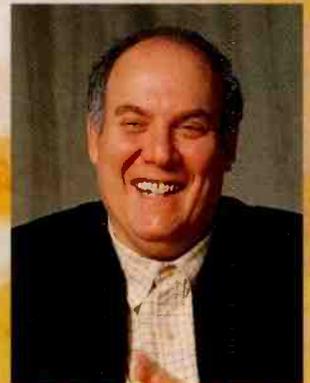




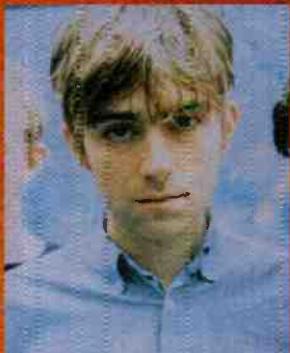
Issue # 005

June 6, 1997



Reprise's Real Deal

New Rock for New York WXRK Is In The Winner's Circle

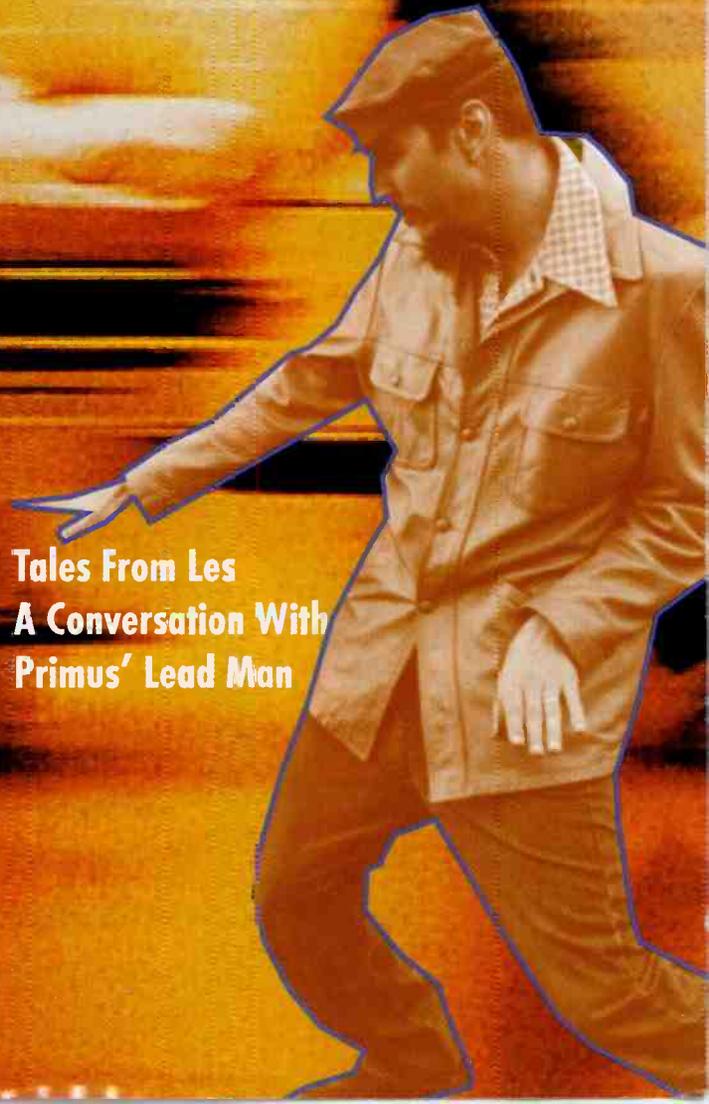


Blur: Looking For America



Going To The X-treme In Vegas

Tales From Les
A Conversation With
Primus' Lead Man



20,000 LEAGUES ABOVE!

the seahorses

Seahorses' first single
"Love Is The Law"
DEBUTS at No. 3
in U.K.

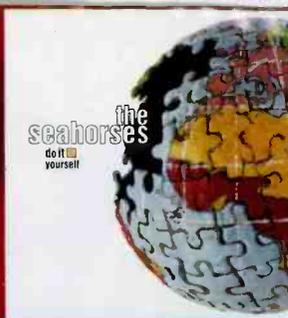
**MAJORITY
RULES:
LOVE IS
THE LAW!**

'John Squire:
Lead guitarist and
principal songwriter.
Formerly of
The Stone Roses.'

'Stuart Fletcher:
Bass. Discovered in a
York pub standing in for
the bass player in a
cover band called
The Blue Flies.'

'Andy Watts:
One of a rare breed of
singing drummers.
Provided the second voice
to bring the band's
harmonies to life.'

'Chris Helme:
Vocals and acoustic guitar.
Discovered playing for
passersby outside a
Woolworth's in York.'



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Howie Klein The Real Deal

An Interview with
Reprise President
Howie Klein



For three decades Howie Klein has been involved in the world of Rock music and, by his own admission, that world has always skewed toward the alternative. Howie's thirst for the non-mainstream has been quite evident from his college days to his establishment of 415 Records to his joining with Seymour Stein and Sire Records as GM. In January of '95, Howie was appointed President of Reprise Records, one of his first missions was to broaden the label's horizons beyond Alternative. In this issue of *MQB*, Howie sits down with Fred Deane for a one-on-one conversation.

13

Digging For Gold In Your Backyard

Integrating with the local music scene has become an increasingly important aspect for a Modern Rock station's imaging. Stations are quickly discovering the relevancy of supporting and championing local music. It's a win-win situation for everyone involved as long as, depending on the size and activity of your market, certain guidelines are adhered to. Mike Bacon takes a look at how to get involved with local music on the airwaves, at shows and at retail.

21

WXRK, New York becomes the next station to enter the *MQB*

Winner's Circle. In this exclusive look at K-Rock's January '96 flip from Classic Rock to Modern Rock and subsequent development, PD Steve Kingston grants his first interview since crossing the Hudson from Z100's New Jersey studios to K-Rock's home in the Howard Stern Building. Operations Director Sam Milkman, APD/MD Alexa Tobin, and Promotion & Marketing Director Peggy Panosh also lend their insight to the flip that shook the New York City radio landscape. By Paul Heine and Michael Parrish.



3

Sailing The Seas of Primus



Primus has risen from indie darlings to a mainstay of Interscope Records. Tracks like "Jerry Was A Race Car Driver," "My Name Is Mud," and "Wynona's Big Brown Beaver" have firmly entrenched Primus' place on the airwaves of Modern Rock radio. Frontman Les Claypool's talks about the band's new record, the *Brown Album*, being a part of the upcoming H.O.R.D.E. tour and the new Primus line-up. Interview by Michael Parrish.

51



Blur: looking for america

With the power of "Song 2" being recognized at Modern Rock and Active Rock radio, Blur is experiencing the most success they have ever had in this country. The road to American success has been long and arduous for this four man group from England. Michael Parrish tracked down frontman Damon Albarn for a conversation on the new album, *America*, and that other band.

60

Electronica: What Are We Getting Into?

As the music that has been labelled as Electronica continues to develop and find a home on Modern Rock radio's airwaves, it is becoming increasingly harder to ignore artists such as Chemical Brothers and Prodigy. Michael Parrish takes a look at this growing trend and its place in the future of the format.

46

getting x-treme in las vegas

One of the Modern Rock's most focused stations, KXTE is not your run-of-the-mill post-Nirvana-pseudo-angst-Rock-mixed-with-Pop Modern Rock station. They are an aggressive and interactive station that, as part of a six station American Radio Systems cluster, supervises males 18-34. KXTE PD Mike Stern provides a look into the inner-workings of the station known as X-treme Radio. Interview by Michael Parrish

37

Vital Signs

No it's not the lyrics to a Rush song, but a look at two vital statistics - Ratings & Revenue. Find out what Modern Rockers are winning the Arbitron game and who is making the \$\$\$.

26

MQB Modern Rock Yearbook

We asked for the photos and you sent them...well, most of you did. Getting every PD and MD from this format to send in a photo and fill out the accompanying bio information is like getting every station in the format to play one song at the same time - it just doesn't happen. So, for those of you who participated, willing or not, we thank you. Everyone else, hopefully we'll see you next time. Turn to these pages to place the face to the name.

28

Format Smormat

There are plenty of conversations taking place concerning the labeling of Modern AC as a format. Randy Lane examines the categorization of the newest format to enter radio's landscape.

43

Morning Show Basics

Liz Janik provides insight into Modern Rock's morning show dilemma with a look at the basic needs of any morning show. Are you covering all the bases when it comes to your morning program?

44

Raging Further - Raging Production II

Is it time to clean up, toss out, and give your station's production a makeover? Tom Barnes says it is. Find out why in the second installment of *Raging Production*.

35

THE End Station Snapshot

1077

The End steps into the *MQB* camera eye as we look at the new Phil Manning-led KNDD, Seattle.

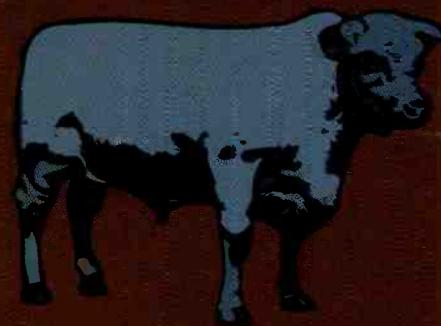
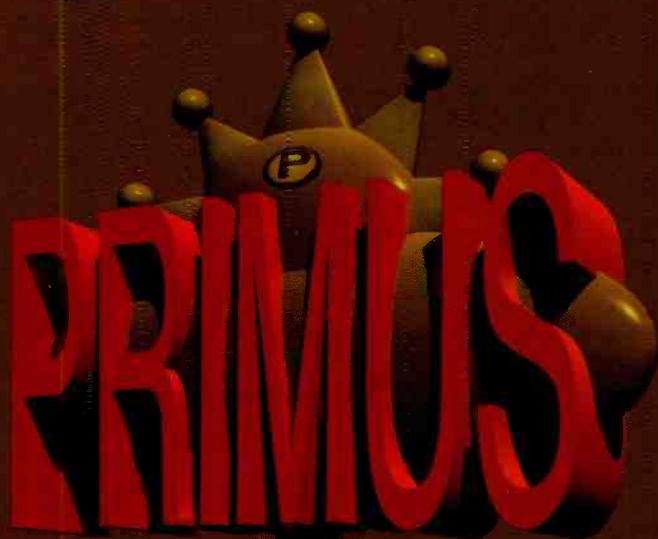
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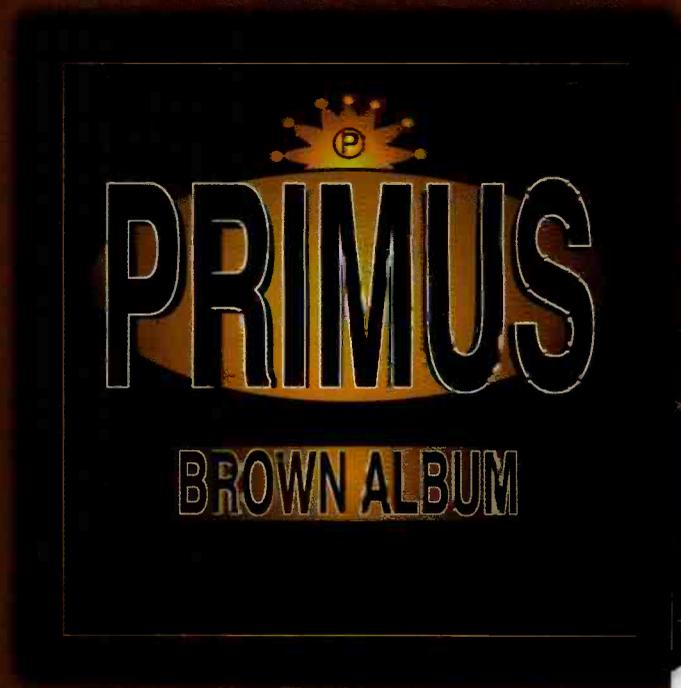
Shake Hands with Beef



“Shake Hands with Beef”
From the forthcoming
release, the “Brown Album”

IMPACT 6/9!

On the HORDE TOUR this Summer



Management: David Lefkowitz
A&R Direction: Tom Whalley

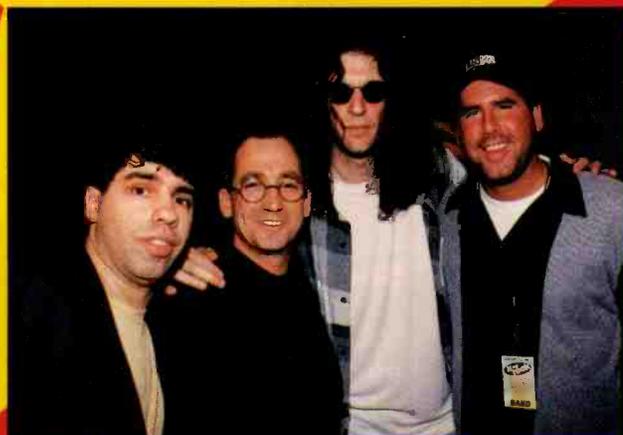
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WINNER'S CIRCLE



New Rock for New York

by Paul Heine and Michael Parrish



KINGS OF NEW YORK - Gary Dell'Abate, Steve Kingston, Howard Stern, and Geffen's Ross Zapin hang out together at The King of All Media's Birthday Party Broadcast.



When you wanted to hear The Smashing Pumpkins, Bush, or Alice In Chains on New York radio last Spring, you didn't have to look very far. Z100, Q104.3 and K-Rock were engrossed in a bitter three-way brawl for New York's New Rock position. So closely were the three stations shadowing one another, their A's sometimes turned up at the same time!

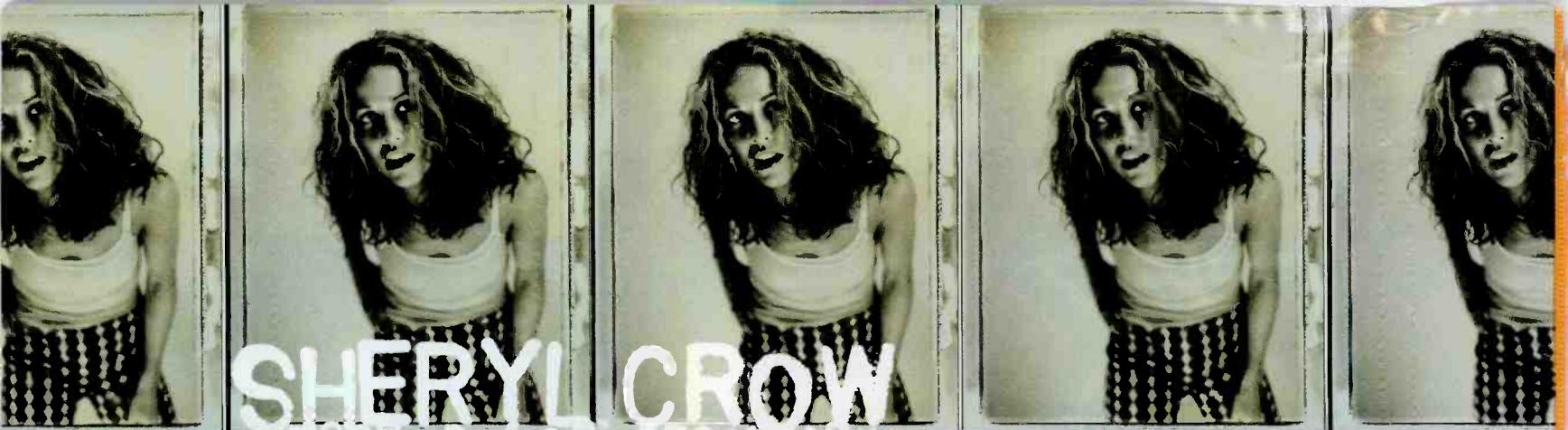
Like most major markets rocked by consolidation, New York's a different scene today. Q104 is jousting with WNEW-FM in the Holy War Of Hotel California. Pirched by both K-Rock and the Disco Inferno known as WKTU, Z100 has returned to a mainstream CHR position.

Seventeen months after their abrupt January '96 flip from Classic to Modern Rock was questioned by pundits everywhere, WXRK has emerged victorious as New York's sole contemporary Rock outlet. It's also America's most profitable Alternative station, racking up 1996 revenues estimated at \$30.65 million.

It didn't happen overnight and it wasn't easy. There were more than a few trials and tribulations along the way. Like establishing a whole new identity and sound without a local programmer. Or fending off an unsuccessful lawsuit from Chancellor, alleging that incoming K-Rock PD Steve Kingston reneged on his non-competes. To top it off, WXRK hired a night jock who bad-rapped Howard Stern on the air.

"Boy, persistence pays," Kingston reflects, shortly after the Feb-Mar-Apr Arbitrends were released, showing K-Rock comfortably settled in the mid-threes since Fall '96, a level the station was unable to maintain in its final years as a Classic Rocker. "A lot of it was [KROQ L.A. VP of Programming] Kevin Weatherly's tenacity and [WXRK GM] Tom Chiusano's determination. They were determined to stick with it and wait [Q104 and Z100] out and they had the resources and the patience to make it happen."

Kingston says Infinity looked at "several" options before making a longterm commitment to Modern Rock. "They chose this one, even though a lot of people might have looked at it and said they're running right into the largest wall of resistance, as far as the competitive landscape goes."



SHERYL CROW

Doesn't she look like she's got a change would do you good from the new self-titled album

BLUES TRAVELER

CAROLINA BLUES

from the album
Straight On Till Morning

DEL AMITRI NOT WHERE IT'S AT

FROM THE ALBUM
SOME OTHER SUCKER'S PARADE



Where they're at

Blues Traveler

- Over 20 Stations Before The Box
- Most Increased Airplay
- Over 550 Spins In First Week Of Airplay

fmqb Modern Rock #1 Most Added
Billboard Monitor 160-49*

Sheryl Crow

On Over 60 Stations

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Q101	WXDX	WPLY	KZON
KSLY	KEGE	WHYT	WEND
WENZ	WLIR	KDGE	KTBZ

fmqb Modern Rock 25* • Billboard Monitor debut 32* • Billboard Pop Monitor 28*

Shed Tour This Summer With Wilco

Del Amitri

On Over 27 Stations

Most Added, Most Increased

99X KCNZ WLIR WEQX WXDX KISF WDST CIMX KEGE XHRM
KORB WXEG KZON KPOI WGRG WMAD KXPK WJSE WOXA WWCD
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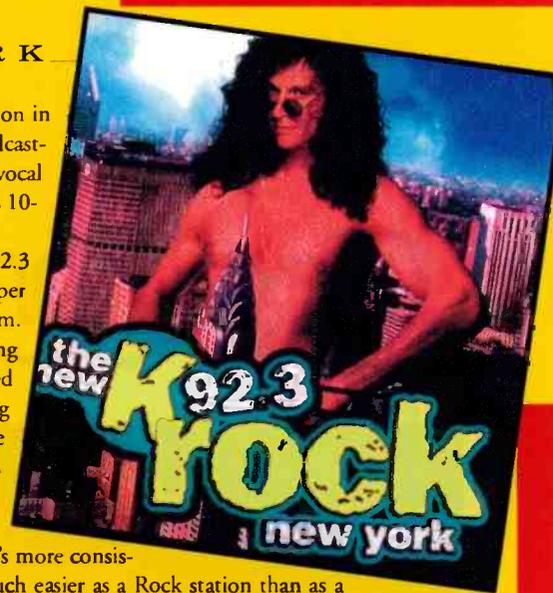
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No matter what format it chose, K-Rock had a nuclear weapon in its arsenal: Howard Stern. It just so happened that the first broadcaster to prove the theory "lesbians = ratings" was developing a very vocal affinity for Modern Rock around the same time WXRK blew up its 10-year Classic Rock franchise.

It was Howard and Robin Quivers who launched the new 92.3 K-Rock on January 5, 1996. As Douche Doggy Dogg and Super Snatch, the two stayed on the air well past their usual 10:45 a.m. quitting time, cueing-up Marilyn Manson, Pearl Jam, Smashing Pumpkins, Stone Temple Pilots, and Nirvana. "He really introduced the music," says Peg Panosh, WXRK's Promotion & Marketing Director before and after the switch. "This is what he loves. The music that we play is the music that he listens to." The result, says Kingston, is the station's music now is "more in sync with the audience that Howard brings and their musical expectations. Our position is a little more lucrative and there's a tremendous upside that's more consistent with Howard's. We can take advantage of musical trends much easier as a Rock station than as a Classic Rock station."



The New York City Modern Rock landscape was changed forever. You couldn't call any record company in town that month without hearing K-Rock on in the background, as the excitement of a true, city-grade signal, devoted exclusively to Modern Rock became reality.

K-Rock slowly wrestled an image and identity. For more than three months, Howard was its only personality. "We really tried to bridge that gap between Howard and the rest of the station," says Panosh. "That was coupled with a lot of grass-roots marketing. We very aggressively and strategically went out and touched our listeners at concerts and the places where they live."

Virtually all the Classic K-Rock benchmark promotions had to be thrown out the window as the station switched marketing gears to a younger, less passive demo. "It's a whole new vibe," Panosh continues. "We're much more promotionally active because the music is much more active and vibrant." As a holdover through the transition, Panosh is the one who sees the difference the best. Instead of promoting a Grand Funk Railroad concert at South Street Seaport, she's now marketing to 18-34s into Rage Against The Machine, Metallica, and Jewel. "It makes it a lot more interesting, she says. "It's more challenging, fun, and vibrant. It's 1000% different and it's 1000% more exciting for me professionally."

THE

third week of March '96 was an eventful one in New York Rock radio. That's when GAF traded Q104 (WAXQ) to Viacom in a three-way deal with Entercom. And when Z100 (WHTZ) hired KRBE Houston programmer Tom Poleman to replace the outbound Steve Kingston. And, after what seemed like a lifetime of speculation and rumors, K-Rock announced that Kingston would be its new Program Director. Like Weatherly, 99X Atlanta's Brian Phillips and Q101 Chicago's Bill Gamble before him, Kingston came from Top 40, sporting an enviable track record at format goliaths like Z100, Q107 Washington, B94 Pittsburgh, and B104 Baltimore. Yet K-Rock would have to go another seven months without a local PD, while Kingston sat out a contentious non-compete with Z100. The situation became somewhat more tolerable a month later, when Z100 APD Sam Milkman hit the button at the crosswalk and strolled over to K-Rock as Operations Director.

Back in those days, once Howard and his crew packed up their things around 11 a.m., the air studio remained vacant until the next morning. The burden of building an image and stationality fell squarely on the shoulders of the K-Rock committee, comprised of Chiusano, Weatherly, and Milkman, assisted by a pair of Production Directors 3,000 miles away: KROQ's John Frost, who was instrumental in creating audio images, and KOMA San Jose's Jim Pratt.

Around this time Whipping Boy became the first new personality, taking over nights from KBPI Denver. In May, then *Airplay Monitor* editor Loscalzo, Stern Show prankster Stuttering John (Melendez) and KROQ night dude Sluggo auditioned on-air. Sluggo soon switched coasts and airshifts, descending into K-Rock afternoon drive; Melendez grabbed middays in July. Also in May, Booker Madison arrived for late nights, via Pittsburgh's WNRQ, and Alexa Tobin came on board as APD/MD. Tobin's background was pure Alternative—WBRU Providence, WEQX Manchester—and balanced the Top 40 sensibilities of Kingston and Milkman. "We staffed the place with local people who were paying attention to the New York market," Milkman recalls. "Yeah, decisions started being made locally as opposed to globally and through the committee process," Kingston breaks in, "because of Kevin being stretched over 3,000 miles."

By the summer of '96, the new K-Rock "had a head of steam going," Milkman says. Then on July 1, Q104.3 gift-wrapped their male 18-34 listeners and sent them down the dial to 92.3 for good. "With Q104 signing-off, we enjoyed a large influx," Kingston recalls. "Not so much cume, 'cause there was a lot of sharing amongst the stations, but certainly in time spent listening, 'cause they had no place to go." Unfortunately for Kingston, stuck at home on the non-compete sidelines, it was a case of *listen but don't touch*. "We were the franchise, as we are today," he continues. "The station was a work in progress. A lot of our creative and marketing was put on Howard's show and it kicked in."

At first, WXRK's format flip sent the station's ratings into a nosedive. The Classic crowd scattered and Modern partisans still had other choices. But in the summer book, K-Rock shot 3.0-3.4 12+ and climbed 8.3-9.0 men 18-34, even though Howard's numbers were down. The station doubled its 18-34 men at night.

By fall '96 and winter '97, K-Rock was cruising at a 3.6 12+, pilfering 10 and 11 shares of men 18-34. By winter, only WQHT (Hot 97) had more 18-34 men. 31% of 'XRK's AQHs were coming from men 25-34, 17% from men 35-44, 13% from men 18-24.

K-Rock has three times more men listening than women. It's one of the most male-leaning Modern Rock stations in the country. That's partially because Howard Stern is a male magnet and 'XRK's mantra is to build a bridge between Howard and the rest of the radio station. "We try to build that bridge from



theCunninghams



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Lee
ENTERTAINMENT



Howard's success in the morning," Tobin explains. "We do our best to figure out, from our research and knowledge of Howard Stern listeners and their musical likes and dislikes, how a record fits in. That doesn't mean that's all we focus on, but it certainly is a very big part and it would be silly for us to not think about that. We have a pretty good psychographic and demographic concept of who the Howard Stern listener is. Their are a lot of different types of them and we try to appeal to a significant core of that listenership."

Coinciding with Kingston's November arrival at 'XRK was the relocation of the station's facilities from Madison Ave. to West 57th Street. In an effort to further create synergy with Stern and the station, the new plant was officially christened "The Howard Stern Building," which it's referred to in the top of the hour ID, seven days a week.

Having the guy who redefined personality radio and put it on the covers of *Rolling Stone*, *Time*, and *Entertainment Weekly* brings an enormous marketing upside. "Howard's the biggest asset we have," Kingston admits freely. "We can utilize Howard's show just like a very aggressive marketing campaign on any other measured media such as television. His come's in excess of, what, a million people? He reaches everyone with varying musical tastes and radio listening habits. All we need to do is focus our message to the available audience that listens to Howard and has an appetite for Rock music."

Recycling a big hunk of Howard's "womb to tomb" audience into other dayparts is the biggest challenge any Stern station programmer has to face. But Kingston has an advantage no one else has. Howard's in the house. "We're not a feeder station on the Howard Stern radio network," he boasts. "We consider Howard a member of our airstaff. He has access to the resources of the radio station and makes full use of them. His office is two doors down from mine. He's available and he's accessible and we spend many times discussing what services we can provide him and how he feels about the general direction of the radio station. He's tremendously talented and has a lot of tremendous ideas. He's part of the inner circle of the radio station. He's there for us. Howard's been very supportive in everything, like recycling listeners through other dayparts by giving away tickets to his movie, and by giving out—on his show—the answers to trivia questions that K-Rock jocks asked throughout the day. It's all part of building that bridge."

K-Rock's move to Modern occurred smack-dab in the middle of Stern's movie lensing, setting up prime promotional exposure for the station during the hoopla surrounding the premiere of *Private Parts*. But K-Rock did much more than just give away movie tickets. "The premiere was huge and significant," says Panosh. "We promoted it in many different ways." One was the K-Rock *Private Parts* Party Bus, decked-out with a huge Stern head on the sides and that picture of Howard looming over the Manhattan skyline on the back. The bus motored all over the tri-state region for a month prior to the premiere, unloading movie paraphernalia. "The only way you could get it was from the *Private Parts* Party Bus," says Panosh.

If you watched the MTV or E! coverage of the premiere at Madison Square Garden, you had to notice the bleachers of people outside the world's most famous arena. K-Rock was the sole provider of entrance into the bleacher seating. And the only way anyone could get tickets was from the *Private Parts* Party Bus. A number of station-sponsored private screenings were held before the movie opened to the public.

That was the M.O. at pretty much every Stern affiliate. "We set the tone for the rest of the country, in terms of radio's involvement," Panosh notes. "Our efforts were used as a template to roll out to the other affiliates." The promotion involved Stern giving the answer to a question about the movie. K-Rock and other Stern stations would ask the question in other dayparts; listeners called-in to win private screening tickets.

"All of those things were really successful for us," Panosh says, "because it bridged the gap between the Stern show and the rest of the radio station. The impact in the market was huge. All anybody in the tri-state area talked about was K-Rock's presence during that time."

Yet Howard's not the only reason why K-Rock leans heavily male. Unlike Chicago, Philadelphia, Detroit, Dallas, Washington, D.C., and a host of other top markets, New York doesn't have an Active Rock outlet. "Right now, for lack of a better term, we have the luxury of owning the Rock position," Tobin observes. "That gives us some freedom to push the envelope here and there to test the waters. We own the entire Rock position in New York. We own the Active Rock records and the Alternative records."

Kingston says that makes some of his programming decisions "seem unconventional, compared to the way decisions fall in more competi-

tive markets. A lot of Metallica and songs of that genre are staples at WXRK, whereas at other [Moderns], Metallica was merely played for the moment. We can take advantage of the fact that we're unchallenged. Metallica makes up a lot of the sound and would certainly be considered a core artist."

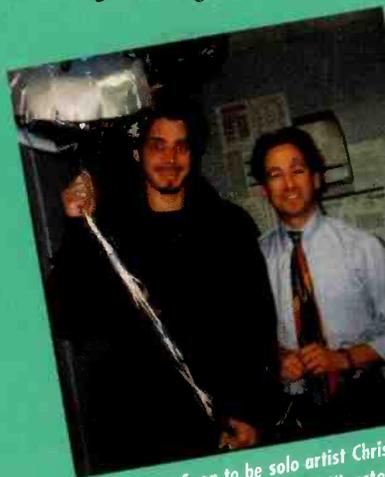
WXRK's the only current Rock game in town but Kingston knows that could change on a dime. "That's the case today, but tomorrow we'll wait and see," he heeds. "We always operate here looking as a visionary six months down the line for anybody making any kind of adjustments or modifications and trying to come in and claim a part of the Rock hill."

ONE

criticism of K-Rock during its first six months of Modern Rock was that the production and the presence of KROQ staple Sluggo made it sound like a clone of KROQ. Today, the stations are as different as L.A. and New York. "This station is a mirror image of New York City," Kingston declares. "Before, as brilliant as John Frost is, he was basically churning it out and the only thing that changed was the address; one was 92.3 and one was 106.7. The feedback we were getting from both our listeners and industry types was that it lacked a local attitude. Now the depth of resources we have is accentuated by our ability to tap into both Frost and our own Production Director Brian Kelsey, to put the right face on the new 92.3. It's got a real New York attitude now, which is extremely important. We can get away with copy that might be a little too in-your-face in L.A. because of New Yorker expectations."

Some examples: "Here's another K-Rock Memorial Day tourist update. Hey tourists, get out of town!... "In memory of Notorious B.I.G., the new 92.3 K-Rock will play no Gangsta Rap today. Thank you."... "Watch out for gays with guns!" (in reference to the gay serial killer thought to be in the New York area)... "Want Bush? Listen to 92.3 K-Rock" (a banner flown above beaches last summer)... "From high atop the Howard Stern building, this is 92.3 K-Rock."

"We do it tastefully and respectfully," Kingston continues, "but this is the attitude, this is the personality we're trying to create and the messages we're trying to send— being sensitive to the issues and putting something on the air that's compelling. We're into production with a social conscience on one hand, but it's also topical and displays the kind of image and attitude and opinions that the listeners of K-Rock have."



BONDAGE - Soon to be solo artist Chris Cornell dropped by K-Rock to wish Mr. Kingston congratulations on his new job.



FREAK - The boys from Silverchair stopped by K-Rock and had this photo op with Kingston and Alexa Tobin.



PRIVATE PARTS PARTY BUS - The 92.3 K-Rock Private Parts Private Party Bus toured the tri-state area non-stop generating excitement for *The King of All Media's* movie release.



ON TOUR NOW:

- 6/7 NEW YORK, NY
- 6/17 ATLANTA, GA
- 6/20 WASHINGTON, DC
- 6/21 PHILADELPHIA, PA
- 6/24 NEW YORK, NY
- 6/25 NEW YORK, NY
- 6/27 BOSTON, MA
- 6/28 NORTHAMPTON, MA
- 6/29 EDGARTOWN, MA
- 6/30 CHARLOTTE, VT
- 7/2 MONTREAL, QUE
- 7/3 QUEBEC CITY, QUE
- 7/4 TORONTO, ONT
- 7/7 PONTIAC, MI
- 7/9 CHICAGO, IL
- 7/10 CHICAGO, IL
- 7/11 MADISON, WI
- 7/12 MINNEAPOLIS, MN
- 7/14 BOULDER, CO
- 7/15 DENVER, CO
- 7/16 SALT LAKE CITY, UT
- 7/18 PORTLAND, OR
- 7/19 SEATTLE, WA
- 7/20 VANCOUVER, BC
- 7/21 VICTORIA, BC
- 7/24 SAN FRANCISCO, CA
- 7/25 SAN FRANCISCO, CA
- 7/26 SACRAMENTO, CA
- 7/28 SANTA ANA, CA
- 7/29 LOS ANGELES, CA
- 7/30 LOS ANGELES, CA

BEN HARPER

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THE WILL TO LIVE

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Milkman says the K-Rock attitude means you'll never see new night jock Cane, who recently returned to New York from KEGE Minneapolis, "doing backflips and looking like a ballerina like Scott Shannon on television. Our audience expects us to put our spin on things." As Kingston puts it, "This format, in general, dictates that we not do things conventionally. You won't be seeing K-Rock's spots on cliffhangers during *Must-See TV*."

When it came time to cook up a larger-than-life, forced listening promotion for the spring book, K-Rock carefully researched listener vehicle preferences. The result is *Stars' Cars*. Here's the deal: The station pairs a band with their "favorite" car, buys the car, then gives it away to a listener. A featured artist of the week is identified every Thursday morning during the Stern show and, over the next week, anytime that artist is played, the 92nd caller wins \$92 and registers to win that car. The cars are given away the following Wednesday at 5pm during Sluggo's show. These aren't exactly Toyota Corollas, either: U2's Z3 Roadster, Metallica's Metallic Black Porsche Boxter, Matthew Sweet's Jeep, Fiona Apple's Candy Red Mustang convertible, Offspring's Toyota Four Runner.

Repeating the mantra, Panosh says the promotion "bridges the Stern show to the rest of the radio station. These are very cool lifestyle cars, the kind our listeners want to drive but also the kind the artists could conceivably drive themselves." "These are cars that you can't buy," adds Kingston. "These are carefully researched boys' toys. If you asked our target audience the vehicles that are their dream machines, it's the Porsche Boxter, it's the Z-3, it's the totally tricked-out Jeep Wrangler. It connects to Howard and it connects the station to our core artists. And, it's spring time, and we're giving away a garage full of the coolest cars that are out right now."

As any industry-type worth his frequent flyer miles can tell you, New York's a musical mecca. Everybody plays New York. Now that K-Rock's immersed in an artist development format, how do they hook-up with all the bands that blow through town? Panosh and her team try to have one of their Hot Wheels vehicles outside and a jock on stage at as many events as possible. "The sheer increase of concert performances from when K-Rock was Classic to now is significant," she relates. "We try to make sure we own these events and that we're present on and off-air with them. It's amazing because the listeners are so responsive and happy to see us there."

"We've been developing really good, different ways to get artists on the air when they come to town," Tobin chimes in. "If it's an artist we aren't playing, we have the ability to do a focus piece on our new music show, *The Buzz*, on Sunday night. With the larger artists we play, we do everything we can to make sure they come by, play for us in the studio, and talk about who they are, to help build that bridge with the audience to prove that they are more than digitized signals coming through the speakers. It comes back to the artist development idea and this is a key to helping build superstars."

Artist development is something you hear a lot about on Alternative panels at industry conventions these days. You know, the one hit wonder single mentality vs. developing artists. So which one's more important to Alternative's most profitable radio station? "It's a combination of the two," says Kingston. "Obviously, in a perfect world, the more hit records we can play by existing or young, up-and-coming artists, the better it is for the labels, the artists, and in turn, WXRK. But I see radio stations — unconcerned about artist development, or the needs of the labels — driven by a musical style or an exclusive musical opportunity that exists in a particular market. WKTU here in New York is a great example. You could parade the artists that comprise 'KTU's playlist down the middle of 5th Avenue, and not turn one head, or hear one request for an autograph, or sell one CD at retail. Yet the station scores big points in Arbitron."

"We are extremely interested in developing artists," Tobin amplifies. "In order to have a future as a radio station, we better be worried about developing new artists everyday. It is a thing that we take extremely seriously. We try to take shots on the right records. I think the format is facing a problem right now of who are our next superstars? The Metallicas of the world do real strong for us, but we need to find who is going to hold this radio station together two or three years down the line."

Kingston believes "you either change the format or change format. We've changed the format and it seems to be working. The fact that we can play Paula Cole, Jewel, Tonic, Matchbox 20, Dave Matthews Band and The Wallflowers shows that we are re-thinking some of our musical parameters. It's a departure and it seems to be working."

Tobin and Music Coordinator Booker claim to listen to every piece of music that comes into the building. "I find something that I think is great, the first thing I will do is run down to Steve's office and say 'Hey, put this in your CD player.' That's the way you find stars, you can't wait around for some promotion person to hype you on an artist." For Tobin it comes down to two things: gut feeling and Stern. "So much of music," she says passionately, "even with all the research out there, is a gut feeling of 'Is this going to work or not going

to work?' Because it isn't until somewhere down the line that you really find out if it worked."

As many of their CBS compatriots have done already, K-Rock will soon be jumping into the realm of the station-promoted festival in an effort to, as Kingston puts it, "create our own unique musical event." They're presently on the air talking about an unnamed festival, at an undisclosed location, with Foo Fighters, Blur, Bush, Luscious Jackson, and Soul Coughing as the only announced bands. "There's two working titles," Kingston reveals. "One is *The King Of All Concerts* and the other is *The K-Rock Open*." The undisclosed location? A reopening of the famed Forest Hills Tennis Stadium, which hasn't seen a Rock concert since the mid-'80s, when Peter Dinklage, The Ramones, and Talking Heads all made stops in this well-to-do section of Queens. The stadium is legendary for performances during the '60s by The Beatles, The Who, and Jimi Hendrix.

AS

a New York City station, one of K-Rock's most daunting tasks is marketing itself to the enormous diversity of radio's largest metro. Most people think of New York and envision the enchanting Manhattan skyline and think that's all there's to it. Wrong. In addition to the five boroughs of New York City - Manhattan, Queens, Brooklyn, The Bronx, and Staten Island - K-Rock also covers northern New Jersey, Long Island, and parts of Connecticut. Each area's as diverse and different as the previous.

"This market is particularly challenging," observes Panosh. "There's a lot of ground to cover geographically. We have to be very smart and strategic about how we get out in the streets." "That's where I come in," Tobin interjects. "When we are doing giveaways or taking our van out we're very conscious about hitting everywhere. If it's a certain concert or artist, Steve or Peggy will come into my office and say 'Tell me what this band is about. Does it make sense to take a van out to New Jersey and do a tick-



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et drop for this or do we need to do it in Washington Square Park, because that's where the people who care about this band are going to be? You want to be everywhere, but if the big diary holders are in New Jersey and Long Island; you have to be there."

"They are all so important," Panosh says of the different areas that comprise the market. "So, you can't make one more important than the other. We make sure we are aggressively out in the trenches where our listeners live. And it has to be done in an interesting and compelling way that is contrary to the norm."

Kingston concurs. "That's what we look for and there's a lot of fun in a start-up," he says. K-Rock gave Kingston the chance to revisit some of the marketing methods he employed early on at Z100, like "grassroots marketing efforts, attacking the suburbs where our listeners live, selling the attributes of the radio station, and rewarding people who listen." It comes down to continually "selling the attributes to people who aren't aware that K-Rock is now playing Stone Temple Pilots, Soundgarden, and Pearl Jam, as opposed to Flo & Eddie, Jethro Tull, and Pink Floyd. It may take a little more time in a market of 15 million people. But the cumulative effect of these type of unique projects that only we can provide will, hopefully, keep propelling the station into a dominant position."

ANYONE

who felt remorse for the seasoned New York radio vets displaced by K-Rock's move to Modern should take comfort knowing several of them ended up back at WNEW-FM. Same as it ever was. 'NEW is K-Rock's older brother now, thanks to the CBS-Infinity wedding. CBS Radio Chairman CEO Mel Karmazin and WFAN PD Mark Chernoff have refocused the 30 year-old grand daddy of New York Rock radio on its

Classic Rock roots. "Between us and 'NEW, we want to own men 18-54 and we want to be the Rock cluster in New York City," Kingston proclaims. "We're operating synergistically with 'NEW and [Oldies] WCBS-FM and there really is no other station in the market that is targeting our core, targeting the same audience we are. And we expect to take full advantage of it. I mean, it's great to get a call from Chernoff at 'NEW and discuss strategies and opportunities. We have some plans that not only involve 'NEW-FM, but take full advantage of [co-owned] 'CBS-FM, 'CBS-AM, WINS-AM, and The Fan [WFAN] from a marketing angle. When you come in with that kind of weight, many doors open and opportunities avail themselves that might not exist for a single entity on any level."

Indeed the six CBS stations in New York reach more than seven million people a week. That's one out of two listeners in the metro. Karmazin sees blanket penetration like that as a key to improving radio's paltry 7% share of the media advertising pie. That's why the "Zenmaster" is creating new sales and business development positions in markets where it already commands a lion's share of radio revenue, like New York, where CBS pockets 35% of all radio ad dollars spent. Two weeks ago, CBS lured WABC Director of New Business Development Jay Key to serve as Director of Business Development for its Big Apple cluster. The company recently announced similar appointments in L.A., Washington-Baltimore, Chicago, and Dallas. With cume figures rivalling or exceeding those of local newspapers and TV, CBS looks to attract new advertisers who wouldn't normally buy radio.

That type of global thinking filters down into programming rank and file. Ask Kingston who his main competitor is and he won't name another radio station. "It's MTV," he says, "only because of the clustering and what's going on in radio today. We're not only competing with other radio stations, but we look at everything from MTV to *Saturday Night Live* to *The Tonight Show* to the Letterman show. We see Depeche Mode performing on Leno as competition. And we fully intend to use not only the weight of the local cluster, but the weight of the CBS Rock stations to create opportunities for artists, management and labels. There are entertainment opportunities to impact a lot of people who listen to these radio stations on a lot of different levels."

That can be as simple as sending K-Rock contest winners on a party bus up to Boston for the 'BCN *River Rave*. It also has implications for sharing audio. When K-Rock first went Alternative, it relied on production from the west coast. Now K-Rock production travels in both directions. On KROQ, you'll hear the work of WXRK Production Director Brian Kelsey, who came on board after Q104.3 flipped from Active to Classic. Working with the engineering departments of KROQ and WXRK, Karmazin developed a proprietary system called Vertex which allows stations to exchange an entire piece of programming at once. "It doesn't have to be sent in real time," Kingston explains. "Some portion of it is ISDN, but we can download entire program length features and not have to sit there tying up the phone lines. It's almost like e-mail."

When Kingston talks about the other Rock stations in the CBS chain he calls them "the cartel." Much like it wants to maximize each local market cluster, CBS is also pooling resources and ideas among WXRK, KROQ, WBCN, KOME, WYSP Philadelphia, WYST Detroit, and WHFS Washington-Baltimore. Soon, KITS (Live 105) San Francisco will join the cartel. "There's sharing on every level," Kingston says. "The marketing directors talk, the program directors talk, it's a whole new playing field. The last time we checked, there was like five and half million people cuming the six Rock stations in the group, and we make full use of those resources. Kevin [Weatherly] and I speak almost daily. Kevin was the architect of this station from Day One. I fully respect what he's done here. He's a tremendous asset. Everyday we wake up, the opportunities of what we can do with these two stations and others within the group are limitless."



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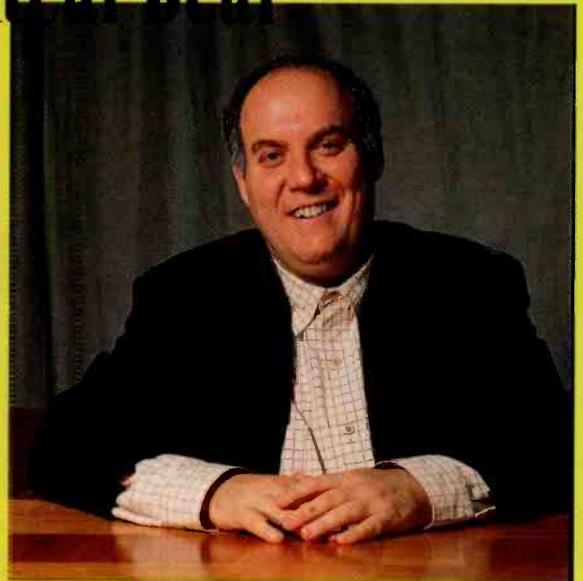
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Howie Klein The Real Deal

Interview with Reprise President Howie Klein

by Fred Deane



For three decades Howie Klein has been involved, in one way, shape or form, in the world of Rock music. By his own admission that world was always skewed toward the alternative. Whether it was coined Underground, Progressive, Punk, New Wave, Alternative or Modern, Howie's historical thirst for the non-mainstream is quite evident. Throughout his college and formative business years of the late-sixties to early seventies, Howie lived and worked in the Alternative culture. He booked bands at San Francisco's Mabuhay Gardens, jocked at early Progressives KSAN and KSJO, spun Alternative records and Imports in Dance clubs, wrote articles for BAM, and maintained a constant advocacy for artists that weren't getting mainstream attention. In the mid-seventies, he says his life was changed when he saw The Ramones at New York's famed CBGB's. Howie went on to form San Francisco based 415 Records, where he worked with such Alternative notables as Romeo Void, Translator, The Red Rockers and Wire Train. Howie joined Seymour Stein and Sire Records as GM in June of '87, working with industry heavyweights Mo Ostin and Lenny Waronker, and of course the forward-thinking Mr. Stein. The Stein and Klein Show guided the careers of The Talking Heads, Pretenders, Ramones, Madonna, The Smiths, Morrissey and Depeche Mode, among others. In January of '95 Howie was appointed President of Reprise Records, where believe it or not, one of his first missions was to broaden the label's horizons beyond Alternative.



Your background in Alternative music is well documented. Your appointment to President of Reprise certainly made a strong statement for the Alternative world.

When I became President I thought about what had come to be known as the Alternative format, which at the time had been so successful. I thought to myself, well, if Country music had been really explosive the way Alternative was and it was sort of the big buzz format, maybe they would have picked someone from the Country division to be President. I thought a lot of times that the success my company was acknowledging wasn't just mine, it was really the whole format. It was a good feeling, not just for me on a personal level, but for the kind of music that I really and truly believed in.

When you took over as President, did you feel compelled to implement any kind of change in terms of the direction of the label? Yes, absolutely. It's ironic as well, because I think that part of the reason they chose me is because I was identified with Alternative music, and they thought "Okay, well he's part of that world and it seems to be happening so let's go for it." Ironically enough, one of the first things I did was to musically try to steer Reprise in a broader direction. I didn't want Reprise to be just an Alternative label. For example, one of the first things I decided to do in broadening the label was to work closer with our colleagues in Nashville in the Country division. Also, to work closely with new signings like Nu Flavor, who we're currently having some success with. They have been compared to Boyz II Men. It's a much more Mainstream, more R&B kind of sound. I've been really anxious to not position Reprise in a little Alternative niche.

The industry also read the appointment of Steve Tipp to Sr. VP of Promotion as a signal to the direction of the company. (Executive VP/GM) Rich Fitzgerald and I thought about all of the possibilities for a long time, and the reason that we came up with Steve was not because we wanted to take the label more Alternative. That really wasn't a consideration. It was nothing that Richie and I even spoke about. We went with someone we thought had a lot of potential as a Senior VP of Promotion, and based the decision on years and years of working with Steve and knowing what kind of a guy he is. Our decision had nothing to do with what format he came from. We felt that we had some really strong candidates from inside the label, therefore we didn't look too hard outside the company. We felt we had some people who have worked for us for a really long time who were very good, and we decided to go that way.

Howie Klein The Real Deal



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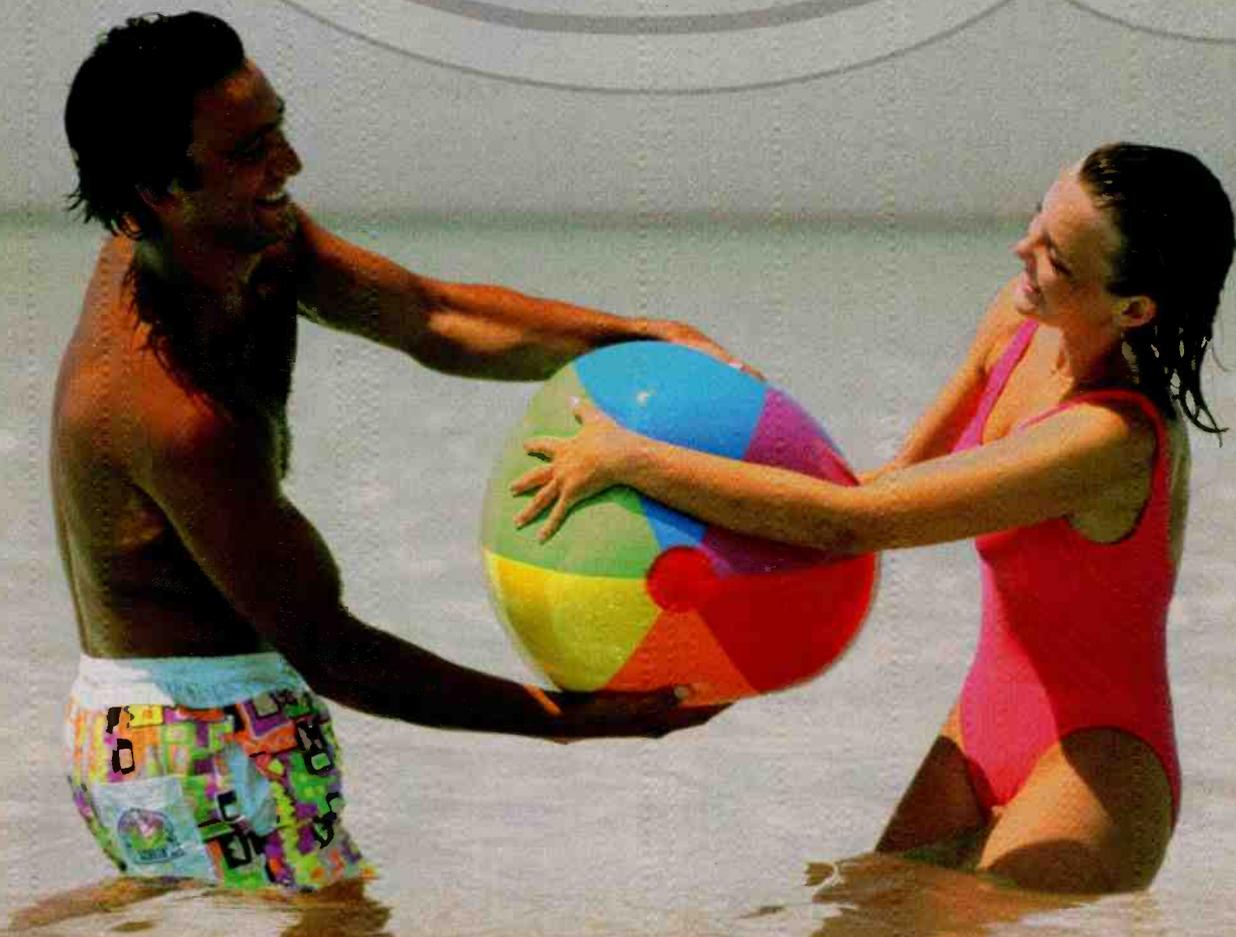
Produced by Brendan O'Brien and Matthew Sweet

Mixed by Brendan O'Brien

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Management: Russell Carter Artist Management

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Howie Klein The Real Deal

What type of environment can an artist expect at Reprise?
Historically speaking, Reprise and Warner Bros. have both been very artist-friendly labels. That goes back, not just to the way that Mo Ostin ran the company for so many years and the way that he picked his executives to work for him, but even before that. Reprise was actually founded specifically for artistic freedom. That was the reason it was created. In 1960 when Frank Sinatra was feeling very frustrated by the label he was with at the time, because he was unable to record with the orchestras he wanted to use and couldn't work with the arrangers he wanted to work with anymore, he wanted to change. He was very frustrated and he went on record he was going to start his own label for that reason, to have artistic freedom. I feel that this quality has a very long history at Reprise. It's something that's been cherished by everyone who's worked here. That's the main thing that artists will find at Reprise. An environment for the artist, that's the most important thing of all. When I had my own indie label, 415 Records, we were with a large corporation called CBS, which doesn't exist anymore. I feel like I learned everything not to do to an artist by watching how they treated my artists and how impersonal it was, and how executives thought they were more important than the artists who were making the music. It was a very sobering experience for me, very scary. I'll tell you that not a day goes by when I don't think about that, and how I know that the opposite of that way is certainly the right answer.

"Radio changes, but a great artist is a great artist, regardless of what radio strategies are at the moment"

What are the label's other strong selling points to an artist?
One of the things that artists appreciate about Reprise is that we have a tendency to believe in long term artist development. I think that the industry has gone in another direction to a big extent, but we still believe in it. We still believe that an artist doesn't have to have a hit on his very first record in order to be a viable artist, and we back that up with helping artists develop themselves over the long term. We look for artists that will have long term development. A lot of times an artist might come in and have a big first record and maybe that's already the pinnacle of their career. I think that a lot of artists that show growth from the first to the second to the third album, even if the growth is minor, is encouraging. As long as it's based in reality, not a corporate invention. A band must be a real band that goes out and plays for real people and has real fans. That is very valuable for the overall success of an artist. I believe there are many artists that appreciate that at Reprise. Some artists aren't looking for that, so maybe Reprise isn't the number one choice for them.

What is your attitude regarding bidding wars?
Personally I don't like them. They never seem to work out very well. Because my music business background is from San Francisco, I don't have that L.A. or New York mentality of fighting over new bands. My perspective on signing bands is a little bit different. I know how bands around the country really do want to sign with labels and work with labels, and what it means to them. I try not to let the manipulations of the big law firms get in the way of working together with the band. I think that's what these bidding wars tend to be more than anything else. I remember there was a band that I saw when I first took over my new job. They were in another city and I went to see them, and they were really good. I thought "Wow, they could do a record and we probably would be able to get off to a good start." After spending some time with them over the course of a few weeks, I felt that they weren't necessarily ready to explode onto the national scene, but I felt they had a lot of potential. I spent time with them in their city, we talked a lot, and then I realized after a while that in a way I was being sort of used to generate interest from other labels. I guess that's fair. But, I was a little bit shocked at first because I thought we were bonding, but then I noticed that their representatives were getting all the other labels involved. I had been thinking of this as maybe a moderate development deal where they would get

enough money to make a record and some money to tour with and to live on. But suddenly all these other big labels were getting involved, and instead of a modest development deal, people were talking about a million dollars. Not only a million dollars, but absurd conditions. And here was some band who wasn't even close to being ready for that kind of thing. They were good, but not ready for that. At that point I completely dropped out of it, and that exact same story has happened more than once.

I assume a bidding war is not your favorite past-time.
Bidding wars don't excite me the way they excite some people. I think for some people it becomes an ego thing, where "I gotta get this band, or my life is over," and people really get crazy. They stop looking at what their actual goals are and they get into very bizarre situations. I think that most of those things haven't really panned out. If you look at the bands that were really the subjects of bidding wars, you might even call them victims of bidding wars after you look at it in the long run.

Some label presidents are hyper-focused on radio, others show a casual interest. How much of a finger-on-the-pulse mentality do you have on Mondays and Tuesdays?
I don't know about Mondays and Tuesdays, but I feel like I still know a lot of the players. When my guys talk to me about the call letters, I know the stations, I know where they are and what they do. I like to try and keep up with it as much as I can, in terms of talking with radio. I can remember a time when I used to think to myself, when I was very active in calling radio stations, will there ever be a time when I don't have to do that. Now, believe it or not, there are times when I'm doing other things that are even more of a drag, and I think to myself, "Oh God, I wish I had some time to call a few radio stations." Radio's a good reality check. In fact, just last week I flew up to San Francisco and I went to speak to a station and played them some of our music, just sat around with them for a couple of hours and talked about music in general, talked about our music, about the way things were going. I just felt like I wanted some sense of reality.

In your dialoguing with radio, how active do you find yourself and how conscious are you of working the station?
I know I'm doing it. I try to do my best not to damage the prospects that my promotion guys have with radio by stepping all over their delicately put together relationships. Some of these people I've known for a very long time, some of them are also friends of mine, and some of them I really like to talk to. Yes, I do it occasionally. Sometimes the local or the national guys will even say, "Hey, don't you know so and so. We'd appreciate it if you give us a little bit of a hand." It doesn't happen that often, but occasionally I do it. It's more likely when a new station starts up, especially if it's someone I know working there. Or even if I don't, I always figure it seems to take a long time for the companies, not just our company, but any company, to really get involved with new stations. I always feel that they really need the help more than anyone else, and that's a good time to talk to them. In fact, a new station started up in Bend, Oregon, and our local person was on vacation, so I felt it

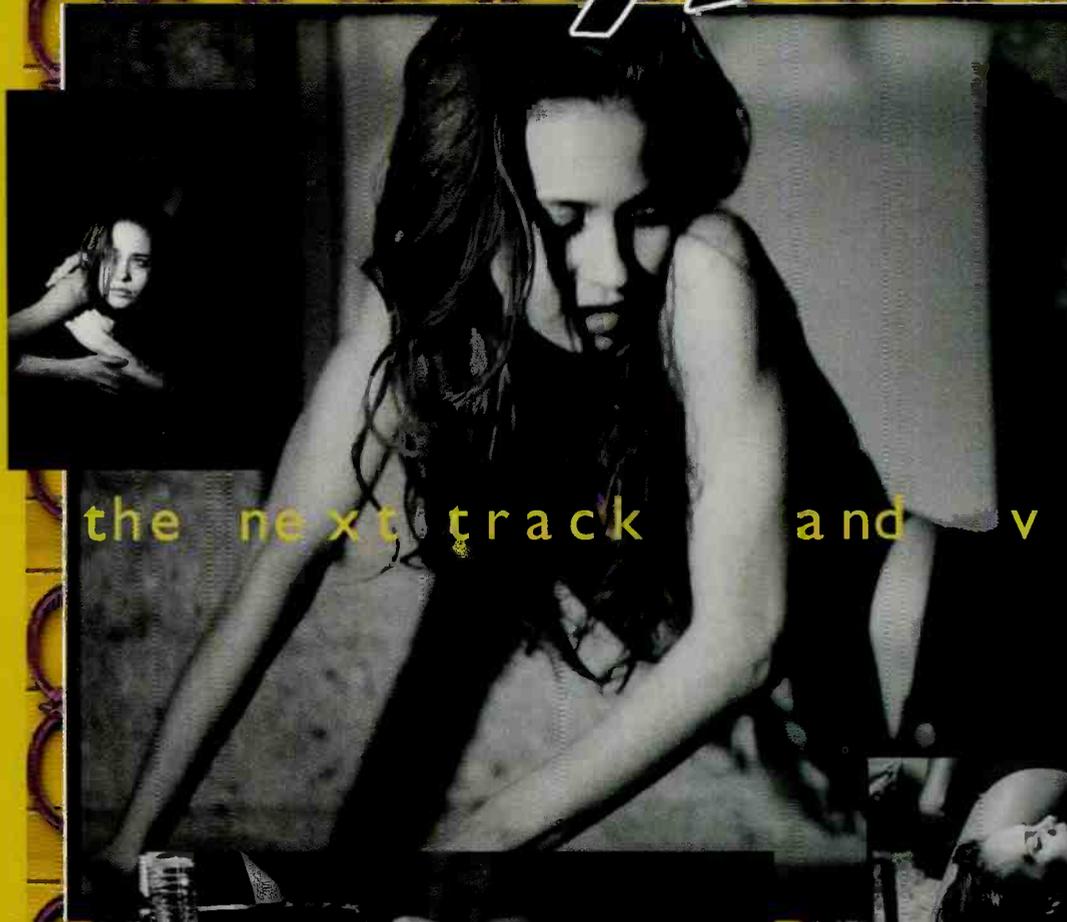


Poetic poses from Howie, Sr. VP of Publicity Liz Rosenberg, and Executive VP/IGM Rich Fitzgerald.





criminal *Fiona Apple*



the next track and video



Jeff Bender photos from the Mark Romanek video

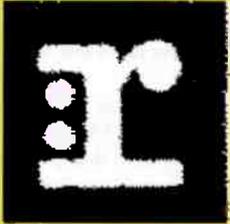
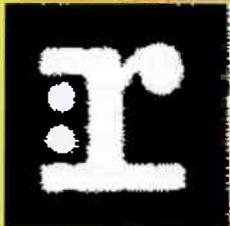
WORK



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Howie Klein The Real Deal

would be a good opportunity to give them a call, say hello and ask them if they needed any back catalog or if they had our current records. I wound up talking to them about one of our artists that lived nearby, to see if they would play it. They wound up putting it in rotation and calling me up and asking me if I could get the band to play a big concert they were putting on, which is working out. That's kind of a satisfying thing. Because again, it brings you down to some sense of reality of real radio stations playing real music, real bands playing in front of a real audience. It's a nice thing to make it happen as frequently as you can.

Is there any one area of interest of the label that you get especially involved in (A&R, Marketing, Promotion etc.)?

All! I have a great staff and wonderful people working in all of those areas, but I don't want to smother anybody, and I don't. I like being involved with them in all of the things they do, being supportive of what they do, knowing what they're doing and trying to see if I can help in any way.

Regarding the A&R philosophy of the label, how involved do you get with an artist during the course of an album's production?

I'm not a producer. My predecessor Lenny Warnoker is a really great producer. He's a very hands on guy when it comes to artists. When I was at Sire Records, I used to go to Lenny and say "Lenny, can't you just go into the studio and help them with getting the single right." He did sometimes, but he also used to say to me "Could you please leave me alone with this. I'm trying to be the President of the company, and you're trying to drag me into the studio!" Now, I can understand why he didn't have the time. Occasionally he would do it and I know that when he did, it would sometimes be very frustrating, because for whatever reason, it's a very hard thing. It's very intense to be in the studio making a record with somebody, especially when you're trying to run a company. The only time I ever produced anything was quite the opposite of trying to get a single right. I went in with this band from Seattle called Muzzie, and helped them to work on a song called "Fuck And Run," which is an old Liz Phair song. It was the B-side of a German import, so it was something that could never be on any kind of radio station. It was a lot of fun.

How often do you get in the studio during a project's production process?

I do tend to get into the studio when the bands are recording. Whether its artists I have long term relationships with, like Lou Reed, Chris Isaak, Depeche Mode, or new artists. On the last Depeche record, I think I heard every incarnation of it, even the earliest demos of the songs. I was in the studio with them in L.A. and New York. But, I've known these guys since they started their career, long before I even worked at Reprise. Lately, I've been in the studio to hear what Green Day is doing, what Rickie Lee Jones is doing, and Fleetwood Mac, who aren't even in the recording process yet, they're just rehearsing. When it's someone like a brand new band, a lot of times I'll go down to check out what they're doing. We have a band now called Kara's Flowers, and I loved their demo tapes, so I was really anxious to see them working in the studio. Rob Cavallo was producing them, and I went down to visit them a couple of times. There are other artists who send me their stuff, especially if they're far away doing their record, they'll send me their stuff and ask me what I think. Tanya Donnelly from Belly sent me songs that she had been working on and we were able to have a really beneficial dialogue. She just finished an album that I think is going to be one of the albums of the year.

How involved do you get in the career management of an artist? Sometimes I find myself getting more involved than I probably should. It depends if the artist has good management, then you don't really have to do that. You can just talk to the manager.

Some like Bob Cavallo, who manages bands, certainly doesn't need my help. We have a good relationship going way back, and we can talk about artists and their direction, and it's a very satisfying thing. I feel very blessed when we have someone of the caliber of a Bob Cavallo. Whereas, some bands come to us and they don't even have a manager. It's just a pal from high school who's the manager, and sometimes I find myself getting more involved than I wished I did.

New artists come to labels fairly naive regarding the business aspects of the record industry. How much time do you dedicate to educating the artist about the record business?

I think it's very important to help with that process. It's very important that they understand that. I also think that the A&R people who sign these bands have a lot to do with that, and they tend to look for artists that are relatively bright people anyway who will tend to write good songs, and also have the ability to learn about the business. Just because they are uninformed about the record business, doesn't mean they're stupid. They're probably very smart because they can do something very well like writing songs. The A&R people really tend to help in

this area, as does everyone else at the company. Our artists come to our company all of the time, and they are welcome to sit around my office, as they often do, and hear and see what we're doing here. I actually enjoy it when they do. Most of my artists have my home phone number and they call when they want to. I like spending time with them. It's not like we have a class to educate them. There's no formal way, but we do try to help them in all the ways that we can.

How about the education of radio and the input that radio can have to the success or failure of their careers?

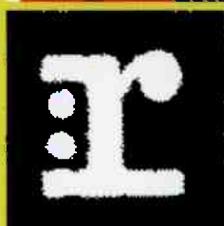
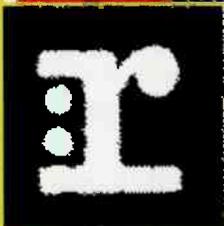
As they go out on the road and start understanding more and more about what that means, some artists take to it like a duck to water, and others never get it. This band I mentioned earlier, Nu Flavor, is four kids from the wrong side of the tracks in southern California. When we were trying to sign the band, one of them was trying to decide if he was going to be a gang member or a band member. But these guys have been out on the road for their very first tour, and some of them have never been out of town before, and they just totally took to it. I wish every band would take to it as well. They're great at meeting DJ's, and DJ's really like their honesty and sincerity. In fact yesterday, one of my promotion guys said to me he was over at KIIS-FM with the band, and after the interview, the interviewer called up the Program Director of KHKS in Dallas, where he used to work, to say these guys are fantastic. You should definitely get into them, get to know them and play their music. What could be better? A band being its own best ambassador with radio is the best you can have. I've seen a lot of artists who are really good at it and took to it naturally. When I worked at Sire we had an artist Tommy Page who I'd like to hire as a promotion man he took to it so well.

Given your relevance to the Alternative world, what are the origins of your background?

When I was in college I was a DJ on the radio station. I was also the Chairman of the Student Activities Board booking bands, and the whole lifestyle of me and my friends revolved around music that we totally believed in. Let's call it, for the sake of this discussion, underground music. A record would come out and you'd have to get it instantly, not the second day. Whether it was a Beatles record, a Stones record, a Who record, or The Airplane, you had to get it that day, and chances are for a lot of my friends and myself, you also wanted to take acid that day and listen

"If you look at the bands that were really the subjects of bidding wars you might even call them victims of bidding wars after you look at it in the long run"





Howie Klein The Real Deal

to it properly. Our lives were very much involved with music and the politics of the day which had a lot to do with racial equality and the war in Vietnam. This was the core of my lifestyle. When I saw someone walking down the street in the early '60s and they had long hair, I knew a lot of about them just by taking a look at them, and there was this certain brotherhood that was associated with it. Well, the great music of that time, at least to me, seemed to start changing at a certain point. In my mind I identify that point as Led Zeppelin. It's almost like Led Zeppelin was the culmination of everything that came before them, that whole underground music scene. Led Zeppelin referred back to all that music, and everything that came after Led Zeppelin pretty much just referred back to Led Zeppelin. I see that as a very important turning point.

What one experience signified to you that this form of Rock was indeed on the verge of mass acceptance?

The first time I heard the Rolling Stones on AM radio in New York. I was driving in my car and I remember it so distinctly. I was with some friends, we were parking on Fifth Avenue, and on came "Get Off Of My Cloud." We had never heard the Rolling Stones on AM before, and we just sat in the car because we wanted to hear the DJ back announce it. We couldn't believe it. I had tears in my eyes. I can feel them even now. It was like "Wow, we won." The Stones being on the radio was our victory and we were part of it.

How do you define the music mindset for the balance of the seventies?

In the '70s music went from something to believe in and be part of, to suddenly seem like a business. It just didn't seem real anymore. I describe this period as the corporate Rock era. For me it wasn't something that I could believe in anymore. It seemed like these big corporations were almost like manufacturing this music. I know that wasn't the case, of course, but it seemed that way and music just didn't interest me anymore. Bands like Kansas, REO Speedwagon, Journey and Foreigner were dominating music. I'm not saying that their music wasn't valid for what they were trying to do, but it didn't do it for me. I lost all interest in American Pop Music at that time. It was a good time for me to be away.

What drew you back?

While I was away I spent a lot of time in Afghanistan, India, Asia, Europe and North Africa. Then when I came back to the States, I ran into a guy who I met when I booked the Doors, a guy named Danny Fields. Danny said "Come with me, I'm going to go see a band." And I said "Danny, I've grown out of that kind of stuff," and he said "No, no, you've got to. They're great." I said "Danny, I'm just not into bands anymore, that's just not my thing." I was into Indian music at the time. But he just wouldn't leave me alone and he brought me to CBGB's, which I had never heard of, to see the Ramones. It totally and thoroughly changed my life and made me get into music again. It seemed like it was something that was completely real to me. These guys didn't have to study guitar for twenty years and try to compete with Jeff Beck in order to get up on a stage and have a good time. I just loved it. There was something new happening in New York with the Ramones, and the Sex Pistols. It was very exciting. Whether it was Punk or New Wave, Alternative or Modern Rock, suddenly there was something to believe in again. I jumped right into it. As a writer, disc jockey, promoter and manager, whatever, I just got into it! I eventually started my own label. I feel like this sort of all led up to Nirvana. It seems now like it's all getting into the stage again where it's like corporate Rock all over again, except this time it's corporate Alternative. I'm watching it closely and trying to see what that all means.

"There are some people inside of the Alternative format who have that passion, but I think there are less and less of them all the time"

One of the biggest concerns of the record industry has been the more hit driven motives of the format. Do you see this as a severe liability to the concept of artist development?

The A&R guys are looking for real artists, and that's what I encourage them to do. Some of these artists aren't necessarily the artists who are playing or writing songs that are right for the exact thing that radio is doing this week or next week or the week after. Radio changes, but a great artist is a great artist, regardless of what radio strategies are at the moment. A great artist is still a great artist, even if they might not fit a certain format. Sometimes records come out that don't fit, and they're still amazing records. One of the most amazing records that I think came out this year is Nick Cave's album. I think Modern Rock or Alternative radio, isn't recognizing that. Fortunately, college radio is having a field day with it. A station like KCRW here in Los Angeles sees a record like that, and for them it's a major hit. It's tragic that we can't expose someone like Nick Cave to a wider audience, because his stuff is so amazing. But radio's about getting ratings and reaching a mass audience. It's ironic, because if you look up alternative in a dictionary, there might be a lot of meanings there, but one of those meanings is not mainstream, unless it's saying it's the opposite. So, hopefully, some of the great artists that my A&R guys are going to find are going to be mainstream and work on the radio, and some of the great artists they find might not

work at radio, and we're going to have to do the best we can to find other ways to promote them and introduce them to a potential audience.

In it's quest for ratings and revenue, has Alternative radio lost it's passion for developing core artists?

I don't think a format can have a passion. A format does things, but passion is not one of them. People have passions. There are some people inside of the Alternative format who have that passion, but I think there are less and less of them all the time. Even the ones that are there are sort of losing power to corporate interest rather than human interest. Passion is a human thing. Music is a human thing. Corporate interests are a whole other kind of thing that don't have anything to do with passion. I think inside of the music business and radio business corporate interests seem to be dominating. Therefore, people go for the much more narrower interests which have to do with finances almost exclusively, or other interests that don't have anything to do with long term development of artists.

What advice would you impart to Modern Rock programmers about merging the integrity of the heritage of the format with the financial goals of successful radio?

I don't think that I can speak to those people. I think that those people are dealing with the interests of their corporations, and in order to have successful careers and to be responsible corporate citizens, their interests will tend to be antithetical to the interests of developing artists. Unfortunately that's a sad thing, and it's something that I've thought about a lot. Sometimes those interests can converge and it can be a wonderful thing for people. But in general, I think that corporate interests are predominating throughout our industry.

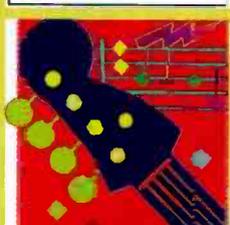
What will define the next Alternative?

I can tell you that it's not going to be something that's going to come out of a bunch of old men in the



Vintage Howie with Joey Ramone, circa mid-seventies.





Howie Klein The Real Deal

music business. It's going to come out of young kids, and it's going to come out of their needs. My bet is it's not going to come overnight. It's going to be sometime before that happens. I know it will happen. There are young people out there who are angry and frustrated and have all the different feelings of young people, and they're going to express that with music. It's not going to have anything to do with some people in the record industry, or some people who work in radio. We can speculate all we want, and that's fine, but I don't think we're going to have very much impact on that. Except perhaps, in helping to define what's uncool so they know what not to do.

What is your read on the growing label interest in the area of Electronica?

The world of Electronica might be the next big thing, but ~~my~~ tendency is to think that it probably won't be. Although it could very well have a major impact. We don't know what the next big thing will be. No one can know that. It's probably the leaders as opposed to the followers among the very young people. Those people are going to come up with what it's going to be in their own private way. That's how it's always been, and that's how it will always be. In terms of Electronica music, that's a whole other question. We're real interested in it, like all record companies are. I think it's a viable form of music, and it's something that's very exciting now. I think people are feeling a lot of passion towards it, and that's always a good thing.

Is the record industry turning to this form of music with wrong intentions, in an effort to help define the next Alternative and/or stimulate sales?

It's not the industry, but there are individuals who do that. There are people who don't have a clue, who flail around and do things just like that. That's unfortunate. That's the way that it is. Hopefully, Reprise isn't part of that kind of circus.

Can this genre cultivate a loyal audience and ultimately elicit a passion for the artist?

The thing about Electronica is that it does generate a lot of passion in people. I don't know if it's going to be a lasting thing or not. Maybe it is, but one of things that I see is that they do have their drugs that they like and they feel a certain religious allegiance to their music and their lifestyle. That means it's real. It's real for a lot of people. A lot of young people who are basically angry at society and angry at their parents, and looking for a way to express themselves are finding it in this kind of music. So it's something that is very real to them and is very much a part of their life. By these raves taking place at 4 a.m., they're making it their own. They're making it unavailable to other people who they don't want to have anything to do with: old folks, record company people, corporations.

Do you feel as the record industry augments its interest in this area, that labels may apply undue pressure regarding the mainstream expectations of these artists?

I don't know why it would be undue. If these artists are out there and they jump into this kind of thing, buy into it and get millions of dollars, then the pressure is not undue. It's very much due.

When you were operating 415 Records through CBS, you have stated in the past that you were horrified by the way the big corporate machine would chew things up and spit them out. Do you feel slightly vindicated that you have achieved such a status in the industry that you can now help re-define or eradicate such terms as corporate monster?

I feel like I see things from two points of view. I work inside a major record label that's owned by a major corporation, and at the same time I still very much feel my experiences as an outsider and as an underdog. So I have both things inside of me working at the same time. However, I don't think I'm in a position to eradicate anything.

"I can tell you that the next Alternative is not going to be something that's going to come out of a bunch of old men in the music business"

You've worked with some extremely notable people throughout your career. If you could attach one quality that you've gained from each of these chief influences in your career, how would the association appear?

One of the things that I admired the most about Mo Ostin was the way he had contextual big picture wisdom. That always amazed me. He always had this amazing wisdom that just completely could shed light on the entire big picture. That was his job and he did it really well. With Lenny Waronker it was more his artistic sensitivity in the way he was able to relate to artists on such a personal and musical level. What influenced me so much about Seymour Stein was his great passion and his incredible instincts for music. Rob Dickins was one of the first people I met in the music business. He was a publisher and he helped me very much with 415 Records before we had our association with CBS, when it was a struggling company. He handed me this publishing deal, which kept me going for quite a long time. I admired him for his hard-headed aggressiveness. I feel Russ Thyret has an absolutely brilliant analytical mind, and when you couple that with his amazing sense of loyalty and humanity, it makes him an extremely special person, because those are two things that don't always come together. Danny Goldberg has a sense of being an idealist and a dreamer that I admire very much. You always need people like that who dream the impossible dream. Going way, way back, someone who I worked with when I was much younger, who had a big impact on me was Bill Graham. I always admired him for his strength and his guts.

Twenty-five years from now, what will music historians recall from the eighties and nineties as the most significant influences in the music business of

these decades?

In a way, we're probably on the verge of some new technological advance that's going to have a very big impact on the way music is delivered. We're probably at the very edge of it right now. It looks to me like in the last decade and change, that the success of the music industry had a lot to do with the development of the CD. Everyone went out and had to buy all their music that they loved again on CD's. That has really kept the music business very healthy. I think that's already happened. It looks like a new technology is going to be very important, whether it's DVD, which is something that I believe in and I think will work, or maybe more of an internet based system. It's going to have a tremendous impact on our business over the next few decades.

Is it true that you once observed your mother sharing a joint with Jimi Hendrix?

I used to book the bands at my college, and afterwards we would have parties at my house. When Jimi Hendrix played, he came over to the house after the concert and I remember the party was winding down. I was in my room, and my parents attended the concert and came over to visit. My mother was a real big fan. It was kind of weird that they were around anyway, everyone was smoking pot and everything, the whole house was sort of rockin'. I had already gone to sleep and figured that everyone would let themselves out when it was time to go. I don't know what time it was, maybe 2 or 3 in the morning, there was still noise and I decided to pop my head out of the door and look down the hall. There was my mother. She had sort of cornered Jimi Hendrix, and God only knows what she was talking about, because he was sort of a quiet, introspective person, not outgoing in any way, and she was very outgoing. I looked and they were passing a joint back and forth. It was such a weird sort of thing to see. Then I just went back to bed.



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Last year, 99X had local boys made good, 31b. thrill in for a session, with producer and 57 Records chief, Brendan O'Brien behind the board for mixing duties. It was a unique and exclusive presentation that drew the likes of Stone Temple Pilots' Dean and Robert DeLeo and O'Brien engineer and producer Nick DiDia. The station also has the unique corner on the market with R.E.M. 99X has held "WREM weekends," with programming dedicated to the band in the form of album tracks, live performance cuts, rarities and bootlegs.

At the very least, your station should include local music events in your airstaff's liners. A concert calendar is something that can be sold to advertisers, strengthen relationships with clubs, and again, support local artists. Promoting your local music show during the week is also essential. "When I first got here," says WFNX, Boston PD Bill Glasser, "we instituted *Boston Product Spotlight*. We do it twice a day at 10:30 AM & PM. It's a quick clip of all the stuff that's coming up on that week's *Boston Product*, so people know that it's not just sporadically thrown out during the day. They know exactly when to listen, and then Sunday night we do a four hour show. There's just so much stuff. This is clearly one of the few markets in the country that can support something like that. Even when I was going to school here, it's always been such an important factor in this market because there are so many bands to focus on and let people know about. There are several thousand people within the music community here. Listeners always appreciate the fact they can keep up with what's coming out of here. This station definitely has the reputation and the history of supporting all the local bands that have come out of Boston, such as the Pixies and Tracy Bonham." Alerting listeners to new CD releases of hometown acts and where they can be purchased is also beneficial. Boasts WGRD, Grand Rapids Program Director Allan Fee, "We run concert calendars every day and we also offer free commercial time to bands such as Domestic Problems, which is a local band clearly on their way, and a couple of other local acts. We actually cut a promo/commercial and didn't charge them and just told listeners, 'Hey the new Domestic Problems CD is in stores and it's available in these locations.' We played cuts as if it were a time-buy, but we donated that airtime."

Other Ways To Tap Into Your Local Music Scene

Weekly or monthly showcases, opening slots at station-promoted shows, local stages at station festivals, battle of the bands promotions and station sponsored CDs are all excellent avenues of generating interest in your music scene and inevitably, ratings. "We try every month when we do a *Freeloader* concert to have a local band open. We did a *Barenaked Ladies* show and we had a local band, Memory Dean who've been signed to Capricorn and have an album coming out in July, open. And then at our big summer festival, *Big Day Out*, we had a stage devoted to just local bands," says 99X PD Leslie Fram. In Pittsburgh, WXDX staffers are gearing up for *Surgefest '97*, an entire festival dedicated to local acts, "The idea behind *Surgefest*," WXDX PD Ali Castellini recently told *MQB*, "was to make it a celebration of Pittsburgh music because just in the past year-and-a-half there has been a lot of attention being paid to bands here. *Rusted Root* was one of the first bands to gain national fame. Recently *The Gathering Field* and *The Clarks* and *Brownie Mary* were signed. And *Sleeping Giants* popped up on Conan O'Brien. The *Dharma Sons* are entertaining some offers now, so they should be the next ones to go. After watching all this excitement, and then of course having a new music radio station sign on, it just seemed fitting. *Surgefest* will be kind of like a *Localpalooza*, if you will. It'll be a neat day. There will be lots of games for people to play. We have a low ticket price because the bands are really into it. To be able to sell 5,000 tickets a month away from the show is just incredible. People in Pittsburgh are going to rally around their own."

Battle of the bands promotions, culminating in the inclusion of local bands on station sponsored CDs or sets in station festivals, are excellent imaging tools as well. "We did a promotion for our *Edgefest* last year," commented WQXA, York PD John Moschitta, "where we gave the opportunity for a local band to open up the show. What we did was promote it telling bands to send their tapes in, and we got over 100 tapes. We narrowed it down to 12, and then we had a round robin competition, three preliminary competitions with four bands,

and each of the winners of those competitions went for a final, and then we chose the winner. We had airstaff and local record reps judging. We had a huge response." Stations such as 91X and WGRD hold weekly club nights to support their artists and local shows. "One of our weekly promotions is called the *Tuesday Night Music Club*," adds Fee, "which we hold at a club and we bring in new local acts to feature each week. We promote the living daylights out of that and we get the bands to do in-studio performances and appearances and everything with the fans. We've got them doing in-stores now. They'll come and play at a record store just like a real show. We treat them the way we treat any other band at our station. These bands have huge, huge followings in the marketplace and it's of promotional value to them, and we think it's our way to give back and do some things in the community."

Three of the biggest station sponsored CD promotions in North America are KPNT, The Point in St. Louis' *Pointessential* series, CFNY, The Edge in Toronto's *New Rock Search*, and KDGE, Dallas' *Tales From The Edge* series. Says Kneale Mann, CFNY Music Director about the wildly successful *New Rock Search* promotion, "It's an annual contest. For over a three month period we solicit tapes, DATs and CDs from any band in Canada that does not have an existing record deal. There's been situations where bands have record deals before and met their commitment with that deal and no longer have one, they're eligible too. That's the only stipulation. We ask for two songs no more than 5 minutes in length on either high quality cassette, CD or DAT. We've been doing this since 1981. It used to be one artist would win it, and we would pay for studio time and give them equipment, press a single on vinyl and get a distribution deal through some of the record retailers and stuff like that. There is not a promise for airplay, but I can't think of an example of when we did not play any of the artists that made it to the CD or back in the days when their was only one winner. Then we augmented it back in '87, when we actually put out a whole album, 10-12 tracks. We figured that it's pretty hard to nail it down to one artist,



VITAL SIGNS

Here's a look at two vital statistics of the Modern Rock radio landscape - Ratings & Revenue. Ratings-wise we have provided a look at the last four Arbitron surveys, the four book trend, and the all important break-outs of morning drive and Persons 18-34. Ratings are listed by market size. Revenue statistics are courtesy of Jim Duncan and the 1997 Duncan's Radio Market Guide. The revenue totals provided are gross with no trade. Network compensation is included if known. Estimates are based upon input from managers in each market, surveys sent to groups CEOs and Duncan's own judgements and formulas.

Ratings...

	SPR/'96	SUM/'96	FALL/'96	WIN/'97	4 Book Trend	12+ AMD	18-34 Rank
WXRK, New York, (1)	3.0	3.4	3.6	3.6	3.4	8.1	3
KROQ, Los Angeles (2)	3.3	3.1	2.9	3.4	3.2	3.6	4
Y107, Los Angeles (2)	1.1	1.3	1.2	1.0	1.2	.8	22
WKQX, Chicago (3)	3.4	3.5	3.1	2.8	3.2	2.0	7
KOME, San Francisco (4)	1.7	1.9	2.0	2.0	1.9	3.3	5
KITS, San Francisco (4)	2.5	2.4	2.4	1.8	2.3	1.5	9
WPLY, Philadelphia (5)	3.1	3.0	2.6	2.8	2.9	2.7	5
WHYT, Detroit (6)	2.7	2.8	2.1	2.5	2.5	2.3	7
KDGE, Dallas (7)	3.2	3.1	2.5	2.6	2.9	1.7	8
WHFS, Washington (8)	3.3	3.1	3.1	2.3	2.9	1.5	9
KTBB, Houston (9)	3.1	3.5	3.7	3.1	3.4	2.7	5†
WBCN, Boston (10)	5.0	5.2	4.9	4.8	5.0	6.7	2
WFNX, Boston (10)	1.3	1.3	1.2	1.7	1.4	1.6	8
WNNX, Atlanta (12)	5.7	4.9	5.0	5.0	5.2	5.0	2
KNDD, Seattle (13)	4.3	4.3	3.7	4.6	4.2	3.6	2

...& Revenue

Station	Gross Revenue	Revenue Rank	Market %
WXRK, New York	\$30,650,000	4	6.5%
KROQ, Los Angeles	\$27,000,000	5	5.0%
WBCN, Boston	\$18,900,000	3	9.7%
WNNX, Atlanta	\$12,100,000	9	6.3%
WKQX, Chicago	\$11,800,000	13	3.5%
WHFS, Washington, D.C.	\$10,700,000	8	5.5%
KITS, San Francisco	\$10,400,000	10	4.5%
KEGE, Minneapolis	\$8,000,000	6†	7.1%
WPLY, Philadelphia	\$8,000,000	14	3.9%
KDGE, Dallas	\$6,900,000	15	3.2%
KNDD, Seattle	\$6,800,000	7	5.1%
KTBB, Houston	\$6,400,000	14	3.2%
KOME, San Jose	\$6,240,000	2	16.0%
XTRA, San Diego	\$6,100,000	9	5.2%
KXPK, Denver	\$5,200,000	10	4.5%

Ratings

	SPR/'96	SUM/'96	FALL/'96	WIN/'97	4 Book Trend	12+ AMD	18-34 Rank
XTRA, San Diego (14)	3.6	4.2	2.9	3.5	3.6	4.7	4
XHRM, San Diego (14)	2.4	1.8	1.6	2.0	2.0	1.6	7
WXRK, Nassau-Suffolk (15)	3.5	3.9	4.8	5.2	4.4	11.7	1
WLIR, Nassau-Suffolk (15)	1.1	1.2	1.1	1.1	1.1	.8	12t
KEGE, Minneapolis-St. Paul (16)	5.8	6.7	6.0	5.6	6.0	4.1	2
KNPT, St. Louis (17)	5.7	4.4	5.0	4.7	5.0	3.8	2
KEDJ, Phoenix (18)	3.9	4.0	3.3	4.0	3.8	6.8	2
KZON, Phoenix (18)	2.9	3.8	3.2	3.0	3.2	2.7	6
WHFS, Baltimore (19)	3.7	3.1	4.2	3.3	3.9	2.4	4
WXDX, Pittsburgh (20)	5.8	5.0	5.0	5.3	4.7	5.7	2
WENZ, Cleveland (22)	2.1	1.9	2.3	1.6	2.0	1.1	10
KXPX, Denver (23)	4.0	3.6	2.5	3.3	3.4	2.9	7
KTCL, Denver (23)	1.1	1.5	1.1	1.6	1.3	1.2	9
KNRK, Portland (24)	4.4	5.1	2.8	2.9	3.8	2.5	7t
WAQZ, Cincinnati (25)	2.3	1.9	1.3	2.0	2.0	1.7	8t
KCXX, San Bernardino (26)	1.9	1.3	1.0	1.6	1.5	1.0	14t
KISF, Kansas City (27)	2.6	2.1	2.3	2.3	2.3	1.8	8
KLZR, Kansas City (27)	.7	.9	.9	.7	.8	.5	15t
KQPT, Sacramento (28)	2.6	3.4	4.7	7.1	4.5	5.5	2
KWOD, Sacramento (28)	3.8	3.5	3.1	4.3	3.7	3.7	4
WLUM, Milwaukee (29)	4.0	4.0	3.7	3.8	3.9	2.7	6
KOME, San Jose (30)	4.4	4.5	4.6	4.2	4.4	6.2	2
KITS, San Jose (30)	1.4	1.2	1.4	.9	1.2	.6	18t
WBRU, Providence (31)	3.1	2.9	2.6	3.6	3.1	2.4	4
WDGE, Providence (31)	3.9	3.2	2.7	2.1	2.6	1.7	7
WZAZ, Columbus (32)	2.4	2.2	1.9	3.1	2.4	2.1	6
WWCD, Columbus (32)	3.0	2.5	3.1	2.2	2.7	1.9	8
WROX, Norfolk (33)	4.0	3.6	3.0	3.6	3.8	2.9	5
KENZ, Salt Lake City (35)	3.6	3.2	3.2	4.3	3.6	3.8	1
KXRR, Salt Lake City (35)	3.1	3.1	4.7	3.8	3.7	3.9	6
WRZX, Indianapolis (36)	4.5	6.4	4.7	4.2	5.0	2.7	2t
WEND, Charlotte (37)	4.3	3.9	4.3	4.3	4.2	3.6	3
KKND, New Orleans (39)	3.0	2.7	2.3	3.8	3.0	5.2	5
WEDG, Buffalo (40)	7.1	6.3	6.0	5.2	6.2	5.0	3
WMRQ, Hartford (42)	5.7	5.3	6.2	4.8	5.5	3.1	3
WRXQ, Memphis (43)	3.1	3.1	2.6	2.2	2.8	1.7	8
WKDF, Nashville (44)	6.3	6.3	4.7	4.8	5.5	5.2	3
WRLG, Nashville (44)	1.0	1.0	1.3	1.8	1.3	1.2	8t
KXTE, Las Vegas (45)	3.4	4.0	4.4	4.6	4.1	9.9	3
KEDG, Las Vegas (45)	7.0	5.0	5.0	3.6	5.2	2.6	4
WNVE, Rochester (46)	6.3	6.0	5.5	5.2	5.8	5.6	3
WPBZ, West Palm Beach (49)	4.9	4.7	5.4	4.3	4.8	3.7	2
KROX, Austin (51)	3.5	3.5	2.2	4.7	3.4	2.8	4
KNRX, Oklahoma City (52)	-	6.4	4.7	4.0	5.2	2.8	6
WPLA, Jacksonville (53)	5.1	3.4	4.0	4.1	4.2	3.1	5t
WXEG, Dayton (54)	5.3	4.1	3.8	3.5	4.2	3.2	5
WRAX, Birmingham (55)	2.9	3.2	3.3	3.9	3.3	3.4	4
WBZU, Richmond (56)	4.2	4.2	4.5	3.8	4.2	3.4	6t
WQBK, Albany (57)	5.4	5.7	5.3	7.0	5.8	12.0	2
WEQX, Albany (57)	1.5	1.3	1.4	.9	1.3	.5	10
KPOI, Honolulu (58)	2.7	3.7	3.7	3.0	3.3	2.7	6
KFMA, Tucson (60)	3.6	3.6	3.5	4.3	3.8	3.0	4
KMYZ, Tulsa (61)	6.9	7.8	5.9	5.3	6.5	4.3	4
KFRR, Fresno (64)	3.0	3.5	2.8	2.9	3.1	4.3	6t
WGRD, Grand Rapids (66)	6.5	7.7	6.9	6.3	6.9	9.6	2
WNFZ, Knoxville (68)	2.1	1.6	2.4	1.9	2.0	1.2	7
WKRL, Syracuse (70)	4.9	4.8	3.4	3.9	4.3	2.4	6
KTEG, Albuquerque (71)	3.6	3.6	3.9	4.6	3.9	3.0	3
KGDE, Omaha (72)	3.9	5.1	3.8	4.6	4.4	3.3	4
WQXA, Harrisburg (73)	3.6	4.9	4.3	4.2	4.3	5.6	3
WXKR, Toledo (75)	1.7	1.7	1.0	1.5	1.5	.9	10
WHMP, Springfield (77)	1.4	2.0	2.3	2.6	2.1	2.5	5t
KAEP, Spokane (87)	4.7	5.8	5.4	5.5	5.3	4.6	3
KKDM, Des Moines (88)	10.9	7.6	5.4	6.0	7.5	4.6	5t
KICT, Wichita (90)	5.9	9.2	6.6	5.8	6.9	5.4	2
WQXA, York (103)	5.1	5.0	4.6	5.8	5.1	9.4	1t
WWDX, Lansing (113)	3.0	2.0	2.3	2.5	2.5	2.0	7t
WMAD, Madison (121)	7.1	6.1	6.7	4.7	6.2	3.3	3

& Revenue

Station	Gross Revenue	Revenue Rank	Market %
WHYT, Detroit	\$5,100,000	14	2.8%
KNPT, St. Louis	\$4,100,000	8	4.3%
WKDF, Nashville	\$3,900,000	6	7.4%
KEDG, Las Vegas	\$3,750,000	4	8.4%
WRZX, Indianapolis	\$3,700,000	7	5.6%
KEDJ, Phoenix	\$3,600,000	14	3.4%
KNRK, Portland	\$3,100,000	13	3.6%
KWOD, Sacramento	\$3,100,000	12	4.3%
WEDG, Buffalo	\$3,000,000	8	7.1%
XHRM, San Diego	\$3,000,000	15	2.6%
WMRQ, Hartford	\$2,800,000	9	5.5%
WGRD, Grand Rapids	\$2,500,000	7	8.2%
WLUM, Milwaukee	\$2,500,000	9t	4.3%
KMYZ, Tulsa	\$2,400,000	6	7.4%
KNRX, Oklahoma City	\$2,400,000	8	6.8%
KXTE, Las Vegas	\$2,300,000	10	5.1%
WEND, Charlotte	\$2,300,000	11	3.3%
KXRR, Salt Lake City	\$2,200,000	12	3.8%
WENZ, Cleveland	\$2,025,000	15	2.5%
WPBZ, West Palm Beach	\$2,000,000	7	5.0%
WQBK, Albany	\$2,000,000	7	7.1%
WNVE, Rochester	\$1,900,000	8	5.9%
WXDX, Pittsburgh	\$1,900,000	12	2.5%
WROX, Norfolk	\$1,700,000	11	4.0%
KROX, Austin	\$1,600,000	11	3.3%
KTCL, Denver	\$1,600,000	17	1.4%
KCXX, San Bernardino	\$1,500,000	5	5.7%
KICT, Wichita	\$1,500,000	6	7.6%
WBRU, Providence	\$1,500,000	10t	4.0%
WPLA, Jacksonville	\$1,450,000	11	3.8%
WAQZ, Cincinnati	\$1,400,000	14	1.6%
WDGE, Providence	\$1,400,000	12	3.7%
WXZZ, Lexington	\$1,400,000	5	7.8%
KTEG, Albuquerque	\$1,300,000	9	4.2%
WBZU, Richmond	\$1,300,000	10	3.4%
WXEG, Dayton	\$1,300,000	9	4.4%
KFRR, Fresno	\$1,200,000	10t	4.4%
KISF, Kansas City	\$1,200,000	16	1.8%
WHMP, Springfield	\$1,100,000	7t	6.5%
WWCD, Columbus	\$1,100,000	9t	1.7%
KAEP, Spokane	\$1,000,000	7	6.8%
KGDE, Omaha	\$1,000,000	11	3.2%
KKDM, Des Moines	\$1,000,000	7	4.4%
WQXA, Harrisburg	\$1,000,000	5	6.6%
WRXQ, Memphis	\$1,000,000	12	2.3%
KLYY, Los Angeles	\$900,000	37	0.2%
WMAD, Madison	\$900,000	9	4.4%
WARQ, Columbia, SC	\$850,000	8	3.9%
KENZ, Salt Lake City	\$830,000	19	1.4%
KKND, New Orleans	\$800,000	12	1.7%
WKRL, Syracuse	\$800,000	8	3.5%
KPOI, Honolulu	\$750,000	11	3.4%
WRAX, Birmingham	\$700,000	11	2.0%
WZRH, New Orleans	\$610,000	14	1.3%
KQXR, Boise	\$600,000	10t	4.1%
WXSR, Tallahassee	\$600,000	9	6.3%
KRZQ, Reno	\$550,000	9	3.9%
KTOZ, Springfield	\$500,000	10	3.2%
WGRG, Binghamton	\$500,000	7	6.0%
WWDX, Lansing	\$460,000	8	2.9%
WXNU, Louisville	\$450,000	15	1.3%
KFMA, Tucson	\$400,000	12	1.5%
WNFZ, Knoxville	\$370,000	9	1.6%
WEJE, Fort Wayne	\$360,000	12	2.2%

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Modern Quarterback

YEARBOOK



Michael Abbattista

Age: 27 Height: 5'8"
 Weight: 156 Bats: Right
 CP/YII: Velvel VP/Promo/a few months
 Career: Signed Janis, Whitney, Manilow, and Carly. Teamed Barry Gibb with Dionne Warwick. Down with Puffy Combs and Babyface
 Fave Artists: Pablo Picasso, Leonardo Da Vinci, Roy Lichenstein
 Most Likely To... Be confused with Abra Moore



Dwight Arnold

Age: 35 Height: 5' 10"
 Weight: 180 Bats: R
 CP/YII: KCXX PD/2 Years
 Career: KSM '80-'83, 91X, XTRA Sports '83-'93, KCLX '93, XHRM '93-'95, KCXX '95-now
 NMIH: Jet skiing, snow skiing, raquetball
 FNYB: "Dollar" Bill
 Most Likely To... Drop dead before age of 40



Aaron Axelsen

CP: Live 105, San Francisco MD
 NMIH: Spinning records in a club, visiting Alcatraz
 Most Likely To... Spearhead a ban the guitar campaign



Jesse Barnett

Age: 27 Height: 5'7"
 Weight: 145 Bats: Right
 CP: Nat'l Dir. Promo/Hybrid
 NMIH: Keeping my AOL buddy up to date
 Most Likely To... Oversleep on graduation day



Nikki Basque

CP/YII: KPOI, Honolulu APD/MD
 Most Likely To... Be the most tan at any music industry convention



Stu Bergen

CP: Epic Records
 Career: Stu broke Nine Inch Nails and the Spin Doctors
 NMIH: Visiting the Statue of Liberty and looking up her dress
 FNYB: Steve
 Most Likely To... Wonder what it is all about



Dan Binder

Age: Early 20s Height: Medium
 CP: WQBK, Albany PD
 NMIH: Politics, World Peace
 Most Likely To... Rock the night away



Andrew Boris

Age: 24 Height: 6'10"
 CP: MD/Mornings WRRV
 NMIH: Sleeping and occasionally sleeping some more
 Fave Artists: Robert Mapplethorp (not those naked man pictures, though)
 Most Likely To... Be in a meeting



Tom Calderone

Age: Don't ask Height: Yes
 CP: On a plane
 Career: Fascinating
 NMIH: Going home
 FNYB: Fred
 Fave Artists: The Replacements
 Most Likely To... Never fill out this information himself



Brynn Capella

CP: XHRM, San Diego MD
 Fave Artists: All San Diego artists
 Most Likely To... Always have a smile on her face



Ali Castellini

CP: WXDX, Pittsburgh PD
 NMIH: Driving through Pittsburgh's tunnels
 Most Likely To... Have her MD run into her office screaming about a new Ted Nugent record



Jon Cohen

Age: 28 Height: 5' 11"
 Weight: 153 Bats: Left
 CP/YII: VP Alternative for Columbia/25 Years
 NMIH: Being a papa, Knicks, e, golf, watching reruns of *White Shadow*
 Most Likely To... Get the Q101 job



Lulu Cohen

Age: 24 light years Height: 5'5"
 CP/YII: Thirsty Ear/2 years
 Career: So much, so kooky, so boring
 NMIH: Reading, highlighting my favorite parts in books, going to the library
 Most Likely To... Eat an english muffin with jelly while wind surfing



"Super" Frank Copsidas

CP: Kansas City (most of the time)
 Career: Innovator of Modern Rock Channel Z stations
 FNFYB: None, he is the boss
 Most Likely To... Move to a ranch in Monatana (oops, already did that)



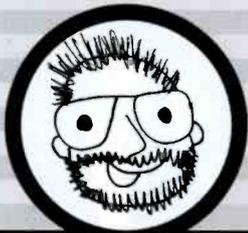
Jack Daniel

CP: WEND, Charlotte PD
 Most Likely To... Be mistaken by a drunken listener for a bottle of whiskey



Claudine DeLorenzo

CP: WQXA, Harrisburg AMD
 Fave Artist: Pearl Jam
 NMIH: Dancing
 FHR: Neato Burrito
 Most Likely To... Be the first woman PD to rule New York City



Lenny Diana

Age: 26 Height: Pint-size
 Weight: A cool record by Rollins Band
 CP/YII: WXDX MD/8 months
 Most Likely To... Have a new home phone number and not tell his friends



Preston Elliot

CP: WPLY, Philadelphia MD
 NMIH: Drinking beer on South Street
 Most Likely To... Double date with Mike Bacon



Allan Fee

CP: WGRD, Grand Rapids PD
 Fave Artists: Andy Worhol
 Most Likely To... Live near the hometown of the '97 Stanley Cup champions



Pat Ferrise

CP: WHFS, Washington, D.C. MD
 Fave Artists: Jawbox, Journey
 Most Likely To... Have a gold record for his own band



Leslie Fram

CP: WNNX, Atlanta PD
 NMIH: Smoking cigars
 Most Likely To... Run for President in 2000



Laurie Gail

CP: WFNX, Boston MD
 Height: Yes Weight: Yes
 Most Likely To... Read every *fnqb* fax in fine detail.



Seth Gershman

Age: 15
 Height: 5'7" (6'2" with cheesehead)
 CP/YII: East Coast Promo, Restless Records/Few months
 Most Likely To... Finally hit a home run



Bill Glasser

CP: WFNX, Boston PD
 Career: A lot of different places
 Most Likely To... Never pay Loscalzo the \$3.5 million he owes him.



Damon Grossman

Age: 31 Height: 5'8"
 CP/YII: 2nd Base/20 years, Silvertone West Coast Regional Manager /1 year
 NMIH: Percussion, working out, writing
 Most Likely To... Tour the country planting apple trees.



Robbie Hanjobbie

Age: 19 Height: 6'2"
 Weight: 190 Bats: Left
 Career: Virgin, Cargo, Alias, Epitaph, ???
 FNFYB: Dick, Richard For Short
 Fave Artists: Mentors
 NMIH: Basketvall, books, chess, masturbating
 Most Likely To... Eat, drink, fuck, have a new job before this magazine comes out.



Dave Hill

CP: WMRQ, Hartford MD
 NMIH: Sneaking into David Letterman's Connecticut residence
 Most Likely To... Move somewhere warm and escape the snow.



Stephanie Hindley

CP: WBTZ, Burlington PD
 Fave Artists: Not Phish
 NMIH: Visiting the Ben & Jerry plant for free samples
 Most Likely To... Bring down BDS



Michael Idlis

Age: 32 Height: 5'8"
 CP/YII: Mercury Senior Director
 Modern Rock Promotion/3rd
 NMIH: Astronomy, Space Travel,
 guitar, bass, mandolin
 Most Likely To... Continue having
 fun doing this thing we do



Jacent Jackson

CP: WDXD, Lansing MD
 Career: WPGU
 Most Likely To... Live in Sandy
 Horowitz's old apartment



Scott Jameson

Age: 39 Height: 5'10"
 CP/YII: WRZX PD/5 years
 NMIH: Golf, travel, weight training
 Fave Artists: Elvis Costello,
 Smashing Pumpkins, Offspring,
 Why Store
 Most Likely To... Receed



Rick Jamie

Age: 30 Height: 5'10"
 CP/YII: Market MD/6 months
 NMIH: Swimming in shark infested
 waters...just like work
 Fave Artists: Mats, old R.E.M.
 Most Likely To... Tell Tom Owens
 "Wow, I never thought of that."



Gary Jay

Age: 27 Height: 5'9"
 CP: TVT Director National
 Alternative/Adult Radio Promotion
 Fave Artists: Cheap Trick, The Cars
 FNFYB: Mack Daddy
 Most Likely To... Become the fourth
 Pip and tour with the Gladys Knight
 reunion



Barry Jeckell

Age: 29 Height: 6'5"
 CP: SW Networks Reporter
 NMIH: Poetry, abstract art, murder,
 stoncutting, loving all
 FNFYB: Poopy Pants
 Fave Artists: Music? Who likes music?
 Most Likely To... Kill John Loscalzo



Sophia John

Age: 29 Height: 5'4"
 CP/YII: KKDM MD/2years
 NMIH: None, I have no life
 FHR: Papa Johns (parents own it)
 Most Likely To... Add music for the
 right reasons.



Jason Justice

Age: 24 Height: 5'10"
 CP/YII: KISF MD/1.5 years
 NMIH: Star Wars
 Fave Artists: Bob Mould, Matthew
 Sweet, Guided By Voices
 Most Likely To... Quote Star Wars
 at inappropriate moments



Chaz Kelly

CP: WXSJ, Tallahassee MD
 Most Likely To... Get the most male
 national record reps visiting the mar-
 ket per year.



Steve Kingston

CP: WXRK, New York PD
 Most Likely To... Be able to attend
 any sporting event in the world that
 he wants to.



Josh Kirby

Age: 23 Height: 5'8"
 CP: Promotions Director Tim/Kerr
 NMIH: Fishing, Pottery, Bands
 Fave Artists: Built To Spill, Archers
 Of Loaf, Portishead, John Fahey
 Most Likely To... Take an unneces-
 sary vacation



Joel Klaiman

Age: 29 Height: 6'
 CP: 550 Music VP/ Alternative Music
 NMIH: Gambling, Golf, Hoops, College
 basketball fan, sitting on any beach!
 Most Likely To... Quit and start working
 on my golf game, so I can make it to the
 Senior PGA Tour



Paul Krieger

Age: 29 Height: 6'3"
 CP/YII: KMYZ, Tulsa PD/2.5 years
 Career: KRCK, KNNC, KKNB
 NMIH: Biking, my daughter, sports
 Fave Artists: DaVinci as in Leonardo
 Most Likely To... Smoke dog legs



Doug Kubinski

CP: WPLY, Philadelphia APD
 FNFYB: Rumor Boy
 Most Likely To... Sit at the bar dur-
 ing a Flyers playoff game and drink
 yards while watching a Knicks game



Kalun Lee

Age: 26 Height: 5'7"
 CP: National Director Promo for Hybrid
 NMIH: Filling out surveys
 Most Likely To... Be confused with
 with that other Asian promo guy
 whose name starts with a K.



Melody Lee

CP: KTOZ, Springfield PD
 NMIH: Mountain biking with
 Super Frank
 Most Likely To... Be known by a dif-
 ferent name by former KNNC
 staffers.



Steve Leeds

CP: Universal Records
 Career: Long, long, long
 NMIH: Beating up Harry
 Most Likely To... Walk down
 Broadway with a lamb to promote a
 new Genesis album



John Loscalzo

Age: Timeless Height: 6'
 Weight: Less every day Bats: Right
 Career: WNYU, WMCA, AAM, WPDH,
 WRCN, Time spent with Do and Ti,
 KROQ, WDRE. *Static* (SW), *Airplay
 Monitor*, SW Networks & WXRK (present)
 Fave Artists: Rodan, Picasso, Turk 187,
 Mike Parrish
 Most Likely To... Let reality get in the way



Alex Luke

Career: Intern at KLOL, MD at KDGE,
 PD at KPNT (current)
 Fave Artists: Blur, Veruca Salt, Prefab
 Sprout
 NMIH: Metal detecting, ballroom danc-
 ing, dog grooming
 Most Likely To... Spend an ungodly
 amount of money on records



Brian MacDonald

CP: VP of something at Capitol
 Career Moment: Breaking The
 Cavedogs in the early '90s
 Most Likely To... Get payola
 returned to him and miss advertising
 deadlines



Paul Maloney

Age: 28 Height: Medium
 CP/YII: Fetal for hours at a time
 Career: WPGU, WRKR, KFMZ (present)
 Fave Artists: Neil Young, David
 Bowie, Smashing Pumpkins, Zappa,
 Nirvana, Teenage Fanclub
 Most Likely To... Get kicked out of
 a cult for going a little too far



Phil Manning

CP: KNDD, Seattle PD
 Career: WOXY, WENZ, WNRQ,
 Y-107, Los Angeles
 Most Likely To... Take on the big
 guys and escape unscathed



Brad Maybe

CP: Nights WEDG, Buffalo
 Career: Short, so far
 Fave Artists: Superchunk, Radiohead
 FHR: Hemmingways (they have
 better wings than the Anchor Bar)
 Most Likely To... Runaway with the
 afternoon DJ and get married



Bruce McDonald

CP: Polydor Records
 NMIH: Walking up the steps of the
 Empire State Building
 Most Likely To... Meet his child-
 hood hero, Peter Hook



Jim McGuinn

Age: 31 Height: 6'2"
 CP/YII: WPLY PD/1st Season
 NMIH: Guitars, beer, golf, snow-
 boarding, hoops
 Fave Artists: Paul Weller, Teenage
 Fanclub, Kula Shaker, Cheap Trick
 Most Likely To... Chuck it all, move
 to Vermont, drink beer with Brooks



Kelli McNamara

CP: WQBK, Albany MD
 Fave Artists: The Smiths, Gene
 FNFYB: Danny Boy
 Most Likely To... Drink any guy
 under the table



Garret Michaels

CP: WHYT, Detroit PD
 Most Likely To... Be called Ed by his
 employees



Kim Monroe

KNDD, Seattle MD
 Fave Artists: Any Seattle band
 Most Likely To... Stay in Seattle forever



Taft Moore

Age: 35 Height: 5'11"
 CP/YII: WKRO VP Programming/2
 NMIH: Boating, swimming, fish-
 ing, not listening to the radio
 Fave Artists: All those French guys
 Most Likely To... Grow



John Moschitta

Age: 30 something Height: Pint-size
 CP: WQXA, Harrisburg PD
 FHR: Hoss's
 Most Likely To... Be asked to join
 the cast of Beverly Hills 90210



Monica Mylod

Height: Not to tall
 CP: Sub Pop Video and Radio
 Most Likely To... Leave the music
 industry and join a touring dance
 group



Tommy Nappi

CP: Maverick Records
 FNFYB: Madonna
 NMIH: New York Rangers
 Most Likely To... Wear Madonna's
 bra on his head.



Oedipus

Age: Eternal Height: 5'7"
 CP/YII: WBCN PD/16 years
 NMIH: Dining, golf, cooking, scuba diving, fiction
 Fave Artists: Cocteau Twins, David Bowie, The Clash, Underworld
 Most Likely To... Work with Mel Karmazin forever



Curly Patyk

CP: KEDJ, Phoenix APD/MD
 NMIH: Prank calling Danny Ainge
 Most Likely To... Be in a movie remake of the Three Stooges



Brent Petersen

CP: WDGE, Providence PD
 Fave Artists: Cake, Gloria Gainer
 Most Likely To... Start singing Disco classics without realizing it.



Jonathan Pirkle

Age: 27 Height: 6'1"
 CP/YII: Lotus, perpetual since birth
 Career: WORJ, WATO, WKNE, WOKI, WKNE, WNfZ (present)
 NMIH: Trap shooting, dog rasslin
 Most Likely To... Win the Rolex 24 Hours of Daytona in record time



Ron "Jetson" Poore

CP: RCA Records
 Most Likely To... Have the suite where late night poker games happen during industry conventions



Jane Purcell

Age: 35 Height: Short
 Bats: Lefty Weight: Enough
 CP/YII: 4 and counting
 Career: WMJQ, WIQB, WAMX, WWCD, Columbus(present)
 Most Likely To...Run off to the coast to try and produce a series in development with another writer.



Allan Rantz

CP: WXEG, Dayton MD
 FNFYB: Smiley
 Most Likely To... Give up on the Cincinnati Reds way too early in the season



Steve Robison

Age: 29 Height: 6'1"
 CP: KTBZ, Houston APD
 FNFYB: Super Cruton
 Fave Artists: Our Lady Peace, R.E.M., Live, Toadies, AC/DC
 Most Likely To... Not fill out this line



Gene Sandbloom

CP: KROQ, Los Angeles APD
 Most Likely To... Take over when Kevin leaves



Richard Sands

CP: Live 105, San Francisco
 Most Likely To... Communicate by e-mail



Aaron Schatz

Age: 22 Height: 5'9"
 CP/YII: MD WKRO/a few weeks
 Fave Artists: Chagall, Magritte, Matt Groening
 Most Likely To... Be named PD at the first Modern rock station in Tel Aviv



Tim Schiavelli

CP: WBRU, Providence PD
 NMIH: Giving Stephanie Hindley Wedgies
 Most Likely To... Get the best ratings of any WBRU PD in history (oops, he already did that)



Bryan Schock

CP: XTRA, San Diego PD
 Most Likely To... Find a way to ski in San Diego



Tami Shomassey

Age: Yeah, right Height: 5'9"
 Weight: Yeah, right
 Career: Who fucking cares, blow jobs for the band
 NMIH: Dead stuff, art, plants
 Fave Artists: Social Distortion, Junior Brown, X, The Who
 Most Likely To... Do the unthinkable



Sean Smyth

CP: WEJE, Ft. Wayne PD
 Fave Artists: Grand Funk Railroad, CCR, Rush
 Most Likely To... Be pissed that we put his photo in this magazine



Gary Spivak

CP: Atlantic Records
 NMIH: Hoops, being a father
 Most Likely To... Become a Knicks fan over the next three years



Jeff Stevens

CP: WXEG, Dayton PD
 NMIH: Helping Michael Parrish get Pete Rose in the Hall of Fame
 Most Likely To... Find Marge Schott and shoot her dog



Jay Taylor

CP: KOME, San Jose PD
 NMIH: Detroit Lions
 Most Likely To... Hunt down Scott Mitchell and break his left arm



Alex Tear

Age: 30 Height: 6'1"
 CP: WHYT MD/APD
 Career: WWLZ, WILS, WYSS, WKHQ, WVIC, WGRD
 FNFYB: Ed Kowalczyk
 Most Likely To... Over analyze, move two more times, and get in trades at least once per week.



Alexa Tobin

CP: WXRK, New York APD/MD
 Career: Right where she wants it
 Most Likely To... Stay in New York forever



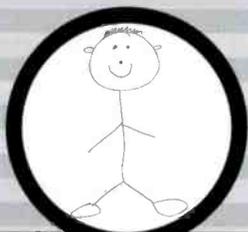
Sara Trexler

CP: KROX, Austin PD
 NMIH: Radio
 Most Likely To... Have a new hair color before SXSW '98



Rich Wall

CP: WEDG, Buffalo MD
 Fave Artists: All Canadian bands
 Most Likely To... Dish out sarcasm at high levels



Harry Wareing

Age: 20 Height: 6'
 CP: WJPZ, Syracuse PD
 Career: I'm 20, give me a break. I've owned a radio for 20 years.
 FHR: McDonalds
 Most Likely To... Get fired!!



Bob Waugh

CP: WHFS, Washington, D.C. APD
 Fave Artists: Styx, Supertramp
 Most Likely To... Introduce a band at HFStival



Weasel

CP: WEJE, Ft. Wayne APD
 Most Likely To... Read between the lines



Kevin Weatherly

CP: KROQ, Los Angeles PD
 Career: Storied
 Most Likely To... Attend every Super Bowl game



Roland West

Age: 35+ Height: 6'2"
 CP: Live 105, San Francisco APD
 Most Likely To... Go shopping with Roze for headwax



Jamie Willis

Age: 37 Height: 5'11"
 Bats: Right, #27 in the program
 CP/YII: Marketing Director Virgin Records, New England, 4.5 years
 Career: WBCN, WVJ-TV, WBCN, WEA, Elektra, Virgin (current)
 FNFYB: The Master At All Jesus
 Most Likely To... Be found at the rink!



Kyle Wong

CP: Universal Records
 FNFYB: Howard
 Career: Kyle has brought us bands like The Wonderstuff, The Top, and Billy Ocean.
 Most Likely To... Dance the night away



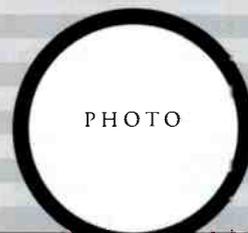
Lisa Worden

CP: KROQ Music Director
 FNFYB: Kevin
 Most Likely To... Wonder why her photo is in this feature



Ross Zapin

Age: 33 Height: 6'2"
 Weight: 185 Bat: R
 CP/YII: Director Alt. Promo East Coast/2
 Career: WRCN, WAPP, Delsner Enterprises, Geffen (current)
 NMIH: Knicks, Knicks, Knicks
 Fave Artists: Bee Gees, Cure, Dread Zeppelin
 Most Likely To... Shoot Pat Riley



UNDERSTANDING YOUR YEARBOOK

CP/YII: Current Position/Years In It
 FNFYB: Favorite Nickname For You/ Boss
 NMIH: Non-Music Industry Hobbies
 FHR: Favorite Hometown/ Restaurant

STATION SNAPSHOT

THE End

107.7

Call Letters: KNDD
 Market: Seattle
 Format: Alternative
 Frequency: 107.7
 Primary Slogan Identifier: .107.7 The End
 Owner: Entercom
 President: . . Seattle-G. Michael Donovan
 PD: Phil Manning
 MD: Kim Monroe
 Promotion Dir.: Open

Production Dir.: Greg Koogler
 News Dir.: Travis Bailey
 Address: 1100 Olive Way
 Suite 1550
 Seattle, WA 98101
 Telephone: 206-622-3251
 Fax: 206-628-8349
 E-Mail/Web Site: www.knnd.com
 Sister Stations In Market Cluster: . . KISW,
 KBSG, KMTT, KIRO-AM, KIRO-FM, KNWX

FULL-TIME AIRSTAFF

5a-10a Scott Alexander
 Travis Bailey on news
 10a-2p Kim Moore
 2p-7p Bill Reid
 7p-11p Marco Collins
 11p-5a Tony Morigi

Slogans/Positioners:

- 107.7 The End
- Where New Music Starts

Current And Recent Promotions:

- Win tickets to see Silverchair in Seattle. One grand prize winner gets to play video games with Silverchair on their tour bus.
- Foo Fighters win before you buy weekend.

Current Marketing:

- TV campaign on (Superspots montage featuring key End artists).
- Bus cards highlighting "New Music."

Regular Special Features

- Weekdays at noon: *Resurrection Flashback Five*
- Weeknights 7:30: *The 7:30 Spotlight*
- Weeknights 10 pm: *People's Choice Countdown* (Top 5 requests)
- Weekdays 3:30: *Bill Reid's Resurrection Jukebox*
- Sunday night 10 pm: *Loudspeaker* featuring new music
- Sunday night 11 pm: *The Young And The Restless* an hour of Northwest Rock.

Top 5 Recurring Special Weekends:

- Resurrection Flashback Weekends
- Block Party Weekends
- Flyaway Weekends
- Wheat Thins Weekend (for the sales staff... har har)

Remote Visibility:

- No remotes, but we're on the street doing three appearances per day.

Maximum Number Of Units Per Hour:

- Morning drive: 12
10A+: 10

Break Times:

- :35 and :53.

1. SNOW PATROL '97 - The End's Snow Patrol hit the slopes every Saturday in search of new listeners, getting the word out with many promo giveaways.

2. WEEZER HIGH - The End held a contest for a local high school to win a free Weezer concert. Shorewood High won and this photo is taken from the performance. Pictured (l-r) are Weezer's Matt Sharp, Patrick Wilson, Rivers Cuomo, and Brian Bell.

3. SWINGERS - The End's *Swinger's Night* party themed around Squirrel Nut Zippers. Bill Reid and his wife, Stacey are seen here on the way to the gala event.

4. WHERE IT'S AT - One of the more established festivals in the country is KNDD's *Endfest*. Beck is captured here at last year's big concert, showing The End's listeners where it's at.



MUSIC MONITOR - THURSDAY, FEBRUARY 20, 1997

K's Choice	1pm	Not An Addict
Nine Inch Nails		Hurt
Better Than Ezra		Long Lost
The Wallflowers		One Headlight
Garbage		Queer
Foo Fighters		Monkey Wrench
No Doubt		Spiderwebs
Depeche Mode		It's No Good
Stone Temple Pilots		Big Empty
The Cranberries		Zombie
Dave Matthews Band		Tripping Billies
Smashing Pumpkins		1979
Pearl Jam		I Got It
Blur	2p	Song 2
Nirvana		Heart Shaped Box
Third Eye Blind		Semi-Charmed Life
Soundgarden		Blow Up The Outside World
Sundays		Here's Where The Story Ends
Beck		The New Pollution
Belly		Feed The Tree
Live		Freaks

Tori Amos		Crucify
Nine Inch Nails		Closer
Supergrass		Cheapskate
Sublime		What I Got
The Flaming Lips		She Don't Use Jelly
	3pm	
Garbage		#1 Crush
U2		Do You Feel Loved?
Alice In Chains		Heaven Beside You
White Zombie		More Human Than Human
Smashing Pumpkins		Eye
Luscious Jackson		Under Your Skin
Squirrel Nut Zippers		Hell
Pearl Jam		Animal
Bush		Greedy Fly
The Verve Pipe		The Freshmen
Live		Lightning Crashes
Green Day		Basket Case
	4pm	
No Doubt		Just A Girl
Silverchair		Freak
James		Laid
Presidents USA		Peaches

The Cunninghams		Bottle Rockets
Liz Phair		Supernova
The Toadies		Possum Kingdom
K's Choice		Not An Addict
Stone Temple Pilots		Vaseline
Smashing Pumpkins		Today
Mighty Mighty BossTones		The Impression...
Offspring		Come Out And Play
	5pm	
Pearl Jam		In My Tree
Foo Fighters		Monkey Wrench
Soundgarden		The Day I Tried To Live
Oasis		Wonderwall
The Wallflowers		The Difference
Green Day		Longview
Live		Lakini's Juice
Social Distortion		Don't Drag Me Down
Blur		Song 2
Alice In Chains		Man In The Box
Jewel		You Were Meant For Me
Silverchair		Abuse Me
Garbage		Only Happy When It Rains

311	6pm	Down
Beck		The New Pollution
Stone Temple Pilots		Wicked Garden
Rage Against The Machine		Bulls On Parade
Meredith Brooks		Blotch
Foo Fighters		This Is A Call
Luscious Jackson		Naked Eye
Smashing Pumpkins		Eye
Hole		Doll Parts
Pearl Jam		Jeremy
Matchbox		Push
Everclear		Santa Monica
U2		I Will Follow
	7pm	
Tonic		If You Could Only See
Nirvana		In Bloom
Daft Punk		Da Funk
Sublime		Santitas
The Verve Pipe		The Freshmen
Tracy Bonham		Mother Mother
Live		Selling The Drama

Silverchair		Freak
Bush		Swallowed
MXPX		Chlck Magnet
Veruca Salt		Volcano Girls
Smashing Pumpkins		Disarm
	8pm	
Summertime		Drawer
Offspring		Gone Away
K's Choice		Not An Addict
Stone Temple Pilots		Dancing Days
ManBreak		Ready Or Not
Cake		The Distance
Foo Fighters		Monkey Wrench
Better Than Ezra		Long Lost
Red Hot Chili Peppers		Give It Away
Gus Gus		Believe
Jane's Addiction		Mountain Song
Depeche Mode		It's No Good
Butthole Surfers		Pepper
Ben Folds Five		The Battle Of...

RAGING FURTHER - Raging Production II

by Tom Barnes

IT'S TIME TO clean up, **toss out** AND GET A make over.

STILL using a filtered voice and clever drops for your imaging? Here's a tip. It's over. Just as I warned you in February of '95 in the first Raging Production: production is like fashion. A lot of Modern Rock production sounds as hip as jelly sandals. It's time to clean up, toss out, and get a make over. We've repeated the same production style now for about four years. It's becoming invisible.

FOR those of you who are offended by hearing that your production may be out of date - wake up and smell the denatured alcohol. Announcing is out and characters are in. Signal processing (as sound effect) is out — Copy is in.

BACK in the day, when the music made you unique and your dinosaur-Rock competition was busy convincing everyone how big their balls were, it made a lot of sense to sound detached, even disinterested. Together we forged a style fusing McLuhan's "medium is the message" idea with the "Generation X is alienated" common wisdom. It sounded cool and it helped put more emphasis on the music. You know: dryly announce the station and use a fun TV or movie drop that talked about music, parties or radio. Now anyone with Active Rock or Modern AC competition no longer has the luxury to continue using that formula. Having had a hand in developing both those formats; we know the difference between success and failure comes from what you say, as well as, how you say it. Heck, even soft ACs are using movie drops in their production. Your old style of production has been co-opted just like your music. It's time to reinvent.

ONE thing that's not subject to fashion is the law of surprise and repetition. When you drive home tonight, look around at the outdoor. Look for those Altoid ads. They're a classic example of surprise and repetition with a heapin' helpin' of edge. Have you seen the "Got Milk?" work? Once again: message over medium while leveraging surprise and repetition. You can market your radio station with the same effectiveness as these consumer products. It's just going to take more than Keith Eubanks and a cool video tape library.

COPY TALK

IF your production guy your copywriter? Time to re-think. Am I saying that copy guys can't produce or that production guys can't write? Nope. I'm saying those are two completely different jobs with completely different skillsets. It's time to focus on your talent's strengths. Most people reading this are part of a market cluster. Focusing talent should be an economic advantage of consolidation. Chances are you have a production staff doing multi-format work. Copy development should be no different. Maybe you fancy yourself a copywriter and you've been handling those chores on your own. Get real. You are too close to be effective. You hire a voice guy from outside to image the station, perhaps its time to find a copywriter from outside, too.

What's this coppederson going to write about? Good question. After all, how many ways can you say "more music less talk" or "new music first"? You'd be surprised. Look at how many ways Altoids has found to say *strong*. The point here is that consistency is nice, in fact it's critical, but it's only half the equation. Consistency alone becomes invisible. One thing that hasn't changed is the rule of surprise and repetition. Now instead of surprising simply with cool sound effects and new drops, you've got to add characters that demand attention and copy that lights up your listener's brain.

EFFECTIVE copywriting isn't about simply being descriptive. It's about eliciting an emotional response that helps people remember you and what you stand for. Thoughtful, creative copy takes the drudgery out of repetition for the listener. You and your copywriter should talk about your target audience. You should reference their language, values, history, heroes and sense of humor to create a blue print for imaging. Copy will enhance the cast of spokespeople/characters you and your creative staff need to start developing.

CHARACTERS AREN'T JUST FOR MORNING SHOWS ANYMORE.

IN fact, you may hate them. Don't they sound like bad '80s, Morning Zoo, re-tread? While it is tempting to discuss cycles of fashion here; what I mean is quirky, real, round characters that help communicate your message. Great characters can be found almost anywhere. They may be in your building selling time, passing out mail, doing traffic, answering the phone, or even cleaning up at night. You can even make them up. The point is they need to sound fun, engaging, but most of all believable. They will differentiate you from your competitors' tired announcers and bond you with your audience, building your brand.

BY the way, if you missed the first part of Raging Production; call Holly in our office @ (770) 390-8959 and she'll fax you a copy.

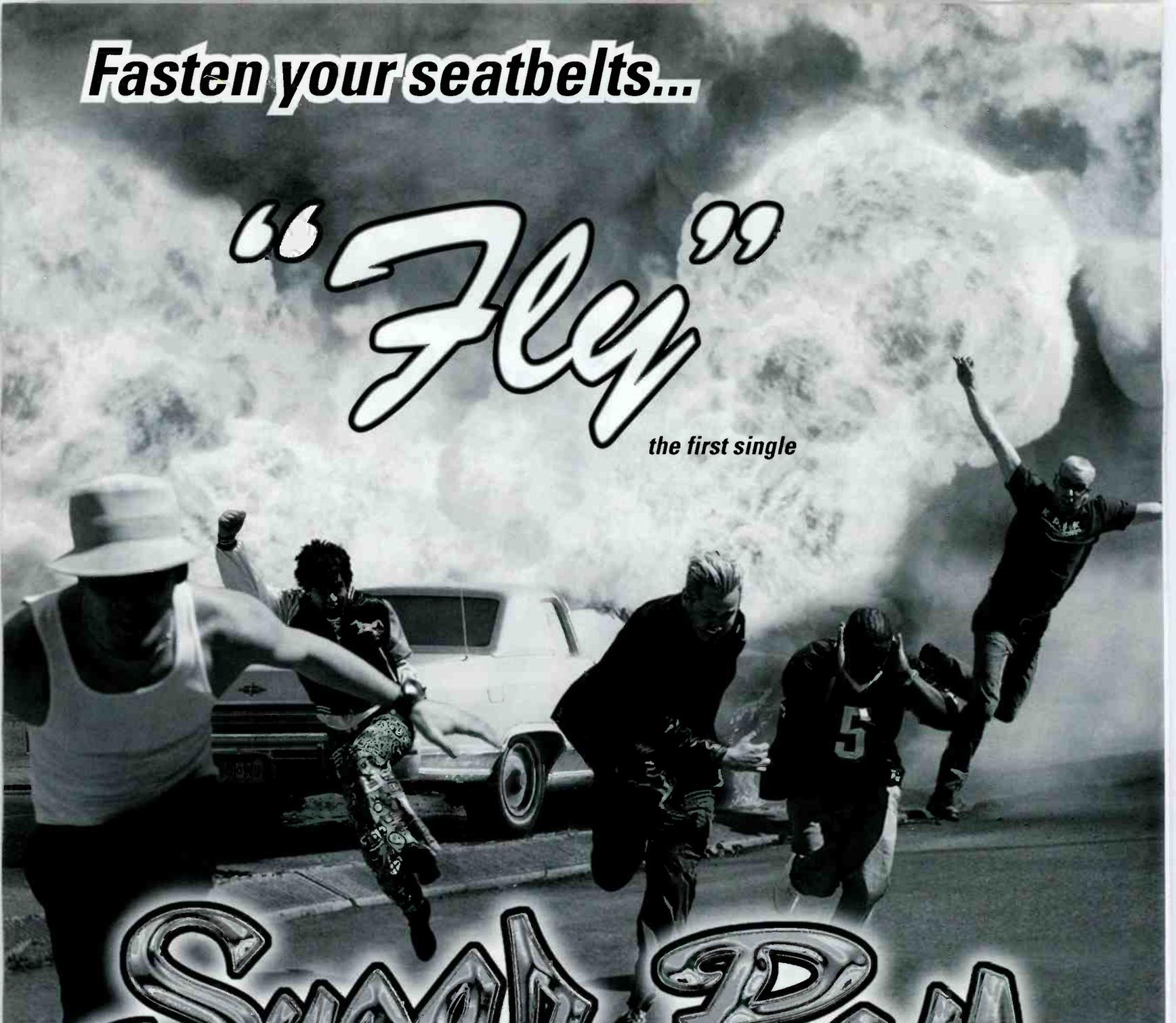
RACE ON.

Tom Barnes is a partner with Sinton, Barnes & Associates and is at your service at 770-390-8959.

Fasten your seatbelts...

“Fley”

the first single



Sugar Ray

from the new album

Floored

Station's Already Flying Before The Add Date:

KDGE	WFNX	91X
XHRM	WXDX	Y-107

And More...

PRODUCED BY DAVID KAHNE
MANAGEMENT: CHIP QUIGLEY & LEE HEIMAN FOR TRACK ARTIST MANAGEMENT LTD.

on the warped tour

www.atlantic-records.com



the atlantic group

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On Warped Tour Through Out The Summer

an interview with KXTE PD mike stern

getting X-treme in las vegas



Just to the north of Las Vegas there is a section of the United States called Area 51. This is the area where the United States government is allegedly hiding and testing UFO technology. Many people travel to mountain sides in the area, hoping to get a glimpse of a UFO or gather some clue as to the existence of extraterrestrial life. The basic root that draws these people to Area 51 is a search for the truth and a hope for the future of mankind. Some call them extremists, others call them freaks, but they are normal, average human beings, just like you and I, they just have chosen a path of existence that is a bit different from most other people in society, oh, wait, this is about X-treme Radio, not the *X-Files*. Got it. Let's start again.

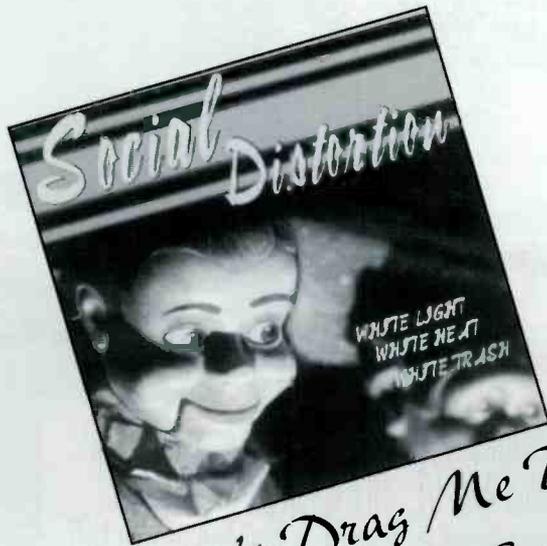
Well, it's easy to cross the two. KXTE, X-treme Radio, used to be known as KFBI and the *X-Files* is about FBI agents. X-treme Radio was born out of a Classic Rock station, while the *X-Files* was born out of a classic argument - the existence of extraterrestrial life. In Howard Stern, X-treme Radio has a celebrity that likes women with large breasts, while the *X-Files* has a celebrity that recently married a woman with large breasts.

All fun aside, KXTE is not your run-of-the-mill post-Nirvana-pseudo-angst-Rock-mixed-with-Pop Modern Rock station. Fourteen months ago, X-treme Radio transformed from a disenfranchised Classic Rock station to a focused Modern Rock outlet. The key word being Rock. They are an aggressive and interactive station that targets males 18-34. Pearl Jam, Rage Against The Machine, and Tool could be considered core artists on X-treme Radio. You won't find The Cardigans, Collective Soul, or even U2 on X-treme Radio's airwaves. They superserve males and are proud of it.

As part of a six station cluster, owned by American Radio Systems, KXTE is allowed the freedom to be as focused as they are. They are flanked by KLUC, the market's dominant CHR, and KMXB and KMZQ, both are AC stations. As far as the 18-34 demo is concerned, ARS has every angle covered.

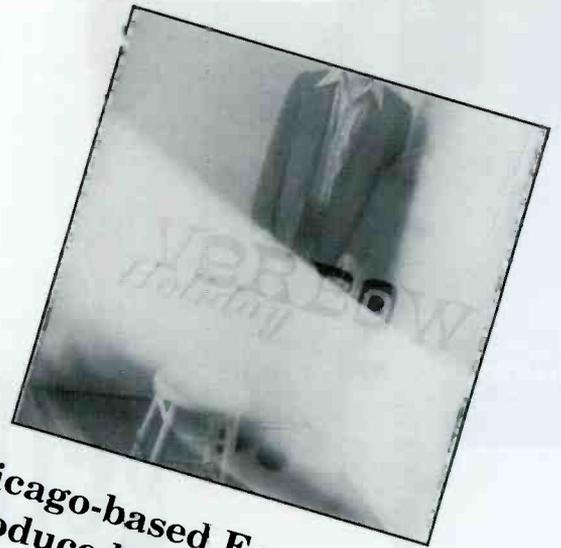
So what's it like to be able to sign on such a focused station as X-treme Radio is? For a look at the inner-workings of KXTE, Program Director Mike Stern provides the insight.

550 Music Summer Line-Up

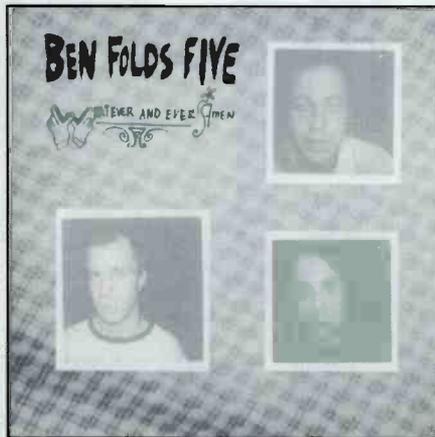


"Don't Drag Me Down"

Already on KROQ, Q101, KEGE, Live105 and KPNT
Social D Headlining Warped Tour This Summer!



Chicago-based Four-piece
Produced By Bob Mould
Coming Out In July

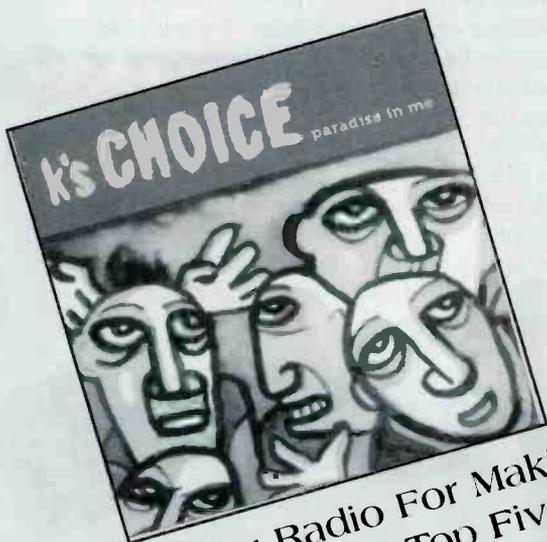


The New Single

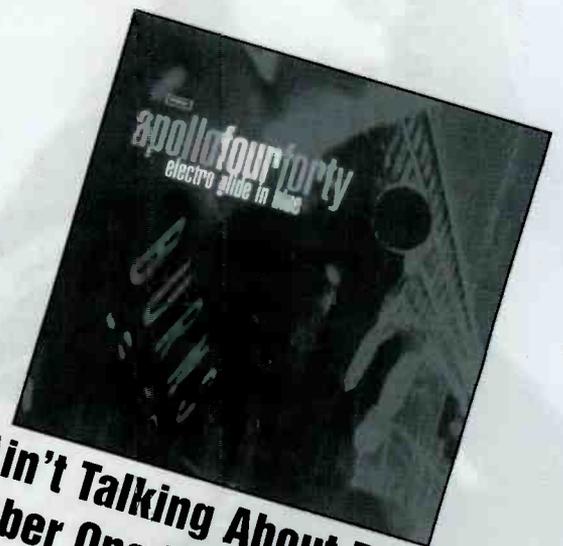
"One Angry Dwarf And 200 Solemn Faces"

Ships June 9th

Impact Date June 24th



Thank You Radio For Making
"Not An Addict" Top Five!
New Single Coming Soon



"Ain't Talking About Dub"
Number One U.K. Single Hits
The U.S. In July

X-treme Radio has been on the air for just over a year now. Why don't we start with you giving me an assessment of the first year's performance. It's better than we ever really hoped for. We knew we'd have a long, uphill battle and that we were up against a great heritage radio station and in twelve months I think we've accomplished a lot. Howard [Stern]'s numbers are healthier than they ever were with any other format on this signal. He's the dominant number one morning show and that always is a sign of him being on a healthy radio station. When he's on a station that's not doing so well or failing, his numbers aren't that strong. We're tied for first in males 18-34, which is our target demo. We're tied with our sister station [CHR KLUC] and are ahead of The Edge. The Edge's numbers have eroded almost fifty percent in twelve months, so, we're taking it as a pretty good year.

How hard has it been signing on a station when there's already an established, heritage Modern Rock station in the market?

It's definitely been an uphill battle. Obviously, they're well connected locally and nationally we had to get out and prove that there was a reason to deal with us. Our theory has always been that what we bring to the table is that we do good creative radio and, as long as we can work on an equal playing field, we can show people that we're the better radio station.

What is it that makes you say X-treme radio is better?

It's more interesting to listen to and a more focused product. We do more exciting stuff and bring more opportunities to the table for clients and fans with everything that we do. We try not to do anything halfway. If we're going to commit to doing something we're going to do it bigger and better than anybody else is. We're always looking for creative stuff to do when bands are coming through the market. About a month ago we took the Presidents of the United States out to the Richard Petty Driving School with some winners and they all learned how to drive stock cars. We try not to just do "caller ten gets tickets." Whether it's an acoustic performance with listeners or taking them out to do goofy things with the band, we try to take it a step further and just do more interesting, exciting radio.

So the approach is very aggressive, in-your-face.

The whole theory of the station is we play extreme music, we have an extreme morning show, and we do extreme promotions. That's the station summed up in the very simplest terms.

Give me one current, one recurrent, and one gold that defines the station.

That's a tough one. I'd have to say at the moment the current would be The Offspring "Gone Away," the recurrent is probably Stone Temple Pilots "Tripping On A Hole," and the gold is probably Pearl Jam "Alive" or "Evenflow" is a better call because it has more tempo and we have a lot of tempo on the station.

The music leans more heavily to the Rock side than most Modern Rock stations. Is that a hole you viewed in the market?

It's a result of a couple of things. The first thing is we did a bunch of



X-TREME RADIO HITS MACH 5 - KXTE took lucky listeners to the Richard Petty driving school for some laps with The Presidents of The United States of America. Pictured here are (l-r) X-treme's Taylor and Jim, PUSA's Craig, Chris, and Dave, and X-treme's Loren Condon.

research around Howard, because he's been here for four years, he's had good trends and bad trends, but he was never the dominant player he should be in the market. What we found out is he does well 25-54, but 18-34 year old males are really into him. When we took it a step further, we found out the music they like the best, the most cohesive body of his audience, like harder rocking Alternative stuff. The plan we followed was to build a station that fits with Howard.

Having Howard already in place really helped and you then built the station around him.

Right. There's really a big difference between taking a station that is established as a music station and adding Howard to it than taking a station that has Howard and adding music imaging behind it. It's a very different world.

"This station used to be 'Howard Stern in the morning, Classic Rock all day.' So, in other words you went on the air and admitted that you had two different radio stations."

We now say the package is X-treme. It's an X-treme morning show, it's X-treme music, and we're all one cohesive radio station. With the competitive situation, ARS decided to use two stations to try to take over The Edge's 18-34 demos, so we put on The Mix, which is completely female 18-34 driven, and it made sense that the Howard Stern station be completely male 18-34 driven. It's kind of a law of focus - we're focused on superserving males 18-34.

So ARS set up the two stations to squeeze The Edge from both sides.

There was a definite feeling that with Howard's strength in 18-34 year-old males, and the fact that we own KLUC, which is the CHR in the market and was very solid 18-34 already, that if we put The Mix in there as an 18-34 female station and work The Edge out of the middle, then we would own a solid position in this market and you couldn't buy around us 18-34. The stations all complement each other and then we own another FM, which is an AC station that's hotter than some, it's not a Modern AC, but it's a Hot AC that also complements the cluster nicely. X-treme delivers specifically males, The Mix delivers specifically females, and KLUC can deliver both sides. That's a pretty formidable cluster.

What are the differences between X-treme radio and The Edge?

The idea of X-treme Radio is 18-34 male. The difference between us and The Edge is not what we play that they don't play, but it's what they play that we don't. They play Pop music and we don't. The Goo Goo Dolls "Name" does not belong on the airwaves of X-treme radio because it's a Modern AC song and it belongs on the airwaves at The Edge because it's also an Alternative tune. It's the Pop music that they play and we don't that really defines the difference. Which means that we have to pass on "The Freshmen" by The Verve Pipe. It's a hit, but it's not a record we should be playing. It's not a record for what X-treme Radio is about. Now, on the other hand, Tool has been huge for us. "Stinkfist" was a monster hit for us, "H" is turning out to be a monster hit for us and it's not doing that in all that many places. I don't know if it got the shot it deserved, but we're having a great run with it and the research is backing it up. That's the differences between the two stations.

"We couldn't sign on here and be Edge Jr., it wouldn't have worked."

We had to have a way to differentiate the radio station and what we did was shave the Pop out of the station and focused on the Rock-leaning Alternative.

Then, from the beginning, you drew a line in the sand and said, "This is what we are, this is what they are and we're not going to cross."

Howard, and now I'm here and that's not so bad either." It follows real nicely. The midday person at The Edge is very in-your-face, so Erin is very much the antithesis of her, which I think for anybody who is tired of the screaming and yelling, you would enjoy Erin more. Chris [Ripley] is in afternoons and he does a great job. He runs a lot of production and drops to augment his show.

Does he put that together himself?

Yes. He pulls all his own drops. He uses a fair number of phoners and is fairly listener interactive. Our night guy, Jim Allen, is absolutely the most creative guy I've ever met. He also does our image work and is the master of the promo that comes out of nowhere. It's not just a promo that tells you to go to the store where we sell X-treme merchandise and pick up a t-shirt for seven bucks, it's "Look, here's the story. Our accountant embezzled about \$100,000 from the radio station and took off for the South Pacific. So, we've got to sell these t-shirts, because we're really in a hole financially." Then the next day it's "I heard from the accountant and he's living the high life sipping Pina Colodas and we're stuck here hawking t-shirts, because we've got to make up this dough he embezzled. Please stop out and pick up an X-treme shirt and help us make our money back." Everything comes from somewhere else and he's just an incredibly creative guy. It makes for a really fun night shift. When cloning was the hot topic he actually cloned himself on the air. He put himself on tape and taped his own responses. The bit was just phenomenal. It's stuff like that, that when I tune in to the night show that makes me say "That's beautiful." It's not long and drawn out like morning show bits. They all are right in the timing you want. He does a killer show. The cloning bit was pretty phenomenal. The next day it was the talk of the radio station.

It's good when you have DJs that can just take bits like that out of nowhere.

Yeah and Jim's infectious. I hear Jim's bits filtering through the rest of the station. Like when the accountant embezzled all the money from us, Erin was getting calls during middays. And she's reinforcing the idea by telling listeners "Oh, yeah, it's terrible. Jim doesn't know because he's in at night, he's not in when these people are in, but investigators were here. It was terrible. Yeah, you gotta go buy the t-shirts." It's really cool when something like that starts to cross the boundaries. It's not just Jim's bit, it's moving into other dayparts all on its own, and the other jocks pick up on its sell. That's what you hope for.

How did you get the airstaff put together?

Jim came with me from Dayton. With Chris, I had known and talked to on and off since I was back working for Jacobs and he was in Reno with Blaze. When I got down here his resume was already waiting for me with a note saying "We used to talk all the time, I'd love to move to Vegas." The really funny story is with Erin. When I had signed on The Edge in Dayton, she was helping her sister move in to University of Dayton, she's originally from Pittsburgh, and she heard the station sign on. She sent me a package, which I liked, but I never really had a full time opening. When I was setting KXTE up I hired our voice guy and asked him for a first run

of production. He farmed it out to a production director in Pittsburgh and Erin was walking by the studio and here's this guy Rob, who was a friend of hers, doing all the production for X-treme radio. She heard it, asked him what it was all about, and he told her and said she should send a tape & resume. Her response was, "Yeah, right, like anybody would know me. Who's the PD?" Rob says, "Well it's this guy named Mike Stern. He's moving from Dayton, I guess." So she overnights a tape and resume and I'm not even in Vegas yet. I get here and her package is on my desk with a note, "Hi, remember me? I'd love to come work for you." Anybody who could find me that fast, I'm impressed. She was the best candidate that I had. They all came together from different places and they're great. It's the hardest working staff in show business. These guys bust their ass. It's really phenomenal.

How has it been dealing with the labels when there's somebody across the street very similar to your station?

The labels have been really cool about helping us out. What we always try to ask for is an even playing field. As long as we're all getting equal shots at this stuff, that's all we want. We're not saying we want a label to give us a presents, and take it away from them. I just want a neutral show every-time. They've been really good about that. A lot of people have been very supportive and that's been great. What we try to give back is that we take some shots on new music when we can.

We do great promotions to support the bands and I think we also are maybe a little more inclined than some people to add a second single.

I'd rather stand behind an artist, especially considering we play from such a narrow field. I can't live track to track, because when it swings towards Pop, like it is right now, if I don't own these artists, I'm in trouble because I don't have anything to play. So we try to do that, but a lot of people have been real helpful and have balanced the scales between us and The Edge and let us both go do work. I think it's good for both stations. It makes us both work harder. We both have to work and in turn promote these bands. Hopefully in the mind of the listener we get ownership.

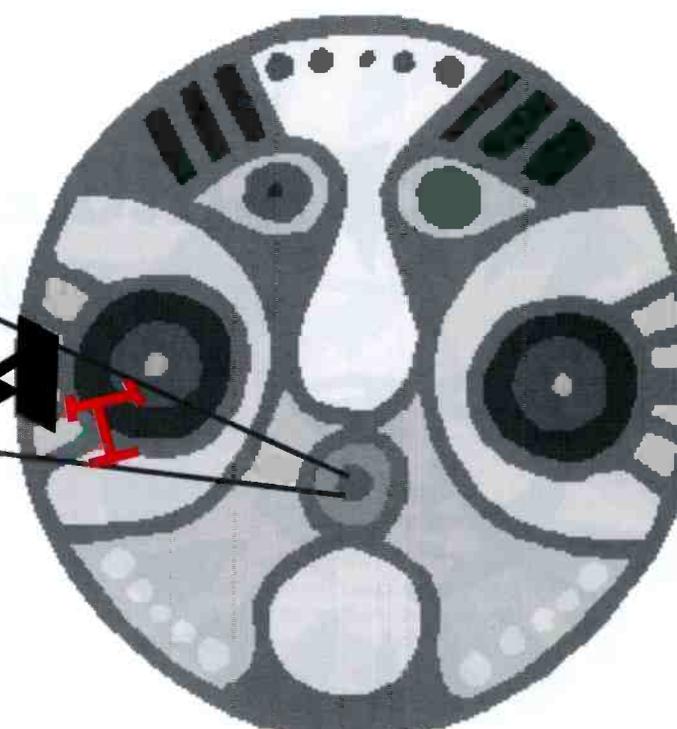
Then you consider it more important to develop artists that you play and not just become a hit single juke box?

I think it's incredibly important for us if we're going to focus on a Rock-based world. The way AOR survived for twenty-five years is they had artists, not tracks. There's some one hit wonders, but you have artists who have been there for ten and fifteen years. I think for us being a Rock-leaning version of Alternative, the disposable stuff is really hard for us to play. We have to look for artists that are going to be around for the long haul and try to build a catalog. The core Grunge artists, S.T.P., Nirvana and Pearl Jam are incredibly important to the station. Unfortunately their numbers are dwindling rapidly. So we need Tool and Rage to have long careers and we need to support them. We need Social Distortion to keep putting out great albums, or Henry Rollins to make a comeback. We look for those artists that have name appeal for our audience, and we want to nurture those. We want to help them have a face, and have an audience that follows what they do, because we need them to be around for a long time.



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Because he has no labels for things, the wizard sees them afresh. Merlin said, You lack innocence. Having labeled a thing, you no longer see that thing, you see its label instead.

By Randy Lane

This excerpt from *The Way Of The Wizard* by Deepak Chopra is so appropriate to all the conversations that are taking place among programmers, trade magazines and researchers concerning the labeling of Modern AC as a format. Is it a segmentation of AC, Alternative or Top 40? The answer is yes, yes, and yes. It is being successfully interpreted from all three perspectives. The greatest potential for Modern AC or any format is to program it with an open mind that is free of labels.

So, who cares what you call it as long as it attracts the listeners you are targeting. A label puts it in a box with walls that immediately limits its' potential. Labeling and categorizing are often necessary for the media and advertising communities for convenience and communication purposes. As programmers, labeling puts dust on the lens and clouds our vision. The more we make a radio station like everything else, the more bored people will become with it and the less chance it has of cutting through. People have a great affinity for newness and uniqueness. So does Arbitron.

What criteria do we use to define or label a format? Is a format to be defined by its dominant music style? By usage? By the music structure (cume or TSL based)? By core listener characteristics and preferences?

When a formatic concept is defined by its predominant music style, in the case of Modern AC that is Pop Alternative, it is a subset of Alternative. The core listeners are more active and musically aware like Alternative which is very uncharacteristic of AC.

When a formatic concept is defined by the music structure then Modern AC could be termed Adult Top 40. It is a high cume and song based idea like Top 40. The top demographic is 25-34 women like Adult Top 40. However, the mindset is more unconventional than Top 40.

When a format is defined by usage then Modern AC is clearly a new form of Hot AC. The format does very well with at work listening and the audience composition is upscale like Hot AC. The primary demographic cell is 25-34 women like Hot AC.

American Radio Systems has many successful Modern ACs. Even though there are similarities to all of their stations, they are each positioned and programmed differently. The difference is defined by the dynamics of the competitive situation and how a particular station fits into the company's strategy for that market. Some of the ARS stations have a more Pop orientation while others have more edge musically.

There are several ways Modern AC or any format can work. Make sure it's being interpreted for strategic reasons and not just through a programmer's filter of familiarity. For example, at KYSR/Star 98.7 in Los Angeles, we played a heavier concentration of '80s music than many of the Modern ACs today because there was great familiarity and demand for that era in the L.A. market. St. Louis, for example, may not have had stations playing a lot of Pop Alternative and Modern Rock in the '80s and there would naturally be less demand for it there. Beware of dogmatic thinkers who insist on doing it the same way in every marketing situation.

Clearly define the target and focus on a marketing model that includes specific listener benefits and expectations. When you think target over format very often the end result will be a station that possesses qualities associated with more than one format and a station that attracts more listeners. Even traditional concepts will connect more effectively with listeners when the conventional labels are disregarded. Programming by format makes for predictable and boring radio that not only limits the appeal of your station but it hurts radio as a medium.

Focus on the target and let listeners help you design the station without any format-label thinking. You will end up rewriting some of the rules and creating some great radio in the process.

Randy Lane, a pioneer of Modern AC and Hot AC, is President of The Randy Lane Company, a consulting firm specializing in Modern AC and CHR. As a talent coach, Lane has directed top personalities including Mancow, Mark and Brian, Elvis Duran, Leeza Gibbons, Don Bleu, Robert Murphy, Rick Stacy and many others.

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electronica: WHAT ARE WE GETTING into?

by Michael Parrish

electronic music (e'lek tran ic myoo'zik) music in which the sounds are originated or altered by electronic devices.

For the last three issues of *MQB* I have been trying to figure out an angle for an article on electronic music. Somewhere along the way, I would get sidetracked, wouldn't get around to making deadline and pushed it back to the next issue. Well, given the success that Electronica's two foremost artists, Prodigy and Chemical Brothers, are having at the moment, now is the right time to stop and ask ourselves - what are we getting into?

Looking back at my previous efforts, the first time that I got sidetracked from this article was due to the nature of Electronica being labelled as a new type of music. In my opinion, this stuff is not new, it has been around longer than some of you have been alive. Well, maybe I'm exaggerating a little, but you get the point.

The second time I missed deadline was due to dealing with a big bone of contention of mine - who came up with the name Electronica, anyway? Are we that unimaginative that we can't come up with a more unique name? Grunge was a perfect, creative fit for the Seattle explosion of the earlier part of this decade. We did well with that one, why can't we find a better name than Electronica?

The last time I got sidetracked was due to the nature of Electronica being labelled as the next big thing to take over Modern Rock airwaves. Where does radio's involvement come in with this music?

So, before I find a fourth reason to skate on doing this article and dig a deeper whole for myself, let's deal with my three issues with Electronica.

Sidetrack One or This Is Not New Music!

The January 10th issue of *mqb* contained a *Programming To Win* written by Liz Janik called *The Many Colors Of Modern Rock*. In it she noted, "Electronica has always been a distinctive part of the format. In the '80s it might have been labeled synth-pop, eurodance, or electrobeat. Remember New Order, Depeche Mode, OMD, Erasure, Human League and Soft Cell?" Yes, I do and I'll throw in Kraftwerk, pre-Warner Bros. Ministry, Alphaville, Killing Joke, Flock Of Seagulls, and the "Echo" portion of Echo & The Bunnymen. I'm sure you can list a plethora of other bands from

this period of time that would fit this category, but these are the ones that come to mind right now.

The Modern Rock format was born out of these bands. In its very beginnings, stations such as KROQ, Los Angeles, 91X, San Diego, and WLIR, Long Island were supporters of this music. It was their diligent support that set the stage and paved the way for other Modern Rock outlets to arise. The point being that, although not labelled Electronica, music derived from electronic means has been around for a while now.

The next wave of bands to rely on electronic music was seen in artists like Pop Will Eat Itself, Nitzer Ebb, Front 242, My Life With The Thrill Kill Kult, and Ministry of the mid to late '80s. While this wave of bands never gained commercial popularity like the Pop oriented bands of the early '80s, they progressed into new areas with a harder sound that became known as Industrial music.

It was at the end of the '80s and into the early '90s that electronic music disappeared from the airwaves while the format went off into flannel-influenced land. I view this period as the time that electronic music went underground. It is also the period that it again went through a transformation. As sampling machines became more accessible, electronic music became more diverse. Beats per minute went up, experimentation with an influx of Hip-Hop beats and reggae psychedelia were added, and slow and often beatless music originated. Basically, this period is where the assorted styles started to appear on a grass roots level.

So, to me, it's very confusing when the current crop of electronic music making bands are labelled as new. This stuff has been around for a while it is just being recycled with new perspectives of today's world, much in the same way that Grunge reinvented the guitar work of people like Jimi Hendrix, Black Sabbath, and Neil Young.

Sidetrack Two or What's In A Name?

So Electronica has become the catch phrase to encompass a body of music representing such diverse genres as Acid Funk, Ambient, Drum & Bass, Dub, Gabber, House, IDM, Illbeat, Industrial, Rave, and Techno. Only within the last year has the name Electronica arisen like the evil-Godzilla, destroying the individual identities of each musical style as if it were a model of Tokyo on the movie set.

Actually, the first place I ever saw the word in print was right here on the pages of *fmqb* in Liz Janik's previously mentioned article which was sub-titled *Is Electronica the "next big thing?"* She was pointing out that "One of the music flavors which is attracting attention is 'electronica'." Promptly after that statement she went on to admit, "I don't know who coined that label, but it's a useful descriptor for music with an electronic sound."

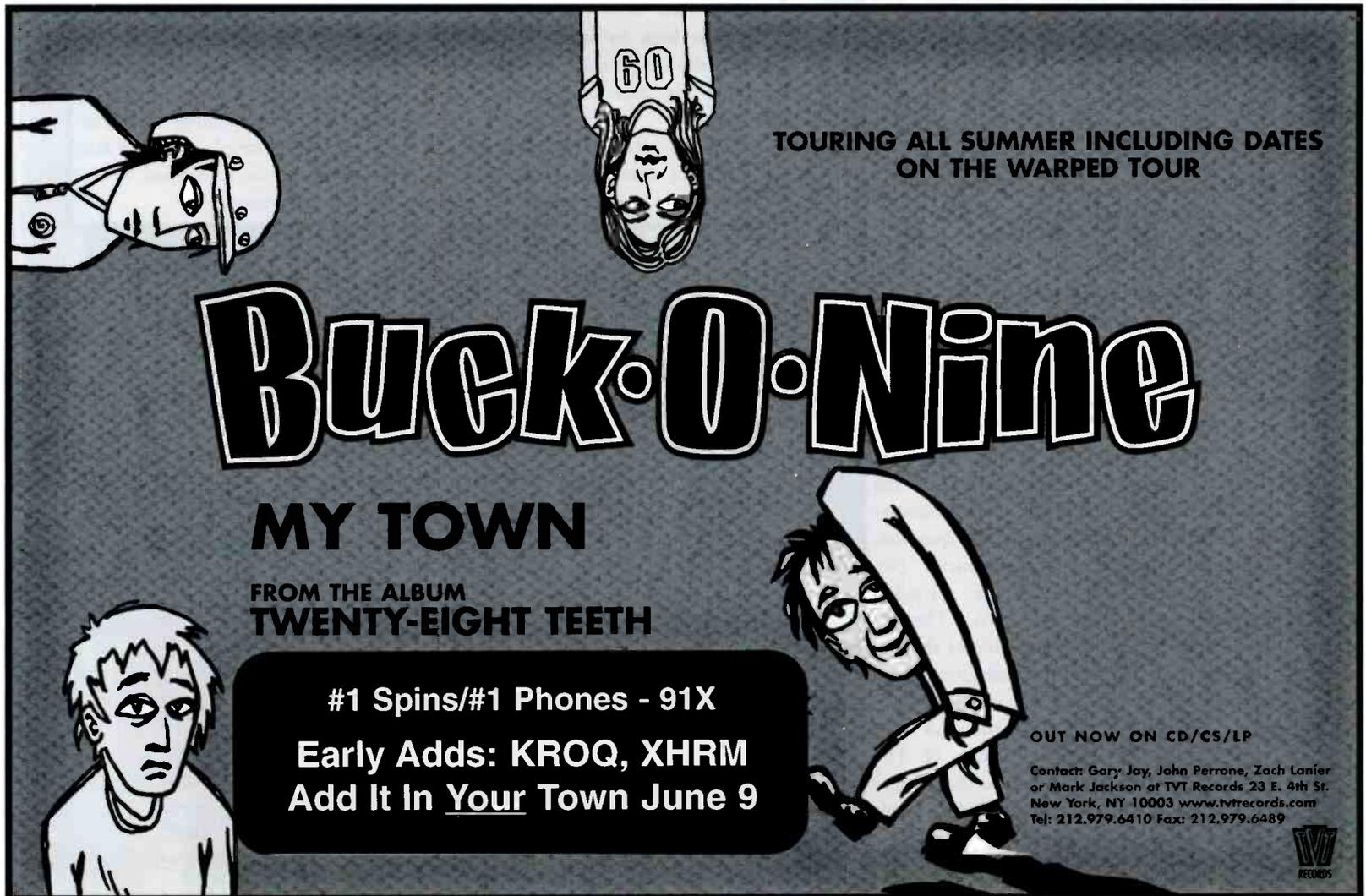
Yes, Electronica had been around as a buzz word for quite a while before it ever showed up in print and it might have first showed up in print elsewhere, but this is the first place that I have found it in print.

The word just oozes with a lack of authority. Grunge brought forth the image of long-haired, flannel wearing kids listening to loud, guitar-driven Rock music, Electronica makes me want to say, "Hey, mister, can you fix my VCR?" There just has to be a better name than this. I don't have the answer. If you do, call me here at *fmqb* and let me know your suggestion or e-mail me at fmqbRock@aol.com. If we get enough good suggestions, we'll hold a contest and let you decide what the new name is and see if we can start a new trend. How many times in your life do you have to name a new movement of music? This could be your only chance. By the way, the name Electronica is not hated by just myself, Max has stated that if we come up with a good enough name he'll start using it as well.

Sidetrack Three or 'What Do I Do With This Stuff On My Airwaves?

Put it on for one to six hours on Friday or Saturday night seems to be the answer. Shows like Live 105 San Francisco's *Subsonic* airs every Saturday night from 1am to 6am, hosted by Aaron Axelsen. 99X, Atlanta's recently created *X-Cellerator* is on Saturdays from 11p-2am with internationally famed DJ Yvonne hosting. And Jason Steeves' *Dust* on WBTZ, Burlington is another prime example of a show that has popped onto the airwaves of Modern Rock radio.

Beats... On The Edge is a recently created show on WQXA, Harrisburg that features electronic music for an hour every Saturday night at 1am. "Just like MTV, we felt there is an audience for this and an outlet was needed," says WQXA Program



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Director John Moschitta. The show has been on the air for three months now and is hosted by 'QXA AMD Claudine DeLorenzo.

"People love the show," Claudine relates. "I get e-mail that says 'All Orb all the time' and things like that. We haven't gotten a single negative response to the show and they have been demanding more of it."

Outside of the specialty show approach, Electronica has started to make inroads towards regular rotation. Sneaker Pimps, Chemical Brothers and Prodigy seem to be the bands leading the way. Cirrus, Daft Punk, Underworld, and Orbital also are on the verge of radio success.

Prodigy's "Firestarter" is the track that, dare we say, *blazed* a trail for other Electronica songs to hit regular rotation. The new track "Breathe" is off to a fine start with both KROQ and K-Rock, New York giving the record a nod for regular rotation spins on May 27th. Sneaker Pimps with their track "6 Underground" and The Chemical Brothers' "Block Rockin' Beats" are also each enjoying radio success. More than once recently I have caught myself scanning the dial while driving home from some event in Philly, only to stop on Y100, transfixed by either one of those songs.

"There is a definite movement and [Electronica] is a musical genre that needs to be addressed," states Jacobs Media's Tom Calderone. "I think for stations to use it for spice and for an edge to their radio station is very important. I have high hopes for it. I think it is going to be something. I think it is already something. The record sales have already proven that, but there still has to be that massive song that people aren't afraid to daypart." Tom likens it to Nine Inch Nails' "Closer." "I still think," he continues, "that as far as radio is concerned that we are still waiting for the "Closer," that made Industrial music a little more radio friendly, to come out of this."

A few weeks ago it was rumored that Underworld was going to be recording with R.E.M.'s Michael Stipe for a track on the *Batman & Robin* soundtrack. The collaboration fell through, but we posed the question, would this lend validity to Electronica? "No, I don't think so," says Calderone. "I think they have to do it on their own. There is enough talent there that why should they go another route to make themselves more acceptable? That would be like us, in the '80s, saying 'Wouldn't it be cool if the guys from Aerosmith hooked up with Echo & The Bunnymen? Wouldn't that make them more mainstream?' That's not what this is about.

Radio is still waiting for that big mass appeal hit record from the genre, and that will eventually happen, but to force feed it with celebrity status is not healthy for that kind of music right now."

When PD Jim McGuinn is on the air at Y100 he goes by the name of Rumor Boy. Here at *MQB* we sometimes like to refer to him as Analogy Boy. "There is definitely something there," he says, echoing Calderone's sentiments, "but I'm not convinced that it is something more than another color to use on the canvas. It's a color that's definitely not a primary color, but it is something like a florescent, where a little will go a long way at this point. I just get worried that, if radio starts pumping this stuff out before the public is ready for it, it may be too much, too soon."

"This is a music culture that is coming out of something that is very grass roots and very street level," explains Calderone. "It needs to cultivate from that to become bigger. We as radio have to be patient and continue to look at it as, hopefully, potentially a big music issue for radio, because the sales are certainly supporting it."

TVT Records' Director/Alternative Promotion Gary Jay spent more than a year working

Underworld's release, *Second Toughest In The Infants*, to radio. "Underworld has been selling a lot of records without the benefit of any substantial radio and MTV airplay, outside of MTV's *amp* program," Jay remarked and was quick to point out that major market stations like Q101 and Live 105 have supported the band. Underworld has sold between 700 and 1,000 records every week for the past forty weeks and has recently jumped up to between 1,000 and 1,500 records per week. Add in sales of past albums and EPs and there are over 5,000 Underworld units being scanned each week.

Major markets seem to be the place where Electronica has taken root the quickest. "There are competitive issues that are going to make Electronica not right for every market," says Calderone.

"At first we completely resisted," admits WXEG, Dayton PD Jeff Stevens. "Dayton is a very conservative town and we weren't sure if they were ready for it. We are still holding off on some of it, but are finally starting to tap in. White Town, Daft Punk, and Sneaker Pimps are our way of tapping into it. We did play Prodigy and it was #1 phones for a couple of weeks and then as quickly as it zoomed to #1 phones it disappeared."

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ELECTRONICA FILM DUE THIS FALL

If you are heavily into the Electronica movement, you will want to keep an eye out for *Rave*. Director Jonathan Reiss, who is known for his direction of Nine Inch Nails' "Happiness In Slavery" and Danzig's "It's Coming Down" videos, is now shooting a low-budget documentary on Electronica bands and the underground club scene it has emerged from. Reiss began shooting last month and *Rave* should feature performance footage from Chemical Brothers, Prodigy, Crystal Method, Orbital, Daft Punk, Rabbit In The Moon, Meat Beat Manifesto and Underworld. This film marks Reiss' first feature-length undertaking and is expected out in the early fall.

"We are approaching it on a song by song basis," Moschitta says of his approach towards the genre. "I think it is an avenue of Alternative music that needs to be explored, but should be handled just like every other song that we consider."

"We may be suffocating it," warns McGuinn, "so it may not ever get a chance to grow organically if the industry tries to jam it down the public's throats. The beauty of Grunge was that it was ignored by AOR. Modern Rock didn't exist in the form that it does now

and it was able to sneak up on people from a grass roots level. Anything that lasts tends to grow organically and slowly."

So the mantra regarding this music is one of patience and persistence. Deal with it on a limited form, but definitely make sure your station is on the edge and is positioned as the one that plays this music. There is no doubt that the genre of music that is defined by pulsating, synthesized rhythms and Hip-Hop beats born out of the European club scene has definitely come into its own and is beginning to draw the attention of American radio and record companies. That fact can't be denied.

"By playing Electronica you are giving your audience credit for being there for something that is part of the Alternative world," Calderone says, summing up the situation. "You really can't ignore it."

Modern Rock lost its soul the day Kurt Cobain died and has been trying to find it ever since. Cobain was the one figure that people could point to when trying to define what Alternative stood for. The format has been grasping to find the new Nirvana ever since his death. It has been grasping for a band to come along and, once again, change the face of our industry in a way three boys from Seattle did in 1991. As a genre, Electronica is not going to do that. As individual bands within that genre, I wouldn't expect it to happen from the current crop of bands out there today. Face it, the last time a band came along and did what Nirvana did, they were called The Beatles. Given that timetable, it will be 2015 before we experience that sensation in our industry again. So, while Electronica may be a great way to freshen your radio station's sound from Nirvana's legacy, don't expect to find Kurt Cobain behind a turntable.

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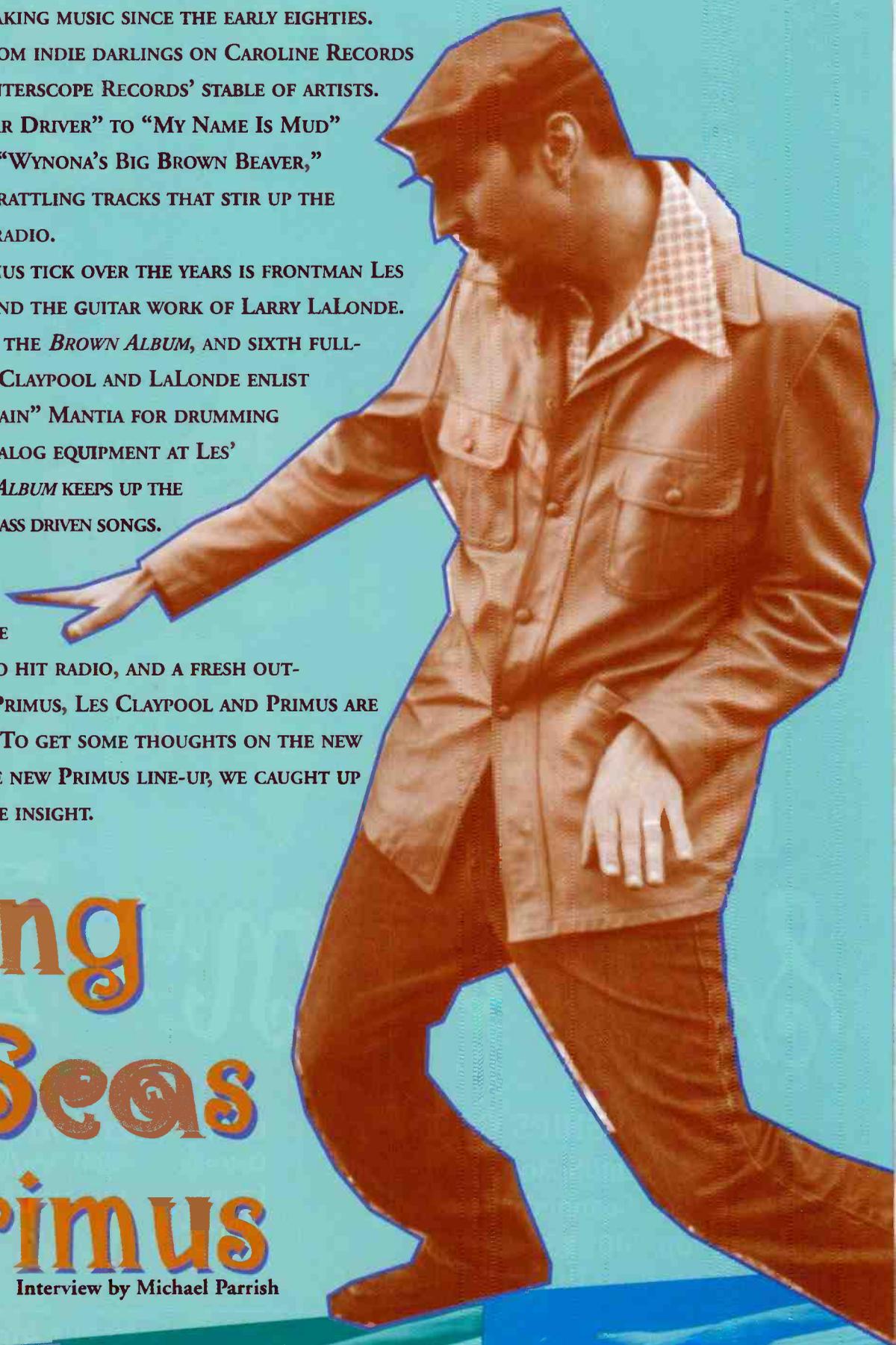
FROM "JERRY WAS A RACE CAR DRIVER" TO "MY NAME IS MUD" TO THE GRAMMY-NOMINATED "WYNONA'S BIG BROWN BEAVER," PRIMUS HAS DELIVERED CAGE RATTLING TRACKS THAT STIR UP THE AIRWAVES OF MODERN ROCK RADIO.

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WITH A PLETHORA OF H.O.R.D.E. TOUR DATES SLATED, A NEW SINGLE, "SHAKE HANDS WITH BEER," READY TO HIT RADIO, AND A FRESH OUT-LOOK ON THE CHEMISTRY OF PRIMUS, LES CLAYPOOL AND PRIMUS ARE PRIMED FOR A BUSY SUMMER. TO GET SOME THOUGHTS ON THE NEW ALBUM, H.O.R.D.E., AND THE NEW PRIMUS LINE-UP, WE CAUGHT UP WITH LES CLAYPOOL FOR SOME INSIGHT.

Sailing The Seas of Primus

Interview by Michael Parrish





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Primus has been added to the H.O.R.D.E. tour and you are not exactly the first band that comes to mind when you think of H.O.R.D.E.

How did that come about?

Well, that's what I thought, as well. We actually got offered the H.O.R.D.E. tour quite awhile ago and my first reaction was, "The H.O.R.D.E. tour, what the hell?" They had a bill that was just completely, totally the opposite of anything Primus would ever be involved with, so we passed on it. Awhile later, they came back and the bill had changed to Neil Young, Morphine, and Pavement (who decided not to do it). The agent who was booking the tour said that they really wanted us on the tour and they wanted to lean more into a direction where we're coming from and booked some bands around us. So, we started talking about it and working with them on the tour. Then they added Beck, Squirrel Nut Zippers and Kula Shaker and it just rounded out to a great bill, so here we are.

It's really a wider spread fusion of music this year than it has been in the past.

When 311 did it last year, I guess it opened their eyes up to a new area, so that was one reason that they had gotten a hold of us. When you have Crazy Horse, Morphine, then of course, when Beck got added on, it was like, "Well hey, this looks pretty good." I have a side band that I do every now and again called Sausage and we had done a big outdoor show with Phish a few years back and we became friends. Larry [LaLonde] and I have gone to Phish shows and sat in. I really like their audience, the whole vibe, and their whole trip, so I got to talking with some friends who were involved with the H.O.R.D.E. tour last year and who had gone to some of the shows. They were telling me that the vibe is actually really cool. I'm excited, I think it's going to be a really fun summer. The audience that goes to these type of shows are there for the music. They're not there because of the latest fashion or whatever. It's a very music-oriented crowd. It's not so much based upon trend or fashion. I had fun when we did Lollapalooza in '93.

A lot of people said that was the year Lollapalooza lost its charm.

(Laughing) I hope they're not saying that because of us!! Our Lollapalooza, looking back on it at the time, I remember it being criti-

cized as not having big bands on it. There was us, Alice In Chains, and Arrested Development, but there were a lot of bands on it that have actually become big bands. I remember Perry [Farrell] defending Lollapalooza that year as being criticized the previous year for having big, popular bands on the tour and then that year he didn't do that and got criticized for not having big, popular bands. So, I think it was a no-win situation for Perry and I think that was why he started getting frustrated and backed out of the whole thing. But, from the year we went out, Rage Against The Machine actually was the opening band, now they're huge. Tool was second and now they're huge. It did what it was supposed to do as the breeding ground for up-and-comers. It helped launch those bands.

Do you feel the state of Alternative music has changed since then?

My manager handed me this Alternative radio chart so that I could look at it and maybe lean more towards an Alternative-friendly song as our first radio song off this album. I looked at it and it's a very Pop-oriented chart. Alternative music has become the opposite of the dictionary definition and what the Alternative scene was when it first sprung up with bands like us, Nirvana, Mudhoney, and whoever else there was at the time. Back in the early '90s, Alternative was what it meant. It was the alternative to the Pop music of the time, which was Guns N' Roses, Winger and all those different things that were on commercial radio. Now there's all these Alternative stations, it's become very popular, so it's Pop music because it is popular. A lot of the stuff that they're playing on the radio right now is definitely pretty watered down, which is hysterical, that's just the way it goes. The next tag word will come along for whatever is new and bubbling up underneath the surface. I think that's what happened with Lollapalooza, as well. Something becomes popular and bands that were once Alternative or underground become popular. It's just the way things go.

How closely do you pay attention to Primus' success at radio?

When we first come out with a record, everybody listens to the record and debates back and forth as to which song you want to put out and what's going to be most radio friendly. Generally, when it comes down, when all is said and done, we always end up picking the song that we like. This record, the first song we're gonna lead off with is a song called "Shake Hands With Beef," which isn't

necessarily the most radio friendly song at this point in time judging by that chart that my manager handed me that one day. Of course, my manager's gonna call me and say, "Hey, you guys are #7," on whatever chart, but it's never really been the keystone of our success. It sure would be nice to have a tune that gets played on the radio, but we generally get a moderate amount of airplay from what we put out. It's all based upon touring after that. We're not radio darlings, but it seems like we're the guys that people like to play because they think it's cool to play a Primus tune every now and again.

It seems that most radio stations have relegated Primus music to nights.

That's kind of been our spot. Lynn McDonnell said it to me, we are the guys the interns and the more eclectic guys think are cool. We get nudged in there every now and again. I think "My Name Is Mud" was our

"We're not radio darlings, but it seems like we're the guys

that people like to play because they think it's cool to play a

Primus tune every now and again."

most successful radio song and it really doesn't fit in. It's doesn't sound like a Bush song or Stone Temple Pilots or any of that, so it just gets the moderate to light amount of play.

It seems like you have at least one song off of every album that radio gravitates towards.

We don't get a ton of pressure from our label to come up with singles and hits, because we've been very, very fortunate to work with not just Interscope, but mainly Tom Whalley. Years ago, when we put out *Frizzle Fry* on Caroline, it did really well for an independent record and we were being courted by all these labels. We started getting calls from big labels and having meetings and being schmoozed, the whole bit. Tom Whalley came to a show in San Francisco. He wasn't even there to see us, he just happened to be in San Francisco for some reason and heard that Primus was playing and he should come check it out. He came, checked it out, and came back stage that night and said, "Look, we're starting this label, Interscope, and I want to sign you guys. I think you guys would be great for Interscope. Sign with me." He knew nothing about our record sales or anything. He just saw the band, liked the band, and want-

PRIMUS

BROWN
ALBUM

ed to sign us. That held a lot of weight with us as we were talking to all these different labels. They were looking at us as guys that have sold records, whereas Tom was looking at us like, "Hey, I dig this music," which is a rare thing. He gets what we're all about as opposed to some of these guys that we were talking to from these major labels. It's a whole different world working with Tom. We've been very fortunate that he gets what we do. He's a good friend and we have a lot of support at Interscope. Lynn McDonnell is a prime example. Lynn has been there since the very beginning and a very good friend of mine. I'll call her up and bounce things off her all the time, because I think she's a very good barometer for things. She has a good ear and she's an honest, good-egg type person.

Do you have any bets with her regarding this album?

Well, *Pork Soda* just went platinum and she had already had her breasts done. I told her it should be a cup size for every million that we sell with the *Brown Album*. She thought it was funny, but I don't think that she really wants to do that. No, we don't have any bets as of yet, but my suggestion has been it should go up a cup size every million. Give her a little time, she'll ease into it. The way our records sell, *Pork Soda* is now at 1.1 million and has been certified platinum now after four years and *Sailing The Seas Of Cheese* is really close, as well. If this album reaches platinum in three to four years, she'll probably be ready by then.

You have a new drummer for this album.

We have the greatest drummer on the planet. He's an old friend that I've known for years. He was actually in the band years ago for two weeks, but he broke his foot skateboarding and we had to get somebody else. We had this big gig with Faith No More before they broke real big. We were playing some big show with them and some other band. At the time, playing clubs was a big deal and there was no way we could miss this

show, but Brain broke his foot skateboarding. We had our old drummer wanting back in the band and the only way he would do the show with us was if we let him back in the band, so we ended up going back with him. Since 1984 we have had like eight drummers, but now Brain's back in the fold. He's amazing. He's the best drummer I've ever played with - ever - and I've played with a lot of really good people.

Does having Brain in the band change the composite of the music at all?

The main thing that it brings, which is very exciting, is Brain is like me and Larry, he's a nut. He's a very fun guy to hang out with. We spend a lot of time together, whereas we never really had that relationship with Tim. Tim's a great guy, but it was always me and Larry were buddies and Tim was our drummer. We never really had a tight, close relationship. It makes a big difference when you have three guys in the same frame of mind and all firing together like three pistons. It's definitely just the flow of energy in general, whether it's creative energy or just the wanting to go hang out with your band all the time and go snowboarding or do all these different things that we're doing as a band. It's making a huge difference and it's very exciting for us.

Why did you opt to record this album analog and not do it digital?

That was Brain's idea. We did the last two records and I did the *Sausage* and the *Holy Mackerel* record all on A-DAT at my house. We had a pretty good set-up built up over the years and we were going to possibly go with Pro-Tools, which has become quite popular. Larry and I are big computer guys, but Brain said, "No way. We gotta go analog." So, I got to re-thinking and I whipped out my old 388 machine, which is the machine we did the first Primus record on. It's this neat, old reel-to-reel, built-in mixer, quarter-inch analog machine that was popular in the '80s. I recorded some drums, bass and guitar on that machine and then did the exact same thing on the A-DAT, mixed them, put them on the tape and played them for people as a blind taste-test and everybody picked the 388 over the A-DAT. That convinced us to buy a bunch of old analog gear and make an album that sounds like it's from the '70s, production-wise. It's a different, warmer and richer sounding album

than anything we've ever done. To me it sounds like vinyl.

There's a song on here, "Over The Fall," which could be Primus' most commercially acceptable song ever made.

That's going to be our second single. We're making two videos right off the bat, which we've never done. We always just start with one and then move on to another after we see how the first one does.

What's in store for the videos?

We haven't done them yet, they're in the works. We're doing one for "Shake Hands With Beef," and we're doing one for "Over The Falls." The "Over The Falls" video I want to have this sort of turn-of-the-century, old film look to it, because the song itself is referring to guys that have gone over the falls in different vessels. I remember seeing an exhibit once of the different barrels that people had gone over Niagara Falls in and some of them were very elaborate and looked like spaceships. That imagery just seems very interesting to me and the song itself is a metaphor for different experiences in life and different challenges. As far as the video goes, that's what we're gonna lean towards, this old film look.

There was an enhanced CD for *Tales From The Punchbowl*. Is there any multi-media material planned for the *Brown Album*?

We put tons of energy and quite a bit of money into our first enhanced CD, but the market for the enhanced CDs has just never materialized. So, it's a bit of a sore spot with the label and I don't really see us making another one of those in the near future. We have the capability to do it now, easier than when we did that one, because Larry and I have our own graphics company with a friend of ours. We could do it, but it was so much work and a bit expensive. You can't even find it. I've never seen one in any computer marketplace or in any of the adverts where they sell CD-ROMS and stuff. The music world and the computer world have never gotten it together. So, I think if we're gonna put that much energy into something it'll go somewhere else, like into home video or more recordings, whatever. But, I had higher expectations for the whole enhanced CD thing, but the whole thing was plagued. It was supposed to come out when the record came out, but it was almost nine months overdue. The end result, if you can get it to work, especially if you have a Mac, is really nice.



Bob C. Cock wrote the new bio. Who is he?

Bob C. Cock is a character that we created awhile ago and he's a friend of ours. He's just always been around. We have a side band called Bob Cock And The Yellow Sock, which is basically lounge Primus. He fronts the band. He's just an amazing guy, so we decided who better to write our bios than Bob C. Cock. He also writes a lot of stuff for our web page.

You do a lot of side projects. Are they an outlet for things that you can't do within the confines of Primus?

It has been. Whether or not I'm going to be doing as many in the future, I'm kind of doubtful. The Sausage record was something I did because when Todd, who was the first guitarist for Primus, quit the band I always told him we'll get together again and make a record someday. It was the same with Jay Lane. We had always, on the Primus records, dipped into the catalogue of old tunes that I had written with Todd and we would usually put on one or two songs, but it's at the point where I really don't want to do that anymore. So, we did a bunch of the old Primus tunes that I had written with Todd and Jay and it became Sausage. It was fun and a good release at the time. It's always fun playing with other people. I think it's good, because as a player it keeps you fresh. No matter how similar players are, it's always a new experience to play with different people. The Holy Mackerel things was a bunch of songs that I had written over the years that I always said were songs that I would never inflict upon the guys in Primus. But, at this stage of the game, I probably wouldn't do that again. I would inflict those songs upon the guys because I think the way the band is now, with Brain in the band, the band is way more receptive to that sort of thing. The way Primus has always worked is we all try to write stuff together. We get together and jam and write things, so things that I would write on my own, generally, wouldn't come into the fold. But, now Brain actually encourages that sort of thing. He was the drummer for Holy Mackerel when we toured and he loves that sort of stuff. Something like "Over The Falls," I wrote that in the studio one night by myself. I just sat down and wrote it all out, recorded it, and brought those guys in and they played their parts and there it was. We would have never done that before. I think "Shake Hands With Beef" is also a song that's like that, so I don't see the need to do a Holy Mackerel type thing again. But it was a lot fun putting that band together and touring, so maybe I would do that again, just put

the band together and go do some playing around.

It has to be nice to have a label like Interscope that gives you enormous freedom to do projects like that.

Yeah, it definitely is. We couldn't have made a better decision than going with Interscope. A lot of that sentiment comes from people like Lynn, Joe Rose, Lori Earl, and Michael Papale, but mainly it's Tom Whalley. He is our guy. He understands where we come from. We want the band to be around for a couple of decades, just playing around and doing what we do. I don't think that longevity is historically based upon bands that have big, giant hits. If anything, a lot of those bands tend to fall to the wayside, and it's the work horse bands like the Grateful Dead that go out and just play. If we have a big hit I would probably be scared to death that that was the beginning of the end.

That happens to bands that have been around for a while and all of a sudden they get to the level they have been striving to reach and they don't know what to do next because they've never been there before.

Well, I've definitely seen a lot of bands that have been around for awhile that get the big hit, or the big record, and then they're as nervous as hell after that as to how to follow up. I've never been in that position, so I don't know how I would react. I would think all you can really do, and when it comes down to it and when I start thinking and over-analyzing things, I just try and go back to my gut reaction and do what pleases us as individuals. Not like we write our music just to please us, but you have to play things that you're going to enjoy playing six nights a week for the next eighteen months, or whatever the hell it is. I remember a band, I won't say who they are, awhile ago who had this huge, gigantic hit on the radio. It was this total Pop, ballady thing. They all hated playing it live, but they had to play it every night and they would just sit there and complain to me all the time.

What did the dates with Rush do for the band?

It did a couple of things. It definitely locked us in good with that whole devoted Rush cult that's been around for twenty-five years now. But, it also put us in the shadow of Rush. Rush was my favorite band when I was sixteen-years-old, but I haven't been sixteen-years-old for a long time. I really like Rush up to the whole *Moving Pictures* and *Signals* era. Those were the albums that I listened to when I was in high school. Then, I discov-

ered guys like John Lydon, Peter Gabriel, Tom Waits and all these different other people that became just as big an influence on me. But, we kind of got pigeon-holed as the guys who worshipped Rush, which wasn't really the case. It's been hard getting out from under the shadow of Rush and being dubbed a Prog-Rock band. I've never been comfortable with that.

Primus has been unfairly labelled as "Rush for the '90s."

Yeah, that was not my doing. I really respect those guys for what they've done in being able to play all these years and do what they do and attract the people that they attract. But, there's so many other places that I come from. Rush is just a small part of it. Having that part of my background magnified or over-exaggerated was a bit of drag.

What's your favorite Rush album?

I would say *Moving Pictures*. That was back in '81 when I was a senior in high school and

"It makes a big difference when you have three guys

in the same frame of mind and all firing together

like three pistons."

that was my thing. Anything that had to do with bass back then. As a young player you go through that. You pick a guy or a band and you just worship them for awhile, and then you move on to something else.

You've just had one child within the last year and you're expecting your second. Has fatherhood changed you?

Well, you definitely look at the world quite a bit differently once you have a little guy running around. I'm much more excited about going to Disneyland then I have been in the past. I don't know, he's coming up on his first birthday and we're planning his birthday party. It's hard to even explain. I'm a dad now. I still have my same perspective and outlook on the way I do things, but I feel like a dad as far as that whole protective element. I told the guys a while ago, before he was born, that since 1984 my whole world has revolved around Primus, and now my whole world revolves around this little guy, and soon there'll be a couple of them. Primus is just one of the big satellites now. I would say that's probably where things have changed the most - priorities and responsibilities.



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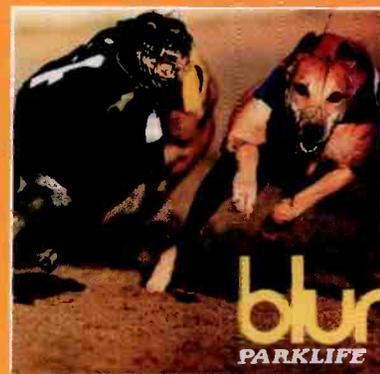
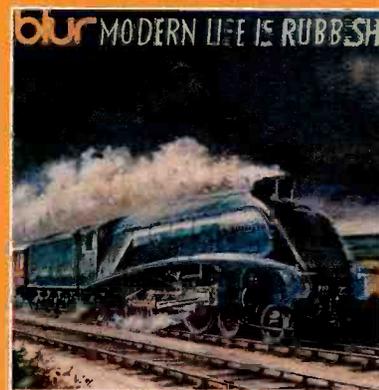
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hello, good-bye to britpop



BritPop in all its glory was never what Damon and Blur envisioned it to be. In a December '96 interview with the British music rag *N.M.E.*, Damon was quoted as saying BritPop "sold us all lots of records and made some of us very famous, but apart from a few good records, it's been a bad thing." Damon considers Blur's third release, *Parklife*, as one of those few good things to come out of the BritPop movement. *Parklife* was a grim reminder on how music can reflect a country's social and political climate. Blur became popular by mocking their own country and most people didn't even realize the nature of Blur's records. "It was funny for us to see how popular we did become when we were really just angry," Albarn says. "English anger is probably different from American angst, but is derived from the same essence."

Funny that he should mention American angst, because it is the Seattle-influenced angst Rock that kept Blur off of American airwaves. Think about it and keep in mind that Modern Rock radio was the only place that Blur was going to get a shot at airplay in America. In 1994, when *Parklife* was released, Modern Rock radio was knee deep in a Grunge Fest. Nirvana's *In Utero*, Pearl Jam's *Vs.*, Stone Temple Pilot's *Purple*, Soundgarden's *Superunknown*, Alice In Chain's *Jar Of Flies* and even Candlebox's debut release were unescapable on the airwaves. And here comes Blur with the Dance Pop infectious groove of "Girls & Boys" and no guitar solo. It wasn't an easy sell for their label at the time, EMI, but after a slow start, the record kicked in and performed well, giving Blur their first radio success in the States.



Back in England, however, Blur was huge. As big as Pearl Jam was in America through out 1994, Blur was equal that level in England. By the time 1995's *The Great Escape*, Blur's first record for Virgin, was released there was no one bigger in England, but that was changing with the rise in popularity of Oasis. Even so, *The Great Escape* was a smashing success in England for Blur, but, again, they failed to reach the American audience. "Country House," in all its bouncy splendor did not catch on. Virgin tried to follow with "Charmless Man" and "The Universal," but American radio was not buying Blur's BritPop sound. Horns and strings in songs at a time when radio was still mired in its fascination with the guitar was just not acceptable.

It was around this time that everything was starting to change for Blur. Oasis was on the rise and becoming antagonistic towards Blur. Damon and guitarist Graham Coxon's relationship was starting to show signs of cracking and Damon himself was mired in a personal depression. "We came as close as you get [to breaking up] without legally signing off," Damon says of the rift that arose between him and his childhood chum. "Having known each other for eighteen years, I've known Graham since pre-puberty and we've been through it all together, it would have been mad to give it up. It's really odd being in a band. I'm sure at points people fantasize that they can break free of it, but it is a difficult thing to rid yourself of."

Damon managed to rid himself of England around this time when he bought a house in Iceland and took up residence there. "I first went there at the end of our last world tour," he relates, explaining the move, "when I felt that I was changing and the band didn't want to pursue what we had been pursuing. I just kicked back there for a while and enjoyed being a human being. It did me a lot of good and I think it did our music alot of good. Living there is something that makes me feel optimistic and it is a positive place to hang out. I try to spend as much time as I can out of England these days. Having spent five years solidly touring, I just don't feel as English as I would have if I had been in England for those five years."

blur vs. oasis

So what happens when you are the "Biggest Band in Britain" and along comes another band that takes away your title? In the case of Blur and Oasis, a bitter war of words broke out between the two, reaching its apex when Noel Gallagher wished Damon and bassist Alex James would get AIDS and die. Yes, you could probably say that the English tabloids have sensationalized the whole situation a bit, but the fact remains that to this day Oasis is still adding fuel to the fire of this rivalry. An example of how far Oasis has gone off the deep end over this feud found Liam and Noel making wedding announcements in the press the same week that *blur* was being released in England, to supposedly steal headlines from Blur. Regardless of what it was with Oasis, Blur has been through the us vs. them battle before with the Stone Roses during the early '90s. Only at that time they were fighting the legacy of The Roses debut release and a scene that never flourished.

Let's get one thing straight, Blur paved the way for Oasis. Without BritPop and the resurgence of Beatle-esque melodies and harmonies, Liam and Noel might not have had the chance to put out an album full of cloned Beatles songs. By the way, George Harrison is on Blur's side, McCartney is on Oasis' side and Ringo will have to act as tie-breaker, but he has yet to declare his allegiance.

Don't think for one instant that the Oasis run-ins have done anything to Blur. "It's only effected me in a positive way," proclaims Damon. "It has made me realize that there is more to life than being top dog. Admittedly that is partly derived from that they did knock us off the top in Britain. In retrospect, the whole thing is frankly embarrassing and I can't believe that we all got worked up about it. It's just one little country, but everyone is so obsessed with underdogs, winners, and class, and what's next, that as soon as they have found it, they want to know what's after that."

With all of their commercial success and knowing they are the reigning "Biggest Band in Britain," at least until Blur's label-mates The Spice Girls came along, you would think that the lads in Oasis would have stopped this silly feud by now. They probably don't even realize that their feud has helped garner attention for Blur in the States as "the band that Oasis hates." How do you think that would sit with Liam and Noel? Knowing that they have possibly helped the band they view as a nemesis get a stronger foothold in America.

"Their whole reason is to just get bigger and bigger and get more important," Damon says of Oasis. "If you are going to do that then you have to think like that, otherwise you are going to wake up one day and think 'Why am I trying to be as big as The Beatles.'" In an almost mocking tone he adds, "I think it's fantastic to feel insignificant."

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Blur is far from being insignificant and Damon knows it. They have been the survivor of one movement and leader of another. Blur as a BritPop band had just run its course and couldn't be sustained any further. The movement did not evolve into what it was meant to be and Blur couldn't be a part of it any longer.

"I think that was a big thing of it," Damon concurs. "Once it became a mass commercial thing in Britain, starting with music and ending with the change in government, the whole thing really has been three to four years of change in Britain, it lost its point for us. The BritPop thing has become a celebration of Britain and that's never what we had in mind, we were really quite angry about our country."

So say goodbye to strings and horns and hello to Graham's guitar and Damon's multi-faceted vocals.

Little did anyone know at the time the prophetic nature of the title to Blur's final BritPop album, *The Great Escape*. On the new album, simply-titled, *blur*, the band makes an escape from their BritPop past. Be warned though, when discussing Blur's fifth album don't ask Damon if the band has changed direction. "I don't really understand what a change of direction means," he will reply, "It's just growing up. I think there is always something that has come from within the chemistry of the band to make something sound startlingly different to something else."

First impressions are supposed to be everything, but with this album, the first impression is something completely different. The first track, "Beetlebum," is the only trace of Blur's BritPop roots on this record. "Beetlebum' is perfect as far as I'm concerned," Damon proudly states.

But once Blur's perfect send-off to BritPop is over and "Song 2" kicks in, the unveiling of what could be labelled the second coming of Blur is revealed. Actually, second coming makes it sound like Blur disappeared for a while and is making a come back when that is actually the opposite of what Damon thought would happen with the release of *blur*.



blur: take 2

"Making this record was really our way out of something we created," he explains. "If it takes us somewhere new, then that is good, but we prepared ourselves for disappearing for a while with this record."

Taking into account Damon's sentiments of Blur being quite angry about their country, "Song 2" could be viewed as a release of that angst build

up. With its early-Nirvana-like structure, "Song 2" is also the track that is giving Blur their best commercial success ever in America. So is "Song 2" Blur's way of relinquishing the BritPop crown? "I think we are away now," Damon says. "In America I don't think it really matters anyway. For a lot of people who are going to come see us in July it will be because they have heard 'Song 2.' That will be interesting, facing a new audience that perceive you as one thing and don't know your dark secrets."

And this is what this record comes down to, Blur's success in America. Blur are world-wide stars. They are huge everywhere, except in America. Due to the reality of Modern Rock radio's fascination with Grunge from early '91 to when the first cracks in Grunge's face started to appear late last year, Blur has been an outsider looking in and are yet to taste true American success.

"The thing about America," Damon suggests, "is that once you get to a relatively respectable stage, you are already taking over everywhere else you are doing well. Because it is such a big market, you only have to do fairly well in America for it to overshadow doing really well everywhere else."

Listen to "Look Inside America" if you want more on Damon's perception of their lack of success in this country. "We've been a failure [in America] for six years," Damon contends. "It did get quite funny after a while going over [to America] and playing the same places, seeing the same faces, and never getting played on MTV. We've become quite accustomed and at home with that way of life. I think that 'Look Inside America' is really about that. Sort of like coming to terms with yourself."

This album is about two things - Blur as a band and Damon. "It's all about me and how I relate to being in the band," Damon says. Blur has earned the right to be introspective after four other albums full of character sketches, social commentary and political satire. "That's what is brilliant for us," Damon continues, "is the sense that we can really do what we want. We are not under pressure to do anything in particular, because we have proved that you can change completely and still be successful."

While Blur seems like they are on the verge of break-through success in the States, back in England it has been a different story than what they are used to. "We're on our third big album in Britain," says Damon, "and people just accept that you sell a lot of records by this point and don't make a big fuss about it. It has taken them a lot longer to catch onto it than it did with the last record, because the press has told everyone that it is very strange and they probably won't like it."

The English press. What a maniacal group of journalists they are. Ready to lift a band up to God-like status on one album (see: Stone Roses) and destroy them on the next (see: Stone Roses *Second Coming*, which was a good album, but they deserved it). They are as fickle with their opinions as politicians in an election year. "If they are on your side," explains Damon, "then you will be a winner in

society, but by the same hand, they can take it all away from you if you're not careful. If you are serious about having a long career in Britain you have to distance yourself from the press. It is a ridiculous scenario that we have and one that I really dislike and have fallen foul of on lots of occasions, but also have done really well out of."

Since we are on the subject of the press, one of the things that American writers used to love to do was constantly compare any band from England with The Smiths. Now, it has been a while since I have seen it done, but it seems that every English band from about 1987 through around 1992 was compared to Morrissey, Marr, and crew. For one reason or another, it seemed that no one could live up to this image that The Smiths had built, for good reason, but it was always an unfair comparison. So, since turnabout is fair play, I posed the question to Damon, does Morrissey mean anything anymore? "Nothing what-so-ever," he flatly replied. "He really destroyed his own career by being lazy and arrogant. Britain has been so caught up in the machismo of pop music for the last ten years, with a little exception of a blip when Suede did quite well for a while. I think it would be great if a band came along that was like the Smiths in attitude."



Sidetrack over and back to Blur. So where does all this leave Blur today? "I think for the first time ever," Damon says, "we are having, what I would consider the beginnings or embers of success." Those embers that Damon talks about have ignited into a full-blown blaze. "Song 2" is requesting every-

where and *blur* has sold over 200,000 copies to date, by far surpassing any other Blur release in America. Based upon the success of the up-tempo "Song 2," Blur may re-record "M.O.R.," which will be the next single. The thinking behind this, from Virgin's standpoint, is to stay with an upbeat track and ride the wave that "Song 2" has created.

"If it is going to make sense in America," Albarn says, "I don't have a problem with that. When we play it live we play it so differently and it works so well. It's a different song than the way that we recorded it and if you can make something better than you should always try."

Should "M.O.R." have the same success that "Song 2" had, that will leave "Beetlebum," Blur's ace-in-the-hole "perfect" song for the third American single. I didn't put it together at the time, but it seems funny that by the time "Beetlebum" will hit as a single, the new Oasis album will be out. Maybe I've watched too many *X-Files* episodes recently, but I sense a conspiracy.



by michael parrish



blur: looking

I think what happens is that as music intensive people we sometimes lose sight of how *real* people view music. I would hazard to guess that for many people Blur is an unknown entity. Sure, they've heard "Girls & Boys" on the local Modern Rock station and quite possibly on the CHR outlet as well.

for america

They like to bob their heads to the catchy dance beat of the track and sing along with the *Girls who are boys/Who like boys to be girls/Who do boys like they're girls/who do girls like they're boys/Always should be someone you really love* chorus of Blur's most successful song in America. They might even be familiar with "Country House" from *The Great Escape*, but that is probably because MTV has been showing the video lately. Chances are that 99% of Americans are unaware of what Damon Albarn calls Blur's "dark secrets."

Flashback to circa 1989 and the so-called Manchester Scene explosion. You remember that don't you? That was when The Stone Roses, The Farm, Happy Mondays, The Wonderstuff, Soup Dragons, The Charlatans, Inspiral Carpets, The High, Jesus Jones, Blur and countless other bands were all supposed to save English Rock. It was the third wave of the second coming of the British Invasion, or something like that, and half the bands that came out of that scene weren't even from Manchester, they only claimed to be, so they could ride the wave of hype.

So what's left from that wave of Brit bands from the early '90s? Not much. Try finding a record by The Farm, The High, Inspiral Carpets, Jesus Jones, or the Soup Dragons on any record company release schedule and it's not going to happen. The Stone Roses are in shambles from an excessive record contract and if anything is going to save that band's reputation it will have to be former-Roses guitarist John Squire's The Seahorses. Happy Mondays have dwindled down to the Shawn Ryder-led Black Grape. Miles Hunt's new band, Vent, is far, far away from being as good as anything The Wonderstuff ever recorded. The Charlatans are one of the only bands left from that era still making music, but are about to release a record, for their third different label, that doesn't deviate one bit from their last.



That leaves Blur, who have just released record number five overall and number two for Virgin. But, before we get ahead of ourselves it was during this era that Blur released two albums full of Damon's dark secrets. Their debut *Leisure* spawned the track "There's No Other Way," which immediately gained Blur recognition in their homeland and even garnered some success stateside on the limited amount of Modern Rock stations there were at the time. The follow-up release, *Modern Life Is Rubbish*, was more indicative of Blur's attitude and sound to come. It was this album that the first signs of Blur's bitterness towards their homeland started to show through. Not only would it help Blur define their own sound, but it set the tone for a wave of bands that would eventually fall under the label of BritPop. "We kind of really took British culture, played around with it and a whole kind of movement evolved around it," explains Albarn.

continued on page 57

**Already On Over 50
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WQXA	X96	WENZ
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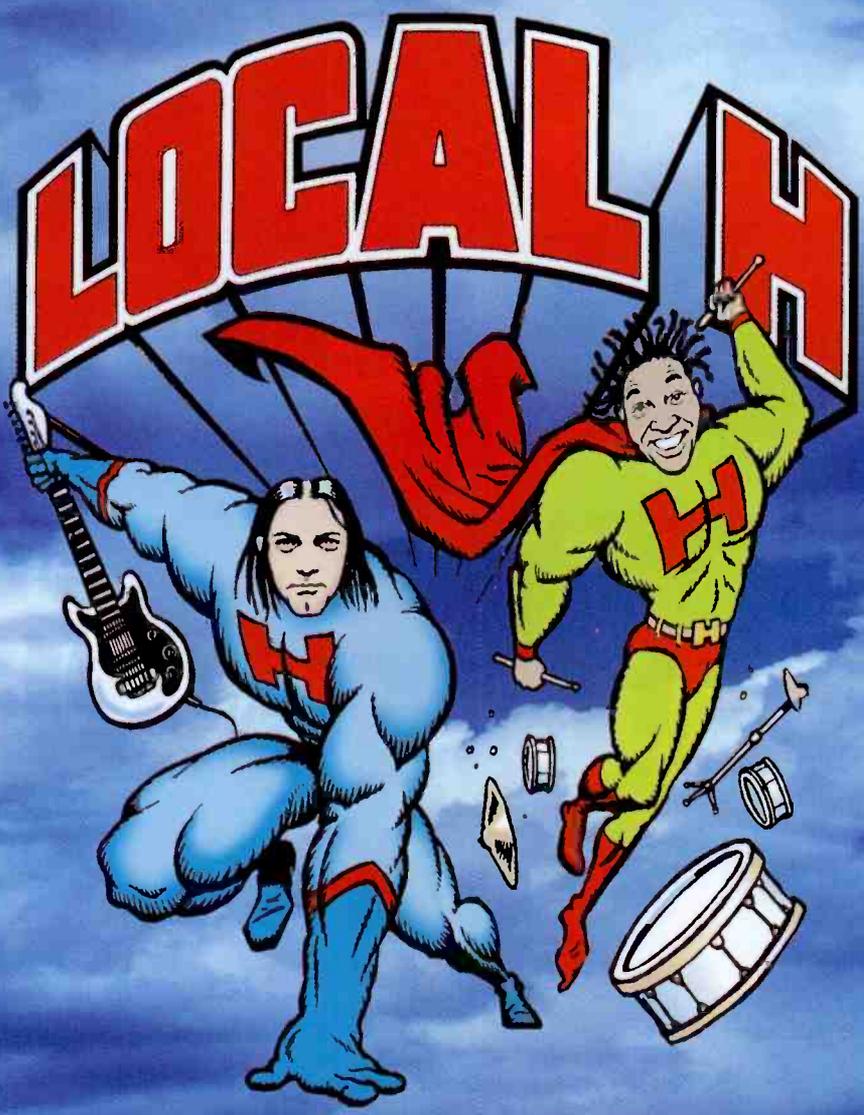
An Even Flow of cold and warm air will gather over Zion, Illinois today, creating startling cumulus cloud formations. To see the full impact of this weather system simply fold in the page as shown in the diagram to the right.



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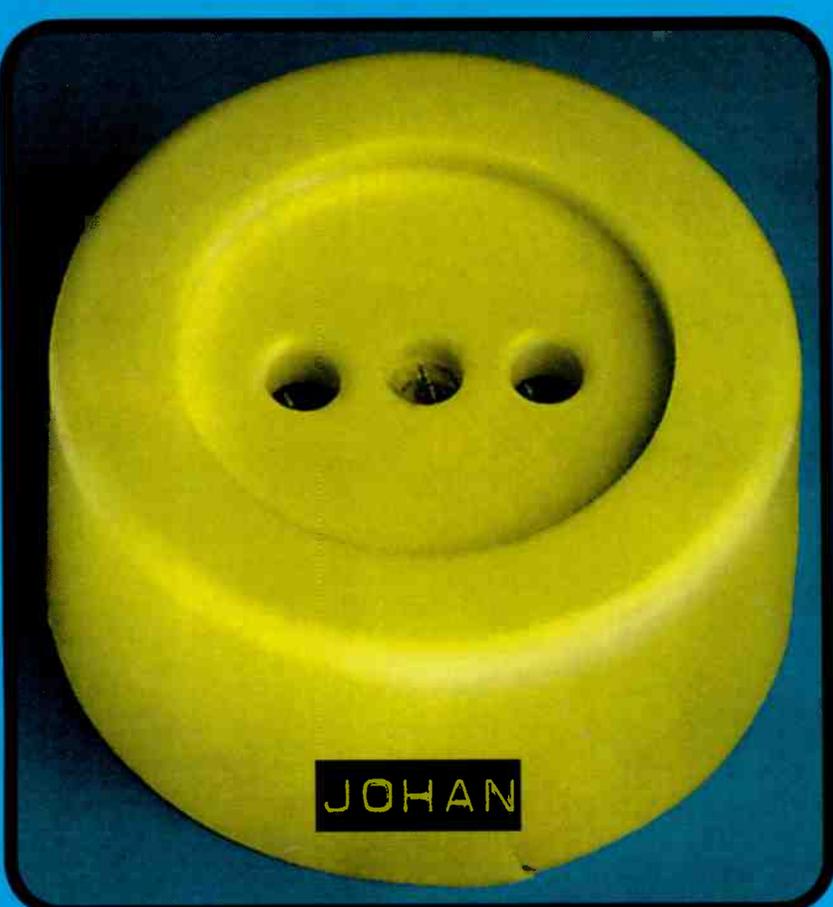


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