SPECIAL INSIDE
Seminar Program

MUSIC

TOP 40
Hi, Hi Miss American Pie

RHYTHM CROSSOVER
Radio’s In The Pink

HOT A/C
Madonna’s “Pie” Sizzles

ALTERNATIVE
Hot Peppers On Top

COUNTRY
Will Wills Be Back At One?

NEWS
Seminar 2000 Opens in S.F.
Radio Posts $17 B Year in ’99
MP3 Sues RIAA

WAS CHAD BROCK THE ONLY NEW ARTIST IN 1999 TO HAVE THREE SINGLES IN THE BILLBOARD & GAVIN TOP 30 AND R&R TOP 25?

YES!
CHAD BROCK
YES!
The New Single From The New Album
YES!

Airplay February 21

written by
Chad Brock, Stephony Smith and Jim Collins
Produced by Buddy Cannon and Norro Wilson

From the Publishers of Music Week, MBI and fono
A Miller Freeman Publication

www.americanradiohistory.com
CHAD BROCK
FACT SHEET

YES! is the title of Chad's second album on Warner Bros.
It is once again produced by Norro Wilson and Bucky Carman
(Kenny Chesney, Sammy Kershaw, George Jones, Sara Evans).

"YES!" is also the title of the first single, was written by Chad with Jim Collins ("Hands Of A Working Man") and
Stephony Smith ("It's Your Love") and is the story of how he met his wife Marleda.

YES! Stephony Smith, Craig Wiseman, Skip Ewing, Jim Collins and Dave Robbins (BlackHawk) contributed other tracks to the album.

YES! Chad's self-titled debut album included the tracks
"Ordinary Life" (No.1), "Lightning Does The Work" (top 10) and
"Evangeline." "Ordinary Life" was the #18 single of 1999, according
to R&R. In 1999 Chad Brock sold over 300,000 singles.

YES! Chad rang in Y2K with a new version of "A Country Boy
Can Survive" with special guests Hank Williams Jr. and George Jones.
The single went to #2 on the country single sales chart and was
top 25 on the Billboard singles chart (includes singles from all formats).

YES! Chad was the only new artist in 1999 to have three singles in
the top 30 in Billboard and top 25 in R&R.

YES! Chad's musical influences include Merle Haggard,
George Jones, Conway Twitty and Ray Price.

YES! in 1999 Chad toured constantly, headlining his own shows
as well as touring with Alan Jackson, Clay Walker, Martina

YES! Chad Brock was the only country artist to be featured
and perform on WCW's Monday Nitro, reaching more than
3 million viewers.
Gavin Seminar 2000 To Open in San Francisco

Ever since it was announced last year in New Orleans that the GAVIN Seminar was returning to the City by the Bay, we've been fielding calls, answering questions, and receiving comments like, "Gee, I can hardly wait to come back to San Francisco."

"Which Business Models Will Win," and "So You've Got A Website...Now What." Don't miss out on this insight into the future of our respective industries.

We begin Thursday (Feb. 17) with an exclusive "Top Programmers' Big Picture Panel," a veritable "who's who" of heavyweight programmers discussing today's strategic issues facing radio programmers in markets of all sizes. Immediately following this critical "town meeting" session, Tony Bennett—the hippest guy on the planet—takes the stage in a special intimate performance accompanied by the Ralph Sharon trio. Years ago Tony left his heart in San Francisco, and he's coming to GAVIN Seminar 2000 to reclaim it. Be there for this special event!

But wait...there's more. Also on Thursday, by special arrangement with DreamWorks, Elton John joins us at Club El Dorado (otherwise known as the Venetian Room at the Fairmont Hotel) for an exclusive performance of songs from the upcoming film The Rookie to El Dorado. And who knows what else he might sing, if the mood strikes him?

Friday begins with a special Town Hall meeting discussing the "view from the top," with special record label guests Jim Caruso (IDJMG), Jay Boberg (MCA), Howie Klein (Reprise), and Ray Cooper (Virgin). Later that afternoon GAVIN welcomes singer extraordinaire Dianne Warren in an intimate one-on-one discussion; Ms. Warren also will be presented with the Bill Gavin Heritage Award. Oh, and before you put on your dancin' shoes and make dinner reservations, don't forget the infamous GAVIN Cocktail Party Friday evening...

On Saturday you can't miss "The Delivery Room: The Birth of a Station," presented by GAVIN correspondent Paige Niemaber and a host of radio "doctors." There's another full day of sessions, jukebox juries, and awards presentations—and then, to cap off the evening, we've ordered up something special for GAVIN Seminar 2000: San Francisco's annual Chinese New Year parade winds through the streets of The City. How's that for timing?

There's more, of course—lots more. So much, in fact, that we can't mention it all. But we have included it all in the official GAVIN Seminar 2000 Program, tucked squarely in the middle of this issue. Check it out, set your schedule, and enjoy your flight. And remember, if you're going to one of the awards lunches at Yoshis, "Don't miss the boat!"

See you in San Francisco!

Radio Sales Top $17 B in '99

The numbers for 1999 are in...and the radio industry posted a 15 percent across-the-board revenue gain compared with the preceding year. Total local and national sales topped $17 billion, boosted by a 14 percent gain ($13.6 billion) in local revenues and a 19 percent increase ($3.2 billion) in national spot dollars. Additionally, network advertising jumped 19 percent to $678 million over the same period. Combined local and national dollars for December '99 were up 20 percent over the same month in '98, with local sales up 21 percent and national dollars up 19 percent. For the record, December was the 88th consecutive month of revenue increases for the industry. Local and national spot figures are based on the Radio Advertising Bureau's radio revenue index for more than 100 markets; network ad revenue is reported by Miller, Kaplan, Arase & Company.
"It's A Bouncing Baby...Station!"

By Paige Nienaber

Just as all of us were once mere gleams in our parents eyes, our stations were, too. Sometime, somewhere, someone said, "Gee (insert format) isn't working. Let's switch to (insert format)." Voila! A station was born. And just like in real life, station births can either be boring (no transp and they pop out in a minute) or exciting (hours if not days of labor with all the related screaming and cursing). People births should be easy. Station births should be loud and raucous.

At GAVIN 2000 next week, I'm hosting 'The Delivery Room' where, assisted by such attending physicians as Jerry Clifton, Rick Thomas, and Scooter Severson, we're going to birth a station, albeit a fake one. We'll decide a format, create a name, and develop some stunts and marketing strategies to get this sucker off the ground. The point of the exercise is to demonstrate how huge these launches can be and to hopefully send attendees home with a load of implementable ideas.

I always relate the story of a vacation to Florida that I took back in the late 80s. I was lying on the beach with a friend, listening to the radio. The station was a Classic Rocker with some currents thrown in. They went into the stopper playing Jams and returned to music with Randy Travis/Hub. My friend said something to the effect of "What an odd mix of music." I remember saying to him at the time, "Ask the business man who heard that before we went on the air."

Now, let's look at today. We're in the process of getting new brand, they're going to launch a radio but got suspended for showing the parents their names onto the grass on the football field." A classic launch that evolved slowly, and with purpose, into a very successful Rythym/Top 40. Just getting on the air, playing Tone Loc ad nauseum and then jumping into the format would have never accomplished what our Radio Theater did.

Launching a station is like getting onto a busy highway. You can slowly and cautiously merge into the traffic, accelerating until you're matching everyone else's speed. Or you can just blow down the on ramp and blast into the traffic.

Playing the same song over and over is usually moderately successful. It can be more so if there's a reason to be doing it. When we played Wild 98.7 in Tampa, we played "Wild Thing" by Tone Loc for 48 hours. The scenario was that two high school kids had communed with their dad's boat ("The Wild Thing II") and were floating around on the Gulf getting hammered. They discovered that by crossing two wires on the marine band radio, they could access 98.7 on the radio dial. With Tone Loc as their only CD, they started their own station "because all the stations here were a competition to block us in at a moment's notice than it is for Cole to quickly develop and launch a new caffeine-free sports drink.) But we still need to get everyone talking. My timeframe has always been ten minutes. Within ten minutes of the new station hitting, everyone within 100 miles needs to be talking about it. Eleven minutes! Too late. Revert back to the old format.

We don't mind people knowing that something is about to happen but we don't want them to know the brand/format. It's much easier for a listener to become a loyal fan immediately when they first hear the station on the air.

So what's the key? Patience. Patience. Patience. Only when everyone is talking about the station will a true fan grow. One that will go home and tell their friends about the station and its programming. It doesn't matter what the format is, what the station is about or how great the station is. I guarantee you that if no one talks about the station, the station will die. If everyone talks about the station, the station will thrive.

After our delivery room, you'll be seeing a lot more of us in radio. That's because this is the start of a new era. A new era of radio. A new era of radio that is more than just music. It's more than just entertainment. It's more than just a business. It's more than just a format. It's more than just a station.

Paige Nienaber is VP/Fun 'N Games and On Gym for Clifton Radio. You can reach him at (651) 435-4554 or via email at nnienaberradiom@earthlink.net if he offers to perform an episomatory, politically decline.
LOUD & LUKE RECORDS PRESENTS...

LUKE'S FREAK FEST 2000

THE MOVIE AND SOUNDTRACK

featuring SYLVIA, bringing you the classic hit “LOVIN YOU” in the Miami Bass Tradition

THE SOUNDTRACK ALSO INCLUDES THE SMASH SINGLES: “FREAK SHAWTY”, “GET ROWDY” AND “CREEPIN” WITH GUEST APPEARANCES FROM: BIG PUN, ARMAGEDDON & CUBAN LINK, QUAD CITY DJ’S, KRAYZIE BONE, 69 BOYS, GOODIE MOB, 95 SOUTH, AND TEAR DA CLUB UP THUGS

IMPACTING TOP 40 MAINSTREAM NOW!

Contact Kim Hughes Vice President of Promotion, Loud Records/Sony Music at (310) 860-2116
Arbitron: Internet Listening Tops One Million Hours!

In November 2000, we'll be getting tallies of how the nation's election results look. We don't have to wait that long to know how much listening time is to radio on the Internet.

Data from the November, 1999 InfoStream compilation from Arbitron shows that listening to stations streamed by the six servers included that month topped 1,400,000 hours. That's up from about 1.3 million hours in October.

Let's dig into the numbers for perspective. Also, we'll list the top 10 stations so you can dial up and hear what's scoring on the Web.

ARBITRON INFOSTREAM REPORT - NOVEMBER AVERAGE TIME OF ON-THE-BROWSER TUNERS

<table>
<thead>
<tr>
<th>SERVER ADDRESS</th>
<th>AFFILIATE</th>
<th>LOCAL</th>
<th>FORMAT</th>
<th>AVG TIME SPENT TUNING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smoothjazz159.com</td>
<td>Real Broadcast Networks</td>
<td>Washington D.C.</td>
<td>Smooth Jazz</td>
<td>7 hrs. 30 min</td>
</tr>
<tr>
<td>kpta.com</td>
<td>Real Broadcast Networks</td>
<td>Columbia, MO</td>
<td>A/C</td>
<td>6 hrs. 38 min</td>
</tr>
<tr>
<td>mix1075FM.com</td>
<td>Magnitude Network (via RBN)</td>
<td>Anchorage, AK</td>
<td>AAA</td>
<td>4 hrs 33 min</td>
</tr>
<tr>
<td>barx.com</td>
<td>Real Broadcast Networks (RBN)</td>
<td>Columbus, MO</td>
<td>Country</td>
<td>3 hrs 53 min</td>
</tr>
<tr>
<td>WKOG.com</td>
<td>Magnitude Network (via RBN)</td>
<td>Columbus, MO</td>
<td>Oldies</td>
<td>3 hrs 47 min</td>
</tr>
<tr>
<td>planet909.com</td>
<td>Real Broadcast Networks</td>
<td>Detroit, MI</td>
<td>Hot A/C</td>
<td>3 hrs 40 min</td>
</tr>
<tr>
<td>whla.com</td>
<td>Real Broadcast Networks (RBN)</td>
<td>New York, NY</td>
<td>Hot A/C</td>
<td>3 hrs 37 min</td>
</tr>
<tr>
<td>whab.com</td>
<td>Magnitude Network (via RBN)</td>
<td>Long Island, NY</td>
<td>AAA</td>
<td>3 hrs 29 min</td>
</tr>
<tr>
<td>tonypanter.com</td>
<td>Real Broadcast Networks (RBN)</td>
<td>N/A</td>
<td>Talk/Personality</td>
<td>3 hrs 18 min</td>
</tr>
</tbody>
</table>

Top 25 Cumulative Audience

<table>
<thead>
<tr>
<th>WEB ADDRESS</th>
<th>AFFILIATE</th>
<th>LOCATE</th>
<th>FORMAT</th>
<th>CLONE/TOTAL HITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>kdbr.com</td>
<td>Magnitude Network (via RBN)</td>
<td>Monterey, CA</td>
<td>Country</td>
<td>60,700</td>
</tr>
<tr>
<td>cdfm.com</td>
<td>Magnitude Network (via RBN)</td>
<td>Monterey, CA</td>
<td>Hot A/C</td>
<td>59,000</td>
</tr>
<tr>
<td>khyi.com</td>
<td>Magnitude Network (via RBN)</td>
<td>Dallas, TX</td>
<td>Country</td>
<td>58,100</td>
</tr>
<tr>
<td>klag.com</td>
<td>Magnitude Network (via RBN)</td>
<td>El Paso, TX</td>
<td>AAA</td>
<td>52,100</td>
</tr>
<tr>
<td>abcmagic.com</td>
<td>Real Broadcast Networks</td>
<td>N/A</td>
<td>News/Talk Information</td>
<td>47,400</td>
</tr>
<tr>
<td>tonypanter.com</td>
<td>Magnitude Network (via RBN)</td>
<td>Madison, WI</td>
<td>Alternative</td>
<td>32,700</td>
</tr>
<tr>
<td>whp.com</td>
<td>Magnitude Network (via RBN)</td>
<td>St. Louis, MO</td>
<td>Alternative</td>
<td>31,700</td>
</tr>
<tr>
<td>weep.com</td>
<td>Magnitude Network (via RBN)</td>
<td>Albany, NY</td>
<td>Alternative</td>
<td>27,000</td>
</tr>
<tr>
<td>whab.com</td>
<td>Real Broadcast Networks (RBN)</td>
<td>Dallas, TX</td>
<td>News/Talk Information</td>
<td>25,000</td>
</tr>
</tbody>
</table>

SERVER UNIVERSE GROWS

In the GAVIN Dot Com magazine included with this issue of GAVIN, you'll find an article by me regarding detail in the workings of InfoStream based on discussions with Arbitron's Joan FitzGerald, who is in charge of this new service. One item she mentioned was the "pilot project" status of this tracking of Web-casting. By that she meant InfoStream is still a work-in-progress. For example, each month for the next several additional streaming servers will be added to the InfoStream universe. Thus, more and more stations will show up as time goes on.

The difference between October and November InfoStream data

sparsity or any dark explanation Arbitron and the folks at Broadcast.com just haven't concluded a deal yet so the streamer (and its affiliates) may be included in the InfoStream universe. More streaming servers will be brought online ASAP and FitzGerald hopes to have the bulk of key media streaming servers aligned with InfoStream by year-end 2000.

TOTAL LISTENING GREW

Due to the loss of the 30 channels noted—including KFAN-FM, the top come-poller in October—the number of folks who tuned to radio online in November slipped from October's 900,000 to 850,000. However, TSL was up in October, about 1,200,000 hours were spent listening to the stations streamed by the involved servers. That listening donation grew to 1.4 million in November. I think it's fair to say that few in our biz would have estimated such a level of devotion to on-line Webcasts. As the streaming server universe grows, InfoStream's TSL levels will surely grow as well. It will be fascinating to see how high this seas.

Key issues emerge. Are all these QHS being listed in diaries? Probably not. The phenomenon of listening at-work to an online service makes it critical that stations strive to be involved in this universe. Otherwise, you could see losses in your diary numbers which may or may not show up in InfoStream.

Look at the TSL leaders displayed at left. Seems to be formats aimed at siphoning lots of at-work TSL. Better try to get your fair share.

TOP 10 LISTS

Here are the top 20 audio Websites in terms of number of hits in November and average TSL per listening occasion.

MEET THE EXPERT

If you want to know more about InfoStream, you may confer with Joan FitzGerald at the GAVIN Seminar next week. She'll be available Wednesday, the 16th at Dot-Com Day's final session and the subsequent cocktail party. You might run into her throughout the other days of the gathering also.

If you can't attend the Seminar, (pity) you'll see her Web address in my article in Dot-Com Magazine so get in touch. Now's the time to get in on the ground floor of the Webcasting movement. Otherwise, when the results are tallied, you'll be an also-ran.
PHILADELPHIA'S NEW MUSIC DYNASTY

ANTRA MUSC GROUP

KUSUPT
STAKS
ONCE IN THE LIFE
SHEILA BLACK
COMING THIS SPRING...
CRUSH
COMING SOON...
EL DREX

www.antramusic.com
Surprise! MP3 Countersues RIAA

Responding to the lawsuit filed by the Recording Industry Association of America against MP3 last month, that company has struck back with a suit of its own, charging that the music industry has engaged in unfair business practices to undermine MP3’s online service.

The complaint, filed in San Diego Superior Court alleges that RIAA and its president, Hilary Rosen, gathered technical information from MP3 and spoke to analysts about its stock price just days before suing it for copyright infringement.

The RIAA, which claims that MP3 created unauthorized copies of over 40,000 CDs, quickly volleyed back, declaring MP3’s allegations “ridiculous.” MP3 insists that the copies are protected by “fair use” exemptions in the copyright law, which allow individuals to make copies of works they own, but only for personal use. MP3 has made digital copies of CDs and makes them available to customers who purchase the music, but who choose to store it on MP3 servers.

“Since inception, MP3.com has faced the increasingly aggressive tactics of the RIAA and its leadership,” observed MP3 Chief Executive Michael Robertson. “After we get to the bottom of all of their actions toward MP3.com, we will vigorously pursue all of our legal remedies. This is a transparent attempt on the part of MP3.com to silence criticism of its infringing tactics.” RIAA’s Rosen countered, “The lawsuit against MP3.com has nothing to do with MP3 technology. It has to do with MP3.com, the company, taking music they don’t own and haven’t licensed to offer new services to make money for themselves. And there is nothing illegal in my saying so.”

Backstreet Boys to Save Alien Beauty on the Web

Stan Lee Media and the Backstreet Boys have joined forces to create an animated, Internet-based "comic book" chronicling the adventures of the boy band as superheroes.

"Here’s the deal: a spaceship crashes next to a major-market stadium that is hosting a sold-out BS&N concert (sounds plausible so far). The Boys rescue a beautiful alien who, thank you for your assistance in saving her life, gives the band members an “enchanted amulet embedded with music crystals” that give the superboys even greater superpowers.

The joint venture debuts next week (Feb. 19) with a collector’s edition comic book; the animated program debuts on the Internet later this summer.

GAVIN SEMINAR REFLECTION:
Can’t Hardly Wait

“I remember walking up a back staircase at the St. Francis and nearly stumbling over a well-known R & B artist and her paramour doing what she apparently couldn’t wait to do in her room. It would be nice to report they asked me to join in, but they did ask me to snap a few Polaroids—and who was I to say ‘no.’”

—Mickey Miyake, KFJC-SAN JOSE
To: All PD's and MD's

cc: Record Label Executives

From: Imhotech, Inc., creators of MusicTabs

The "One-Stop" shop for new music and info you requested is ready for your review!

Come and see us at the Gavin Seminar in the exhibition area, or visit us at www.musictabs.com

www.musictabs.com
Tony Bennett

ON HEART, ART, AND ALL THAT JAZZ

By Reed Bunzel

Born Anthony Dominick Benedetto in Astoria, New York, he's the post-war heartthrob whom Frank Sinatra called "the best singer in the business." He's the young groom who found hundreds of screaming girls dressed in black outside St. Patrick's Cathedral on his wedding day, the consummate pop and jazz singer who left his heart high on a hill in San Francisco. He's the idol of the unplugged MTV generation who, at the age of 68, picked up the Grammy award for Album of the Year (he's won 8 so far and is nominated for another this year). He's the superstar stage performer who continues to pack clubs and ballrooms wherever the road takes him, the accomplished artist whose oils and watercolors are known worldwide.

He's Tony Bennett, of course, and as he enters his sixth decade of performing, he's coming back to the City by the Bay (claim check in hand) to recapture his heart—and bare his soul...exclusively at the Gavin Seminar 2000. Thursday, 12 noon at the Hyatt Regency Embarcadero.

GAVIN: The radio and music industries are very niche-oriented today. How do you feel about fitting music—and artists—into tightly defined categories?

T.B. I believe there's room for everybody. The master Duke Ellington, was always against categorizing music, saying "this is rock" or "that's country." He knew that music was individual expression and not a fashion. But commercially, the distributors of music—just to categorize things for themselves—blocked music into certain demographic groups to describe who liked what. Years ago the public went crazy when they first saw Sammy Davis Jr., and he became immediately successful—just by his talent. Back then this business was built on talent, not on what kind of music you listened to or where it came from.

You're probably best known as a pop singer, yet your true love seems to be jazz...

The only thing America has ever invented is jazz. It's our only form of art that people all over the world understand. It's a great invention but it's terribly underrated. The real true artists, even the great guys like Dizzy Gillespie or Louis Armstrong, and current musicians like Wynton Marsalis and Clark Terry, do not get the full worth of promotion and exaltation they deserve.

And then you have a great jazz singer like Diana Krall nominated for a Grammy...

Right. I'm sure she's going to win it because it's well-deserved, with the great Johnny Mandell orchestrations. I'm doing a whole tour this year with Diana: two nights at the...
Hollywood Bowl, two nights in Chicago, two nights in Wolf Trap, then I'm going on the road with her internationally. We're playing the finest places in the world together—she's a wonderful artist.

Can you detect a jazz experience or education in today's contemporary artists?

I hear it all over the place. Listen to country: you can hear them swinging away. It's in all forms of music, really. But it's not like the real authentic jazz artists who are committed and play pure jazz and do not compromise. Artists like the late great Bill Evans, who just played great jazz. Every school, every university of music reveres Bill Evans as their god—he was The Guy. It's funny how that recognition always comes late, not while they're doing it right on the spot.

Fifty years ago, when you were starting out, established artists used to help nurture up-and-coming artists... it happened to me, and I always like to help out young artists. When they're coming up they really need a lot of encouragement.

Is there enough of that kind of mentoring going on today? No. It's much more expedient to say "next." The record companies build someone up and make them really big for the next couple of months, and then they'll go with the next one. Everybody makes money: the producers, the roadies, the accountants, the agents—and once the artist is obsolete they go on to the next one. They don't give these people a chance.

You're in the process of establishing a program to help young artists...

That's right. I'm trying to start a Frank Sinatra School of Performing Arts, which the Board of Education has approved right in my own home town of Astoria, Long Island. We're going to have young people study all of the arts, and we've had some commitments from great artists like Harry Belafonte, Eli Wallach, Anne Jackson, and Liza Minnelli to teach them. We're going to have these students actually go out into the field while they're in school and perform in church basements, high school auditoriums, and old-age homes. They're going to get a first-hand experience of what it's actually like to perform in front of a real live audience, instead of just reading a book.

What do you think is the secret to longevity in the business? I've been singing now for 50 years. I caught the tail end of vaudeville, when you were allowed to go from town to town and learn the craft. Like the late George Burns said, you were allowed to get lousy before you got good. It takes about ten years before you really become a consummate artist, to learn what to take out, what to put in, how to pace yourself on a show, and how to walk out on stage like a consummate performer. It takes time.

Which contemporary artists—besides Diana Krall—would you like the opportunity to work with?

I like Shirley Horn, who is a magnificent jazz singer and piano player in the tradition of Nat King Cole. But more contemporary? I like the Dixie Chicks: those three blondies are a lot of fun. And I'd love to do something with Madonna, no pun intended. She's a magnificent artist. She does everything with such thought and care. She has a great sense of timing and an understanding of her audience, and how the industry is changing. And I'm really impressed with that. It's better to come up with something that's ahead of the times, something that's the next thing. She has the ability to do that, to rediscover herself all the time.

Let's switch our focus to the record business a bit. How do you think the merger of AOL with Time Warner—and EMI—will affect the business?

One thing they're doing is building a tremendous catalog. You're never going to stop selling Ella Fitzgerald or the great Frank Sinatra or Nat King Cole...

Or Tony Bennett...

Thank you. I appreciate that. But the real bottom line of the whole thing is the catalog these companies have. And God knows RCA and Columbia and Capitol years ago... just think, songwriter Johnny Mercer had the healthiest popular record company that ever existed. Imagine on one label he was able to select Frank Sinatra, Dean Martin, Nat King Cole, Peggy Lee, Stan Kenton... it was the highest level of real intelligent popular music around. And it's lasting. You have this tremendous body of solid artists who will always sound contemporary. Ella Fitzgerald and Louis Armstrong will never sound dated. When he plays that horn it sounds like something that happened today. It lasts. It's the catalog. And that catalog is a tremendous foundation for any company to survive.

Through your career you've seen the industry go from 78s to LPs to CDs and now the Internet? What's next?

It's unbelievable, isn't it? You hit one little button, download, and the record is in your collection. But I can't predict what's going to happen. You can feel vast changes happening now, and they're all so complicated. From the artist's perspective you wonder how they're going to legalize this and that and the other thing, so there's some control. They have to define the laws so we know how things should be distributed. But as far as the Internet is concerned, I can't believe what they're coming up with.

You once said that, of all the songs you've recorded, your least favorite was "In the Middle of an Island." Why?

When I was a young pup I asked Frank Sinatra for some advice about what songs to sing and record. I'd had three or four hit records and I was quite nervous. And Frank said, "Just stay away from novelty songs and little ditties—don't compromise." In other words, go with the best: the music that hits you emotionally in the heart and words that hit you intellectually. And that is a great rule. If you have beautiful words like Cole Porter wrote, and music that hits you like Harold Arlen, you have a pretty great song on your hands. And that didn't apply to this particular record.

Exactly. It was a novelty song. The sort of song that a record company wants to make a quick buck with but which will be quickly forgotten a couple days later. The whole premise of my career has been not to have a hit record but a hit catalog, so that every record would be playable and not sound dated through the years. My son Danny has given me complete freedom; it's amazing that he's actually allowed me to win six Grammys over the last five years just by letting me alone so I could follow my instincts. I can paint whatever I want and sing whatever I want, and it's paid off. There are no hands on me telling me "you gotta do this or we're not going to work with you."

Your career has been in music, but it seems as if a lot of your heart is in your art. Do you paint to create, to relax, or as a cathartic experience?

I do it for my sanity. I play in front of large houses, in front of thousands of people every night, and when you do that you have to bob and weave and be diplomatic, almost like what all these politicians are going through. But when you paint it's so marvelous, because you spend four hours on something and it really feels like four minutes. There are no board meetings, there's no involvement with anyone or anything else except the currents of light. It's very much like jazz: you have to paint spontaneously, and it brings my feet right back to the ground and keeps me sensible.

When you're on the road do you take your canvas and your oils with you?

I travel with watercolor. It's very functional. It's clean, it dries quickly, and it's never messy. When I'm at home in my studio I can get as messy as I want, but with watercolor it's very quick and clean.

When you're on the road, how do you fix your subject? Where does the inspiration come from?

It's like a hit record... you have to get lucky to get the right painting. It's just a matter of the way the light is hitting something. I put everything on the light that I'm painting. I study light! And painting is a lot like singing: if you keep doing it on a daily basis like I do you don't know when the improvement's coming but all of a sudden it becomes a skill, and the more you learn, you learn what to leave out, and it becomes more spontaneous. And it improves.

We have to talk about "I Left My Heart in San Francisco." Do you ever get tired of singing it?

Never. It's my favorite song, and I never get tired of singing it because I don't do it like it is on the record. See, every night I never sing the same song twice. I'm surrounded by a quartet of great jazz artists. Ralph Sharon's been with me all these years. They capture the mood, the atmosphere, the moment of the night. And every night there are little turns of phrases throughout the performance; it's never really the same show. Every night there's a different performance, so I never tire of singing the same songs. Especially that one.
ARTIST PROFILE

Lil’ Zane: A Priority

BY
KEVIN CARTER
kevin@gavin.com

Impact Dates
(subject to change)
FEBRUARY 15
Tai Bachman “If You Sleep”
(Columbia/CRG), Top 40
Deborah Cox “September” (Arista), Rhino-Xover
Hoku “Another Dumb Blonde” (GetWellInterscope) (from Snow Day), Top 40
Lil Troy “Where’s The Love” (Republic/Universal), Rhino-Xover
My Town “How That I Found You”
(Cherry/Universal), Top 40 & Rhino-Xover
Pink “There You Go” (LaFace/Arista), Top 40
Jessica Riddle “Evil Angels Fall”
(Republic/Universal), Top 40
Tonic “Mean To Me” (Universal), Top 40

FEBRUARY 22
Anastacia “I’m Outta Love” (Epic), Top 40
Eve “Love Is Blind” (Ruff Ryders/Interscope), Top 40
Coco Lee “Do You Want My Love?” (Epic/550 Music), Top 40
(“I Don’t Wanna Kiss You Goodnight”,
Red Hot Chili Peppers “Otherside”
(Warner Bros.), Top 40
Jessica Simpson w/Nick Lachey
“Where You Are” (Columbia/CRG), Top 40
Trick Daddy “Boy”
(Slip ’n Slide/Warlock), Rhino-Xover
Venga Boys “Kiss (When The Sun Don’t Shine)” (Atlantic), Top 40 & Rhino-Xover

When initially talking to Priority Record’s newest artist, Lil’ Zane, you have to keeping reminding yourself: “This guy is only 17 years old!” Indeed, he seems far older than his chronological age would indicate. “My mom once told me that I got an old soul,” he says. “Saw your son or daughter came home one day and started asking about things that you thought they wouldn’t know about until they were about 20...that’s how I was at 10,” he says.

Almost every recording artist relates similar stories of an atmosphere of physical need to perform; a burning desire dating back to childhood. “I was one of those kids,” Zane says. “Since I was about 10 I just couldn’t wait...every chance I got on to get on a stage. I took it all. I entered all the little talent shows going on around Atlanta...there wasn’t one I missed. I used to get rejected a lot of times, just for being that annoying little kid from Atlanta,” he laughs. “But I just told ‘em, ‘You’ll see my face one day.”

If you think for a minute that Lil’ Zane is the packaged product of typical showbiz parents, think again. “It was the opposite,” he says. “I had to push my mom and dad sometimes just to get them to believe in me as much as I believed in myself.”

The turning point that ultimately made his mom a believer was an impromptu performance at a local establishment. Not exactly a club or theater...actually, it was the beauty salon that his mother frequented. “I just came in with my group and did a couple of songs for the ladies, just playing around, and you know how ladies in a salon like to talk...the owner of the shop called my mom and told her she should enter me in some talent shows. The following week, she entered me.”

Several label execs happened to be at that show. “That one night was when the buzz started,” Zane recalls. He was subsequently pulled aside by Kevin Wales of Worldwide Entertainment, the man who had helped develop the careers of Another Bad Creation Monica, and 112.

“To have so much stage presence at a young age is definitely what struck me about him. It was like a grown man trapped inside a kid’s body,” says Wales. “I told Kevin I had some music and I wanted him to tell me right then if he liked it or not,” says Zane. Wales evidently did, inviting Zane to be the first artist on his label. In the next breath, he asked him to guest-rap on a single by 112. “He sent me into the studio and asked me if I could write the rap verse in less than an hour,” says Zane. Sixteen bars later, he was a permanent fixture on “Anytime.”

The pace now noticeably intensifies for Lil’ Zane whose debut album, Young World, The Future, hits stores March 7. His latest single, “Money Stretch” appears on the soundtrack of Ice Cube’s new movie, New Friday. “This is my first solo appearance, and people are now getting to know me and feel me,” he says. “So far, I’ve been getting some good compliments about it.”

The day after his upcoming Gavin appearance, Lil’ Zane kicks off a 45-day promotional tour.

Performing at the same Gavin session: LaFace/Arista’s Pink.

“Before my album was recorded, Pink helped me demo a couple of songs,” says Zane. “She’s worked real hard. I knew she was gonna blow, and she’s finally getting her chance too. I know that when she’s gonna kick it, Pink’s my girl,” he says. “I’m excited about the Gavin Seminar, and I’m gonna pin on a crazy show for y’all, for real.”

Lil’ Zane and Pink will perform live at Gavin Seminar 2000’s Rhythm-Crossover session, Friday February 18 @ 12:15 p.m.
PRODUCED BY RICK RUBIN
ENGINEERED AND MIXED BY JIM SCOTT
MANAGEMENT: O PRIME INC.
WWW.REDHOTCHILIPEPPERS.COM

THORSIDE
FROM MULTI-PLATINUM ALBUM: CALIFORNICATION

IMPACTING
02-22-00

COULDN'T WAIT...
WTMX Chicago
WBMX Boston
STAR Tampa

# 1 THIS WEEK AT ALTERNATIVE!
# 4 THIS WEEK AT MAINSTREAM ROCK!
# 7 THIS WEEK AT ACTIVE ROCK!

U.S. TOUR... 1ST LEG:
March 24 Minneapolis, MN  March 25 Madison, WI
March 27 Carbondale, IL  March 28 Champaign, IL  March 30 Dayton, OH
March 31 Columbus, OH  April 2 Amherst, MA  April 3 Albany, NY
April 5 State College, PA  April 6 Roanoke, VA  April 8 Bloomington, IN
April 9 Lexington, KY  April 10 Knoxville, TN  April 12 Chattanooga, TN

©2000 WARNER BROS. RECORDS INC.

Album Sales
Increase by 25%!
37,592 This Week!
2.4 Million Sold in the U.S. Alone!
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song</th>
<th>Artist</th>
<th>Week变化</th>
<th>Max Weeks</th>
<th>Peak Position</th>
<th>Peak Chart</th>
<th>Chart Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SAVAGE GARDEN - I Knew I Loved You</td>
<td>(Columbia/Capitol)</td>
<td>1</td>
<td>-</td>
<td>110</td>
<td>0</td>
<td>1996-03-10</td>
</tr>
<tr>
<td>2</td>
<td>CHRISTINA AGUILERA - What A Girl Wants</td>
<td>(Arista)</td>
<td>1</td>
<td>-</td>
<td>107</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>3</td>
<td>BACKSTREET BOYS - Show Me The Meaning Of...</td>
<td>(Jive)</td>
<td>1</td>
<td>+35</td>
<td>109</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>4</td>
<td>EFFEL 66 - Blue</td>
<td>(Republic/Universal)</td>
<td>1</td>
<td>+14</td>
<td>103</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>5</td>
<td>NSYNC - Bye Bye Bye</td>
<td>(Jive)</td>
<td>1</td>
<td>+97</td>
<td>109</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>6</td>
<td>BLAQUE - Bring It All To Me</td>
<td>(Trackmasters/Columbia/Capitol)</td>
<td>1</td>
<td>+28</td>
<td>94</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>7</td>
<td>CEDARLINE - That's The Way It Is</td>
<td>(Epic/550 Music)</td>
<td>1</td>
<td>+50</td>
<td>101</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>8</td>
<td>SANTANA - Smooth</td>
<td>(Arista)</td>
<td>1</td>
<td>+59</td>
<td>108</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>9</td>
<td>SMASH MOUTH - Then The Morning Comes</td>
<td>(Interscope)</td>
<td>1</td>
<td>+45</td>
<td>103</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>10</td>
<td>BRIAN MCINTYRE - Back At One</td>
<td>(Motown)</td>
<td>1</td>
<td>+50</td>
<td>90</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>11</td>
<td>MARC ANTHONY - I Need To Know</td>
<td>(Columbia/Capitol)</td>
<td>1</td>
<td>+56</td>
<td>92</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>12</td>
<td>SUGAR RAY - Falls Apart</td>
<td>(Lava/Atlantic)</td>
<td>1</td>
<td>+249</td>
<td>100</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>13</td>
<td>BLINK 182 - All The Small Things</td>
<td>(Cargo/MCA)</td>
<td>1</td>
<td>+292</td>
<td>96</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>14</td>
<td>THIRD EYE BLIND - Never Let You Go</td>
<td>(Elektra/Universal)</td>
<td>1</td>
<td>+700</td>
<td>100</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>15</td>
<td>WHITNEY HOUSTON - I Will Always Love You</td>
<td>(Arista)</td>
<td>1</td>
<td>-13</td>
<td>-8</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>16</td>
<td>SUEDE - Take A Picture (Reprise/Universal)</td>
<td></td>
<td>1</td>
<td>+66</td>
<td>94</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>17</td>
<td>BRITNEY SPEARS - From The Bottom Of My Broken Heart</td>
<td>(Jive)</td>
<td>1</td>
<td>-47</td>
<td>-98</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>18</td>
<td>SONIQUE - It Feels So Good (Republic/Universal)</td>
<td></td>
<td>1</td>
<td>+543</td>
<td>86</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>19</td>
<td>LONESTAR - Amazed</td>
<td>(Blackeye)</td>
<td>1</td>
<td>+526</td>
<td>71</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>20</td>
<td>TRAIN - Meet Virginia</td>
<td>(Avery/Columbia)</td>
<td>1</td>
<td>+162</td>
<td>72</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>21</td>
<td>TLC - Score Love</td>
<td>(LaFace/Arista)</td>
<td>1</td>
<td>+393</td>
<td>85</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>22</td>
<td>SANTANA - Maria Maria</td>
<td>(Arista)</td>
<td>1</td>
<td>+462</td>
<td>80</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>23</td>
<td>ENRIQUE IGLESIAS - The Rhythm Divine</td>
<td>(Interscope)</td>
<td>1</td>
<td>+221</td>
<td>65</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>24</td>
<td>VERTICAL HORIZON - Everything You Want</td>
<td>(CIA)</td>
<td>1</td>
<td>+211</td>
<td>74</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>25</td>
<td>AMBER - Sexual (Tommy Boy)</td>
<td></td>
<td>1</td>
<td>+48</td>
<td>68</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
<tr>
<td>26</td>
<td>MADONNA - American Pie (Maverick/Warner Bros)</td>
<td></td>
<td>1</td>
<td>-19</td>
<td>-69</td>
<td>0</td>
<td>1999-08-06</td>
</tr>
</tbody>
</table>

Gavin TOP 40 CHARTBOUND

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Chart Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUGO - Got To Get It</td>
<td>(Def Soul/DMG)</td>
<td>4/1</td>
</tr>
<tr>
<td>LENNY KRAVITZ - Bong To Your Virgin</td>
<td>(Virgin)</td>
<td>4/4</td>
</tr>
<tr>
<td>KUMBIA KINGS - You Don't Love Me Anymore</td>
<td>(EMI Latin/Capitol)</td>
<td>4/3</td>
</tr>
<tr>
<td>A3 - Wake Up This Morning</td>
<td>(Play-Tone/21/Story)</td>
<td>4/34</td>
</tr>
<tr>
<td>PHOENIX STONE - Nothing Good About Goodbye</td>
<td>(Universal)</td>
<td>4/16</td>
</tr>
<tr>
<td>MARG ANTHONY - You Sang To Me</td>
<td>(Columbia/Capitol)</td>
<td>4/15</td>
</tr>
<tr>
<td>MISSY ELLIOTT - Hot Boy (The Gold Mind/West/East/EG)</td>
<td>4/12</td>
<td></td>
</tr>
<tr>
<td>ALICE DEEJAY - Better Off Alone (Republic/Universal)</td>
<td>4/12</td>
<td></td>
</tr>
<tr>
<td>NSYNC - If Only In Heaven's Eyes (Elektra/Universal)</td>
<td>4/15</td>
<td></td>
</tr>
<tr>
<td>WESTLIFE - Swear It Again</td>
<td>(EMI Lativa)</td>
<td>4/17</td>
</tr>
<tr>
<td>ANGEL MOON - Here's All I Want</td>
<td>(2K)</td>
<td>4/16</td>
</tr>
<tr>
<td>BARENAKED LADIES - If I Had $1,000,000</td>
<td>(Columbia)</td>
<td>4/17</td>
</tr>
<tr>
<td>SASHA - If You Believe (Reprise)</td>
<td>4/12</td>
<td></td>
</tr>
<tr>
<td>VOICE V - When You Think About Us (Kama/Meke)</td>
<td>4/16</td>
<td></td>
</tr>
<tr>
<td>HANSON - This Time Around (DDMG)</td>
<td>4/15</td>
<td></td>
</tr>
<tr>
<td>TRAIN - I Am (Aware/Columbia)</td>
<td>4/15</td>
<td></td>
</tr>
<tr>
<td>THE NOTORIOUS B.I.G. - Notorious B.I.G./RZA</td>
<td>4/17</td>
<td></td>
</tr>
<tr>
<td>PINK - There You Go</td>
<td>(LaFace/Arista)</td>
<td>4/13</td>
</tr>
<tr>
<td>DR. DRE - Forgot (Aftermath/Interscope)</td>
<td>4/15</td>
<td></td>
</tr>
<tr>
<td>DONELLI JONES - U Know What's Up</td>
<td>(LaFace/Arista)</td>
<td>4/15</td>
</tr>
</tbody>
</table>

Top 40 RECURRENTS

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Chart Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEN - Steal My Sunshine</td>
<td>(Epic/WORK)</td>
<td>4/14</td>
</tr>
<tr>
<td>TLC - Unpretty (LaFace/Anita)</td>
<td>4/15</td>
<td></td>
</tr>
<tr>
<td>JENNIFER LOPEZ - Waiting For Tonight</td>
<td>(Epic/WORK)</td>
<td>4/15</td>
</tr>
<tr>
<td>JESSICA SIMPSON - I Wanna Love You Forever (Columbia/CRG)</td>
<td>4/15</td>
<td></td>
</tr>
<tr>
<td>MANDY MOORE - Candy (Epic/550 Music)</td>
<td>4/15</td>
<td></td>
</tr>
<tr>
<td>SUGAR RAY - Someday (LaFace/Atlantic)</td>
<td>4/15</td>
<td></td>
</tr>
<tr>
<td>GOO GOO DOLLS - Black Balloon</td>
<td>(Warner Bros.)</td>
<td>4/15</td>
</tr>
<tr>
<td>CHRISTINA AGUILERA - Genie In A Bottle (RCA)</td>
<td>4/15</td>
<td></td>
</tr>
<tr>
<td>FOOT FIGHTERS - Learn To Fly (RCA)</td>
<td>4/15</td>
<td></td>
</tr>
<tr>
<td>SMASH MOUTH - All Star (Interscope)</td>
<td>4/15</td>
<td></td>
</tr>
</tbody>
</table>
DRU HILL
IS PROUD TO PRESENT
THE MOST ANTICIPATED
SOLO DEBUT OF THE YEAR

Sisqó

OVER 900,000 ALBUMS SCANNED
#12 SELLING ALBUM IN THE COUNTRY

HOT 100 AUDIENCE
AT 30 MILLION!!

KIIS/LA STILL TOP 5 REQUESTS!!!
150 CALLS A DAY!!

KZZP/Phoenix (26x)
KHTS/San Diego (22x)
WKSE/ Buffalo (41x)
KRQ/Tucson (25x)
WFLZ/Tampa (13x)
WKSS/Hartford (13x)
KCHZ/Kansas City (23x)

"GOT TO GET IT"

VIDEO AIRPLAY AT

UNLEASH THE DRAGON IN STORES 11.30.99

www.defsoul.com
www.sisqo.com

DRU WORLD ORDER

www.americanradiohistory.com
### Gavin Rhythm Crossover

#### Chartbound

<table>
<thead>
<tr>
<th>Song</th>
<th>SPINS</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>WILL SMITH - 'Freakin' It (Columbia/CRG)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAY-Z - Anything (Roc-A-Fella/IDJMG)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRIAN McKNIGHT - Stay Or Let It Go (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE LOX - Ryde or Die Chick (Interscope)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DMX - Party Up (IDJMG)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LA RISSA - I Do Both (J &amp; Jane) (Warlock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DRAMA - Left/Right (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KURUPIT - Girls All Pause (Antra)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J-SHIN - One Night Stand (Sip N Slide/Warlock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARY J. BLIGE - Your Child (MCA)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAMAR/UD/AMIL - If You Don't Wanna Love Me (DreamWorks)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SYLVIA - Loving You Loud</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAGGED EDGE - He Can't Love U (So Def/Columbia/CRG)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALICE DEEJAY - Back In My Life (EMI)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEVERT - Mr. Too Damn Good (EastWest/EGG)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLACK ROB - Whoa (Bad Boy/Arista)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARY J. - Yeah (So Def/Columbia/CRG)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ANGEL MOON - He's All I Want (Jive)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KRAZY - RoI</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Snapshots

**Success Stories**

"*Vertical Horizon is now showing big callout potential, as does the LoneStar, which looks really hot.*"

— John Ivey, P.D., WXKS, Boston

"*Say My Name* by Destiny's Child continues to be monster in every way—#1 phones, fantastic callout, just a great story.*"

— Danny Ocean, A/PD, WMJN, Boston

"*I just got my research back, and our #1 testing record is 'Hot Boys' by Missy Elliott.*"

— Scooter Stevens, P.D., KQBT, Austin

**Success Stuff, Part 2**

"When I first heard Pink, I thought it could end up as one of the biggest hits of the year. The current reaction (#2 phones) indicates my theory just might be true."

— Erik Bradley, MD, B96, Chicago

"*The Bad Touch* by the Bloodhound Gang has become so huge for us...you have to be edgy and reactive at night, and this one certainly fits the bill. Right now it shares the #1 phone slot with *NSync.*"

— Tommy Austin, P.D., KKRZ, Portland

The latest incarnation of Danny Buch's semi-annual raving seminar band finally has a name: "Some Of Crosby." It's mostly former members of "Negative & Unfamiliar," "Insignificant Action," "Nontraditional Revenue," and "Conjugation": They've all broken up due to the inevitable ego clashes and philosophical differences, so, based on past history, I fully expect Some Of Crosby to break up immediately after the Gavin, if not during our set. Among this year's short-lived members: Tim Richards (WKQI, Detroit), Louis Kaplan (KLLC, SP), Danny Ocean (WMJN, Boston), Barry James (WMX, Chicago), Harvey Kejnis (WNO, Norrköping), and dueling chock vocalists Valerie Steele (KDUB, Eugene) and Gavin's own Sales Director Vanessa Thomas. "Plus two people who don't know they're playing yet until they read it here. Norm Winer from WXRT, Chicago, and guitarist Tom Poleman."
Missing Something?

Vertical Horizon
"Everything You Want"

Approaching 6000 multi-format spins!
Album sales soar 62% in 4 weeks!
Now over 20,000 units/week
Vertical Horizon is more than just the next big hit song.
We're programming and promoting them heavily on VH1 and VH1.com because they are going to be the biggest new rock band of the year! —Wayne Isaak —Executive VP/Talent Relations & Music Programming, VH1

Christina Aguilera

Two Grammy Nominations!
Two #1 Billboard HOT 100 singles!
Two #1 Top 40 BDS airplay singles!
Two #1 Rhythmic Top 40 BDS airplay singles!
Over 7 Million in worldwide sales since August!
Get ready for the next chapter!
The stunning Dianne Warren ballad "I TURN TO YOU" coming in March!

Lit
"A Place In The Sun"

"Miserable" soon to be a TOP 10 Modern Rock smash!
Check out the incredible "Miserable" video featuring Pamela Anderson!! Already all over MTV and instantly debuting on TRL!!

Jennifer Brown
"Vera"

"ALIVE"
Very impressive leaders!
WDCG/Raleigh
WXYY/Baltimore
WPRD/Providence
WBLI/Long Island
KDKM/Dallas
KSLZ/St. Louis
WQAL/Cleveland
WKZ/Greensboro
KIYD/Oklahoma City
KKMG/Colorado Springs
WXKB/Ft. Myers

"don't take yourself so seriously..."
<table>
<thead>
<tr>
<th>UN</th>
<th>TTD</th>
<th>SPINS</th>
<th>TREND</th>
<th>Bens.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>41</td>
<td>4449</td>
<td>-46</td>
<td>92</td>
</tr>
<tr>
<td>2</td>
<td>42</td>
<td>4268</td>
<td>-239</td>
<td>92</td>
</tr>
<tr>
<td>3</td>
<td>43</td>
<td>4187</td>
<td>-291</td>
<td>94</td>
</tr>
<tr>
<td>4</td>
<td>44</td>
<td>28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>45</td>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>46</td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>47</td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>48</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>49</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>50</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>51</td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>52</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>53</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>54</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>55</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>56</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>57</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>58</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>59</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>60</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>61</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>62</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>63</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>64</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>65</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>66</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>67</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>68</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>69</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>70</td>
<td>0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

We dare you not to play air guitar while this is blasting in your car. Please put both hands back on the wheel before a cop spots you swerving all over the road.

17 Brian VanIGHT - Back At One (Motown) 2708  -400  74  0
18 Britney Spears - From the Bottom Of My Heart (Epic) 2535 +125  86  0
19 Blink 182 - All The Small Things (Cape/CMA) 2429 +32  77  0
20 Vertical Horizon - Everything You Want (RCA) 2301 +763  84  4
21 Whitney Houston - My Love is Your Love (Arista) 2093 -94  61  1
22 Santana - Smooth (Atlantic) 2067 -262  54  0
23 Marc Anthony - I Need To Know (Columbia/CBD) 1938 -487  57  0
24 Fugees - Learn to Fly (RCA) 1931 -367  63  0
25 Santana - Maria Maria (Arista) 1881 +270  69  0
26 TLC - Dr. Lie (LaFace/Arista) 1843 +312  75  0
27 Sonique - Feel So Good (Re-Up/Universal) 1800 +382  75  6
28 Enrique Iglesias - Rhythm Divine (Dreamtrack/Music/Interscope) 1722 -434  52  1
29 Trans - Meet Virginia (Avalon/Capital) 1603 -222  50  0
30 Lonestar - Amazed (BMG) 1522 +322  61  3
31 Counting Crows - Hangin' Around (DG/Interscope) 1413 -484  47  0
32 Jennifer Lopez - Waiting For Tonight (Epic/WOR) 1405 -379  48  1
33 Macy Gray - I Try (RCA) 1386 +276  62  5
34 Mariah Carey - Thank God I Found You (Columbia/CBD) 1345 +194  45  2
35 Kid Rock - Only God Knows Why (Lana/Atlantic) 1250 +384  69  16
36 Vertical Horizon - Everything You Want (RCA) 1206 +688  36  0
37 Amber - Sexual (Da Da Di) (Tommy Boy) 1011 -4  40  1
38 Edwin McCain - Go Be Young (LSA/Atlantic) 920 +140  48  1
39 Mandi Moore - Candy (Epic) 913 DISC  42  2
40 Creed - Higher (Wind-Up) 895 +109  42  4
41 RE - M - The Great Beyond (Warner Bros.) 881 -331  33  0
42 Bless'ed Union - Standing At the End Of the Earth (Putty/V2) 869 -148  36  0
43 Destiny's Child - Say My Name (Columbia/CBD) 810 DISC  31  5
44 Faith Hill - Breathe (Atlantic/Reprise) 801 DISC  51  11

**Gavin Top 40 Chartboard**

**Top 40**

**BOSSOM - We Live (Capitol)**
**MONTED JORDAAN - Get It On Torte (DIMAG)**
**WILL SMITH - Freakin' It (Columbia/CBD)**
**COLLAPSS - Automatic (Universal)**
**MOLL'S YES - Scars (Re-Up/Universal)**

**Gavin February 11, 2000**

**www.americanradiohistory.com**

**KHS-Atlanta**

<table>
<thead>
<tr>
<th>PD: Dan Bowen</th>
<th>MD: J.R. Ammons</th>
<th>(404) 261-2077</th>
</tr>
</thead>
<tbody>
<tr>
<td>WRAS-Atlanta</td>
<td>SMASH MOUTH</td>
<td>JESSICA SIMPSON</td>
</tr>
<tr>
<td></td>
<td>COUNTING CROWS</td>
<td>TRAIN</td>
</tr>
<tr>
<td></td>
<td>LOU BEGGA</td>
<td>R.E.M.</td>
</tr>
<tr>
<td></td>
<td>FAITH HILL</td>
<td>RICKY MARTIN</td>
</tr>
</tbody>
</table>

**KHS-Atlanta**

<table>
<thead>
<tr>
<th>PD: John Holloway</th>
<th>APD/MD: Jay Michaels</th>
<th>(713) 206-1800</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHTZ-New York</td>
<td>STEVE MCFADDEN</td>
<td>DISNEY</td>
</tr>
<tr>
<td></td>
<td>KISS MARY</td>
<td>ANRI</td>
</tr>
<tr>
<td></td>
<td>GLORIA GAYNOR</td>
<td>�能寺</td>
</tr>
</tbody>
</table>
"GET IT ON... TONITE"

WITH

Montell Jordan

"CALL OUT AMERICA" GREAT FIRST WEEK
#2 18-24 FEMALES - 3.94!!!
#6 OVERALL ("HIT POTENTIAL") - 3.68!!!
#9 TEENS - 3.64!!!
42% FAMILIAR

CONTINUES TO EXPLODE IN SALES...
2* on the Hot 100 Singles Sales Chart
4* on the Hot 100 Single Chart

HOT 100 AUDIENCE NOW OVER 50 MILLION!!!

NEW THIS WEEK:
K1IS-FM/LOS ANGELES
6-96/CHICAGO
WXVY/BALTIMORE
WPYO/ORLANDO
WAKS/CLEVELAND

KKRZ/PORTLAND #3 CALLOUT (29x)
KHTS/SAN DIEGO #2 CALLOUT (19x)
WKSS/HARTFORD #4 OVERALL CALLOUT (56x)
WXSS/MILWAUKEE Top 5 overall callout (40x)
WKSE/BUFFALO Great research & phones - (33x)

RHYTHMIC TOP 40: 5-5*
(+117 SPINS! AUDIENCE OVER 12.5 MILLION!!)

QUICKLY BECOMING A HIT AT
THE FOLLOWING STATIONS:
KZQZ/SAN FRANCISCO (24x)
KDWB/MINNEAPOLIS (20x)
WKTU/NEW YORK (11x)
WPRO/PROVIDENCE (14x)
B97/NEW ORLEANS (13x)
KZZP/PHOENIX (18x)
KRQ/TUCSON (15x)

Stay tuned for the motion picture "Once Upon A Time"
RAH DIGGA
FAHMLING ALBUM DIRTY HARRIET
PRODUCED BY MR. WALT FOR MAPAGINENT INFORMATION, CONTACT BROOKLYN ENTERTAINMENT GROUP 718.302.1070
www.americanradiohistory.com
**HOT NIX: Word on the Street**

BY MICHAEL (NE5) NIXON

On Monday, February 7, Puerto Rican rapper Big Punisher (a.k.a. Big Pun) passed away from an apparent heart attack. The South Bronx native, born Christopher Rios, was 28 and is survived by his wife and three children.

Pun was first known through his Terror Squad fame as he came up through the streets of New York with his homie, Fat Joe. Big Pun was sort of a street-living legend because of the way his highly influential brutal rap style trademarked a Latin community pride. His “stylee” made the party hot with a special hardcore sexy hustler vibe.

Pun made a strong underground impact with memorable appearances on the Funkmaster Flex Mix Tape Vol. 2 and Fat Joe’s LP, Jealous One’s Envy. Big Punisher knocked the rap world on its ass with his classic first single, ‘Still Not A Player’ and his 1998 RIAA double platinum debut album, Capital Punishment, which earned a Grammy nomination for Best Rap Album.

Pun was a key player in ultimate-

ly opening the door to wider recognition of Latino artists on the radio and in the process set off the Latino invasion on the music charts. Big Pun made a guest appearance on Ricky Martin’s remix of “Livin la Vida Loca” as well as hooking up with Jennifer Lopez for her multi-platinum LP, On The 6, alongside Fat Joe. He also just recently appeared with Fat Joe in the movie, Thicker Than Water.

Big Pun’s sophomore album, Yeeeah Baby, is still set for a spring release on Loud Records. Pun’s charismatic wit will also be displayed on joints with Donell Jones and M.O.P. among others, on his newest and final jewel, Yo, Pun, say hello to Jimi Hendrix for me, you...
THE TAKEOVER PRESENTS...

ROWDY RAHZ

CHANNEL LIVE

2O GRAND PIKASOE

JAMES GOTTI

ALBUM IN STORES FEBRUARY 2000

EXECUTIVE PRODUCERS
SHA-KIM, QUEEN LATIFAH, DEORA N. TATE, & LATEE
"LADIES & WILLIES"

The Bangin' Street Anthem featuring CANIBUS

GOING STRAIGHT FOR #1

“This joint is the banger.”
KMTR DJ Baby, Houston, TX

“This record has the potential to put CAP One on the map.”
WRFL, Shareef Abdullah, Lexington, KY

“Definitely getting heavy spins on my stations.”
WMSC, DJ FLY, Bethlehem, PA

Mixshow Add Date 2/16

CAP One’s Debut Album Through The Eyes Of A Don
COMING MAY 2000

©2000 Motown Record Company, L.P
Motown 2000. The Legacy Continues...

Anniversary Feels Good  It Never Rains (In Southern California)  Little Walter
Let's Get Down  Baby Doll  If I Had No Boot  Whatever You Want

Tony Toni Toné presents...

dwayne wiggins

Strange Fruit  Add date

Feb 21 & 22

The First Single from his debut Solo Album

"Eyes Never Lie"

Executive Producers: Kedar Massenburg & Dwayne Wiggins
Lee's side

Treehouse Records blesses "Remembrance" with piercing flows. "Monopoly Money" rides Citizen Kane classic. "Monopoly Money" rides on a tight beat supplied for sure all my hip hop heads out there. Consider yourself in the know. Citizen Kane delivers from the unders of Canada to bring forth ill deliveries and compatible beats on another northbound classic. "Monopoly Money" rides on a tight beat supplied by producer Fin-S while emcees J-Spade and Blye break mics with piercing flows. Flip this joint over and be amused by the b-side bullet "Remembrance Day." With a cut equal in text and quality to the first, it's no wonder Treehouse Records blesses us with an a-side on this must-have.

US
"We're #1" b/w "Seen What I Seen" (House of Power/JamBetta)

They say they're #1, and with a blazin' new single to bring in the new year, it's a comment well worth making. This hard workin', multi-talented, and lyrically potent "Supa-Group" with head-nodding beats brings it to you on this ill-mannered rebirth of a sick classic. If you're not spinnin' this record in heavy rotation, you shouldn't even be in this rap game. If you're thirstin' for a lil' somethin' somethin', make your way to the b-side banger "Seen What I Seen." Play it in the ride, on the tape, or in the club. It's a hot pick and just one of numerous reasons why this cast is definitely #1.

THE LOX
"Recognize" (Ruff Ryders/Interscope)

Yo, this shit ain't even a single yet, but it's my job to let you know about the hot shit right? When ya' hot, ya' hot, and it don't get no hotter than Primo and The Lox. Word... Just in case this one doesn't make it's way to a 12" near you, here's a friendly word of advice. Cop the album. Praise and respect to Premier for hooking up w/The Lox on this ill banger. It's off the books this year for these "ruff ryders" so don't let this one pass you by. The lyrics on this shit are so nice they could be on a beat produced by yours truly and it'd still turn heads! Recognize!
—Sonny D.

GavinRap
Reviews

CITIZEN KANE
"Monopoly Money" b/w "Remembrance Day" (Treehouse)

"We're #1" b/w "Seen What I Seen" (House of Power/JamBetta)

THE LOX
"Recognize" (Ruff Ryders/Interscope)

EMAIL COMMENTS TO SonnyD@gavin.com

Gavin is Online www.gavin.com

DON'T MAIL YOUR CD TO RADIO

Let Gavin do it for less than it would cost you to do it yourself.

Gavin will mail your CD, picture, and bio to any group of radio stations reporting to any trade publication charts in any format for less than it would cost you to do it yourself.

CALL Lou Galliani at 805-542-9999 Now.

GALUANI

www.americanradiohistory.com
ELECTION 2000

XXL MAGAZINE'S TOP 100 DJS

VOTE OR DIE

FOR OFFICIAL SLIPMAT AND MORE INFO CONTACT: AARI @ 212.462.9636
GavinRap

Gavin Radio Says

Elig - "Nightlife" (Caravan)

"Elig is really making a name for himself and the Living Legends with his new 12". The track "Nightlife" is a banger and is blowing up on the lines."

—Tek, KSUN-Rohnert Park, Calif.

Of Note

Number 1 seems to be "COMMON" ground for MCA. Common & Premier are definitely "D00INIT" this week.

Insight

Current Single: "True to the Game" b/w "Hip-Hop Top Gun" w/Ruckus & "Universal" w/Mr. Lif

Label: Brick Records

Track Record: The producer who first blazed on Mr. Lif's "Triangular Warfare" and then on Lif's "Settle the Score," steps from behind the boards and picks up the mic on his debut single.

How he got into hip-hop: "I actually started ed through playing with the piano and that really led to deejaying. This was around Wild Thangs' time."

Yo Muf Makin' his way back to the charts with this hot new single featuring the Crookie Monster.

Spin Crease

Outsidaz - Reflection Eternal (+34)

Pharoahe Monch - "Livin It Up" (Rakus)

Defari (48) - "Shout" (Tommy Boy)

Pharoahe Monch (43) - "Right Here" (Rakus)

Raekwon (30) - "Yee Yo" (Loud)

T. Cole (37) - "Street Corrals" (Hi-Rise/Landspeed)

Pharoahe Monch (52) - "D00INIT" this week.

Defari (48) - "Shout" (Tommy Boy)

Pharoahe Monch (43) - "Right Here" (Rakus)

Raekwon (30) - "Yee Yo" (Loud)

T. Cole (37) - "Street Corrals" (Hi-Rise/Landspeed)

Review

"Youth Explosion" b/w "Code Check" (GM)

Remember how much we loved hip-hop in the late '80s and early '90s? P.U.T.S. is an example of why. These cats bring it to you on all levels. Bringing the essence of raw lyrics and ill production to the forefront, "Youth Explosion" equals hot sex on a platter for you horny (hungry) DJs yeaming for an indie winner. Lyrical these kids are mad nice and with their second album Question in the Form of an Answer due out this summer, expect to see and hear more of the same.

—Sonny B.

ARTIST PROFILE

Insight

Current Single: "True to the Game" b/w "Hip-Hop Top Gun" w/Ruckus & "Universal" w/Mr. Lif

Label: Brick Records

Track Record: The producer who first blazed on Mr. Lif's "Triangular Warfare" and then on Lif's "Settle the Score," steps from behind the boards and picks up the mic on his debut single.

How he got into hip-hop: "I actually started through playing with the piano and that really led to deejaying. This was around Wild Thangs' time."

Yo Muf Makin' his way back to the charts with this hot new single featuring the Crookie Monster.
EPIC IS PROUD TO SPONSOR THE GAVIN 2000 RAP AWARDS SATURDAY, FEBRUARY 19, 2000

WITH LIVE PERFORMANCES BY

GHOSTFACE KILLAH (APOLLA KIDS)  
STRINGs (RAISE IT UP)  
CAM'RON MY HOOD

Epic Still Bringing You Tha HOTNESS

Knocking Pictures Off Da Wall from THROWED YUNG PLAYER

RESURRECTION (Paper Paper)  
The First Signle From The Album BTHNRESURRECTION

COMMING SOON: Puerto Rock, Cappadonna, Musaliny-N-M.A.Z.E, Ghost Dog Soundtrack

www.americanradiohistory.com
Its rise to popularity has been aided by its open door to a wider variety of black music. This format has embraced some jazz instrumentalists, alternative R&B artists, inspirational music, and younger core artists are added every day. This workshop will discuss insights aboutFresh music, duos, programming, and how lowering of the target demo's age may have an impact on the evolution of the format. Panelists include: Kathy Brown, OM, WWIN-Baltimore; Hector Hannibal, PD, WHUR-Washington; LeBron Joseph, PD, WYLD-New Orleans; Maxx Myrick, OM, WVAX-Chicago; and moderator Vinny Brown, PD, WBLS-New York.

**A Guide To Creative Programming: The “No Static” Squad (Saturday, February 19 12:15-1:45 p.m.)**

No one knows what great radio will sound like in the future, but we can be sure of one thing: it will resemble creative radio of the past and present. It will be developed through a combination of innovation, becoming interactive with listeners, and performance.

**GAVIN Senior Editor Quincy McCoy has gathered personalities from his radio book, No Static (A Creative Guide To Radio Programming), to talk about creative radio, past, present, and future. Panelists will include: Jerry Clifton, Clifton Radio; Lee Abrams, XM Satellite Radio; Helen Little, OM, WUSL-Philadelphia and director of Urban Programming AMFM; Laura G. Kahn, president of Media Staffing Network; Jahneen Ettor, air personality, KPFA; Johnnie Walker, Sr. VP Island/Def Jam Records; Sharon Dastur. ADP WHIZ(2-100)-New York; and moderator Sonia BasSheva Manjon, executive director, San Francisco Chapter of the Recording Academy.**
Take responsibility for your actions.
Play this record now.

J-SHN

Featuring
LATOCHA SCOTT OF XSCAPE

ONE NIGHT STAND
the first episode from the debut album
MY SOUL, MY LIFE

OVER 240,000 SINGLES SOLD TO DATE!
OVER 1500 SPINS AT R&B RADIO
BILLBOARD AIRPLAY MONITOR MAINSTREAM R&B 17*-15*
BILLBOARD R&B SINGLES SALES CHART 6*-5*
BILLBOARD R&B/HIP HOP SINGLES CHART 10*-9* GREATEST GAINER/SALES
R&R URBAN TOP 50 8*-5*

VIDEO IN HEAVY ROTATION AT

SINGLE PRODUCED BY C-ROCK—BIG LEE
MANAGED BY RAREBREED ENTERTAINMENT, INC.

www.americanradiohistory.com
"when you think of me"

featuring Roy Ayers

From the Gold album A Day In The Life
Available In Stores Now

Produced by JAMES J. POYSE and VIKTER DUPLAIX
Co-Produced by ERIC BENET, DAVID LOMBARD MANAGEMENT

www.wb.com/ericbenet  www.ericbenet.com

"DON'T MISS THE BOAT" *
these Urban AC hits will anchor your audiences

Norman Brown
"YOU MAKE ME FEEL BRAND NEW"
Featuring vocals by Phajja
on your desk last week... should be on your playlist, today!

Boney James
"I GET LONELY"
Give Boney some company... your listeners!
radio impact date: Valentine's Day

Kirk Whalum
"I WANT YOU"
A classic revisited with all the stuff ratings are made of!
radio impact date: 2/28

The time to CHART your adult listener's course is NOW...
*See you at Gavin 2000's Urban/Urban AC luncheon and panels
BON VOYAGE!!
Gavin Urban

Urban

SPINS

<table>
<thead>
<tr>
<th>LN</th>
<th>TW</th>
<th>TN</th>
<th>LV</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>D'ANGELO - Unlimited...Now Does It Feel (Virgin)</td>
<td>2968</td>
<td>1944</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>JOE - I Wanna Know (A&amp;M)</td>
<td>1795</td>
<td>1783</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>DESTINY'S CHILD - Say My Name (Columbia/CBS)</td>
<td>1688</td>
<td>1834</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>SISQO - Thong Song (Def Soul/DJVMG)</td>
<td>1653</td>
<td>1327</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>JAGGED EDGE - He Can't Love U (So Do Def/Columbia/CBS)</td>
<td>1445</td>
<td>1426</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>EVE - Love Is Blind (Ruff Ryders/Interscope)</td>
<td>1407</td>
<td>1348</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>AALIYAH - I Don't Wanna (Prior/c)</td>
<td>1319</td>
<td>991</td>
</tr>
</tbody>
</table>

WPHI - Philadelphia (65X), KKDA - Dallas (60X), WFXA - Atlanta (63X), WENZ - Cleveland (61X), WBLX - Mobile (66X), WHAT - Atlanta (63X), WENZ - Cleveland (61X), WPHI - Philadelphia (58X).

Gavin Urban

HyperACTIVE

SPINS | TREND
---|---
AALIYAH - Dear Name (Def Soul/DJVMG) | 1319 +329
SISQO - Thong Song (Def Soul/DJVMG) | 1653 +326
MINT CONDITION - Is This Pain Our Pleasure (Elektra/EGG) | 273 +226
GUY - Why You Wanna Keep From Me... (MCA) | 466 +224
BONE THUGS N HARMONY - Resurrection, Paper Paper, Paper (Lo) | 382 +185
DMX - Party Up (IDJVMG) | 428 +175
BRIAN McKNIGHT - Stay Or Let It Go (Motown) | 376 +172
JENNIFER LOPEZ - Feelin' So Good (Epic/WOR) | 408 +167
DA BRAT - That's What I'm Looking For (So So Def/Columbia/CBS) | 443 +150
BLACK ROB - Whoa (Bad Boy/Arista) | 446 +149
B.O.B - I Need A Hot Girl (Cash Money/Universal) | 963 +144
ICE CUBE & KRAZIE BONE - Until We Rich (Priority) | 376 +135
JAY-Z - Anything (Roc-A-Fella/IDJVMG) | 275 +131
DAVE HOLLISTER - Can't Stay (Dreamworks) | 777 +127
NAS - You Own Me (Columbia/CBS) | 173 +126
D'ANGELO - Untitled...How Does It Feel (Virgin) | 2068 +124
THE LOX - Rude Or Die Chick (Interscope) | 245 +121
REDMAN & METHOD MAN - Y.O.U. (Def Soul/DJVMG) | 151 +114
LEVET - Mr. Too Damn Good (EastWest/EEG) | 613 +104
ERIC BENET - When You Think Of Me (Warners Bros.) | 279 +88

Urban CHARTBOUND

SPINS

TLC - Dear Lie (LaFace/Arista) | 353
WILL SMITH - Freakin' It (Columbia/CBS) | 309
MIKE E Masterplan (Capitol) | 303
IMX - In And Out Of Love (MCA) | 293
ERIC BENET - When You Think Of Me (Warners Bros.) | 279
JAY-Z - Anything (Roc-A-Fella/DJVMG) | 275
MINT CONDITION - Is This Pain Our Pleasure (Elektra/EGG) | 273
THE LOX - Rude Or Die Chick (Interscope) | 245
TAMAR/HD/AMIL - If You Don't Wanna (Dreamworks) | 206
L.V. - How Long (Loud) | 181
EASTSIDERS - Still G'd Up (TVT) | 181
YOUNGBLOODZ - B.F. (LaFace/Arista) | 175
NAS - You Own Me (Columbia/CBS) | 173
REDMAN & METHOD MAN - Y.O.U. (Def Soul/DJVMG) | 151
KEVON EDMONDSONS - No Love (RCA) | 144

Urban RECURRENTS

LIL' WAYNE - The Block Is Hot (Cash Money/Universal) | 579
JUVENILE - Black That Azz Up (Cash Money/Universal) | 535
Q-TIP - Vivrant Thing (Violator/IDJVMG) | 394
112 - Love You Like I Did (Bad Boy/Arista) | 368
KELLY PRICE - It's Gonna Rain (RDB) | 324
DEBORAH COX - We Can't Be Friends (Arista) | 304
MAXWELL - Fortunate (Columbia/CBS) | 265
EVE - Gotta Man (Ruff Ryders/Interscope) | 175
PUFF DADDY - Satisfy You feat. R. KELLY (Bad Boy/Arista) | 164
702 - Where My Girls At (Motown) | 162

ALL 247 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY CHART RESEARCH, A DIVISION OF PREMIERE RADIO NETWORKS, INC.
ALL NON-MEDIABASE CHARTS ARE COMPILED BY SWAN. THE B2 DESIGNATION REFERS TO "B2 SECONDARY CHARTS," COMPILED FROM PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.
ONLINE TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON PACIFIC DAYLIGHT TIME.
TO ALL OUR INDUSTRY FRIENDS:

PLEASE JOIN US FOR THE WORLD BROADCAST PREMIERE of the Kelly Price & Friends single "Love Sets You Free."

ON FEBRUARY 14TH AT 7:30 AM, IN CELEBRATION OF BLACK HISTORY MONTH Def Soul requests your help in airing the single. On this date "Love Sets You Free" WILL BE HEARD AROUND THE WORLD.

THE PROCEEDS FROM THE COMMERCIAL SINGLE WILL BE DONATED TO THE TJ MARTELL AND G&P FOUNDATIONS FOR CANCER RESEARCH. THE SINGLE, PRODUCED BY TEDDY RILEY AND CHUCKY THOMPSON was WRITTEN BY KELLY PRICE, DENISE RICH, AND PHILIP AARON. ALL PARTIES INVOLVED HAVE GIVEN UP MONETARY GAIN FOR THE QUEST FOR THE CURE FOR CANCER.

KELLY PRICE, DRU HILL, SISQO, MONTELL JORDAN, CASE, PLAYA, KANDICE LOVE AND LOVHER all JOINED TOGETHER FOR A COMMON CAUSE AND RECORDED THIS MONUMENTAL DEF SOUL RECORDING. WE NOW ASK YOU TO JOIN US IN MAKING THIS A HISTORICAL EVENT.
Icons, Legends, and e-Commerce

When are you going back to San Francisco? Well, that's one burning question for us at Gavin that's been answered, for this year at least.

Returning to "home base" after five successful years on the road we knew we had to make it extra-special—particularly as it is the first Gavin Seminar of the new millennium. After puzzling for at least five minutes how we could possibly top Phil Collins, who graced New Orleans so spectacularly last year, we set out to do just that. So, for the Gavin Seminar 2000 we have both the hippest guy on the planet and the most popular entertainer of the last 30 years, appearing in San Francisco on the same day!

Let's start with Tony Bennett who, if you've only just emerged from that Y2K bunker, will officially open the Gavin Seminar 2000 with a special performance at 12 noon on Thursday, February 17, at the Hyatt Regency. He left his heart in San Francisco and he's coming back to claim it—so don't miss the chance to hear unique interpretations of some of the greatest songs ever written.

Later that day Elton John will preview future hits from the soundtrack of DreamWorks' animated film The Road to El Dorado in a one-off performance in the specially created Club El Dorado—an intimate setting in the Venetian Room of the historic Fairmont Hotel. Who knows what else he might play if he's in the mood? The movie project reunites the team from The Lion King, including lyricist Tim Rice, film composer Hans Zimmer, and movie producer Jeffrey Katzenberg. Tickets for this exclusive performance are available from your DreamWorks representative.

The likes of Melissa Etheridge and The Cure are in town, playing intimate club venues, but one of the delights of the Gavin Seminar also is discovering those emerging talents who will be the headliners of tomorrow. They may be able, if they're lucky, to record a hit song by Diane Warren—too young to be a legend, but already one of the most prolific songwriters in popular music. Gavin is privileged to include a one-on-one conversation with the songwriter extraordinaire, conducted by noted music journalist, former Gavin and Rolling Stone editor Ben Fong-Torre.

The future is very much on the daytime agenda of the Seminar this year. In "A View From The Top" on Friday morning, record industry leaders such as Jim Caparzo of Island Def Jam, Jay Bobberg of MCA, Ray Cooper of Virgin, and Howe Klein of Reprise provide clues about the future shape and dynamics of the music business. They are each coming to terms with consolidation and the challenges of emerging technology, and you should be, too.

New technology—specifically the Internet and even more specifically the practicalities of Music Programming on the Net—gets a day of its own on Wednesday. As the road maps are still being drawn, some of the topics are fairly basic. "Making Music Compelling on the Net," "Which Business Models Will Win?," "What Does All This Mean to the Artist?," and even "So You've Got a Website...Now What?" As with the main Seminar, we have sought out the "superstars" of new media to help convey the most relevant, up-to-date information and insight, and this "docket" day could turn out to be the most exciting, compelling element of any Seminar we've ever staged. Of course, then we would have to top it all over again in Miami in 2001.

Some of the high spots of a Gavin Seminar emerge unexpectedly from the nitty-gritty format sessions and jukebox juries. We are also delighted, as ever, to present some of the industry's finest with much-coveted Gavin Awards, as chosen by their peers.

We could not stage such a complex, high quality event without the encouragement and cooperation of many individuals and organizations who help us with their time, effort, enthusiasm and, particularly, sponsorship. Many thanks to all those who help make the Gavin Seminar the largest, most important, and (we hope) the best music programming seminar in the world.

David Daton, CEO
Greetings

February, 2000

On behalf of the people of the City and County of San Francisco, it is my pleasure to extend a cordial welcome to the attendees of the Gavin Seminar to be held in the city by the Golden Gate February 16-20, 2000.

San Francisco is one of America's most exciting cities and is rich with traditions of the heritage reflected in our varied neighborhoods. We invite you to share our spectacular scenery, visit our museums, experience an exhilarating variety of performing arts, discover some of the world's best shopping and savor superb cuisine from every corner of the globe.

We trust that your stay with us will be both enjoyable and memorable and that you will pay us the favor of a return visit in the near future.

WILLIE L. BROWN, JR.
Mayor
“Directions” The first single from the New Album from Josh Rouse

Going for adds February 28th & 29th

Album In Stores March 14th

For more information, contact:
Sean O’Connell / Songlines - (914)241-3669 or promo@rykodisc.com
11:30 a.m. – Ballroom A
"Making Music Compelling on the Net: What Does the Consumer Really, Really Want?"
Sponsored by dotmusic.com
Face it: there are thousands of music Websites on the Internet—and more sprouting up every week. Which of these have the ability to brand themselves and build the critical mass that it takes to survive? What does it take to build a brand on the Net...and how do you use that brand to drive eyeballs to your site? Most important: how many of these Websites are actually concerned with what the consumer really wants? Moderated by After Play Entertainment's Les Garland, with Nickelodeon Online's Fred Seibert, Art Direc'tor's Steve Perme, Winampa/Spinnr.com's Josh Fesler, and KTSfm's Michael Steele.

2 p.m. – Ballroom B
"What Does All This Mean to the Artist?"
Luncheon sponsored by RealNetworks
As we all know, new technology is allowing artists to produce and distribute their music directly over the Internet—in many cases bypassing the traditional record company. But as the Web rapidly evolves, some issues are emerging that may reshape the relationship between the artist and the label. Among these: Will the Internet allow the artist to work more on his or her own terms...and still get paid appropriately? With so many artists trying to break through on the Web, can established artists—as well as talented new performers—break through the clutter and get their music "out there"? Can the Internet replace the massive marketing and promotional efforts usually provided by the record labels? Will artists be able to protect and copyright their material without the help of the record labels? Is the Web a revolution—or simply an evolution of the music distribution process? Moderated by garageband.com's Tom Zito with tonos.com's Carole Bayer Sager, garageband.com's Jerry Harrison, Patrontel's Todd Rundgren, and beatnik.com's Thomas Dolby Robertson.

2:30 p.m. – Ballroom A
"Music on the Net: Which Business Models Will Win?"
Sponsored by Microsoft
Every day another half dozen Internet start-ups claim to be "the ultimate portal on the Web," providing the best in musical content and downloads. Whatever the claim, the real questions are these: How will they survive? What revenue models have the strength and focus to push them past the second round of venture capital funding? Which of these companies has identified a solid source of Web commerce that will produce black ink within the terms of their business plan? And do they even have a business plan? One thing is certain: a shake-out is coming, and only those companies with a clear view of the future—one that includes a profit margin—will survive. This session will take a look at the different potential business models that will successfully support the promotion, sales, and distribution of music over the Internet. Moderated by Microsoft's Brad Brunell with GetMedia's Robert Goldman, Launch Media's Ted Mico, Liquid Audio's Stephen Page, SonicNet.com's Brad Porteous, Live365.com's Peter Rothman, Choice Radio's Val Starr, and myplay.com's Paula Batson.
Audio and prep material designed exclusively for the gold/classic rock audience sent to you on a daily basis.

Parodies, characters, features and work parts.

Celebrity interviews and tons of drops.

All delivered in full, digital stereo overnight via Starguide or streaming Internet audio.

Plus Premiere Platinum daily prep pages, and exclusive on-line access.

Be the overnight sensation you've been working years to become, and go platinum...

Premiere Platinum!
Wednesday continued

4 p.m. – Ballroom A

"So You’ve Got a Website...Now What?"
Sponsored by GetMedia
Your radio station probably set up its Website several years ago because everybody was saying it was a smart thing to do. But where has it gotten you? Can you make money from it? Does it have compelling content? Do you stream your audio...and does that help you on the street? One of the key elements to making your Website work is to extend the brand you’ve already (hopefully) established on the air—but how do you do that? This session helps you, the programmer, understand what you can do to make your Website work, while keeping it from being just another tool for the sales department. Moderated by All Access’s Joel Denver with WVTM-Chicago’s Barry James, WJLB-Detroit’s Michael Saunders, KLLC-San Francisco’s Louis Kaplan, and Sean Demery (with suitcase in hand).

5:30 p.m. – Ballroom B
Cocktail Party
Sponsored by RealNetworks mingle.com, drink.net, www.chillout

THURSDAY
FEBRUARY 17

9 a.m.-7 p.m. – Market Street Foyer
Registration

9 a.m. - Board Room 1, Atrium Level
Friends Of Bill W.

10:30 a.m. - Ballroom A
Top Programmers’ "Big Picture"
Sponsored by AMFM Radio Networks

A veritable “Who’s Who” of heavy-weight programmers unite in one big room for the “Big Picture” PD panel at the Gavin Seminar. On hand to discuss today’s strategic-thinking programmer and the larger, multi-format “big picture” issues that face today’s radio professionals—issues that probably didn’t
THE HYATT REGENCY SAN FRANCISCO WELCOMES GAVIN ATTENDEES TO THE CITY BY THE BAY

HYATT REGENCY SAN FRANCISCO
IN EMBARCADERO CENTER
5 EMBARCADERO CENTER
SAN FRANCISCO, CA 94111
415.788.1234

THE CITY'S ONLY LUXURY WATERFRONT HOTEL—SERVING THE COMMUNITY FOR 27 YEARS.
Thursday continued


Noon Ballroom A
Tony Bennett
He left his heart in San Francisco, and he still has the claim check.

More Than a Voice ... It's the Attitude!

Michael Sheehy
The Signature Voice of:

KTVV-Los Angeles   KOAI-Dallas
KCJY-Kansas City    KCYI-Oklahoma City
KBZN-Salt Lake City KWJJ-Seattle
KWSJ-Wichita and others

Imaging • Jingles • Production
Phone: (818) 848-2090
Fax: (818) 848-2049
Email: mdsheehy@earthlink.net

So, who better than entertainment icon Tony Bennett—probably the hippest guy on the planet—to officially open the Gavin Seminar 2000 with a special performance? He is accompanied by long-time associate Ralph Sharon on piano, Clayton Cameron on drums, and bassist Phil Langosh. Will he sing "I Left My Heart in San Francisco"? Be here to find out.

1:15-4 p.m. Yoshi's Restaurant & Jazz Club, Oakland.
The City of Oakland welcomes you to the...

Gavin Triple A Awards Presentation
Sponsored by Capitol Records
Join us on a scenic ferryboat ride across the bay to Jack London Square and Yoshi's Restaurant & Jazz Club in Oakland for lunch and a live performance by Tara Maclean, and of course, the Awards. Mike Viola & the Candy Butchers rock the boat on the trip there, while bluesman Coco Montoya cranks his guitar on the 3 p.m. ferry ride back to SF. The ferry departs the SF Ferry Building, Pier 1/2 at 1:15 p.m. sharp. Remember, "don't miss the boat!"

1:45 p.m. Bayview
Top 40 Jukebox Jury
Sponsored by Epic Records
At last year's Seminar in New Orleans, more than a few future hit records were exposed to the industry for the first time at the ever-popular Jukebox Jury, including "Hey Leonardo" by Blessid Union, "Sunscreen" by Baz Luhrmann, and something called "Livin' La Vida Loca" by Ricky Martin. The rest, as they say, is history. This year's panel of ears includes Erik Bradley, B96-Chicago; Jay Michaels, KBBE-Houston; Danny Ocean, WJMN-Boston; Andy Shane, WKTU-New York; Michael Steele, KLIS-Los Angeles; and Dave Universal, WKSE-Buffalo. A special performance by Epic's rising star Anastacia is included at no extra cost!

1:45 p.m. - Seacrest
Jazz Session: "What Can We Do To Save Jazz Radio?"
Sponsored by Warner Bros. Records
Jazz radio is at a crossroads. The number of stations programming jazz is dwindling at an alarming rate. Stations that still program it are cutting back hours. How do we draw more audience to the format? Is research the answer? These are just some of the questions that this "out-of-the-box" panel will address. Moderated by Bobby Jackson, WCNN-Cleveland. Panelists include Linda Yohn, WEMU-Ypsilanti, Mich.; and Nick Morrison, KPLU-FM-Tacoma.

1:45 p.m. Ballroom B/C
Urban A/C Workshop: "The Format That Keeps Evolving"
A dominant force in the radio landscape, the Urban A/C format has succeeded in part by opening its door to a wider variety of black music. Jazz instrumentalists, alternative R&B artists, inspirational music, and younger core artists are added every day. This workshop brings to

3:30 p.m. - Seacrest
"Smooth Jazz... And Vocals?"
Sponsored by Sony Classical
More than one programmer has commented on the difficulty of finding the perfect vocals for Smooth Jazz. Must they all be crossover?

"The Gavw Seminar is a chance to share ideas with professionals from all formats, not just the country crowd. You may leave your heart in San Francisco, but you'll come back more informed."
—Lance Tidwell, WCOS-Columbia, S.C.
Can we still break vocal artists unique to the Smooth Jazz format without airplay support from other genres? How does a new Smooth Jazz vocalist earn a place on today’s more conservative playlists? Guided by KSSJ-Sacramento’s Steve Williams, panelists include Paul Goldstein, KKSF-San Francisco; Anne Gress, WWJZ-Philadelphia; Kelly Cole, KFPA-San Diego; Deborah Leovar, Warner Bros.; Suzanne Berg, The Verve; Debbie McGuire, KJRC-Fresno; and Laura Curtin, DreamWorks. Please bring your luncheon tickets for hors d’oeuvres and drinks.

5:15 p.m. — Bayview
Rap Jukebox Jury
Sponsored by Loud Records
This is the real deal: the breaking new artists and the hottest new music on the street. In this interactive session we introduce the newest hip-hop and rap on tap for 2000 and let the panel—and the audience—decide what works... and what doesn’t. Co-moderated by Gwen Rap Associate Editor Sonny D and Consulting Editor Michael (N5) Nixon. Live performance by Dead Prez. All the selections judged will be made into a G-Rap CD Mixtape.

6 p.m. — Fairmont Hotel (off site)
Elton John, Live
Special Performance
Acclaimed as the most popular performer of the past three decades, Elton John previews future hits from the soundtrack of DreamWorks’ animated film The Road to El Dorado. Not in the host hotel but in the specially created Club El Dorado—an intimate setting in the Venetian Room of the historic Fairmont Hotel. Who knows what else might play if he gets in the mood? The movie project reunites the team from The Lion King, including lyricist Tim Rice and movie producer Jeffrey Katzenberg. Tickets for this unique performance are available from your DreamWorks representative. Buses depart the Hyatt Regency at 5:30 p.m.

6:30 p.m. — Ballroom A
The ChoiceRadio Live Mixer Cocktail Party
Sponsored by iBeam
This is the place for the Jazz and Smooth Jazz community to gather. Your hosts: Broadcast Architecture’s Frank Cody, Alan Kepler, and Lorraine Bergman.
owner/GM Bob Hughes, and KPIG-Monterey PD Laura Hopper. Features a live performance by
Vagabond Lovers, formerly known as the Naked Barflies.

10:30 a.m. - Ballroom A
A Look at the Top—Label Heads Summit
Sponsored by Jeff McClusky & Associates
Just when you think you know the rules, someone goes and changes them...again. In fact, the rules change every day and that's why
this panel of music industry leaders is going to provide an overview of likely directions for the future. Label heads ready to grapple with the challenges facing the music business include Island/Def Jam's Jim Caparano, MCA's Jay Boberg, Reprise's Howie Klein, and Virgin's Ray Cooper.

10:30 a.m. - Bayview
Smooth Jazz
Jukebox Jury
Sponsored by Native Language
It's a Smooth Jazz rate—a record
moderated by Broadcast
Architecture's Allen Kepler with the following pairs of ears:
Programmers Greg Morgan, KYOT-Phoenix; Sandy Kovach, WWVW-Detroit; David Atwood, KWJZ-San Luis Obispo; Steve Williams, KSSJ-San Antonio; Carol Handley, KJWZ-Seattle, renowned air personality Ray White, KKSF-San Francisco; and maybe even a few of San Francisco's most loyal Smooth Jazz radio listeners. Don't be surprised if you enter as a spectator and end up on the panel yourself! Audience participation is a must as we lend a critical ear to the newest Smooth Jazz tunes.

11 a.m.-3 p.m. - Yoshi's
Restaurant & Jazz Club, Oakland
The City of Oakland welcomes you to the...Gavin Urban Awards
Presentation
Sponsored by Electra Entertainment
The Urban Landscape Awards Luncheon honors some of the best minds in our format for their creativity.
Join us on a scenic ferryboat ride across the bay to Jack London Square and Yoshi's Restaurant & Jazz Club in Oakland for lunch, and to announce and fête this year's award winners. Special performance by eastwest/Elektro recording artist
Gerald Levert. The ferry departs the Ferry Building, Pier 1/2 at 11 a.m. sharp. Remember, "don't miss the boat!"

11:45 a.m. - Steacliff
Gavin Country Awards Presentation
Sponsored by Monument Records
A kick-ass full-band performance by Monument's
Danni Leigh
headline's the Country Awards Luncheon. After the set, KUPL-Portland PD Cary Rolfe joins Country Editor Jamie Matteson to announce this year's Country radio, record label, and artist award winners.

12:15 p.m. - Bayview
Alternative Jukebox Jury
Max Tolkoff, Alternative ambassador to the world, returns as the always lively and entertaining host. Panelists include Everclear's Art Alexakis, 91X-San Diego PD Bryan Schock, LIVE 105-San Francisco PD Jay Taylor, WZRX-Indianapolis PD Scott Jameson, WEND-Charlotte OMPD Jack Daniel, KXPK-Denver MD Melody Lee, KRKY-Austin MD Brad Hasselings, 96X-Atlanta APD Chris Williams, KPNF-St. Louis OMPD Alan Fee, and Jacobs Media consultant Dave Bassin. These capable "ears" will be judging a group of songs that might or might not end up on your station playlists in the next few months. Don't like the opinions of the jurors? Voice your own. Everyone can "plug in" and say what they think of every song. Warning to "alternative" types that are petunia later: get here early this time. Every seat surely will be taken!

12:15 p.m. - Ballroom A
The Rhythm/Crossover Panel
Sponsored by LaFace/Arista and Priority Records
Always a popular (not to mention entertainingly volatile) session, the 2000 edition of the Rhythm/Crossover panel will, like all of our other sessions, attempt to identify and explain all of the format's peculiar quirks in 90 minutes or less. The session is co-moderrated by two guys who each fully inhabit their respective sides of the industry on a daily basis, Arista VP/Crossover Promotion Tom Moffitt and BDB-Chicago MD Erik Bradley. Featuring live performances by LaFace/Arista artists Pink, and Priority's Lil' Zane.

2 p.m. - Bayview
Jazz Jukebox Jury
Sponsored by Telarc on behalf of John Pizzarelli
Time once again to get the jump on the newest jazz offerings, and to express your opinions and learn those of your programming peers. Co-moderrated by Neil Sapper, New World & Jazz; and Jason Olaine, the Verve Group.

2:30 p.m. - Bayview
Panel Discussion: "Breaking Through Barriers in the Industry"
Sponsored by NARAS
High-profile professionals from various parts of our industry discuss how women have broken old barriers to become essential contributors to and decision makers in the
music and radio business. What new roadblocks and opportunities are developing with the advent of consolidation and new media? Learn how to benefit from change and take advantage of the rich new landscape that this new millennium presents. Moderated by Sonia Bas Sheva Ma'iron, executive director, San Francisco Chapter of the Recording Academy. Panelists: Helen Little, operations manager, WUSL-Philadelphia and director of Urban Programming for AMFM; Laura G. Kahn, president of Media Staffing Network; Jahnneen Etter, air personality, KPFA-Berkeley; Johnnie Walker, Sr. VP Island/Def Jam Records; and Sharon Dastur, APD, WHTZ (Z-100)-New York.

3:45 p.m. - Saccliff "C2K: Country For The Next Millennium" Co-sponsored by Asylum Records and DreamWorks Records This always lively and topical meeting begins with acoustic performances from DreamWorks' Darryl Worley and Asylum's Chalee Tennison. The intimate meeting-in-the-round style of this session allows for direct interaction and open exchange of ideas by all attendees. Back by popular demand for the third consecutive year, WOYK/WRBO-Tampa OM Eric Logan facilitates this meeting in an open forum that touches on a variety of subjects critical to our format and industry.

4 p.m. - Ballroom A The Top 40 Panel Sponsored by Atlantic Records The perennial Seminar centerpiece for the Top 40 community. No matter what size room we're booked into, this thing always fills up. Given Seminar 2000's Top 40 panel is complete and, as they say in some parts of Tennessee, loaded for bear. inked for the festivities (in PC alphabetical order): WKSS-Boston PD John Ivey, WHTZ-New York OM Kid Kelly, KDWB-Minneapolis PD Rob Morris, KRBE-Houston PD John Peake, WKQI-Detroit PD Tim Richards, and WRVW-Nashville PD Jimmy Steele. Moderated by Gavin Top 40 Editor Kevin Carter. Live performances by Atlantic recording artists Beth Hart and Angela Via.

5:15 p.m. - Ballroom B/C "Hip-Hop: The New Millennium, How Do We Get to the Next Level?" Sponsored by Ronlan Entertainment Rather than the "usual suspects" panel, G-Rap explores the future possibilities and growth of hip-hop and rap as a whole. Expanding from the streets to realize a global perspective like never before, the hip-hop and rap genres are in the position to capitalize on the exposure from music to fashion to television to film. The session is moderated by Gavin Associate Rap Editor Sonny D. and Rap Consulting Editor Michael (mS) Nixon, and concludes with a performance by Ronlan Entertainment's Silk E.

5:45 p.m. - Garden, Atrium Level Virgin Records Nashville Country Happy Hour Enjoy a cocktail and some great networking time as, for the second consecutive year, Virgin hosts this final gathering for Country attendees, featuring a debut performance from new artist Clay Davidson which will include Clay's co-producer and special guest, Jude Cole.


11 p.m.-2 a.m. - Hospitality Room, Atrium Level Le Jazz Suite Sponsored by Atlantic and Warner Bros. This is the place for the Jazz and Smooth Jazz community to gather. Your hosts: Erica Linderholm and Debra Lewow.

SATURDAY FEBRUARY 19

9 a.m.-2 p.m. - Market Street Foyer Registration
8 a.m. - Board Room 1, Atrium Level Friends Of Bill W.
9 a.m. - Garden Americana Town Hall Meeting Sponsored by Will Records As it's the first official Americana event of the Seminar, it's our first opportunity to see one another. At this meeting we'll address the issues of the day and discuss ways to make things work better. There are always new twists and turns in
our collective path, and this open forum provides the platform to learn, grow, and revel. Hosted by WMMB’s Nancy Johnson, music is provided by a group who first showcased for us at the Gawn Summit in Boulder last August. They have been at the top of the Americana chart ever since. Will Records’ The Souvenirs will play a rousing “wake-up set” at 10 a.m.

9:30 a.m. - Bayview Mainstream A/C Jukebox Jury Sponsored by MFO Records Mainstream A/C gets its shot at checking out some new music at this morning’s Jukebox Jury session. Come and join in the fun as you help judge and electronically rate the hit potential of some upcoming releases. Panels include Stan Atkinson, WQED-Milwaukee; Johnny Chang, KOST-Los Angeles; Linda Silver, WorldSpace Corp.; Jeff Silvers, KSJS-Honolulu; and Matt Williams, WRWC-Rockford, II. We’ll also be treated to a performance from MFO Records’ act Soleil Moon.

10:30 a.m. - Ballroom A The Delivery Room: The Birth of a Station Sponsored by JWP USA Gawn 2000 will be the site of a spectacular birth as a group of out-of-the-box left-brain thinkers launch the Bay Area’s next radio station. Watch as Birthing Coach Paige Menaher, VP/Run ‘N Games, and his panel of attending physicians select a dial position, develop a format, create a station name, and implement a series of stunts & promotions to launch the faux station. Most format flips and launches are mind-numbingly boring. See how to make the most of these tremendous promotional opportunities... and go home with doable ideas. On the panel for The Delivery Room are: Jerry Clifton, president of Clifton Radio; Rick Thomas, Clear Channel/San Diego; Scooter St. Stevens, PD of KGAB (The Beat)-Austin; Wild 94.9-San Francisco Director of Marketing and Promotion Carlos Pedrazz and Doug Parker, the promotion director at KSFM-Sacramento. Live performance by First Love.

10:30 a.m. - Bayview Triple A Jukebox Jury Sponsored by Windham Hill The latest music the labels have to offer is ready for judgment day. Attendees will be the first on the block to hear the new stuff, and will get a feel for what their programming peers think as well. Moderated by WPKN-Philadelphia PD Bruce Warren. Panels include KINK-Portland MO Kevin Welch. Features a live performance by Janis Ian.

11 a.m.–3 p.m. - Yoshi’s Restaurant & Jazz Club, Oakland The City of Oakland welcomes you to the... Gawn Jazz & Smooth Jazz Awards Presentation Co-sponsored by ratrzone-search.com and Utopia Records Join us on a scenic ferryboat ride across the bay to Jack London Square and Yoshi’s Restaurant & Jazz Club in Oakland for lunch, and the awards ceremony, with performances by Above the Clouds and Alfonso Blackwell. The ferry departs the Ferry Building, Pier 1/2 at 11 a.m. sharp. Remember, “don’t miss the boat!” Join us on the boat ride over for a performance by the Johnny Nocturn Band with Kim Nalley, and a live performance on the ferry ride back by Narada keyboardist Alex Bugnon.

Noon - Ballroom B/C Gavin Alternative Awards Presentation Co-sponsored by Beyond Records and Atomic Pop One of the few bands that recorded songs in the ‘80s that’s still a part of every station’s current playlist in 2000, The Violent Femmes will be on-hand to amaze the Alt. crowd along with Atomic Pop’s Gas Giants, featuring former members of the Gin Blossoms. But that’s not all. Ex-Y-107 APD Michael Halloran will be back to show his annual video presentation, “The Year in Alternative Rock.” Considering what happened to Y-107 (now “Yvax 107”), it’s highly possible this year’s video will be entirely in Spanish. You never know. Plus, find out what station will be crowned “XXXL Station of the Year,” KCBX-Atlanta, WBBC-Boston, KROQ-Los Angeles, WXRK-New York, WIX-San Diego, or KNOX-Seattle. That’s just one of 15 categories to be decided in the one Alternative Awards Presentation that has always mattered. Don’t miss it.

12:15 p.m. - Seacull A Creative Guide To Programming: The ‘No Static’ Squad No one knows what great radio will sound like in the future, but we can be sure of one thing: it will resemble creative radio of the past and present. It will also be developed through a combination of innovation, interactivity, and programming. Gavin Senior Editor Quincy McCoy presents personalities from his radio book, No Static (A Creative Guide To Radio Programming), to talk about creative radio—past, present, and future. Panels include Jerry Clifton of Clifton Radio; Lee Abrams, XM Satellite Radio; Helen Little, WUSL-Philadelphia & director of Urban Programming, "OM, Braunfels, TX. It’s a chance for all of us in the audience to vote yay or nay on the sounds at hand through the magic of electronics. We will configure the data in several ways, including radio vs. industry, male vs. female, jury vs. audience, to figure out the viability of the tracks that are played. It’s not a bad substitute for a crystal ball. We start at 2 p.m. with a showcase from our musical guest, the Walt Wilkins Band, who will do an acoustic set in support of their dynamic new album Fire Honey & Angels.

2 p.m. - Ballroom A Gavin Top 40/Rhythm Crossover Awards Presentation Co-sponsored by Elektra Entertainment and 550 Music Four days of fun and schmoozing always comes down to this moment: who will win what. Just like last year, awards will be given out on both the Mainstream Top 40 and Rhythm-Crossover sides for outstanding achievement in the record and radio industries. This year we’re including awards for radio’s unsung heroes, Promotion/Marketing Directors. Special live performances by CoCo Lee and Gerald Levert.

2 p.m. - Bayview Americana Jukebox Jury Sponsored by GrooveTone Music We convene for the first ever Americana Jukebox Jury, hosted by PD Mattson Rainer, KBBT-New Braunfels, Tex. It’s a chance for all of us in the audience to vote yay or nay on the sounds at hand through the magic of electronics. We will configure the data in several ways, including radio vs. industry, male vs. female, jury vs. audience, to figure out the viability of the tracks that are played. It’s not a bad substitute for a crystal ball. We start at 2 p.m. with a showcase from our musical guest, the Walt Wilkins Band, who will do an acoustic set in support of their dynamic new album Fire Honey & Angels.

4 p.m. - Ballroom B/C Gavin Rap Awards Presentation Sponsored by Epic Records Who will win Rap Station of the Year Award of the Year? Mixshow of the Year? Rap Artist of the Year? Rap Label of the Year? This year’s awards feature performances by Ghostface Killah, Camron, and Strings.

11 a.m.–2 p.m. - Hospitality Room, Atrium Level Le Jazz Suite Sponsored by Paras Recording Company This is the place for the Jazz and Smooth Jazz community to gather. Your host: Paras Recording Company’s Jim Snowden.
Congratulations to this year’s Gavin Award Nominees...

Winners will be announced at individual format luncheons during the Gavin Seminar 2000. See you there!
URBAN

Major Market Station of the Year:
WBBM-AM/WCFL-FM, Chicago
WLIB-Brooklyn
WWJ-WBLS, Detroit
WMMS-Columbus
WPRO-AM/1380, Providence

Major Market Program Director:
Robert Bourdages, WBBM-AM
Raymond Jones, WWJ-AM
William R. Davis, WPRO-AM
John Prendergast, WMMS
Owen L. C. Leary, WMMS

Major Market Radio Personality:
John R. Pappas, WBBM-AM
Bill French, WCFL-FM
Joe Bocchini, WIBG-AM
Rick DeWeese, WLIB-Brooklyn
Mark "Geronimo" Bingaman, WGWY

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WMFS-Miami
WEMP-Baltimore
WHOL-Washington
WMUR-Lancaster, N.H.

Major Market Program Director:
Thomas S. Miller, WMFS
James McGowan, WEMP
James H. Brassard, WHOL
Peter H. Hadley, WMUR

Major Market Radio Personality:
Fred Long, WMFS
Gary Simms, WEMP
Renee Moog, WHOL
Mark "Geronimo" Bingaman, WMUR

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WMOR-AM/WNBM-FM, Durham
WMJI-WJZ-FM, Baltimore
WIXI-AM/WODQ-FM, Greenville

Major Market Program Director:
Raymond Jones, WMOR-AM
Bill Lofenstein, WMJI
David Gontineau, WIXI-AM

Major Market Radio Personality:
Bob Smith, WMOR-AM
Mike Miller, WMJI
Karen "Katie" Hart, WIXI

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WOL-AM/WPZT-FM, Washington
WDBO-AM/WINQ-FM, Orlando
WHIB-AM/WJZQ-FM, Baltimore

Major Market Program Director:
Donna Young, WOL-AM
Bill Evans, WPZT-FM
Mike McDonald, WHIB-AM

Major Market Radio Personality:
Mike "M. C. H." Clark, WOL-AM
Tom "Tommy Boy" Thomas, WPZT-FM
Bob "Birdman" Allen, WHIB-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WINS-AM/WFAN-FM, New York
WOR-AM/WQHT-FM, New York
WABC-AM/WFAN-FM, New York

Major Market Program Director:
John Abraham, WINS-AM
David Borenstein, WOR-AM
Richard Fevre, WABC-AM

Major Market Radio Personality:
John "Colonel" Tom Howard, WINS-AM
Bob "Boomer" Hughes, WOR-AM
"Rusty" Rodgers, WABC-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WBLS-AM/WJZQ-FM, New York
WLIB-AM/WLIB-FM, Philadelphia
WMMS-AM/WGNY-FM, New York

Major Market Program Director:
Lora Mitchell, WBLS-AM
Marie Roberts, WLIB-AM
Joyce Brown, WMMS-AM

Major Market Radio Personality:
Bob "Boomer" Hughes, WBLS-AM
Evelyn "Eve" Johnson, WLIB-AM
Barbara "Missy" Taylor, WMMS-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
KDKA-AM/WKNC-FM, Pittsburgh
WIP-AM/1060, Philadelphia
WGR-AM/1150, Buffalo

Major Market Program Director:
Barbara "Missy" Taylor, KDKA-AM
Helen Linn, WIP-AM
Elaine "Eve" Johnson, WGR-AM

Major Market Radio Personality:
Bob "Boomer" Hughes, KDKA-AM
Evelyn "Eve" Johnson, WIP-AM
Barbara "Missy" Taylor, WGR-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WBBM-AM/WCFL-FM, Chicago
WMFS-Miami
WEMP-Baltimore

Major Market Program Director:
Robert Bourdages, WBBM-AM
Raymond Jones, WMFS
Bill French, WEMP

Major Market Radio Personality:
Fred Long, WBBM-AM
Gary Simms, WMFS
Mike Miller, WEMP

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WMOR-AM/WNBM-FM, Durham
WMJI-WJZ-FM, Baltimore
WIXI-AM/WODQ-FM, Greenville

Major Market Program Director:
Raymond Jones, WMOR-AM
Bill Lofenstein, WMJI
Mike McDonald, WIXI-AM

Major Market Radio Personality:
Mike "M. C. H." Clark, WMOR-AM
Tom "Tommy Boy" Thomas, WMJI
Bob "Birdman" Allen, WIXI

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WOL-AM/WPZT-FM, Washington
WDBO-AM/WINQ-FM, Orlando
WHIB-AM/WJZQ-FM, Baltimore

Major Market Program Director:
Donna Young, WOL-AM
Bill Evans, WPZT-FM
Mike McDonald, WHIB-AM

Major Market Radio Personality:
Mike "M. C. H." Clark, WOL-AM
Tom "Tommy Boy" Thomas, WPZT-FM
Bob "Birdman" Allen, WHIB-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WINS-AM/WFAN-FM, New York
WOR-AM/WQHT-FM, New York
WABC-AM/WFAN-FM, New York

Major Market Program Director:
John Abraham, WINS-AM
David Borenstein, WOR-AM
Richard Fevre, WABC-AM

Major Market Radio Personality:
John "Colonel" Tom Howard, WINS-AM
Bob "Boomer" Hughes, WOR-AM
"Rusty" Rodgers, WABC-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WBLS-AM/WJZQ-FM, New York
WLIB-AM/WLIB-FM, Philadelphia
WMMS-AM/WGNY-FM, New York

Major Market Program Director:
Lora Mitchell, WBLS-AM
Marie Roberts, WLIB-AM
Joyce Brown, WMMS-AM

Major Market Radio Personality:
Bob "Boomer" Hughes, WBLS-AM
Evelyn "Eve" Johnson, WLIB-AM
Barbara "Missy" Taylor, WMMS-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
KDKA-AM/WKNC-FM, Pittsburgh
WIP-AM/1060, Philadelphia
WGR-AM/1150, Buffalo

Major Market Program Director:
Barbara "Missy" Taylor, KDKA-AM
Helen Linn, WIP-AM
Elaine "Eve" Johnson, WGR-AM

Major Market Radio Personality:
Bob "Boomer" Hughes, KDKA-AM
Evelyn "Eve" Johnson, WIP-AM
Barbara "Missy" Taylor, WGR-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WBBM-AM/WCFL-FM, Chicago
WMFS-Miami
WEMP-Baltimore

Major Market Program Director:
Robert Bourdages, WBBM-AM
Raymond Jones, WMFS
Bill French, WEMP

Major Market Radio Personality:
Fred Long, WBBM-AM
Gary Simms, WMFS
Mike Miller, WEMP

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WBLS-AM/WJZQ-FM, New York
WLIB-AM/WLIB-FM, Philadelphia
WMMS-AM/WGNY-FM, New York

Major Market Program Director:
Lora Mitchell, WBLS-AM
Marie Roberts, WLIB-AM
Joyce Brown, WMMS-AM

Major Market Radio Personality:
Bob "Boomer" Hughes, WBLS-AM
Evelyn "Eve" Johnson, WLIB-AM
Barbara "Missy" Taylor, WMMS-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WOL-AM/WPZT-FM, Washington
WDBO-AM/WINQ-FM, Orlando
WHIB-AM/WJZQ-FM, Baltimore

Major Market Program Director:
Donna Young, WOL-AM
Bill Evans, WPZT-FM
Mike McDonald, WHIB-AM

Major Market Radio Personality:
Mike "M. C. H." Clark, WOL-AM
Tom "Tommy Boy" Thomas, WPZT-FM
Bob "Birdman" Allen, WHIB-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WINS-AM/WFAN-FM, New York
WOR-AM/WQHT-FM, New York
WABC-AM/WFAN-FM, New York

Major Market Program Director:
John Abraham, WINS-AM
David Borenstein, WOR-AM
Richard Fevre, WABC-AM

Major Market Radio Personality:
John "Colonel" Tom Howard, WINS-AM
Bob "Boomer" Hughes, WOR-AM
"Rusty" Rodgers, WABC-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WBLS-AM/WJZQ-FM, New York
WLIB-AM/WLIB-FM, Philadelphia
WMMS-AM/WGNY-FM, New York

Major Market Program Director:
Lora Mitchell, WBLS-AM
Marie Roberts, WLIB-AM
Joyce Brown, WMMS-AM

Major Market Radio Personality:
Bob "Boomer" Hughes, WBLS-AM
Evelyn "Eve" Johnson, WLIB-AM
Barbara "Missy" Taylor, WMMS-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
KDKA-AM/WKNC-FM, Pittsburgh
WIP-AM/1060, Philadelphia
WGR-AM/1150, Buffalo

Major Market Program Director:
Barbara "Missy" Taylor, KDKA-AM
Helen Linn, WIP-AM
Elaine "Eve" Johnson, WGR-AM

Major Market Radio Personality:
Bob "Boomer" Hughes, KDKA-AM
Evelyn "Eve" Johnson, WIP-AM
Barbara "Missy" Taylor, WGR-AM

Major Market Miscellaneous:

URBAN

Major Market Station of the Year:
WBBM-AM/WCFL-FM, Chicago
WMFS-Miami
WEMP-Baltimore

Major Market Program Director:
Robert Bourdages, WBBM-AM
Raymond Jones, WMFS
Bill French, WEMP

Major Market Radio Personality:
Fred Long, WBBM-AM
Gary Simms, WMFS
Mike Miller, WEMP

Major Market Miscellaneous:
San Francisco Cuisine
Here's an entirely subjective San Francisco dining guide, provided by Gavin editors with commentary by sfgate.com

**FISHERMAN'S WHARF AREA**

**GARY DANKO** (French)
After only a few months, Gary Danko has created a haven with near seamless service, ice, exquisite food, and a subtly improved interior that is truly a feast for the senses.
800 North Point St. (near Hyde)
(415) 749-2060

**HOUSE OF PRIME RIB** (steakhouse)
The top choice for juicy prime rib, carved tableside, in Beefeater's setting and warming 'rumpoles. Salads—and seconds—included.
1906 Van Ness (near Jackson)
(415) 885-4605

**McCORMICK & KULETO'S** (Seafood)
One of the prettiest restaurants on the Wharf but the food can be uneven.
Head for the crab caiadil and alder-smoked salmon.
900 North Point (at Larking)
(415) 929-1720

**WATERFRONT CAFE** (Seafood)
Excellent seafood, wine list, and desserts in pretty dining room with great view. Service needs attention.
Pier 7 (Embarcadero at Broadway)
(415) 391-2698

**NOB HILL**

**CRUSTACEAN** (East-West)
East-West fusion reigns at this stylish restaurant. Don't miss the crab and garlic noodles also famous at sister restaurant Thanl Long.
1475 Polk St. (at Calif.)
(415) 776-2722

**THE DINING ROOM** (French)
Distinctive cuisine from chef Sylvain Portay in an elegantly appointed dining room. Splurge on the sumptuous five-course tasting menu, $96.
600 Stockton (at California)
(415) 296-7465

**JULIUS' CASTLE** (Italian)
This prime tourist destination suffers from high prices, inferior quality, and perfunctory service. Good mushroom risotto and great views.
1541 Montgomery St. (near Union)
(415) 392-2222

**LA FOLIE** (French)
Beautifully redecorated dining room sets the stage for Roland Passot's creative French cooking.
2316 Polk St. (near Union)
(415) 776-5577

**NORTH BEACH**

**ALFREDO'S STEAK HOUSE** (steak house)
Great steaks, wonderful mussels, clams and iced shrimp in this pretty red dining room. Some side dishes need attention.
650 Merchant St. (off Montgomery Street)
(415) 781-7058

**BLACK CAT** (California contemporary)
Read Hearon's extensive ambitious menu recreates cuisine of Chinatown, North Beach, and Old San Francisco. Some excellent dishes; others not quite up to par.
501 Broadway (at Kearny)
(415) 981-2233

**ENRICO'S** (Italian)
The food at this North Beach favorite has reached a pleasant equilibrium—especially good pizza—though service can lack warmth.
504 Broadway (at Kearny)
(415) 982-6223

**THE HOUSE** (East-West)
A pretty, chic 40-seat interior and friendly service set the scene for innovative, Asian-inspired combinations. Cutting edge noodle combinations.
1230 Grant Ave. (beat. Columbus, Valley)
(415) 986-8612

**MAYKADER** (Mediterranean)
Genial staff, traditional Persian dishes that include good appetizers, chicken and ground meat kebabs, lamb stewed with eggplant.
470 Green St. (near Grant)
(415) 362-8296

**MOOSE'S** (California contemporary)
High-energy rendezvous for beautiful people. Busy bar. Brian Whitmer adds his California touch to a menu that has a bit of everything, including one of the town's best burgers.
1652 Stockton St. (near Union)
(415) 989-7950

**NEW ASIA** (Chinese)
Most impressive, dramatic Chinese restaurant in the city seats more than 1,000. Exceedingly fresh dim sum, particularly the au ma.
772 Pacific (near Stockton)
(415) 391-6696
NORTH BEACH RESTAURANT (Italian)
Classic Italian dishes like petaile sole with lemon butter sauce and spaghetti with vodka.
1512 Stockton St. (at Columbus)
(415) 392-1700

ROSE PISTOLA (Italian)
Superb Italian combinations, glamorous surroundings, good service.
532 Columbus Ave. (near Union)
(415) 393-0499

TRATTORIA CONTADINA (Italian)
Well-prepared traditional Italian fare, trattoria with pleasant surroundings.
532 Columbus Ave. (near Union)
(415) 393-0499

UNION SQUARE/FINANCIAL

ANJOU (French)
The dining room sports a cozy French feel while the menu offers classic-inspired dishes. Good mussles, steak, tarte Tatin.
44 Campton Place (near Sutter)
(415) 392-5726

AQUA (Seafood)
Chef Michael Minke has come into his own with fabulous dishes like potato-crusted petaile sole. Beautiful surroundings, professional service.
252 California St. (at Battery)
(415) 954-9662

BIX (American)
Exquisite '20s supper club features a spectrum of libations that keeps people coming back for more. Food sometimes fails short. Great desserts.
56 Gold St. (near Jackson)
(415) 433-6300

CAMPTON PLACE (American)
New Chef Laurent Moncrieff's country roots feel out of kilter with the luxurious interior of this legendary restaurant. Service is disjointed. Try the poached chicken and peach tart.
340 Stockton St. (near Sutter)
(415) 955-5555

SEMINAR MOMENT

"At the next to the last Guns held in San Francisco, Jim Anderson, the local Seattle WB rep, and I were in the Compass Room talking about Charlie Minor, and after a few drinks, we were having fun telling Charlie stories and imitating him. Then the competition started to see who could do the best Charlie imitation. After a while, I looked at the table behind us and who was sitting there but Charlie Minor! I don't know how long he had been there but he was quite amused and we were quite embarrassed. He told us that he'd appreciate it if we could help him work a few records, because three "Charlies" could get the job done a lot faster." —Casey Keating, KPLZ-Seattle

"This goes back to my days as Music Director at KMEL in the '80s. I was riding the elevator with [now Capitol VP of Alternative Promotion] Gary Spivak, who back then was a very green San Francisco Elektra local. Gary was talking around Keith Sweat, who was just huge then. As you recall, there were two different elevators in the St. Francis Hotel—but they each took you to two different wings of the hotel. Well, Gary took Keith on the wrong one, and really had no idea where he was going. Keith turned to Gary and said, "C'mon man, you're dancing...you're dancing." I still remember it—pretty funny." Kevin Weatherly, KROQ-Los Angeles

KOKKARI ESTIOBRIO (Mediterranean)
Exquisite ambiance compliments excellent Greek food, especially roasted fish, fried smells, meatballs, and apple fritters.
200 Jackson St. (at Front)
(415) 981-0983

KULPTOS (Italian)
The open kitchen and wood-burning oven gives this popular stop an upbeat feel. Try anything from the oven.
221 Powell St.
(415) 397-7770

LE COLONIAL (Vietnamese)
Beautiful tropical plantation feeling matches the excellent Vietnamese food. Start with spare ribs, then move on to see bass in banana leaves.
20 Cosmopolitan Place (off Taylor, between Post and Sutter)
(415) 931-3600

MCZ (French)
A gorgeous dining room and smooth service don't make up for food that's long on presentation but short on flavor.
470 Pacific Ave. (near Montgomery)
(415) 956-0666

MASA'S (French)
Chef Chez Cathe Calahan shows off his mastery of the kitchen with excellent combinations and bold but refined flavors.
648 Bush St. (at Powell)
(415) 989-7154

MORTON'S OF CHICAGO (steak house)
Great steaks, excellent wine list, and plenty of misses throughout the rest of this steakhouse's menu. Try the key lime pie for dessert.
400 Post St. (near Powell)
(415) 980-5820

ORITAILA (East-West)
When the dishes come together, the food can be magnificent, as in the pork and rice dumplings. Dramatic interior.
586 Bush St. (at Stockton)
(415) 782-8122

PALIO D'ASTI (Italian)
Beautiful decor including newly opened wine bar. Excellent, innovative Italian food. Smooth service.
640 Sacramento (at Montgomery)
(415) 395-9800

POSTRIO (California contemporary)
Dossett's grand staircase to an impressive dining room and feast on a stylish East-West menu. Look for scallops in green curry, roasted salmon, Meyer lemon soufflé.
545 Post St. (between Mason and Taylor)
(415) 776-7285

PIZZA & PINETTI (Italian)
A splashy trattoria with pleasant casual service, good pizza and pasta, and devil's food cake that can surpass most.
129 Ellis St. (at Cyril Magner)
(415) 392-5500

RED HERRING (seafood)
Interesting and unusual seafood combinations: tuna tartare cones, mussels in orange saffron mint. Idyllic view of the bay from back tables.
155 Stuart St. (between Mission and Howard)
(415) 496-6500

RUBICON (California contemporary)
Excellent service, fine food and an extensive—often expensive—wine list of hard-to-find bottles.
558 Sacramento (between Sansome and Montgomery)
(415) 434-4100
SAM'S GRILL (American)
Classic San Francisco grill with menu to match. Excellent petrale sole, veal porterhouse, celery Victor, desserts only $2.50. 374 Bush St. (between Montgomery and Kearny) 415-421-0594

SCALA'S BISTRO (Italian)
Wonderful interior, excellent service, gatsby Italian food. Great pastas and chocolate muddles espresso ice cream sandwiches. 432 Powell St. (tet. Post & Sutter) 415-395-8555

SILKS (American)
Sophisticated quiet interior. Some delicious dishes including extraordinary desserts like Chocolate Madrass and blueberry financier. 222 Sansome (Mandarin Oriental Hotel) 415-986-2020

SPLENDIDO (Italian)
Chef Giovanni Petticone delivers wonderful Italian food: pizza with prosciutto, pork Milanese, spinach and ricotta ravioli. 4 Embarcadero Center, Promenade level 415-986-3222

TADICHI GRILL (American)
Old San Francisco feeling, great pan-fried seafood, helpful staff... weak desserts, no reservations. 240 California St. (between Front and Battery streets) 415-391-2373

YANK SING (Chinese)
Some of the best dim sum in the city served by helpful staff in bright, bustling surroundings. 427 Battery (near Clay) 415-781-1111

YAYA CUISINE (Middle Eastern)
Interesting food from a range of Middle Eastern cuisines. Excellent feta/hoj; good kibbes. Surroundings are exotic, colorful. 663 Clay St. (between Montgomery and Kearny) 415-434-3567

SOUTH OF MARKET

42 DEGREES (Mediterranean)
Higher prices at this hip and cool restaurant, but food is back in line under chef Mark Denmark. Great fat bread, veal cheeks. Service needs attention. 235 16th St. (off Third St) 415-777-5558

ASIAS (East-West)
Great California-Asian food, all in appetizer portions, served by "gender illusionists" in sexy surroundings. Don't miss ahí burgers or ice cream cones for dessert. 201 Ninth St. (at Howard) 415-255-2742

BIZOU (French)
SOVA bistro celebrates Loretta Keller's soulful cooking, poblano-stuffed roast chicken, summer pudding, fruit galettes. 594 Fourth St. (near Brannan) 415-543-2222

BLOWFISH SUSHI TO DIE FOR (Japanese)
Stylish decor featuring Japanese animation and great sake list. Food has become skimpier, overpriced, and timid in flavor. 2170 Bryant St. (near 20th Street) 415-285-3848

BOULEVARD (California contemporary)
This SOVA hot spot showcases Nancy Oakes' cooking, Pat Kuleto's design. Entrées outshine appetizers and desserts. Professional service. 1 Mission St. (at Stuart) 415-543-6084

BUTTERFIELD'S SEAFOOD (seafood)
Prime South of Market location with the new ballpark being built. Simple straightforward food served at this old-time San Francisco restaurant. 202 Townsend (at Third) 415-281-9501

ESMERALDA (Southwestern)
Stylish, warehouse-sized restaurant serves inconsistent food, some from a wood-fired oven. Great bar scene, pool tables. 300 Beale Street (at Forsom) 415-882-7186

THE FLY TRAP (American)
Modern surroundings for updated classics. Look for oysters Rockefeller, chicken sausage, petrale sole. 606 Forsom St. (at 2nd) 415-243-0560

FRINGALE (French)
One of the city's best casual French restaurants. Excellent rack of lamb, pork tenderloin confit, and frisee salad. Casual, professional service. Good prices. 570 Fourth St. (at Bryant) 415-543-0573

GORDON'S (California contemporary)
Many excellent food choices on a menu that ranges from continental to comfort. Vibrant warehouse-style atmosphere. Excellent service. 500 Florida St. (near Mariposa) 415-861-8800

HAWTHORNE LANE (California)
Beautiful people, gorgeous surroundings in this splashy Gingergrass-Coraire venue. Creative food—especially appetizers—excellent bar menu. 22 Hawthorne St. (off Howard) 415-777-9779

ELROY'S (Southwestern)
The food at this SOMA hot spot has never been better. Great mussels, soft shell oysters, and rotisserie chicken. But food and service needs an attitude adjustment. 816 Forsom St. (between Fourth and Fifth) 415-496-5775

LUULI (Mediterranean)
The food at this SOMA hot spot has never been better. Great mussels, soft shell oysters, and rotisserie chicken. But food and service needs an attitude adjustment. 816 Forsom St. (between Fourth and Fifth) 415-496-5775

MAYA (Mexican)
Excellent, intricate, and sophisticated Mexican food served in a beautifully decorated space. Service is friendly and accommodating. 303 Second St. (at Harrison) 415-543-2128

MOMO'S (California contemporary)
A great atmosphere and excellent baby back ribs, onion strings, and desserts are the highlight here. But food and service can be erratic. 760 Second St. (at King) 415-227-8660

RISTORANTE ECO (Italian)
Charming restaurant for very good Italian food including the signature linguine with olive oil and sundried tomatoes. 101 South Park (bt. 2nd, 3rd) 415-495-3291

SHANGHAI 1930 (Chinese)
Wonderful, elegantly presented Shanghai combinations like fish pillows and "squid fish." Service lacks polish. 133 Stuart St. (between Mission and Howard streets) 415-896-5600

SOUTH PARK CAFE (French)
A charming cafe overlooking South Park, head for the duck and pork preparations and protoffes for dessert. 108 South Park Ave. 415-495-7275

XY2 (California contemporary)
This sleek and stylish restaurant buzzes with beautiful people. Sometimes the food is as good as it looks, like polenta soup, roasted duck breast. 181 Third St. (at Howard, in W Hotel) 415-817-7836

SEMINAR MOMENT

"Here are a few of my favorite Gann Seminar memories: (1) Riding down in the glass elevator at the St. Francis with Bryan Ferry. Wow! (2) Meeting Lionel Richie at the A/C dinner in New Orleans. Such a great guy. I told him how "Three Times a Lady" was my song with my high school boyfriend. He said we'd all be amazed at the stories he's heard about what people have done while listening to his music! (3) Seeing the Dave Matthews Band at the House of Blues in New Orleans with the whole RCA gang—[back when it was] Butch Waugh, Bonnie Goldner, Skip Bishop, and Gary Tanner. I had never heard of him and he blew me away.) Not to mention the all-night carousing that left us all a little bleary-eyed at the A/C panel the next morning." —Angela Perelli, PD, KYSR (Star 98.7)-Los Angeles

SEMINAR MOMENT

"My favorite Gann Seminar memories include the excitement of being honored by my peers when I've won the Gann Awards and all the camaraderie that is shared at the A/C dinners." —Elaine Locatelli, VP, A/C Promotion, Columbia Records
**MAKING MUSIC COMPELLING ON THE NET**

**LES GARLAND**

*After Play Entertainment*

Les Garland is president of After Play Entertainment and co-founder of MTV, The Box, and Spinx7.com. After beginning his career as a radio and television personality, he went on to become one of the most influential radio programmers of the 1970s, exerting even more influence on the '80s as one of the originators of MTV and VH-1. In the 1980s, with the new evolution of music and technology, Garland played an essential role in the rollout of the interactive music channel, The Box from there, "we went on to found spinx7.com." The site was recently bestowed the "Gold Vision for Best Entertainment Streaming Media Site," and the ASCAP "Deems Taylor Award."

**STEVE RENIE**

*UBL.com and ArtistDirect*

Prior to joining UBL and ArtistDirect, Steve Rennie was sr. vice president and general manager, West Coast at Epic Records, where he also pioneered the development of the label's Website. From 1990 to 1994 he was an artist manager, working with such cutting-edge acts as The The, Circa Survive, Stubbins Westward, and Red's Atomic Dustbin. Previous to that, Rennie was Sr VP for Arvion Attractions, one of the West Coast's largest concert promoters.

**FRED SEIBERT**

*Nick vitamins Online*

Fred Seibert is president of Nick vitamins Online, where he is responsible for the growth and direction of the Nick vitamins Online Web properties. These include nick.com, nickjr.com, Nickelodeon.com, nick-at-sex.com, teachers.nick.com, gasnick.com, and Red Rocket. Prior to this role, Seibert founded Frederator incorporated, an independent television production company where he produced animated live action programming for MTV Networks. He also served as President of Hanna-Barbera Cartoons, Inc., from 1992 to 1997, where he was instrumental in reviving the financial fortunes of the studio famous for the creation of such legendary animated serials as The Flintstones, Yogi Bear, Scooby-Doo, and The Jetsons. Through most of the 1980s, Seibert and former MTV Networks Producer Alan Goodman founded and operated a successful consulting firm and advertising agency named Fred Warner, Inc. Prior to MTV, Seibert held a number of creative positions in the music industry.

**WHAT DOES ALL THIS MEAN TO THE ARTIST?**

**TOM ZITO**

*Garageband.com*

Tom Zito is chairman and CEO of garageband.com, a company he co-founded with Jerry Harrison, formerly of Talking Heads, and with Dr. Amanda Latham Welsh, former head of research for Nedcom, a division of Netscape. Zito began producing records as a college student in Washington, DC, where he played drums in a rock band that featured Emmylou Harris as vocalist. He became The Washington Post's first rock critic after graduating in 1970, and later covered the technology and entertainment industries for The Post. In 1984 Zito relocated to Silicon Valley to help found Axion, an interactive toy company started with Atari-founder Nolan Bushnell. In 1991 Zito founded Digital Pictures. Zito has written extensively on entertainment and technology for such publications as The New Yorker, Time, Newsweek, Esquire, Rolling Stone and Life.

**THOMAS DOLBY**

*Beatnik.com*

An expert on the composition of computer-generated music and its use in marketing new technology, Dolby is probably best known for his pop hit "She Blinded Me With Science." He currently creates interactive multi-media programs that combine the latest technology with cutting edge music, and is working with game makers to create artificial worlds that sound as distinctive as they look. He is the founder of Headspace, an audio production company that produces soundtracks for films, PC, and CD-ROM games, as well as designs for everything from theme park attractions to museum exhibits.

**JERRY HARRISON**

*garageband.com*

Jerry Harrison is a co-founder of garageband.com, an Internet-based company that identifies the best emerging bands in the music biz. After graduating magna cum laude he taught design, joined Cambridge Computer Associates, and began studying architecture at the Graduate School of Design. In 1977 he joined Talking Heads, and toured extensively with the group for several years. He also turned his talents to the recording studio, where he has produced tracks for such artists as the Violent Femmes, Fine Young Cannibals, the Bocce, Crash Test Dummies, Big Head Todd and the Monsters, Stroke 9, and the Foo Fighters.

**CAROLE BAYER SAGER**

*Award-Winning Songwriter/tunes.com*

Carole Bayer Sager's universal expression of hope, love, and friendship can be found in scores of the most popular and successful songs for more than 25 years. From the lyrics of the Grammy-winning "That's What Friends Are For," to the personal message of "Don't Cry Out Loud," to the fun Academy Award-winning "Arthur's Theme," Carole's lyrics have become part of the American vocabulary and her songs have become standards. Honors for her work include an Academy Award (seven nominations), a Tony Award (two nominations), an induction into the Songwriter's Hall of Fame, and a Lifetime Achievement Award from the Whitney Houston Foundation.

**MUSIC ON THE NET: WHICH BUSINESS MODELS WILL WIN?**

**BRAD BRUNELL**

*Streaming Media Division, Microsoft*

In his position at Microsoft, Brad Brunell works with the entertainment content companies and solutions services providers to support adoption of business models using streaming media. His previous responsibilities include managing Web development and marketing teams and the launch and management of Microsoft TV. Prior to joining Microsoft in 1991, Brad had his own marketing company in Los Angeles, where he worked with ad agencies, entertainment companies, and financial services firms.

**ROBERT GOLDMAN**

*GetMedia Inc.*

Before founding GetMedia, Robert Goldman was president of Haltam America, Inc. Prior to this position he was director of marketing for Advanced Medical Systems. He has also held several technology positions at Intel Corp. and Lockheed Martin Corp. Goldman received his B.S. from Syracuse University.

**STEPHEN PAGE**

*Liquid Audio*

Stephen Page was an early believer in the power of the Internet’s impact on the broadcast industry. After spending almost 30 years in Bay Area radio he left the medium in 1996 for cyberspace and has spent the last four years educating, consulting, and helping radio programmers get up to speed with the Internet revolution. In his current position as director of broadcast interface for Liquid Audio, he oversees all facets of the company’s involvement with the broadcast community.

**BRAD PORTEUS**

*SonicNet.com*

Brad Porteus is responsible for the development of SonicNet.com's entertainment properties, including Radio SonicNet, Flash Radio and Streamland. Porteus' career experience is in entertainment marketing and new business development. Prior to his current role with The MTV Group, Porteus spent two years building Imagine Radio, focusing on product development, business development, and consumer marketing. Porteus’ began his career in operations of the merchandising department of the then start-up San Jose Sharks of the NHL. Porteus then moved on to become general manager and vice president of operations for a start-up professional roller hockey team named the San Jose Rhinos.
**JOEL DENVER**

**All Access Music Group**

Joel Denver is president/publisher/founder of the All Access Music Group, which offers one of the largest updated collections of free information to the radio and record businesses on the Internet. All Access also promotes and markets music for all the major record labels to radio stations in Top 40/Mainstream, Top 40/V Rhythm-Crossover, and Alternative formats. Prior to founding All Access, Denver was CHR editor at R&R; he previously worked in radio for 13 years, including at WSSB (91.0)-Baltimore, KSJO-St. Louis, KCBO-San Diego, WMJX (96X)-Miami, and WRL-Philadelphia.

**THE BIGGER PICTURE**

**TOM POLEMAN**

**Z100-New York**

In addition to programming America's most-listened-to radio station, WHIZ (Z100)-New York, Poleman's Sr. VP duties keep him racking up the frequent flyer mileage, overseeing radio stations in Boston, Washington, DC, Detroit, Long Island, and Pittsburgh. After a successful stint programming KBME-Houston, Poleman joined Z100 in 1996 and helped shift the station back to its Top 40 roots and ratings dominance. He is a previous winner of numerous industry awards, including Gruw Major Market PD of The Year, and is a nominee again this year, as is the station.

**DAN KIELEY**

**KIS-Los Angeles**

Midwest born and raised, Dan Kieley spent his formative radio years as an air talent in such exotic locales as Minot and Fargo, N. Dak., before landing his first PD position at KROQ-SiouxCity Falls. Kieley later landed in the majors as the marketing director of WJMK-Chicago. Utilizing those newly acquired skills, he went on to program WUM (Hot 102)-Milwaukee and KKQO-Omaha before a two-year stint as PD at KDWB-Minneapolis. He was named PD of KIS-Los Angeles in 1997. When asked for his greatest accomplishment, however, Kieley says, "Seeing my son graduate from high school." His motto: If you're not playing the hits and having fun, you might as well go home!*

**KEVIN WEATHERLY**

**KROQ-Los Angeles**

Without question the most influential program director in Alternative radio today, Weatherly has been with the world famous KROQ-Los Angeles since 1993 (where he's currently the VP of Programming). He has won countless awards, including the AIR Competition three years in a row, and has even been named to the list of the 100 most powerful people in the entertainment biz by Entertainment Weekly. Weatherly's résumé includes stops as music director at KZAZ, KMLE, and KISS-FM, as well as PD at the late O-106-San Diego. Kevin and wife Margie (of Elektra Records) welcomed their first child, Justin, to the world in 1999.

**VINNY BROWN**

**WBLS-New York**

Vinny Brown is a veteran New York PD who, in the not-so-distant past, programmed against WBLS when he ran Emmons' W提高RKS (KWZ-FM) between 1980-'87. In that seven-year period, Brown directed KISS/BA to 14 number one books—eight of them in a row. Since crossing the street to Inner City Broadcasting, Brown has begun a programming strategy that has strengthened WBLS's bagging market share and awakened its listenership. Brown lends his expertise to the opening session, "The Big Picture," and moderates the Urban A/C format meeting Thursday afternoon.

**TRACY JOHNSON**

**KFMU AM/FM-San Diego**

Tracy Johnson, general manager of Star 100.7-San Diego, has been recognized as...
one of America's leading programmers by many broadcasting industry organizations, including Gwin. In 1998, Johnson was honored as "Best Programmer in America" in a poll of industry experts. Johnson's programming accomplishments have been achieved by recruiting, developing, showcasing, and establishing a "partnership" for success with top air talent. Last August, Johnson co-authored his first book along with well-known radio consultant Alan Burns, titled Morning Radio. A Guide to Developing On-Air Superstars. He is presently at work on a second book scheduled to be released at the end of the year.

JHANI KAYE
AMFM-Los Angeles

Jhani Kaye is one of Adult Contemporary radio's most respected programmers, best known for his years at KOST/Los Angeles, where he was Program Director for 17 years—making him the longest running programmer of a music station in L.A. He also served as KOST’s station manager during some of his tenure. He was recently appointed director of Adult Contemporary programming for AMFM/Los Angeles, where he now oversees the programming on sister station KBLG in addition to KOST. While he has spent most of his career in Los Angeles, Kaye has also had programming positions in Chicago, El Paso, and San Bernardino. Aside from his radio career, Kaye also has an extensive background in television as an actor, director, editor, and cameraman.

ERIC LOGAN
WQYK-AM/FM & WBDO-Tampa

Logan, operations manager of WQYK/FM-Tampa, is also a curator of the RockyTop Country Music Network, was recently given Production responsibilities for Infinity's Country sister WBDO. Prior to arriving in Tampa, he spent 18 months as PD of Infinity's KYC-San Francisco. A 10+ year veteran, Logan's programming stints also include Seattle and Oklahoma City.

WHAT CAN WE DO TO SAVE JAZZ RADIO?

BOBBY JACKSON
WCPN-Cleveland

Bobby Jackson is a three-time recipient of Gwin Jazz Radio Person of the Year (’94, ’95, ’97) and producer of the award-winning Jazz Tracks program since 1997, and has consulted Public Radio stations across the country. Jackson has dedicated himself to bringing new audiences to jazz, and that is the mission of the session above. Jackson has been at WCPN-Cleveland for five years.

URBAN A/C: THE FORMAT THAT KEEPS EVOLVING

VINNY BROWN
WBLZ-New York
See Top Programmers' Panel

"At that moment I knew I wanted to be in radio." Brown's dream came true when she went to work for WJPC for five years, three of them as PD. Later in Milwaukee she worked at WMCS as morning show co-host, music director, APD, and program director. Since then, Brown developed into a well-seasoned player who now oversees WNW/FM-Baltimore. WOLAM (Talk)-Washington, and gmjulcast WOLBM-Baltimore.

HECTOR HANNIBAL
WHUR-FM-Washington

Since Hector Hannibal inducted our nation's capital, he's put his indelible mark on the radio landscape of Chocolate City. He took over one of Urban radio's greatest cultural institutions and, as he likes to say, awakened a plumbnbng beast—heritage Urban outlet WHUR. Hannibal's career began in college radio at WVUM-FM- Hartford, Conn. He then spent seven years at WKNX in Hartford, learning the craft of radio. In 1986 he entered his first PD job at WWHO in New Haven. Hannibal competed against his current station, WHUR, when he worked for a short time in Washington at WMUJ and WOL. After one year in Miami at WHQT, he returned to Washington and began his current tenure at WHUR.

LEBON JOSEPH
WYLD-New Orleans

This veteran programmer and two-time Gwin Award winner started his career in 1980 at Loyola University in New Orleans. "It was a communications major and worked at the college station WLDC, remembers Joseph. "I started attending Brute Bailey's radio class at WYLD on Saturday mornings. The course lasted two months and I ended up working at WYLDWM. Our philosophy has always been to have a station that has a strong gold foundation (60% percent) and plays currents (40% percent) that complement the gold."

SMOOTH JAZZ... AND VOCALS?

STEVE WILLIAMS
KSSJ-Sacramento

A native of Cincinnati, Steve Williams has been the station manager/program director of KSSJ-Sacramento since March of 1998. In the past, Williams programmed WQDD-New York. It is a Gwin PD of the Year, 1998 & 1999 and Gwin Music Director of the Year, 1995. This is his 25th year in radio.

WHO WANTS TO BE AN ALTERNATIVE MILLIONAIRE?

MARK HAMILTON
KNIX-Portland

For the past five years, Mark Hamilton has successfully programmed "94.7XMR" and made it one of the most influential and highly regarded Alternative stations in the country. Prior to that, Mark was the AP/demographic personality at San Francisco's legendary LVE 105. Think you know Alternative music and/or radio? Mark Hamilton might have you in the hotseat to prove it to your friends and peers!

SMOOTH JAZZ: GRABBING THE YOUNGER DEMOGRAPHIC

CAROL HANDELY
KWWZ-Seattle

Carol Handley guides Seattle's Smooth Jazz station KWWZ, and has been program director and midday personality since 1996. Her vast knowledge of multiple musical genres came in handy in her previous position, director of custom concepts for A&E Music Network, where she programmed eclectic music news for some of the nation's top retailers. Other Seattle market stops for Carol have included KNIX, KEZK, KZAM, and KJZ.

HOT A/C ON THE HOT SEAT

MICHELLE ENGEL
KBBT-Portland

Michelle Engel is currently the program director of Infinity Broadcasting's Modern A/C-formatted KBBT (The Beat)! Portland and is definitely one of the most passionate people in the format today. Her efforts have not gone unnoticed by her peers as she has been nominated as Hot A/C Program Director of the Year for this year's Gawn Awards. A proud graduate of the University of Florida, Engel's other career stops have included the AP/MD post at WBMX-Boston and the PD post at WUBB Ft. Meyers. She lives in Portland with her husband Doug and their cats Jazz and Beaker.

LABEL HEADS SUMMIT

JAY BOBERG
MCA

Jay Boberg has reinvigorated MCA Records since taking the helm in 1996, concentrating on making the label a place that artists would want to call home. It is now a comfortable home to fresh talent such as Senoiciss, K-Ci & JoJo, Sublime, The Roots, Blink 1992, Mary J. Blige, Sauce Money, New Radicals, Max De Puy, Common, Live, Charlie Moore, Richard Buckner, Melky Sedeck and Mulberry Lane. Now heading an historical trademark label, his career roots could not be more different. A UCLA alumnus and a classically trained guitarist, he started as a 20 year-old at independent IRS Records, a company he co-founded and co-owned with Miles Copeland. By age 25 he was president of the label and developing talent such as REM, Chingo Boingo, The Go-Go's and Fine Young Cannibals. After selling IRS to Thorn EMI in 1994, Boberg joined MCA as President of the company's music publishing division before switching to the record label.

JIM CAPARRO
Island/DefJam

Island/Def Jam Music Group Chairman and CEO Jim Caparrotto is used to building organizations from the ground up, which is just as well as he oversees the consolidation of the diverse resources of the three-headed label that also includes Mercury. He began his industry career in the CBS Corporate personnel department and worked his way through the system, but always staying "in the bowels of customers, warehouses and street-sawy record people who give me a good education," he recalls. He switched to PolyGram to help build a sales organization—a concept which grew to become PolyGram Group Distribution as the company pursued an aggressive acquisitions policy. He added further responsibilities until the chance emerged from the Seagram takeover of PolyGram to preside over a powerhouse combination that has already achieved success stories with Insane Clown Posse, Dru Hill, Melissa Etheridge, Jimmie's Chicken Shack, Sisqo, Bon Jovi, Hanson, Method Man/Redman and Shania Twain.

RAY COOPER
Virgin

Ray Cooper is one half of the British duo that runs Virgin Records America. Roughly speaking, he provides the marketing savvy to supplement the A&R talents of Ashley Newton, with whom he has worked since they met at Island Records UK in 1984. After steering projects involving such artists as U2, Rob Marley and Robert Palmer, they left island to set up Circa, a new label in partnership with Virgin Records UK, which became home to such groundbreaking artists as Massive Attack and Neneh Cherry. Ken Barry drew them

www.americanradiohistory.com
An All-Star Tribute to the Hammond B3 Organ

ORGANIZED

An All-Star Tribute to the Hammond B3 Organ

Brand new recordings from past and present virtuosos

JOHN MEDESKI ♦ ART NEVILLE
JIMMY SMITH ♦ JOEY DEFRANCESCO
JACK MCDUFF AND MORE

sharing their passion for jazz, the blues, funk, R&B and the mighty power of the B!

Guaranteed to satisfy music lovers everywhere!

www.triloka.com
John Ivey
WWKS (Kiss 108)-Boston
"Let's see...I was born in a manger...no wait...that was someone else...OK...now I got it. I started as a jock/MD at WOHT-Davenport, KY in 1976. Worked in Nashville and Evansville before landing my first AP/MD gig at KOGO-Omaha in the late '80s. Then I landed my first PD gig at KIK-Davenport, Iowa, then on to WIZQ/WRKD-Rockford, WPXY-Rochester, Y107-Nashville and here to Kiss 108. (This is my sixth year)." Kiss is currently #1-12-plus, #16-34 and #3-25-54 in the fall book.

Kid Kelly
WHZT (Z100)-New York
Kid Kelly was night PD/APD/MD at WKEE-Buffalo, then headed to Z100-New York for nights. After bringing Z100 the highest night numbers in its history, he left to program KC101-New Haven. From there he went on to WBHT-Wilkes-Barre/Scranton, where he also did mornings while achieving the station's highest ratings ever. In 1997 he returned to Z100 as AP/MD jock and in June of 1999 he surrendered his air shift to concentrate on his new OM duties. Since 1992 Kelly has also hosted and programmed Backtrack USA, a nationally syndicated 90's show which is heard on over 250 stations around the world.

Rob Morris
KDBV-Minneapolis
Morris began his career in 1984 at WSSV/WWKO-Columbus, where he was later known as AP/MD. In 1990, he segued to WUSI (Jammin' 92)-Cleveland as a jock and was eventually promoted to program PD. A year later, he returned to Columbus as PD/afternoon at WHTI (Hot 105). Morris joined KDWB-Minneapolis in October of 1994 as assistant PD/MD, working under former PDs Mark Belke and Dan Kieley. He was promoted to program director in June of 1997. Since 1997, KDWB has been enjoying its highest ratings, both 12-plus and in its target demo (18-34 females) since 1991, when former Top 40 competitor WLOL left the format.

John Peake
104 KRBE-Houston
John Peake is heading into his fourth year as Program Director of 104 KRBE-Houston. During his tenure, Peake and staff have elevated the station's rank from ninth to second in the market and, in the process, made KRBE the largest-cumming radio station in Texas. Peake has been nominated for various industry awards, including this year, where he, along with MD Jay Michaels, Marketing Director Mark Scheckler, and the station, are all nominated for Gaw Awards. His previous PD positions include KVMV-Denver, KRQD-Tucson and WAP-Birmingham.

Tim Richards
WWQK-Detroit
Richards is in the majors again, having entered the biz in a similar fashion, doing weekends at W96-Chicago in 1992. He then spent two years as MD of WVIC-Lansing, before heading west for the first of his two stints at KRQD-Tucson. During stay #1 he was MD/midday jock under PD Mark Todd. In 1995 he was hired by Greg Steeless as AP/MD of WBXM-Boston. A little over a year latter, he returned to KRQD as PD and subsequently was upped to operations manager for both KRQD and KNST. In 1998 he was named Regent PD with additional oversight duties for Pacific Star's KRQO-Fresno and KVI-Honolulu. In 1999 AMFM transferred him to the vacant PD post at WQFX-Detroit.

Jimmy Steele
WRRV (The River)-Nashville
"I've spent the past year rebuilding the station, taking it back to its Top 40 roots created by Y107. This has involved building a great staff, creating a hit-product, focusing and branding the station, and building not only a strong cume base, but increasing our TSL, which has been the largest challenge over the past year. Prior to the River, I programmed WZOE (Z104)-Madison, maintaining its #1 ranking across the board while working with some real major market talent in a smaller market." Steele was also AP/father-mornings at WUSI-St.Louis, OWNI morning guy at WRRV-Moncton and WAIJ-Buffalo, when it was Top 40 Majic 102.

American Town Hall Meeting

Nancy Johnson
WWLM-Cumming, Ga.
Nancy Johnson has been headed down that dusty Americana road since way before it had a name. She began her radio career doing Country at WKKH-Atlanta in 1986, and went to Nashville in 1991 to start Radio Network Country 102.9 (which would become WOCL 102) Two years ago, Nancy returned to the Atlanta area as Americana station WWLM-Cumming, Ga., becoming PD six months ago. Outspoken and well grounded in "the way that radio works," hers is a welcome voice, with a subtle point of view.

The Delivery Room: The Birth of a Station

Paige Niemier
Consultant/BAVN Columnist
Paige Niemier is VP/General Manager for...
BroadcastAmerica, founded in 1998 and headquartered in Portland, Maine, is building an extensive consumer online entertainment network. With fully integrated channels dedicated to sports, talk, news, music, film, weather, and more, BroadcastAmerica—formerly known as BroadcastRadio—brings a variety of programming designed to satisfy today's online consumer.

Dotmusic was the first UK music site to be launched by a traditional music magazine publishing company. Dotmusic is the insider's guide to music. Produced by Miller Freeman Entertainment, dotmusic is able to access music stories that no other online magazine can. We constantly break the latest news stories and give users a behind-the-scenes slant on the world of music. Dotmusic is produced by a small but beautifully formed multi-national team on the south bank of the world famous river Thames in London. We work for Miller Freeman Entertainment, the leading publisher of music industry magazines.

Gavin is published on a weekly basis (50 times a year), and is regarded throughout the industry as "The Most Trusted Name in Radio." The A color magazine features charts compiled from Mediabase 24/7 monitored airplay data, industry news, programming features, artist profiles, record reviews, and a wide range of articles of interest to radio programmers and radio industry executives. Gavin's many subsidiaries include the daily fax, various weekly fax reports, the annual Gavin Summ, Gavin Onlinetracking services, Gavin CD mailing service, the Gavin video magazine, Gavin CD compilations, the Gavin.com Website, and the Gavin A-to-Z Directory. Gavin is an operating division of Miller Freeman UK, part of the world's leading integrated business-to-business services provider. Miller Freeman is a wholly owned subsidiary of United News & Media plc.

Hearing Education Awareness for Rockers (HEAR) is a non-profit organization dedicated to raising awareness of the real dangers of repeated exposure to excessive noise levels, which can lead to permanent and sometimes debilitating hearing loss and tinnitus. HEAR is available for musicians, music fans, or anyone else who need help hearing. Check out their Website at www.hear.net.

Inmthotch, Inc. is a "New Media" software, design, and content company that develops Internet-based products for the entertainment industries. The company has offices in San Francisco and Silicon Valley and is divided into three divisions: MSystems, responsible for software creation; JM Studios, responsible for client consultation; and JML Publishing, which publishes The Cordial newsletter, a technical guide for the African in America. Inmthotch was co-founded as a partnership by Ron Cadet and Joseph Mouzon in 1994, and was incorporated in April 1999.

Liquid Audio is a leading provider of software and services for the digital delivery of music over the Internet. Liquid Audio gives broadcasters the ability to showcase, preview, syndicate, and securely sell recorded music online with copy protection and copyright management. The company works directly with radio to enhance the user experience and increase revenue potential from their station's Website. The Liquid Music Network is a database of over 62,000 tracks, providing one of the largest virtual music stores on the Internet.

"Listening Through The 20th Century" is an exhibit of records from the collections of the members of the California Historical Radio Society. The display represents every decade from the 1920s to the 1980s, including two to four sets for each of the decades in the era of broadcast radio. The display includes a low power FM broadcast of oral programming that will play through some of the sets, as well as antique radios and corresponding memorabilia representing the history of the medium. This display is sponsored by Entertainment Marketing Group and Flowstream.com, the Internet identity of San Francisco-based Flow Communications, Inc.

Live365.com is a place where users can broadcast music and other audio content over the "airwaves" of the Web. They pick the music, they pick the song list, and we give them the microphone. Plus, Live365.com provides enough bandwidth so users can stream up close to 1M audio streams for their broadcasts, which means that as many as 365 people can listen to their music at the same time. The killer: Live365.com (very much the incorporates the only foot-strap F-word you can say in front of your mother...you see, our services are free!

Miller Freeman Books publishes titles to inform, enlighten, and entertain musicians and fans of rock, jazz, blues, and more. We strive to provide maximum value in our books—including in-depth writing from expert authors, evocative photos that recapture the spirit of great musical moments, and even CDs or rare recordings so readers can hear the music that the books explore.

Medialbase is a 24/7 music monitoring system that tracks actual radio airplay of more than 900 stations in over 130 markets. Medialbase offers record industry executives and radio programmers more comprehensive, accurate, and reliable airplay data than any other service in the business, with many customizing features specifically designed to let the individual user tap into the exclusive data he or she needs. These options include 7-day reports, daily station logs, daily charts, "Tuned in" market summaries, gold archives, and call-out research.

On Air Jobs, in partnership with Gavin, is a new service designed to revolutionize the way radio stations hire talent. The new service allows program directors to look through resumes and listen to airchecks online, right from their computers. The new online system, Gavin On Air Jobs, will be housed on the Gavin Website, www.gavin.com. Besides online air checks, the service also offers job information via the Internet. Stations wanting to advertise openings of any kind can do so through the Gavin Website. Similarly, job seekers can now see the convenience of the Internet to tap into the job bank of one of the most recognized names in the radio industry. In this new venture, Gavin is partnering with Mediabase, a company that provides similar services to the television industry.

The Premium Network is an online professional advertising and promotions company that represents some of the hottest music sites, including Gavin.com and Audiodf. Our music network features the tap MP3 search engines and online radio stations. Premium can effectively deliver integrated sponsorships and create online and offline promotions. The company that is committed to bringing you the best "beyond the banner" advertising available. We have 10 years of experience producing exciting and memorable contests, sweepstakes, and giveaways. We can arrange backstage parties with recording artists, and tickets to world-class concerts. Check out our at www.premiumnetwork.com.

T.J. Martell Foundation was established in 1975 to fight better treatments and cures for leukemia, cancer, and AIDS through a variety of industry-related events. It was a young T.J. Martell who inspired his father, T. J. Martell, to help raise funds for life-saving research; over the years T.J. and his colleagues in the music industry have turned T.J.'s dream into leukemia's reality for others. This year at Gavin Seminar 2000 the T.J. Foundation will be selling $20 "buttons" for a daily raffle of valuable prizes, including a pair of American Airlines roundtrip tickets—all to help fund ongoing research to fight cancer, leukemia, and AIDS.


TRIPLE A JUKEBOX JURY

BRUCE WARREN

WXPX-Philadelphia

Bruce Warren started his career working overnight for WXPX-Philadelphia in 1988, becoming MD in 1995. In 1998 Warren became, and remains today, the PD of WXPX. He is one of the sharpest programmers in the country, and has forced more than one commercial broadcaster in Philly to rethink what they do with reference to WXPX. He is the mmonge of non-com broadcasting.

A CREATIVE GUIDE TO PROGRAMMING

JERRY CLIFTON

Consultant, Clifton Radio

Jerry Clifton says his career in radio was pre-ordained. He became a successful PD in San Diego, Detroit, New York, and Miami where he was National PD for the Bertie group. Today, his company, Clifton Radio, consults more than 20 stations and his New Planet Radio owns stations KXTR (The Crater) and KGZM-Honolulu. Clifton's charm is in his enormous capacity for fresh ideas and his willingness to challenge the status quo. His storytelling always leads to a lesson about serving the listener, igniting creativity, and getting programmers to put their own stamp on a station. Radio consumes him, and there's no small element of the business of programming that escapes his scrutiny.

LEE ABRAMS

XM Satellite Radio

When Lee Abrams broke into the radio business, he was called "wonder boy" — a reference both to his age and his willingness to challenge the status quo. He's always a good lesson about serving the listener, igniting creativity, and getting programmers to put their own stamp on a station. Radio consumes him, and there's no small element of the business of programming that escapes his scrutiny.

ABRAMS joined with Kent Burkheit in 1972 to form Burkheit/Abrams & Associates, one of the first radio-oriented consultancies, which went on to counsel more than 200 stations. Over the years, Abrams helped launch the TNT cable network and redesign Rolling Stone magazine. In 1989, Lee joined the ASC Radio Networks and helped spread Z-Rock across the land as a satellite-delivered 24-hour Active Rock format.

BILL TAINER

Radio Consultant

Tainer started his broadcasting career as a 13-year-old amateur announcer at WGBC-Vicksburg, Miss. He got his first PD position at WXDL/WM in Monroe, La., and quickly moved up to running Mississippi's largest AM/FM, WJJD in Jackson.

Between 1974-’83, Tainer was the program director/morning man at WY-100. In 1975 he was promoted to national PD for Hetzel Broadcasting Corp., and added WXDL in Pittsburgh to his roster. When WY-100 was sold in 1978, Tainer was promoted to VP of Programming for new owner Metropolis Communications. Tainer relocated to the nation's capital in 1983 as PD and morning man for WASH/FMT. After two years, he returned to Miami as the first morning man for HOT 105. He then moved across the street as PD/morning man for WFWQ (Power 96) and VP of Programming forasley-Red Broadcasting Corporation.

Since 1992, Tainer has been a programming consultant for WPW Power 96.3, WMAD, WOXL, and WRRA in Miami; 100 JAMZ Nassau, Bahamas; Cox Radio, Inc. (WAGZ, WXLK, WEQX) in Birmingham, Ala., WBL-Long Island, N.Y., and WPOYO in Orlando. Tainer is also the VP of Programming for Hetzel Broadcasting Corp., overseeing KUBE and KSOS in Los Angeles.

BUZZ BENNETT

Radio Consultant, Futardist

"A programmer shows his team how to communicate with listeners. How to make them happy and turn them on. That's what I expect from my PD's. To be a great coach, I look at athletic coaches and they look like program directors to me. They keep their team fired up. In the NBA, Larry Bird is a player's coach. He coaches his team as if he were on the floor with them. He takes in all their input. In other words, all the guys on the team are coaching the team because Bird is never above them, he is with them. It's a good lesson for radio programmers. It's better to work with your people, not have them work for you.

AMERICANA JUKEBOX JURY

MATSON RAINER

KNBT-New Braunfels, Tex.

KNBT-New Braunfels, Tex. is a well-respected American radio station, known for its ability to see the trend before it happens. Program Director Mattson Rainer is widely regarded as one of America's leading programming forces. He hosts the first-ever Americana Jukebox Jury.
Artists 2000

MUSICAL KEYNOTES:

Tony Bennett

Tony Bennett got his first public gig at the age of 10, when he sang side-by-side with New York Mayor Fiorello La Guardia at the opening of the Triborough Bridge. And he's been singing ever since: from the tanches and foxholes in Europe at the close of World War II, to the stages of New York and Miami and London and Las Vegas, to MTV's unplugged studio in Manhattan. Bennett, who found hundreds of screaming girls dressed in black outside St. Patrick's Cathedral on his wedding day, is the consummate pop and jazz idol, inspiring Frank Sinatra to call him "the best singer in the business." Over the years Bennett has won eight Grammy awards, and is nominated again this year for Best Traditional Pop Vocal Performance for his latest CD, Bennett Sings Hot and Cool. He's an avid artist whose oils and watercolors are known throughout the world, a veritable singing legend who's entering his eighth decade in the spotlight (his eighth if you count the Triborough Bridge).

Oh, one more thing: once on a time he sang a little tune called "I Left My Heart in San Francisco..." and now he's back to reclaim it. Exclusively at Gawn Seminar 2000—Thursday, Feb. 17 at noon.

Elton John

Has there been a more consistently popular performer over the last three decades? The increasing breadth of his work and style has already made him one of the most successful careers in the history of entertainment—a story littered with platinum records, songwriting accolades, movie soundtrack awards and even a knighthood to recognize his services to music. For his latest project, the Road To El Dorado, he has collaborated once more with Tim Rice and Hans Zimmer, the team that previously worked together on the animated hit The Lion King. Typically, Elton John is taking a fresh approach. "Instead of just having the usual five tracks on a soundtrack album and the rest of it being the score, I said 'Let's make an album out of this and include songs we wrote that didn't make the hit,'" explains John. He performed in a Gawn Seminar 2000 exclusive in the immaculate off-site confines of Nob Hill's Fairmont Hotel on Thursday, February 17 at 6 p.m.

The following artists are listed in seminar chronological order. Times designate the start time of the session at which the artists are performing:

THURSDAY, FEBRUARY 17

Mike Viola & the Candy Butchers

Viola, a Boston native, was discovered as a rock prodigy and quickly fell into the limelight and even appeared in a famous Zip's commercial. Today, Viola can be found fronting his band, the Candy Butchers in the New York City club scene. Their newest album, Falling Into Place is a raucous, succinct pop excursion hearkening both Stax soul and mod styles from the sixties through the nineties.

Tara MacLean

Hailing from Prince Edward Island, Tara MacLean is the child of musical and religious parents. Network recordings, home of fellow Canadian Sara McLachlan, signed MacLean and sent her out to promote her debut record Silence in 1997 on tours with the Lilith Fair founder as well as with Paula Cole, The Cure, and Ron Sevrenth. The result was a 1998 Canadian Radio Music Award for Best New Solo Artist. MacLean's Capitol debut, Passenger, finds her on higher ground spiritually which is evidenced on the lead single "If I Fall."

Coco Montoya

Montoya's career began as a chance meeting with Albert Collins. From there, he became one of John Mayall's Bluebreakers for nearly ten years. In 1993, to critical raves, he broke out on his own. His latest Alligator release, Suspincon, is laden with grooves and backwoods funk.

Anastacia

Anastacia 1:45 p.m., Bayview EPIC RECORDS A former winner on The Cut, MTV's non-cheesy version of Star Search, Anastacia is the progeny of a nightclub singer (dad) and a theatrically trained actress (mom). Given that background, the New York-born Anastacia is no stranger to coloring outside the lines of life. As Anastacia prepares for the inevitable round of showcases ahead she's positively chomping at the bit to get rolling. "I want my industry to be excited," she says. "I want them to go, 'Wow—somebody took a chance on somebody like her...that's cool!''

Trish Murphy

3:30 p.m., Bayview DOUBLTTLE RECORDS Trish Murphy has that certain "something." Perhaps this is why many critics have such a difficult time categorizing her unique brand of music. From her debut Crooked Mile to her most recent release Rubies on the Lawn, Trish Murphy has established herself as an artist with "just enough edge, plenty of jangle, and a nasty sweet bite." Murphy's gravel-tinted voice complements the melodies and conveys the complex emotions that are inherent on Rubies. Her organic sound has been influenced by the likes of the Beatles, Elton John, and Brian Wilson.

Andreas Vollenweider

3:30 p.m., Seaciff SONY CLASSICAL Vollenweider's father organist extraordinnaire Hans Vollenweider, introduced Andreas to myriad instruments, but eventually it was the bag he found to be most suitable. In 1980, Andreas began composing and recording his non-traditional music, often-times blurring the lines between classical, jazz, and Smooth Jazz genres. Widely acclaimed as member of the jazz community, Vollenweider is a veteran of the Montreaux Jazz Festival and has performed with Luciano Pavarotti.

the exies

3:30 p.m., Ballroom B/C ULTIMATUM RECORDS The exies' music is an extremely catchy fusion of their influences: late-'50s and early-'70s pop and rock, and '60s rock radio staples such as Stone Temple Pilots and Foo Fighters. Their name inspired by the philosophically dour existentialists, the band burst onto the Los Angeles club scene in 1997.

FRIDAY, FEBRUARY 18

Anika Paris

9:30 a.m., Ballroom B/C EDEL AMERICA "I don't think becoming a doctor or lawyer was really in the cards," says Edel America's Anika Paris. "In my family, you were spoon-fed music. I wrote my first song at age five, and by six, I was playing the piano and going to concerts." For Anika Paris, a life in music was inevitable. Her father is a well-known classical conductor who worked with Duke Ellington and Leonard Bernstein. Born in Corpus Christi, Tex., Anika spent much of her youth traveling the world with her family, during which she discovered the music of0ame King, Elton John, James Taylor, and Billy Joel. Her debut album, On Gardner Street is a collection of beautiful melodies and a living testament to the fact that love does what it wants. Her first single is "It's About."

The Vagabond Lovers

10 a.m., Garden MONARCH RECORDS Let's get it all straight, mmm/way? The Naked Barflies were asked by Matell not to use their top selling product as a tool for making it big. So, the band dropped the aforementioned moniker to become The Vagabond Lovers. Frontwoman Patty Spigel'sin formed the group in 1990, receiving local esteem from nearly everyone hearing their hybrid rock and Americana sounds. "I think of myself as somewhere between Joni Mitchell and Linda Ronstadt," explains Spigelman. "In the sense that I'm a songwriter but I also have a great appreciation for great songs."
Steve Oliver
10:30 a.m., Bayview
NATIVE LANGUAGE RECORDS
Guitarist Steve Oliver has played with Marc Anthony, Rich Braun, Everette Harp, and Slim Man. He recently left Steve Reid's group after three years to promote his solo debut, First View, on the Native Language label. Many of the current Rippingtons band members—including Dave Hoover, Paul Taylor, and Kim Shore—appear on the record. Oliver refers to his sound as a white Bobby McFerrin on guitar.

Gerald Levert
7:11 a.m., year's in Oakland
ELEKTRA ENTERTAINMENT
Gerald's earliest music memories are of watching his dad, Eddie, on tour with the O'Jays. It was then that he would meet other R&B legends. He formed the group, Levert, featuring his brother Sean and Marc Gordon in 1986, which performed in his native Cleveland. The group garnered six gold albums, numerous Number One R&B singles, two Soul Train Music Awards, and a Grammy nomination. Gerald released his first solo LP in 1991, the acclaimed Private Line. The disc went gold and garnered two Number One singles. His follow-up, 1994's Groove On, was a platinum-plus album that today is considered a classic. In 1995 he released the heralded Father & Son album, featuring his dad. Then came his collaboration with Keith Sweat and Johnny Gill, which produced the multi-platinum LSG album. Levert's new album, G, is already being heralded as a masterpiece.

Danni Leigh
11:45, Seacrest
MONUMENT RECORDS
Danni Leigh is one of those country singers who bear about her who got her big break while working at Nashville's legendary Bluebird Cafe. The one-time waitress who, surprise, just happened to be a singer, met a publisher/producer and soon landed a record deal with Decca Records. Unfortunately, her label, along with debut album, 29 Nights, was submerged in the Polygram/Universal merger. The stars realigned shortly after when Leigh landed a new deal with Sony's Monument Records, home of the Dixie Chicks. She soon set about recording a new album, produced by Emory Gordy, Jr. and Richard Bennett, who last worked with Steve Earle.

Alison Krauss
Noon, Ballroom B/C
ROUNDER RECORDS
Grammy winner Alison Krauss grew up in Champaign, IL where her parents encouraged her and her brother, Viktor, to play instruments at an early age. Soon after she began playing the violin, Alison discovered fiddle contests and bluegrass festivals. Her initial acclaim was as an instrumentalist, a standout young fiddler who won championships, but soon it was her voice that captivated everyone's attention. Ronder signed Krauss when she was 14. Last year, she released her eighth recording, Forget About It, and is currently at Adult Contemporary radio with the single "Stay." That song epitomizes the appeal of this record with its immediately accessible acoustic-based sound and Krauss's crystalline vocals.

Venice
Noon, Ballroom B/C
VANGUARD RECORDS
Comprised of cousins Kipp and Michael Lennon and their respective brothers Fat and Mark Lennon, this suburban Los Angeles quartet steadfastly pursues a harmonic musical approach. Since forming in the '80s, the group's surf-accented harmonies and folk-pop sounds have garnered the respect of many critics. David Crosby called Venice "the best vocal group in the country and one of the best groups of any kind I have ever heard." As a group, and, individually, Venice has toured and recorded with rock legends like Jackson Browne, Steve Nicks, Warren Zevon, Brian Wilson, and Phil Collins (that was Mark Lennon singing backup for Phil Collins at last year's Goin' West Seminar in New Orleans). The single from their latest album, Spin Art, is "The Man You Think I Am."

Pink
12:15 p.m., Garden
LAFACE/ARISTA
"I'm a very extremely person," says Pink, almost needlessly, her shocking safety orange/pink hair and piercing blue eyes give that away. If you know, any further doubts about her...you...know...attitude, watch the video for her latest debut single, "There You Go." I went through a lot of phases gaining up, and for everyone, I was extreme. From skateboarder to hip-hop to rave child to lead singer of a rock band—I did it all, and at all the same time," she says. After numerous singing gigs in local Philly clubs, Pink hooked up with a group called Choice, which was signed to Lafface. After co-writing and recording Just To Be Lonely, Choice was history. "Anyway, I don't see myself belonging to any group," she says.

Lit' Zane
12:15 p.m., Garden
PRIORITY RECORDS
You have to keep reminding yourself: "You mean to tell me this guy is only 17 years old?" Indeed, Lit' Zane seems far older than his chronological age would indicate. "My mom once told me that I got an old soul," says Zane. Best known for his vocal skills on 112's "Anywhere," Zane was bitten by the showbiz bug around the age of ten in his hometown of Atlanta, where he was inspired by younger demo rappers like Stevie Wonder or Michael Jackson. He was subsequently discovered at a talent show by Kevin Wailes of Worldwide Entertainment, the man who had developed the careers of A.C., Monica, and 112. "To have such a young age is definitely what made me want to him," says Wailes. "It was like a grown man taking inside a kid's body." Zane marks his solo debut with his upcoming album, Young World: The Future, due out March 7. His latest single, "Money Stretch," appears on the soundtrack of Ice Cube's new movie, Next Friday.

Rascal Flatts
2 p.m., Bayview
LYNCH STREET RECORDS
With roots in Ohio and Oklahoma and resolutions that bounce from the Grand Lake Opry in Grove, Oklahoma, to pro tours as members of Chevy Wright's band, this trio blends unique vocal harmonies with stellar musicianship to produce a pure yet contemporary country sound. All three grew up in musical families (two of the guys are second cousins). Listeners will find strains of pop, R&B, country, gospel, and bluegrass interwoven on Rascal Flatt's debut album, One Good Love.

Chalee Tennison
3:45 p.m., Seacrest
ASYLUM RECORDS
After a year spent touring with such true country traditionalists as Alan Jackson and George Jones, Chalee Tenison returns for her second Goin' West performance after making her debut with us at last year's Seminar. Since we last heard from Tennison, she's had chart and widespread critical acclaim. Tenison, who recently named "reminiscent of Lorriett Lynn or Tammy Wynette," has truly lived the lifestyle about which she sings. A 30-year-old, thrice-married, now-single mother of three, her road to Nashville included many years of forging her unique style at night in the roadhouses of her native Texas, while working her day job as a guard at a maximum security women's prison.

Daryl Worley
4 p.m., Seacrest
DREAMWORKS NASHVILLE
A newcomer to DreamWorks Nashville, this 6'7" Texas musician excels in his musical heroes Merle Haggard, George Strait, Keith Whitley and the Eagles. Worley arrived in Nashville five years ago and quickly received a publishing contract with Flame Music Publishing. Worley's debut album Hard Rain Don't Last (for which he penned 10 of the 12 tunes) is filled with songs about real life lived by real people. As someone who's lived, worked and witnessed the world and knows what he wants, Worley's deal is pretty simple: make country music that matters.

Beth Hart
4 p.m., Ballroom A
1/3/LAVA/ATLANTIC
It all started with piano lessons at age four. Fast forward to L.A.'s High School for the Performing Arts where Beth Hart majored in voice and cello and before long, she was on stage five nights a week in local clubs. The resulting buzz landed her a record deal that, in turn, led to her 143/Lava/Atlantic debut, Immortal. Today, Hart's voice is all over Top 40 radio with the first single from her new album, Screamin' For My Supper, "L.A. Song (Out Of This Town)

Angela Via
4 p.m., Ballroom A
LAVA/ATLANTIC RECORDS
Seventeen-year-old Angela Via made her major label debut with "Catch Me If You Can," from the Atlantic soundtrack to Pokemons: The First Movie. She grew up in Portland, Ore., where she sang with the school chorus and church choir. She was also influenced by the traditional Latin music her grandmother would play during visits to Texas. In 1998, Via nailed first prize at both the Oregon State Fair talent competition and a radio station-sponsored talent show. Thrust onto the career fast track, Via next performed at Planet Hollywood L.A. during the premiere of The Wedding Singer. Several trips later, Via was introduced to songwriter/producer Michael "Mick" Smith and partner Brian Stecker, with whom she would eventually co-write and record "Catch Me If You Can." As she spoke, Via's forthcoming Lava/Atlantic debut album is coming together, which includes her first single, "Picture Perfect," as well as "Stay Together," a ballad she composed with the legendary Carole King.

SILK-E
5:15 p.m., Ballroom B/C
RONLAN ENTERTAINMENT
Edna Sims from ESP Public Relations warned heads last year to be ready to check for the Bay Area's newest Silk-E (Sexy Intelligent Lady Knocking Everybody Out). Millions of TV viewers remember her as last season's winner of MTV's The Cut. Now she really gets her chance to rock the house and get her "shine" on in front of real industry heads. Silk-E performs cuts from her current project, Urban Therapy.

Clay Davidson
5:45 p.m., Garden, Anium Level
VIRGIN RECORDS
Davidson got his big break when, through the intervention of a friend, he submitted for Monique Mael to sing at an outdoor party hosted by Virgin Records Nashville President Scott
2000

The Souvenirs
9 a.m., Garden
WILL RECORDS
Storming through honky-tonk, Western swing, rockabilly, and heartbreakin' country ballads, the Souvenirs blur the lines between modern and vintage, country and pop. What a wild ride it's been for this band from Seattle. They played the Gwim Summit in June, custaining the debut album King of Heart Ache onto the Americana chart, where it has been ever since! The Souvenirs have also placed songs on the BATS soundtrack, the Lou Diamond Phillips movie which premiered last fall, and Wish You Were Dead, an upcoming film just shown at Sundance.

Soleil Moon
9:30 a.m., Bayview
MIR RECORDS
Larry King and John Blasucci met and formed a musical relationship in 1993. As seasoned studio musicians, the two have worked with many artists including Mel Torme, Steve Cole, Warren Hill, Kenny Rogers, John Ford Coley, Brian Cubertson, Kenny Aronoff, Seals, and Madonna. The duo charted on the Billboard chart last year with "Wonders Again." Their respective backgrounds in pop and jazz have enabled them to create an emotionally charged, sophisticated, and modern form of Adult Contemporary music. Earlier this year they re-emerged as Soleil Moon, and are pleased to bring you songs from their soon-to-be-released self-titled album.

First Love
10:30 a.m., Ballroom A
JJP USA
After an extensive audition process, music executive Carlos Fleischmann recruited Brionn, Germany natives Delane, Tobi, Peanut, and Phil to form First Love. Ironically, the paths of some of the guys had actually crossed before: Delane and Tobi had been in a previous group together; while Tobi and Delane knew each other from working at a local clothing store. Fast forward three years, and you find First Love honoring their act in Europe, performing in hundreds of venues for crowds as large as 100,000. They appear at the Gwim Seminar for the first time in support of their JWP album, Just Can't Get Enough, and their debut single, "Freaky."

SUNDAT, FEBRUARY 19

Gas Giants
Noon, Ballroom B/C
ATOMIC POP
The one thing to remember about Gas Giants is that these guys used to be known as the Gin Blossoms. Armed with a new record of edgy pop songs, From Beyond the Back Barricade, their own recording studio dubbed Mayberry, and a new label, Atomic Pop, the trio is prepared for the competition—and spirits are high. And even though the name is different (the name Gas Giants refers to the planets Jupiter, Uranus, Saturn, and Neptune) they have promised to sing "Hey, Jealousy" at the Alternative Awards Luncheon.

Violent Femmes
Noon, Ballroom B/C
BEYOND RECORDS
Freak Magnet is the sixth studio release by the Violent Femmes. It's amazing that nineteen years later this group of misfits from Milwaukee still have the ability to play with the same aggression they had when they started. It makes you wonder if the fountain of youth they've been swimming in is local.

Bob Harris & Lucy Clark
12:15 p.m., Garden
Q RECORDS
Guitar Player magazine called Bob Harris "the greatest acoustic picker in the world." He is a man of flying fingers, styling himself after the legendary Django Reinhardt. Back-up and session singer Lucy Clark was discovered by none other than Les Paul, who noticed a vocal similarity to his late wife, Mary Ford. Bob and Lucy met while recording an album with Slim Whitman. On "Sentimental Journey," they honor the work of Les Paul and Mary Ford, having nurtured this project over time. Bob Harris & Lucy Clark deliver classic songs from the '20s through the '50s in a fresh way, from both releas, yet contemporary. It's the first recording for them, and the first new artist release from Q Records.

CoCo Lee
2 p.m., Ballroom A
550 MUSIC
Born in Hong Kong and raised in San Francisco, CoCo Lee is the youngest of three sisters—all of whom sing in local talent shows. "I remember going to a karaoke place at Fisherman's Wharf where you can record your own songs," she recalls. "My best friend paid for it and I made the tape. Later, she'd play it in the restaurant where she worked and people would want to buy it. That's when I was like, 'Wow, I can actually sing as a career!'" Lee's big break came after high school graduation, during a family vacation in Hong Kong. She impulsively entered an annual singing contest and placed second (she was the only contestant to sing in English). "The next day, a local record company called and wanted to sign me," Lee recalls. Twelve albums later, the 23-year-old artist recently signed with 550 Music to release her U.S. debut album, Just No Other Way. "People cannot imagine what I sound like," says Lee. "But always when I'm done singing, people are very surprised."

Gerald Levert
2 p.m., Ballroom A
ELEKTRA ENTERTAINMENT
See Friday, February 18, 11 a.m.

Wait Willams Band
2 p.m., Bayview
GROOVETYME RECORDS
Wait Williams' sound is an organic blend of Texas music, acoustic rock, blues, country, and folk. His new album, Fire Honey & Angelica, is at once polished and yet earthy, and is the culmination of five years of songwriting. Wait has been weaving words and music for fifteen years. "Most of them I wrote for what Willie Nelson called 'The Store'—the music publishing houses on Music Row," he remarks wryly. A staff writer at BMG, he's had cuts with Ty Herndon ("Big Hopes"), Ricky Skaggs ("Seven Hillsides"), and several with Texas favorite Pat Green. He'll play an acoustic set at the Americana Jubilee, with an assist from bandmates Tim Lorsch (fiddle) and Nick Pettigrew (bass & harmonies).

Canti rios
4 p.m., Ballroom B/C
EPIC RECORDS
You know the name, game, and style of this patented rhyme deliverer. Kids are "bored to be blessed with the intricate flow over nothing" but guaranteed beat bangers by this talented emcee whose new album features guests like DMX, Jermaine Dupri, and Mase. Sit back as Cam'ron sets to blow your mind.

Ghostface Killah
4 p.m., Ballroom B/C
EPIC RECORDS
You're in for a treat. The ill rhyme-sayer with the ill rhymes for a house and slippin' kids with a dose of raw talent in its prime form. Lyrical assaults over John Blaze beats is the signature of this Wu-Tang member and if you're sleepin' on his new album, Supreme Clientele, wake the F**k up.

Strings
4 p.m., Ballroom B/C
EPIC RECORDS
The G Rap Awards Show is about to experience a unique encounter. Her single still has real buzz in the streets. Heads can't wait to get their eyes on the "Dark Monstrosity." A former stripper from Oklahoma, Strings laid it out for all to see in the latest issue of Black Gold (adult hip-hop entertainment magazine). Can you spell rap dance?
Europe's weekly—breaking hits all over Europe

The insider's guide to music at www.dotmusic.com

The only journal of analysis for the international music executive.

The largest and most successful music programming conference in the world.

The Daily Gavin report for music programming decision-makers.

Everyone in the business of radio and records is included in this handy reference volume.

The Most Trusted Name in Radio.

For performing bands and musicians

The UK weekly for everyone in the business of music.

The largest and most successful music programming conference in the world.

Gavin is a member of the extended family of the Miller Freeman Entertainment Group and these are just some of its sister publications and services.
GREAT EARLY RESPONSES FROM...

KIIS/LA: RICK DEES PLAYED IT ON THE MORNING SHOW & THE RESPONSE WAS 100% POSITIVE!!
KCHZ/KANSAS CITY: #1 MOST REQUESTED! #1 MOST PHONE ACTION! ADD!!!!
KHKS/DALLAS: TOP 8 REQUESTS AFTER ONE SPIN!!!
KIDD KRADDICK, KHKS/DALLAS: After a very positive response on the record, Kid said "...Everyone thought they had peaked...We always knew they are real musicians and they're definitely proving that now!! HANSON IS BACK!!"
WXYV/BALTIMORE: Good early phones!

WPRO/PROVIDENCE: Already Top 5 afternoon & night phones! Keeps going between #1 and #2 requests!! #1 emailed request record! Says Tony Bristol/PD, "I think it is a SMASH!! I’m really excited about it! Very positive response! I can’t wait to play it on PRO-FM!!"
WHYI/Miami, Diedre Poyner/MD: Was stunned that it was HANSON. She loves it!
KQKO/OMAHA: ALREADY TOP 5 PHONES! "Massive smash!! 200-300 email requests a day!!...blows my mind!!" — Wayne Coy/PD
<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>AMFM</th>
<th>WVAZ-Chicago</th>
<th>WRKS - New York</th>
<th>WHUR-Washington</th>
<th>WDS-Philadelphia</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Joe</td>
<td>Joye's Groove</td>
<td>16/11</td>
<td>28</td>
<td>22</td>
<td>18</td>
<td>23</td>
</tr>
<tr>
<td>2</td>
<td>K'Naan</td>
<td>Lost</td>
<td>16/11</td>
<td>23</td>
<td>22</td>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>3</td>
<td>Ladybug Fire</td>
<td>Someone Else</td>
<td>16/11</td>
<td>22</td>
<td>20</td>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>4</td>
<td>Samantha Fish</td>
<td>Officially Missing You</td>
<td>16/11</td>
<td>21</td>
<td>20</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>6</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>7</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>8</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>9</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>10</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>11</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>12</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>13</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>14</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>15</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>16</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>17</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>18</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>19</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>20</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>22</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>23</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>24</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>25</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>26</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>27</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>28</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>29</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>30</td>
<td>Smokie Robinson</td>
<td>Sleepin' In My Room</td>
<td>16/11</td>
<td>21</td>
<td>21</td>
<td>21</td>
<td>20</td>
</tr>
</tbody>
</table>
What makes a great APD/MD  
Barry James, VP of programming for WTMX-Chicago (who is currently looking to fill that key role at his station), tells GAVIN, "I can teach anyone to follow the rules and schedule a day's worth of music. It is, however, a major challenge to find someone with a proven ability to lead a staff, the guts to challenge me, and the ability to grasp and embrace every opportunity for growth without failure."

Angela Perelli, PD at KYSR (Star 98.7)-Los Angeles says, "The APD needs to be a junior program director—he able to put out fires, come up with creative ideas, critique and support air talent, and make strategic music decisions."

This year's GAVIN Seminar A/C format session focuses on the vital role of an APD/MD.

For the most part, it's where a lot of the station's musical passion lies. Our panel of experts will talk about their stations, the format, and offer some nuts 'n bolts advice on how to make that jump from APD/MD to PD, plus other important issues.

The panel includes co-moderator Michelle Engel, PD of KBBT-Portland, Interscope Records' Scott Emerson, WBMX (Mix 98.5)-Boston's MD Mike Mullaney; KYSR-Los Angeles MD Chris Pasky; and KLLC (Alice@97.3)-San Francisco's Julie Stoeckel. Let's meet them now:

Michelle Engel
Currently the program director of Infinity Broadcasting's Modern A/C KBBT (The Beat)-Portland, Michelle Engel has previously worked as APD/MD at WBMX-Boston under the guidance of GAVIN Award-winning PD Greg Strassell. Prior to working in Boston, Engel programmed WJRX-Ft. Myers, Fla. and is a proud graduate of the University of Florida. One of the most musically passionate people on the planet, Michelle's list of favorites include the Barenaked Ladies, Dave Matthews Band, and Vertical Horizon. She says her love affair with radio began, "When I was four and heard Eric Clapton's 'Wonderful Tonight.' I used to make mix tapes as a kid and could not wait to be on that side. I got my first internship at 16 with WKLS-Atlanta and have been in radio ever since."

Scott Emerson
Scott Emerson presently spearheads Interscope/Geffen/A&M's promotional efforts at Hot/Modern A/C Radio. He tells GAVIN that he started in the record biz, "After realizing I was a lousy DJ and wasn't going to make it in radio."

Emerson's ties with GAVIN are special since his first promotion gig was calling GAVIN-only Top 40 radio stations for Howard Rosen Promotions. Other career stops have included a stint at the A/C Radio division of Platinum Music where he says, "I learned everything I need to know about the inner workings of a record company—like how my boss liked her coffee, and how to place those big bottles of water on..."

Continued on page 41

When Michael W. Smith was invited to attend the Columbine High School memorial service in Littleton, Colorado, he had no idea the impact the event would have on his life. This song is a testament to that visit.

**this is your time**
the title track from the new album by Grammy-winning, multi-platinum artist

**Michael W. Smith**

Continuing the theme of "live every moment, leave nothing to chance," Michael takes us on a musical journey that is pure "Smitty" and is sure to be quickly embraced by the loyal and new fans alike that have made him one of the best-selling artists of all time.

"Inspirational pop anthems...Smith's messages of encouragement and brotherhood are admirable."

- USA TODAY
GavinAC

Adult CONTEMPORARY

<table>
<thead>
<tr>
<th>SPINS</th>
<th>LW</th>
<th>TW</th>
<th>SPINS</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>SAVAGE GARDEN - I Knew I Loved You (Columbia/CRG)</td>
<td>2222</td>
<td>2209</td>
<td>-47 93</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>CELINE DION - That's The Way It Is (Epic/550 Music)</td>
<td>2111</td>
<td>2069</td>
<td>+42 92</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>LONESTAR - Amazed (RCA)</td>
<td>1754</td>
<td>1761</td>
<td>-7 90</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>BRIAN McKNIGHT - Back At One (Motown/Universal)</td>
<td>1483</td>
<td>1336</td>
<td>+147 90</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>98° - I Do (Cherish You) (Universal)</td>
<td>1438</td>
<td>1439</td>
<td>-1 91</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>BACKSTREET BOYS - I Want It That Way (Jive)</td>
<td>1357</td>
<td>1384</td>
<td>-27 93</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)</td>
<td>1352</td>
<td>1265</td>
<td>+87 90</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>NSYNC feat. GLORIA ESTEFAN - Music Of My Heart (Epic)</td>
<td>1133</td>
<td>1280</td>
<td>-147 86</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>EDWIN McCAIN - I Could Not Ask For More (Lava/Atlantic)</td>
<td>1102</td>
<td>1096</td>
<td>+6 90</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>ROBBIE WILLIAMS - Angels (Capitol)</td>
<td>1065</td>
<td>1028</td>
<td>+37 86</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>PHIL COLLINS - Stranger's Live Me (Walt Disney/Hollywood)</td>
<td>1012</td>
<td>1079</td>
<td>-67 83</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>98° - The Hardest Thing (Universal)</td>
<td>978</td>
<td>872</td>
<td>+107 91</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>SARAH McLACHLAN - I Will Remember You (Live) (Arista)</td>
<td>977</td>
<td>848</td>
<td>+129 91</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>RICKY MARTIN - She's All I Ever Had (C2/CRG)</td>
<td>909</td>
<td>1047</td>
<td>-138 81</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>BACKSTREET BOYS - Take Me The Meaning Of Living (Jive)</td>
<td>844</td>
<td>657</td>
<td>+187 67</td>
</tr>
</tbody>
</table>

Didn't take the Backstreet Boys long to reach A/C's Top 15! Next stop: the Top Ten. New detections spotted at KEZK, WSHH, WMCN, and KKCQ.

A/C CHARTBOUND

<table>
<thead>
<tr>
<th>SPINS</th>
<th>EYRUMBICS - I Saved The World Today (Arista)</th>
<th>67</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>MARC ANTHONY - You Sang To Me (Columbia/CRG)</td>
<td>70</td>
</tr>
<tr>
<td>17</td>
<td>TRAIN - Meet Virginia (Aware/Columbia)</td>
<td>75</td>
</tr>
<tr>
<td>18</td>
<td>ENRIQUE IGLESIAS - The Rhythm Divine (Interscope)</td>
<td>76</td>
</tr>
<tr>
<td>19</td>
<td>CHRISTINA AGUILERA - What A Girl Wants (RCA)</td>
<td>58</td>
</tr>
<tr>
<td>20</td>
<td>BETH HART BAND - L.A. Song (143/Lava/Atlantic)</td>
<td>57</td>
</tr>
<tr>
<td>21</td>
<td>VENICE - The Man You Think I Am (Vanguard)</td>
<td>47</td>
</tr>
<tr>
<td>22</td>
<td>MERCEDES HALL - Walk On By (Dalin)</td>
<td>45</td>
</tr>
<tr>
<td>23</td>
<td>SMASH MOUTH - Then The Morning Comes (Interscope)</td>
<td>27</td>
</tr>
<tr>
<td>24</td>
<td>&quot;NSYNC - Bye Bye Bye (Live) (Jive)</td>
<td>26</td>
</tr>
</tbody>
</table>

A/C RECURRENTS

<table>
<thead>
<tr>
<th>SPINS</th>
<th>SARAH McLACHLAN - Angel (Warner Sunset/Reprise)</th>
<th>765</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>SAVAGE GARDEN - Truly Madly Deeply (Columbia/CRG)</td>
<td>719</td>
</tr>
<tr>
<td>26</td>
<td>SHANIA TWAIN - From This Moment On (C2/CRG)</td>
<td>665</td>
</tr>
<tr>
<td>27</td>
<td>SHANIA TWAIN - You're Still The One (C2/CRG)</td>
<td>664</td>
</tr>
<tr>
<td>28</td>
<td>CHER - Believe (Warner Bros.)</td>
<td>604</td>
</tr>
<tr>
<td>29</td>
<td>EDWIN McCAIN - I'll Be (Lava/Atlantic)</td>
<td>586</td>
</tr>
<tr>
<td>30</td>
<td>FAITH HILL - This Kiss (Warner Bros.)</td>
<td>562</td>
</tr>
<tr>
<td>31</td>
<td>NATALIE IMBRUGLIA - Torn (RCA)</td>
<td>558</td>
</tr>
<tr>
<td>32</td>
<td>PHIL COLLINS - True Colors (Atlantic)</td>
<td>467</td>
</tr>
<tr>
<td>33</td>
<td>PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)</td>
<td>461</td>
</tr>
</tbody>
</table>

G2 Most Added

<table>
<thead>
<tr>
<th>SPINS</th>
<th>MADONNA - &quot;American Pie&quot; (Maverick/Warner Bros.)</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>MARC ANTHONY - &quot;You Sang To Me&quot; (Columbia/CRG)</td>
<td>8</td>
</tr>
<tr>
<td>35</td>
<td>**RICKY MARTIN featuring MEJA - &quot;Private Emotion&quot; (C2/CRG)</td>
<td>5</td>
</tr>
<tr>
<td>36</td>
<td>**MICHAEL W. SMITH - &quot;This Is Your Time&quot; (Reunion)</td>
<td>5</td>
</tr>
<tr>
<td>37</td>
<td>**SUPERCELL - &quot;I've Heard It Before&quot; (Rei)</td>
<td>5</td>
</tr>
</tbody>
</table>

G2 Spin Crease

<table>
<thead>
<tr>
<th>SPINS</th>
<th>LONESTAR - &quot;Amazed&quot; (BNA)</th>
<th>153</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>FAITH HILL - &quot;Breathe&quot; (Warner Bros.)</td>
<td>151</td>
</tr>
<tr>
<td>39</td>
<td>MADONNA - &quot;American Pie&quot; (Maverick/Warner Bros.)</td>
<td>145</td>
</tr>
<tr>
<td>40</td>
<td>BACKSTREET BOYS - &quot;I Want It That Way&quot; (Jive)</td>
<td>101</td>
</tr>
<tr>
<td>41</td>
<td>VANN JOHNSON - &quot;All The Above&quot; (1022, Inc.)</td>
<td>74</td>
</tr>
</tbody>
</table>

ALL 24/7 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY Mediabase Research, a Division of Premiere Radio Networks, Inc.

ALL NON-MEDIABASE CHARTS ARE COLLECTED BY GAVIN. THE G2 DESIGNATION REFERS TO "GAVIN SECONDARY CHARTS," COLLECTED FROM PROJECTED AIRPLAY DATA SUBMITTED BY SELECT NON-MONITORED STATIONS.

ONLINE G2 TRACKING SERVICES NOW ARE AVAILABLE UNTIL 12 NOON WEDNESDAY PACIFIC DAYLIGHT TIME.

www.americanradiohistory.com
IF I SHOULD LOSE YOU

WRITTEN BY BURT BACHARACH & TONIO K.

PRODUCED BY MERVYN WARREN

THE NEW SINGLE FROM THE ALBUM CHICAGO XXVI

LIVE IN CONCERT

MANAGEMENT: HOWARD KAUFMAN & PETER SCHIVARELLI / HK MANAGEMENT

CHICAGO RECORDS 9200 SUNSET BLVD. SUITE 530

LOS ANGELES, CA 90069

310/550-5245 800/552-5624 FAX 310/550-5246

email: hsulman@chirecords.com
Gavin Hot AC

Hot AC

SPINS

<table>
<thead>
<tr>
<th>LN</th>
<th>TW</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Santana</td>
<td>Mad About You</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Smash Mouth</td>
<td>The Blue Album</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Savage Garden</td>
<td>I Knew I Loved You (Columbia/CRG)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Train</td>
<td>Meet Virginia (Warner/Columbia)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>GoGo Dolls</td>
<td>Black Balloon (Warner Bros)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Counting Crows</td>
<td>Over Your Head (DCG)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Celine Dion</td>
<td>That's the Way It Is (Epic/550 Music)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>Marc Anthony</td>
<td>I Need To Know (Columbia/CRG)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>STING</td>
<td>Brand New Day (A&amp;M/Interscope)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Filter</td>
<td>Take A Picture (Reprise)</td>
</tr>
</tbody>
</table>

Filter leaps into Top Ten territory. Picture perfect at KLLC (Alice@97.3)-San Francisco, where it's the #1 most-played tune this week.

11 | THIRD EYE BLIND | Never Let You Go (Elektra/EEG) |
12 | VERTICAL HORIZON | Everything You Want (RCA) |
13 | FASTBALL | Out Of My Head (Hollywood) |
14 | TAL BAVACHER | She's So High (Columbia/CRG) |
15 | Sugar Ray | Someday (Lava/Atlantic) |
16 | SMASH MOUTH | All Star (Interscope) |
17 | BETH HART BAND | I A Song (E-43/Lava/Atlantic) |
18 | A M | Great Beyond (Wind-Up) |
19 | Sugar Ray | Falls Apart (Lava/Atlantic) |
20 | LEN | Steal My Sunshine (Epic/WORK) |
21 | SMASH MOUTH | All Star (Interscope) |
22 | LONESTAR | Amazed (RCA) |
23 | MACY GRAY | I Try (Elektra/EEG) |
24 | Faith Hill | Breathe (Warner Bros) |
25 | BRIAN McKnight | Back At One (Motown/Universal) |
26 | BACKSTREET BOYS | Show Me The Meaning Of Believing (Jive) |
27 | EIFFEL 66 | Euphoria (Republic/Universal) |
28 | Madonna | American Pie (Mercury/Warner Bros) |

Can we say "on fire?" Madonna nabbed the highest debut spot on both AC charts this week with her remake of the Don McLean classic. Spinning 35+ times at WELK, KMAB, and WBBK.

31 | EDWIN MCCAIN | Be You Young (Lava/Atlantic) |
32 | MELISSA ETHERIDGE | Enough Of Me (Elektra/Reprise) |
33 | CHRISTINA AGUILERA | What A Girl Wants (RCA) |
34 | ALANIS MORRISSETTE | That Would Be Good (Mercury/Reprise) |
35 | TRACY CHAPMAN | Telling Stories (Elektra/EEG) |
36 | BINK 182 | All The Small Things (Cargo/MCA) |
37 | A3 | Wake Up This Morning (Epic/Tone/C2/Sony) |
38 | TINA TURNER | When The Heartache Is Over (Virgin) |
39 | Lenny Kravitz | I Belong To You (Virgin) |
40 | CREED | Higher (Wind-Up) |
41 | JENNIFER Lopez | Waiting For Tonight (Epic/WORK) |
42 | KID ROCK | Only God Knows Why (Lava/Atlantic) |

All 24-7 Chart Research is conducted and supplied by Mediabase Research, a division of Premiere Radio Networks, Inc.

All Mediabase Charts are compiled by Gavin. The G2 designation refers to "Gavin Secondary Charts," compiled from projected airplay data submitted by select non-monitored stations.

Online G2 tracking services now are available until 12 noon Wednesday Pacific Daylight Time.
Continued from page 37

the water cooler without spilling it everywhere," and A&M Records, where he eventually ran the label's A/C Department. Emerson has worked at I/G/A for the past year and is based in Los Angeles.

**Mike Mullaney**

Mike Mullaney is MD at Infinity Broadcasting's WBXM (Mix 98.5) - Boston, where he succeeded Michelle Engel when she moved west to the PD chair at KHBT-Portland. Armed with a major in communications and a minor in polisci, Mullaney's career in broadcasting began as a board-op/morning show producer for Classic Rocker 'ZLK.

From there he segued to the A3 format and worked for WBOS until he left to sign on rival station WXIP (The River) in 1995. In November, 1998 he "joined the best station in New England...WBXM."

Trivia buffs will appreciate that Mullaney is proud to say that "performing" runs in the family. In 1918, his grandfather pitched for the Washington Senators and even "stuck out" babe Ruth's Mike's dad sang on the Ed Sullivan Show. His sister won an Emmy for her role on the PBS series, Zoom! When asked who would play him in a film about his life, Mullaney says, "Denny Osmond, but only after he grows a goatee."

**Chris Patyk**

Since last summer, Chris Patyk has been MD for A&M's KYSR (Star 98.7) - Los Angeles. He tells GAVIN, "if I were to find one running thread in my short radio career, it would have to be marked by all the great people I have had the opportunity to work with, particularly the ones who gave me a shot and took chances. I still don't know what any of them were thinking!" Patyk's career stops have included Top 40 stations KQK and Power 1490-Tucson and Alternative's the Edge in Phoenix. The "great people" that have helped him along the way include air personalities Mike Elliott and Jimmy Kimmel, Bruce St. James, Bobby Rich, Shellie Hart, Bob Case, and his current family at Star.

Of his time working with Bobby Rich, Patyk says, "Bobby graciously guided me into the world of programming and to him I am forever in his debt."

**Julie Nakahara Stoeckel**

Even though she gets carded for cigarettes*, Julie Nakahara Stoeckel isn't as youthful as you might think. She's been in radio for ten years—all spent in San Francisco which, you have to admit, is rather unique.

After a year at sports station KNBR, she sought out a music station because, "I just don't give a rat's ass about sports."

She spent five years at The City's Smooth Jazz outlet KKSJ and in 1996 bowed her way in as janitor (kidding!) shortly after KLCC (Alice 89.7) signed on.

Of her current APD/MD duties, Stoeckel shares that she's "become quite adept at picking up lher PD! Louis's dry cleaning, fetching his coffee, and scraping the gum off of his shoes. Occasionally, he lets me listen to a CD or two, but only after I finish cleaning his golf clubs." P.S. If you're staying at the Hyatt, make sure you tune in to the GAVIN video channel and catch Louis Kaplan and Ms. Stoeckel on film!

*Julie doesn't smoke...just buys them for friends.■

**Owley 'I'm Alright' (Giant/Warner Bros.), Modern**

**Jessica Riddle 'Even Angels Fall' (Hollywood), Hot**

**Tonic 'Mean To Me' (Universal), Modern**

**FEBRUARY 21 & 22**

**Indigo Girls 'Go' (Epic), Hot/Modern**

**Red Hot Chili Peppers 'Otherside' (Warner Bros.), Hot/Modern**

**Jessica Simpson w/Nick Lachey 'Where You Are' (Columbia/EGG), Hot & Mainstream**

---

**GavinHotAC**

**G2 HotAC CHARTBOUND**

**G2 MostAdded**

**G2 SpinCREASE**

Music Research: Karen Baro
"We think that Sugar Ray's 'Fallas Apart' [Lava/Atlantic] is one of the best records of the year!"

—Jhani Kaye, Director of A/C Programming, AMFM-Los Angeles
what’s hot in the city by the bay?

The GAUN Seminar is just days away (did we actually just say that?) and a lot has changed in “The City” since the last time we convened here seven years ago. While we hope you will spend most of your time here at the convention, we know that you also won’t be able to ignore the call of our beautiful city. So, no better to ask what are the hot spots for dining, drinking, music, shopping, sightseeing, and golfing than our industry friends that live here.

Do some early homework and check out what the locals suggest for fun and frolic in the San Francisco Bay Area. We even learned a cool secret or two in compiling this feature.

Mark Adams, PD, KXJM-Ptland, but the former PD of KZQZ (295.7)-San Francisco says his heart still belongs here:

Food, baby. The Osaka Grill on Sutter Street just off of Van Ness. Forget that Benihana crap. This is the real deal. Dono Arigato.

Place to see a concert: The Shoreline [in Mountain View] is a great outdoor venue...just don’t get stuck with lawn seats.

Shopping: I’m a guy. We don’t shop. (Kevin, you’ve seen how I dress. Need I say more?)

Bar: Gordon Biersch on the Embarcadero. You’ve got a killer view of the Bay Bridge and it’s a brewery. If you can’t find a beer you like here, you must be from Milwaukee.

View: Top of the hill over in the Marin Headlands. Over the Golden Gate, take the Alexander Avenue exit, and follow the signs to the best view in the Bay. (It’s not the look-out point to your right just over the bridge). Tourist attraction: I have been dragged to Alcatraz about ten times. I’ve spent more time on the Rock than Clint Eastwood.

Off the beaten track: Check out the Cliff House. It’s just off of Ocean Beach in the Sunset District. You’ll go for the view, you’ll leave for the food.

Golfing: No comprende tras iron. Drop the Chalupa.

Bill Evans, MD, KFOG-SF
Favorite restaurant: Hawthorne Lane
Favorite concert venue: The Fillmore
Favorite place to shop: Amoeba Records in the Height
Favorite tourist attraction: The romantic stairway up to Coit Tower.
Favorite place to go: Golf: Presidio Golf Course.

Rosemary Hart, Program Manager, KMLE-SF
Favorite restaurants: Aqua or Boulevard.
Favorite place to see a concert: The Fillmore (the Warfield would be good, but the neighborhood is a nightmare).
Favorite place to shop: San Francisco Centre at Powell and Market, or...the Castro.
Favorite bar: Harrington’s and it’s located near the Seminar hotel.

Larry Jackson, Music Coordinator, KMLE-SF
Favorite restaurants: Aqua or Globe.
Favorite place to see a concert: The Warfield on Market Street.
Favorite places to shop: Gucci on Garry and Stockton, True on Haight, and Saks Fifth Avenue on Post.
Favorite bars: Backflip on Eddy and Mercury Lounge on Howard.
Favorite place to go: Golf: Mission Bay Golfing Range!

Louis Kaplan, KLLC-SF
Favorite restaurants: The Grand Cafe, Palermo, or for Chinese food, the House of Nanking.
Favorite place to see a concert: The Fillmore...too much history!
Favorite place to shop: San Francisco Centre.
Favorite bar: Bix. It’s fun to watch the yuppies do their maling dance.

Favorite tourist attraction: Alcatraz. Do the audio tape tour. Plus it gives you a great view of the City.
Favorite place to go: Golf: The Olympic Club, since you can’t get on the Presidio.

Bob Lawrence, PD, K-101-SF
Favorite restaurants: It’s a tie—Mo-Mo’s and Post Tro.
Favorite place to see a concert in the Bay Area: The Concord Pavilion.*
Favorite place to shop: Market & 5th Street [San Francisco Centre].
Favorite bar: I never drink (he hat).
Favorite tourist attraction: Alcatraz.
Favorite place to go: Golf: No time for golf! For heaven’s sake!!

Michael Martin, PD, KYLD-SF
Favorite restaurant: Crustacean.
Favorite place to see a concert: San Jose Arena.
Favorite place to shop: Stanford Shopping Center.
Favorite bar: Eloy’s. Best view: From Greg Lawley’s balcony.

Favorite tourist attraction: Napa Valley (wine country).

Off-the-beaten path kind of cool places to see: Go see Beach Blanket Babylon—great show, very San Francisco, very underground, always sold out.

Dave Shakes, Vice President, Alan Bums & Associates
Here’s my three cents: (1) Even natives like me still get a smile out of riding the cable cars, we just need out-of-towners for an excuse. Get on at Market Street and ride it to Fisherman’s Wharf. Don’t sit, hang on the outside. Get some crab, sourdough, and Chardonnay. Then speed up the trip back to the convention by grabbing a cab at one of the wharf hotels. (2) Baker Beach north of the Presidio. You can dip your toes in the Pacific and see the Golden Gate Bridge from a totally unique angle. There might be some naked burly guys playing frisbee, but hey, this is S.F., so deal with it. (3) Chinatown. February is the most colorful time of year since it’s the Chinese New Year. Walk on the side streets to really see the neighborhood. And, we’ll see you there!!

Julie Nakahara Stoeckel, APD/MD, KLLC-SF
Best Fancy shmancy food: The Grand Cafe (next to the Monaco Hotel). I recommend starting with the polenta and wild mushroom souffle—yummy!
Best seafood: Aqua...they serve a mound of tuna tartare to die for!!!
Favorite place to see a concert: The Concord Pavilion. Best night of the year since it’s the 360° view of the Bay Area, take a drive up to Twin Peaks and bring your camera (it’s a great place to make out, too).

Robin Rockwell, PD, Live 105-SF
Favorite restaurant: Cha Cha Cha in the Haight because of the vibe and sangria.

Favorite place to see a concert: In the Bay Area it is Paramount Theater in Oakland. In SF it would have to be Bimbo’s.

Favorite place to shop: 24th Street in Noe Valley.

Favorite bars: This is a tough one: 7-11 on Market is my all time favorite dive, especially when the bartender asks asks if you pour your own drinks. Also Lucky 13 on Market at Church is always a cool spot. I have to also give a shout out to Cafe Pigalle on Hayes.

Favorite tourist attraction: Wine tasting in Napa is always fun with a group. In the City, I love the cheesiness of Fisherman’s Wharf. Oh, like Northbeach and Chinatown too.

Damn, the whole city is one huge awesome tourist attraction.
Michael Halloran on Michael Halloran, Filmmaker.

I became interested in film at a very early age...the Ice Age. But Edison wasn’t very helpful then, so I waited ‘til much later. My pal Pee-Wee and I used to go see films together and I told Pee-Wee that I could do films much better than the ones we were seeing. He just moaned. I think that Robert De Niro is an actor and I would like to see one of his films. The same holds true of all the great directors: Mussolini, Pinochet, and Marcos. I think people should really get into the Irish director, Dick Tater—he used to be called Spud Lee. My favorite actors are men, and my favorite actresses are women. Dogs can act. Sharks sometimes act irrational. I think Oscars are for the birds, and Hitchcock could be painful. Filmmaker Michael Halloran, former PD of The Flash and 91X-San Diego, and most recently APD of Y-107-Los Angeles will be presenting his annual *The Year in Alternative* video at the Alternative Awards Luncheon, Saturday, February 19 from Noon-2 p.m. Musical entertainment provided by the Violent Femmes and Gas Giants (formerly the Gin Blossoms).

Ladies and Gentlemen: Meet the Jury!

**The Mark Hamilton Story**

Mark Hamilton, our host of the “Who Wants To Be An Alternative Millionaire” has a very interesting background, especially considering the largely upper-middle-class Caucasian Alternative format in which he programs. Mark was a poor black child, born on the muddy banks of the Mississippi, in a small town just up the river from New Orleans. Somehow, with hard work and determination, Hamilton landed a lower position in “mailroom services” at KNRK-Portland (KITTN at the time), which some twenty-seven years later led to his current position as program director. “Millionaire” will mark Mark’s first time ever as the host of a game show. Don’t miss it, Thursday, February 17 in Ballroom B/C of the Hyatt Regency, Embarcadero.

**BY ALTERNATIVE EDITOR RICHARD SANDS richard@gavin.com**

One time in my life, I actually had to sit on a jury. Well, actually I was an “alternate” (how “alternative” of me). Still, I had to sit through the whole, entire, boring five-day trial and still didn’t get to participate in the deliberations.

And what was the earth-shattering subject that tied up the courts of San Francisco for about a week? A woman claimed she was injured by an escalator at Macy’s (some scene was sticking out). Anyway, she lost! Judgments against Macy’s $50. But before you think how cool it must have been to miss work to sit on a jury, naturally I went back and forth to the station throughout the day, so as to not miss any work, and to top it off, my employer thought they were entitled to the $8 per day stipend for being on the jury, since work was still paying me anyway!

Jukebox, jury is nothing like a real trial. Hosted by industry curmudgeon and shower legend Max Tolkoff, the proceedings are fun, lively, kooky. Unlike a real trial, audience members and jurors alike listen to portions of 10 to 15 songs, and then cast their votes via their own personal control pads.

Sitting on the stage is a distinguished panel of ten heavyweights (none heavier than Max, himself, however). They are Art Alexakis of Everclear, Bryan Scholl of 91X-San Diego, Jay Taylor of LIVE 105-San Francisco, Scott Jamerson of WRZX-Indianapolis, Jack Daniel of WEND-Charlotte, Melody Lee of KXPK-Denver Chris Williams of 99X-Atlanta, Allan Fee of KJNT-St. Louis, Brad Hastings of KROX-Austin and Dave Beasing of Jacobs Media. To get to know the jurors just a little bit better, let’s see how they answer these questions:

What was the first song/CD/LP that you ever bought?

**Hastings:** Queen, *The Game* on vinyl

**Daniel:** Beatles, “I Wanna Hold Your Hand”

**Beasing:** Elton John: *Don’t Shoot Me I’m Only The Piano Player*

**Lee:** A 45 of “Goodbye To Sun” by Adam Ant

**Williams:** *Permanent Vacation*

**Hastings:** *Zamfir, Master of the Pan Flute*

**Daniel:** David Arkenstone: “New Age.” It’s relaxing and romantic.

**Beasing:** *Anything I can karaoke to*

**Lee:** Low or Tricky

**Williams:** *Anything with a good rhythm section*

**Beasing:** Depends on my fellow groove, as it is to please. Sade is quite effective.

**Song you actually enjoy hearing in a TV commercial?**

**Daniel:** “Heroes” by The Wallflowers or Republica “Ready To Go.”

**Beasing:** “Overjoyed” by Stevie Wonder, in the Jordan ads.

**Lee:** “What Do I Get” by The Buzzcocks

**Williams:** OK, I have to admit that I love to hear “Mr. Robot” on a TV ad.

**Beasing:** “All The Small Things” by Blink 182, for Viagra. I always smile when that spot comes on.

**Favorite TV show with a jury?**

**Hastings:** *Mallock*

**Daniel:** Tie between *Perry Mason* and *Mallock*

**Beasing:** Hands down, *Perry Mason*. I always loved how he got the guilty party to confess!

**Lee:** I rather prefer being the judge than the jury, so I have to vote for *People’s Court.*

**Beasing:** The OJ Simpson Trial—why did they cancel that?

**Favorite fast food item?**

**Hastings:** Jack in the Box egg rolls

**Daniel:** Whopper combo, washed down by an “Ultra Slim Fast” chocolate shake!

**Beasing:** Ramona’s “Bean & Cheese” Burritos. Found at 7-11.

**Lee:** Good Time’s Chicken Ole sandwich

**Williams:** I love a good Vanilla shake—wow! How I’lling boring does that make me sound?

**Beasing:** Double-Double from In & Out. It’s a SoCal thing.

---

**Scholl:** Elton John: *Don’t Shoot Me I’m Only The Piano Player*

**Beasing:** “Seasons in the Sun” by Adam Ant

**Williams:** *Permanent Vacation*

**Hastings:** *Zamfir, Master of the Pan Flute*

**Daniel:** David Arkenstone: “New Age.” It’s relaxing and romantic.

**Beasing:** *Anything I can karaoke to*

**Lee:** Low or Tricky

**Williams:** *Anything with a good rhythm section*

**Beasing:** Depends on my fellow groove, as it is to please. Sade is quite effective.

**Song you actually enjoy hearing in a TV commercial?**

**Daniel:** “Heroes” by The Wallflowers or Republica “Ready To Go.”

**Beasing:** “Overjoyed” by Stevie Wonder, in the Jordan ads.

**Lee:** “What Do I Get” by The Buzzcocks

**Williams:** OK, I have to admit that I love to hear “Mr. Robot” on a TV ad.

**Beasing:** “All The Small Things” by Blink 182, for Viagra. I always smile when that spot comes on.

**Favorite TV show with a jury?**

**Hastings:** *Mallock*

**Daniel:** Tie between *Perry Mason* and *Mallock*

**Beasing:** Hands down, *Perry Mason*. I always loved how he got the guilty party to confess!

**Lee:** I rather prefer being the judge than the jury, so I have to vote for *People’s Court.*

**Beasing:** The OJ Simpson Trial—why did they cancel that?

**Favorite fast food item?**

**Hastings:** Jack in the Box egg rolls

**Daniel:** Whopper combo, washed down by an “Ultra Slim Fast” chocolate shake!

**Beasing:** Ramona’s “Bean & Cheese” Burritos. Found at 7-11.

**Lee:** Good Time’s Chicken Ole sandwich

**Williams:** I love a good Vanilla shake—wow! How I’lling boring does that make me sound?

**Beasing:** Double-Double from In & Out. It’s a SoCal thing.

---

**ARTIST PROFILE the exies**

The exies have recently completed recording their debut with producer Steven (Dioandez, Local H, Quicksand, Fuel) Haigler.

Exies vocalist/guitarist Scott Stevens, lead guitarist David Walsh, bassist Freddy Herrera, and drummer Thom Sullivan derived the band’s name from the 1960s movement of existentialists—followers of the philosophical theory that objects life as a series of struggles between the individual and an apparently irrational universe.

Like a candy apple the exies are hard on the outside with a crunchy sweet melodic center. Their music is a mix of ’60s Brit pop, Stone Temple Pilots, and wall-of-sound guitars.

The band hit the L.A. club scene in 1997, treating fans to relentless live displays of original pop madness and cover tunes. Most recently, the exies have been previewing some of their new material at L.A.’s Upright Room, Spaceland, Matlin Lounge, Luna Park and The Gig.

The band plans a brief West Coast tour prior their March 28 album release. The self-titled LP contains radio-friendly tracks: “Baby’s Got A New Revelation,” “Big Head,” “Straight Girl of the Universe” and “Eat Tryptophane.”—Stain Curan

The exies will be the house band for the Seminar Alternative session, “Who Wants to Be a Millionaire?” See box below.
### Alternative CHARTBOUND

<table>
<thead>
<tr>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>KORN - Make Me Bad (Immortal/Epic)</td>
<td>+371</td>
</tr>
<tr>
<td>SMASHING PUMPKINS - Stand Inside Your Love (Virgin)</td>
<td>+340</td>
</tr>
<tr>
<td>U2 - Ground Beneath Her Feet (Interscope)</td>
<td>+225</td>
</tr>
<tr>
<td>BECK - Mixed Bymes (OCD/Interscope)</td>
<td>+187</td>
</tr>
<tr>
<td>RED HOT CHILI PEPPERS - Otherside (Warner Bros.)</td>
<td>+139</td>
</tr>
<tr>
<td>SEVENDUST - Waffle (TVT)</td>
<td>+216</td>
</tr>
<tr>
<td>NO DOUBT - Ex-Girlfriend (Interscope)</td>
<td>+118</td>
</tr>
<tr>
<td>LIMP BIZKIT - Break Stuff (Interscope)</td>
<td>+116</td>
</tr>
<tr>
<td>LIVE - Run To The Water (Radioactive/MCA)</td>
<td>+91</td>
</tr>
<tr>
<td>STAIND - Home (Elektra/EEG)</td>
<td>+86</td>
</tr>
</tbody>
</table>

### Alternative RECURRENCE

<table>
<thead>
<tr>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIT - My Own Worst Enemy (RCA)</td>
<td>637</td>
</tr>
<tr>
<td>BLINK 182 - What's My Age Again (Cargo/MCA)</td>
<td>521</td>
</tr>
<tr>
<td>RED HOT CHILI PEPPERS - Around The World (Warner Bros.)</td>
<td>472</td>
</tr>
<tr>
<td>RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)</td>
<td>461</td>
</tr>
<tr>
<td>1-0-FIDELITY ALLSTARS - Battle Flag (RCA)</td>
<td>397</td>
</tr>
<tr>
<td>OFFSPRING - The Kids Ain't Alright (Columbia/CRG)</td>
<td>382</td>
</tr>
<tr>
<td>KID ROCK - Cowboy (Lava/Atlantic)</td>
<td>363</td>
</tr>
<tr>
<td>FUEL - Shimmer (Columbia/CRG)</td>
<td>327</td>
</tr>
<tr>
<td>COLLECTIVE SOUL - Heavy (Atlantic)</td>
<td>314</td>
</tr>
<tr>
<td>SANTANA - Smooth (Atlantic)</td>
<td>308</td>
</tr>
<tr>
<td>LIMP BIZKIT - Nookie (Interscope)</td>
<td>297</td>
</tr>
<tr>
<td>LENNY KRAVITZ - Fly Away (Virgin)</td>
<td>293</td>
</tr>
<tr>
<td>OLEANDER - Why I'm Here (Republic/Universal)</td>
<td>290</td>
</tr>
<tr>
<td>OLEANDER - I Walk Alone (Republic/Universal)</td>
<td>289</td>
</tr>
<tr>
<td>ORGY - Blue Monday (Elementree/Reprise)</td>
<td>277</td>
</tr>
<tr>
<td>OFFSPRING - She's Got Issues (Columbia/CRG)</td>
<td>275</td>
</tr>
<tr>
<td>A3 - Woke Up This Morning (Play-Tone/2C/Sony)</td>
<td>258</td>
</tr>
<tr>
<td>EVERLAST - What's It Like (Tommy Boy)</td>
<td>255</td>
</tr>
<tr>
<td>KORN - Freak On A Leash (Immortal/Epic)</td>
<td>250</td>
</tr>
<tr>
<td>EVE 6 - Inside Out (RCA)</td>
<td>249</td>
</tr>
</tbody>
</table>

### Gavin Alternative

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Song</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RED HOT CHILI PEPPERS</td>
<td>Otherside (Warner Bros.)</td>
<td>1811 1672 139 58</td>
</tr>
<tr>
<td>2</td>
<td>BLINK 182</td>
<td>All The Small Things (Cargo/MCA)</td>
<td>1689 1711 -22 56</td>
</tr>
<tr>
<td>3</td>
<td>LIMP BIZKIT</td>
<td>Re-arranged (Interscope)</td>
<td>1564 1642 -78 54</td>
</tr>
<tr>
<td>4</td>
<td>FILTER</td>
<td>Take A Picture (Reprise)</td>
<td>1372 1454 -82 52</td>
</tr>
<tr>
<td>5</td>
<td>STROKE</td>
<td>Little Black Backpack (Invisible)</td>
<td>1362 1415 -53 47</td>
</tr>
<tr>
<td>6</td>
<td>THIRD EYE BLIND</td>
<td>Never Let You Go (Elektra/EEG)</td>
<td>1309 1308 +1 46</td>
</tr>
<tr>
<td>7</td>
<td>RAGE AGAINST THE MACHINE</td>
<td>Guerrilla Radio (Epic)</td>
<td>1210 1266 -56 51</td>
</tr>
<tr>
<td>8</td>
<td>BUSH</td>
<td>Letting The Cobras Sleep (Trauma)</td>
<td>1200 1151 +49 56</td>
</tr>
<tr>
<td>9</td>
<td>NO DOUBT</td>
<td>- Ex-Girlfriend (Interscope)</td>
<td>1198 1081 +117 52</td>
</tr>
<tr>
<td>10</td>
<td>FOO FIGHTERS</td>
<td>- Learn To Fly (RCA)</td>
<td>1174 1202 -28 52</td>
</tr>
<tr>
<td>11</td>
<td>BUSH</td>
<td>- The Chemistry Between Us (Trauma)</td>
<td>1099 1180 -81 56</td>
</tr>
<tr>
<td>12</td>
<td>KORN</td>
<td>Falling Away From Me (Immortal/Epic)</td>
<td>1090 1323 -233 49</td>
</tr>
<tr>
<td>13</td>
<td>LIT</td>
<td>- Miscellaneous (RCA)</td>
<td>1078 1007 +71 50</td>
</tr>
<tr>
<td>14</td>
<td>CREED</td>
<td>- Higher (Wind-Up)</td>
<td>1061 1135 -74 51</td>
</tr>
<tr>
<td>15</td>
<td>SMASHING PUMPKINS</td>
<td>- The Everlasting Gaze (Virgin)</td>
<td>1038 1350 -311 48</td>
</tr>
<tr>
<td>16</td>
<td>KID ROCK</td>
<td>- Only God Knows Why (Lava/Atlantic)</td>
<td>1034 998 +36 42</td>
</tr>
<tr>
<td>17</td>
<td>VERTICAL HORIZON</td>
<td>- Everything You Want (RCA)</td>
<td>1006 924 +82 40</td>
</tr>
<tr>
<td>18</td>
<td>THE CURE</td>
<td>- Maybe Someday (Fiction/Elektra)</td>
<td>976 988 -12 51</td>
</tr>
<tr>
<td>19</td>
<td>INCUBUS</td>
<td>- Pardon Me (Immortal/Epic)</td>
<td>972 1010 -38 50</td>
</tr>
<tr>
<td>20</td>
<td>CREED</td>
<td>- What It (Wind-Up)</td>
<td>943 883 +60 45</td>
</tr>
<tr>
<td>21</td>
<td>OASIS</td>
<td>- Let It Be (Epic)</td>
<td>894 892 +2 47</td>
</tr>
<tr>
<td>22</td>
<td>NINE INCH NAILS</td>
<td>- Into The Void (Nothing/Interscope)</td>
<td>868 954 -86 45</td>
</tr>
<tr>
<td>23</td>
<td>METALICA</td>
<td>- No Leaf Clover (Live SAM) (Elektra/EEG)</td>
<td>773 810 -37 29</td>
</tr>
<tr>
<td>24</td>
<td>APOLLO 440</td>
<td>- Stop The Rock (Epic/550 Music)</td>
<td>770 724 +46 45</td>
</tr>
<tr>
<td>25</td>
<td>STAND</td>
<td>- Mutshovel (Elektra/EEG)</td>
<td>760 778 -18 39</td>
</tr>
<tr>
<td>26</td>
<td>POWERMAN 5000</td>
<td>- Nobody's Real (DreamWorks)</td>
<td>689 799 -110 43</td>
</tr>
<tr>
<td>27</td>
<td>SUICIDE MACHINES</td>
<td>- Sometimes, I Don't Mind (Hollywood)</td>
<td>677 625 +52 42</td>
</tr>
<tr>
<td>28</td>
<td>Moby</td>
<td>- Natural Blues (V2)</td>
<td>667 627 +40 40</td>
</tr>
<tr>
<td>29</td>
<td>OUR LADY PEACE</td>
<td>- Is Anybody Home (Columbia/CRG)</td>
<td>666 608 +50 36</td>
</tr>
<tr>
<td>30</td>
<td>LIVE</td>
<td>- Run To The Water (Radioactive/MCA)</td>
<td>662 571 +91 37</td>
</tr>
<tr>
<td>31</td>
<td>FOO FIGHTERS</td>
<td>- Stacked Actors (RCA)</td>
<td>655 573 +82 29</td>
</tr>
<tr>
<td>32</td>
<td>LIVE</td>
<td>- Dolly's Cry (Radioactive/MCA)</td>
<td>616 662 -46 42</td>
</tr>
<tr>
<td>33</td>
<td>311</td>
<td>- Flowing (Claircon)</td>
<td>582 569 +15 34</td>
</tr>
<tr>
<td>34</td>
<td>KORN</td>
<td>- Make Me Bad (Immortal/Epic)</td>
<td>590 - NEW 28</td>
</tr>
<tr>
<td>35</td>
<td>R.E.M.</td>
<td>- Great Beyond (Warner Bros.)</td>
<td>558 683 -125 29</td>
</tr>
<tr>
<td>36</td>
<td>GODSMACK</td>
<td>- Vooootoo (Republic/Universal)</td>
<td>448 376 +72 19</td>
</tr>
<tr>
<td>37</td>
<td>SMASHING PUMPKINS</td>
<td>- Stand Inside Your Love (Virgin)</td>
<td>442 - NEW 23</td>
</tr>
</tbody>
</table>

*Hear the entire CD in the Virgin suite at the Gavin Seminar 2000 on Friday and Saturday afternoon.*
Gavin Active Rock

**Active Rock**

**SPINS**

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>TWH</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>METALLICA - No Leaf Clover (Live/SMR) (Elektra/EG)</td>
<td>1476</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>GODSMACK - Voodoo (Republic/Universal)</td>
<td>1181</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>CREED - What If (Wind-Up)</td>
<td>1078</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>RED HOT CHILI PEPPERS - Otherside (Warner Bros.)</td>
<td>986</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>LIMP BIZKIT - Reintroduced (Interscope)</td>
<td>935</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>CREED - Higher (Wind-Up)</td>
<td>931</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>KORN - Falling Away From Me (Immortal/Epic)</td>
<td>920</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>KID ROCK - Only God Knows Why (Lava/Atlantic)</td>
<td>880</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>AC/DC - Stiff Upper Lip (Elektra/EG)</td>
<td>856</td>
</tr>
</tbody>
</table>

**The Great Grandfathers of Heavy Metal debut at #9 this week with the title track off of Their new one Stiff Upper Lip.**

- **17 10** 3 DOORS DOWN - Kryptonite (Republic) | 800 |
- **9 11** BUSH - The Chemicals Between Us (Trauma) | 779 |
- **11 12** GODSMACK - Keep Away (Republic/Universal) | 742 |
- **12 13** RAGE AGAINST THE MACHINE - Guerrilla Radio (Radio) | 710 |
- **14 15** FILTER - Take A Picture (Reprise) | 710 |
- **15 16** STAND - Mudshovel (Elektra/EG) | 663 |
- **16 17** POWERMAN 5000 - Nobody's Real (DreamWorks) | 655 |
- **17 18** MEGADETH - Headline (Capitol) | 652 |
- **18 19** INQUISITION - Pandor Me Immortal (Epic) | 575 |
- **19 20** DAYS OF THE NEW - Weapon and The Wound (Interscope) | 550 |
- **20 21** SMASHING PUMPKINS - The Everlasting Gaze (Virgin) | 532 |
- **21 22** FOO FIGHTERS - Stacked Arms (RCA) | 525 |
- **22 23** STONE TEMPLE PILOTS - Heaven And Hot Rods (Atlantic) | 515 |
- **23 24** QUANO APES - Open Your Eyes (Super Sonic) | 490 |
- **24 25** FOO FIGHTERS - Leons To Fly (RCA) | 485 |
- **25 26** BUSH - Letting The Cables Sleep (Trauma) | 477 |
- **26 27** STAND - Home (Elektra/EG) | 433 |
- **27 28** SANTANA - Put Your Lights On (Atlantic) | 424 |
- **28 29** KORN - Make Me Bad (Immortal/Epic) | 420 |

- **29 29** NINE INCH NAILS - Into The Void (Nothing/Interscope) | 376 |
- **30 30** LIVE - Dophin's Cry (Radioactive/MCA) | 375 |
- **31 31** SLEEP - Wail And Bleed (Roadrunner) | 368 |
- **32 32** P.O.D. - Southbound (Atlantic) | 307 |
- **33 33** LIVE - Run To The Water (Radioactive/MCA) | 303 |
- **34 34** SEVENDUST - Wolve (TVT) | 301 |
- **35 35** KENNY WAYNE SHEPHERD - Was (Giant/Reprise) | 284 |
- **36 36** BUCKCHERRY - Check Your Head (DreamWorks) | 265 |
- **37 37** CHEVY - Paint It #1 (Out) | 265 |
- **38 38** OUR LADY PEACE - Is Anybody Home (Columbia/CRG) | 253 |
- **39 39** STONE TEMPLE PILOTS - Down (Atlantic) | 217 |
- **40 40** SYSTEM OF A DOWN - Sugar (Columbia/Atlantic) | 189 |

**Active Rock Chartbound**

**SPINS**

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>TWH</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>KORN - Make Me Bad (Immortal/Epic)</td>
<td>856</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>KORN - Make Me Bad (Immortal/Epic)</td>
<td>840</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>FOO FIGHTERS - Stacked Arms (RCA)</td>
<td>525</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>3 DOORS DOWN - Kryptonite (Republic)</td>
<td>800</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>SEVENDUST - Wolve (TVT)</td>
<td>301</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>CREED - What If (Wind-Up)</td>
<td>1078</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>STAND - Home (Elektra/EG)</td>
<td>433</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>RAGE AGAINST THE MACHINE - Sleep Now In The Fire (Epic)</td>
<td>157</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>METHODS OF MAYHEM - New Skin (MCA)</td>
<td>132</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>NICKLEBACK - Leader Of Men (Roadrunner)</td>
<td>135</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>SMASHING PUMPKINS - Stand Inside Your Love (Virgin)</td>
<td>76</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>LIVE - Run To The Water (Radioactive/MCA)</td>
<td>303</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>DAYS OF THE NEW - Weapon And The Wound (Interscope)</td>
<td>550</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>8 STOPS 7 - Satisfied (Reprise)</td>
<td>162</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>BUSH - Letting The Cables Sleep (Trauma)</td>
<td>477</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>LIMP BIZKIT - Break Stuff (Interscope)</td>
<td>116</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>SLOWRUSH - Juicy (Epic)</td>
<td>166</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>GODSMACK - Voodoo (Republic/Universal)</td>
<td>1181</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>OASIS - Go Let It Out (Epic)</td>
<td>160</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>KENNY WAYNE SHEPHERD - Was (Giant/Reprise)</td>
<td>264</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>STROKE 9 - Little Black Blackhawk (Universal)</td>
<td>74</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>P.O.D. - Southbound (Atlantic)</td>
<td>307</td>
</tr>
</tbody>
</table>

**Active Rock Recurrents**

**SPINS**

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>TWH</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>GODSMACK - Whatever (Republic/Universal)</td>
<td>406</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>OFFSPRING - The Kids Aren't Alright (Columbia/CRG)</td>
<td>315</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>BUCKCHERRY - Lil Up (DreamWorks)</td>
<td>312</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)</td>
<td>307</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>ROB ZOMBIE - Dragula (Geffen/Interscope)</td>
<td>299</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>SIMON SAYS - Life Jacket (Hollywood)</td>
<td>298</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>KID ROCK - Bawitdaba (Lava/Atlantic)</td>
<td>297</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>STATIC-X - Push It (Ammo Sounds)</td>
<td>297</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>COLLECTIVE SOUL - Heavy (Atlantic)</td>
<td>282</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>KORN - Freak On A Leash (Immortal/Epic)</td>
<td>275</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>ROB ZOMBIE - Living Dead Girl (Geffen/Interscope)</td>
<td>273</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>OLEANDER - Why I'm Here (Republic/Universal)</td>
<td>272</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>CREED - One (Wind-Up)</td>
<td>256</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>LIT - My Own Worst Enemy (RCA)</td>
<td>255</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>SEVENDUST - Denial (TVT)</td>
<td>245</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>LENNY KRAVITZ - Fly Away (Virgin)</td>
<td>236</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>POWERMAN 5000 - When Worlds Collide (DreamWorks)</td>
<td>233</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>LIMP BIZKIT - Nookie (Interscope)</td>
<td>231</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>EVERLAST - What It's Like (Tommy Boy)</td>
<td>179</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>OFFSPRING - She's Got Issues (Columbia/CRG)</td>
<td>170</td>
</tr>
</tbody>
</table>
CRS’ New Faces Gets a Facelift

If you’re hearing a buzz about this year’s CRS New Faces Show, it’s not only due to the awesome lineup of talent, but also due in part to the fact that after the first time in over 30 years, the show’s format will be dramatically different. Different, and better, according to the CRB’s Executive Director Paul Allen. We asked Paul to share some of the changes (and the reasons behind them) we can expect to see during the CRS’ Saturday night soirée.

Paul Allen: “For the past 30 years, the New Faces Show has been a showcase of the new faces of country music. Criteria for inclusion consisted of artists who’ve had at least one song chart in the Top 50 during the previous year. Each artist performed two songs using a house band, which consisted of some of Nashville’s top session players. This year, the criteria has remained the same, but the way in which we’ve chosen the talent has changed. In the past, we invited labels to submit acts that they would like to showcase on the show. This year, we compiled a list of all the acts who would be eligible for the New Faces Show and asked a secret committee, chosen by Chairperson of the Talent Selection Committee Charlie Monk, co-chair Bill Mayne and Record Label Committee Chairman Bryan Switzer, to rank all the eligible acts in the order that they felt would make the best show. Charlie selected about 10 people in the industry who are not associated with record labels—media people, managers, licensing...who met in early January. The CRB then issued invitations to the top five selected acts to showcase at the New Faces Show for 20 minutes each using their own band. Five acts in about 1 hour and 45 minutes. The record labels were very receptive to the new format. All five of the top ranked acts wanted to participate!”

At the end of CRS last year, The CRB Board came back to the New Faces committee and suggested we update the New Faces Show for the new millennium. The objective was to take the best parts of the show and add a new dimension, to make this a high marque-value show. This year the show will include for each artist a two-minute EPK type of video which gives each artist an opportunity to present more than just their music. They’ll get to show some of their personality and a different side than just their music. Radio is continually encouraged by the record labels to help them develop and create new superstars. By presenting as many dimensions of the acts during this show as we can, we’re moving in that direction. If there’s a personality trait about an artist that may not come through in their music, this is a great opportunity to showcase it.

“By being able to perform with their own bands, hopefully the comfort zone for the artists will be increased. Even though we’ve used top players in the past, most acts are a lot more comfortable playing with the musicians they’re on stage with week in, week out. By also offering a 20-minute slot for each showcase, it gives Country radio a chance to sample the artists’ true live show, which means they can perform songs the audience is familiar with and at the same time offer a preview of what we can expect in the coming year. That’s a side that in the old show’s format, we were not able to present to Country radio, since typically the artist sang their last hit and their next single. The new format gives each artist a more well rounded opportunity.

“Our goal for the evening’s show is that attendees will see that these are some of the emerging superstars for our format. With Alan Jackson as our headliner for Wednesday night’s Super Face Show, we feel that we have created wonderful bookends for all the great content we’ve got planned for this year’s seminar. It really will make for an exciting week!”

February 11, 2000 gavin • 49
GavinCountry

SpinCREASE

Clint Black w/ Steve Wariner - "Been There" (RCA)
Kenny Chesney - "What I Need To Do" (BNA)
Mark Wills - "Back At One" (Mercury)
George Strait - "The Best Day" (MCA)
Jessica Andrews - "Unbreakable Heart" (DreamWorks)

Spin

Clint Black w/ Steve Wariner - "Been There" (RCA)

CountryCHARTBOUND

BRAD PAISLEY - He Didn't Have To Be (Anista)
LeANN RIMES - Big Deal (Curb)
MARTINA McBride - "I Love You" (Curb)
TIM McGRAW - Something Like That (Curb)
CLINT BLACK - "When I Said I Do" (Curb)
ALAN JACKSON - Pop A Top (Anista)
LONESTAR - "Amazed" (MCA)
YANKEE GREY - All Things Considered (Mercury)
JOHN MICHAEL MONTGOMERY - Home To You (Atlantic)
JO DEE MESSINA - "Lesson In Leaving" (Curb)

CountryRECURRENTS

BRAD PAISLEY - He Didn't Have To Be (Anista)
LeANN RIMES - Big Deal (Curb)
MARTINA McBride - "I Love You" (Curb)
TIM McGRAW - Something Like That (Curb)
CLINT BLACK - "When I Said I Do" (Curb)
ALAN JACKSON - Pop A Top (Anista)
LONESTAR - "Amazed" (MCA)
YANKEE GREY - All Things Considered (Mercury)
JOHN MICHAEL MONTGOMERY - Home To You (Atlantic)
JO DEE MESSINA - "Lesson In Leaving" (Curb)

2020

TOP 20 HITS IN THE TOP 20 MARKETS

1 1 DIXIE CHICKS - "Cowboy Take Me Away" (Monument)
2 2 MARK WILLIS - "Back At One" (Mercury)
3 3 TIM McGRAW - "My Best Friend" (Curb)
4 4 FAITH HILL - "Breathe" (Warner/Reprise)
5 5 CLINT BLACK - "The Best Day" (MCA)
6 6 GARY ALLAN - "Snake Rings In The Dark" (Curb)
7 7 TY HILBORN - "No Mercy" (MCA)
8 8 JOEL RYBRO - "Put Your Hand In Mine" (Curb)
9 9 JESSICA ANDREWS - "Unbreakable Heart" (DreamWorks)
10 10 MICHAEL MONTGOMERY - "Read This Country" (RCA)
11 11 MARTINA McBride - "How Do You Like Me Now?" (Curb)
12 12 JENNIFER ANISTON - "Lesson In Leaving" (Curb)
13 13 CLINT BLACK - "The Best Day" (MCA)
14 14 GARY ALLAN - "Snake Rings In The Dark" (Curb)
15 15 JO DEE MESSINA - "Lesson In Leaving" (Curb)
16 16 MARK WILLS - "Back At One" (Mercury)
17 17 TIM McGRAW - "My Best Friend" (Curb)
18 18 CLINT BLACK - "When I Said I Do" (Curb)
19 19 ALAN JACKSON - Pop A Top (Anista)
20 20 Ty WOLFORD - "I'm Diggin'" (BNA)

ALL 24-7 CHART RESEARCH IS CONDUCTED AND SUPPLIED BY MEDIABASE RESEARCH, A DIVISION OF PREMIERE RADIO NETWORKS, INC.

50 • GavinFebruary 11, 2000

www.americanradiohistory.com
IN OUR LAST EPISODE...
YOU COULD HEAR GM SHOUT "ZOWEEEEE, CAN I GET THE EDGE ON THE COMPETITION WITH THE RESEARCH AND SPEAKERS CRS2000 OFFERS!"

LITTLE DID GM AND THE RADIO PROS KNOW WHAT GREAT TALENT RADIOMAN HAD LINED UP TO ENTERTAIN THEM DURING CRS2000...

Wait...there's more! On Saturday, the CMA luncheon will be hosted by Reba McEntire. (Insiders say this will be a very special event.) Wow! All of this and we get to eat great food, too!

See ya at the Country Radio Seminar March 1-4 in Nashville!

SO, YOU WANT TO BE ENTERTAINED?
CHECK OUT THESE NEW FACES!
Andy Griggs,
Montgomery Gentry,
Brad Paisley, SheDaisy,
AND Keith Urban.

How about Martina McBride
singing the national anthem,
Son's of the Desert and
Alicia Elliott
at MCA's Thursday luncheon,
Trace Adkins and Tim Rushlow
at ASCAP and Atlantic's Friday luncheon?

Holy mega-talent, RADIOMAN. You should have been a booking agent!

For full agenda details and to register, go to www.crs2000.com...or call 615-327-4487

www.americanradiohistory.com
**Hot Line**

Mitch Morgan, MD, WMLL-Milwaukee.

"We've gotten 100% positive response on Randy Travis' new single 'Where Can I Surrender.' It's got a great feel to it and a terrific hook...Clay Davidson's 'Unconditional' is another song that we've gotten 100% positive response on. There's definitely something there with this one. This song's a hit! We're getting calls for Wade Hayes' 'Up North' and Sawyer Brown's '800 Pound Jesus.' I know the Sawyer Brown song is fairly polar, but our listeners love it! Our absolute biggest request song right now is LoneStar's 'Smile.' The new Joe Diffie, 'It's Always Something,' is a smash!! We're testing Chad Brock's 'Yes' now, but I expect it to do really well...I think Sonya Isaacs' 'I've Forgotten How You Feel' is an excellent record! I also like the new Keith urban single 'Your Everything.' The song's sound reminds me somewhat of LoneStar."

Cory Mikhail, KDOL-Salinia, Cali.

"Without a doubt our three hottest songs continue to be the Dixie Chicks' 'Cowboy Take Me Away,' Tim McGraw's 'My Best Friend,' and Faith Hill's 'Breathe!' Those songs are generating the most calls by far and the most listener reaction...Right behind them would be Tracy Lawrence's 'Lessons Learned!' Everyone wants to find out more about the album...Montgomery Gentry's 'Daddy Won't Sell The Farm' sounds great on the radio and is giving us great reaction from both male and female listeners! After just one week of spinning Andy Griggs' 'She's More,' we're getting at least 10 calls every time we play it, asking who that is and where they can buy the album! It's an amazing song...Chacee Tennessin's 'Just Because She Lives There' is a wonderful story song and a big success here! It's a female artist singing a real country song—go figure! Story songs were a big part of what made Country music great and this is one of the best...We recently had Reba's show here 'The Singer's Diary.' Wow! What an incredible show it was! I have always loved Reba, but this show sealed the deal! Do yourself a favor and go see it if you get the chance!"

Stephanie Crist, MD, KMGL-Lafayette, La.

"Sammy Kershaw's 'My Mamma's Love' is a huge song for us right now! He is from this area and anything he releases always does really well for us! Sammy continues to burn up our request lists...Keith urban's 'It's A Love Thing' is still red hot on our station! We have played that song over 400 times and our listeners can't seem to get enough! We've recently added his new single, 'Your Everything,' and it's receiving the same response! Keith definitely has a strong fan base here in Lafayette! My personal favorite song right now is the new Clint Black and Steve Wariner duet 'Been There.' These guys are incredible! The song is receiving great phones and it continues to gain momentum for us! I am also really impressed with the new Wade Hayes record, 'Up North!' This is a strong up-tempo song and Wade sounds great! We put it on early and our listeners responded immediately!"

**Gavin Country**

**G2 Country**


"Shane Minor's 'I Think You're Beautiful' is a great record that blew me away from the first listen! It's definitely one of the best songs I've heard in a long time...Vince Gill's 'Let's Make Sure We Kiss Goodbye' is already getting good phones! It's vintage Vince and a co-brainer for Country radio...Clint Black and Steve Wariner should record a whole album together! I could listen to them pick and sing for hours!...I loved Yankee Grey since the first single shipped! We've just converted 'Another Nine Minutes' to medium! It really jumps out of the radio...Clay Davidson's 'Unconditional' is a sure-fire hit! It's great to have a new artist with such a stellar song right out of the box! I expect it to do very well!...Another new artist I like is Phil Vassar. 'Carlene' is doing really well for us.

---

Gavin February 11, 2000

**G2 Breakthrough**

**Artists With No More Than 3 Top 10 Singles**

---

**Country Top Tip**

Rebecca Lynn Howard

"Out Here In The Water" (MCA)

Just ignore the groundhog, this song is slammer than a late August heat wave! Rebecca's powerful and seductive vocal is simply irresistible! 10 early adds include KUBB, KKBZ, KKJX, WJLS, WDGK, and WUSZ!
<table>
<thead>
<tr>
<th>NORTHEAST</th>
<th>SOUTHEAST</th>
<th>MIDWEST</th>
<th>SOUTHWEST</th>
<th>WEST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MOST SPINS:</strong></td>
<td><strong>MOST SPINS:</strong></td>
<td><strong>MOST SPINS:</strong></td>
<td><strong>MOST SPINS:</strong></td>
<td><strong>MOST SPINS:</strong></td>
</tr>
<tr>
<td>Dixie Chicks (1166)</td>
<td>Dixie Chicks (1625)</td>
<td>Tim McGraw (788)</td>
<td>Tim McGraw (863)</td>
<td></td>
</tr>
<tr>
<td>Tim McGraw (1097)</td>
<td>Tim McGraw (1600)</td>
<td>Dixie Chicks (771)</td>
<td>Dixie Chicks (1127)</td>
<td></td>
</tr>
<tr>
<td>Mark Wills (1028)</td>
<td>Mark Wills (1555)</td>
<td>Mark Wills (722)</td>
<td>Faith Hill (992)</td>
<td></td>
</tr>
</tbody>
</table>

| SPINCREASE: | SPINCREASE: | SPINCREASE: | SPINCREASE: | SPINCREASE: |
| Clint Black/Steve Wariner +174 | George Strait +157 | Kenny Chesney +95 | Clint Black/Steve Wariner +174 |
| Mark Wills +136 | Clint Black/Steve Wariner +163 | Toby Keith +72 | Mark Wills +114 |
| Jessica Andrews +103 | Jessica Andrews +157 | George Strait +99 | Kenny Chesney +74 |

"Kenny Chesney's 'What I Need To Do' is definitely on its way to #1! If it's not, I am packing up and going to work at McDonald's!" — Ed Parreira, MD, WCTO-Allentown, Pa.

"SheDAISY's vocals on 'This Woman Needs' are incredible! Everyone loves this song! It continues to light up our phones!" — Wanda Myles, MD, WCTO-Sarasota

“Jessica Andrews’ ‘Unbreakable Heart’ is one of my favorites right now! Our phones ring every time we play it! Listeners are asking, ‘Who was that?’" — Linda O’Brien, MD, KSCS-Dallas

"From the incredible responses from our listeners, Sawyer Brown's '800 Pound Jesus' is worth every ounce!" — Rick Taylor, MD, KUPI-Portland
GAVIN Americana Gets Ready For San Francisco

This is the week! We gather in San Francisco to talk shop, see music, and share an incredible time. The GAVIN Seminar 2000 is a rarefied strata with thousands of people from different radio formats converging on one of the most magical cities on earth. The Seminar gives us a chance to see how vibrant the radio business is.

Every day, when you slide behind the mic, or when you sit at the computer to program the day's music, you are affecting our culture. It is a position that carries with it certain responsibilities. You can shape the audience's experience by what you bring to your job. There is always much to learn from our brethren. Remember the rules apply across formats. So as you jump on that plane to take part in G2K, remember to keep your eyes and ears open, attend as many sessions as you can, see as much music as you can see in your ears, and arrive and sit down with people and communicate.

Music Notes

He's guested many times, but Ralph Stanley has finally been asked to join the cast of The Grand Ole Opry.

There's a new acoustic Johnny Cash album in the pipeline for this spring from American Recordings.

Kinky Friedman Pearls in the Snow producer and record executive Kacey Jones is working on her new album, Every Man I Love is Either Married, Gay, or Dead. Kacey and Delbert McClinton duet on the old Conway & Loretta song, "You're the Reason Our Kids Are Ugly." Other guests shots are from Mickey Raphael and Jonell Mosser. No word as yet on a release date.

Valley Entertainment has signed Bruce Henderson, and he will be putting out the CD Beyond the Pale and re-releasing his 1997 solo debut The Wheels Roll. Look for a summer tour.

Rounder Records will be doing a SXSW St. Patrick's Day bash on March 17 at 6:30 p.m., hosted by Jimmie Dale Gilmore at the Broken Spoke featuring Joe Ely, Slaid Cleaves, Candy Kane, Tish Hinojosa, and Wylie & The Wild West.

In May Tish Hinojosa is releasing her first new record since 1996. Sign of Truth is a fusion of influences and sounds, including corrido-style accordion dances and Lloyd Maines' twangy steel guitar.

Leann Atherton is working on a new record with Rich Brotherton due out in the spring on Steppin' Stone.

Sony Dallas has a new address, 8115 Preston Rd. #700, Dallas, TX 75225. Contact Lucky Dog's Tim Howard at (214) 378-0522, and fax (214) 378-0523.

Checkered Past has moved to 655 W. Roscoe St., Chicago 60657. Scott Shafer can now be reached at (773) 404-8414, fax (773) 404-8560.

Station News

For twenty years now, WKYO-Paducah's Outlaw Hours show has aired on Friday nights 11 p.m.-3 a.m. and Saturday nights 10 p.m.-3 a.m. It's mostly oldies: Hank Jr., Waylon, Willie, David Allan Coe, Jimmy Buffett, Bobby Bare, Johnny Paycheck, Lynyrd Skynyrd, and Steve Earle, but also includes artists like BRS-49 and Charlie Robison. Mark Summer is the contact: WKYO, 6000 WKXY/WKYO Road, Paducah, KY 42003. Phone is (270) 554-0939.

Mike Hays of TwangCast fame is recording a dozen tracks of hard core honky-tonk with Jan Luckey at Soundcage Studios. They're doing originals and some covers. Mike has duets planned with Heather Myles and Elena Skye of the Demolition String Band.

WFDU-Teaneck, N.J. is in annual fund-raiser mode for the entire month of February. Putting the money to good use, they just redid one of their production studios with seating for an audience of 12 for live broadcasts. And they've added two gospel overnights, another bluegrass, and a classic country show, making the total Americana programming 70 hours a week. CDs for premiums should be sent to MD Kim Gluckler, WFDU, 1000 River Rd., Teaneck, NJ 07666, or call (201) 692-2806.

Movin' on up, KCMU-Seattle also has a new studio with new equipment and a performance space. They're now live on the Web 24 hours a day at www.kcmu.org.

Congratulations to KGSR whose benefit CD sold out 15,000 copies in less than 3 weeks!

Impact Dates

(subject to change)

FEBRUARY 15
Bobby Bare/Sheb Wooley/Moe & Joe/Dee Reeves Kickin' Asphalt (Scena)
Michael Spriggs Reflections From The Life Of Man (Signed)
Eddie Cunningham with Dr. Twang and the Stainless Steel (B-Side)
Kevin Dish Hanky Tones -iv Churches (Blue Nebula)
Ben Demeath Jack of Foote (Compass)
Eric Andersen You Can't Relive the Past (Appleseed)
Steve Young Priml' Yung (Appleseed)

FEBRUARY 22
Tommy Womack Stubborn (Scenefilm)
Nathan Hamilton Tuscola (Stappin' Stone)
Neko Case & Her Boyfriends Fumac (Bloodvandal)
Belle Starr Nobody You'd Know (Hayden's Ferry)
Uncle Lightnin' Sunday Breakfast (Homegrown)
Johnsmith To The Four Directions (Blue Pino)
Mark David Manders & Nuevo Tejas Chili Pepper Sunset (Blind Nebula)
Jimmie Dale Gilmore No Lonesome Tune (Rundown)
Jody Stocher Gon' Up On A Mountain (Acoustic Disc)
Walda Unbearable Love (Triloka/Sold Circle)
Tanya Dennis Waterdance (Paloma)
Gavin Americana

Gavin Americana

**Reviews Gavin Seminars Performers**

**The Souvenirs**

*King of Heart Ache (Will Records)*

This one has legs! It pays to put a lot of good tunes on a record. The Souvenirs have been a contender for seven months now, thanks to songs like “1000 Miles Away,” “One Less Fool,” “King of Hearts,” and “Sentimental.” Home base for the band? They are out of Seattle, and out to defy expectations of that city’s musical scene. This story is still growing, as The Souvenirs continue to tour the country, making new friends and fans everywhere they go.

**Bob Harris & Lucy Clark**

*Sentimental Reasons (Q Records)*

Bob Harris & Lucy Clark capture a day when new ground was being broken. On their loving tribute to Les Paul and Mary Ford, Sentimental Reasons, they captivate with elegant vocals and intricate guitar. Bob and Lucy met at a Slim Whitman session, and this album was kismet. Lucy was discovered by Les Paul himself, and Bob is acclaimed for his guitar virtuosity. “High High The Moon,” “Am I Blue,” “Alabama Bound,” and “Tennessee Waltz” will transport you back to a romantic era of discovery.

**The Walt Wilkins Band**

*Fire Honey & Angels (GrooveTone Music)*

In addition to being a singer, songwriting, and guitarist, Walt Wilkins is also a Baptist preacher. This is a collection of songs of longing, whether for a lover, a home, or a spiritual peace. There is a Texas influence throughout, as well. Fire Honey & Angels is a strong debut offering, a collection of rich images and superb music, crafted by a talented team of players. Yet another offering from the Americana ranks that deserves to be listened to in its entirety.

—Jesse Scott

**Artist Profile**

**James Talley**

Project: Woody Guthrie and Songs Of My Oklahoma Home

Label: Cimarron

James Talley put out four albums for Capitol in the ’70s, singing songs of populism and the common man. He moved to Nashville to try to get other folks to record his tunes, and in life’s great twists and turns, wound up with a career in real estate. Even after all this time, his passion is still intact, his direction is true. Talley’s music has always been a magic elixir. “You’ve got to go back to what the function of music is,” he ruminates. “You’re driving down the road, down in the dumps. You put something on, and you feel better about life.” Talley has continued to record, although on a lower profile, with several albums coming out on the German Bear Family label beginning in 1985. In 1994, he headed to Santa Fe to record the tribute album, Woody Guthrie and Songs Of My Oklahoma Home. It was supposed to be released by Capitol, but after five years of false starts, Talley decided to release it himself in 1999.

An Oklahoma native (as was Guthrie), James Talley is well equipped to capture the feel and sentiment. You’ll find classic Woody Guthrie here, songs that easily apply to today’s world: it is timely, and timeless music. It’s important to keep pursuing, keep persevering. According to Talley, “Michelangelo once said ‘Now that I’ve finally learned my craft, I’m almost in the grave.’ I feel like it’s important to keep working at this stuff. After all, it’s the music that you’re leaving. If it’s got integrity, then it’ll last.”

—Jesse Scott

---

**Compass Records!**

TRULY ARTIST OWNED, TRULY INDEPENDENT, TRULY IN TUNE WITH GAVIN

“As we approach our fifth anniversary, we are extremely proud of the musical diversity represented by Compass Records. At a time when the music industry is struggling with downsizing and consolidation and musical decisions seem to be driven foremost by the dollar, we believe it is more important than ever to create an outlet for high-quality music that might otherwise never be heard. It’s an idealistic and passionate journey and we thank you for your support.”

—Alison Brown

CELEBRATING FIVE YEARS WITH GAVIN IN 2000!

**Victor Wootten Yin Yang**

The Grammy Nominated "Best Contemporary Jazz Performance for an Album".

**Swan Dive Swan Dive**

April brings the long-awaited American release from what MTV Online is calling "perfectly crafted pop". On your desks Feb. 28th.

**Colin Linden**

*Raised By Wolves*

The brand new record mailing this week. Hear "Love's Like Rain" as part of Gavin Americana's Juke Box Jury in San Francisco.

**Chris Webster**

*Drive*

The Top Ten debut release to Americana: Chris has been nominated as one of America's "New Artist of the Year" by Gavin.

---

radio contact: David Haley 615-320-7672 david@compassrecords.com
www.compassrecords.com

February 11, 2000 gavin • 55
Gavin Americana

** Americana® Tracks **

** Americana® Most Added **

** Chart BOUND **

Fred Boening, WDRV-Sergeantsville, N.J.

"Ever since Paul Burch, I can hardly wait for my next package from Checkered Past. When I got the Star Room Boys, the moment I heard that first yodel hit in the first sentence on the first track, I knew it would fly big at WDRV. So I dragged the secretary into the production room and made her listen. She was hooked, and she got every one of the country DJs to play it! Lonely people break each other's hearts so they can write great country songs!"
SXSW 2000

> COMPLETE EVENT INFORMATION
> REGISTER TO ATTEND SXSW
> READ THE DAILY CHORD,
  A MUSIC INDUSTRY NEWS DIGEST
> WWW.SXSW.COM

music

march 15-19
austin texas

SXSW 2000

...SOUTH BY SOUTHWEST
MUSIC CONFERENCE,
THE WORLD'S BIGGEST
MUSICAL FLEA MARKET
FOR RECORD LABELS,
MANAGERS, PROMOTERS
AND JOURNALISTS TO
CHECK OUT THE
UP-AND-COMING TALENT."
- NEWSDAY

SXSW HEADQUARTERS
PO BOX 4999
AUSTIN, TX 78765 USA
512/467-7979 tel
512/451-0754 fax
MUSIC@SXSW.COM

www.americanradiohistory.com
Einstein's Theory

GAVIN A3 Looks At Tech Revolution

By Dave Einstein

After nineteen years in radio and eleven in the music promotion business, I don't think I've ever seen a time of more explosive change in both businesses. We are definitely not in the nineties anymore, Toto.

The Internet is impacting us on every level, in every way. The most recent seismic event being the buy-out of Time Warner and then EMI by AOL. The only difference between the rest of the dot-coms and AOL is that they are making a profit. Overvaluation just got out of hand. I just read an article in the New York Times that Sam Goody and NARM are suing Sony for selling music online. How out of control is that? It all makes us feel like hit players in a Twilight Zone episode.

The rumors that BMG is not happy with GetMusic.com and is looking to partner with someone who has the pipeline and who needs content, are rampant.

Is there a company with a joint venture concept that will allow a merger with Sony or BMG? Sony vehemently denies that it's for sale. The obscured ramifications of Time Warner and EMI fusing, is that as much as 65 percent of the publishing, or usage licensing, will come under one roof, leading to speculation that the Justice Department could view the merger as monopolistic. And the heat goes on.

Radio went through this type of consolidation since the '96 Telecommunications Act and now has its nose to the grindstone, busily creating revenue streams where there were none three or four years ago, and looking at the Internet as a promotional tool or to stream their programming. It occurs to me that the same type of role reversal could take place. The same dot-com that a broadcast company is using for streaming or as an off-air promotional vehicle, could be in position to buy that broadcast company and use it in a similar way, turning marketing expense into a joint venture. Can you envision Broadcast.com buying AMPM?

Which brings me to the Triple A panel at the GAVIN Seminar 2000. The title of the session is "Making the Web Work For Us," on Friday, February 18 at 10 a.m. in the Hyatt's Garden Room.

Panelists like John Haggard from SIR Creative will enlighten us on what his company is doing for stations and beyond. Dennis Constantine from KINK will tell us how his site fits into his planning for the present and the future. Panelist Curt Hopper of KPIG was rated number one in the November '99 InfoStream (the part of Arbitron that deals with Internet radio) ratings survey (See "Ratings 

The title of the session is "Making the Web Work For Us," on Friday, February 18.

Two Legends With New Releases

By Jon Fojtk

ASSOCIATE MUSIC EDITOR

Dylan Debuts On Chart

Entering the Mediabase Triple A Top 50 straight out the box, Bob Dylan is a healthy dose of the real deal for our radio landscape. This marks the first music Dylan has written since Time Out of Mind, his critically acclaimed and top-selling album from 1997. It also marks the first song he's written for a motion picture since he penned "Knockin' On Heaven's Door" for Pat Garrett and Billy The Kid in 1973. It's the timeless poet in Dylan that makes his voice and, more important, his lyrics, so important and moving to all of us. Alongside Charlie Sexton, Dylan sounds ghostly as he sings "People are crazy and times are strange / I'm locked in tight, I'm outta rage / I used to care but things have changed." Dylan's single comes from the soundtrack to the movie The Wander Boys, starring Michael Douglas, who will be featured in a video for the song.

Skiffle Wha?

Van Morrison returns to radio and to his musical roots with Lonnie Donegan and Chris Barber on The Skiffle Sessions, from Pointblank records. Skiffle is a term describing a mixture of rock & roll and traditional country music, blues, and folk. Played on washboards, combs, furniture, and anything in the house that would serve as the instruments, Skiffle was the early beginnings to what would be British rock. It was fresh and gave kids the idea that anyone can do it.

"My interest in music and a strong determination to learn the guitar had been inspired at an early age by listening to my father's vast record collection which included Leadbelly, Sonny & Terry, and Brownie McGhee," says Van Morrison.

"Later I would hear Lonnie Donegan and Chris Barber covering [these] songs. Little did I know that nearly 40 years down the line I would be singing with both of them in my home town of Belfast."

It's a sweet return, as well. The Crescent City's Dr. John sits in the skiffle on "Good Morning Blues," a Leadbelly country/blues number. This live and acoustic recording, performed by skilled and respected musicians takes us into the realm of how music is supposed to work. Morrison trades licks with Donegan. Barber slaps the bass as if it were a washtub. As if they were on the street corner.

WXRV—Boston MD Jerry Mason holds Marshall Crenshaw's guitar for ransom. Crenshaw eventually agreed to play an on-air performance for its safe return. Smart guy, that Mason.
From the new album TWO AGAINST NATURE
The first studio album in 20 years
FEATURING ALL NEW SONGS
produced by WALTER BECKER and DONALD FAGEN
management: CRAIG FRUIN/HK MANAGEMENT

Gavin Top 5!
Letterman 2/29
Rockline 3/1
PBS Spotlight 3/1
(check local listing)
VH1 Storyteller April

TOURING THIS SUMMER
### AAA Total Sample

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>STING</td>
<td>Brand New Day (A&amp;M/Interscope)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>COUNTING CROWS</td>
<td>Hoagie (DGC/Interscope)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>T. CHAPMAN</td>
<td>Tellin' Stories (Elektra/Epic)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>SANTEA</td>
<td>Supernatural (Atlantic)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>STEELEY DAN</td>
<td>Two Against Nature (Giant)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>R.E.M.</td>
<td>The Great Beyond (Warner Bros.)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>BEN HARPER</td>
<td>Burn To Shine (Verve)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>WARREN ZEVON</td>
<td>Life/I'll Kill You (Warner Bros.)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>F. APPLE</td>
<td>When The Pawn... (Epic/Clean Skin)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>K. W. SHEPHERD</td>
<td>Livin' On (Giant/Reprise)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>BRUCE COCKBURN</td>
<td>Breakfast (PolyGram)</td>
</tr>
<tr>
<td>16</td>
<td>12</td>
<td>MELISSA ETHERIDGE</td>
<td>Breakdown (Vanguard)</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>FILTER</td>
<td>Take Me Out (Reprise)</td>
</tr>
<tr>
<td>15</td>
<td>14</td>
<td>VERTICAL HORIZON</td>
<td>We Are (RCA)</td>
</tr>
<tr>
<td>17</td>
<td>15</td>
<td>TRAIN</td>
<td>Train (Atlantic)</td>
</tr>
<tr>
<td>19</td>
<td>16</td>
<td>FOOD FIGHTERS</td>
<td>There Is Nothing (RCA)</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>Moby</td>
<td>Play (V2)</td>
</tr>
<tr>
<td>21</td>
<td>18</td>
<td>THIRD EYE BLIND</td>
<td>Never Let Me Go (Elektra/Epic)</td>
</tr>
<tr>
<td>22</td>
<td>19</td>
<td>TORI AMOS</td>
<td>To Venus And Back (Atlantic)</td>
</tr>
<tr>
<td>26</td>
<td>20</td>
<td>GOMEZ</td>
<td>Liquid Skin (The Verve Group)</td>
</tr>
<tr>
<td>32</td>
<td>21</td>
<td>BECK</td>
<td>Mibblet Vultures (DGC/Interscope)</td>
</tr>
<tr>
<td>24</td>
<td>22</td>
<td>STEVE FORBET</td>
<td>Evergreen Boy (Voyage)</td>
</tr>
<tr>
<td>27</td>
<td>23</td>
<td>FOLK IMPLOSION</td>
<td>One Part (Interscope)</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>ANI DIFRANCO</td>
<td>Wish I May (Riverside)</td>
</tr>
<tr>
<td>29</td>
<td>25</td>
<td>R. H.C.P.</td>
<td>Callin' Warner Bros.</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>C. S. N. &amp; YOUNG</td>
<td>Looking Forward (Reprise)</td>
</tr>
<tr>
<td>23</td>
<td>27</td>
<td>JOE STRUMMER</td>
<td>Rock Art &amp; (Holt)</td>
</tr>
<tr>
<td>25</td>
<td>28</td>
<td>COLLECTIVE SOUL</td>
<td>Skid Row (Atlantic)</td>
</tr>
<tr>
<td>37</td>
<td>29</td>
<td>THE CURE</td>
<td>Blood Flowers (Fiction/Elektra)</td>
</tr>
<tr>
<td>31</td>
<td>30</td>
<td>SMOOTH MOUTH</td>
<td>Astro Lounge (Interscope)</td>
</tr>
<tr>
<td>30</td>
<td>31</td>
<td>BURLAP TO CASH</td>
<td>Andyboy (A&amp;M/Interscope)</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>KOOL G. ROY</td>
<td>Come On Now Social (Epic)</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>H. BOYS SOTUK/B. DYLAN</td>
<td>Columbia/Sony (S)</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>LEONA NAESS</td>
<td>Charm Attack (MCA)</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>C. CORNELL</td>
<td>Euphoria... (A&amp;M/Interscope)</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>AIMEE MAE</td>
<td>Magnolia (Reprise)</td>
</tr>
<tr>
<td>39</td>
<td>37</td>
<td>MICHAEL HUTCHENCE</td>
<td>Let The (V2)</td>
</tr>
<tr>
<td>47</td>
<td>38</td>
<td>OASIS</td>
<td>Standing On The ... (Epic)</td>
</tr>
<tr>
<td>32</td>
<td>39</td>
<td>N. MERCHANT</td>
<td>Live In Concert (Elektra/Epic)</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>SHELBY LYNNE</td>
<td>I Am (Island Del)</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>COCO MONTOYA</td>
<td>Suspect (A&amp;M)</td>
</tr>
<tr>
<td>38</td>
<td>42</td>
<td>T. CALLER</td>
<td>Lifetime (Epic/Venus M &amp; G)</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>WILLY PORTER</td>
<td>Falling Forward (Six Degrees)</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>NATALIE MACMASTER</td>
<td>In My (Rounder)</td>
</tr>
<tr>
<td>35</td>
<td>45</td>
<td>SHAWNOK CURRAN</td>
<td>True Friends (Arista)</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>T. SOPHANNO</td>
<td>Muse (Fly/Coventry/CGR)</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>LUNA</td>
<td>The Days Of Our Nights (Indigo)</td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>M. YOUNGER</td>
<td>Something (Beyond/BIG)</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>MATTHEW SWEET</td>
<td>In Reverse (Voyage)</td>
</tr>
<tr>
<td>50</td>
<td>50</td>
<td>V. MORRISON</td>
<td>The Sifter (Point Blank/Atlantic)</td>
</tr>
</tbody>
</table>

### AAA Non-Com

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>WARREN ZEVON</td>
<td>Life/I'll Kill You (Warner Bros.)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>ANI DIFRANCO</td>
<td>Wish I May (Riverside)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>F. APPLE</td>
<td>When The Pawn... (Epic/Clean Skin)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>STEVE FORBET</td>
<td>Evergreen Boy (Voyage)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>COUNTING CROWS</td>
<td>Hoagie (DGC/Interscope)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>BECK</td>
<td>Mibblet Vultures (DGC/Interscope)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>TORI AMOS</td>
<td>To Venus And Back (Atlantic)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>GOMEZ</td>
<td>Liquid Skin (The Verve Group)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>MELISSA ETHERIDGE</td>
<td>Breakdown (Vanguard)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>FILTER</td>
<td>Take Me Out (Reprise)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>VERTICAL HORIZON</td>
<td>We Are (RCA)</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>TRAIN</td>
<td>Train (Atlantic)</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>FOOD FIGHTERS</td>
<td>There Is Nothing (RCA)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>Moby</td>
<td>Play (V2)</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>THIRD EYE BLIND</td>
<td>Never Let Me Go (Elektra/Epic)</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>N. MERCHANT</td>
<td>Live In Concert (Elektra/Epic)</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>GOMEZ</td>
<td>Liquid Skin (The Verve Group)</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>R. H.C.P.</td>
<td>Callin' Warner Bros.</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>C. S. N. &amp; YOUNG</td>
<td>Looking Forward (Reprise)</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>JOE STRUMMER</td>
<td>Rock Art &amp; (Holt)</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>COLLECTIVE SOUL</td>
<td>Skid Row (Atlantic)</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>THE CURE</td>
<td>Blood Flowers (Fiction/Elektra)</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>SMOOTH MOUTH</td>
<td>Astro Lounge (Interscope)</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>H. BOYS SOTUK/B. DYLAN</td>
<td>Columbia/Sony (S)</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>LEONA NAESS</td>
<td>Charm Attack (MCA)</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>C. CORNELL</td>
<td>Euphoria... (A&amp;M/Interscope)</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>AIMEE MAE</td>
<td>Magnolia (Reprise)</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>MICHAEL HUTCHENCE</td>
<td>Let The (V2)</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>OASIS</td>
<td>Standing On The ... (Epic)</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>N. MERCHANT</td>
<td>Live In Concert (Elektra/Epic)</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>SHELBY LYNNE</td>
<td>I Am (Island Del)</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>COCO MONTOYA</td>
<td>Suspect (A&amp;M)</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>T. CALLER</td>
<td>Lifetime (Epic/Venus M &amp; G)</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>WILLY PORTER</td>
<td>Falling Forward (Six Degrees)</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>NATALIE MACMASTER</td>
<td>In My (Rounder)</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>SHAWNOK CURRAN</td>
<td>True Friends (Arista)</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>T. SOPHANNO</td>
<td>Muse (Fly/Coventry/CGR)</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>LUNA</td>
<td>The Days Of Our Nights (Indigo)</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>M. YOUNGER</td>
<td>Something (Beyond/BIG)</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>MATTHEW SWEET</td>
<td>In Reverse (Voyage)</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>V. MORRISON</td>
<td>The Sifter (Point Blank/Atlantic)</td>
</tr>
</tbody>
</table>
Gomez

the new song from the album **Liquid Skin**
produced by Gomez

Major US tour kicks off Feb 19-15
@ the Fillmore in San Francisco
during the Gavin 'G2K Seminar

2/21 Portland
2/22 Seattle
2/23 Vancouver
2/26 LA w Ben Harper
3/9 NYC
3/10 Philadelphia
3/12 Washington DC
3/13 Atlanta
3/15 Dallas
3/16 SXSW
3/18 New Orleans

www.frazegomez.com
www.virginrecords.com
www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>City</th>
<th>Spins</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>STING</td>
<td>(A&amp;M/Interscope)</td>
<td></td>
<td>25</td>
<td>01/11</td>
</tr>
<tr>
<td>COUNTRY JOHNSON (GEC)</td>
<td></td>
<td></td>
<td>18</td>
<td>01/11</td>
</tr>
<tr>
<td>TRACY CHAPIN</td>
<td>(Ecko/ECG)</td>
<td></td>
<td>9</td>
<td>01/11</td>
</tr>
<tr>
<td>SANTANA</td>
<td>(A&amp;M)</td>
<td></td>
<td>10</td>
<td>01/11</td>
</tr>
<tr>
<td>STEELY DEMPSEY (GFI)</td>
<td></td>
<td></td>
<td>25</td>
<td>01/11</td>
</tr>
<tr>
<td>R.E.M. (WARNER BROS.)</td>
<td></td>
<td></td>
<td>5</td>
<td>01/11</td>
</tr>
<tr>
<td>NEMpeater</td>
<td>(Virgin)</td>
<td></td>
<td>12</td>
<td>01/11</td>
</tr>
<tr>
<td>NELLY MERCEDIS (Partici)</td>
<td>(Elektra/EEG)</td>
<td></td>
<td>11</td>
<td>01/11</td>
</tr>
<tr>
<td>T. REX</td>
<td></td>
<td></td>
<td>13</td>
<td>01/11</td>
</tr>
<tr>
<td>THE CURE</td>
<td></td>
<td></td>
<td>15</td>
<td>01/11</td>
</tr>
<tr>
<td>COLLECTIVE SOUL (EMIL)</td>
<td></td>
<td></td>
<td>16</td>
<td>01/11</td>
</tr>
<tr>
<td>THE CRUE</td>
<td></td>
<td></td>
<td>17</td>
<td>01/11</td>
</tr>
<tr>
<td>CHRIS CORRELL (A&amp;M/Interscope)</td>
<td></td>
<td></td>
<td>18</td>
<td>01/11</td>
</tr>
<tr>
<td>MICHAEL MCDONALD (DJ)</td>
<td></td>
<td></td>
<td>19</td>
<td>01/11</td>
</tr>
<tr>
<td>NASH (Interscope)</td>
<td></td>
<td></td>
<td>20</td>
<td>01/11</td>
</tr>
<tr>
<td>THE JAPANIDIS (Phono/Countdown)</td>
<td></td>
<td></td>
<td>21</td>
<td>01/11</td>
</tr>
<tr>
<td>LOMA (Interscope)</td>
<td></td>
<td></td>
<td>22</td>
<td>01/11</td>
</tr>
<tr>
<td>MIKE YOUNG (Roadie/14)</td>
<td></td>
<td></td>
<td>23</td>
<td>01/11</td>
</tr>
<tr>
<td>MATTIE SAET (Kizfit)</td>
<td></td>
<td></td>
<td>24</td>
<td>01/11</td>
</tr>
<tr>
<td>VAN MORRISON (Point Break/Vinyl)</td>
<td></td>
<td></td>
<td>25</td>
<td>01/11</td>
</tr>
</tbody>
</table>

**Water & Dreams** the first single off the debut record from Feathermerchants

**NUMBER ONE - NYC at Amazon.com**

**NEW AIRPLAY AT: KXDB/Rapid City • KERA/Dallas • KPC/Los Angeles • KTAD/Os • MUCH MUSIC/USA • WLPW/Lake Placid**

Radio: Lippincott Promotions  
email: ric@primenet.com Phone: 818-348-9989  
Publicity: Sacks & Co.  
email: carla@sackso.com Phone: 212-741-1000

**Spins in BLUE are ADDS**

**FEBRUARY 11, 2000 gavin • 63**
got gavin?

we've got it all...
and we're proud
to take your money

(415) 495-1990
gavin.com

got dotcom?
got seminars?
got mailings?
got faxes?

got ads?
got video?
**GavinJazz/SmoothJazz**

**SmoothJazz&Vocals**

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Artists/Albums</th>
<th>Stations</th>
<th>Acts</th>
<th>Spins</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>RICHARD ELLIOT - Civil Factor (Blue Note)</td>
<td>45</td>
<td>0</td>
<td>732</td>
<td>-10</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>BRIAN COLBERTSON - Somethin' Bout Love (Atlantic)</td>
<td>44</td>
<td>0</td>
<td>748</td>
<td>-22</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>DAVID BENDIT - Professional Dreamer (GRP)</td>
<td>43</td>
<td>1</td>
<td>715</td>
<td>-21</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>KIM WATERS - One Special Moment (Shanachie)</td>
<td>39</td>
<td>0</td>
<td>677</td>
<td>+37</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>KENNY GARRETT - Simply Said (Warner Bros.)</td>
<td>39</td>
<td>0</td>
<td>601</td>
<td>+57</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>BOB MAYS - Body Language (Warner Bros.)</td>
<td>36</td>
<td>0</td>
<td>601</td>
<td>-3</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>JOYCE COOLING - Keeping Cool (Headz Up)</td>
<td>42</td>
<td>0</td>
<td>600</td>
<td>-103</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>DAVE KOZ - The Dance (Capitol)</td>
<td>48</td>
<td>1</td>
<td>595</td>
<td>+35</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>NORMAN BROWN - Celebration (Warner Bros.)</td>
<td>41</td>
<td>0</td>
<td>555</td>
<td>+11</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>KENNY G - Classics In The Key Of G (Arista)</td>
<td>32</td>
<td>0</td>
<td>524</td>
<td>+15</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>CHUCK LOEB - Listen (Shanachie)</td>
<td>35</td>
<td>0</td>
<td>513</td>
<td>+15</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>CHRIS POTTS - Slowdowning The World (GRP)</td>
<td>38</td>
<td>0</td>
<td>481</td>
<td>+20</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>BILL McKINNIGHT - Back At One (Motown)</td>
<td>31</td>
<td>0</td>
<td>458</td>
<td>-18</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>WALTER BEASLEY - For Your Pleasure (Shanachie)</td>
<td>28</td>
<td>0</td>
<td>377</td>
<td>+22</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>BOB JAMES - Joyride (Warner Bros.)</td>
<td>34</td>
<td>0</td>
<td>369</td>
<td>-3</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>STEVE COLE - Stay Awake (Bluemoon/Atlantic)</td>
<td>27</td>
<td>0</td>
<td>347</td>
<td>-91</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>STEELY DAN - Two Against Nature (Giant)</td>
<td>32</td>
<td>1</td>
<td>344</td>
<td>+12</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>GROVER WASHINGTON JR. - &quot;The Night Fantastic&quot; (Columbia/GR)</td>
<td>28</td>
<td>0</td>
<td>340</td>
<td>+14</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>LARRY CARLTON - Fingerprint (Warner Bros.)</td>
<td>39</td>
<td>4</td>
<td>326</td>
<td>+40</td>
</tr>
</tbody>
</table>

**Carlton's got his fingerprints all over the radio and ready to grab the top slots**

23 | 20 | THE JAZZMASTERS II P.HARDCORELLE - (Jazzmasters II (Hardcore Records) | 28 | 2 | 310 | +18 |
19 | 21 | LEON SANDERSON - Brasilian Soul (Jazzica/Push) | 26 | 0 | 296 | -28 |
22 | 22 | KIRK WHALUM - For You (Warner Bros.) | 26 | 0 | 296 | -26 |
23 | 23 | GERALD VEASEY - Love Letters (Headz Up) | 28 | 0 | 278 | -6 |
24 | 24 | EARL KLUGH - Peculiar Situation (Windham Hill Jazz) | 25 | 0 | 272 | +10 |
25 | 25 | SPECIAL FX - Masterpiece (Shanachie) | 23 | 0 | 267 | -36 |

**New**

26 | 28 | AL JARREAU - Tomorrow Today (GRP) | 30 | 4 | 261 | -5 |
27 | 27 | GOTA - Let's Get Started (Instinct) | 21 | 0 | 255 | -46 |
28 | 28 | JONATHAN BUTLER - Story Of Life (N-Coded Music) | 21 | 0 | 243 | -16 |
32 | 33 | SANTANA - Supernatural (Arista) | 22 | 1 | 239 | +28 |
30 | 27 | SPYRO GYRA - Got The Magic (Windham Hill Jazz) | 23 | 0 | 239 | -33 |
31 | 31 | DRENZ JOSA - Among Friends (201 Music) | 20 | 1 | 238 | -5 |
32 | 32 | BRIAN HUGHES - Shavin' Not Stirred (Higher Octave) | 20 | 0 | 238 | -46 |
33 | 33 | MARC ANTOINE - Universal Language (GRP) | 28 | 1 | 230 | +27 |
34 | 34 | PETER WHITE - Perfect Moment (Columbia/GR) | 19 | 0 | 226 | -21 |
35 | 35 | CRAIG CHALEC - Four Corners (Higher Octave) | 24 | 0 | 217 | -21 |
36 | 36 | PAUL TAYLOR - Undercover (N-Coded Music) | 26 | 2 | 198 | +40 |
37 | 37 | KOMBO - The Big Beat (Nerve Music Group) | 21 | 0 | 189 | -8 |
38 | 38 | BONA FIDE - Royal Function (N-Coded Music) | 17 | 0 | 171 | -21 |
39 | 39 | DWIGHT SILLS - Easy (Monarch/City Lights) | 18 | 2 | 156 | +5 |
40 | 40 | THE RIPPINSTONS/I. RUSSELL FREEMAN - Topaz (Windham Hill Jazz/Pearl) | 13 | 0 | 145 | -8 |
41 | 41 | GEORGE MICHAEL - Songs From The Last Century (Virgin) | 12 | 1 | 144 | +4 |
42 | 42 | BRIAN TAROLO - Soft Touch (Instinct) | 19 | 5 | 136 | -10 |
43 | 43 | ED MALDONADO - Hear in the Now (Fahrenheit) | 12 | 1 | 134 | +12 |
44 | 44 | URBAN KNIGHTS - Urban Knights II (Narada) | 24 | 8 | 131 | +7 |

**With nearly a hundred more spins, Urban Knights make a beeline for radio charts.**

45 | 45 | DOWNTOWN - Urban Grooves: Album II (Internal) | 14 | 0 | 128 | +12 |
46 | 46 | NESTOR TORRES - Treasures of the Heart (Shanachie) | 15 | 0 | 126 | +19 |
47 | 47 | ALEX BUGUN - As Promised (Narada) | 17 | 2 | 122 | +15 |
48 | 48 | HIROSHIMA - Between Black and White (Windham Hill Jazz) | 14 | 2 | 119 | +11 |
49 | 49 | PAT MATHENY - Homecoming (Warner Bros.) | 13 | 2 | 117 | +7 |
50 | 50 | THOMAS CROWN AFFAIR - Soundtrack | 10 | 0 | 113 | -16 |
### Gavin Smooth Jazz & Vocals

#### Smooth Jazz Most Added

<table>
<thead>
<tr>
<th>Smooth Jazz Most Added</th>
<th>Artist</th>
<th>Added</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>URBAN KNIGHTS (8)</td>
<td>Urban Knights III (Narada)</td>
<td>+173</td>
<td></td>
</tr>
<tr>
<td>SAMANTHA SIVA (7)</td>
<td>Identity (Genie)</td>
<td>+93</td>
<td></td>
</tr>
<tr>
<td>BRIAN TARQUIN (5)</td>
<td>Soft Touch (Instinct)</td>
<td>+57</td>
<td></td>
</tr>
</tbody>
</table>

#### Review

**Larry Carlton (Fingerprints, Warner Bros.)**

Renowned guitarist Larry Carlton’s incomparable elegance and style are in typically rare form on *Fingerprints*, his homecoming solo album on Warner Bros. It’s a richly diverse genre-bending and blending adventure that demonstrates why Carlton is often referred to as a “guitarist’s guitarist.” One of the album’s most arresting and intricate compositions is a guitar duel penned and performed with country great Vince Gill.

--- Jon Fogel

<table>
<thead>
<tr>
<th>Smooth Jazz Reports</th>
<th>Accepted Mondays</th>
<th>9 a.m.-2 p.m.</th>
<th>Gavin Station Reporting</th>
<th>Phone: (415) 495-1990</th>
<th>Fax: (415) 495-2580</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>George Duke</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Stevie Wonder</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Herbie Hancock</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pharrell Williams</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Jazz

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Stations</th>
<th>Adds</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>HOUSTON PERSON - Soft Lights (Highnote)</td>
<td>75</td>
<td>760</td>
<td>+39</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>DAVID &quot;FATHEAD&quot; NEWMAN - Chillin' (Highnote)</td>
<td>80</td>
<td>754</td>
<td>+51</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>RON CARTER - Ofife (Blue Note)</td>
<td>73</td>
<td>712</td>
<td>-19</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>GENE HARRIS - Alley Cats (Concord Jazz)</td>
<td>73</td>
<td>672</td>
<td>-144</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>MICHEL PETRUCCI - Trio In Tokyo (Greyfus Jazz)</td>
<td>73</td>
<td>644</td>
<td>+17</td>
</tr>
<tr>
<td>9</td>
<td>6</td>
<td>WYNTON MARSALIS - Live At The Village Vanguard (Columbia/CBS)</td>
<td>74</td>
<td>624</td>
<td>+54</td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>PONCHO SANCHEZ - Latin Soul (Concord Jazz)</td>
<td>62</td>
<td>570</td>
<td>-8</td>
</tr>
<tr>
<td>5</td>
<td>8</td>
<td>JOHN HICKS - An Earl Garner Songbook (Highnote)</td>
<td>56</td>
<td>548</td>
<td>-145</td>
</tr>
<tr>
<td>6</td>
<td>9</td>
<td>MICHEL BRECKER - Time Is Of The Essence (Verve Music Group)</td>
<td>61</td>
<td>542</td>
<td>-132</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>ERIC COULD - Miles Away (Wayne In Heavy (Umoja)</td>
<td>59</td>
<td>539</td>
<td>-13</td>
</tr>
<tr>
<td>12</td>
<td>11</td>
<td>CURTIS LORDY - Against All Odds (Justin Time)</td>
<td>65</td>
<td>530</td>
<td>-13</td>
</tr>
<tr>
<td>20</td>
<td>12</td>
<td>NICHOLAS PAYTON - Nick At Night (Verve Music Group)</td>
<td>75</td>
<td>525</td>
<td>+159</td>
</tr>
</tbody>
</table>

Payton’s gotten heavy airplay across the nation! "Night and Day, Nick’s got it."

--- Jon Fagel

<table>
<thead>
<tr>
<th>John Medeski, Jimmy Smith, Joey DeFrancesco… Need we say more?</th>
</tr>
</thead>
<tbody>
<tr>
<td>19 24</td>
</tr>
<tr>
<td>25</td>
</tr>
<tr>
<td>26</td>
</tr>
<tr>
<td>27</td>
</tr>
<tr>
<td>45 28</td>
</tr>
<tr>
<td>36</td>
</tr>
<tr>
<td>46 30</td>
</tr>
<tr>
<td>24 31</td>
</tr>
<tr>
<td>42 32</td>
</tr>
<tr>
<td>30</td>
</tr>
<tr>
<td>35</td>
</tr>
<tr>
<td>39 35</td>
</tr>
<tr>
<td>28 36</td>
</tr>
<tr>
<td>37</td>
</tr>
<tr>
<td>26 38</td>
</tr>
<tr>
<td>48 39</td>
</tr>
<tr>
<td>32 40</td>
</tr>
<tr>
<td>41 40</td>
</tr>
<tr>
<td>42 42</td>
</tr>
<tr>
<td>38 43</td>
</tr>
<tr>
<td>31 44</td>
</tr>
<tr>
<td>45 45</td>
</tr>
<tr>
<td>40 46</td>
</tr>
<tr>
<td>33 47</td>
</tr>
<tr>
<td>44 48</td>
</tr>
<tr>
<td>34 49</td>
</tr>
<tr>
<td>50 50</td>
</tr>
</tbody>
</table>

--- Jon Fagel

**Gavin Smooth Jazz**

**Clare "Fiddler" Williams (Bullseye)**

**MCCOY TYNER (Tiger)**

**PUERTO RICAN JAZZ JAM (AJ Recs)**

**PLAYING BY HEART SOUNDTRACK (Capitol)**

**MIKE LONGO (Cap)**

**KENNY BARRON (Verve)**

Dropped: #41 Johnny Nocturne Band, #42 Ornette Coleman, #43 Joe DeFrancesco, #44 Steve Hanka, #50 Thom Mason

--- Jon Fagel

**Review**
RADIO'S BEST SECRET WEAPON

Used by the Biggest & Best Stations In America.

WHTZ  WKTU  WQHT  WPLJ  WYNY  WBLS
WRLKS  WAXQ  WTJM  KIIS  KPWR  KBIG
KYSR  KZLA  KCMG  WKOX  WTMC  WLPJ
WXRT  WKIE  WXXY  WUBT  WIOQ  WPST
WMGK  WMMR  WYSP  WBEB  WEJM  WTKU
WDAS  WLRF  WUSL  KBLX  KOLT  KSAN
KXIQ  KMHX  KFJO  KSJO  KKFX  KZQZ
WXKS  WBMX  WROR  WXLO  KBFB  KPLX
KEGL  KTXQ  WASH  WBIG  WWDC  WKYS
WDTJ  WRIF  CIMX  WCSX  WDRQ  WPLT
WKQI  WPUC  WZGC  WBTB  WKLQ  KOOL
KTBZ  KHYD  KKBQ  KLDE  KODA  KLSY
KISW  KMTT  WMMS  WMJK  WQAL  WMVX
WMTX  WFLZ  WSSR  WTBT  WHYI  WEDR

plus another 900 great stations not listed above!

To join the elite group of radio programmers and record executives who rely on Mediabase 24/7 Monitored Airplay Information, Call your Premiere Radio Networks Rep Today.

www.americanradiohistory.com
Feelin' So Good

(Featuring Big Pun & Fat Joe)

The new single from the multi-platinum album "On The 6"

TOP 40 RHYTHM MONITOR 32-21*

FEELIN' SO GOOD AT:
Z100 WKTU WKSE WDRQ
WKSS WHHH WVZ KHZ
Z104 KZQZ WFLZ KHFI
WLDD KTFM WNCI KGGI
KZHT KKFR B96 XHTZ
KKXJ KSLZ KLUC WWKX

SOON YOU'LL BE...

Feelin' So Good

Jennifer Lopez

On 130 Pop Stations

Produced by Sean "Puffy" Combs for Bad Boy Productions Inc.
Management: Benny Medina, David Ouillob and Jeffrey Norris for Handprint Entertainment.

www.americanradiohistory.com