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**ROCK AND ROLL  
HALL OF FAME AND MUSEUM  
1998 ANNUAL REPORT**

ONE KEY PLAZA • CLEVELAND OHIO 44114



# ROCK AND ROLL HALL OF FAME INDUCTEES

## 1986

Chuck Berry  
James Brown  
Ray Charles  
Sam Cooke  
Fats Domino  
The Everly Brothers  
Buddy Holly  
Jerry Lee Lewis  
Elvis Presley  
Little Richard

## Non-Performers

Alan Freed  
Sam Phillips

## Early Influences

Robert Johnson  
Jimmie Rodgers  
Jimmy Yancey

## Lifetime Achievement

John Hammond

## 1987

The Coasters  
Eddie Cochran  
Bo Diddley  
Aretha Franklin  
Marvin Gaye  
Bill Haley  
B.B. King  
Clyde McPhatter  
Rick Nelson  
Roy Orbison  
Carl Perkins  
Smoky Robinson  
Big Joe Turner  
Muddy Waters  
Jackie Wilson

## Non-Performers

Leonard Chess  
Ahmet Ertegun  
Jerry Leiber and Mike Stoller  
Jerry Wexler

## Early Influences

Louis Jordan  
T-Bone Walker  
Hank Williams

## 1988

The Beach Boys  
The Beatles  
The Drifters  
Bob Dylan  
The Supremes

## Non-Performers

Berry Gordy

## Early Influences

Woody Guthrie  
Lead Belly  
Les Paul

## 1989

Dion  
Otis Redding  
The Rolling Stones  
The Temptations  
Stevie Wonder

## Non-Performers

Phil Spector

## Early Influences

The Ink Spots  
Bessie Smith  
The Soul Stirrers

## 1990

Hank Ballard  
Bobby Darin  
The Four Seasons  
The Four Tops  
The Kinks  
The Platters  
Simon and Garfunkel  
The Who

## Non-Performers

Gerry Goffin and Carole King  
Holland, Dozier and Holland

## Early Influences

Louis Armstrong  
Charlie Christian  
Ma Rainey

# ROCK AND ROLL HALL OF FAME AND MUSEUM 1998 INDUCTEES

The Eagles

Fleetwood Mac

The Mamas and the Papas

Lloyd Price

Gene Vincent

Santana

Non-Performer

Allen Toussaint

Early Influence

Jelly Roll Morton

## 1992

Bobby Bland  
Booker T. and the MGs  
Johnny Cash  
Jimi Hendrix Experience  
Isley Brothers  
Sam and Dave  
The Yardbirds

## Non-Performers

Leo Fender  
Bill Graham  
Doc Pomus

## Early Influences

Elmore James  
Professor Longhair

## 1994

The Animals  
The Band  
Duane Eddy  
The Grateful Dead  
Elton John  
John Lennon  
Bob Marley  
Rod Stewart

## Non-Performers

Johnny Otis

## Early Influence

Willie Dixon

## 1996

David Bowie  
Jefferson Airplane  
Gladys Knight and the Pips  
Little Willie John  
Pink Floyd  
The Shirelles  
The Velvet Underground

## Non-Performers

Tom Donahue

## Early Influence

Patsy Senger

## 1997

Bee Gees  
Buffalo Springfield  
Crosby, Stills & Nash  
Jackson 5  
Joni Mitchell  
Parliament-Funkadelic  
The (Young) Rascals

## Non-Performers

Sydney Nathan

## Early Influences

Bill Monroe  
Mahalia Jackson

## 1993

Ruth Brown  
Cream  
Credence Clearwater Revival  
The Doors  
Etta James  
Frankie Lymon and the Teenagers  
Van Morrison  
Sly and the Family Stone

## Non-Performers

Dick Clark  
Milt Gabler

## Early Influence

Dinah Washington

## 1995

The Allman Brothers Band  
Al Green  
Janis Joplin  
Led Zeppelin  
Martha and the Vandellas  
Neil Young  
Frank Zappa

## Non-Performers

Paul Ackerman

## Early Influence

The Orioles

## 1997

Bee Gees  
Buffalo Springfield  
Crosby, Stills & Nash  
Jackson 5  
Joni Mitchell  
Parliament-Funkadelic  
The (Young) Rascals

## Non-Performers

Sydney Nathan

## Early Influences

Bill Monroe  
Mahalia Jackson

## Selection Process:

The Rock and Roll Hall of Fame Foundation's nominating committee, composed of rock and roll historians, selects nominees each year in three categories. Ballots are sent to an international voting body of about 1,000 rock experts.

## Performers:

Artists become eligible for induction 25 years after the release of their first record. Criteria include the influence and significance of the artist's contributions to the development and perpetuation of rock and roll.

Those performers who receive the highest number of votes, and more than 50 percent of the vote, are inducted. The Foundation generally inducts five to seven performers each year.

## Non-Performers:

Songwriters, producers, disc jockeys, record executives, journalists and other industry professionals who have had a major influence on the development of rock and roll.

## Early Influences:

Artists whose music predated rock and roll but had an impact on the evolution of rock and roll and inspired rock's leading artists.

1998 was another landmark year for the Rock and Roll Hall of Fame and Museum. The new, dynamic Hall of Fame wing opened with great fanfare. It was the most festive event at the Museum's lakefront site since the 1995 Grand Opening.

An in-depth exhibit on the life and career of Elvis Presley, presented in conjunction with Graceland, displayed the largest collection of Elvis artifacts ever seen outside of the home of the King of Rock and Roll.

World-class educational programming continued in 1998. The Hall of Fame Series featured inductee performances and interviews. February's month-long tribute to the African American roots of rock and roll celebrated rhythm and blues. The third annual American Music Masters series honored blues legend Robert Johnson with an art exhibit, a conference, a juke joint jam and a sold-out concert at the Cleveland Orchestra's Severance Hall.

By all accounts, the Rock and Roll Hall of Fame and Museum is a success. Attendance remained high, with more than a half million visitors touring the Museum and enjoying its programs during 1998. Lauded by artists, media and the public, by the end of the year the Museum had attracted well over 2.3 million visitors since opening day. The Museum has become the symbol of Cleveland's renaissance, bringing unprecedented international media attention to the city.

For the fourth straight year the Museum's operations were self-sustaining, a key indicator of success for non-profit organizations. The Museum's store, operated by the international music retailer HMV, continued to be the leading distributor of our merchandise and increased average sales by 12% per visitor.

Support for the Museum's activity is readily apparent. Donors whose artifacts fill the Museum's exhibits, and the artists who donate their time and talent to the Museum's programs, all have helped the Museum exceed the expectations of its founders. Along with artifacts, financial contributions, ranging from individual member support to our multi-million-dollar corporate sponsors, make it possible for the Museum to further fulfill its mission.

The Museum's membership program offers more than free admission and a store discount. It gives special access to rock's die-hard fans with advanced notice and ticket sales for Museum events and exhibits. The annual Individual and Corporate Donor Programs, which allow for tax exempt gifts for general operating purposes, benefit both the Museum and the donor.

VH-1's broadcast of the 1998 Induction Ceremony brought national attention to the Rock and Roll Hall of Fame and Museum. In addition to television features and radio promotions, more than 4,000 newspaper and magazine articles on the Museum reached a combined circulation of over 400 million. The Rock and Roll Hall of Fame and Museum was seen by millions in the backdrop for the opening credits of the *Drew Carey Show*.

With national exposure and visitors from around the world, the Rock and Roll Hall of Fame and Museum has become an iconic institution, noted for its unique building, unsurpassed collections and unquestioned leadership in positioning rock and roll music as a cultural force to be celebrated into the next millennium.





## MESSAGE FROM THE CO-CHAIRMEN



The Rock and Roll Hall of Fame and Museum was a labor of love for a great many people who shared a dream of celebrating the world's greatest music in an equally great building. Having opened the doors of that dream in September 1995 with exhilaration and optimism, we now move into a period of maturation that will set the course to preserve that dream into the next millennium.

We're proud to show, in this report, that a sound foundation is in place upon which to build a lasting monument for this important musical art form that we love and celebrate.



We are fortunate to have brought Terry Stewart, an accomplished and respected business professional, to the Museum as its new President and CEO in January 1999. His leadership should prove an invaluable asset to carry out our mission. His passion and knowledge of the music, along with his considerable expertise in the areas of fundraising, marketing, and licensing,

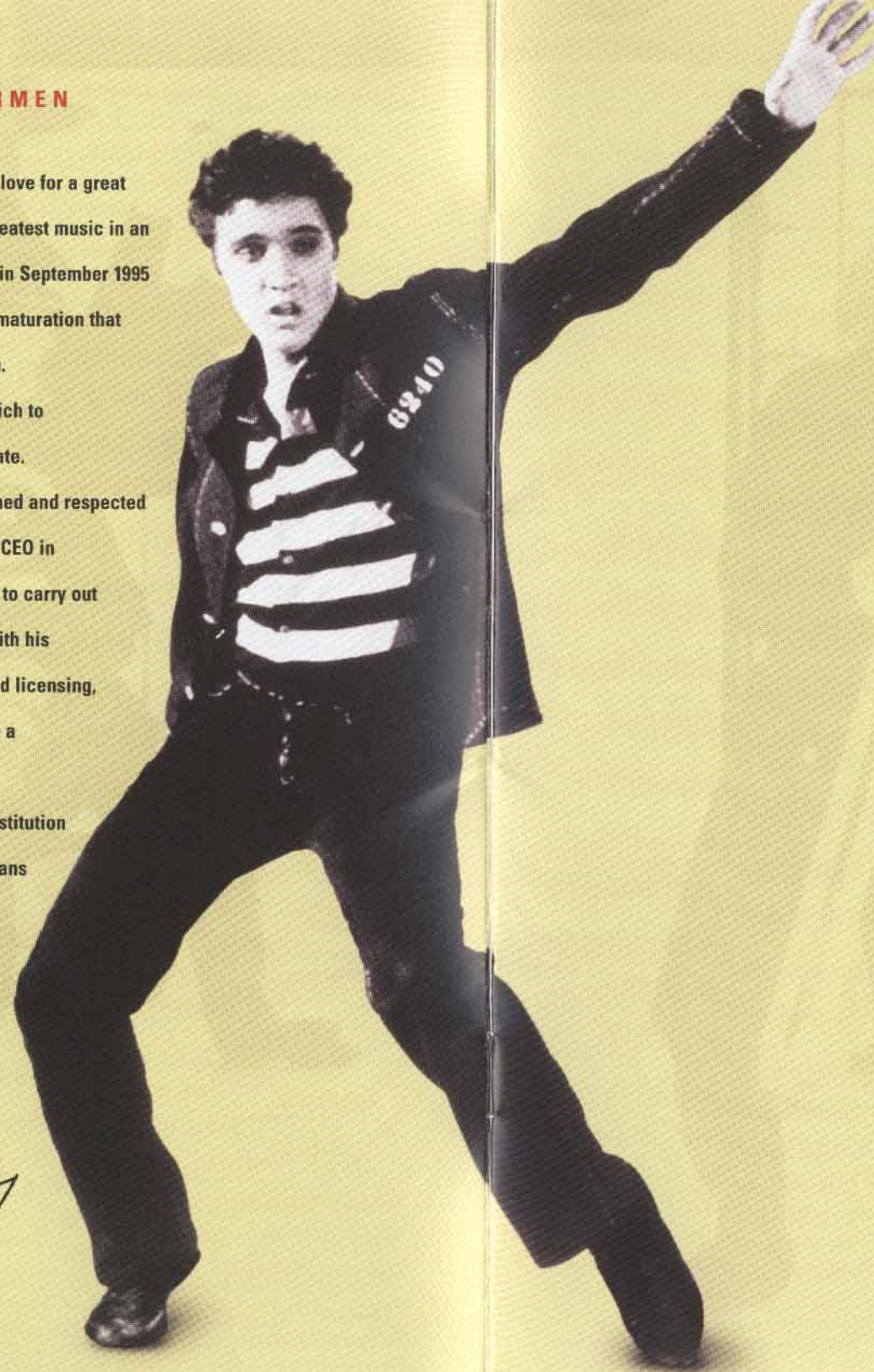
will go a long way toward securing the health of the Museum, as both a financial success and a cultural gem.

Finally, we move forward with great confidence knowing that this institution has already proved to be a showcase for the music and the musicians it honors. We enter our fifth year with unquestioned enthusiasm in the Museum's future.



Ahmet M. Ertegun  
Co-Chairman

Lee Howley  
Co-Chairman



## MESSAGE FROM THE PRESIDENT AND CHIEF EXECUTIVE OFFICER

Rock and Roll with all of its incarnations: blues, rhythm and blues, hip hop, rockabilly, doo wop, etc. has defined my life. During my earliest years, I began listening to 78 RPM blues records, and later would spend all my paper route earnings on the newest 45's. Since that time, I have literally traveled the world collecting more than two hundred thousand records along with other music memorabilia for my own personal enjoyment.

The prospect of joining the Rock and Roll Hall of Fame and Museum staff and building on the vision of its founders is a dream come true. Considering my passion for this music and its culture, shepherding the Museum into the future can hardly be considered work. Was anyone alive ever as lucky?

I am thrilled at our prospects. With our team of seasoned professionals, and my extensive experience in business and nonprofit organizations, I believe we are on course to establish a museum that will attract fans, tourists, musicians, and scholars for generations to come.

Terry Stewart  
President and Chief Executive Officer



## EXHIBITIONS

The year's most memorable event took place on April 2 with the official opening of the new Hall of Fame Wing. Funded by AT&T and devoted to the Museum's inductees, the exhibit is a multimedia extravaganza presented on three floor-to-ceiling screens with state-of-the-art concert quality audio. The opening event included a ribbon cutting ceremony attended by inductees, board members, public officials and a chainsaw-wielding Joe Walsh. Later that evening, Little Richard, Walsh, Michelle Phillips, Ike Turner and Ruth Brown took turns on stage with Bo Diddley. About twenty legendary DJs from the 50s and 60s also gathered for the celebration.

The new Hall of Fame wing could only be equaled by a visit from the King of Rock and Roll himself. Presented in conjunction with Graceland and opening during the annual Elvis Week, the exhibit covers the entire scope of Elvis' life, including costumes, documents and other artifacts. The exhibit is sponsored by Pepsi, WMJI and Continental Airlines. The "Flying Elvi" dropped out of the sky for the public opening, performing a medley of Elvis' songs for more than 3,000 people.

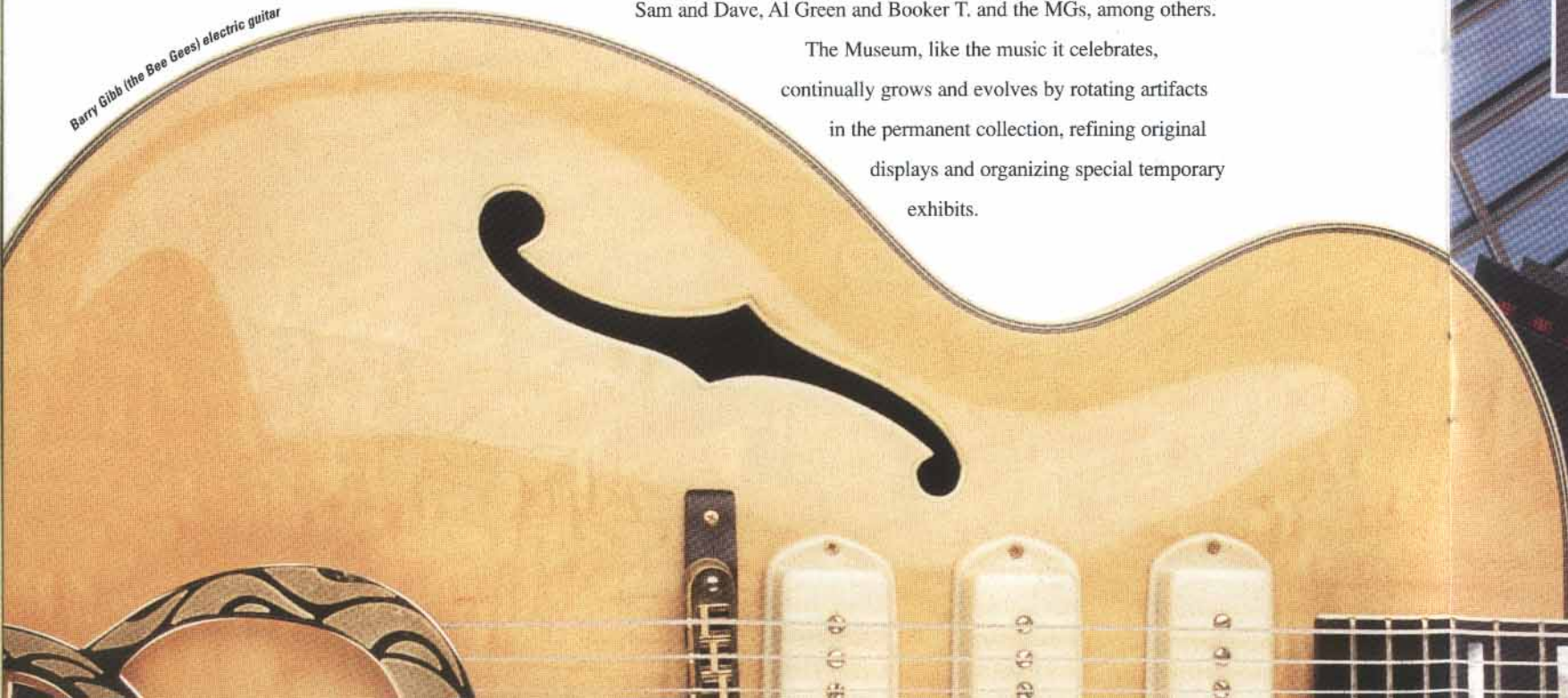
Respect, an exhibit devoted to the greats of soul, opened on Level 2 of the Museum in October. The exhibit includes recent acquisitions from James Brown, Otis Redding, Bobby "Blue" Bland, Curtis Mayfield, Jackie Wilson, Sam and Dave, Al Green and Booker T. and the MGs, among others.

The Museum, like the music it celebrates, continually grows and evolves by rotating artifacts in the permanent collection, refining original displays and organizing special temporary exhibits.

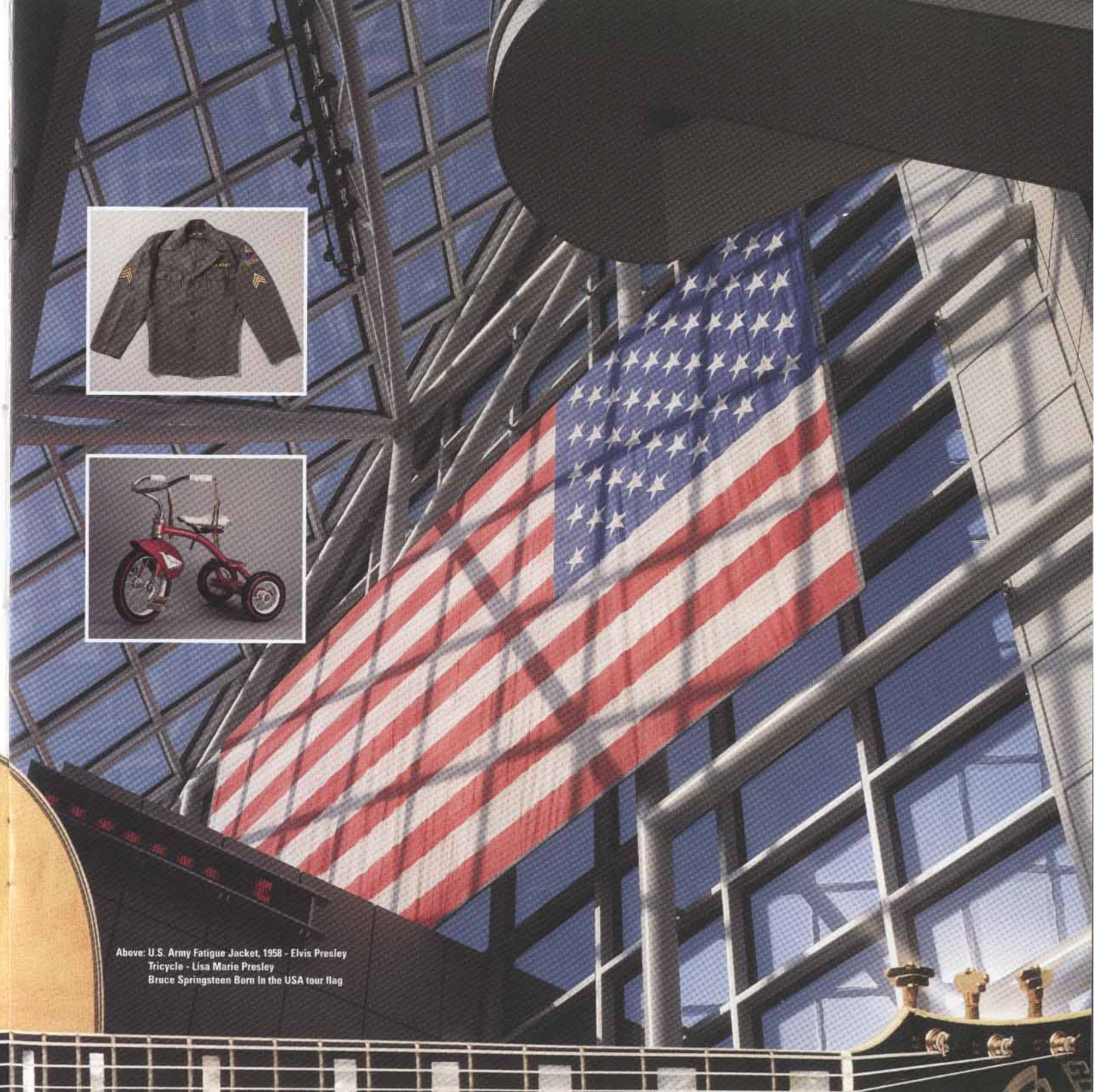
Michelle Phillips (Mamas and the Papas) stage costume, red and green caftan.



Barry Gibb (the Bee Gees) electric guitar



Above: U.S. Army Fatigue Jacket, 1958 - Elvis Presley  
Tricycle - Lisa Marie Presley  
Bruce Springsteen Born In the USA tour flag





## EDUCATION AND PUBLIC PROGRAMS

The Museum's Education and Public Programs staff organizes scores of activities and events each year. Our 1998 programs reinforced the Museum's commitment to the study and interpretation of the music and its roots, and helped validate its ability to offer world class programs to expanding audiences.

The American Music Masters Series cemented its reputation when the annual September program turned to the blues and celebrated Hall of Fame inductee Robert Johnson. *Hellhound on My Trail: Robert Johnson and the Blues* included a Museum exhibit, lectures, a conference with Case Western Reserve University and three tribute concerts to sold out audiences. Although Johnson died at 27 in 1938, his impact on blues culture and mythology is unsurpassed.

The Museum celebrates Black History Month each February with an exploration of the roots of rock and roll through a menu of performances, lectures and films. In 1998 it turned its attention to rhythm and blues with A Tribute to Rhythm & Blues: Let the Good Times Roll. Sponsored by Ameritech, this year's program featured performances by Charles Brown, Ruth Brown, Jerry Butler and Jimmy Scott. Dave Bartholomew discussed his career as a producer, bandleader, songwriter and collaborator with Fats Domino.

More than two dozen Museum members traveled in search of rock's roots, completing a thousand-mile journey through the South. The Rock and Roll Road Trip began in Nashville and the Country Music Hall of Fame, cut over to Memphis for a visit Sun Studios, Graceland, the Beale Street scene, and Sunday services at Al Green's church. Next the tour visited a Mississippi juke joint, the storied King Biscuit Blues Festival, the Delta Blues Museum, the Alabama Music Hall of Fame, and the Country Music Hall of Fame.

Additional educational programming included gospel concerts at Cleveland's Trinity Cathedral, panel discussions, films and the annual, week long Summer Teacher Institute designed for secondary-level teachers. John Fogerty performed for 10,000 fans on the Museum's Plaza for VH-1's Route 98 Tour. Six artists appeared this year in the Museum's celebrated Hall of Fame Series. Presented by RadioShack, the series features Hall of Fame inductees who engage in conversation and impromptu performances in the Museum's intimate 4th Floor Theater.



Charles Brown



Ruth Brown

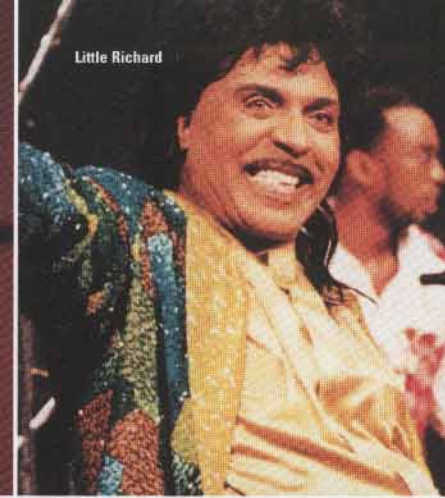


Jerry Butler

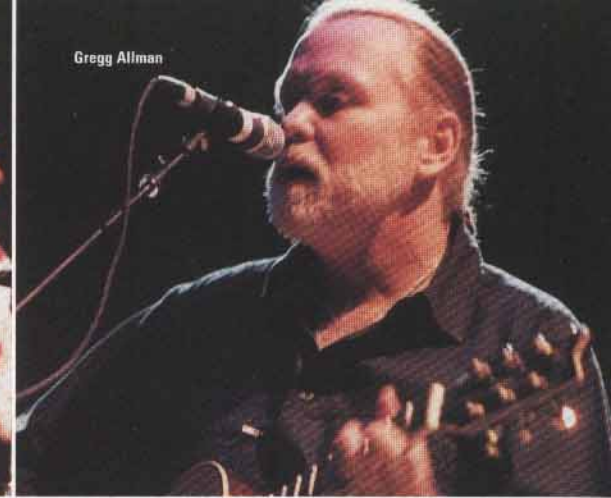
Jorma Kaukonen



Bo Diddley



Little Richard

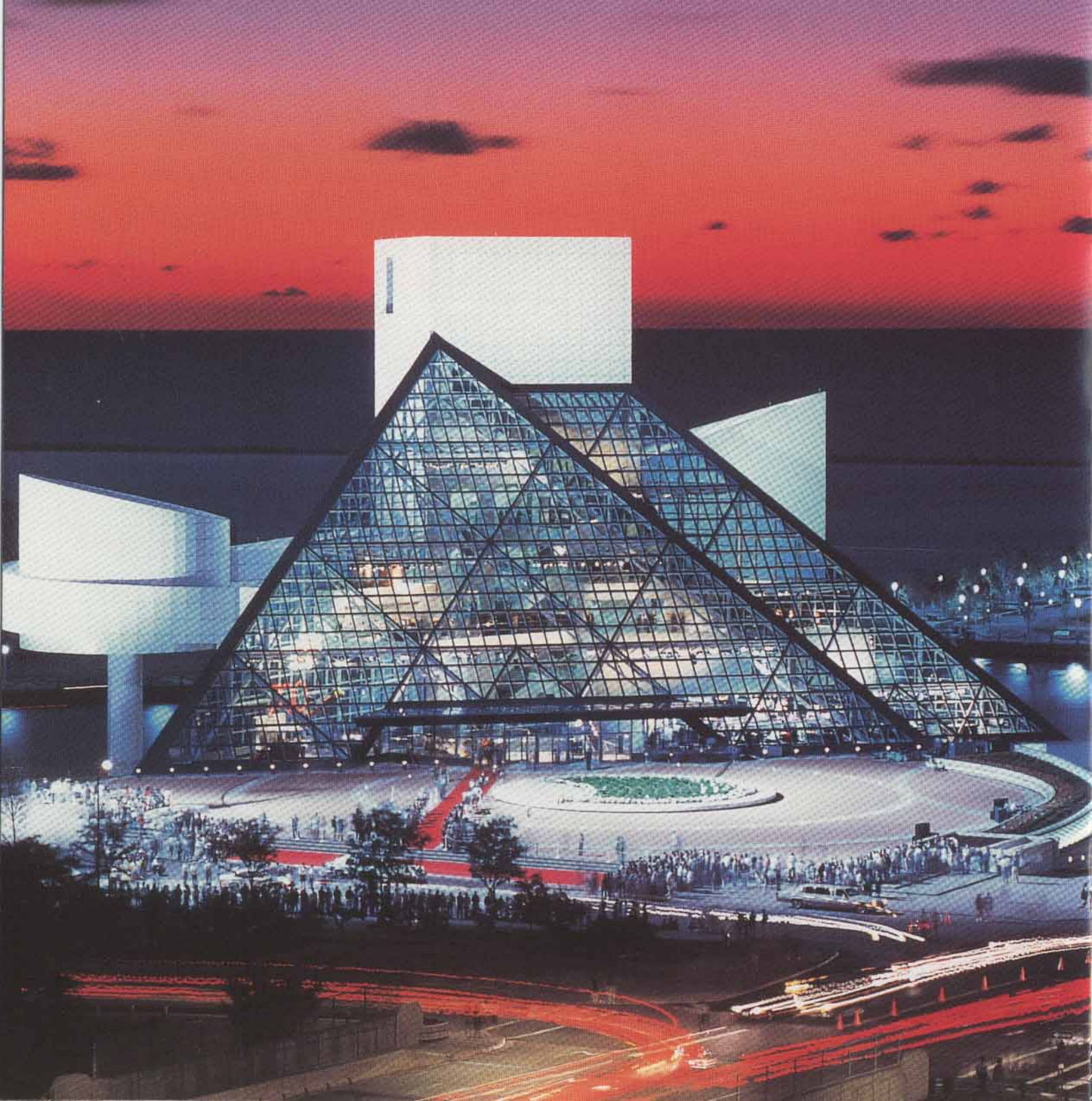


Gregg Allman



John Lee Hooker





## FUTURE EXHIBITION PLANS AND PROGRAMS

The future looks bright for the Rock and Roll Hall of Fame and Museum. 1999 started on a high note with the announcement of dynamic new leadership at the helm of the organization. Our educational activities have drawn strong financial support to continue another year of programming.



Run-DMC, 1984

A special exhibit is being planned for the fall. The legacy of hip-hop culture will be commemorated with a major exhibit and a national conference. Linda McCartney's photographs will be displayed this summer in a new space designed as a photo gallery. Tommy Hilfinger has committed his support to a major rock and roll fashion exhibit that the Museum is creating in partnership with the Metropolitan Museum of Art. The show will open in New York in December 1999 and come to Cleveland in May 2000.

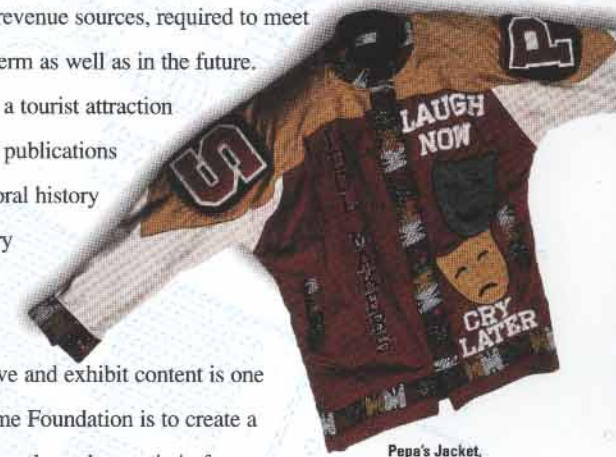
Challenges, however, will face the Museum's board and staff in 1999. Maintaining our high level of attendance will require smart planning and aggressive marketing. Utilizing our facility wisely and planning for its expansion in the year 2000 gives us the opportunity to change the activity mix, and therefore the revenue sources, required to meet our mission. Great care must be taken to achieve a result that works in the near term as well as in the future.

Validating the Rock and Roll Hall of Fame and Museum as more than a tourist attraction means devoting significant resources to building our archives and enhancing our publications efforts. One program priority during the next year is to undertake an aggressive oral history program using established academic techniques to capture the stories of legendary artists and influential non-performers.

Outreach to the community of artists whose work we celebrate must also be given a higher priority. An advisory council to assist with program, archive and exhibit content is one way to reach this goal. A goal under discussion by the Rock and Roll Hall of Fame Foundation is to create a resource base that will provide assistance to those artists who contributed significantly to the music in far greater proportion than they were financially rewarded. Finding a way to help them will be a worthy achievement.

The Museum also must open its doors and reach out to the citizens of the community of which it is a part. The Museum has served as a catalyst for tourism, bringing in hundreds of thousands of people to Cleveland and enhancing the city's appeal. We estimate the economic impact of the Museum on the region at \$96 million in 1998. As the Museum grows, it will continue to attract visitors and improve the area's cultural landscape only if it meets the needs of all of the people who gave the institution a home.

Above all the Rock and Roll Hall of Fame and Museum must continue to create significant exhibits and programs of importance to rock and roll for fans as well as students of American culture. The Rock and Roll Hall and Museum looks forward to that challenge next year and into the next millennium as well.



Pepa's Jacket, 1988 (Salt n' Pepa)



## CONDENSED FINANCIAL INFORMATION

The Rock and Roll Hall of Fame and Museum's operations were self-sufficient in 1998 for the fourth consecutive year. Income from operating activities is the museum's key measure of financial success and includes admissions, museum store sales, memberships and education programs. Self-sufficient in this instance means that the museum generates cash sufficient to cover its numerous activities. Museum attendance and its associated revenue continue to follow the "adoption curve" anticipated in feasibility studies done prior to our opening. This curve for new institutions predicts a high watermark for attendance in the first year followed by declines over several years.

	Year Ended December 31	
	1998	1997
	amounts in thousands	
<b>Operations Data</b>		
<i>Operating Activities:</i>		
Operating revenues	\$ 16,998.8	\$ 16,841.4
Operating expenses	16,786.6	15,651.3
<b>Income from operating activities</b>	<b>212.2</b>	<b>1,190.1</b>
<i>Non-Operating Activities and Non-Cash Items:</i>		
Depreciation expense	(2,727.3)	(2,561.0)
Net non-operating items	2,778.6	3,031.1
Extraordinary item	-	(3,028.4)*
<b>Net income (loss)</b>	<b>\$ 263.5</b>	<b>\$ (1,368.2)</b>
<b>Number of visitors</b>	<b>550.4</b>	<b>614.8</b>
	December 31	
	1998	1997
<b>Financial Position Data</b>		
<i>Assets</i>		
Cash, cash equivalents and investments		
Unrestricted	\$ 3,559.4	\$ 4,022.3
Restricted	8,961.0	8,381.2
Fixed assets, net	79,932.4	81,362.3
Other assets	5,559.8	7,353.1
<b>Total assets</b>	<b>\$ 98,012.6</b>	<b>\$ 101,118.9</b>
<i>Liabilities and Net Assets</i>		
Capital lease obligation	\$ 31,741.9	\$ 33,069.4
Other debt	1,742.5	2,113.8
Other liabilities	10,840.2	12,511.3
Net assets		
Unrestricted	6,733.9	6,582.5
Temporarily restricted	46,954.1	46,841.9
<b>Total liabilities and net assets</b>	<b>\$ 98,012.6</b>	<b>\$ 101,118.9</b>

\* Represents a non-cash accounting charge required to write-off unamortized deferred financing costs because of 1997 bond refinancing.

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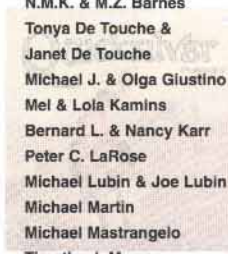
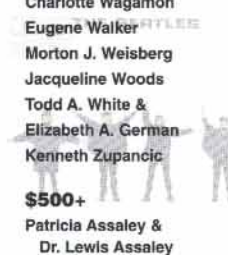
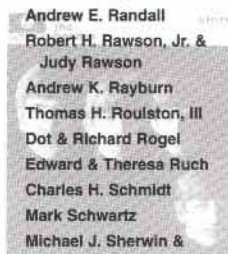
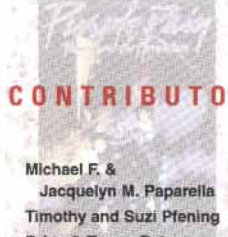
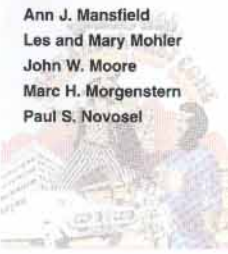
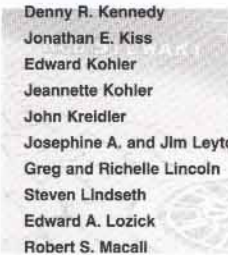
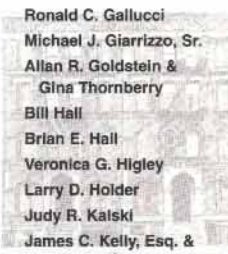
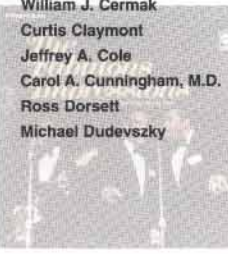
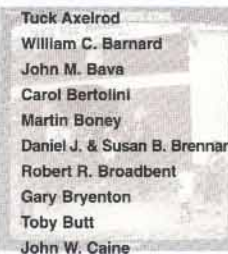
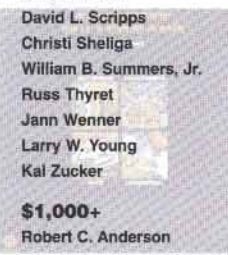
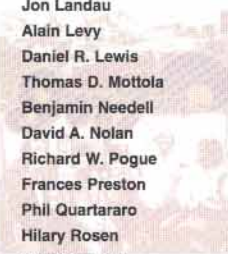
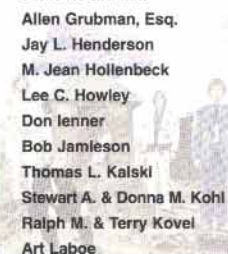
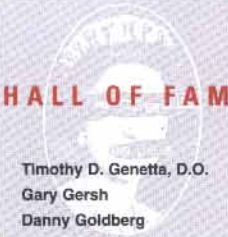
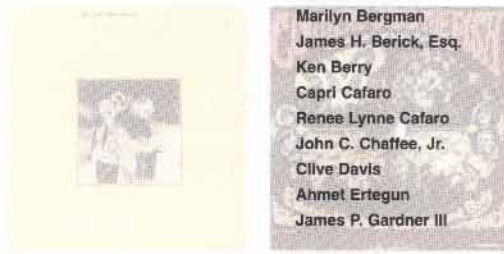
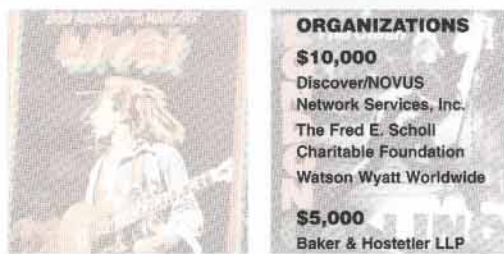
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Papa's jacket; (Collection of Sandra Pepp Denton); Andrew Moore  
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