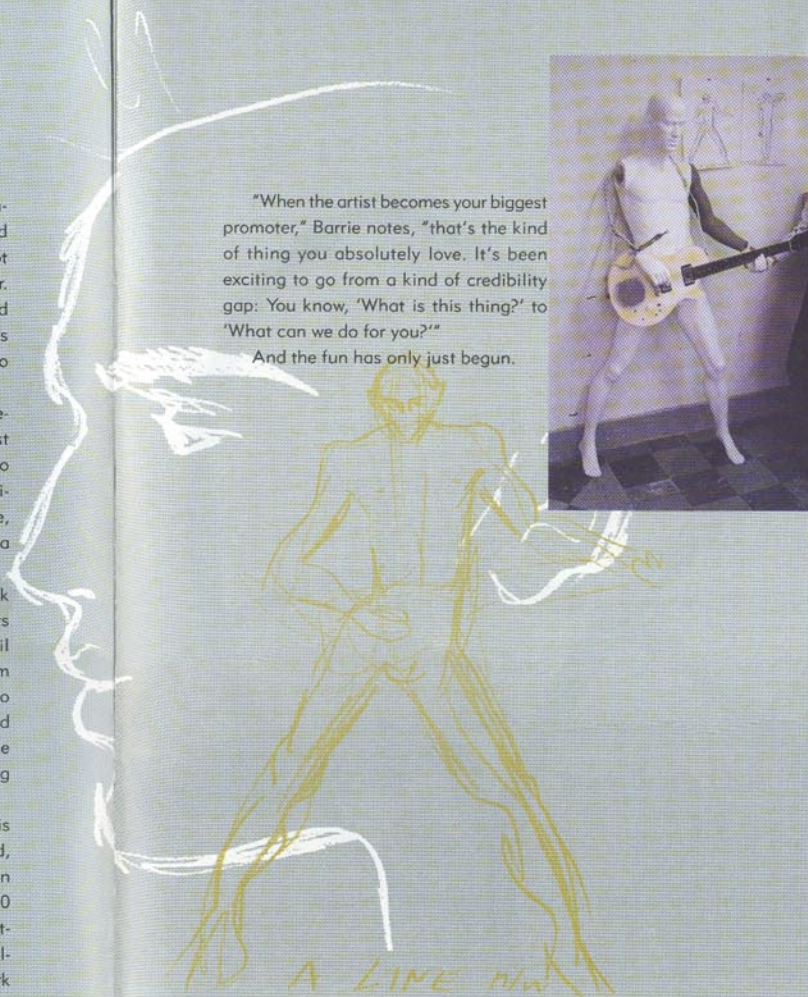
Henke subsequently utilized his vast network of contacts within the rock and roll community to make similar inroads, obtaining substantive artifacts relating to such key figures as Sam Phillips, Elvis Presley, Chuck Berry, Neil Young, U2 and the Everly Brothers. Half a dozen other curators, many of them rock journalists and historians, were brought onboard in various capacities to assist in the search for appropriate artifacts. The effort proved fruitful beyond anyone's wildest dreams. "Our collection goes all the way from Woody Guthrie and Louis Jordan to Veruca Salt and L7," Henke notes proudly. "That's a pretty big span."

A significant element in the "energy and excitement" of which Henke speaks is the museum's creative use of video. The firm of Colossal Pictures has conceived, developed and produced the museum's audio-visual programs in collaboration with the curatorial staff. In the course of their research, Colossal gathered 700 hours of footage from 150 sources, including established archives, television networks, movie studios and private collectors. The company also hired several well-known directors, such as Susan Steinberg, Bill Couterie and Lech Kowalski, to work on the project.

The visual look of the museum has also been enlivened by noted fashion designer Stephen Sprouse, who was enlisted as costume curator. Sprouse has designed striking stage costumes for the likes of Iggy Pop, Billy Idol, Axl Rose and Debbie Harry. For the museum, Sprouse has developed mannequins that "don't look like fashion mannequins; they're more like rock-star poses — you know, holding guitars and lunging forward, so it's great. These mannequins were created just for this museum, just for rock and roll."

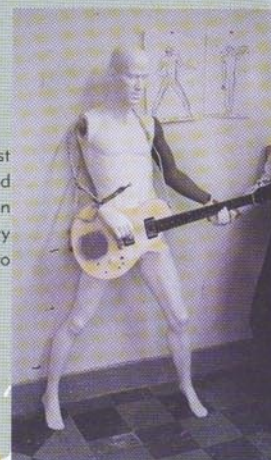
As the collection grew and the project acquired increasing legitimacy, interest among musicians snowballed. Several artists — including the Eagles, ZZ Top, Jackson Browne, Pink Floyd, George Clinton, Aerosmith, and Crosby, Stills and Nash — visited the building during the construction phase. Virtually all of them were impressed by the project's magnitude.

John Lennon's Sgt. Pepper uniform

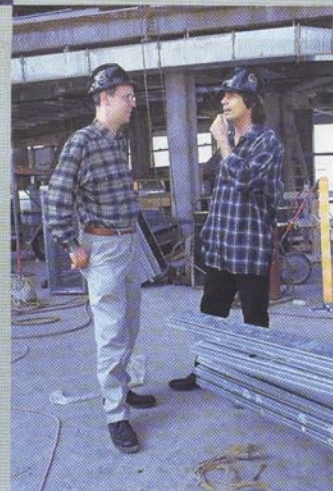


"When the artist becomes your biggest promoter," Barrie notes, "that's the kind of thing you absolutely love. It's been exciting to go from a kind of credibility gap: You know, 'What is this thing?' to 'What can we do for you?'"

And the fun has only just begun.



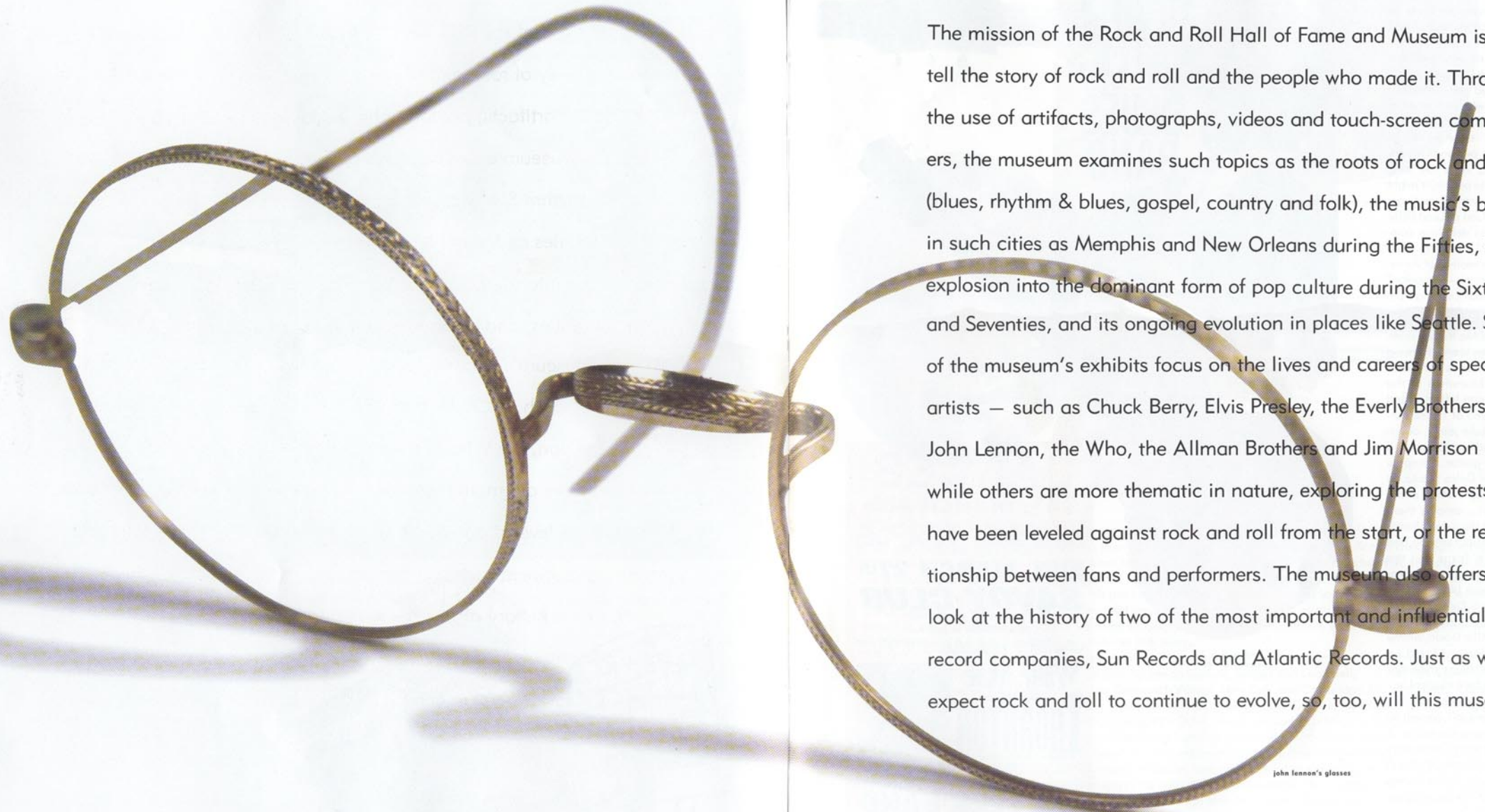
mannequin prototype fabricated by pucci international, new york; mannequin sketches by stephen sprouse (left)



chief curator James Henke tours the construction site with Jackson Browne (above); museum director Dennis Barrie, Henke, Graham Nash and Stephen Stills at the building site



the exhibits



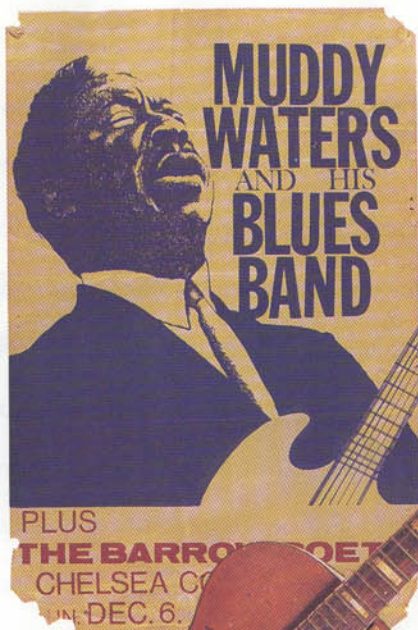
The mission of the Rock and Roll Hall of Fame and Museum is to tell the story of rock and roll and the people who made it. Through the use of artifacts, photographs, videos and touch-screen computers, the museum examines such topics as the roots of rock and roll (blues, rhythm & blues, gospel, country and folk), the music's birth in such cities as Memphis and New Orleans during the Fifties, its explosion into the dominant form of pop culture during the Sixties and Seventies, and its ongoing evolution in places like Seattle. Some of the museum's exhibits focus on the lives and careers of specific artists — such as Chuck Berry, Elvis Presley, the Everly Brothers, John Lennon, the Who, the Allman Brothers and Jim Morrison — while others are more thematic in nature, exploring the protests that have been leveled against rock and roll from the start, or the relationship between fans and performers. The museum also offers a look at the history of two of the most important and influential record companies, Sun Records and Atlantic Records. Just as we expect rock and roll to continue to evolve, so, too, will this museum.

John Lennon's glasses

BLUES

The blues was born in the Deep South, traveled up the Mississippi River to Memphis, then Chicago, and spread in all directions. From its origins in the early 1900s, the blues emerged as a highly stylized form of music that nonetheless reflected the individual signatures of those who performed it. It is the ultimate expression of the African-American experience in America, delivering personal history and parable in song. As a folk song passed from person to person, it might be reshaped by a country blues singer such as Robert Johnson or Lead Belly, acquiring a new and definitive complexion. "The blues?" B.B. King asked rhetorically. "It's the mother of American music. That's what it is—the source."

The first blues record, dating from 1920, is thought to be Mamie Smith's "Crazy Blues." Female singers such as Bessie Smith and Ma Rainey dominated the early blues scene, fronting jazz groups and jug bands in cabaret settings. Country bluesmen of the period like Blind Lemon Jefferson and Charley Patton played at house parties, fish fries and juke joints, developing rhythmic, self-accompanied styles on acoustic guitar. Memphis and the Mississippi Delta produced many of the major blues artists of the pre-World War II era, among them Robert Johnson, Son House and Sonny Boy Williamson. Distinct schools and styles developed in Texas and the Carolinas. The subsequent postwar migration of Southern blacks led to Chicago, where such Delta expatriates as Muddy Waters, Howlin' Wolf, John Lee Hooker, Willie Dixon, Jimmy Reed and Elmore James blazed an urbanized, amplified blues style that laid the groundwork for a musical revolution. The blues provided the formal basis for rock and roll, as well as inspiring and informing the music of key artists ranging from Cream and the Rolling Stones to Bonnie Raitt and Stevie Ray Vaughan. As Muddy Waters sang, "The blues had a baby, and they called it rock and roll."



elmore james' national, c.1948



jimmy reed's ariel



t-bone walker's 1967 gibson barney kessel

FOLK

Over the centuries, two musical traditions from abroad—the melodic folk ballads of the British Isles and the rhythmic tribal chants of West Africa—combined to make American folk music. This integration of black and white folk styles gave rise to ragtime, country & western, jazz, blues and more traditional folk idioms. During the Depression, folk music asserted itself as a vehicle for political and social concerns, primarily through the songs of Woody Guthrie. He was joined by others—Pete Seeger, Huddie Ledbetter (a.k.a. Lead Belly) and Cisco Houston principal among them—in making folk music a forum for airing opinions and grievances on behalf of common people. Its genius lies in its simplicity. No more than a guitar, a voice and a message are required. In the words of Pete Seeger: "If folks sing them, then they are folk songs."

In the wake of its late-Fifties revival, folk music served to influence the development of rock and roll. Drawing from the folk tradition—especially the work of such patriarchal figures as Guthrie, Seeger and Lead Belly—a neo-folk movement sprang up on college campuses and in bohemian enclaves like Greenwich Village, New York, and Cambridge, Massachusetts. Cultivating a folksinger's sensibility, Bob Dylan actually migrated to New York in 1961 to be close to Guthrie, his mentor. Other key figures on the new folk scene included Joan Baez, Dave Van Ronk, Odetta, Phil Ochs, Tom Rush, Judy Collins, the Kingston Trio, and Peter, Paul and Mary.

Folk music's socio-political conscience influenced a budding generation of rock and rollers—from the Beatles to the Byrds—to fortify their songs with meaningful lyrics. Musically, the combination of folk's chordal strumming with rock's amplified energy resulted in a new hybrid: folk rock. Today the folk-music tradition lives on, adapted to new ends by artists as diverse as R.E.M., Counting Crows, Beck and the poetry-slammings products of the coffeehouse renaissance. The success of MTV's "Unplugged" series has proven that the folk style of performance is timeless. In the words of Eric Anderson, a Boston-based folksinger of Sixties vintage: "There's still a hunger for folk music—that realism, that truth, that experience the artist conveys to them about their lives."

RHYTHM & BLUES AND SOUL

The forms of black music have changed and evolved through the decades, but the underlying motivations have remained the same. It is, quite simply, music that stems from the deepest recesses of the human spirit, retaining roots in the church even in its most seemingly secular modes of expression.

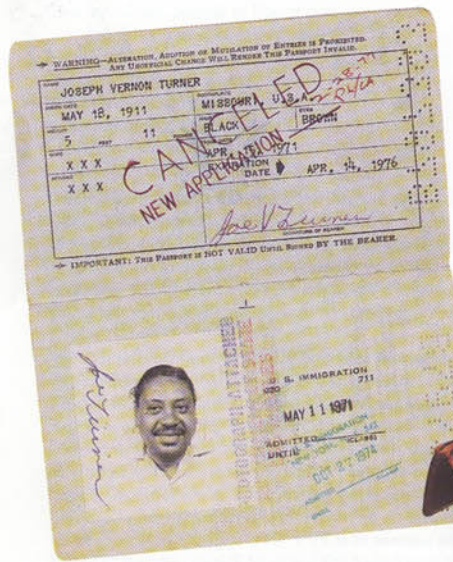
Emerging in the mid to late 1940s, the hot, uptempo sound of rhythm & blues was a citified, uptown retort to country ways by an increasingly urbanized black population. Rhythm & blues capitalized on new amplification technology and the advent of the electric guitar, which assumed a prominent role in the makeup of bands. Yet at its root R&B remained an amalgam of gospel, swing and blues, whether played by a big band like Joe Turner's or a small combo such as Louis Jordan's Tympany Five, whether sung by a macho belter like James Brown or a sassy soul diva such as LaVern Baker.

Joe Turner rates as the first major figure in R&B and a founding father of rock and roll. ("A different name for the same music I had been singing all my life," he once said.) Louis Jordan joined Turner in laying the foundation for R&B in the 1940s, cutting one swinging rhythm & blues masterpiece after another.

Other cornerstones of R&B and its transformation into rock and roll include Fats Domino, Roy Brown, Little Richard and Ruth Brown. Not the least of R&B's contributions was its perpetuation of the group-harmony tradition, as heard in the vocal blend of "doo-wop" groups like the Orioles, the Ravens and the Dominoes.

Ray Charles was R&B's most revolutionary artist, the one who gave birth to soul music—a fusion of sanctified gospel and secular blues, spiced up with elements of jazz, pop and country. Artists like Charles, Sam Cooke and Jackie Wilson brought the sound of the church into the arena of popular music in the 1950s, creating an exciting new style of presenting a song.

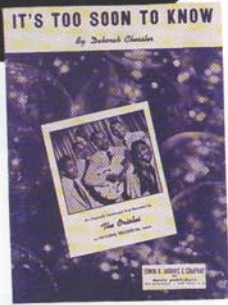
In the early 1960s, such performers as James Brown and Otis Redding added new dimensions to soul music with their taut, driving rhythms and electrifying performance styles. Such artist-oriented labels as Motown, Stax/Volt and Atlantic drove soul to its commercial zenith in the 1960s. Given the wealth of talent that emerged—artists like Aretha Franklin, Wilson Pickett, Sam and Dave, the Supremes, the Temptations, Ike and Tina Turner, the Impressions and Booker T. and the M.G.s, to name only a few—it is no wonder that this music moved the body and soul of a generation and all who came after.



big joe turner's passport



louis jordan's music case and saxophone



"It's too soon to know," by the orioles, 1947



tuxedo from carl gardner of the coasters



curtis mayfield's 1969 fender telecaster



johnny otis' acoustic guitar



donald 'duck' dunn's 1951 fender precision bass



curtis mayfield's hat

GUITARS



berry oakley's 1966
fender jazz bass



billy gibbons' 1990
gibson/bolin
"crazy cowboy" guitar



dickey betts' 1957
gibson les paul



robbie robertson's 1958
fender stratocaster



joe walsh's 1959
gibson les paul

dusty hill's 1983
charvel "eliminator
coupe" bass



paul simon's 1965
guild F-30



bootsy collins' 1975
fender precision
"space bass"

carl wilson's
1981 gibson
ES-335



the scenes

Rock and roll is city music. Its birth and evolution coincided with the explosive urbanization of America in the post-World War II era. The rapid development of electronic media, the demographic shift toward a younger population and the emphasis on newly acquired leisure time all contributed to the rise of rock and roll. The cities, with their promise of jobs and prosperity, lured Americans away from rural farms and small towns, providing a fast pace of life to which rock and roll responded with driving, uptempo affirmations.

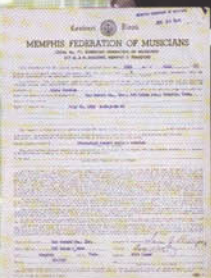
Over the decades, music scenes that emerged in different cities across the country and overseas have served as individual chapters in the history of rock and roll. Each city celebrated in the museum—as well as many to be featured in exhibits to come—has generated a special set of circumstances by which it became a critical link in rock and roll's evolution. For instance, San Francisco served as a magnet for musicians in the mid-Sixties. Anti-establishment fervor, hallucinogenic drugs and a mood of experimentation in a city known for its liberal social mores conspired to produce the San Francisco sound.

So it went across the country. Scenes in given cities were triggered by record labels (Sun in Memphis, Motown in Detroit), by producers (Phil Spector in Los Angeles), by key artists (the Beatles in Liverpool), by college-town environments (Athens, Georgia), by socio-economic circumstances (punk rock in London, rap in the Bronx), and by longstanding cultural legacies (Greenwich Village in New York), among other factors. Once established, scenes sustain their vitality by attracting new talent to them. At the height of its orbit, a particular scene will draw the attention of the entire world to it, as was the case with "Swinging London" in the mid-Sixties and Seattle in the early Nineties. No one can predict in which city rock and roll's next chapter will be written.

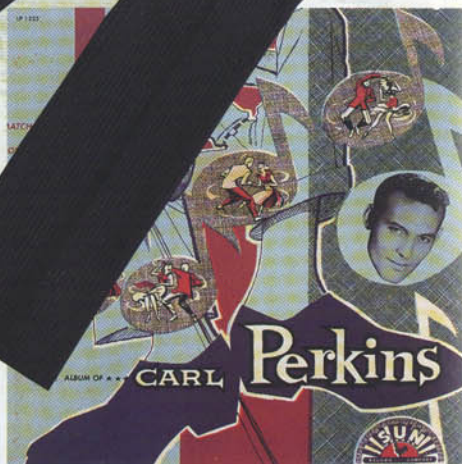


roy orbison's 1981 gibson ES-335

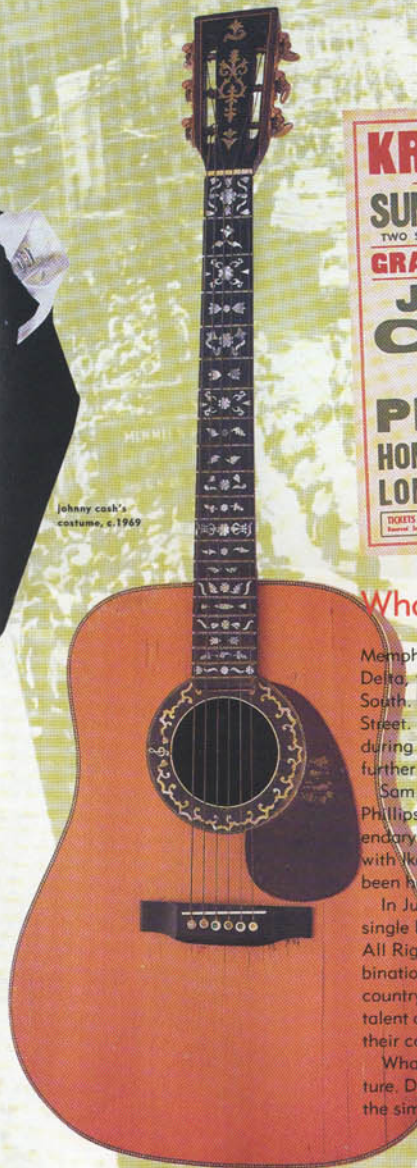
elvis presley's recording session contract, 1954



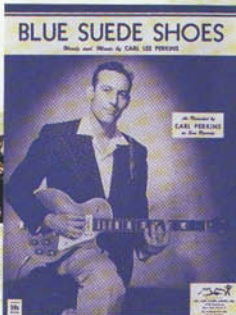
carl perkins' first album for sun records, 1958



johnny cash's costume, c. 1969



johnny cash's 1943 martin



roy orbison's high school yearbook from wink, texas, 1953



carl perkins' 1956 gibson switchmaster

Whole Lotta Shakin' Goin' On Memphis 1948-1958

Memphis is the birthplace of rock and roll. Situated on the northernmost edge of the Mississippi Delta, the city has long been a musical and cultural magnet for artists from throughout the South. In the Twenties, it lured blues musicians eager to forge a living in the saloons along Beale Street. As the first stopping off point for black sharecroppers and their families heading north during the Depression and war years of the Thirties and Forties, Memphis' musical culture was further transformed by transients with diverse influences and styles.

Sam C. Phillips, a local deejay, was the visionary who brought rock and roll into the world. Phillips opened the Memphis Recording Service in 1950 and in short order recorded such legendary bluesmen as B.B. King, James Cotton and Howlin' Wolf. In 1951, Phillips cut a single with the Turner's band, featuring Jackie Brenston on lead vocals. The song, "Rocket 88," has been hailed as the first rock and roll record.

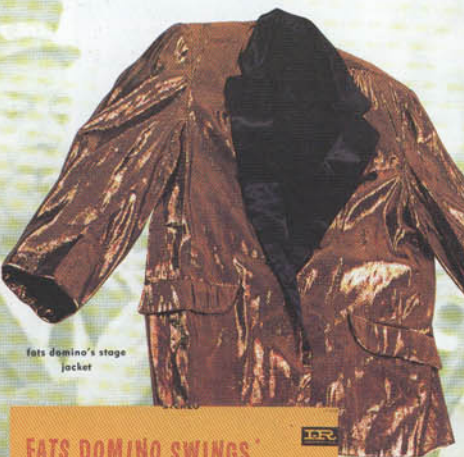
In July 1954, two years after forming his own label, Sun Records, Phillips released the first single by Elvis Presley. Pairing uptempo cover versions of Arthur Crudup's blues tune "That's All Right" with Bill Monroe's bluegrass waltz "Blue Moon of Kentucky," Phillips found a combination he long had sought: a singer whose style seamlessly incorporated elements of gospel, country and blues powered by unrelenting rhythm. Phillips went on to discover and record new talent at a dizzying pace: Carl Perkins, Johnny Cash, Roy Orbison and Jerry Lee Lewis all began their careers at Sun.

What transpired in Memphis changed popular music and ignited a revolution in popular culture. Despite changing tastes and ever-shifting trends, Memphis and Sun Records still embody the simplicity, the intensity and the individuality common to the most enduring rock and roll.

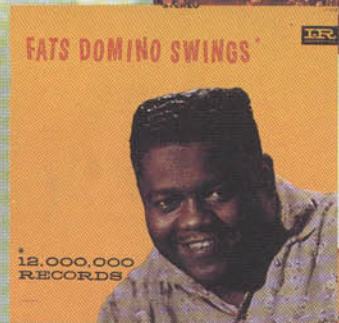
Mardi Gras Mambo New Orleans 1950-1963

New Orleans is America's most musical city. Colonized in the early 1700s, the city was envisioned as a New World mecca for the arts. The colorful collision of immigrants who settled in New Orleans—primarily French, Caribbean and African—created a thriving, multicultural city with a musical language all its own. Distanced from the mainland by geography and temperament, New Orleans developed a tolerant, freewheeling character reflected in the playful abandon of its music. Slaves were allowed to play drums and stringed instruments in Congo Square, keeping alive exotic cultural mores that were prohibited elsewhere in the South. Jazz was born in New Orleans in the early 1900s as black musicians assimilated the European instruments of white marching bands—trumpet, trombone, clarinet, tuba—into their culture. The pioneers of jazz's nascent period hailed from New Orleans, including Buddy Bolden, King Oliver, Jelly Roll Morton and Louis Armstrong.

New Orleans also attracted rural blacks intent on leaving plantation work behind, and with them came the blues. Combined with the jazz heritage and the exotic Caribbean rhythms that found their way there, New Orleans was the cradle of another classic American music form: rhythm & blues. In the late 1940s, dance bands led by composer/arranger Dave Bartholomew and others cultivated a distinctive R&B sound in which piano was the dominant instrument. On record, the New Orleans rhythm & blues scene was centered around the studios of engineer Cosimo Matassa. Antoine "Fats" Domino, a New Orleans native, and Little Richard, who traveled down from Georgia to record, led the transformation from rhythm & blues to rock and roll. Other major New Orleans piano stylists included Huey "Piano" Smith, James Booker, Allen Toussaint, Dr. John and—most influential of all—Professor Longhair (Henry Byrd). New Orleans served as a hotbed of musical innovation in the 1950s, a period as rich and lively as any in rock and roll's history. Great music remains an enduring tradition in the Crescent City, with such native sons as the Neville Brothers enjoying more popularity than ever.



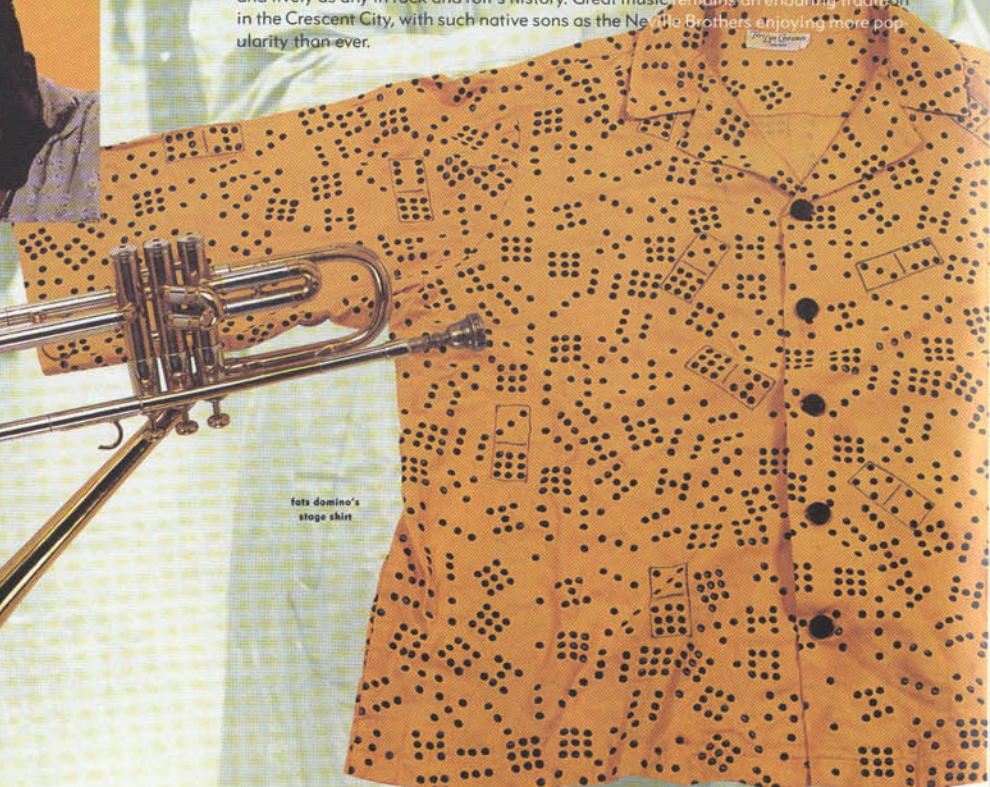
fats domino's stage jacket



12,000,000 RECORDS



dave bartholomew's trumpet



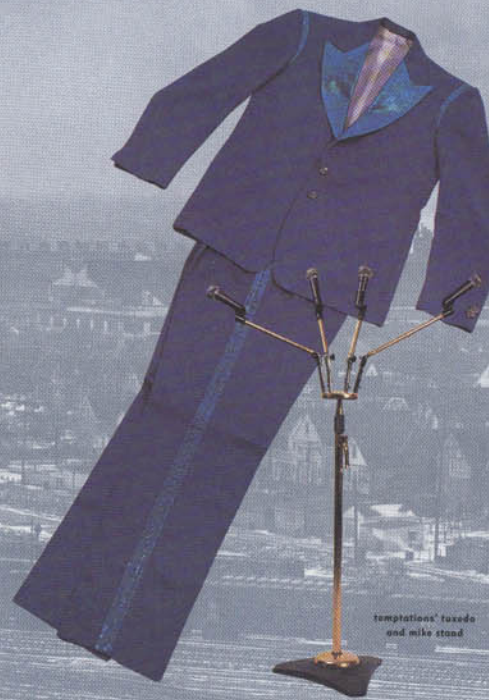
fats domino's stage shirt

Dancing In the Street Detroit 1962-1971

Out of the grittiness of the Detroit blues scene evolved the polished pop-soul sound of Motown. Appealing to both black and white listeners, Motown was "the Sound of Young America," as their motto had it. The key to Motown's success was the creative team of singers, songwriters, producers, arrangers and musicians assembled by label founder Berry Gordy at a two-story headquarters that he dubbed "Hitsville U.S.A." From there, the Motown Records Corporation perfected what came to be known as the "Motown Sound"—a carefully refined blend of pop's upbeat catchiness, the soulfulness of rhythm & blues, and the repetitive intensity of gospel music.

In its 1960s heyday, Motown knew no peers. Its stable of artists included the Temptations, the Supremes, the Four Tops, the Miracles, Martha and the Vandellas, Mary Wells, the Marvelettes, Marvin Gaye, Stevie Wonder and the Jackson 5. The solo careers of Diana Ross, Michael Jackson and Smokey Robinson originated at Motown. Gordy employed the principles of competition and camaraderie to get results. He hired the best talent—such as the songwriting trio of Holland-Dozier-Holland, who produced 28 Top 20 hits in a three-year stretch—and dared them to top themselves.

Under Gordy's tutelage, Motown's musicians took the concept of formula pop to a new level of sophistication and, thanks to the music's gospel-blues roots, visceral intensity. Meanwhile, its well-manicured stars promoted an image of upward mobility and clean, wholesome fun. Young America's collective buying power pushed 120 singles by Motown artists into the Top 20 during the 1960s.



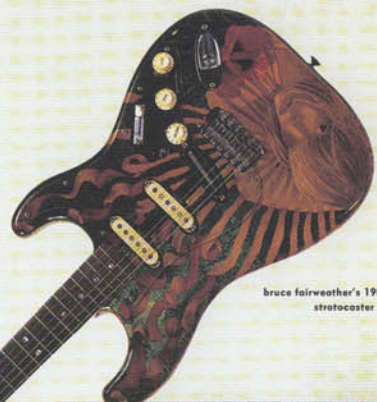
temptations' tuxedo and mike stand

Smells Like Teen Spirit Seattle 1985-1995

Grunge emerged from the Pacific Northwest as a loud, distorted marriage of punk rock and heavy metal. It reflected the socio-economic realities of life in that corner of the country—joblessness, broken homes, gray weather—offering noisy catharsis for a generation of post-baby boomers who felt trapped in their lives.

Seattle cultivated a vibrant local music scene in the mid-1980s that was nurtured in the block-party atmosphere of Pioneer Square. Such clubs as the Central Tavern, the Vogue and the Rainbow served to develop a new breed of band that borrowed from hardcore, heavy metal, glam-rock and, most importantly, art-noise bands such as Big Black, Scratch Acid and Sonic Youth. Early bands on the scene included Malfunkshun, Young Fresh Fellows and Green River. Sub Pop, a Seattle-based independent label, began recording the city's best bands using a decidedly anti-corporate strategy. The label initially marketed its artists through singles and EPs, using blurry black and white photographs to suggest grunge's subterranean demimonde.

The term **grunge** evolved through word of mouth. As Sub Pop's Nils Bernstein recalls, "People used the word tongue in cheek: 'It's kind of like dirty, scuzzy grungy music.' 'What do you call it?' 'Oh, I don't know...grunge!'" Soundgarden and Mother Love Bone were the first of Seattle's alternative bands to sign with major record companies. In September 1991, the cornerstone albums of the Seattle scene—Pearl Jam's *Ten* and Nirvana's *Nevermind*—were released. Seattle thereupon became a full-blown rock and roll capital. Though Nirvana leader Kurt Cobain's shocking suicide in 1994 sent a sobering note to the rest of the world, bands from the still-vital Seattle scene continue to shape the future of rock and roll.



bruce fairweather's 1989 fender stratocaster





Somebody to Love San Francisco 1965-1969

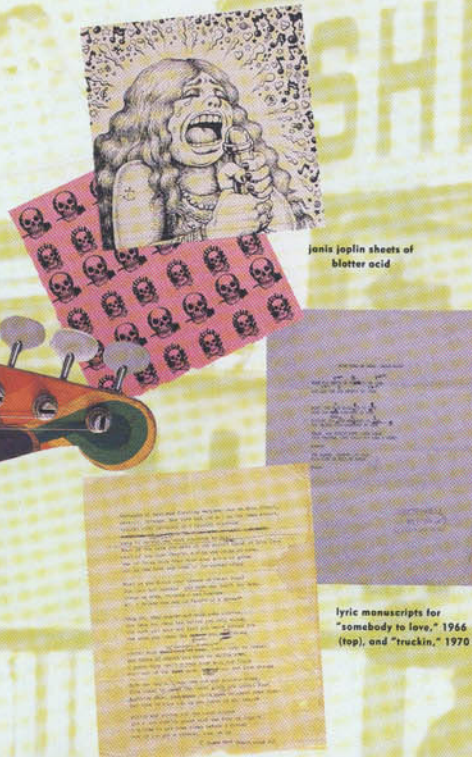
Musicians, artists and social rebels were drawn to San Francisco in the mid-to-late Sixties. They created a counterculture bound by leftist politics, hallucinogenic drugs, tribal spirit and music. San Francisco had long been a literary bohemia, attracting nonconformists like the Beat Generation writers of the Fifties. It was logical that a city as free-thinking as San Francisco would give birth to a radical new movement in rock and roll. "There was a community in need of music, and music in need of a community," explained Grateful Dead drummer Mickey Hart.

The word "psychedelic" was applied to the scene, implying a colorful alteration of the senses. The most innovative and popular groups — the Grateful Dead, Jefferson Airplane, Quicksilver Messenger Service, Big Brother and the Holding Company, Moby Grape, Country Joe and the Fish, Santana — changed the way music was performed and experienced. Songs were no longer confined to two or three minutes; they could go on upward of twenty.

Sweeping changes in concert promotion and FM radio fueled the movement. Dusky old ballrooms and rented halls were converted into live-music spaces. Light shows provided throbbing visual accompaniment. Audiences became active participants as concerts evolved into multimedia events. Underground radio was born here, as local stations KSAN and KMPX embraced the daring new music. Rock journalism found a literate voice in the San Francisco-based publication *Rolling Stone*.

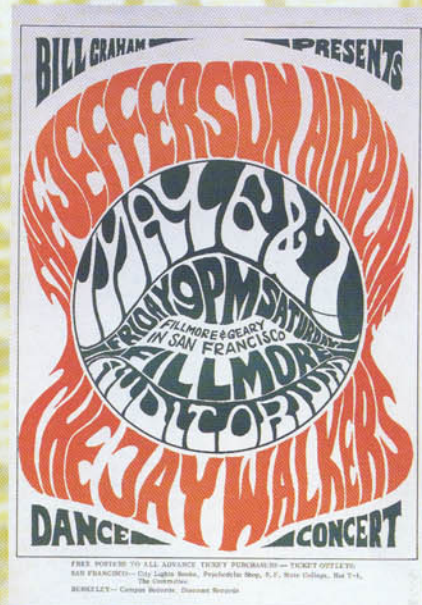
The cauldron for this creativity was Haight-Ashbury, a neighborhood bordering Golden Gate Park where Victorian houses were rented cheaply and inhabited communally. "In the Haight," wrote scene chronicler Charles Perry, "life was cheap, life was aesthetic, life was stoned, and LSD was the great tool of transformation."

pete albin's fender bass



janis joplin sheets of blotter acid

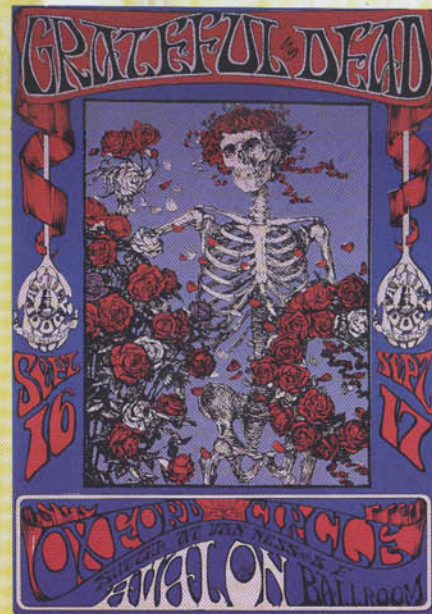
lyric manuscripts for "somebody to love," 1966 (top), and "truckin'," 1970



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Blank Generation London and New York 1975-1980

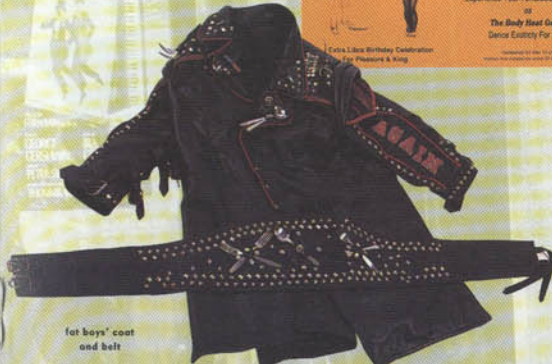
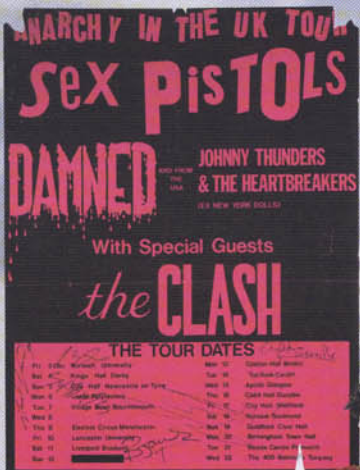
By the mid-Seventies rock and roll had lost its vitality and strayed far from its roots. The popular styles of the day — such as progressive rock, commercial top forty and disco — were viewed by many as pretentious, stagnant and even silly. The music establishment was jolted from its doldrums by punk rock, a movement that returned rock to its rebellious origins.

Punk developed as a dialogue between two cities: London and New York. From London came a torrent of punk rockers enraged by economic conditions and class divisions. In New York, the music community was motivated by a collective desire for freer self-expression than was tolerated by the corporate music industry. This resulted in a varied scene that ranged from the blunt aggression of punk to the more arty, experimental tangents of New Wave.

The Sex Pistols exploded in 1976, releasing a series of controversial singles that inflamed a generation of bored, restless youth. Behind the group's nihilistic cry of "no future," a movement was born. Punk stripped rock and roll to its bare essentials: speed, volume and blistering energy. Punk went beyond music to embrace an anti-style in terms of dress (ripped clothes, safety pins) and dance (pogoing, slam dancing). Independent record labels flourished, as did "fanzines" — small, underground papers written by and for fans.

In New York, the punk scene coalesced at two downtown clubs, CBGB and Max's Kansas City. The New York Dolls were punk rock's progenitors, but the speedy, sullen Ramones became its standard bearers. At the same time, bands like Television, Blondie and Talking Heads broke ground in a more commercially accessible style that would come to be termed New Wave.

Punk and New Wave shattered gender stereotypes, creating new opportunities for women in rock. The seeds sewn in London and New York continue to influence rock, as seen by the rise of bands like Green Day and Nine Inch Nails and the adoption of punk's look and lifestyle by succeeding generations of kids.



The Message New York 1979-1991

Rap music is the voice of the street. From its grassroots origins in the outer boroughs of New York City it became the most significant development in popular music during the 1980s. Rap has provided a means for marginalized elements of American society, especially black and hispanic inner-city youth, to express their feelings, frustrations and experiences. Those who prophesied rap's early demise have been forced to reckon with its growing influence and durability. Rap has brought the rebellious sensibility of early rock and roll — the empowerment of voices outside the dominant culture — back into popular music, indelibly altering its sound and style.

As part of the larger culture of hip-hop, the impact of rap extends beyond music to embrace styles of dress, graffiti art, street slang, haircuts and — most important — attitude. Rapper Chuck D of Public Enemy has referred to rap as "black America's CNN." Rap has given rise to its own methods and technologies, depending less on live musicians than the intricate wizardry of DJs who scratch, sample and intercut old records using turntables and mixers. A rap group can consist of as few as two people: a rapper and a DJ.

Rap evolved out of disco music at clubs and block parties in the South Bronx. In rap's earlier years, New York City served as the hub of the scene and source of its key figures. With the 1979 release of the Sugarhill Gang's "Rapper's Delight" — the first widely available rap record — rap found a broader audience and embarked upon a decade of continuous evolution. The genre's diversity ranges from the provocative, socially conscious raps of Grandmaster Flash and Public Enemy to party-down anthems by the Fat Boys and Salt-N-Pepa. By addressing real-life situations in artful bursts of rhythm and rhyme, rap continues to reign in the Nineties.

SHOES



don and phil
everly



patti smith



john Entwistle



alice cooper



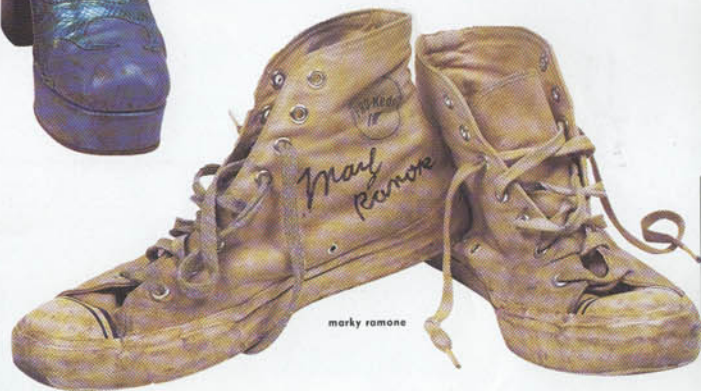
run-d.m.c.



jerry cantrell of
alice in chains



keith moon



marky ramone



johnny cash

ELVIS PRESLEY

Elvis Presley's 1968 television special documented one of the greatest comebacks in rock and roll history. By sheer force of talent, Presley asserted himself as a relevant voice in a decade that had largely passed him by. The event revived his career as a concert performer and restored him to the upper reaches of the pop charts. In the course of the hour-long special, which aired on December 3, Presley sang in settings that ranged from casual backstage jam sessions to elaborately staged production numbers. Twenty-five years before "unplugged" sessions became the vogue, the special found Presley teaming up with former bandmates Scotty Moore and D.J. Fontana for acoustic renditions of some of his most famous songs.

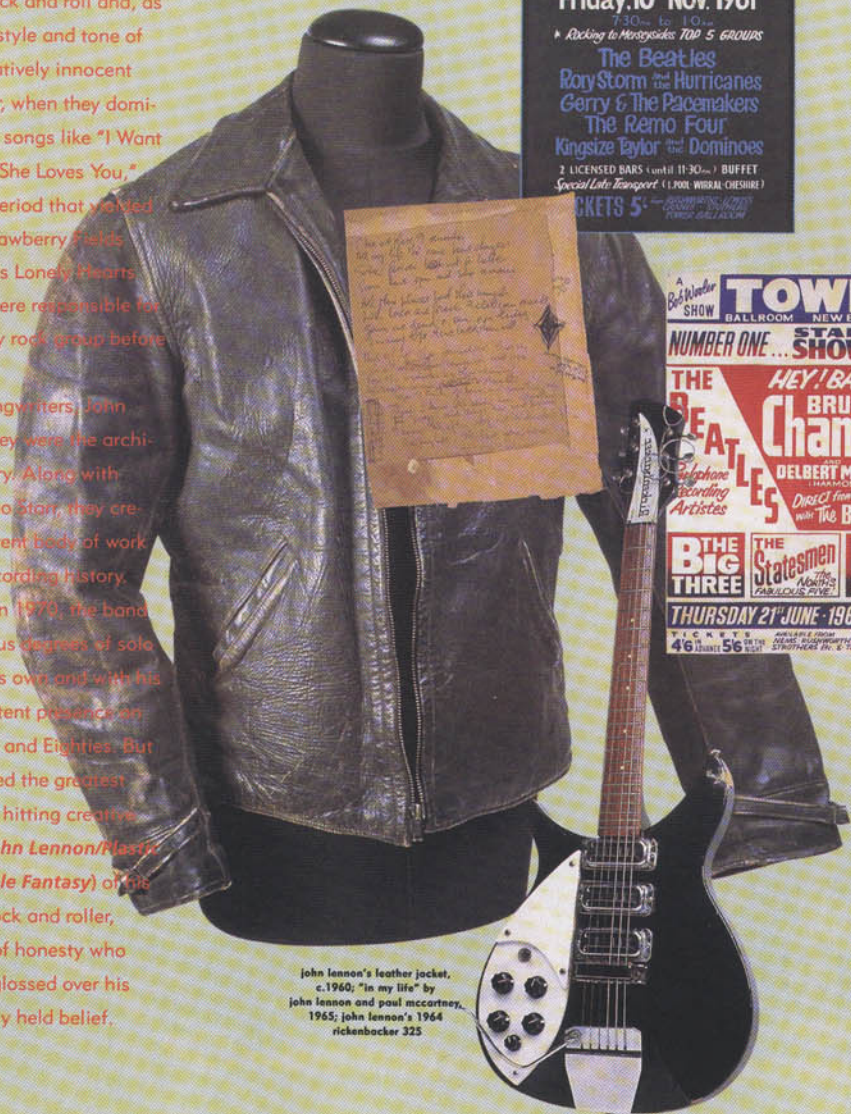
At the time of the show's airing, Presley's star was in decline. Distracted for years by an ill-advised movie career, the King of Rock and Roll had fallen from favor. He seized the opportunity of his first TV special as a personal challenge. The show's success extended beyond the obvious vitality of Presley's performance to the way he looked and carried himself. Attired from head to toe in tight, shiny black leather, Elvis' tough new look wore out these lines from "Guitar Man," the opening number: "If you're looking for trouble/You've come to the right place." All of a sudden, Elvis Presley was dangerous again. The special yielded "the finest music of his career," according to critic Greil Marcus. "He gave everything he had—more than anyone knew was there."

THE BEATLES

The Beatles changed the face not only of rock and roll, but of all of popular culture. Bursting onto the American scene only seven months after the assassination of President John Kennedy, they heralded the arrival of a new era, reinvigorating rock and roll and, as personalities, setting the style and tone of the Sixties. From their relatively innocent early days as the Fab Four, when they dominated the pop charts with songs like "I Want to Hold Your Hand" and "She Loves You," through the psychedelic period that yielded such masterpieces as "Strawberry Fields Forever" and "Sgt. Pepper's Lonely Hearts Club Band," the Beatles were responsible for more innovations than any rock group before or after them.

As the group's chief songwriters, John Lennon and Paul McCartney were the architects of the Beatles' artistry. Along with George Harrison and Ringo Starr, they created an amazingly consistent body of work during their seven-year recording history. After the group broke up in 1970, the band members went on to various degrees of solo success. McCartney, on his own and with his band Wings, was a consistent presence on the charts in the Seventies and Eighties. But it was Lennon who achieved the greatest degree of critical acclaim, hitting creative peaks at the beginning (*John Lennon/Plastic Ono Band*) and end (*Double Fantasy*) of his solo career. A masterful rock and roller, Lennon was an exemplar of honesty who never dishonored his art, glossed over his pain or tempered a strongly held belief.

OPERATION
Big Beat
TOWER BALLROOM
NEW BRIGHTON
Friday, 10th Nov. 1961
7:30 - 10:00
Rocking to Mersey-sides TOP 5 GROUPS
The Beatles
Rory Storm & The Hurricanes
Gerry & The Pacemakers
The Remo Four
Kingsize Taylor & The Dominoes
2 LICENSED BARS (until 11:30) • BUFFET
Special Late Transport (1 Pool, Woburn, Cheshire)
TICKETS 5/-



John Lennon's leather jacket, c.1960; "In my life" by John Lennon and Paul McCartney, 1965; John Lennon's 1964 Rickenbacker 325

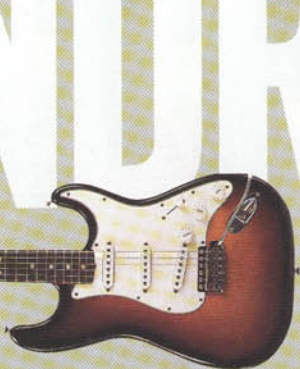
A Beatles Show
TOWER BALLROOM NEW BRIGHTON
NUMBER ONE... SHOW
THE BEATLES
HEY! BABY
BRUCE Channel
DELBERT M'LINTON
DIRECTOR FROM AMERICA!
with THE BARONS
THE BIG THREE
THE Statesmen
THE FOUR JAYS
THURSDAY 21st JUNE 1962 7:30 to 12 PM
TICKETS 46

JIMI HENDRIX PARLIAMENT/FUNKADELIC

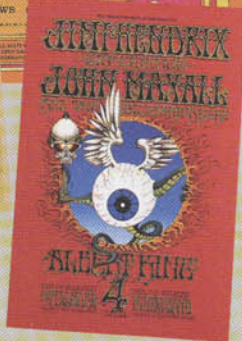
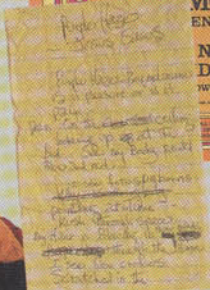
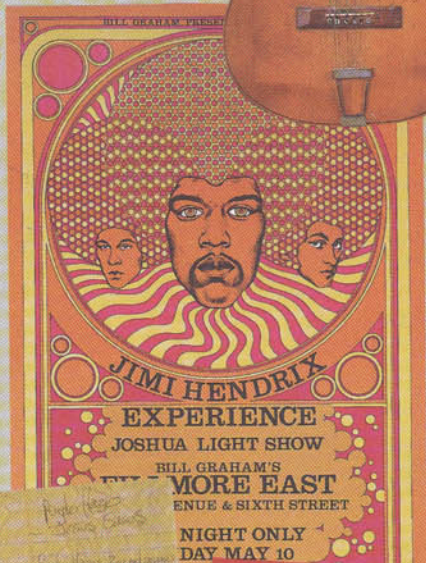
More than any other rock and roll musician, Jimi Hendrix realized the fullest range of sound that could be obtained from an amplified instrument. He was the pre-eminent instrumentalist of his age, and he changed the face of music with the ferocious electricity and expressiveness of his playing. Free jazz, deep blues, acid rock, ghetto funk and the visionary songwriting of Bob Dylan and the Beatles all figured as influences. But what came from his fingers was uniquely original and virtually indescribable—the music of the cosmos, anchored to the earthy beat of rock and roll.

James Marshall Hendrix was born on November 27, 1945. He was playing electric guitar before he was a teenager. Following an abortive stint in the Army, he hit the road as a backup musician for a succession of soul music giants, including Little Richard, the Isley Brothers and Wilson Pickett. In 1966, he was discovered playing in New York City by Chas Chandler, the former bassist with the Animals, who became his manager. Chandler brought Hendrix to England, where he absorbed the nascent psychedelic movement, changed the spelling of his name to "Jimi" and formed a trio with bassist Noel Redding and drummer Mitch Mitchell. The Jimi Hendrix Experience recorded three landmark albums that liberated rock music beyond its wildest fantasies. His incendiary performances at the Monterey Pop and Woodstock festivals have become part of rock and roll legend. By 1970 he was dead of a drug overdose.

Jimi Hendrix's influence has endured and even intensified as young guitarists continue to discover and study his work, and his legacy remains unique in the annals of rock.



1968 fender stratocaster (above); 1960 12-string sammits (right)



velvet jacket: "purple haze," 1966 (above)

If James Brown is the Godfather of Soul, then George Clinton is the Grandmaster of Funk. He has fronted an assortment of bands, most notably Parliament and Funkadelic, that epitomize funk's melding of rhythm & blues, jazz, gospel and psychedelic rock. He has also purveyed larger-than-life characters and concepts from the stage, culminating in such theatrical milestones as the Mothership, a mock-flying saucer from which the black space "aliens" of Clinton's musical entourage alighted. Though his productions have always been humorous and danceable, his ultimate goal is deadly serious: "I am intent on making the word *funk* as legitimate as *jazz* and *rock and roll*."

As the 1960s drew to a close, Clinton assembled Parliament (a horn-based soul group) and Funkadelic (which tended toward guitars). Clinton's chief collaborator was bassist William "Bootsy" Collins, known for his star-shaped sunglasses, glittery "space bass" and cartoonish demeanor. During the 1970s, Parliament, Funkadelic and a host of related offshoots were wildly popular both in concert and on record, amassing 60 charting R&B singles. After a hiatus, Clinton returned in 1982 with his biggest hit, "Atomic Dog." By this time Clinton referred to his musical consortium as the P-Funk All-Stars. A new generation of listeners has discovered P-Funk via hip-hop music; only James Brown has been more heavily sampled than George Clinton.



George Clinton's platform boots and the cooey original artwork for "Atomic Dog" shoes



the look

From Elvis Presley to Madonna, style has been a constant source of inspiration, excitement, even amusement in the world of rock and roll. From the Beatles' collarless jackets to the Ramones' leather jackets, the look has been nearly as important as the music. It's no surprise then that costumes make up a significant portion of the Rock and Roll Hall of Fame's collection. Displayed on mannequins throughout the museum are stage and street outfits from a diverse group of artists, including Johnny Cash, Fats Domino, the Temptations, Sid Vicious, Salt-N-Pepa, ZZ Top, Debbie Harry and L7.

left to right: bootsy collins, sid vicious, zz top, L7, alicia cooper

1955 Elvis Presley adapts a street-savvy look of baggy trousers and jackets and goes back to reinforce a rebel image built upon his swiveling hips and cool-cat sneer.

1957 With his horn-rimmed glasses, Buddy Holly turns nerdiness into its own form of cool. Twenty years later, Elton Costello would do the same thing. Little Richard appears in the movie *Dop-It-Knock the Rock* sporting a towering pompadour and heavy makeup.

1962 The Beatles are given "mop top" haircuts by Astrid Kirchherr, girlfriend of early bassist Stu Sutcliffe. Soon the group will completely abandon their greaser image, trading leather jackets for matching collarless jackets designed by London clothier D.A. Millings.

1963 Hair length serves to draw a line between generations and lifestyles. An audience member at an early Rolling Stones concert yells, "Get your hair cut!" Mick Jagger replies: "What—and look like you?" The clean-cut West Coast surfer look—Pendon shirts, khaki pants and close-cropped peroxide-blond hair—is carried to the rest of the country by the Beach Boys and Jan and Dean.

1964 Bouffant hairdos and glittery sequined gowns define the chic uptown look of the Supremes, Martha and the Vandellas and other Motown soul divas.

1965 The mod scene explodes in England. These kids pursue a lifestyle defined by "a real smart suit, good shoes, good shirts [and] plenty of pills," according to Pete Townshend of the Who, a band that grew out of the mod movement.

1966 A store called Granny Takes a Trip opens in London, selling psychedelic clothing to rock stars and trendsetters. The Charltons, pioneers on the San Francisco scene, develop a look that leader George Hunter describes as "Edwardian cowboy." Mixing Wild West imagery with Edwardian and Victorian couture, the group affects walking canes, handlebar mustaches, three-piece suits, derbies and straw boaters.

1967 The Beatles appear in a *Life* magazine photo spread attired in full psychedelic garb—a grab bag of antique clothes, Indian garb, military tunics, wire-rimmed granny glasses and eccentric accessories. The long-haired San Francisco bands popularize the hippie look. Fringed leather jackets, tie-dyed shirts, headbands, beads and other accoutrements of the psychedelic lifestyle sweep the nation.

1968 Elvis Presley emerges on his celebrated TV comeback special in a black leather outfit, reasserting his appeal as a musical icon.

1969 West Coast rock bands like the Byrds, Creedence Clearwater Revival and the Grateful Dead dress down for the stage, attituding themselves as plainly as audience members. "We wore all into blue jeans and flannel shirts," explained Chris Hillman of the Byrds. "There was no style left."

1972 The glitter-rock movement hits its stride as Rosy Music, the New York Dolls, T. Rex and David Bowie and the Spiders from Mars adopt ostentatious, gender-bending stage outfits.

1973 With the emergence of Kiss, heavy metal musicians begin turning away from jeans and t-shirts to a theatrical "glam" style for live performances.

1974 Designer/entrepreneurs Vivienne Westwood and Malcolm McLaren open a London clothing store called SEX, selling fetish wear and pornographic t-shirts to embryonic punk rockers. The Sex Pistols are eventually formed from the store's pool of regulars.

1975 Elton John calls L.A. designer Bob Mackie with a request: "I want some glamour, some flash." Mackie obliges, costuming the singer/pianist in ever-more-outlandish creations that range from Donald Duck to the Statue of Liberty.

1976 The Parliament-Funkadelic Mothership Connection tour scales new heights with its outrageous props and stage wear. P-Funk leader George Clinton orchestrates the music while attired from head to toe in colorful wigs, platform shoes and all manner of Afro-cosmic costumes.

1977 Punk rock launches its own fashion trends as musicians and fans customize thrift-shop clothing with rips, safety pins and hand-lettered messages. The film *Saturday Night Fever* becomes a national phenomenon. Disco music and dance-club attire—white suits, gauzy shirts and gull-wing collars—briefly enjoy broad mainstream popularity.

1979 Fashion designer Stephen Sprouse collaborates with singer Debbie Harry of Blondie on a throwaway-chic look. Black clothes, red lipstick and garments fashioned from material found in dumpsters make up Harry's stage wardrobe, a camp study in trash-with-style.

1981 The New Romantic movement blossoms out of London, with groups like Spandau Ballet and Duran Duran placing fashion on an equal footing with music. With their shiny designer suits, impossibly styled hair and drag-queen looks, these artists are perfectly tailored for the emerging age of rock video.

1984 Bruce Springsteen's look on the cover of *Born in the U.S.A.* revives the image of the rock and roller as working-class hero. Springsteen's unpretentious uniform of red bandanna, white t-shirt and blue jeans becomes an American classic. Pince-nez ushers in the neo-psychedelic look with his film *Purple Rain*, recalling Jimi Hendrix's rec of bearing with his flowing purple coat, frilly Edwardian shirts and glittery, foppish bell bottoms.

1985 In the film *Desperately Seeking Susan*, Madonna perfects a look that endears her to a generation of young girls. Madonna's disheveled "downtown chic" derives from thrift-shop scavenger hunts and is completed with piles of inexpensive bracelets and jewelry.

1986 Run-D.M.C. entourage put the rap scene with a no-nonsense look—Adidas shoes, Kangol hats and leather jackets—that is adapted straight from street to stage.

1988 At 50, Tina Turner is still thrilling audiences and pushing the fashion envelope with her daring short skirts, fishnet stockings and big, shaggy wigs.

1992 Bands such as Nirvana and Pearl Jam popularize the grunge look, an anti-fashion statement harking back to both dissident punks and dilapidated hippies: Flannel shirts, baggy pants cut off below the knee, dyed hair or shaved heads, body-piercing and tattoos are the order of the day.

With its tight and sleek, subtle hints of what things were like in the 1950s.



the inductees

IN 1983,

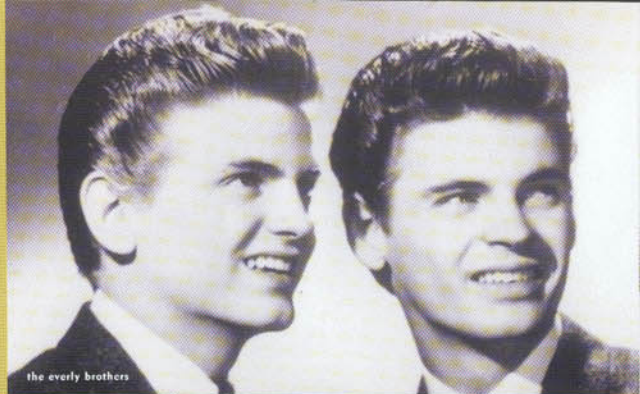
the Rock and Roll Hall of Fame Foundation was established to honor rock and roll's most significant artists and their work. Artists become eligible for induction 25 years after the release of their first record. The nominating process begins with an annual committee meeting of several dozen rock and roll experts of widely varying tastes and experience; the committee eventually develops a list of about 15 eligible artists, which is then submitted to an international voting body of nearly 1,000 men and women from all walks of rock and roll life. Of the 15, five to seven make the final cut and are inducted into the Rock and Roll Hall of Fame.

In addition, the Nominating Committee selects inductees in the categories of Early Influences and Non-Performers. The Foundation held its first annual induction ceremony at the Waldorf Astoria Hotel in New York in 1986; there are now 122 inductees in the Hall of Fame.

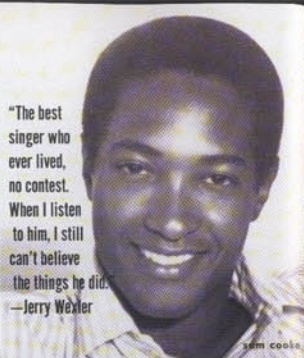


buddy holly

"At least the first 40 songs we wrote were Buddy Holly-influenced." —Paul McCartney

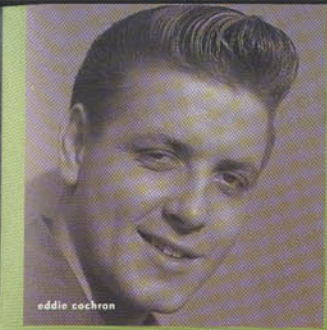


the everly brothers

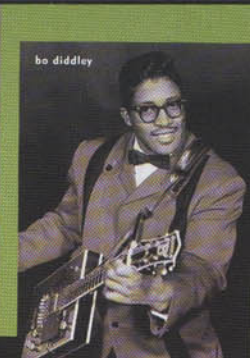


sam cooke

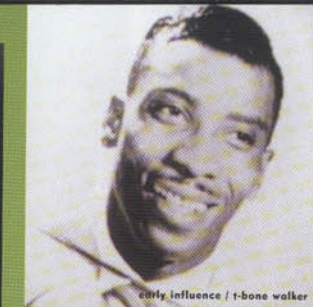
"The best singer who ever lived, no contest. When I listen to him, I still can't believe the things he did." —Jerry Wexler



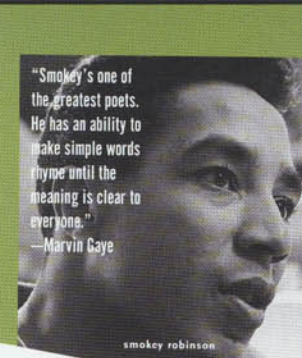
eddie cochran



bo diddley

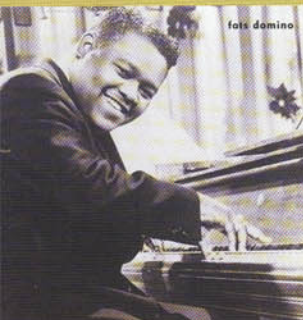


early influence / little richard



smokey robinson

"Smokey's one of the greatest poets. He has an ability to make simple words rhyme until the meaning is clear to everyone." —Marvin Gaye

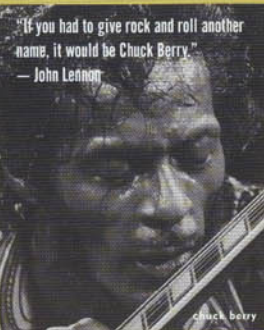


fats domino

"He was my idea of what a record man was supposed to be. He always talked about music, music, music, and it was kinda later for the business." —Bruce Springsteen



lifetime achievement / john hammond

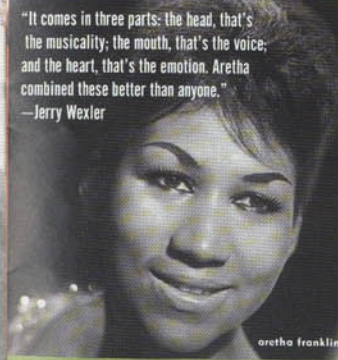


chuck berry

"If you had to give rock and roll another name, it would be Chuck Berry." —John Lennon



early influence / jimmy yancy

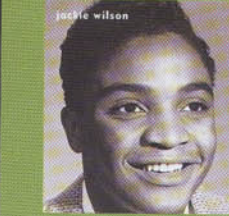


aretha franklin

"It comes in three parts: the head, that's the musicality; the mouth, that's the voice; and the heart, that's the emotion. Aretha combined these better than anyone." —Jerry Wexler

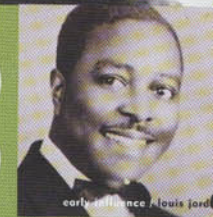


carl perkins



jackie wilson

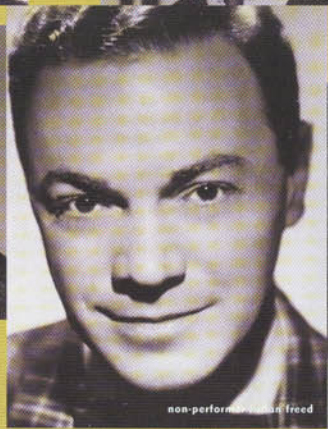
1987



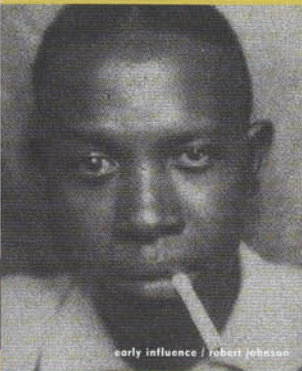
early influence / louis jordan



jerry lee lewis



non-performer / sam phillips



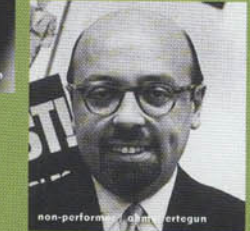
early influence / robert johnson



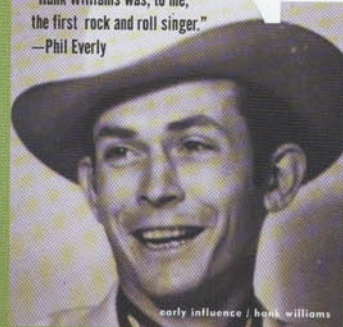
little richard



roy orbison

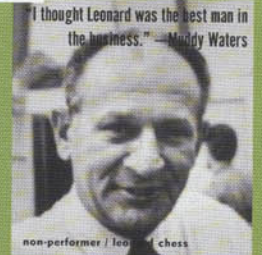


non-performer / phil everly



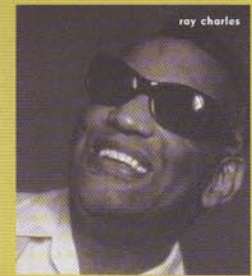
"Hank Williams was, to me, the first rock and roll singer." —Phil Everly

early influence / hank williams

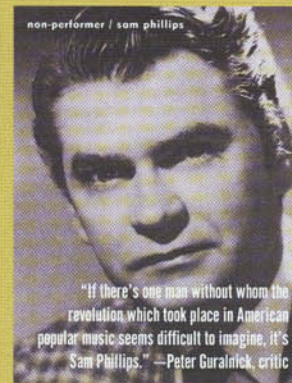


non-performer / leonard chess

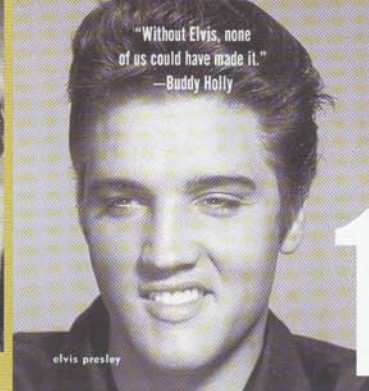
"I thought Leonard was the best man in the business." —Muddy Waters



ray charles

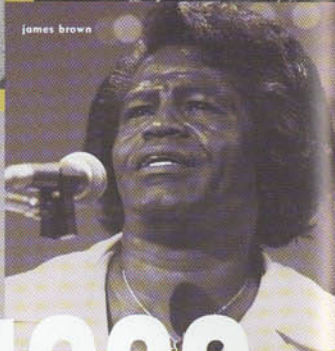


non-performer / sam phillips



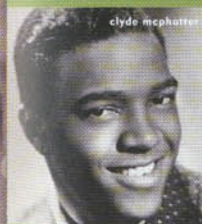
elvis presley

"Without Elvis, none of us could have made it." —Buddy Holly

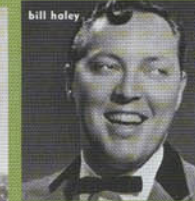


james brown

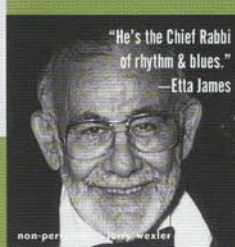
1986



clyde mcphatter



bill haley



non-performer / etta james

"He's the Chief Rabbi of rhythm & blues." —Etta James



muddy waters



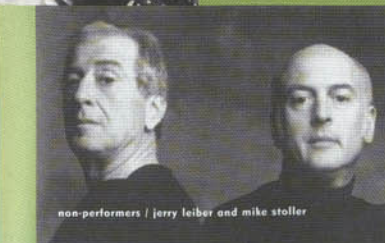
the coasters

"The records he made were totally legitimate rockabilly, as good as any of the best stuff from Sun Records." —John Fogerty



early influence / jimmie rodgers

"If there's one man without whom the revolution which took place in American popular music seems difficult to imagine, it's Sam Phillips." —Peter Guralnick, critic



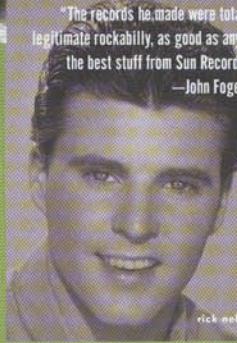
non-performers / jerry leiber and mike stoller



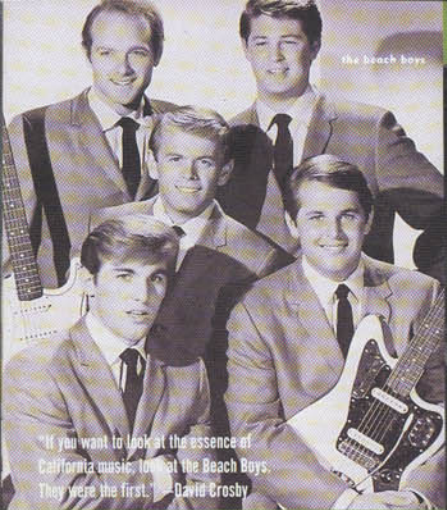
marvin gaye



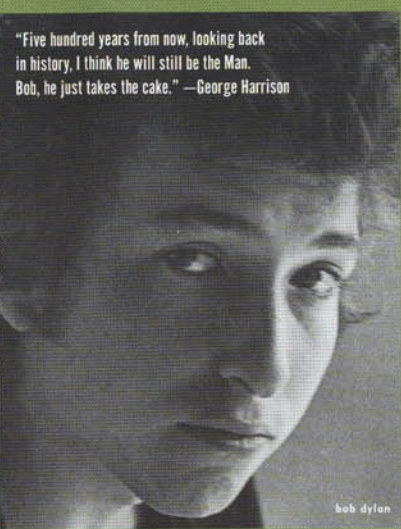
big joe turner



rick nelson



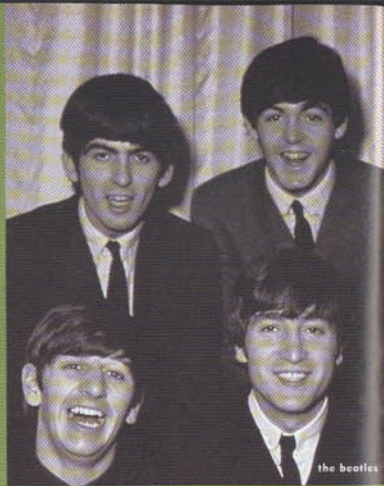
the beach boys



bob dylan

"Five hundred years from now, looking back in history, I think he will still be the Man. Bob, he just takes the cake." —George Harrison

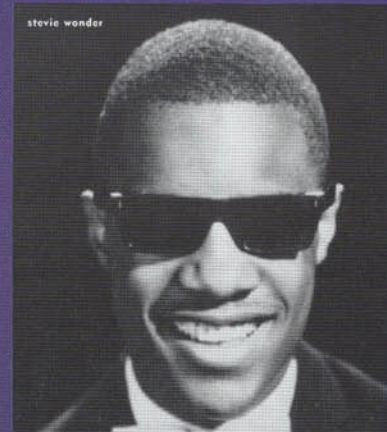
"If you want to look at the essence of California music, look at the Beach Boys. They were the first." —David Crosby



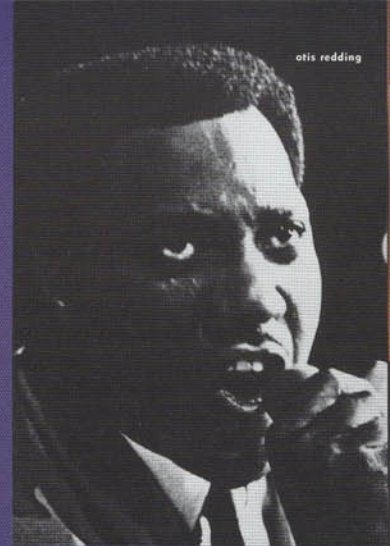
the beatles



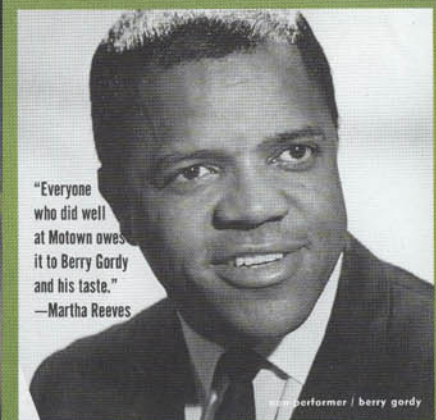
the temptations



stevie wonder



otis redding

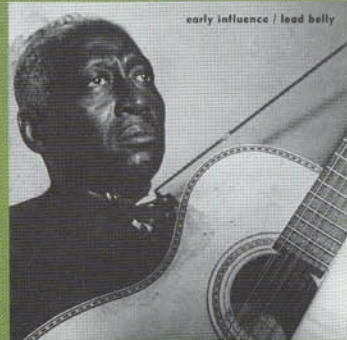


non-performer / berry gordy

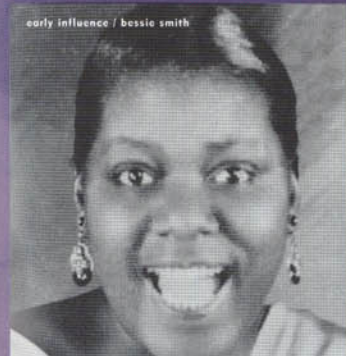
"Everyone who did well at Motown owes it to Berry Gordy and his taste." —Martha Reeves



the supremes



early influence / lead belly

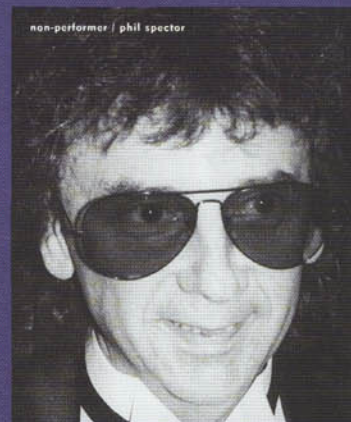


early influence / bessie smith

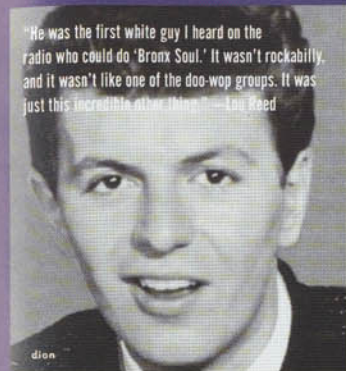


"To someone singing doo-wop on the corners or anyplace else, the dream was to be and sound like the Ink Spots. The Ink Spots were the heavyweight champions of quartet singing." —Jerry Butler

early influence / the ink spots

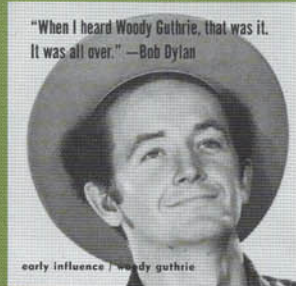


non-performer / phil spector



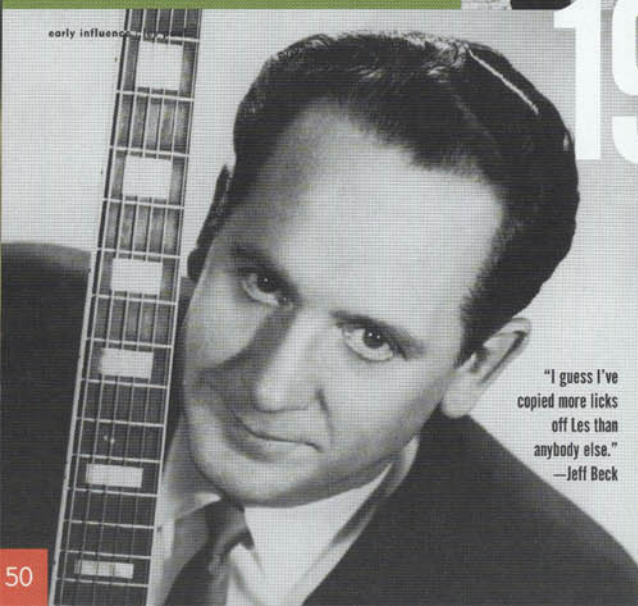
dion

"He was the first white guy I heard on the radio who could do 'Bronx Soul.' It wasn't rockabilly, and it wasn't like one of the doo-wop groups. It was just this incredible other thing." —Lou Reed



early influence / woody guthrie

"When I heard Woody Guthrie, that was it. It was all over." —Bob Dylan

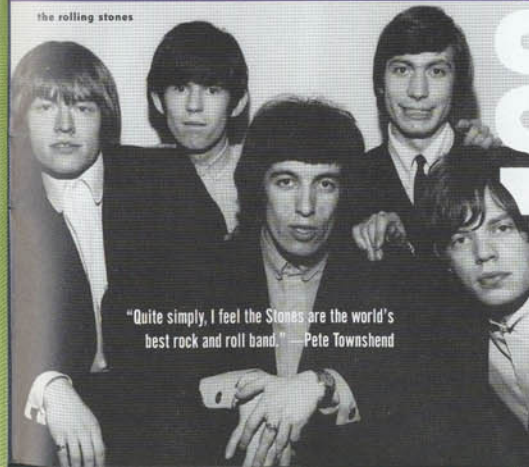


"I guess I've copied more licks off Les than anybody else." —Jeff Beck

1988



the drifters



the rolling stones

"Quite simply, I feel the Stones are the world's best rock and roll band." —Pete Townshend

1989



the soul stirrers

"The Soul Stirrers changed the face of gospel music forever... man, those guys could sing." —Al Green

1990

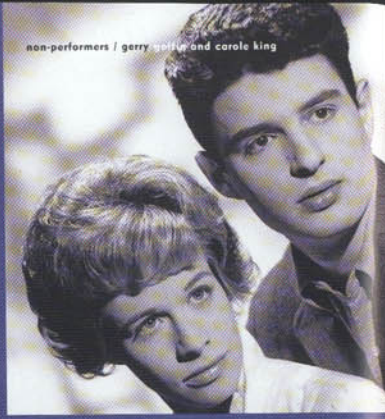


bobby darin



non-performers / hall and oates / shelton

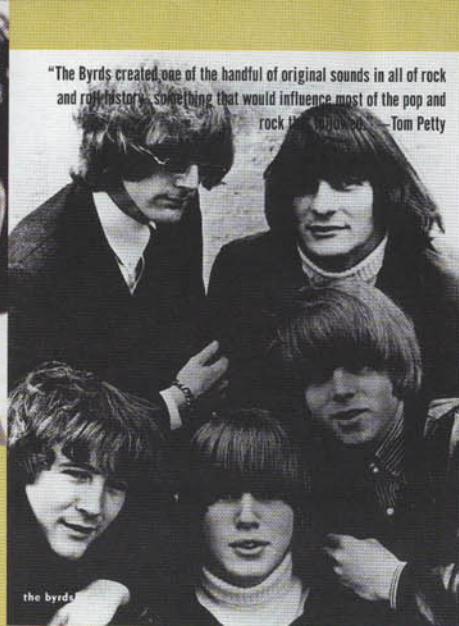
"They did more than make hit records; they made soul music an essential sound in white pop." —Simon Frith, critic



non-performers / gerry poline and carole king

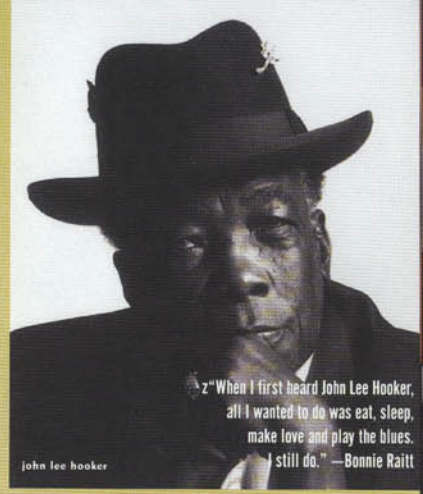
"Lavern's delivery could rival anyone. She stood smack dab in the middle of the great tradition of Ma Rainey and Bessie Smith." —Jerry Wexler

lavern baker



"The Byrds created one of the handful of original sounds in all of rock and roll history, something that would influence most of the pop and rock that followed." —Tom Petty

the byrds



"When I first heard John Lee Hooker, all I wanted to do was eat, sleep, make love and play the blues. I still do." —Bonnie Raitt

john lee hooker

"The Four Tops are the epitome of Motown. Song after song, they were the most consistent group, and Levi Stubbs' voice is still staggering." —Phil Collins



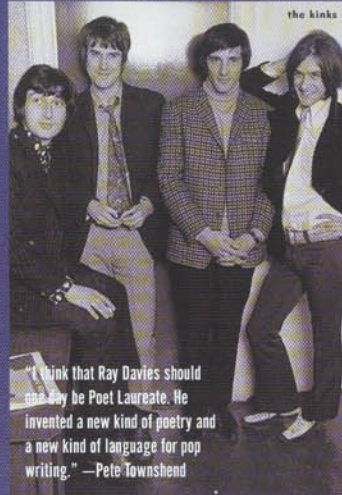
the tops



The Four Seasons had fantastic material, records that really spoke to us. We became men with the Four Seasons." —Billy Joel



simon and garfunkel

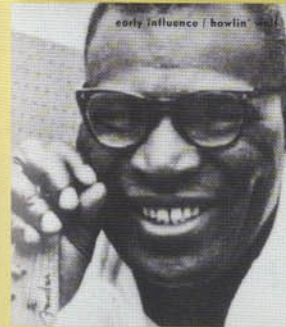


the kinks

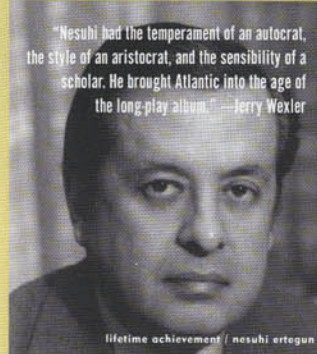
"I think that Ray Davies should one day be Poet Laureate. He invented a new kind of poetry and a new kind of language for pop writing." —Pete Townshend



the platters



early influence / howlin'



"Nesuhi had the temperament of an autocrat, the style of an aristocrat, and the sensibility of a scholar. He brought Atlantic into the age of the long-play album." —Jerry Wexler

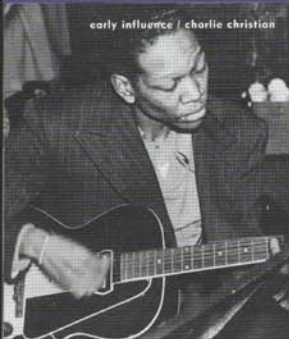
lifetime achievement / nesuhi ertegun



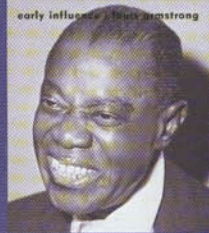
wilson pickett



ike and tina turner



early influence / charlie christian



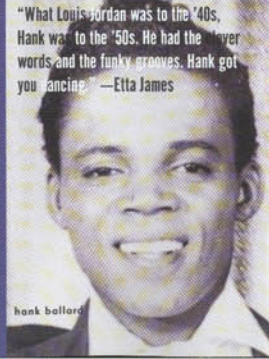
early influence / duke ellington



early influence / mo'nique



the who



hank ballard

"What Louis Jordan was to the '40s, Hank was to the '50s. He had the clever words and the funky grooves. Hank got you dancing." —Etta James



non-performer / dave bartholomew

"Reed's very personal groove—a dense electric rumble pierced by keening harp leads—helped transform Chicago R & B into rock and roll." —Kurt Loder, critic



jimmy reed



the impressions

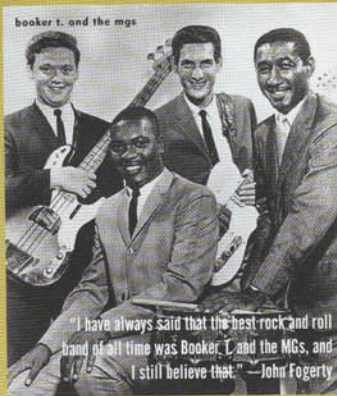
1991

non-performer / ralph bass



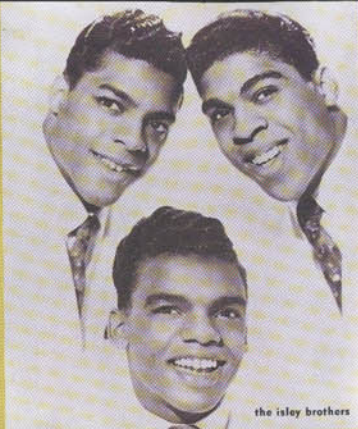


bobby bland



booker t. and the mgs

"I have always said that the best rock and roll band of all time was Booker T. and the MGs, and I still believe that." —John Fogerty



the isley brothers



ruth brown

"She was the singer when I was a girl. Ruth Brown was my favorite." —Aretha Franklin



cream



the doors



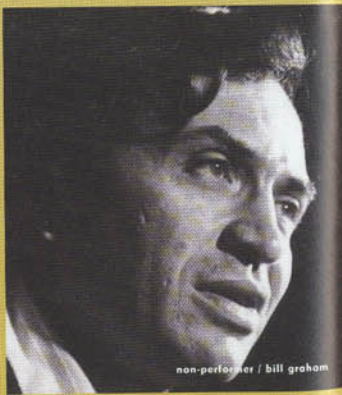
non-performer / doc pomus



non-performer / leo fender



early influence / professor longhair

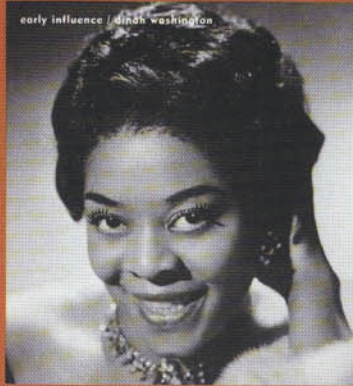


non-performer / bill graham

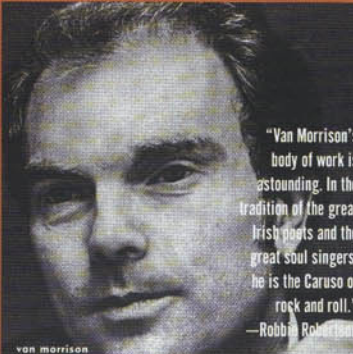


creedence clearwater revival

"In the late Sixties and early Seventies, Creedence wasn't the hippest band in the world, just the best." —Bruce Springsteen



early influence / dinah washington

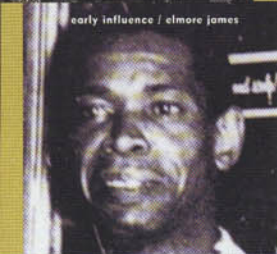


van morrison

"Van Morrison's body of work is astounding. In the tradition of the great Irish poets and the great soul singers, he is the Caruso of rock and roll." —Robbie Robertson

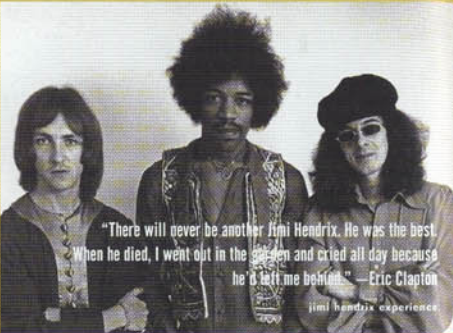


johnny cash



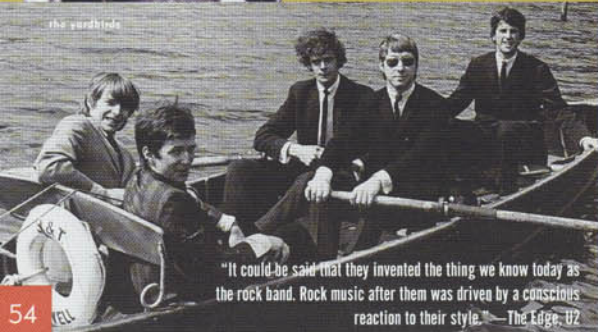
early influence / elmore james

1992



jimi hendrix experience

"There will never be another Jimi Hendrix. He was the best. When he died, I went out in the street and cried all day because he'd left me behind." —Eric Clapton



the yardbirds

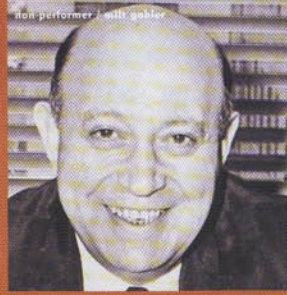
"It could be said that they invented the thing we know today as the rock band. Rock music after them was driven by a conscious reaction to their style." —The Edge, U2



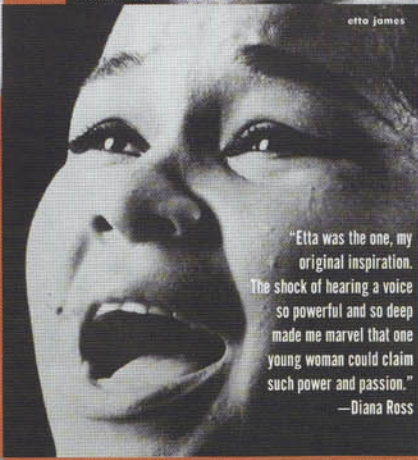
sam and dave



non-performer / dick clark



non-performer / willie goble



etta james

"Etta was the one, my original inspiration. The shock of hearing a voice so powerful and so deep made me marvel that one young woman could claim such power and passion." —Diana Ross

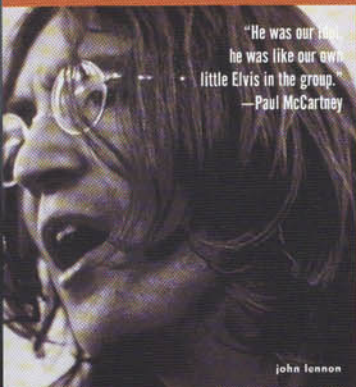
1993



frankie lyman and the teenagers



sly and the family stone

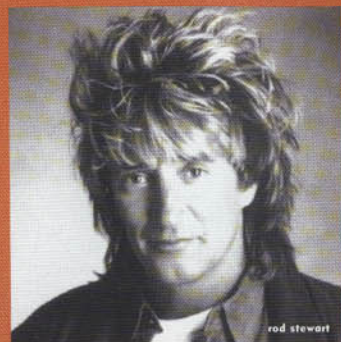


"He was our little Elvis in the group."
—Paul McCartney

john lennon



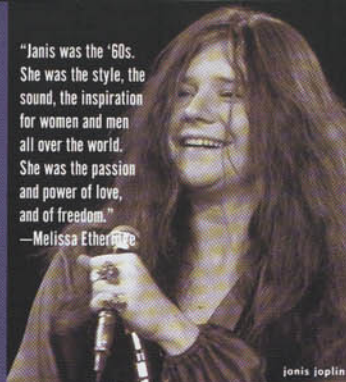
the animals



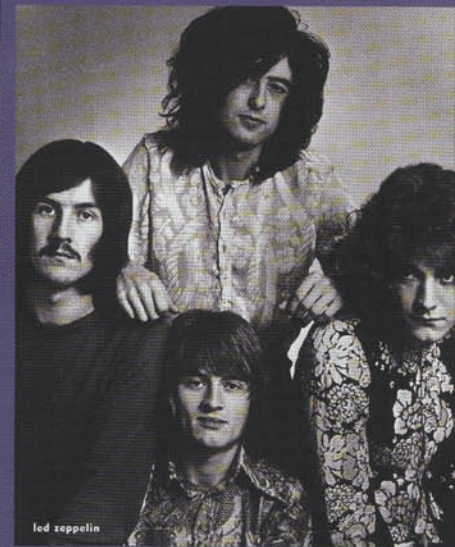
rod stewart



al green



janis joplin



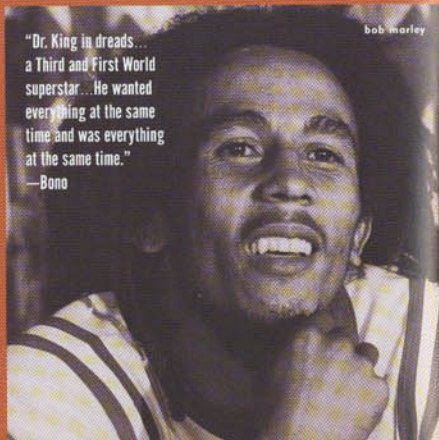
led zeppelin



the grateful dead

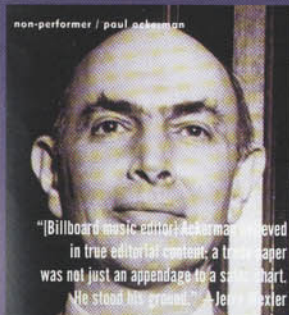


duane eddy



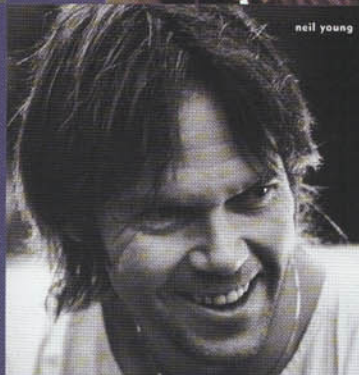
bob marley

"Dr. King in dreads... a Third and First World superstar... He wanted everything at the same time and was everything at the same time."
—Bono

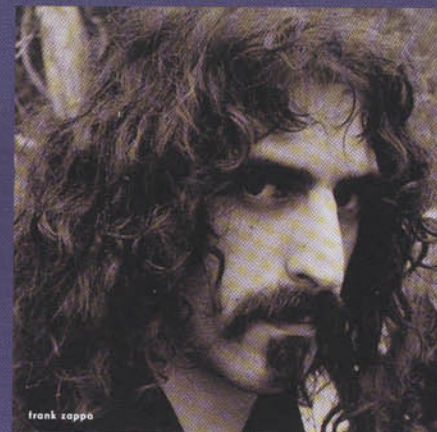


non-performer / paul mccartney

"[Billboard music editor] Ackerman believed in true editorial content; a true singer was not just an appendage to a sales chart. He stood his ground."
—Jerry Wexler

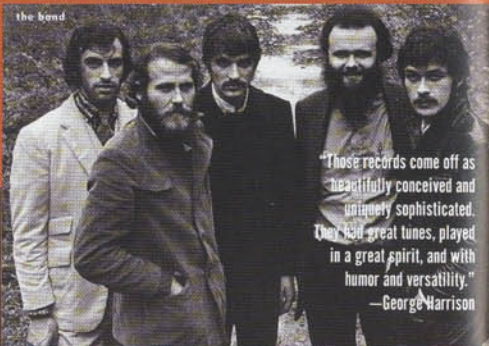


neil young



frank zappa

1994



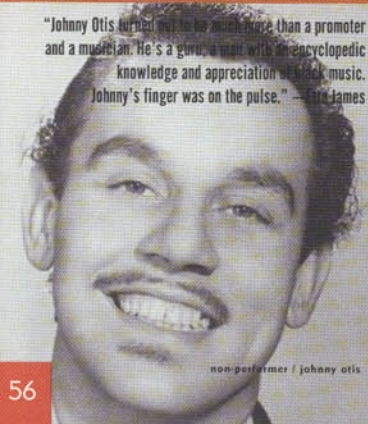
the band

"These records come off as beautifully conceived and uniquely sophisticated. They had great tunes, played in a great spirit, and with humor and versatility."
—George Harrison



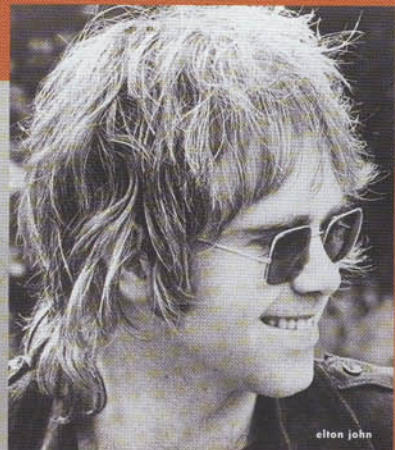
early influence / the allman brothers band

1995

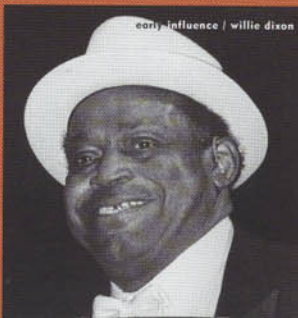


"Johnny Otis turned out to be much more than a promoter and a musician. He's a guru, a man with an encyclopedic knowledge and appreciation of black music. Johnny's finger was on the pulse."
—Bill James

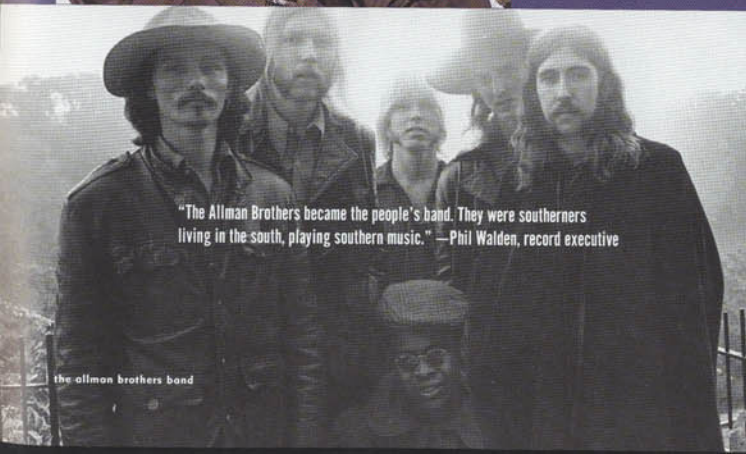
non-performer / johnny otis



elton john

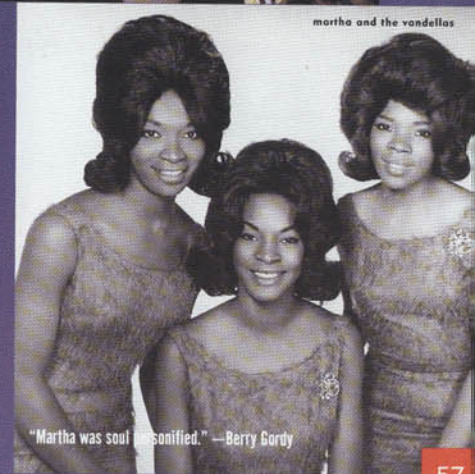


early influence / willie dixon



the allman brothers band

"The Allman Brothers became the people's band. They were southerners living in the south, playing southern music."
—Phil Walden, record executive



martha and the vandellas

"Martha was soul personified."
—Berry Gordy

The annual Rock and Roll Hall of Fame induction dinner

has become one of the premier events on the music calendar. Held in January, the dinner has become the one place where musicians of different eras can come together in a relaxed atmosphere to honor those artists who have made a lasting contribution to the history of rock and roll. As Eric Clapton said in 1993, "minor and major miracles take place" at these dinners. Superstar musicians acknowledge their peers and honor their own heroes in moving tributes. Clapton himself confessed at the 1994 ceremony that he had wanted to become a member of the Band, but was afraid to ask. That same year, Paul McCartney paid tribute to his former partner John Lennon, while U2's Bono offered a rousing and reverent speech honoring Bob Marley. These dinners have seen the members of such bands as Cream, the Byrds, Led Zeppelin and the Doors reunite to perform onstage one more time. And the jams are legendary: Neil Young, the Edge, Keith Richards and Jimmy Page performing "All Along the Watchtower"; Bruce Springsteen and Axl Rose duetting on the Beatles' "Come Together"; Bob Dylan, Mick Jagger and Mary Wilson singing "Like a Rolling Stone"; Steve Winwood, John Fogerty, Ron Wood and Keith Richards doing "Gimme Some Lovin'."



clockwise from upper right: mick jagger and tina turner deliver a scorching "honky tonk women," 1989; johnny cash, steve cropper of Booker T. and the M.G.s and Little Richard, 1992; ray davis of the Kinks and Sting, 1990; neil young, keith richards, john fogerty and jimmy page, 1992; b. b. king and ben e. king, 1987.



top row: bruce springsteen, bob dylan and mick jagger, 1988; les paul and george harrison perform "all along the watchtower," 1988. middle row: ray orbison, ba diddley and carl perkins, 1987; jerry lee lewis, chuck berry and ray charles, 1986; bruce springsteen and paul simon, 1990. bottom: george harrison, bruce springsteen and mick jagger sing "i saw her standing there," 1988.

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Gift of Bootsy Collins

HOWLIN' WOLF PHOTOGRAPH, 1950
* David Gahr

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Frank and Tina Turner Revue Poster, c.1965
Collection of Philip and Julie Cushman, ArtRock

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Design by Globe Posters. Collection of Philip and Julie Cushman, ArtRock
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Collection of Clarence "Frogman" Henry
Jam Cooke Poster, 1960
Collection of Paul Wultz
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Collection of Philip and Julie Cushman, ArtRock
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Collection of Chuck Berry

Wilson Poster, 1967
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Gift of Atlantic Records
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Collection of Deborah Chessler
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Gift of Curtis Mayfield
Johnny Otis' acoustic guitar
Gift of Johnny Otis
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Dunn is the bassist with Booker T. and the MGs
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Gift of Atlantic Records
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Gift of Carl Gardner
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Gift of Curtis Mayfield

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"He was killed while on the tour in 1972."
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Lilly Gibbons is the lead guitarist for the band the Waitresses in ZZ Top
Collection of ZZ Top
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Bett is the lead guitarist for the band the Waitresses in ZZ Top
Collection of ZZ Top
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Collection of Paul Simon

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Joe Walsh's 1959 Gibson Les Paul
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Collection of Barbara Orbison
Elvis Presley's recording session contract, 1954
Collection of Sam Phillips and Family - Becky, Knox and Jerry
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Collection of Johnny Cash
Carl Perkins/Johnny Cash poster, 1958
Collection of Paul Wultz
Carl Perkins' 1956 Gibson Switchmaster
Collection of Carl Perkins
Carl Perkins' first album for Sun Records, 1958
Collection of Sam Phillips and Family - Becky, Knox and Jerry
Johny Cash's 1943 Martin
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NEW ORLEANS
Fats Domino's stage jacket
Gift of Antoine "Fats" Domino
Fats Domino Swings, 1960
Design by Robert Crumb
Collection of Philip and Julie Cushman, ArtRock
Dave Bartholomew's trumpet
Collection of Dave Bartholomew
Fats Domino's stage shirt
Gift of Antoine "Fats" Domino

DETROIT
Temptations' tuxedo and microphone stand
Gift of the Temptations

SEATTLE
Bruce Fairweather's 1969 Fender Stratocaster
Fairweather played guitar for such Seattle bands as Green River, Mother Love Bone and Love Battery.
Collection of Jesse Hignman
Nirvana poster, 1993
Design by Coop. Collection of Chris Cooper

SAN FRANCISCO
Peter Albin's Fender bass
Albin was a member of Big Brother and the Holding Company.
Collection of Peter S. Albin
Shirts of Blatter and
Design by Robert Crumb
Collection of Philip and Julie Cushman, ArtRock
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Written by Robert Hunter for the Grateful Dead album *American Beauty*, 1970
Gift of Robert Hunter
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Written by Darby Slick for the Jefferson Airplane album *Surfbeat*, 1967
The song was originally titled "Mind Full of Bread."
Collection of Darby Slick
Jefferson Airplane poster, 1966
Design by Wes Wilson
Gift of Robert and Margo Roth

Big Brother and the Holding Company poster, 1968
Gift of Philip and Julie Cushman, ArtRock
Grateful Dead poster, 1966
Design by Alison Kelly and Stanley Mouse
Gift of Philip and Julie Cushman, ArtRock

LONDON/NEW YORK
David Byrne's Angelico, 1975
Gift of Chris Frantz and Tina Weymouth
Patti Smith doll
Gift of Beverly Smith
Anarchy in the U.K. Tour Poster, 1976
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Handsome Dick Manibus's wrestling costume, 1975
Collection of Handsome Dick Manibus
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Ramones stage banner
Arturo Vega, artist. Collection of Arturo Vega

PARLIAMENT-FUNKADELIC
Original artwork for Uncle Jam Wants You, Funkadelic, 1979
Pedro Bell, artist
Atomic Dog shoes
George Clinton's platform boots and fur coat
As Dr. Funkemstein, Clinton wore these during the P-Funk Earth Tour, 1977-78. He also wore them on the cover of the album *Parliament Live*, 1977.
All objects gift of George Clinton and Stephanie Goshorn-Clinton
EVERLY BROTHERS
Everly Brothers' costumes
worn on the cover of *The Fabulous Style of the Everly Brothers*.
Report Cards
Diplomas
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U2
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U2's poster, 1981
First U2 T-shirt
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Set Lists, c.1980
Ad for first U2 record, 1979
All objects collection of U2

THE LOOK, P. 42-45:
Photography by Kristine Larsen
Bootsy Collins stage outfit
Gift of Bootsy Collins
Sid Vicious stage outfit
Collection of Ellen Berk
ZZ Top Hot Rod Fire Jacket and 100-Gallon Hot
Donito Sparks of L7 outfit
Collection of Brian Nelson/Alice Cooper Archives
Asi Rose Kilt and Shorts
Collection of Stephen Srouse
Deborah Harry Dress
Collection of Deborah Harry
Jennifer Finch of L7 Dress
Collection of Jennifer Finch, L7
Alice Cooper Bandage Outfit
Collection of Brian Nelson/Alice Cooper Archives
Iggy Pop Stage Outfit
Collection of Iggy Pop
Shannon Moon of Blind Melon Woodstock '94 Dress
Collection of Shannon Moon

THE BEATLES
John Lennon's leather jacket, circa 1960
Lennon wore this jacket when the Beatles performed in Hamburg in the early Sixties.
Collection of Yoko Ono Lennon
John Lennon's 1964 Rickenbacker 325
Lennon played this guitar during the Beatles show at Shea Stadium in New York on August 15, 1965. The set list is still taped to the side of the guitar.
Collection of Yoko Ono Lennon
Lyric manuscript to "In My Life," by John Lennon and Paul McCartney, 1965
This song appeared on the Beatles album *Rubber Soul*.
Collection of Yoko Ono Lennon
Operation Big Beat Poster, 1961
Collection of Peter J. Howard/ICE
Tower Ballroom Poster, 1962
Collection of Peter J. Howard/ICE

CHUCK BERRY
Lyric draft of "School Days" (1957) and "Carol" (1958) by Chuck Berry.
Collection of Chuck Berry
Gibson ES-335
Collection of Chuck Berry
Chess recordings "School Days," 1957; "My Little Girl," 1958; "Roll Over Beethoven," 1956
Collection of Chess Records
Chuck Berry/Louis Jordan poster, 1957
All objects collection of Chuck Berry

THE WHO
Pete Townshend's 1968 Gibson J-200
Gift of Pete Townshend
Keith Moon's shoes and stage outfit
Gift of Kit Moon
Roger Daltry's stage costumes
The Rolling Stones Rock and Roll Circus, 1968
Collection of Roger Daltry
Who drum head
Collection of Walt Tiburki
John Entwistle's Warwick "Buzzard" bass
Design by John Entwistle
Collection of John Entwistle

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view of museum from north coast harbor

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