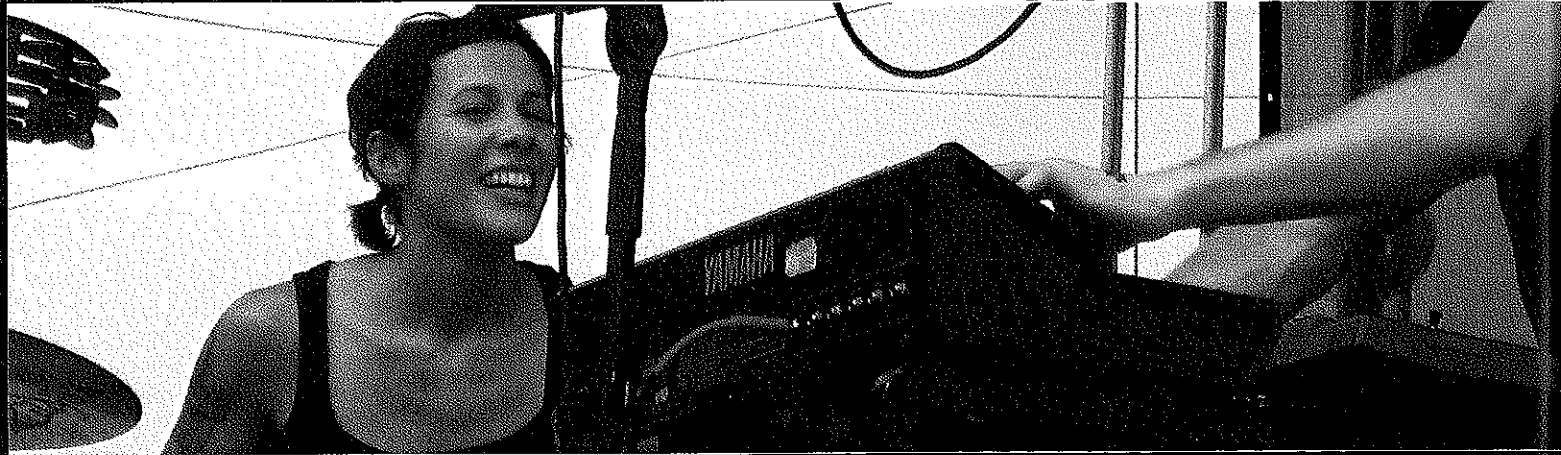


MUSIC AND CULTURE



Learning Objectives

- 1 Learn about some of the key figures and events in music recording history as well as some of the social and political factors that contributed to the rise of popular music.
- 2 Trace the rise of radio from its invention by Marconi to the introduction of commercial broadcasting.
- 3 Understand how the three pioneers of radio contributed to the dramatic story of the development of modern radio broadcasting.
- 4 Recognize the close relationship between the radio and recording industries and explain how this relationship has had a major effect on American culture.
- 5 Explain how music contributed to two major cultural shifts in modern America.
- 6 Understand how multitrack studio recording affected the recording industry.
- 7 Consider the significance of MTV in terms of its impact on the radio industry and the way that audiences consumed music.
- 8 Describe the social and commercial factors that contributed to the rise and huge successes of alternative music genres.
- 9 Explain how advances in recording and file-sharing technology have profoundly altered the recording industry.
- 10 Describe how media and content convergence has contributed to the survival of music and radio.

MATT JOHNSON

and Kim Schifino met while attending the Pratt Institute in New York, where Kim was studying illustration and Matt film. Although they can't recall exactly when they decided to start playing music *together*, sometime in 2004 Matt was learning how to play keyboards and Kim had picked up the drums with hopes of starting a band. Only a few months after taking up their instruments, "Matthew and Kimberly"—as they called themselves back then—debuted at a friend's loft party in the Bronx, New York. The combination of Kim's hip-hop-inspired beats and Matt's catchy synthesized melodies proved infectious, and the new group immediately started building a local following. Shortening their name to just "Matt & Kim," they began to play warehouse and loft parties around New York at a frenetic pace. Although Matt & Kim recorded a demo album called *To/From* in 2005, they found playing live concerts both more satisfying for them as musicians and more financially lucrative for selling CDs. After two years of constant touring, they started getting invitations to play such music festivals as Siren, Lollapalooza and South by Southwest (SXSW). In 2006, they recorded their first full album, self-titled *Matt & Kim*, under the indie label IHeartComix; they sold the CDs at their concerts.

During those early years, Matt & Kim learned hard lessons about how the recording industry works. Knowing nothing of the legal side of the business, they lost nearly all the rights to their earlier works through their distribution agreement with IHeartComix. So they hired a manager whose job, in part, was to help secure the rights to their future work. Most importantly, they kept doing what they did best—entertaining live audiences with their feel-good, energetic

music. Through viral marketing on the Internet, along with constant touring, Matt & Kim gained attention on the national music scene, including from major record labels. They start getting calls from ad agencies that wanted to use their music for major advertising campaigns (Virgin Mobile), magazines (*Spin*) and television shows. The next step was signing with the independent multimedia company Fader to promote and distribute their music. Fader allowed them to maintain creative and legal control over their work while also benefiting from the cross-media exposure that an experienced media organization can provide. For a more in-depth account on how Matt and Kim went up against the major recording labels, view their story in the video segment, "Matt & Kim." 

In 2009, Matt & Kim made a breakthrough onto the national music scene when the single "Daylight" from their second album, *Grand*, was used in

the Bacardi Generations commercial, prompting a viral media frenzy on the Internet. With their music and videos available through their own website, MySpace and YouTube, and through new promotional deals with major brands such as Pepsi's Mountain Dew Green Label Sound, fans were able to gain instant access to the band's music, increasing their popularity exponentially and driving ticket sales for their live concerts. Using the power of the Internet and clever use of 360-degree promotions and marketing campaigns (see Chapter 8), Matt & Kim went from being just another local band to a national sensation, regularly selling out concert venues throughout the United States. Although only time will tell how successful they continue to be, the future looks bright for Matt & Kim—and for scores of other talented independent artists whose careers hinge on the 21st-century evolution and convergence of the music and radio industries.



Matt & Kim

Popular indie rock group Matt & Kim recount their story of going up against the major record labels.



The Cultural Influence of Music and Sound Recording

Before we explore the convergence of music and radio on the Internet, we must first consider the history that inspired the trend. In Chapter 2, we introduced the historic roots of music as a part of mass media; in this chapter, we expand the story to explore music's role as a driving force of American culture and America's cultural influence on the world. In modern times, the story of music and the recording industry is so interconnected with the story of radio broadcasting that we must chronicle both together.

By the late 1800s, the United States had begun to challenge Europe as the world center of music. At this same time, the United States was also emerging as the world center of technological and industrial innovation. After inventors such as Samuel F. B. Morse had developed land-based telegraph technology in the early 19th century, the next communication challenge was to find a way to transmit telegraph signals over great distances without relying on cumbersome networks of cables. The invention of sound recording, or the recreation of sound waves including voice, music, and sound effects, marked the first real progress toward addressing this next leap forward. Although many individual inventors contributed to this effort, the man who is most widely credited with the invention of modern sound recording is Thomas Alva Edison.

The Phonograph Advances the Music Industry

In 1877, Edison completed the first working phonograph, which recorded sound as notches on a tinfoil-wrapped cylinder the size of a cardboard roll of toilet tissue. Edison was primarily interested in finding a way to record messages transmitted through telegraph and telephone lines for such business uses as dictation. In an effort to service the market he thought he was creating, Edison launched the Edison Speaking Phonograph Company. Through this new company, Edison built exhibition models and trained technicians to tour the United States in an attempt to drum up new customers for the phonograph. The novelty of the first phonograph soon wore thin, however, forcing Edison to scramble to improve the device and to find new applications that would capture Americans' imagination—and, of course, inspire them to open their wallets.

As discussed in more detail in Chapter 9, Edison was not alone in his efforts. American entrepreneur Louis Glass was desperate to find a way to keep his company, which marketed Edison's machines as dictation devices, afloat. In 1889, he developed a coin-slot attachment for the phonograph and installed it in the Royal Palace Saloon in San Francisco as an entertainment device. Glass's machine, the Nickel-in-the-Slot—which would become the predecessor to the jukebox—could play only one short song, but it was an overwhelming hit with customers and sparked the coin-operated entertainment machines craze.

The popularity of Glass's coin-operated entertainment machines coincided with an innovation that first began in Boston in 1888—the nickelodeons, small entertainment houses filled with player pianos and organs. Within a few years, coin-operated phonographs and machines that played early short silent films and animated clips had become part of the nickelodeon scene as well. All of these machines ran on either a nickel or a dime—hence the name *nickelodeon*. Nickelodeons also served as launching pads for the early movie industry, as described in Chapter 4. The popularity of nickelodeons, and the recorded music and short films they offered, was further driven by the United States' emergence in the late 19th century from the cultural limitations of the Puritan and Victorian eras.

Musical Tastes Change in Changing Times

Two major events combined to help shape American music in the first few decades of the 19th century—Prohibition and the Great Depression. The Victorian era is often viewed as an era during which conservative social and religious elites made a concerted attempt to regulate morality. One of those attempts included the ratification of the 18th Amendment in 1920 prohibiting the manufacture, transportation and sale of alcohol. As part of the Temperance Movement, proponents of the amendment claimed that the consumption of alcohol was the root of a rapid decline in morals that threatened American society. As soon as the sale of alcohol became illegal, vaudeville shows—satirical performances combining song and dance—all but died out, and burlesque and cabaret went underground. To make a living, many of the performers who had toured the country's theater circuit in previous years either migrated to radio or went underground as performers in speakeasies, illegal saloons and dancehalls that quickly sprang up all over the country.

Right along with alcohol, musical entertainment was a mainstay of these underground establishments. The speakeasies provided fertile ground for the birth of a new era known as the Roaring Twenties and the development of a new style of music that had its roots in New Orleans jazz. During this time, the upper social classes considered much of the coin-operated machine entertainment to be “low-brow”—that is, not highly intellectual or cultured. Nevertheless, it was during this period when these same coin-operated music players introduced white audiences to black musical styles and served as the gateway through which jazz and rock 'n' roll would eventually take America—and the rest of the world—by storm.

The Roaring Twenties is often referred to as the Jazz Age because of how jazz came to embody the spirit of the times. Jazz grew out of ragtime, which blended standards from Tin Pan Alley (the music publishing district in New York City so-called for its tinspan-clash-sounding piano music) with *syncopation* (a rhythmic arrangement in which the stress falls on a beat that would normally not receive it) and tunes from American plantation folk music. This infectious and danceable blend of musical styles eventually led to jazz, which combined African-infused rhythms and instrumentation with a heavy dose of improvisation. The association of jazz with the underground social scene, with its illegal drinking and its overt sexuality, drove social conservatives to demonize both the form and the younger generations (as well as older progressives) who embraced it. Despite its taboo status, jazz profoundly influenced American as well as European music.

Like their vaudeville and minstrel show predecessors, jazz musicians on the radio introduced white audiences to African-American musical styles and brought new waves of profits to the record companies and broadcasting networks. Recording companies thus began producing jazz-inspired tunes, albeit toning them down to make them more palatable to “polite” society. Lyrics were altered, beats were diluted and white performers were brought in to record covers (songs and tunes performed by artists other than the original).

By the 1930s, the United States was suffering from the terrible economic downturn of the Great Depression. Due

... coin-operated music players introduced white audiences to black musical styles and served as the gateway through which jazz and rock 'n' roll would eventually take America—and the rest of the world—by storm.

|| Louis Armstrong, 1953.





to its improvisational nature, jazz moved easily from personifying the high spirits of the Roaring Twenties to symbolizing the Depression's struggle for survival. During the Depression years, people longed to make sense of their suffering. Although jazz (unlike Franklin Delano Roosevelt's Fireside Chats, which we discuss in greater detail later in this chapter) did not offer a solution to the unprecedented poverty that gripped the nation, it did resonate with the difficult times being experienced by most Americans. The rhythms and lyrics of jazz helped connect people culturally to other distractions such as dancing and sex. According to author Piero Scaruffi, both of these connections made jazz an important coping mechanism for Americans during these hard times.¹

New Delivery Platforms Emerge

As the cultural climate and the market demand for certain styles of music changed, technological innovators responded by providing new delivery platforms for the popular music that Americans craved. After failing to find much of a business market for his phonograph as an automated dictation device, Edison went back to the drawing board, spurred on by Glass's discovery that the public hungered after entertainment recordings. Alexander Graham Bell's graphophone and Emil Berliner's gramophone entered the marketplace as direct competitors to Edison's phonograph.

Berliner's gramophone, the predecessor to the record player, is particularly important to the story of modern music because it was the first to offer consumers interchangeable recording media in the form of a hard plastic disc, as opposed to the cylinders employed by Edison's and Bell's inventions. Unlike the cylinders, many plastic discs could be made from one original or master copy. Gramophone discs were also cheaper and sturdier than the cylinders and able to be mass-produced. Moreover, they reproduced music at much higher volumes. Their introduction triggered a major shift in the music industry's focus and launched what we know today as the record industry. In an effort to design the cheapest, most reliable record player on the market in the United States, Berliner enlisted the help of Camden, N.J., machinist Eldridge R. Johnson. However, the two ended up competing against each other, with Johnson winning the competition with the Victor Talking Machine Company (1901).

As discussed in greater depth in Chapter 9, sales of home record players grew tremendously during the early 1900s, due in large part to the steady increase in the financial wealth of the average U.S. consumer. Nevertheless, many musicians feared that the

new technology threatened their livelihoods. Live performances had been their main source of income throughout the late 19th century. Because copyright laws ensuring that artists would receive royalties on recorded music were weak, many musicians and composers believed that consumers would stop attending concerts if the recording industry succeeded. Although the technical sound quality of recorded music was initially a concern, improvements in recording technology, such as Victor's high-fidelity Red Seal records, eventually lured a number of important European opera stars such as Enrico Caruso to make records, giving the industry a boost in credibility. Although classical music and especially opera did not suit the tastes of the average

Technological innovations such as the home record player pictured below challenged the status quo of the music industry which had been built on live performances.



American during the early 20th century, such high-brow (that is, intellectual and cultured) music would keep the young recording industry from collapsing during the Great Depression, owing to its popularity among the wealthy set.

By the end of the Depression in 1939 and at the onset of World War II, although the American economy overall had recovered, record production was severely limited due to the scarcity of shellac—a hard substance produced largely in Asia and also used for military goods. In addition to a lack of raw materials, the American Federation of Musicians (AFM) had instituted a boycott on music recording to compel the recording industry to provide musicians with a larger portion of the royalties from record sales. From 1942 to 1944, AFM members did not record any new music, with one notable exception. In cooperation with U.S. government efforts to support America's troops fighting overseas, AFM allowed the recording of V-discs, which were musical recordings produced exclusively to entertain American troops stationed around the world. World War II would also prove to be a critical period in the evolution of the radio and recording industries. The military's adoption of a number of radio and recording technologies provided funding for many technical innovations in both fields. The war also triggered what would become a decades-long battle between three of the major pioneers of modern broadcasting.

The Birth of the Radio Broadcasting Industry

While the birth of the music recording industry is rooted in 19th-century American innovation, as we learned in Chapter 2, it was an Italian inventor and promoter by the name of Guglielmo Marconi who first delivered radio broadcasting—the unrestricted transmission of a signal to numerous receivers—to the world. Marconi's original intent was to develop technology that would allow telegraph messages to be sent over long distances—especially water—without the need of costly networks of cables. American Entrepreneurs quickly saw the incredible potential of radio to reach mass audiences over large areas. Yet it would take development funding from the U.S. military during World War I to make radio broadcasting viable, and the results would have a sweeping impact on both U.S. culture and the record industry.

The potential profitability of commercial radio meant that major corporations, many of which had their roots in the early recording business, rushed to invest sizable capital to stake out their claims in the new radio broadcasting market (see Chapter 9). Early radio broadcasting companies like Westinghouse and General Electric/RCA faced immediate competition for bandwidth from amateur radio hobbyists due to a lack of government regulations of broadcast radio frequencies. These minor broadcast stations offered a tremendously diverse range of content, much of which—including music—had a local flavor.

The newly created radio networks developed a two-pronged strategy in their effort to drive the many small local stations out of business. First, they attracted listeners with expensive live broadcasts, which proved far more popular with many Americans over the recorded content that smaller, limited budget stations used to fill the airtime. Second, the early radio networks lobbied the U.S. government to implement legislation that would control who could broadcast commercial radio. In response, through the Radio Act of 1927, the Federal Radio Commission (FRC)—the predecessor to today's Federal Communication Commission (FCC)—enacted radio broadcast regulations that favored

the networks and nearly drove small radio stations into extinction. By the late 1930s, radio broadcasts of recorded music made its comeback to network radio as stricter copyright and licensing laws were passed to ensure that artists were able to receive royalties on their work (see Chapter 11).

The Recording Industry Links with Radio

At this juncture in history, we start seeing the linked paths of the recording industry and the radio broadcasting industry. Even while radio was becoming America's favorite in-home entertainment during the Great Depression, radio stations had to cut back on hiring live musicians. The simultaneous decrease in consumer demand for records and record players in the late 1920s forced a drop in the price of recording media, making

Radio was key to the success of the recording industry, and the recording industry for the most part dictated what kind of music it was going to produce for the radio airwaves.

recordings all the more attractive to radio stations as ways to fill airtime. Radio was key to the success of the recording industry, and the recording industry for the most part dictated what kind of music it was going to produce for the radio airwaves.

By the early 1920s, the radio broadcasting industry has emerged as a viable and prominent mass medium. Record sales almost immediately began to fall because radio offered the same thing that records did, but at no cost to the consumer. Initially, the production of radio content and the formation of radio networks were intended to drive the sales of the radios. Radio manufacturers such as RCA moved quickly to supply the rapidly expanding listener market with programming for its new radios. The first radio network, the National Broadcasting Company (NBC), was formed in 1926 when RCA acquired WEAJ in New York from American Telephone & Telegraph (AT&T) and WJZ in New Jersey from Westinghouse.

While it was obvious that radio was a potential goldmine, no one really knew how to tap it as a profitable commercial enterprise. Performers who had previously created music dramas and comedies for radio networks in return for free publicity started to demand performance and licensing fees. With rising operating costs, radio stations had to find a way to remain financially viable. The solution—sell advertising. Initially commercial sponsorship for radio broadcasts was highly unpopular with listeners. In 1923, Hugo Gernsback, an inventor and popular science fiction author, was quoted in *The New York Times* as saying, "If the future of radio rests upon a foundation of advertising, it would be better that broadcasting did not exist at all."²

This single statement voiced the opinion of many consumers who were opposed to the introduction of paid advertising. But advertiser-sponsored radio programming quickly took off, as did the profits of the radio networks, even against public opinion and in the face of inadequate attempts by the federal government to curtail radio advertising through regulation.

The Pioneers of Radio Broadcasting

It was during World War II that three of the most important figures in the history of radio broadcasting began to exert their influence on the future of the broadcasting industry: Lee De Forest (1873–1961), Edwin Howard Armstrong (1890–1954), and David Sarnoff (1891–1971).

De Forest was an American inventor and the self-proclaimed "father of radio and the grandfather of television." His big break came when he secured the patent for the Audion tube, a device that for the first time allowed the transmission and reception of human voice. But while De Forest was sure that his Audion tube was a huge achievement, he had

no idea how it worked. Figuring that out would be left to a bright young inventor from New York, 17 years his junior, and the second of the three rival radio pioneers.

Growing up, Edwin Howard Armstrong had a voracious technological curiosity. Gifted with a rare genius for engineering, Armstrong began building radio towers and working on ways to improve radio signals. During his undergraduate work at Columbia University, he took radio technology to the next stage by plotting out the theory and design for the first true regenerative radio circuit—the interconnecting electronic components that would greatly increase radio signal clarity, which he patented in 1914. De Forest attempted to patent and sell the same concept to AT&T two years later. This effort launched what would become the longest patent case in U.S.

legal history, and the first of a series of legal battles between the two radio pioneers that would continue throughout their lives, taking a severe toll on both men.

On January 31, 1914, Armstrong demonstrated for the Marconi Wireless corporation how clearly and ably his regenerative circuit could pick up stations from all over the world. One chief inspector encouraged the young inventor to license his design to Marconi's company. That chief inspector became the third rival radio pioneer, David Sarnoff. David Sarnoff was not an engineer or an inventor, but rather a visionary and shrewd promoter. He rapidly moved his way up the management ladder at Marconi Wireless, promoting himself and his vision of a future dominated by radio technology. One of his early memos detailed how every American home would soon welcome radio broadcasting. When the General Electric Company bought Marconi's American business assets to form the Radio Corporation of America (RCA), Sarnoff was asked to stay on as the new company's general manager.

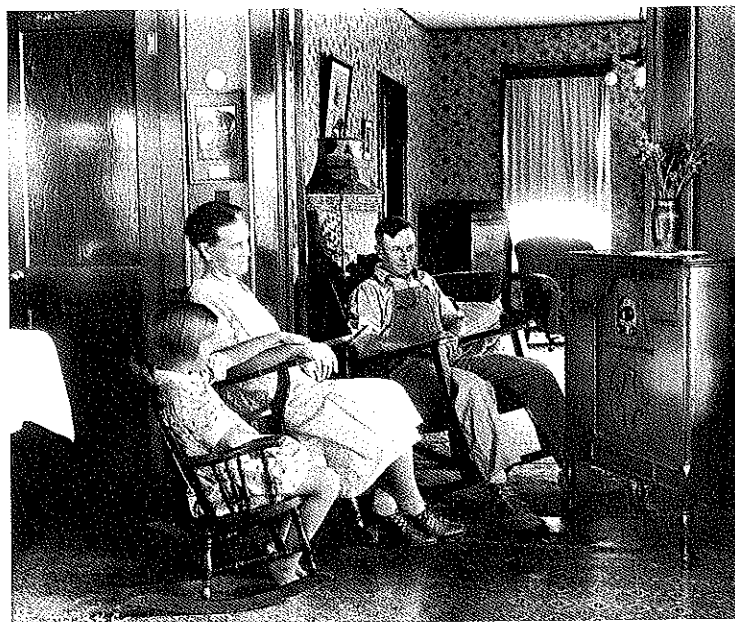
Armstrong, meanwhile, had enlisted in the U.S. Navy during World War I and went to work designing radio units for aviation use. During this time he developed his next major radio invention, the superheterodyne circuit, which vastly increased the sensitivity of radio receivers. Sarnoff, who had maintained a relationship with Armstrong after their initial meeting, acquired the rights to the technology. He used it as the foundation of RCA's home line of radio receivers after the war, which led to RCA's early domination of the radio electronics industry. For a closer look at how the pioneers of radio tried to build up and battle for control of the industry, view the video segment, "The Development of Early Radio." ▶

By 1930, despite the terrible economic conditions of the Great Depression, the radio industry endured. Radio not only captured the hearts and minds of Americans through entertainment and education, but also uniting many in a time of crisis, when poverty and the struggle for survival sometimes turned American against American. On March 12, 1933, three full years into the Great Depression and with U.S. banks on the verge of



The Development of Early Radio

Watch this to learn about the battle between the early pioneers of radio.



Listening to President Franklin Roosevelt's Fireside Chats radio program helped families believe in a positive future during the Great Depression.

collapse, President Franklin Delano Roosevelt ordered all banking establishments to close. He then took to the radio airwaves to talk with the American people in what would come to be known as the Fireside Chats. These chats began as more formal radio addresses in 1929, when Roosevelt was governor of New York and used these speeches to gain support for his political agenda. Once he became president, these speeches became more informal, intimate and confidence building—hence the term *fireside chat*.

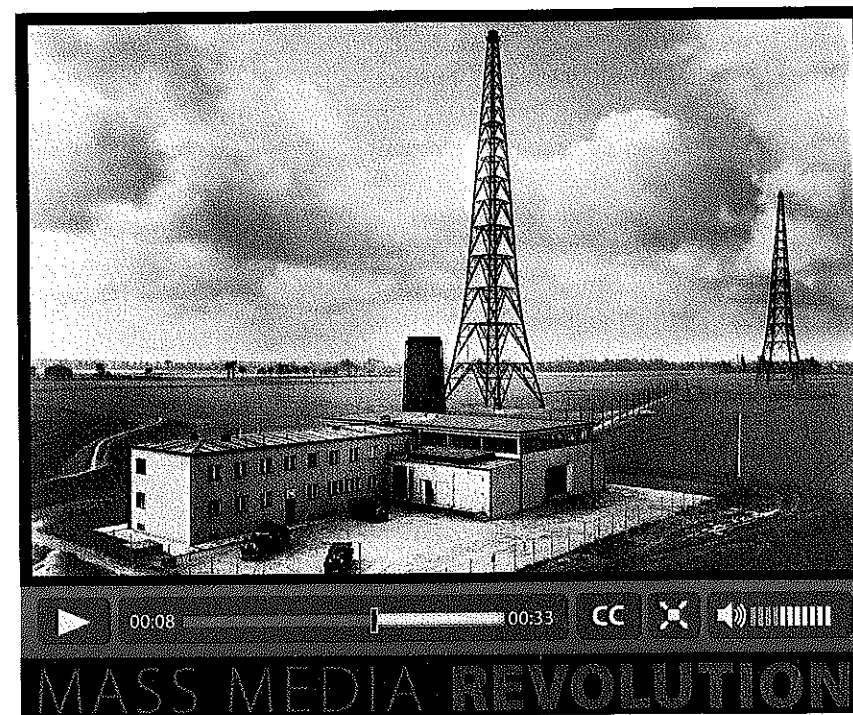
Roosevelt delivered 30 fireside chats throughout his presidency. Some addressed the purpose and value of banking; others talked about Congressional means of dealing with the Great Depression; and still others gave lessons on civics and democracy. For a decade, Roosevelt's chats helped to ease the fears of a nation. Radio also offered entertainment relief, with comedic shows such as *Abbot and*

Costello and Amos 'n' Andy; soap operas such as *Clara and Lu*; comic strip adaptations such as *Dick Tracy* and *Lil' Orphan Annie*; and musical programs such as NBC's *Symphony Orchestra*. These programs, along with Roosevelt's chats and the jazz programs mentioned earlier, all helped Americans weather the Great Depression.

Improved Technology Spurs the Growth of Radio

One thing that both de Forest and Armstrong shared was that neither of them actually listened to commercial radio. Whereas de Forest objected to the commercialization of this medium, Armstrong couldn't stand the static produced by the amplitude modulation (AM) technology that was the broadcast format standard at the time. Armstrong dedicated himself to developing a better format, frequency modulation (FM).

Armstrong's FM radio circuitry produced crystal-clear reception, which was never possible with AM, and set the new standard for quality radio broadcasting that would remain unchallenged until the advent of digital radio. Sarnoff's refusal to back Armstrong's FM radio technology turned the two former friends into lifetime business rivals, and Armstrong decided to develop and market FM on his own. Within a few years, more than half a million FM sets could be found in U.S. homes, and Armstrong's broadcasting group, the Yankee Network, provided FM signals to them all. To understand more about how Armstrong's invention of FM changed the future of commercial radio, view the video segment, "FM Radio."



FM Radio

Armstrong invents FM radio and changes the future of commercial radio.

Sarnoff would go on to launch color television and pave the way for satellite television (see Chapter 4). Despite the decades-long competition between these three pioneers of radio, or perhaps because of it, they launched and built the broadcasting industry—radio and television—that we know today. In doing so, they changed the economic and cultural face of the United States, and of much of the world, forever.³

Popular Music: The First Cultural Shift

The battle to control the direction of the broadcasting industry also set the stage for one of the most revolutionary shifts in the history of music. Radio played the determining role in the buildup of a common interest in and market for jazz and rural folk music, whose themes and styles resonated with the average American. Radio-enabled popular music—music that broadly encompasses all nonclassical music styles—was on its way to becoming dominant as a cultural form, as the core focus of the recording industry and as the sound of the times.

Radio played the determining role in the buildup of a common interest in and market for jazz and rural folk music, whose themes and styles resonated with the average American.

American folk singers and musicians reached vast audiences, as did other styles rooted in the American cultural landscape, ranging from blues to gospel to cowboy and western music. Many folk songwriters and performers used radio to express concerns about social and political issues of the day. Noteworthy among this influential group of folk music activists was Woody Guthrie, whose witty critiques of U.S. politics and personal accounts of life during the Great Depression earned him the nickname "the Dust Bowl Troubadour." The songs of Woody Guthrie and his fellow folk music activists filled the airways and sold records for the recording industry, even though many were clearly critical of the U.S. government.

Jazz continued to win radio audiences and sell records, as even those American consumers who found jazz too wild and sexually charged flocked to the sounds of the big bands, large jazz ensembles associated with the Swing Era of the late 1930s and early 1940s, and crooners, who had adopted a watered-down jazz style and extremely personal vocal techniques. Crooning, made possible by the advent of the electric microphone, brought to national and international music stardom the likes of Nat King Cole, Bing Crosby, Dean Martin and Frank Sinatra. While a large segment of the younger generation, influenced by the free-spiritedness of the Roaring Twenties, was receptive to black music, it would take the majority of white audiences at least another three decades to begin to fully accept black performers.

Rock 'n' Roll Pushes the Social Envelope

Rock 'n' roll is a slang term for "sex," which originated from blues music. Likewise, as a musical genre, the roots of rock 'n' roll may be traced back to a form of urban black music known as R&B, or "rhythm and blues." R&B had developed out of the melting pot of the black American music scene of the 1940s and 1950s, which included jazz, blues and gospel music. Rock 'n' roll arrived on the scene in the 1950s; during these early years of the genre, and into the beginning of the 1960s, it both stirred a transformation in popular music and helped push and reflect cultural change. Elvis Presley, for example, was considered controversial and inappropriate during his early career in large part because he was a white entertainer crossing racial lines. He performed music



Rock 'n' roll arrived on the scene in the 1950s; during these early years of the genre, and into the beginning of the 1960s, it both stirred a transformation in popular music and helped push and reflect cultural change.

wed both black and white musical traditions is partly what contributed to its popularity; it was also seen as a symbolic reflection of the nation's inevitable move toward racial integration.

The country's youth were also restless—seeking an escape from the traditional and conservative lifestyle and values of their parents as well as from the political tensions that pervaded all citizens' lives at the time: Cold War threats and communist fears. Not only did they appreciate the sound of the music, but young people also gravitated toward the flamboyant appearance and audacious lifestyles of many of the leading rock 'n' roll stars of the day. Little Richard, for example, blurred gender identities and turned sexuality and racial expectations on their heads. He was considered the first “drag queen” of



Rock 'n' roll's merging of black and white sound reflected the country's inevitable move toward racial integration.

rock 'n' roll (later, artists such as Elton John, David Bowie, Boy George, k. d. lang and Annie Lennox would follow in his footsteps) and was criticized by some black musicians as sounding too “white.”

Perhaps one of the events most remembered for pushing the social envelope and the buttons of social morality occurred when Jerry Lee Lewis—one of the pioneers of rock 'n' roll who is widely remembered today for his hit “Great Balls of Fire”—caused a scandal that nearly destroyed his career: In 1958, at the age of 23, he married his 13-year-old first cousin, Myra Gale Brown. This action threw the public in both the United States and England into an uproar, as well as fomenting a debate over (appropriate) sexuality and the

sanctity of marriage. Today, of course, Lee would have been arrested for statutory rape. At the time, his actions led to the cancellation of his European tour and his being black-listed from the American airwaves.

Payola: Paying for Popularity

In the 1950s, even while movies and early television variety shows (see Chapter 4) were helping to promote music styles and performers, radio remained the driving force behind the record industry. Such a strong market linkage between radio airtime and record sales was bound to open the door to corruption—in this case, known as payola. Payola was the practice of paying bribes to radio disc jockeys (DJs) and station owners to control which records would receive airplay over the radio. Rather than playing the music most popular with local listeners, DJs played the songs the industry paid them to play. The practice of payola influenced which records audiences would buy, which in turn affected the economic success and even survival of recording companies. The most well-known case occurred in 1959 and involved the legendary Dick Clark. As host of the *American Bandstand*, the live dance show and prime trend-setter at the time, Clark was linked to payola payments made by six of the major recording companies.

rooted in black musical traditions and culture, often laced with sexual imagery (considered taboo at the time). The United States was on the cusp of the Civil Rights Movement, and ideas about race were starting to change. People began to recognize the unconstitutionality behind segregation. Rock 'n' roll's attempt to

Although the radio industry did not have total control over American musical tastes, radio had become the titan of musical trend-setting. This status, of course, affected which kinds of music and which musical performers the record industry chose to produce, further increasing the power of radio. In addition to paying to get their artists played on the radio, record companies began selectively featuring artists who they believed would be highly marketable in light of the current market trends. At the height of the payola scandal, rock 'n' roll was not just the popular music of choice, but was actually driving commercial radio's success. The powers behind radio and the recording industry became accustomed to making or breaking the careers of artists and to manipulating the evolution of American popular culture.

This payola scandal damaged America's relationship of trust with radio and tarnished the credibility of rock 'n' roll. It offended the American public, which disliked the fact that the radio and recording industries had manipulated its listening choices. Although the practice was officially outlawed in the early 1960s, new forms of payola, and resultant new legal cases, continue to crop up regularly even today. For example, in 2003 and again in 2005, the New York State Attorney General filed a payola suit against the major record industry licensing agencies ASCAP and BMI for attempting to charge radio stations a small fee each time a song played over the air.

New Sounds, Old Sounds

By the late 1950s, scandal after tragedy after scandal caused the corporate leadership in both the radio and record industries to focus less on the envelope-pushing rock 'n' rollers and more on squeaky-clean, relatively innocuous artists. These performers included such well-known names as Fabian, Pat Boone, Frankie Avalon, Ricky Nelson, and the groups the Shirelles and the Beach Boys. Their sound tried to build upon the legacy of the crooners, some of whom—for example, Dean Martin, Frank Sinatra and Sammy Davis, Jr.—were also popular movie stars. These performers had a clean-cut look and sound, but did not write or compose most of their own music; instead, they mostly sang three-minute-long, cookie-cutter ditties about such carefree subjects as teenage love.

Since rock 'n' roll had faded off to the cultural sidelines by the end of the 1950s, American teens had few options in musical entertainment. The major record labels continued promoting the same types of artists. Many of these singers gained even more popularity by following in the footsteps of the crooners through convergent film careers. The poster-boy cross-over artist for this period was Frankie Avalon, who was often teamed up with regular on-screen sweetheart and former Disney Mouseketeer Annette Funicello. Together they appeared in a series of “beach party” movies, such as *Beach Party*, *Bleach Blanket Bingo* and *How to Stuff a Wild Bikini*—which were all much more innocent than their titles might lead the reader to think. By the close of the decade, a curious competitor for manufactured mainstream music began to take America's musical landscape by storm.

Motown: The Sounds of Detroit

On January 12, 1959, a 30-year-old aspiring writer and record producer living in Detroit, Berry Gordy, Jr., used a family loan of \$800 to open Tamla Records, whose name he changed to Motown Record Corporation the following year (a combination of “motor” and “town”). Gordy was a high school dropout who, following his stint in the U.S. military, became the owner/operator of a small record store and an assembly-line worker at Detroit's Lincoln-Mercury automotive plant. Gordy was also a passionate jazz



fan and, as it turned out, a sharp businessperson. Jackie Wilson, who was a regular singer at a local club that Gordy frequented, became one of the first artists whom Gordy wrote for and produced. Gordy's next discovery was Smokey Robinson, who was part of a group called the Matadors (and who later changed their name to the Miracles and then Smokey Robinson & the Miracles). Before long, Gordy was building an impressive stable of R&B acts and producing hit material at a rapid pace.

Popularized by the likes of Ray Charles, Sam Cooke, and "the Godfather of Soul" James Brown, R&B had a commercial following in the United States at that time, but its reach was limited by racial barriers. Gordy's genius was to shrewdly mold Motown's talent to appeal to white audiences through adoption of the clean-cut, mainstream aesthetic and pop sensibilities, on top of its rich authentic R&B musical core. He orchestrated the development of a unique and infectious "Motown sound" that began to take over American record sales and airwaves, prompting the ambitious Gordy to unofficially rename his studio "Hitsville, USA." Motown continued churning out chart-topper after chart-topper at a break-neck pace.

In keeping with the automotive assembly lines he had once worked on, Gordy ran Motown with mechanical precision. Along with producing hundreds of top-selling songs during the 1960s, his company was responsible for launching to music stardom scores of legendary artists, including Diana Ross, Stevie Wonder, Marvin Gaye, the Temptations, and Michael Jackson and the Jackson Five. Motown music was storming American radio and television airways, but Motown would not be the birthplace of the next revolutionary shift in music and recording—that would come to America from across the Atlantic.

The Beatles and the British Invasion

Even with the success of the Motown sound, American music fans were ready for something radically new. That music soon came from England, in what became known as the British Invasion. Influenced by American rock 'n' roll, jazz and blues artists, British musical artists developed their own brand of tougher, beat-driven music known as skiffle. Playing skiffle music was an easy and inexpensive form of entertainment in post-war England. As these groups matured and as artists developed their own unique sound,

however, they discovered that their music could feed a vast U.S. market hungry for something new. British acts began to make their way overseas and onto the music charts in the early 1960s. By 1963, only three U.K. singles had cracked the U.S. top-40 pop charts: songs from the Beatles' album *All My Loving* and from the Rolling Stones' *I Want to Be Your Man*. By the next year, that number would explode to 65—with nine of the 23 number 1 hits coming from British groups.⁴

This incredible jump in the popularity of British acts in the United States was due in no small part to a single group from Liverpool. This band, of course, was the Beatles, who created a new cultural phenomenon. Arriving on the U.K. music scene at the end of 1962, the Beatles had gained minor popularity by playing pubs and small clubs around Europe. The band

The Beatles make their first U.S. appearance on the *Ed Sullivan Show*, February 9, 1964—in the midst of a wave of Beatlemania.



was unable to land a record deal with any of the major U.K. recording companies because their sound was highly reminiscent of American rock 'n' roll. At the time, British industry executives were convinced the genre would never regain popularity. The Beatles' manager Brian Epstein was able to convince EMI to sign the group to a renewable one-year contract. While their first recording session with EMI did not produce any saleable songs, their second session in September 1962 resulted in "Love Me Do," "Please Please Me" and "From Me to You," each of which climbed the U.K. charts, with "From Me to You" rocketing all the way to number 1. American record companies—which were also convinced that rock 'n' roll was outdated and were not interested in the more raucous style and long-haired appearance of these lads from Liverpool—showed little interest in distributing their hit singles in the United States. That would soon change.

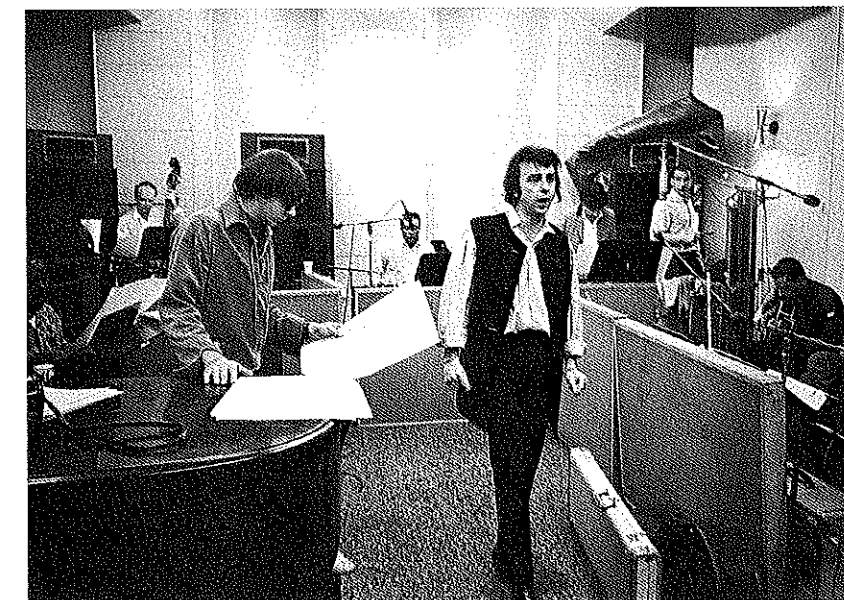
On December 10, 1963, a 5-minute news piece on the rise of Beatlemania in the United Kingdom was featured on the *CBS Evening News*, which showed throngs of teenagers going wild over the group. It prompted teens all over the United States to call in to their local radio stations requesting the Beatles' latest single, "I Want to Hold Your Hand." Virtually overnight, America buzzed with talk of the new craze, prompting the group to arrange its first American tour. Two months later, on February 7, 1964, more than 3,000 Americans waited at John F. Kennedy Airport in New York to greet the "Fab Four." Two days later, the Beatles made their first live appearance on American television on the *Ed Sullivan Show*, one of the many popular prime-time TV variety shows at the time. That night, the number of viewers jumped to an astounding 74 million viewers—almost half the entire population of the United States.

American teenagers went crazy for the new music. Radio and record industry executives quickly realized that the Beatles—and British rock 'n' roll—were the next big wave in music and recognized that this wave was largely just a repackaging of an already existing blend of American musical styles. British bands such as the Animals, the Dave Clark 5, the Hollies, the Kinks and the Rolling Stones rode the wave of popularity started by the Beatles. The Rolling Stones were especially popular, as their even rawer sound was perceived as less wholesome than the Beatles. Their "bad boy" image would come to inspire the rise of other "British invaders" as well other musical forms, including punk rock, glam rock, heavy metal and grunge rock—styles touched upon later in the chapter.

Studio Mixing Changes Popular Music

At the same time as fresh faces and new sounds from Britain made their way onto the American music scene, two influential names in music history tinkered with new ways to record and produce music. This initiative would have a profound effect on both the music and radio industries. After Les Paul designed and built the first solid-body electric guitar back in 1939, he began developing new methods of recording using electronic equipment. Paul used magnetized tape recorder technology to simultaneously record multiple instruments and vocal tracks as one single, layered and cohesive whole—a practice known as multitrack recording. Paul's new method

Music producer Phil Spector in his early multitrack recording studio, 1967.





made it possible to edit live and recorded material prior to its distribution to network radio stations; this type of audio editing also meant that many instruments and voices could be combined to create radical new music mixes and previously unheard of rich levels of sound.

It would not be until legendary record producer Phil Spector adopted the tech-heavy process in the 1960s, pushing and tweaking and prodding it to produce his trademark Wall of Sound, that multitrack recording would come to dominate the music industry. The Wall of Sound had a dense, layered effect that sounded great over the radio. As part of his approach, Spector sometimes stacked a single track multiple times to produce a fuller sound.⁵

The emergence of the Wall of Sound also changed the relationship and power structure between artists and producers. Until this point, record producers were primarily technicians, constrained by the artist's vision and studio performance in determining the overall sound and character of an album. With multitrack recording, however, the producer became the dominant artistic voice, and artists became more like instruments to be played, switched in or switched out, depending on the sound the producer was trying to achieve. On the one hand, multitrack recording gave artists and producers a new palette for developing fantastic, rich new sounds. On the other hand, it gave music producers and record labels more control over the music that reached the public.

The Music of Revolution: The Second Cultural Shift

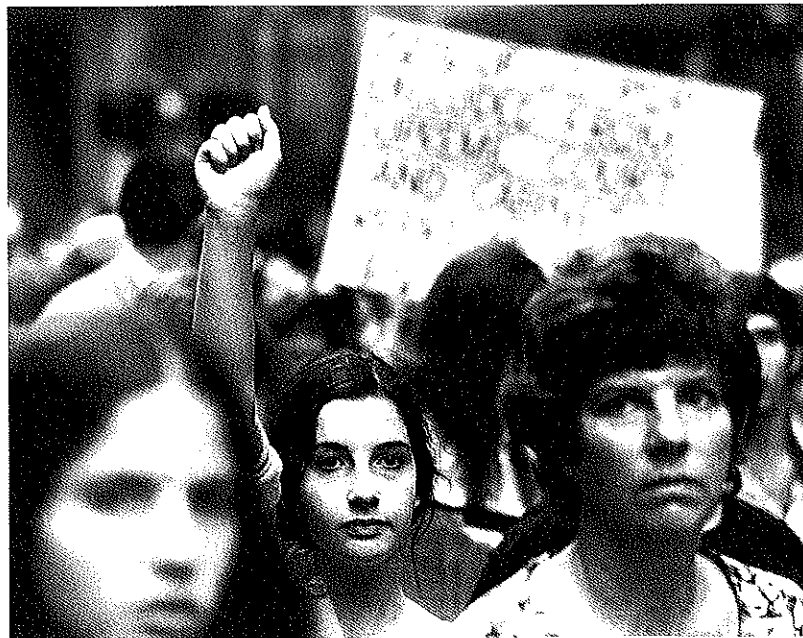
By the mid-1960s, while radio still served as America's commercial music "hit maker," the major record labels had gained tremendous power over Americans' musical preferences, in part because of the advent of multitrack recording. Nevertheless, these big labels did not dominate musical tastes or intentions entirely. The 1960s were a turbulent time. Many high school- and college-aged people had become fed up with the idyllic portrayal of life that dominated post-World War II culture. They were concerned about U.S. involvement in Vietnam, segregation and sexual discrimination. Attitudes toward the traditional roles of women and sex

were changing radically. People were experimenting with drugs as a form of escapism and in an attempt to find deeper meaning to life. In this heady milieu, underground and independent artists began to emerge; they were the anti-mainstream musicians whose sound and song focused on changing political and social consciousness.

Folk Music: The Songs of Protest

The popularity of folk music, a genre characterized by untrained musicians whose compositions are passed down via oral tradition, grew immensely during the 1960s. Because of its association with the rough and tumble of society, folk music also became the voice of democracy and social change. Folk singers such as Bob Dylan; Pete Seeger; Peter,

Among the social movements that inspired anti-mainstream musicians in the 1960s was Women's Liberation.



Paul and Mary; Phil Ochs; and Joan Baez influenced an entire generation of Americans—many of whom rose up in protest against the era's social injustices.

Dylan, along with a number of his contemporaries, helped to provide the sound of the counterculture movement of the 1960s—a movement that would not only leave a lasting impact on the American psyche, but also inform that generation's musical conscience. Radio and record labels would eventually notice this cultural shift and attempt to package it for mainstream commercial consumption. Musical duo Simon and Garfunkel, well known for their melodic harmonies and their songs "Sounds of Silence," "The Boxer" and "America," represented one brand of the bridging artists—artists who remained true to the changing musical landscape, but whose compositions were also much more palatable for mainstream America. As such, they garnered huge radio audiences and sold millions of albums for the record labels.

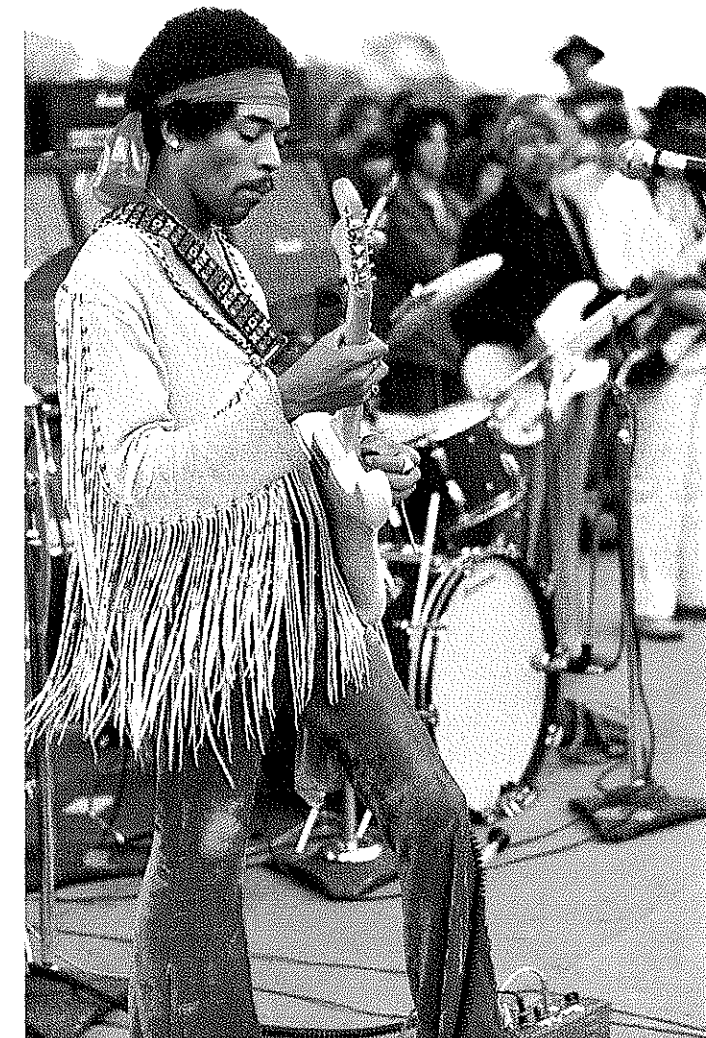
Psychedelic Sound: When the Tide Turns

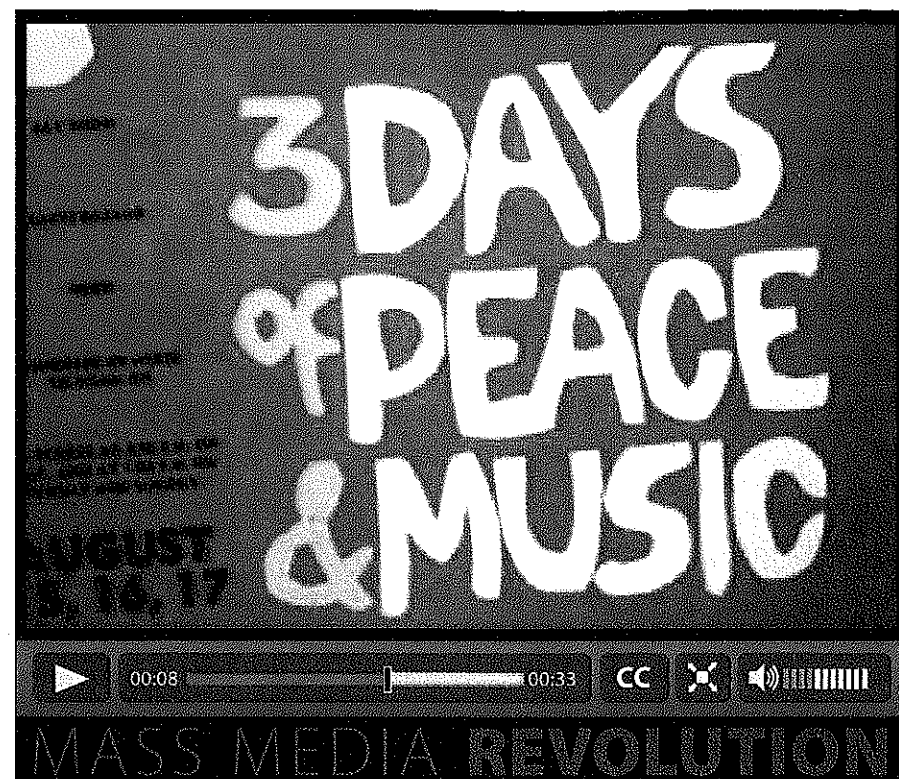
As the cultural tide began to turn, so did the musical direction of mainstream artists. The Beatles began experimenting with multitrack technology and non-Western musical styles, spicing things up with their use of psychedelic drugs, which they and many other musicians at the time believed enhanced their creative abilities and artistic expression. The resulting musical style, which came to be known as the psychedelic sound, characterized the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (1967) album.⁶

The late 1960s and 1970s saw other popular groups move toward an even more antagonistic, countercultural rock style. England's The Who, the Rolling Stones, and the Yardbirds made the shift along with the Beatles. Newcomers Pink Floyd (from England) as well as the Doors, the Grateful Dead and Jefferson Airplane (from the United States) followed suit. Folk singer Bob Dylan altered his style to attract a different, younger crowd and inspired the formation of the folk rock (folk music characterized by a harder, more electric sound) group, the Byrds. Heavily blues-inspired rock artists Janis Joplin, Joe Cocker, Cream and Jimi Hendrix—all influential musicians of the period—also performed at the Woodstock Music & Arts Fair.

In a generation rife with social tension, where the status quo was being flipped on its head in the name of civil rights, civil liberties, the anti-war movement, peace and free love, people turned to the music of the day to hasten and give voice to their cause. This desire was partly what drew half a million people to 600 acres of farmland in Woodstock, N.Y., on August 15, 1969—the site of what is considered one of the largest outdoor musical festivals ever held. Documentary director Michael Wadleigh and famed director and producer Martin Scorsese, who filmed the festival, won an Academy Award for their efforts; this honor helped to bring media attention to the music and to the countercultural spirit that the concert celebrated. But beyond the celebration and the media focus on counterculture ideals, the lasting impact on the music industry was that it opened corporate America's eyes to the potential profits that lay relatively untouched in the counterculture movement and in the countercultural audience.⁷ For a look back on the Woodstock

Jimi Hendrix (below) provided a ground- and guitar-breaking performance to an audience of almost half a million fans at the Woodstock festival in 1969.





Woodstock
Looking back at the Woodstock Festival on its 40th anniversary.

ing technology further advanced; improvements in stage production audio systems allowed music groups to stage exceptional live shows in larger venues, including outdoor sports stadiums and amphitheatres. As part of this trend, arena rock bands became prominent fixtures of the 1970s music scene. High on production values and commercialization but low on creativity, radio-friendly groups such as Styx, Journey, Foreigner, Heart and REO Speedwagon looked the part of rebellious rock 'n' roll band, but created music that was far tamer than their appearances indicated, helping to make arena rock more highly acceptable to mass audiences.

Two Extremes: Hard Rock to Disco

Improvements in stage production technologies also helped give birth to hard rock—a style of music characterized by an amplified and distorted electric sound. Its emergence paved the way for the harsh instrumentals, outrageous costuming and often-violent lyrics of heavy metal, the musical roots of which can be traced to Jimi Hendrix, Led Zeppelin, Deep Purple and Cream, but did not fully manifest itself until bands such as Black Sabbath and Judas Priest crashed onto the scene. A number of rock bands crisscrossed these young genres, attracting fans from multiple areas of the rock universe, in part because improvements in sound production and recording technologies greatly enhanced the listening experience in both recorded and live performances. Two of the most successful bands whose music crossed genres were Kiss and Blue Öyster Cult.

At the other end of the musical continuum, the improvements in multitrack studio mixing helped give birth to disco, whose dominant characteristic was its danceability. Disco music drew upon a number of different styles, including soul, funk, rock 'n' roll, Latin, jazz and classical, combined with soaring vocals, a steady four-on-the-floor beat and a driving syncopated bass line. In many regards, disco music was not new, but rather the remixing of existing musical forms so that listeners could more easily dance to them. For people from every walk of life, the dance floor was a place where the lines that

festival and its influence on the music, culture and lifestyle of a generation, view the video segment, "Woodstock." ▶

Musical Styles Diversify

Following Woodstock, musical culture experienced an explosion of diversity during the 1970s that continues through today. The record labels and radio stations continued to cultivate the newest trends, successfully packaging rebellion, sex and youth into products that resulted in larger radio audiences, more album sales and ever-growing corporate profits. Because of the concert legacy left behind by Woodstock, sound mixing and record-

previously separated people were swept away by slick fashion, sex, drugs, hot dancing, mirror balls and music that never stopped. Artists such as Donna Summers, The Bee Gees, Gloria Gaynor and Sister Sledge were leading figures of 1970s disco scene.

Because disco music revolved around dancing and the nightclubs, venues such as New York's Studio 54 became epicenters of the genre. The commercial and cultural success of disco was further advanced by Hollywood through celebrated films such as *Saturday Night Fever* (1977). One of the significant contributions made by disco is the ascent of the DJ as an entertainment celebrity. Tom Moulton, considered by many the "father of the remix," created a new art form when he began overlapping records to produce long-running continuous tracks that could keep people dancing all night long.

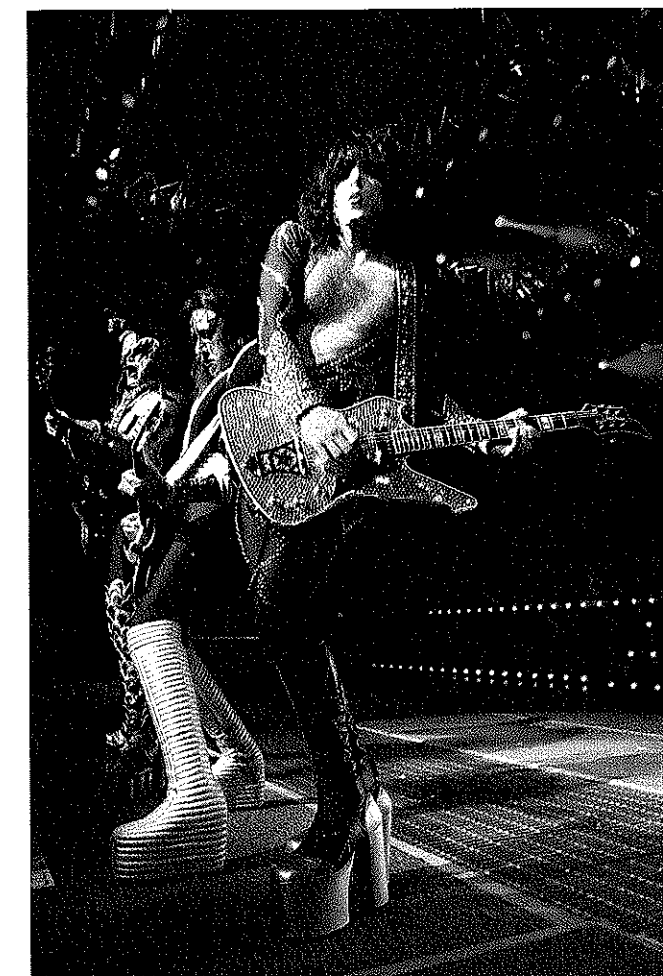
The Singer-Songwriters

By the early 1980s, the recording industry and radio executives worried that rock 'n' roll was taking too much of a hit from disco's popularity. The record labels, helped by radio networks creating formula playlists, looked to support a diversity of styles in the marketplace. Pop musicians of the 1970s, including the Jackson Five, the Carpenters, Rod Stewart and Fleetwood Mac, gained a tremendous following in the 1980s as a result. In many ways, the 1980s was the era of the popular singer-songwriter. Music icons from the 1960s such as Stevie Wonder, Paul Simon, John Lennon and Bob Dylan, as well as 1970s newcomers Cat Stevens, Billy Joel, Elton John, Carole King, Neil Diamond, Don McLean and Joni Mitchell successfully adjusted to the commercially changing tides, producing scores of hip, radio-friendly songs.

Punk Rock

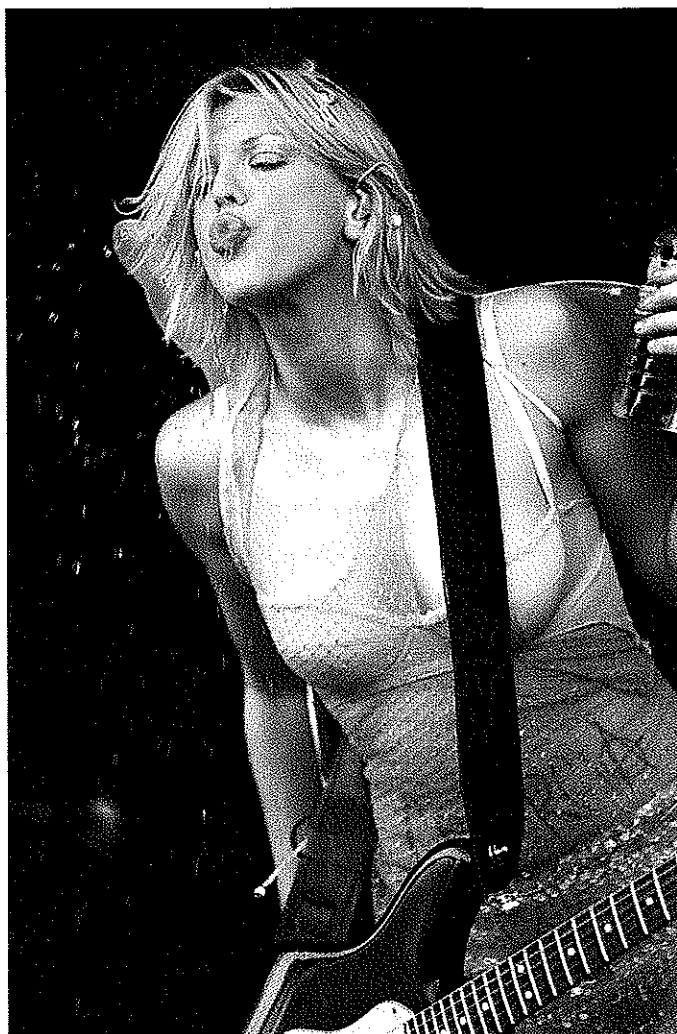
Hard rock and its stylistic cousin, punk rock, also sought to capture niche audiences and ensure their own commercial viability. CBGB, the little rock bar located on the Bowery in New York City, is considered the home and heart of the U.S. punk rock scene. (In 2006, this famous club closed its doors.) Emerging in the 1970s, punk rock sought to challenge mainstream musical tastes as well as the dominance of the mainstream music industry. The original punk rockers include the Velvet Underground, the New York Dolls, the MC5 and the Stooges, although these groups never achieved true commercial success. Later, Patti Smith, the Ramones, Blondie, the Talking Heads and the Dead Kennedys came to be associated with the punk rock scene; these artists then paved the way for England's notorious punk rockers, who included the Sex Pistols, the Clash and the Buzzcocks.

Each group had its own cynical, caustic spin on culture, politics, sex and drugs, and many gained large fan followings through concert and album commercial success as well. More importantly, the punk movement placed women in the forefront of the rock



Cross-over hard rock/heavy metal group KISS performs a farewell tour in Cincinnati, Ohio.

Emerging in the 1970s, punk rock sought to challenge mainstream musical tastes as well as the dominance of the mainstream music industry.



The 1990's punk rock group Hole emerged from the underground feminist punk movement known as Riot Grrrl and achieved mainstream success.

scene—introducing such well-known singers as Patti Smith, Debbie Harry, Joan Jett and Chrissie Hynde. Such women influenced the 1990s underground feminist punk movement known as Riot Grrrl—and the most popular band to emerge from this movement was Hole. Fronted by lead singer Courtney Love, this band also managed to gain mainstream success, showing that the music industry was becoming more adept at tapping into underground music phenomena. This trend would continue into the 21st century.

MTV and the Birth of Music Videos

In 1981, the commercial music industry was on the verge of making a giant leap forward. This time the innovation would not be driven by the music industry's long-time relationship with the radio industry, however, but instead would come out of a new convergence with television. At 12:01 A.M. on August 1, 1981, Warner-Amex Cable in northern New Jersey began broadcasting what would prove to be the start of the next revolution in the music and recording industries. The first images transmitted were of Apollo 11 blasting off from Kennedy Space Center, followed by a montage of spacewalks on the moon, culminating in the iconic planting of the American flag on the lunar surface. However, in place of the Stars and Stripes, a multicolored, patterned animation glowed over the flag, depicting a large "M" with "TV" scrawled across its lower right side and the phrase "Music Television" below it. A narrator announced, "Ladies and gentlemen . . . rock 'n' roll," followed immediately by an aggressive distorted guitar riff. Mark Goodman, the first VJ (video jockey) then exclaimed, "This is it! Welcome to MTV Music Television—the world's first 24-hour stereo music video channel . . . the best of TV combined with the best of radio . . . Starting right now, you'll never look at music the same way again."⁸

Goodman and the young staff of the new music network had no idea of the colossal success that MTV would achieve or the enormous influence that the channel would have on the music industry. Robert W. Pittman, who had already enjoyed a successful career as a DJ and then as a radio program director, drew on his experience with original QUBE cable network, which gave birth to

such other cable sensations as Nickelodeon, to build the new music television channel. Although it might not seem controversial today, Pittman's vision for MTV was a radically new one for television at the time and network executives at Warner-Amex needed persistent reassurance that the project was financially viable. Once launched, MTV proved to be a very lucrative venture indeed, and it had a near immediate and unprecedented impact on the way that music was created and consumed.

Ironically, the first music video broadcasted by the station on that fateful August morning was "Video Killed the Radio Star" by the band the Buggles, which in essence forecasted the downfall of radio in deference to the video age. While radio, in fact, was not killed by the video age, the radio broadcasting industry was forced to reposition its programming in part due to the rapid rise of MTV. Before MTV, radio was the primary medium for delivering and promoting new music to audiences; indeed, radio maintained its dominant role in promoting record industry sales throughout most of the 20th century. That lofty position soon changed when audience got a look at MTV's synthesis of music and video, enabling television to take over quickly as the most popular way of promoting artists—a role that has today migrated to the Internet, but remains built around music videos.

Prior to the advent of MTV, in a trend made possible by the proliferation of video technology, many artists were already video recording their performances or producing original scripted and elaborately staged videos for use as promotional tools for their concert tours. The roots of music videos go back to the very inception of video, but can be seen most clearly in clips recorded for the Animals' "House of the Rising Sun," and the Beatles' full-length film, *A Hard Day's Night* (1964). Even though many of MTV's early music videos were merely video collages of various pieces of concert footage covered with studio-quality recordings, the record industry quickly realized the significance of MTV's meteoric popularity and began producing more interesting original artist videos for the network. Combining young, hip VJs with cutting-edge music videos and promoting the newest countercultural trends, MTV's viewership quickly shot up and advertisers rushed to get in on the new television music phenomenon, netting the infant channel more than \$7 million in profits in its first 18 months alone. MTV was the next leap forward in the marriage between music and broadcasting—or in this case, cable television—and a push forward in media convergence that signaled the end of radio's dominance as a trend-setter in the United States and worldwide.⁹

The birth of MTV brought about the reinvention or rise of artists who were able to tap into the new creative possibilities of music videos. A good example is Michael Jackson's 1983 music video for the title track of his new album, *Thriller*. Jackson worked with film director John Landis to produce a 14-minute mini-film/music video for *Thriller*. It became an immediate sensation on MTV, further driving the album's sales and solidifying Jackson one of the most financially successful recording artists in the world and the "King of Pop." Thanks in large part to MTV's repeated showings of the *Thriller* music video, the album became the highest-selling record of all time, at 110 million copies worldwide.¹⁰

Before MTV, radio was the primary medium for delivering and promoting new music to audiences; . . . That lofty position soon changed when audience got a look at MTV's synthesis of music and video, enabling television to take over quickly as the most popular way of promoting artists.

Michael Jackson's "Thriller" music video, which first aired on MTV in 1983.





Alternative and Independent Music

The enormous cultural shifts in the United States between the 1960s and the 1980s provided fertile ground for creative cross-pollination between musical artists of diverse

In the past, because of the control that the recording and radio industries held over the music that the public heard, many styles went unnoticed by mass audiences or found their way to public attention only by influencing more mainstream artists. The MTV phenomenon in the early 1980s opened a window of opportunity for alternative music styles.

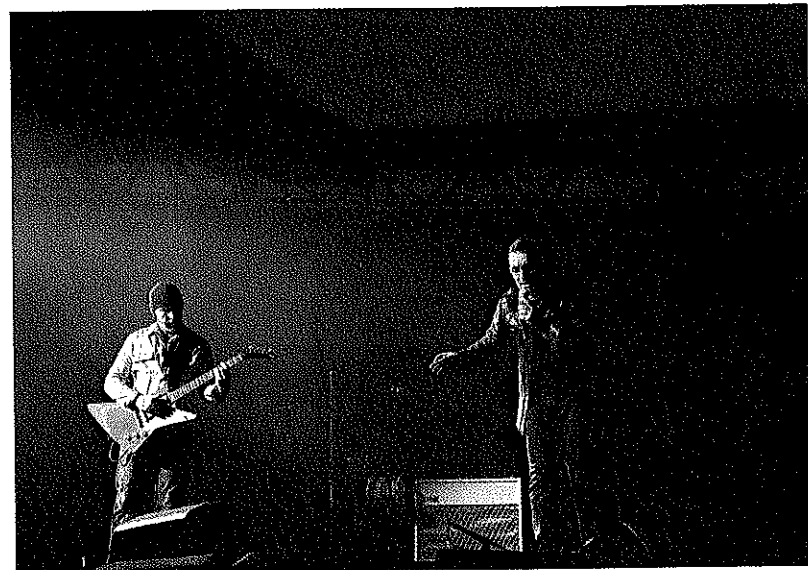
backgrounds, perspectives and tastes. The result was an explosion in the number of musical genres and subgenres. In the past, because of the control that the recording and radio industries held over the music that the public heard, many styles went unnoticed by mass audiences or found their way to public attention only by influencing more mainstream artists. The MTV phenomenon in the early 1980s opened a window of opportunity for alternative music styles. The catch-all label given to the music that did not easily fit into the popular mainstream

was alternative or independent (indie) music. Independent labels signed artists and bands that had non-mainstream followings—typically low-tech three- or four-piece groups, whose lyrics took center stage.

One such non-mainstream band was U2, whose first recordings achieved only nominal success in Europe and the United States. Over time, however, the band's rough, unpolished sound and powerful live performances, particularly from lead singer Bono, won the band a growing underground following. The group's third album, *War* (1983), was the first time their unique talents combined to create a critically acclaimed sound. *War* marked U2's first successful foray into the mainstream music world, helping to solidify the band's place in both the European and American music scenes. Unlike most other mainstream groups, U2 distinguished itself not just by its musical accomplishments but also by the path that it took to commercial success.

From 1980 to 2006, U2 stayed with Island Records, the largest independent record label. The label allowed the band to maintain both creative control and the legal rights to their albums. Until U2 came along, this business arrangement was nearly unheard of for artists. But U2 was not alone in its push for independence from the control of the record labels: They were joined by a group from Athens, Ga., called REM.

REM toured tirelessly over the course of their first eight years of existence, building a huge underground following by playing colleges and small venues and offering up a jangly, bare-bones, introspective-bordering-on-abstract style of pop rock. As the group's popularity grew, it rejected offers from the major record labels, choosing instead to sign with Miles Copeland III's I.R.S. (International Record Syndicate), an independent label that had a contract with the major record label A&M to assist with album distribution for I.R.S. artists. Beginning with *Murmur* in 1983, REM released critically acclaimed albums including *Reckoning* (1984), *Fables of the Reconstruction* (1985) and *Life's Rich Pageant* (1986). Although all of these albums were viewed by critics as exceptional works, none of them broke



U2 was the first group to achieve mainstream success, while maintaining creative control and legal rights to their albums with Island Records—the largest independent record label.

through into the top 40 charts, despite glowing reviews from *Rolling Stone* magazine. Finally, in 1987, release of the *Document* album allowed the group to chart its first top 40 single, "The One I Love," leading *Rolling Stone* to call REM "America's Best Rock & Roll Band." In 1988, the band left I.R.S. for Warner Bros. Records due to frustration over I.R.S.'s inability to effectively distribute its music overseas, but not before the group had become the poster child for the U.S. independent music scene. Once again, alternative music, starting as an undercurrent running counter to the mainstream, eventually was adopted and marketed as the next music fad.

The Grunge Alternative

In 1985, two fans of the alternative/underground band the Melvins met while hanging around the band's practice space in the Seattle, Wash., area. After a number of failed attempts to start their own group, Krist Novoselic and Kurt Cobain finally found a drummer, began writing and practicing songs, and settled on a name for the band—Nirvana. Nirvana, with its raw, ragged sonic sound, quickly cultivated a growing fan base through its concert tours, first two albums and several singles released through the independent Sub Pop record label. In addition, the group played on many college radio stations. The trio broke into the mainstream two years later with the monster hit, *Nevermind*, the first record released on the band's new label, DGC Records. Sales soared, driven by tremendous exposure on radio and the popularity of the video for "Smells like Teen Spirit" on MTV. By January 1992, *Nevermind* was selling more than 400,000 copies per week and had dethroned Michael Jackson's *Dangerous* as number 1 on *Billboard*'s charts.

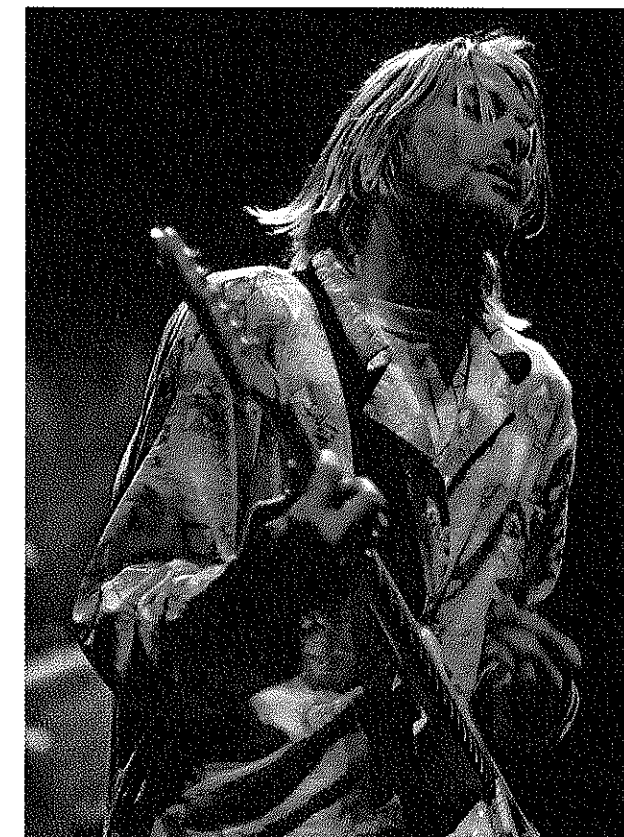
The overnight success of *Nevermind* shocked both the band and the record industry, and the almost instant national and worldwide pressure of superstardom began to take a toll on the group, especially Cobain. Nirvana's second major album, *In Utero*, was—to many alternative music purists—an uncompromising creative achievement, despite having been released by a major label. The band produced a collection of visceral songs that channeled Cobain's own personal demons, songs so abstract and primal that they could not help but offend the casual listener and enthrall underground fans with Cobain's angst. *In Utero* debuted at number 1 on the *Billboard* charts. On April 8, 1994, an electrician working at Cobain's Seattle-area home found the group's front man dead from a self-inflicted gunshot wound to the head. With Cobain's death, Nirvana was no more.

Although Nirvana was part of the music scene for less than half a decade, its influence on U.S. music and the recording industry was deeply felt. Nirvana is viewed as the poster group for the alternative grunge—a musical subgenre characterized by distorted guitars, raw

Kurt Cobain and his grunge band Nirvana achieved mainstream and commercial success, despite being on the music scene for a short period of time.



Michael Stipe with his band, REM, on tour in 2008. For years they were considered the "poster child" for American independent music.





sound and lyrics reminiscent of punk rock. Grunge was also depicted in the fashion choices of the artists: torn jeans, flannel shirts and other thrift-style clothing. Nirvana helped pave the way for several talented groups that managed to enter musical mainstream during the 1990s—the Smashing Pumpkins, Pearl Jam, Hole (fronted by Cobain's wife, Courtney Love) and Nine Inch Nails.

The Hip-Hop Movement

In the early 1970s, black DJs began experimenting with live and recorded mixes. They did so by cutting up and pasting together parts of songs from different genres in a way that accentuated the break—typically the part of a jazz or funk song where the music “breaks” to allow the rhythm section to play unaccompanied—often using two turntables to be able to replay the break quickly, creating a unique live-dub sound. Artists with roots in the inner city, such as DJ Kool Herc, began throwing block parties in an effort to bring together rival gangs through the music. A new musical genre emerged, built around improvisational spoken-word poetry called rap to live break-beats, a form that became known as hip-hop for its “hip” (as in “current”) rhythmic tempo. Break dancing and graffiti art became synonymous with the new hip-hop culture—all three aspects of the movement reflected a raw urban street vibe; spontaneous, low-tech creativity; and collaboration. Innovation came by way of competition, as scores of gang members found creative outlets for their aggression through impromptu dance-offs and verbal “battling,” turning dilapidated public spaces into works of art with spray paint.

This hip-hop movement gave birth to a new brand of popular musical artists, including LL Cool J and Public Enemy, who, through the efforts of newcomer record labels such as Sugar Hill Records and Def Jam (the latter the brain child of Russell Simmons and Rick Rubin), introduced hip-hop artists to wider audiences and eventually the American mainstream. Hip-hop soon gained footing in night clubs, on the air waves, and on MTV, replacing disco as the new hot dance music. Other rap artists, including Run-DMC and the Beastie Boys, continued to evolve the genre, increasing hip-hop's influence, particularly among white middle-class young people.

A darker side of rap emerged from racial tensions in Southern California that would eventually lead to the largest riot in California's history, after a jury acquitted the four police officers accused of brutally beating Rodney King, an African-American, in 1992. Gangsta rap, as it would come to be known, was a departure from the relatively light-hearted party hip-hop that originated on the East Coast. It offered a pessimistic, rage-saturated perspective on life that was expressed through foul-mouthed lyrics and swagger suggesting imminent violence. The parallels between gangsta rap in hip-hop and the early punks in rock 'n' roll are striking, with both subgenres developing as meaner offshoots of their relatively tame parents.

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West Coast artists Ice-T, NWA, Snoop Dogg and Tupac Shakur, as well as infamous entrepreneur Suge Knight, who co-founded Death Row Records with Dr. Dre, played central roles in the development of gangsta rap. It was not long before the East Coast responded with its own version of gangsta rap, fronted by rappers like The Notorious B.I.G., Sean “Puff Daddy” Combs and NAS, who were signed to Combs' Bad Boy Records. The tensions between the two factions received significant attention in the news media, which also helped increase the audiences for gangsta rap, generating huge record sales. The feud eventually turned violent, taking the lives of both The Notorious B.I.G. and Tupac Shakur, regarded as exceptional talents and foundational characters in the history of hip-hop.

After the deaths of The Notorious B.I.G. and Tupac Shakur, hip-hop continued to grow, mature and diversify, adding regional flavors and combining with other genres to

produce a variety of subgenres. Many American and international hip-hop artists have made real contributions to the genre throughout its evolution. Although sales of hip-hop records began to steadily decline in 2005, possibly as the result of the increase in illegal peer-to-peer (P2P) file sharing, the genre continues to have a solid presence on the American *Billboard* charts and a large fan base.

Music and Radio Transition into the Digital Age

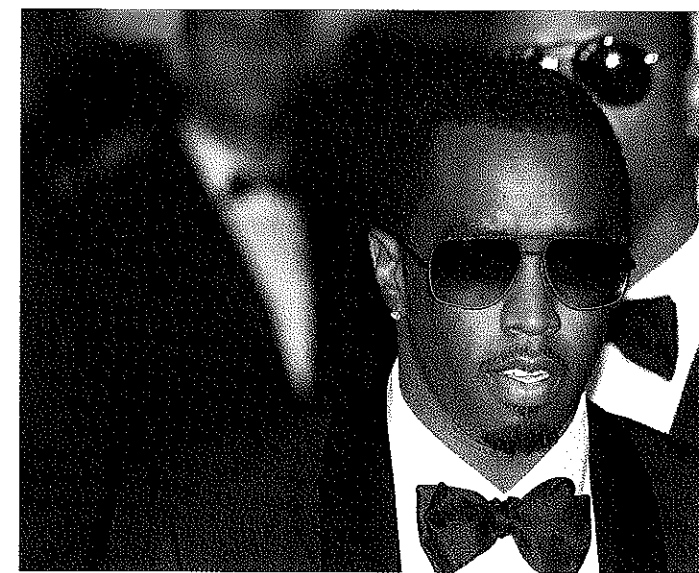
Changing technology continued to play an important role in forcing changes in how music was marketed and consumed. For most of the 20th century, the recording industry repeatedly found itself forced to change its business and marketing methods to react to changing technology. In the 1970s, the introduction of cassette tapes made it easy for consumers to copy music at home and share it with their friends. This trend made the record labels desperate to find a new technology to deliver high-quality recordings to consumers—better quality than they could record themselves on cassette tape—that could end consumer copying and distribution of music. The technology that the record labels were looking for was the compact disc (CD). The compact disc format was the product of a cooperative partnership between Philips, which had acquired access to Laserdisc designs from MCA, and Sony around 1981.

CD technology is able to reproduce digital audio with much higher fidelity than previous tape-based systems could achieve. This characteristic immediately made CDs the media of choice for music connoisseurs when they were first released to the general public in the United States in 1983. As with previous audio technologies, early CD systems were quite expensive when compared to cassette recorders, with CD players priced in the range of \$2,000 and CDs going for between \$12 and \$15 each. By 1986, however, the cost of owning a CD player had decreased dramatically, to approximately \$200. Although cassettes would remain the leading format for recorded music until 1994, the demise of LPs and eight-track cassettes allowed record labels to build their CD production numbers rapidly during the 1980s and early 1990s.

The shift to CDs gave the record industry a false sense of security, built around the erroneous belief that CD technology would stop the flow of consumer-to-consumer distribution of pirated copies of recorded music, and even stem the growing tide of international music piracy. As we all know today, it didn't work. Not only did most consumers continue copying their music CDs using cassette tape recorders, but the growth of the personal computer (PC) industry would soon include CD burning (copying) capabilities as standard equipment on all PCs. These technologies not only led to a boom in music piracy, but also laid the groundwork for the Internet-based, music file-sharing culture that would soon pose an even greater threat to the record industry.¹¹

Deregulation and Consolidation Transform 21st-Century Radio

In the transition to the Digital Age, radio, like its sister recording industry, struggled to reposition itself so as to retain its audience base. The U.S. government tried to help the radio industry and stimulate competition through deregulation, culminating in the



Rapper and Bad Boy Records founder, Sean “Puff Daddy” Combs, played a central role in the establishment of East Coast gangsta rap.

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Telecommunications Act of 1996. This act had a profound effect on radio by eliminating the laws that limited the number of AM and FM stations any one company could own. Rather than encouraging more competition, however, this legislation gave existing radio networks a green light to buy up scores of their smaller competitors. Clear Channel Communications became the largest radio conglomerate in the United States, growing from 46 radio stations before 1996 to more than 1,200 stations in 2002, covering 247 of the 250 top U.S. markets. Clear Channel also bought SFX, a major concert promoter and venue owner. Ultimately, Clear Channel/SFX gained a virtual stranglehold on the live concert market by combining the advertising power of 1,200 radio stations with the largest network of performance venues in the United States.

In addition to consolidating radio stations, deregulation allowed for the restructuring of the recording industry through a number of high-profile mergers. These mergers resulted in four dominant labels, often simply referred to as “the majors”: Universal Music Group, Sony Music Entertainment, Warner Music Group and EMI. As a consequence of this wave of consolidation, a small group of industry executives gained tremendous influence over which artists got recording contracts and exposure, which they exploited by dumping massive amounts of money into promoting tried-and-true performers, and essentially building a wall to keep out innovative talent.

At the same time, the majors had cultivated an independent promotion racket as a way to get around payola laws. Independent promoters played an overly influential role in creating and selling talent, setting up further roadblocks for independents. Trey Anastasio, singer-guitarist for the independent band Phish, saw first-hand the grip that promoters had on the industry:

You can't have a pop hit without spending enormous amounts of money in payments to independent promoters. . . . if you don't spend the money, you definitely won't have [a hit]. It has nothing to do with the quality of the music and everything to do with the money spent promoting it.¹²

The few dominant radio networks, such as the one operated by Clear Channel, gave top performers such as Madonna, Britney Spears, Dr. Dre, Ricky Martin and N 'Sync, enormous amounts of airtime. Playlists on the country's top radio stations became near mirror images of one another, leaving little room for new talent and innovative sounds. The multigenre artist Moby plainly expressed his view about the state of the music business in the wake of all of the deregulation and consolidation:

There's no room for idiosyncratic artists. You have to fit the mold, and radio defines that mold. Right now, if you're not a teen pop star, an R&B artist, a hip-hop artist, a generic alternative rock band, or a female singer-songwriter, you might as well not even think about making records.¹³

Meanwhile, easier consumer access to music on CDs, combined with the ever-increasing popularity of live concerts, began chipping away at network radio listenership. What was the reason for this significant drop-off? According to radio program director Andy Davis, “[P]eople are listening to radio less and disappointed more when they do listen.”¹⁴ By 2002, both music consumers and many artists began to push back against what consumer advocate groups viewed as the monopolistic practices of the radio conglomerates, especially Clear Channel, that were resulting in the stagnant playlists and sub-par music that network radio was offering.

The Recording Industry Association of America (RIAA), along with a coalition of artists, broadcasters and retailers, presented the U.S. Congress with a document that called for the investigation of monopolistic practices in the radio industry and decried the effects of the

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Telecommunications Act of 1996 as “anti-artist, anti-competition, and anti-consumer.” This coalition found a champion in Wisconsin Senator Russell Feingold, who accused the radio industry—and Clear Channel specifically—of “bullying people” and presented tough new legislation that would rewrite payola legislation to include independent promotion and put more checks on the industry's power. But a number of artists who woke up to find themselves on the same side as the recording industry began to voice apprehension at placing sole blame on the radio networks. Bert Holman, manager of the legendary Southern rock group the Allman Brothers Band, was quoted as saying, “The labels [recording industry] created the system, and now they're trying to cast blame somewhere else. They're certainly capable of that. If it was just the artists getting screwed by payola, they couldn't have cared less.”¹⁵

In 2007, the FCC investigated and eventually disciplined four of the largest radio networks—Clear Channel, CBS Radio, Citadel Broadcasting and Entercom Communications—by assessing them \$12.5 million in fines. Former recording industry executive Howie Kline reflected, “Payola corrupts the industr[ies], so we wind up with worse and worse music on the radio, which means worse and worse artists are being signed and developed. It reminds me of American politics, in that money has corrupted the entire process.”¹⁶

Is the Internet Killing Radio?

It would be incorrect to think that the Internet has killed radio. However, the combined forces of deregulation, consolidation, and migration of traditional recording and radio content to the Web have sent the radio industry scrambling to adjust to the new market realities. In recent years, music-only programming has been losing ground to talk radio, a format based on discussions about topical issues of the day. National Public Radio (NPR) member stations, along with independent shortwave stations—the many small independent stations in North America and throughout the world broadcasting informational, political and religious programming of all stripes—helped lay the foundation for the talk-radio programming model throughout the late 20th century. On U.S. AM and FM commercial stations, conservative political talk-show hosts such as Rush Limbaugh were quicker than their more liberal counterparts to recognize the vast potential of radio to build enormous followings by providing commentary on politics and even pop culture. Numerous other commentators gained popularity during the 1990s and 2000s, including radio and Fox News cable show hosts Sean Hannity and Glenn Beck. Humorist commentator and now U.S. Senator Al Franken, prior to his election, hosted a popular talk show on the now-bankrupt Air America Radio network.

In addition to the pressures exerted by politically oriented talk radio, traditional music programming in the 1990s began seeing competition from the morning zoo format—a lifestyle talk-show formula that employs sparse music playlists, zany staged stunts and running pop-culture commentary. The rise of the morning zoo programming format paralleled MTV's shift from a pure music video program lineup to lifestyle programming. The morning zoo format is geared primarily to the 18-and-older male demographic. A few DJs have had enormous success with the morning zoo format, including Howard Stern and Don Imus, who, as shock jocks, have developed their own brand of racy, often controversial, comedic talk shows.

Other styles of radio programming are still attracting niche audience listeners in the 21st century. In addition to the continued popularity of NPR for both its music and news talk-radio programs, other commercial radio programming styles use a music mix formula known as the “four formats”: AAA (adult album alternative) music, news-talk, classical and urban. Many of these stations are former NPR stations operated by colleges and universities that have had to reinvent themselves as commercial stations because their parent colleges found it difficult support them as nonprofit enterprises. These “four formats” stations have struggled to compete for the shrinking pool of advertising dollars, with their foes being the usually better-positioned commercial AM and FM stations. As



with many other types of smaller independent radio stations in the 21st century, the migration to Internet radio is helping to assure their survival.

Without question, Internet radio—that is, the migration of traditional radio content to the Web—has had the most significant impact on traditional broadcast radio. Enjoying the same commercial and audience reach as broadcast radio stations, but at a fraction of the operating cost, Internet radio stations have exploded on the Web. They have rapidly emerged as one of the most popular ways for citizens of the Digital Age to consume music in the 21st century. Offering huge music catalogs with minimal commercial interference, Internet radio stations such as Pandora and Slacker allow free access for listeners from anywhere they can connect to the Web, using any Web-enabled device—from PCs to netbooks to smartphones. Just as automobile manufacturers jumped into satellite radio by including satellite radio receivers as either standard or optional equipment on new models of cars and trucks, in 2009 automakers began implementing plans to offer wireless Web receiver options as well.

Internet radio sites are on the verge of potentially taking over the traditional radio market. Most talk radio is now available for streaming over the Internet, with a significant amount of

Rather than the death of traditional radio, Internet radio could be merely the logical evolution of existing mass media to better utilize state-of-the-art technology in the age of convergence.

popular material also produced for consumption via podcasts—that is, media content produced and released especially for the Web and Web-enabled portable devices. Rather than the death of traditional radio, Internet radio could be merely the logical evolution of existing mass media to better utilize state-of-the-art technology in the age of convergence.

In the early part of the 21st century, consumers, bored with much of the commercial music being played on the radio and tired of paying exorbitant costs for CDs, were moving to the Internet as their primary source of music, forcing the radio and record industries to reform their business practices. The radio and record industries were being pushed to the brink of extinction by a technological and popular movement that was initially ignored by big business in the lead-up to the dawning of the new millennium.

Commercial Satellite Radio

Commercial satellite radio was developed in the early 2000s in response to the growing number of music consumers, especially young people, who were dissatisfied with traditional music stations and their stale playlists, dominated by a handful of mega-artists, as well as in an effort to expand upon the success of talk radio. Satellite radio hoped to capitalize on the desire of U.S. listeners for greater diversity in radio programming by offering hundreds of channels of commercial-free music and talk in many categories, including channels dedicated to specific subgenres. In 2001 and 2002, respectively, XM Satellite Radio and Sirius Satellite Radio launched as the two main subscription-based competitors in the satellite radio market. For a fee ranging from \$2.99 to \$12.99 per month, these companies, which merged into the single network Sirius XM Radio, Inc. in 2007, provide listeners with interruption-free, clear-sounding entertainment made available via special satellite radio receivers nearly anywhere around the world. While the concept of satellite radio is appealing to consumers, the growth of Internet radio and the progress and proliferation of multimedia smartphones have held back the number of subscriptions to satellite radio. This industry continues to struggle to remain a financially viable business, with indications in early 2009 that Sirius XM was heading toward bankruptcy.

Peer-to-Peer (P2P) File Sharing Revolutionizes Music

In 1999, Shawn Fanning, a 19-year-old college dropout who had learned to program computers while working summers at his uncle's Internet company, stowed himself away for several weeks in an office in Hull, Massachusetts, to write the source code for a software

program that would spark a revolution in the world of music. Fanning's creation, Napster, capitalized on the peer-to-peer (P2P) networking capabilities of the Internet—the ability of many users to allocate a small portion of their personal computer resources for file-sharing networks (see Chapter 7). By itself, Napster was not groundbreaking, because sharing data and files was already at the very foundation of the Internet. However, Napster, aided by advances in MP3 digital audio and CDR (recordable CDs) technology, launched a revolution in how consumers, especially high school- and college-aged music consumers, acquired music.

Despite its most fervent efforts, the recording industry failed to get Congress to ban or severely restrict MP3 and CDR technology. With the growing availability of broadband Internet connections by the mid-1990s, Napster was able to introduce its popular Internet service, which allowed the quick and easy transfer of music among its many members. Although music sharing had been going on for almost a decade, Napster represented the first large-scale P2P platform that successfully enabled the widespread free distribution of both original and pre-recorded music. Within a few months of its release, Fanning's Napster, which was available free of charge, had roughly 50 million users.¹⁷

By the late 1990s, the recording industry, seeing this new wave of digital music distribution as an all-out attack, sent its political and legal arm, the RIAA, after companies that were manufacturing and distributing digital recording systems, MP3s, CDRs, and recordable DVDs. It also targeted companies that were supplying consumers with the software or Internet-based platforms that enabled users to access music content for free, thereby skirting copyright protections. Of course, its targets included P2P file-sharing sites such as Napster. Congress enacted the Digital Millennium Copyright Act (DMCA) in 1998, aiding RIAA in its battle. The DMCA altered U.S. copyright law to criminalize the production and distribution of technology, devices and services whose intent was to bypass measures that controlled access to copyrighted works.

In 2001, the RIAA won an injunction against Napster in federal court, forcing the company to shut down its P2P file-sharing site. A few months later, Napster settled the case by agreeing to pay music copyright owners \$26 million and make an additional advance payment of \$10 million against future copyright license fees. These settlement fees were, however, just a fraction of the value of Napster because of its pivotal role in developing an entirely new Internet-based market for music. Less than a year after the settlement, Napster's assets were purchased by the German media giant Bertelsmann for \$85 million. In 2008, Napster was sold once again, this time to consumer electronics retail chain Best Buy for a reported \$121 million. Napster, while initially working against the record industry, in the end helped pave the way for the vast migration of music sales onto the Web. This migration, while hastening the death of music retailers such as the once towering national chain Tower Records, also helped establish a Web-based music-consuming culture that forced a partial reinvention of the entire music industry. No company benefited more from this new culture shift than Apple through its iTunes online music store.

Apple's iTunes online store began operations on April 28, 2003. Within a few years, it had grown to become the single largest seller of music in the world, amounting for approximately 70 percent of all retail music sales worldwide—or more than 9 billion tracks (songs) sold and downloaded by users—which also helped sales of Apple's popular iPods to skyrocket. Like the record and radio industries that came before, the dominance of Apple's iTunes store brought with it mounting complaints from both consumers and artists. Both claimed that Apple was placing too many market controls on the artists whose music it would accept for sale on iTunes, which meant that the company was exercising far too much influence over popular music. Apple's market dominance was of particular concern to independent artists who felt locked out of the marketplace. Apple's

Although music sharing had been going on for almost a decade, Napster represented the first large-scale P2P platform that successfully enabled the widespread free distribution of both original and pre-recorded music.



iTunes is not at all an open media platform like YouTube, where anyone can post almost any media content they like as long as it does not violate YouTube's very general membership rules. Rather, iTunes is a controlled-content commercial enterprise where artists must apply to have their works included—a process that can be costly and difficult.

As an alternative to Apple's iTunes, a growing number of artists and small independent music labels are harnessing the power of the Internet, posting music videos on YouTube, launching their own websites, and using popular music blogs and social media sites to undertake viral marketing efforts that can reach audiences in the millions and lead to unprecedented album sales and concert tour success. We read about such efforts—and their successes—at the very beginning of the chapter, as exemplified by Matt & Kim. With the help of their promotions partner Fader, the duo was also able to negotiate with iTunes to host their music—even setting the price below normal album costs. Matt & Kim are among the new wave of up-and-coming artists who have utilized convergent technologies to forge a new path to success—one that avoids the traditional industry-dominated relationship between bands and recording labels. As they discuss in the video segment introduced at the beginning of this chapter, Matt & Kim have built their career as a band on strong live performances, which they promoted via social media (MySpace), product placement (their single “Daylight” in the Bacardi *Generations* ad) and free distribution of their music and videos through their own website and YouTube. Although Matt & Kim encourage consumers to pay for the music they download over the Internet, they also believe that getting people out to their shows is much more important to their success than trying to cash in through the traditional record sales approach.

Conclusion: Music and Radio Converge—and Endure

Music and radio are not dead; they are actually thriving, albeit in new and different ways.

Following the interconnected history of the music and radio industries, especially through the critical years leading up and into the Digital Age, might lead readers of this chapter to ask the obvious question, “Are these two industries dead, or at least dying?” In other words, have changes in technologies and audience behaviors finally killed the two legacy industries that played such an important role in bringing us music, news and entertainment, essentially rendering them irrelevant as contributors to our culture and society? The answer is a definite no. Music and radio are not dead; they are actually thriving, albeit in new and different ways.

Although it is true that both radio and especially the recording industry failed to adapt quickly to the Digital Age, and in fact attempted (unsuccessfully) to block the migration of music content to the Internet and consumer file sharing, all of the technological and market changes may have actually increased music sales. The advent of digital music and Web-based marketing and distribution mechanisms has breathed new life into the music business. The market for popular music is larger, and the diversity of audiences and artists broader, than ever before. Under the aegis of the Internet, more digital radio stations now offer a greater variety of programming, with the ability to reach vast regional, national and international audiences, and at lower costs, than broadcast radio could dream of just a few years ago. In addition to increasing the accessibility and variety of entertainment and music, the Internet has increased the role and impact of radio-based news reporting in the 21st century. Both radio and popular music—their content as well as the companies and organizations that successfully adapted to the new technological and market realities—are very much alive and thriving.