

Annotated Bibliography

Primary Sources

"Band Aid- Do They Know It's Christmas? (Live Aid 1985)." *YouTube*, uploaded by Live Aid, 21 Sept. 2018, www.youtube.com/watch?v=Gifrd7ljNL4. Accessed 19 Feb. 2020.

We chose this video as the media for our website. This performance features David Bowie, George Michael, Bob Geldof and many other artists featured at the London concert. This is the song that they ended the broadcast with. It is also the song that sparked what would become the Live Aid concerts. For those reasons we decided to feature it on our website, because it is the performance that features the most musicians singing the song that started it all.

Barol, Bill, et al. "Rock around the World." *Newsweek*, 22 July 1985.

This article from Newsweek magazine was published a week after Live Aid took place and provides an overview of the event. It focuses on the efforts that went into organizing Live Aid as well as the charitable purpose of the event. However, it also notes that many of the attendees were more concerned with the entertainment than the underlying cause which offered a new perspective on the event for us to include in our project.

"David Bowie- Interview (Live Aid 1985)." *YouTube*, uploaded by Live Aid, 24 Dec. 2019, youtu.be/UT2wfzRgig4. Accessed 17 Feb. 2020.

This is an interview conducted with David Bowie backstage at Live Aid following his performance. In the interview, he reflects on the importance of the concert and how he hopes it will bring about positive change in the world. We came across this interview when researching the various performers at Live Aid and it was important to our research

because it provided the perspective of one of the performers in the concert, instead of a producer, journalist, or audience member.

Fein, Esther B. "'LIVE AID' CONCERT IS AIMING FOR THE SKY." *New York Times*, 12 July 1985. *Gale In Context: U.S. History*,
https://link.gale.com/apps/doc/A176542765/UHIC?u=lnoca_rocky&sid=UHIC&xid=65eb607b. Accessed 6 Jan. 2020.

This *New York Times* article was published the day before the Live Aid concert and gave newspaper readers a glimpse into the sheer effort that was being put into pulling off the event. Most of the articles published about Live Aid were published after the concert, with the purpose of being a “concert review,” so this article was important to read because it showed public perceptions of Live Aid before it actually occurred.

Fein, Esther B. "Reports of Concert Aid Range up to \$50 Million." *New York Times*, 15 July 1985, Television sec.

This article focuses on the financial outcome of Live Aid, such as how much money was raised and what that money was used to buy. We were able to use this source when gathering information for the section of our website about the financial/fiscal results of Live Aid.

Freedman, Samuel G. "LIVE AID AND THE WOODSTOCK NATION." *New York Times*, 18 July 1985. *Gale In Context: U.S. History*,
https://link.gale.com/apps/doc/A176536838/UHIC?u=lnoca_rocky&sid=UHIC&xid=7403417f. Accessed 6 Jan. 2020.

In this article, Freedman draws comparisons between Live Aid and Woodstock. Like Woodstock, Live Aid was a massive music and cultural event that influenced and defined a generation. However, Freedman notes that, unlike Woodstock, Live Aid was inherently political, had a larger mass appeal, and, because of its unparalleled TV broadcast, was experienced by more people. We used this source as a reference when examining the cultural impact of Live Aid and what made it different from other similar events.

Fricke, David. "The Man Who Wouldn't Take No for an Answer." *Rolling Stone*, no. 454, 15 Aug. 1985, pp. 19+.

This article published in August 1985, about a month after Live Aid, is a feature about Bob Geldof, the man behind Live Aid. Because Geldof was the one who created and organized Live Aid, it was important to have background information on him and this source was especially helpful because it includes several quotes from Geldof.

Goldberg, Michael, et al. "The Media Missed the Message." *Rolling Stone*, no. 455, 29 Aug. 1985, p. 26.

One of the major controversies surrounding Live Aid was the TV coverage of the event. In this article, the authors criticize the way news sources portrayed the event and include quotes from Bill Graham, the co-producer of the Philadelphia concert, where he shares his opinion of the TV coverage. This article is an important primary source because it discusses a controversy that we wanted to include on our website.

Guccione, Bob, Jr, and SPIN Staff. "Live Aid: Bob Geldof's Original Response to SPIN's 1986 Expose." *SPIN*, 15 July 2015,

www.spin.com/2015/07/live-aid-bob-geldof-response-spin-1986-feature/. Accessed 16 Feb. 2020.

This article is a reprint of Bob Geldof's response to a 1986 article from SPIN that claimed the funds raised from Live Aid did not reach the starving Ethiopians they were meant to benefit. In his response, Geldof denies these claims and emphasizes just how deeply he is devoted to this cause. Because Geldof was the creator of Live Aid, it was important to do research on him, and this article provides insight into the type of person he was and how dedicated he was to Live Aid.

Hamill, Pete. "A Day to Remember." *Rolling Stone*, no. 455, 29 Aug. 1985, pp. 28+.

A little over a month after Live Aid, this article was published in *Rolling Stone*, examining the immediate impact of Live Aid, as well as the potential impact it could have on the future. Hamill acknowledges that while Live Aid had its shortcomings, it was ultimately a triumph because it accomplished a feat of unity that the entertainment industry, and musicians in particular, had never achieved before. We found this article useful when researching the cultural impact of Live Aid and it provided several good quotes that we were able to use on our website.

Hilburn, Robert. "Britain Basks in Glow of Live Aid." *Los Angeles Times*, 22 July 1985.

In this article, Hilburn claims that Live Aid positively impacted Great Britain by unifying the country for a selfless cause. Like the previously mentioned article by Pete Hamill, Hilburn also believed that Live Aid would allow rock musicians to enter a new era in which they were "the good guys." This was a helpful source because it examined the

importance of Live Aid in Great Britain, specifically, as opposed to Live Aid's importance in America or globally, as many of the other articles we found did.

Hinckley, David. "Assessing Aid Efforts." *Daily News*, 15 Dec. 1985.

This article published 6 months after the concert reviews how much money Live Aid raised and how the money is being spent. This is a relevant source because it included interview quotes from Bob Geldof on the efforts he's making to ensure the money is being spent well, and not being wasted. It also has information about the United Nations and Red Cross's activities around the time of the Live Aid relief effort, and how Live Aid impacted the global community. This article was integral in informing the Fiscal Outcome section because it contains information gleaned directly from people at the heart of Live Aid and other important figures such as Martin Peret, who at the time was the American Red Cross Director of Overseas Relief Operations.

John-Hall, Annette. "When they get their acts together, pop stars can help a cause." *Philadelphia Inquirer* [Philadelphia, PA], 22 June 2005. *Gale In Context: U.S. History*, https://link.gale.com/apps/doc/A133461431/UHIC?u=lnoca_rocky&sid=UHIC&xid=343083b7. Accessed 16 Feb. 2020.

This article is about the 2005 Live 8 concerts, which, like Live Aid, were organized by Bob Geldof, however Live 8 was more focused on increasing public awareness of the suffering in Africa, rather than raising money. We used this source for the "Cultural Impact" section because it is a testament to the lasting impact of Live Aid that Geldof was able to organize a similar event twenty years later.

Jones, Graham. "Live Aid 1985: A Day of Magic." *CNN.com*, 6 July 2005, edition.cnn.com/2005/SHOWBIZ/Music/07/01/liveaid.memories/index.html. Accessed 16 Feb. 2020.

In this article, Jones reflects on his own experience at Live Aid twenty years prior, describing the concert and some of the performances. This source provided a valuable perspective that had been missing from our research-- that of a casual audience member at Live Aid.

Keating, Robert. "Live Aid: The Terrible Truth." *SPIN*, July 1986, www.spin.com/featured/live-aid-the-terrible-truth-ethiopia-bob-geldof-feature/. Accessed 16 Feb. 2020.

In 1986, SPIN magazine published this expose about the “truth” behind Live Aid. They claimed that the funds raised by Live Aid that were meant for the people of Ethiopia did not reach them because it was confiscated by the Ethiopian government. We did not rely heavily on this source because we did not find many other sources to back up the claims presented here. However, it was important to read because it shed light on one of Live Aid’s shortcomings-- the oversimplification of the crisis in Ethiopia.

Knight-Ridder Newspapers. 14 July 1985.

In this excerpt from a newspaper article published just after Live Aid, author Ken Tucker provides a “review” of the concert, noting both its triumphs and failures. This source was important because it was a seemingly objective review that praised Live Aid, while also calling out the shortcomings of the event, most notable their failure to include more black performers or embrace the political purposes underlying the concert.

Milward, John. "One Billion Could Tune in for Mega Concert." *USA Today*, 11 June 1985.

This article was published before the Live Aid concerts took place. It illuminates how the public was anticipating the event. Even before it took place it was expected to be one of the biggest rock concerts ever held. This article directly talks about how unprecedented this event was and how it was going to break barriers in the international community both musically and philanthropically.

"MTV Interview- Bill Graham (MTV- Live Aid 7/13/1985)." *YouTube*, uploaded by

LiveAidWizard, 11 June 2015, www.youtube.com/watch?v=IEzSiQwsaWg. Accessed 17 Feb. 2020.

Bill Graham was a co-producer of the Philadelphia Live Aid concert and in this interview with him during the concert, he explains what makes Live Aid different than any of the other concerts he had helped organize. Graham discusses the scope of the concert, the number of people involved, and why he believes the concert is so significant. This interview was a valuable source because it provided information about the efforts that went into executing the concert from the perspective of someone who helped to execute it.

Pareles, Jon. "Hunger Telethon to Be Heard around the Globe." *New York Times*, 7 July 1985.

This article is another one that features direct quotes from Bob Geldof about the organization of live aid. The article heavily informed the Feat of Creation section because it explains how the concert will be a global event. This is where Geldof reveals that countries will be receiving the concert via diplomatic pouch, which shows his dedication to creating a worldwide concert for all to enjoy.

Rogers and Cowan Inc. *Band Aid Famine Relief Supplies*. New York: Rogers and Cowen Inc, 25 November 1985. Print.

This is the final and most informational news release in a series of releases done by Rogers and Cowan. Rogers and Cowan were the marketing and public relations agency contracted to assist with Live Aid. This release lists the full extent of relief supplies and relief organizations working in tandem with the Live Aid relief organization. Pictures of the news release are featured on the Fiscal Outcome page as a source of where we found the information listed alongside it.

Rogers and Cowan Inc. *Approximate Live Aid Concert Schedule in Philadelphia July 13, 1985*. New York: Rogers and Cowen Inc, 8 July 1985. Print.

Similar to the release above this source is an additional news release from Rogers and Cowan. This release contains the information about the Philadelphia Live Aid concert. This source was useful because it listed all of the performers at that particular concert and gave us an idea of the scope of the event.

Rogers and Cowan Inc. *July 13, 1985 Designated as "Live Aid Day."* New York- Rogers and Cowen, 28 June 1985. Print.

This is the final Rogers and Cowan news release we consulted in our research. This release details the designation of "Live Aid Day" in a joint house resolution which is information directly referenced on the Cultural Impact page. This resolution cemented the legitimacy of the event and its political importance in the United States.

Warren, Chris. "Live Aid Concert Proved the World Can Live as One." *Toronto Star*, 23 July 1985. *EBSCOhost*,

search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,ip,custuid&custid=infohio&db=nfh&AN=6FPTS198507234021052&site=ehost-live&scope=site&authtype=cookie,ip,url,custuid&custid=infohio. Accessed 6 Jan. 2020.

In this article, Warren discusses the significance of Live Aid and why he believes the concert was so important, not just as a charity event, but also as a source of unity and compassion. This source was important because it shows how deeply the concert impacted people and why it has remained significant in our culture.

Secondary Sources

Best Classic Bands Staff. "When Live Aid Rocked the Planet." *Best Classic Bands*, bestclassicbands.com/live-aid-anniversary-7-13-155/. Accessed 18 Feb. 2020.

This source discusses the various performers who appeared at Live Aid, as well as how those performances were shared with the world. It included a picture of an early Live Aid poster listing all of the musicians who would be appearing, which we used on our website.

"Bob Geldof." *Newsmakers*, Gale, 1985. *Gale In Context: U.S. History*, https://link.gale.com/apps/doc/K1618000275/UHIC?u=lnoca_rocky&sid=UHIC&xid=1e2e3281. Accessed 6 Jan. 2020.

This is a biography of Bob Geldof, the founder of Live Aid. It describes his efforts with Live Aid and information about his music career and personal life. This was a helpful source because Geldof is obviously a notable figure when discussing Live Aid and it was important to learn more about his life outside of what he did with Live Aid.

"Bob Geldof to Record Band Aid 30." *BBC News*, 9 Nov. 2014,

www.bbc.com/news/entertainment-arts-29980841. Accessed 16 Feb. 2020.

This article from 2014 announces Bob Geldof's plan to make a fourth recording of "Do They Know It's Christmas" with some of the most popular artists of the time, including One Direction, Ed Sheeran, and Sam Smith. This source shows the lasting impact of Live Aid and it also includes a picture of Geldof that we included in our website.

Davis, H. Louise. "Usa for Africa ("We Are the World")." *America in the World, 1776 to the Present: A Supplement to the Dictionary of American History*, edited by Edward J. Blum, vol. 2, Charles Scribner's Sons, 2016, pp. 1048-1050. *Gale In Context: U.S. History*, https://link.gale.com/apps/doc/CX3630800518/UHIC?u=lnoca_rocky&sid=UHIC&xid=7f6158dc. Accessed 6 Jan. 2020.

This source is about USA for Africa, a charity organization created by American celebrities that partnered with Geldof's Band Aid organization to produce Live Aid. Before their efforts with Live Aid, USA for Africa recorded the single "We Are the World" with an all-star cast of musicians and the sales from this recording were used for famine relief. It was important for us to learn about USA for Africa because although Live Aid is typically thought of as Geldof's idea, the Philadelphia concert, at least, was a collaboration with another charity organization who had been inspired by Geldof's early efforts with Band Aid.

Erb, Kelly Phillips. "Music, Tax & The Prime Minister: How Live Aid Changed The UK and The World." *Forbes*, 13 July 2016,

www.forbes.com/sites/kellyphillipsrb/2016/07/13/music-tax-the-prime-minister-how-live-aid-changed-the-uk-and-the-world/#73db343dea7f. Accessed 16 Feb. 2020.

This article focuses on the conflict between Bob Geldof and the British government over the money raised. Initially, the British government refused to waive the value added tax (sales tax) on sales of the single “Do They Know It’s Christmas,” forcing Geldof to publically speak out against the government until they finally relented. This source was important to our research because it shows how dedicated Geldof was to Live Aid and the complications that occurred with the money that had been raised.

Goldberg, Michael. "Live Aid 1985: The Day the World Rocked." *Rolling Stone*, 16 Aug. 1985, www.rollingstone.com/music/music-news/live-aid-1985-the-day-the-world-rocked-180152/. Accessed 16 Feb. 2020.

Published about a month after Live Aid, this *Rolling Stone* article is essentially an overview of the entire event. However, the part that was particularly useful to us was the part that discussed how Live Aid was organized. The article explains how Geldof thought of the idea, how it was broadcast across the world, and how performers were selected for the concerts.

Hillmore, Peter. *Live Aid: World Wide Concert Book*. Parsippany, Unicorn Publishing House, 1985.

The *Live Aid: World Wide Concert Book* was published shortly after the concert and profits from the sales were added to the Live Aid Ethiopian famine relief fund. The book features an introduction from Bob Geldof, an overview of the concert, and a list of the

performers. However, the majority of the book is pictures which was very helpful to us because it offered a visual representation of Live Aid and sheer scope of the event.

Johnson, Lauren M. "Queen Guitarist Wants Another Live Aid Concert to Fight Climate Change." *CNN*, 7 May 2019,

www.cnn.com/2019/05/07/us/live-aid-for-climate-change-trnd/index.html. Accessed 16 Feb. 2020.

In this article from CNN, Brian May, the guitarist for Queen, a band that performed at the original Live Aid, expresses his interest in having “another Live Aid” to benefit the fight against climate change. May explains that he thinks it would bring more attention to the issue, much like Live Aid did for the Ethiopian famine in 1985. We used this source as an example of the lasting impact of Live Aid.

"Live Aid: The Show That Rocked the World." *BBC News*, 5 Apr. 2000,

news.bbc.co.uk/2/hi/uk_news/702700.stm. Accessed 16 Feb. 2020.

This article explains how Bob Geldof recruited performers for Live Aid, as well as what the ultimate result of the fundraising was. The article notes that even though 24.5 million people in Great Britain alone tuned into the broadcast, 1.2 million Africans still starved to death. This source highlights the important fact that even though Live Aid was not influential, it did not completely solve the problem or eliminate the famine.

McGarry, Patsy. "Higgins Marvels at Change in Ethiopia's Tigray Province." *The Irish Times*, 7 Nov. 2014,

www.irishtimes.com/news/ireland/irish-news/higgins-marvels-at-change-in-ethiopia-s-tigray-province-1.1992467. Accessed 16 Feb. 2020.

This article is about Ethiopia's Tigray province, an area that was affected by the famine in the 1980s. The president of Ireland at the time of this article's publication, Michael D. Higgins, visited this area of Ethiopia and commented that it has undergone significant positive change. Even if that change was not brought about by Live Aid, it is important to note that the concert at least brought attention to the area.

McNulty, Bernadette. "Live Aid: The Day Music United the World." *The Telegraph*, 13 July 2015,

www.telegraph.co.uk/culture/music/music-news/11737288/Live-Aid-the-day-music-united-the-world.html. Accessed 18 Feb. 2020.

This article describes the unity that came about during Live Aid. Because Live Aid was broadcast around the world, it was able to reach more people than any other concert ever had. This source featured a photo of many of the performers, including Bob Geldof, on stage at the end of the concert. We used this photo for our website because it helped to illustrate the number of influential figures who were involved in this concert.

Morris, Wesley. "When Queen Took 'Bohemian Rhapsody' to Live Aid." *The New York Times*, 10 Nov. 2018,

www.nytimes.com/2018/11/09/arts/music/bohemian-rhapsody-queen-live-aid.html. Accessed 16 Feb. 2020.

Thirty-five years later, Queen's performance is still one of the most memorable things to come out of Live Aid. This article explains how Geldof convinced them to perform at the concert and what made their set so iconic and memorable. This was an important source

for us to read because of all of the performances at Live Aid, Queen's was arguably one of the most important and definitely had the longest lasting impact.

Morton, David. "Live Aid, 1985: Thirty-two Years Ago Today, We Were Rocking All over the World." *Chronicle Live*, 13 July 2017, www.chroniclive.co.uk/news/history/live-aid-1985-thirty-two-9633721. Accessed 18 Feb. 2020.

This article about Live Aid includes a slideshow of pictures from the London concert, including pictures of the venue, performers, and audience members. We used a picture of the crowd and stage at Wembley Stadium as part of the slideshow on the home page of our website because we thought it captured the size and significance of Live Aid.

"The 1980s Arts and Entertainment: Topics in the News." *UXL American Decades*, edited by Julie L. Carnagie, et al., vol. 9: 1980-1989, UXL, 2003, pp. 8-27. *Gale In Context: U.S. History*, https://link.gale.com/apps/doc/CX3436900461/UHIC?u=lnoca_rocky&sid=UHIC&xid=7e3a8435. Accessed 16 Feb. 2020.

This article is an overview of the important events and movements in the arts and entertainment industries throughout the 1980s. Live Aid is featured under the "Charity Events" header that discusses Bob Geldof's early charity work with Band Aid, the creation of USA for Africa, and how this led to Live Aid and subsequent charity ventures by artists. This source was useful because it placed Live Aid in a historical context and helped us learn about the other events that were happening in the entertainment industry in the 1980s.

Purvis, Katherine. "Live Aid: 25 Years Later." *Smithsonian Magazine*, 13 July 2010, www.smithsonianmag.com/smithsonian-institution/live-aid-25-years-later-47113/. Accessed 16 Feb. 2020.

This article from *Smithsonian Magazine* reflects on the impact of Live Aid twenty-five years after the original concert. It was helpful because it gives examples of Live Aid's lasting impact and it was interesting to look at this source now, ten years after its publication and thirty-five years after Live Aid, and see that the event is still relevant in our culture and history.

"Remembering Live Aid: The Day the Music Changed the World." *The Constitutional Walking Tour*, 13 July 2019, www.theconstitutional.com/blog/2019/07/13/remembering-live-aid-day-music-changed-world. Accessed 18 Feb. 2020.

This source is about the Philadelphia Live Aid concert and provided pictures and videos of the performance. This was an important source because we were able to use some of the pictures of the Philadelphia concert on our website.

Trendell, Andrew. "Could There Ever Be Another Live Aid?" *NME*, 4 Jan. 2018, www.nme.com/news/music/live-aid-return-bob-geldof-discusses-2205618. Accessed 18 Feb. 2020.

In this article from *NME*, Bob Geldof discusses the possibility of another Live Aid every happening. Geldof claims that in the age of social media and the internet, an event like Live aid would not be as impactful. After reading other articles about the impact of Live Aid, it was interesting to read Geldof's own opinion about the lasting impact.

Additionally, this article contained images from the original Live Aid concert, including an image of David Bowie that we were able to use on our website.

Weingarten, Christopher R. "Flashback: See Run-D.M.C. Step on Stage at Live Aid." *Rolling Stone*, 9 Sept. 2018,
www.rollingstone.com/music/music-news/run-dmc-live-aid-concert-1985-714609/.
Accessed 18 Feb. 2020.

This article is about Run-D.M.C's performance at Live Aid. Run D.M.C's performance was significant because not only were they one of the few black performers, but they were also the only rap group to perform. We used information and a picture from this article in the "Controversies" section of our website.

Youngs, Ian. "How Live Aid Was Saved for History." *BBC News*, 27 Aug. 2004,
news.bbc.co.uk/2/hi/entertainment/3604680.stm. Accessed 16 Feb. 2020.

This article describes how the Live Aid concerts were recorded and how they can be viewed today. This was a helpful source for us because it is a testament to the importance of Live Aid that in 2004, when this article was published, people were still interested in viewing or listening to recordings of the performances from Live Aid.