Airplay Monitor

We Listen To Radio

December 22, 2000
$5.95
Volume 8 • No. 51

The Best Of

2000

The Biggest Hits, Artists, Labels And Trends Of The Year At Your Fingertips!

Top 40

R&B

Country

Rock
AFTER THE DEBUT SINGLE FROM THEIR FORTHCOMING ALBUM
ALBUM PRODUCER: KAYGEE
IMPACTING JANUARY 8TH
Airplay Monitor publisher Jon Guynn is one of those people who feels very strongly that the new millennium does not begin until the year 2001. You may be one of the folks who insisted on celebrating the new millennium on New Year’s Day 2000. You may have even agreed with Jon from a technical standpoint and decided to party like it was 1999 anyway. Sorry, Jon is, after all, my boss, so this seems like a good place to thank him for keeping us away from all that Y2K hype, even if it was on a technicality.

Besides, in some ways, 2000 felt less like a new millennium than a continuation of radio’s last 1,999 years—or at least the last four. The paradigm shift that could be affected by the advent of subscription satellite radio (or, less likely, LPFM) remains just around the corner, to the point where noting that satellite radio is just around the corner is practically becoming an annual tradition in this column. Internet radio listening continues to grow, but not at the exponential levels that were, until this year, associated with all things Internet. And evidence remains mixed as to how it’s affecting traditional radio. (Are people listening to their locals online? Or to London’s Virgin Radio or Net-only stations?)

WERE YOU READY FOR THE FALLOUT?

And many of the biggest news stories of the year were fallout from the biggest news stories of 1999. The Clear Channel/AMFM merger and its resulting spinoffs took much of the year to play out. The FCC, indicating the first possible shift in years in its view of what constitutes pay-for-play, finally decided there was linkage between spins and two Bryan Adams concert dates. ABC/Disney decided that maybe it should settle its “black holes” suit, although not that anybody should be fired over it. Collective contesting generated both a settlement with the state of Florida and yet another barrage of angry consumer press stories, although nobody could have foreseen it exploding into a daily war of words between an obscure senatorial candidate and a major group at year’s end.

Even the hot new format of the year in 2000 was actually music radio’s oldest format, a resurgent top 40—at least until the fourth quarter, when it was usurped by the advent of new ‘80s gold stations at the rate of several a week. The ‘80s gold rush did, by the way, represent a significant change in broadcaster thinking. Even though the leveling of many “Jammin’ Oldies” outlets should have made some broadcasters a little wary of repeating the cycle, several prominent programmers decided that it was no longer necessary in today’s cluster-strategy world to worry about a hot new format’s long-term durability. At least that thinking allowed us to keep having new formats; some broadcast pundits had predicted that owners would be loath to do anything new with their $100 million radio stations ever again.

NEW LIFE OR NO LIFE ON THE NET?

There were other changes in 2000. We saw existing radio stations exiled not to AM, as they once might have been, but to the Internet. We saw wave after wave of those stations immediately besieged by technical problems that kept those stations dark for hours, or even months in one case.) We saw the continued spread of “brand extension” Internet stations and a rush by traditional radio folks to new-media jobs as well. (As George W Bush had his own Internet radio station at GOP convention time.) We saw successful PDs having less protection than ever when the new owners came to town—hardly a new phenomenon, but one that was wider-pressing than it had been.

What else? We saw Napster reach critical mass, then partner with a major label, in much the same way that major owners first downplayed the potential for satellite radio, then partnered with it. We saw voice-tracking downtown to point where out-of-town talent could not only acknowledge natural disasters on the air but castigate their local competition for not paying enough attention to the same story.

FORGIVENESS = PERMISSION?

We also saw, after several years in which it was clearly more popular among broadcasters to seek forgiveness than permission, that not everything broadcasters did would be without consequence. Then again, the relatively small fines resulting from the Bryan Adams and collective contesting issues hardly left most broadcasters quaking. Nor was there any reluctance by a station in one market to perpetrate a Britney Spears appearance hoax like the one in the next market where a listener had been killed a few days earlier. And humiliating the stunt boy wasn’t enough to get attention this year; it was better to find a way to have him arrested, although it wasn’t until a PD encouraged a listener to threaten the president that anybody actually got fired for any of this year’s stupid human tricks.

There were also times where the major groups seemed to contradict themselves.

One major broadcaster told a convention audience that he didn’t put much stock in national personalities or brands, even as his employees were deploying new “hub-and-spoke” technology every few days. Another group head, who had been one of voice-tracking’s biggest critics, bought the stations where “Virtual Radio” began and kept that technology in place. Were these broadcasters disingenuous? More likely, they were just realizing how hard it is to be consistent, or even on top of everything, when you own 1,000 radio stations.

INFO AT YOUR FINGERTIPS

Through all the tumult, the hard-working Airplay Monitor staff continued to bring the industry the hardest-hitting coverage of record/media issues and the most information possible in a relatively compact package. This special Best of 2000 issue won’t quite fit in your PDA, but it puts hundreds of biggest songs, artists, and labels at your fingertips. And for the third year, we’ve asked programmers for their take in our State of the Industry survey. We’ve also reached out to our audience to help interpret this year’s top promotion honchos as part of our look at the year’s top labels.

Our top songs, artists, and labels of the year are determined by computer from Airplay Monitor’s weekly charts for the issues dated Nov 26, 1999-Nov 17, 2000. The final rankings are based on accumulated Broadcast Data Systems-monitored plays for each week a title, label, or artist appeared on the charts, meaning that the biggest records of the year often were not just those with high peak positions but often the songs that managed to hang in near the top of the charts for week after week. And the top labels weren’t always those with the most product—witness Wind-Up’s heritage rock chart dominance with only six titles.

In the new millennium, whenever you perceive it as starting, Airplay Monitor will continue its commitment to the most accurate information in the industry. And we’ll remain on the lookout for your feedback and suggestions on keeping Airplay Monitor your most important programing tool.
and that's only the first quarter!
by Phyllis Stark with Dana Hall, Sean Ross, Marc Schiffman, and Jeff Silberman

The effects of increased spot loads and declining time spent listening are tied as this year's top programmer concerns, according to Airplay Monitor's third annual State of the Industry survey. But after several years of gloom and doom on those issues, PDs aren't able to work up quite the same level of concern as they once did. And as the halo around all things Internet starts to dissolve, programmers are definitely less concerned about the pending impact of online or satellite competition than they were last year. Low-power FM is even less of an issue for them.

Despite this, the number of PDs who feel that consolidation has adversely affected radio is going up, as have the number who feel that their jobs have adversely affected their personal lives.

Of the 80 programmers surveyed from various market sizes, representing all formats Airplay Monitor covers, 39% rated both spot loads and declining TSL a 5 on a scale of 1 to 5, with 5 representing the greatest concern. Both have an average score of 3.8. The score for spot loads, however, is lower than it has been in the previous two years we've compiled this survey, but it is still a major issue. As one active rock programmer commented, it really concerns me. I don't think satellite or Internet will kill radio, but we will have to reevaluate what we should do to compete against them.

Declining TSL's score is also down a bit from the average 3.9 rating it received last year.

HELP WANTED

Programmers' third-biggest concern is finding qualified air talent. Says one rock PD, "In this full-employment economy, finding part-timers has become increasingly difficult. " Witness our five-month search for mornings," said another.

The air-talent issue, which topped the PDs' list of worries in 1998, has an average score of 3.7 this year. The air-talent issue is followed by budget cuts in marketing and/or promotion (an average score of 3.6, up from 3.5 last year and 3.4 in 1999), and time management, in fifth place with 3.3.

Last year's top concerns were the same as this year's top five, although in a slightly different order. Increased spot loads were last year's clear winner, while declining TSL moved up from No. 2 last year to tie for No. 1 in 2000. On the spot-load issue, one PD who gave the issue a rank of 3, noted, "You can't worry about it. It is out of your control."

Time management moves from third to fifth place this year, with 20% of respondents viewing it with the highest concern. Finding qualified air talent rises from fourth to third, with 32% of this year's respondents ranking it a level-five issue. Marketing budget cuts, meanwhile, rises from fifth to fourth this year, with 27% of respondents scoring the issue a 5 and another 36% giving it a 4.

MERGERS WINDING DOWN, MANIA STILL THERE

Industry observers say the broadcasters' merger mania will settle down next year now that the Clear Channel/AHFM merger and the station swaps it spurred are done. And when we asked PDs to agree or disagree with the statement "My station will have the same owner this next year," 87% concurred, up sharply from only 70% last year. But consolidation and its impact still measured a 3.1, almost level with last year's 3.2. And when we offered PDs the statement "Consolidation is adversely affecting radio," 70% agreed, up from 65% in 1999.

We also asked PDs to rate the effect consolidation has had on programming diversity. In this case, five was the best, and one was the poorest. Programmers gave the average score of 2.5, about the same as last year's score, which was down from 1998's 2.7 rating. As for the effect consolidation has had on radio as a whole, programmers ranked their concern at an average of 2.4, down from the 2.7 it scored the past two years.

VIRTUALLY CALM ABOUT VOICE-TRACKING

The next-biggest concern was the increased use of voice-tracking with a 3.9, also almost level from last year's 2.9. Only 22% of our respondents told us that their stations currently run syndicated or voice-tracked talent in prime dayparts, but one medium-market country PD comments, "Not yet, but it's coming." Responding to the statement "Voice-tracking has been a positive influence on my station," 38% agree, 40% disagree, and 22% had no answer because they are not voice-tracking.

While one heritage rock PD says virtual radio is "killing the talent pool," modern rock WAFP Charleston, S.C., PD Greg Patrick says, "If used correctly, [voice-tracking] can save money and be an excellent training tool for new jocks." An active rock PD says, "It's a way to reduce costs and get better talent in small and medium markets; however, good local talent will always win."

Competing against or being forced to participate in group contesting came in at a 2.4 on the worry-o-meter. Asked if it was tough to compete against collective contesting, only 35% agreed; when asked if group contesting had been effective for them, 27% agreed, 32% disagreed, and 41% had no answer because they have not done group contesting yet.

RENT, DON'T BUY

We also asked about job security worries (average score 2.9, up from 1999's 2.8 and 1998's 2.5). Only 45% of PDs responded they'd considered changing jobs this year, down from a 50/50 split last year, and 61% think they're being paid adequately for the job they do, up from about 56% last year. Then again, 43% told us they'd at least thought about getting out of radio in the past year, up from 40% last year. One PD noted that he feels it about "on days when my Prozac is low." That may be because 36% agree that "My job is negatively affecting my personal life," up from 28.6% of last year's respondents.

On a 1-to-5 scale, the slowdown of the dot-com advertising boom rated a 2.2. But 67% of our PDs agree that "the stock market will adversely affect radio in 2001," up from 61% in 1999.

SLEEPING (ON) SATELLITE?

Questions about satellite and Internet radio yielded some surprising results. Although the scheduled launch of the two satellite services, Sirius and XM Radio, is now just months away, programmers rated their concern about the level of competition these services will give conventional radio a 2.7, down a bit from last year's 2.8. Just 14% of respondents agree with the statement "Broadcast radio is in serious jeopardy from satellite radio." "I just don't get the excitement behind this," says KLBJ Austin, Texas, OM Jeff Garrol. "It still has technical problems, can't localize, and will be over as soon as broadband wireless Internet hits." As for Web-only stations, asked to rank their concern about such stations growing into a viable and possibly competitive broadcast venue, programmers gave Internet radio an average score of 2.5, down from last year's 3.1. Ninety percent of respondents disagree with the statement "Broadcast radio is in serious jeopardy from Internet radio." While 85% of our respondents say they stream audio on the Web, or hope to do so shortly, down slightly from 87% last year, only 64% feel that "streaming my station's audio on the Internet is valuable to my audience."

Asked if the increasing availability of downloadable music "will seriously hurt radio," only 9% agree. That's down from 20.8% last year, when Napster wasn't on the verge of switching to a subscription model or being shut down.

And even though they may be the No. 1 bugaboo for the National Asn. of Broadcasters, low-power FM stations are the least of the programmers' worries this year, with an average score of 2.1.

"80S GOLD: 'THE STUFF WAS GOOD'

The durability of this fall's hottest format, '80s oldies, was ranked by programmers at a 2.4. One PD likes the format but says its long-term potential will depend on the marketing commitment." Another comments, "The stuff was good." But rhythmic top 40 KXJM Portland, Ore., PD Mark Adams says '80s oldies is "not a format—it's a friggin' weekend," even though his market has yielded the format's biggest success story thus far.

Programmers also ranked the current state of their own formats. Top 40 and AC programmers once again have the rosier outlook, just as they did last year, ranking their formats a 4, down from 4.2 last year. They are closely followed by R&B programmers, who give their format a 3.9, up from 3.7 last year.

Slightly less pleased with the state of their format are rock programmers. Although rock, in all its various permutations, scored a 3.6, it is off from 3.8 last year and down from second to third place. Considerably more
pessimistic are the country programmers, who give their format's health a 2.9 score, down from 3.1 last year. One country PD cited the "poor programming of radio stations" for his concern. Another felt the format "just needs a spark."

Asked about the quality of music available in their format this year, R&B programmers are happiest, with an average score of 3.8, followed by top 40/AC (3.7), rock (3.1), and country (2.9). Last year, top 40 PDs were happiest in this category (4.1), followed by R&B (3.8), rock (3.4), up dramatically from 2.8 in 1998), and country (3.3).

**AN RB&LABEL LOVEFEST**

Programmers rated the current state of the record/radio relationship 3.1 overall, about the same as last year. Most happy with their relationship with labels are R&B programmers, with an average score of 3.6. They are followed by top 40/AC (3.2) and rock (3.1), with country again trailing (3). Those label reps who do have enough of a relationship to get through to PDs should know that 68% say they're spending less time with music than they'd like, same as last year.

Despite the recent FCC fines related to the spins-for-concert dates issue, only 53% of our PDs thought pay-for-play would remain an issue next year, down from 59.5% last year. Only 45% of our PDs allowed that the availability of a concert act or other promotion had figured into a music decision at their station in the last year, down from 61%.

**PROGRAMMERS PICK THEIR FORMATS' TOP ARTISTS FOR THE YEAR**

While R&B and country PDs are loyal, top 40 programmers are as fickle as their listeners, judging from our survey of their choices for the year's top acts. Country programmers chose Dixie Chicks first, followed by Tim McGraw, Faith Hill, George Strait, and a tie for fifth place between Brad Paisley and Lonestar. The Chicks and McGraw were tied for No. 1 last year. R&B PDs named Jay-Z, DMX, Destiny's Child, Sisqo, R. Kelly, Carl Thomas, Nelly, Mystikal, Lucy Pearl, and Musiq. Jay-Z also finished first in 1999.


Mainstream top 40 PDs named 'N Sync, Destiny's Child, Matchbox Twenty, Pink, and Creed. Last year's No. 1 act, Backstreet Boys, did not make the top five. Rhythmic top 40 PDs mentioned Eminem, followed by Dr. Dre, Snoop Dogg, Jay-Z, Destiny's Child, and Nelly. Finally, AC programmers named as their most valuable acts of 2000 Backstreet Boys, Celine Dion, Elton John, and Phil Collins.
### Top Artists of 2000

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>FAITH HILL</td>
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<td>2</td>
<td>GEORGE STRAIT</td>
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<td>3</td>
<td>CREED</td>
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<td>4</td>
<td>TIM MCGRAW</td>
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<td>5</td>
<td>SHANIA TWAIN</td>
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<td>6</td>
<td>BACKSTREET BOYS</td>
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<td>7</td>
<td>GARTH BROOKS</td>
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<td>8</td>
<td>ALAN JACKSON</td>
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<td>9</td>
<td>LONESTAR</td>
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<td>10</td>
<td>'N SYNC</td>
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<td>11</td>
<td>DESTINY’S CHILD</td>
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<td>12</td>
<td>CHRISTINA AGUILERA</td>
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<td>13</td>
<td>DIXIE CHICKS</td>
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<td>14</td>
<td>RED HOT CHILI PEPPERS</td>
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<td>15</td>
<td>SAVAGE GARDEN</td>
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<td>16</td>
<td>GOO GOO DOLLS</td>
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<td>17</td>
<td>MATCHBOX TWENTY</td>
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<td>18</td>
<td>MARTINA MCBRIDE</td>
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<td>19</td>
<td>VERTICAL HORIZON</td>
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<td>20</td>
<td>SANTANA</td>
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<td>21</td>
<td>THIRD EYE BLIND</td>
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<td>22</td>
<td>SMASH MOUTH</td>
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<td>23</td>
<td>JO DEE MESSINA</td>
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<td>24</td>
<td>METALLICA</td>
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<td>25</td>
<td>BROOKS &amp; DUNN</td>
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<td>26</td>
<td>REBA MCENTIRE</td>
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<td>27</td>
<td>TOBY KEITH</td>
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<td>28</td>
<td>SUGAR RAY</td>
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<td>29</td>
<td>MARC ANTHONY</td>
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<td>30</td>
<td>CELINE DION</td>
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<td>31</td>
<td>SISQO</td>
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<td>32</td>
<td>JOHN MICHAEL MONTGOMERY</td>
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<td>33</td>
<td>MADONNA</td>
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<td>34</td>
<td>BRITNEY SPEARS</td>
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<td>35</td>
<td>STONE TEMPLE PILOTS</td>
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<td>36</td>
<td>3 DOORS DOWN</td>
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<td>37</td>
<td>CLINT BLACK</td>
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<td>38</td>
<td>WHITNEY HOUSTON</td>
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<td>AALIYAH</td>
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<td>40</td>
<td>PEARL JAM</td>
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<td>41</td>
<td>BRIAN MCKNIGHT</td>
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<td>42</td>
<td>ALABAMA</td>
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<td>43</td>
<td>KENNY CHESNEY</td>
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<td>44</td>
<td>BLINK-182</td>
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<td>45</td>
<td>LEANN RIMES</td>
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<td>46</td>
<td>JOE</td>
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<td>47</td>
<td>COLLIN RAYE</td>
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<td>48</td>
<td>foo Fighters</td>
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<td>49</td>
<td>TONI BRAXTON</td>
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<tr>
<td>50</td>
<td>PINK</td>
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Artists ranked by total detections of all songs (current, recurrent or gold) during 2000.
RISING TO THE TOP
THANK YOU RADIO
WITHOUT YOU IT DOESN'T HAPPEN

R. KELLY
BRITNEY SPEARS
MYSTIKAL
BACKSTREET BOYS
★NSYNC
JOE
AARON CARTER
JESSICA FOLKER
For the 10th year in a row, MCA Nashville has been named Billboard’s Country Label Of The Year.

Billboard's Top Country Imprint - MCA Nashville • Billboard’s Top Country Label - MCA Nashville
Billboard’s Hot Country Singles & Tracks Imprint - MCA Nashville • Billboard’s Hot Country Singles & Tracks Label - MCA Nashville
I haven't seen any indication yet that those acts are our immediate answer. I'm not saying there's not a place for acts like that in the format, but I think what we need is another crop of artists like we launched back around 1990.

WHSL Greensboro, N.C., PD Chris Huff: How does MCA give MCA the edge over all the other labels?

Our artist roster and the excellent promotion staff that has been assembled here. Year after year radio has come to expect hits from this proven roster, and we've done our very best to deliver. The artists, producers, and songwriters get the credit for that.

I can't say enough great things about the promotion staff at MCA. These folks are very hard-working, very dedicated to their jobs, [and] great at their jobs. We have a very special chemistry here that is rare to find, and I really cherish it.

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WHSL Greensboro, N.C., PD Chris Huff: How has MCA been able to handle the overwhelming task of maintaining and growing the stellar careers of George Strait, Reba McEntire, Vince Gill, and Trisha Yearwood while also launching the careers of newer artists like Lee Ann Womack and Gary Allan?

The difference has been the true artist-relations aspect in the culture of our company. Probably no other label that records and markets as many albums as good as a job as MCA Nashville in maintaining good artist relations. The artists have a lot of input on every move that is made on their behalf at this label.

WKDF Nashville PD Wes McShay: As we search for new superstars for the format, do you believe the MCA/Nashville/South Sixty-Five acts are where it's at in a 25-54 format?

Hailey on MCA's 10th Year as Label of the Year by Phyllis Stark

It's probably no surprise that MCA Nashville is AIRPlay Monitor's label of the year for 2000. After all, the label has been Billboard's (and then BILLION) top country label for the previous nine years. Liz Daley, recently promoted from VP to senior VP of promotion, has been along for the ride on all of those victories and says No. 10 feels every bit as sweet as the first win. The label plans to celebrate its longstanding success with an industry party in January.

In this year's interview with Daley, we included some questions submitted by radio programmers.

How does it feel to be label of the year for 10 straight years? It feels phenomenal. We have a great staff and great at their jobs. We have a search for new superstars for the format, do you believe the MCA/Nashville/South Sixty-Five acts are where it's at in a 25-54 format?

Huff: Is there any truth to the rumors that MCA is funding a research project at Vanderbilt University that could lead to the cloning of George Strait? Actually, it's Texas A&M.

What about the year's biggest disappointments? I was disappointed that we couldn't get more stations to pick up on Alica Elliott and Rebecca Lynn Howard. I thought both of those artists had a lot to offer. Rebecca Lynn is an artist that really needs to be delivered to the people. She's an incredible vocalist. I really feel we fell short in delivering Sons Of The Desert to the format. This is a band that country radio really wants to support, given the right material. The third single, "What I Did Right," is coming in January [2001], and we really think [it's the right one].

What new albums will you have in 2001? Both Alica and Rebecca Lynn are working on new projects. Rebecca Lynn is working with producers Troy Bruce and Steve Fishel. I think you'll see a little bit of redistribution and a sound that's truly her style.

We are doing a new album with Alica with multiple producers, including Phil Ramone, Dann Huff, Paul Worley, Annie Roboff, Mark Sprio, and Gary Baker. Of course, Alica's album will be in conjunction with her NBC Saturday-morning series, which starts next summer.

Chey Wright is in the studio right now with producers Buddy Cannon and Tony Brown, [working on] an album for the first quarter. Trisha Yearwood is working on a new album with Mark Wright. Mark is also producing some new songs for Reba's greatest hits album, also coming in the first quarter. Gary Allan will be doing an album with Mark and Tony.

Lindy: When did you first start using the greeting, "Hey, Big Daddy?"

It comes from my high school days. It's definitely a term of respect, like identifying the alpha dog immediately.

Lindy: What's your secret for that Elvis-like hair?

You've obviously got me confused with [BNA Records VP of promotion] Tom Baldrica.

HUFF: What about the year's biggest disappointments?

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### Most Played Country Songs of 2000

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<thead>
<tr>
<th>Track Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1. HOW DO YOU LIKE ME NOW?!</td>
<td>Toby Keith</td>
<td>Dreamworks</td>
</tr>
<tr>
<td>2. YES!</td>
<td>Chad Brock</td>
<td>Warner Bros./WBN</td>
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<tr>
<td>3. WHAT ABOUT NOW</td>
<td>Lonestar</td>
<td>BNA</td>
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<tr>
<td>4. COWBOY TAKE ME AWAY</td>
<td>Dixie Chicks</td>
<td>Monument</td>
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<tr>
<td>5. THE WAY YOU LOVE ME</td>
<td>Faith Hill</td>
<td>Warner Bros./WBN</td>
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<tr>
<td>6. THE BEST DAY</td>
<td>George Strait</td>
<td>MCA Nashville</td>
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<tr>
<td>7. HOPE YOU DANCE</td>
<td>Lee Ann Womack</td>
<td>With Sons Of The Desert</td>
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<tr>
<td>8. MY BEST FRIEND</td>
<td>Tim McGraw</td>
<td>Curb</td>
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<td>9. THAT'S THE WAY</td>
<td>Jo Dee Messina</td>
<td>Curb</td>
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<td>10. I WILL...BUT</td>
<td>SheDaisy</td>
<td>Lyric Street</td>
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<td>11. IT MUST BE LOVE</td>
<td>Alan Jackson</td>
<td>Arista Nashville</td>
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<td>12. SHE'S MORE</td>
<td>Andy Griggs</td>
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<tr>
<td>13. BREATHE</td>
<td>Faith Hill</td>
<td>Warner Bros./WRN</td>
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<td>14. PRAYIN' FOR DAYLIGHT</td>
<td>Rascal Flatts</td>
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<td>15. YOUR EVERYTHING</td>
<td>Keith Urban</td>
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<td>16. LOVE'S THE ONLY HOUSE</td>
<td>Martina McBride</td>
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<td>17. LESSONS LEARNED</td>
<td>Tracy Lawrence</td>
<td>Atlantic</td>
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<td>18. BUY ME A ROSE</td>
<td>Kenny Rogers With Alison Krauss</td>
<td>Dreamcatcher</td>
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<td>19. THE CHAIN OF LOVE</td>
<td>Clay Walker</td>
<td>Giant</td>
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<td>20. SMILE</td>
<td>Lonestar</td>
<td>BNA</td>
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<td>21. CARLENE</td>
<td>Phil Vassar</td>
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<td>22. BACK AT ONE</td>
<td>Mark Wills</td>
<td>Mercury</td>
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<td>23. IT'S ALWAYS SOMETHIN'</td>
<td>Joe Diffie</td>
<td>Epic</td>
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<td>24. UNCONDITIONAL</td>
<td>Clay Davidson</td>
<td>Virgin</td>
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<td>25. KISS THIS</td>
<td>Aaron Tipps</td>
<td>Lyric Street</td>
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<td>26. COULDN'T LAST A MOMENT</td>
<td>Collin Raye</td>
<td>Epic</td>
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<td>27. I NEED YOU</td>
<td>LeAnn Rimes</td>
<td>Sparrow/Capitol/Curb</td>
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<td>28. I'LL BE</td>
<td>Reba</td>
<td>MCA Nashville</td>
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<td>29. FEELS LIKE LOVE</td>
<td>Vince Gill</td>
<td>Mercury</td>
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<td>30. FLOWERS ON THE WALL</td>
<td>Eric Heatherly</td>
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<td>31. GO ON</td>
<td>George Strait</td>
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<td>32. COUNTRY COMES TO TOWN</td>
<td>Toby Keith</td>
<td>DreamWorks</td>
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<td>33. HE DIDN'T HAVE TO BE</td>
<td>Brad Paisley</td>
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<td>34. YOU'LL ALWAYS BE LOVED BY</td>
<td>Brooks &amp; Dunn</td>
<td>Arista Nashville</td>
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<td>35. BEEN THERE</td>
<td>Clint Black With Steve Wannier</td>
<td>RCA</td>
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<td>36. WHAT I NEED TO DO</td>
<td>Reba</td>
<td>MCA Nashville</td>
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<td>37. LET'S MAKE LOVE</td>
<td>Faith Hill</td>
<td>Warner Bros./Curb/WRN</td>
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<td>38. WHAT DO YOU SAY</td>
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<td>39. THERE YOU ARE</td>
<td>Martina McBride</td>
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<td>40. BEST OF INTENTIONS</td>
<td>Travis Tritt</td>
<td>Columbia</td>
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<td>41. BECAUSE YOU LOVE ME</td>
<td>Jo Dee Messina</td>
<td>Curb</td>
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<td>42. SOME THINGS NEVER CHANGE</td>
<td>Tim McGraw</td>
<td>Curb</td>
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<tr>
<td>43. JUST ANOTHER DAY IN PARADISE</td>
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<td>44. THE LITTLE GIRL</td>
<td>John Michael Montgomery</td>
<td>Atlantic</td>
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<td>45. WHEN I SAID I DO</td>
<td>Clint Black</td>
<td>RCA</td>
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<td>46. WE DANCED</td>
<td>Brad Paisley</td>
<td>Arista Nashville</td>
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<td>47. IT WAS</td>
<td>Chey Wither</td>
<td>MCA Nashville</td>
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<tr>
<td>48. THIS WOMAN NEEDS</td>
<td>SheDaisy</td>
<td>Lyric Street</td>
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<tr>
<td>49. MORE</td>
<td>Trace Adkins</td>
<td>Capitol</td>
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<td>50. I LOVE YOU</td>
<td>Martina McBride</td>
<td>RCA</td>
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<td>51. POP A TOP</td>
<td>Alan Jackson</td>
<td>Arista Nashville</td>
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<td>52. SOMETHING LIKE THAT</td>
<td>Tim McGraw</td>
<td>Curb</td>
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<tr>
<td>53. COLD DAY IN JULY</td>
<td>Dixie Chicks</td>
<td>Monument</td>
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</tbody>
</table>

### Airplay Monitor

**Chad Brock** Warner Bros./IWRN

- **Big Deal (W)** LeAnn Rimes - Curb 46234
- **Born To Fly** Sara Evans - RCA 42965
- **Put Your Hand In Mine** Tracy Byrd - RCA 42594
- **Another Nine Minutes** Yankee Grey - Monument 43280
- **When You Need My Love** Darryl Worley - DreamWorks 42094
- **That's The Kind Of Mood I'm In** Patty Loveless - Epic 39612
- **Without You** Dixie Chicks - Monument 38459
- **Real Live Woman** Trisha Yearwood - MCA Nashville 36866
- **I Lost It** Kenny Chesney - BNA 36520
- **That's The Beat Of A Heart** The Warren Brothers Featuring Sara Evans - BNA 36201
- **My Next Thirty Years** Tim McGraw - Curb 35298
- **Me Neither** Brad Paisley - Arista Nashville 34697
- **Smoke Rings In The Dark** Gary Allan - MCA Nashville 34418
- **Daddy Won't Sell The Farm** Montgomery Gentry - Columbia 34206
- **Lonely** Tracy Lawrence - Atlantic 33723
- **All Things Considered** Yankee Grey - Monument 33673
- **One Voice** Billy Gilman - Epic 31816
- **Blue Moon** Steve Holy - Curb 31289
- **Almost Doesn't Count** Mark Wills - Mercury 30587
- **Home To You** John Michael Montgomery - Atlantic 29943
- **You Won't Be Lonely Now** Billy Ray Cyrus - Monument 29929
- **When You Come Back To Me Again** Garth Brooks - Capitol 29300
- **Do What You Gotta Do** Garth Brooks - Capitol 29241
- **Let's Make Sure We Kiss Goodbye** Vince Gill - MCA Nashville 29133
- **I'm Holding On To Love (To Save My Life)** Shania Twain - Mercury 28734
- **Katie Wants A Fast One** Steve Warner With Garth, Brooks - Capitol 28109
- **Live, Laugh, Love** Clay Walker - Giant 27556
- **A Little Gasoline** Terri Clark - Mercury 27663
- **No Mercy** Ty Herndon - Epic 26721
- **Beer Thirty** Brooks & Dunn - Arista Nashville 26566
- **It's A Love Thing** Keith Urban - Capitol 26089
- **Goodbye Earl** Dixie Chicks - Monument 25734
- **Unbreakable Heart** Jessica Andrews - DreamWorks 25336
- **She Thinks My Tractor's Sexy** Kenny Chesney - BNA 25177
- **The Quittin' Kind** Joe Diffie - Epic 23312
- **Small Stuff** Alabama - RCA 23079
- **The Visit** Chad Brock - Warner Bros./WRN 22204
- **Come On Over** Shania Twain - Mercury 21831
- **My Love Goes On And On** Chris Cagle - Virgin 21042
- **I Can't Lie To Me** Clay Davidson - Virgin 20650
- **www.memory** Alan Jackson - Arista Nashville 20635
- **Love She Can't Live Without** Clint Black - RCA 19485
- **Self Made Man** Montgomery Gentry - Columbia 18330
- **Tell Her** Lonestar - BNA 18128
- **Stuck In Love** The Judds - Curb/Mercury 17556
- **Amazed** Lonestar - BNA 17296
- **Meanwhile Back At The Ranch** The Clark Family Experience - Curb 17203
To Country Radio

THANK YOU

for making my first year with DreamWorks my best yet. This ride all started eight years, six albums and 21 singles ago with "Should've Been A Cowboy," which ended up being the most played Country song of the 90's?

And now, we've started the millennium with "How Do You Like Me Now?!" being the most played song of 2000! I am grateful and proud to be part of your industry.

So, join me and my crew in a toast...raise a glass and give a roughneck howl...

HOW DO YOU LIKE US NOW?!

"You Shouldn't Kiss Me Like This"—the current smash hit from the AMA Nominated Album, HOW DO YOU LIKE ME NOW?! We Believe!

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Director</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>KZLA Los Angeles</td>
<td>Chatsworth</td>
<td>Country</td>
<td>Mike Rose</td>
<td>818-646-8900</td>
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<tr>
<td>WUSN Chicago</td>
<td>Chicago</td>
<td>Country</td>
<td>John Sanderson</td>
<td>312-648-0299</td>
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<td>WPLX Dallas</td>
<td>Dallas</td>
<td>Country</td>
<td>Kenitra Hill</td>
<td>972-576-2400</td>
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<td>KSRS Dallas</td>
<td>Dallas</td>
<td>Country</td>
<td>Tim Baker</td>
<td>972-933-0800</td>
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<td>KXTRU Philadelphia</td>
<td>Philadelphia</td>
<td>Country</td>
<td>Jim Johnson</td>
<td>570-613-8800</td>
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<tr>
<td>KBCO Denver</td>
<td>Denver</td>
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<td>Steve DuBois</td>
<td>720-890-3300</td>
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<td>KTRK Houston</td>
<td>Houston</td>
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<td>Mark Thompson</td>
<td>713-623-0000</td>
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<td>KESK Knoxville</td>
<td>Knoxville</td>
<td>Country</td>
<td>Dewey Hester</td>
<td>865-291-9300</td>
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<td>KMKS Seattle</td>
<td>Seattle</td>
<td>Country</td>
<td>Dan Reynolds</td>
<td>206-447-7800</td>
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<td>KFRO San Bernardino</td>
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<td>Steve Garth</td>
<td>760-325-9255</td>
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<td>WDDT Pittsburgh</td>
<td>Pittsburgh</td>
<td>Country</td>
<td>Bill Stewart</td>
<td>724-336-7000</td>
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<td>WWVY Pittsburgh</td>
<td>Pittsburgh</td>
<td>Country</td>
<td>Scott Jordan</td>
<td>724-336-7000</td>
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<td>WQCHR St Louis</td>
<td>St Louis</td>
<td>Country</td>
<td>Jim Bell</td>
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<td>WKKV Knoxville</td>
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<td>Daily Bland</td>
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<td>WUIB Boston</td>
<td>Boston</td>
<td>Country</td>
<td>Tom Kimball</td>
<td>603-878-9500</td>
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<td>KBII Austin</td>
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<td>Country</td>
<td>Don Farnum</td>
<td>512-479-9800</td>
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<td>KMPE Phoenix</td>
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<td>Country</td>
<td>Dave Huley</td>
<td>602-339-9800</td>
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<td>WAKS Miami</td>
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<td>WQYL Atlanta</td>
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<td>Country</td>
<td>Dee Alexander</td>
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<td>WGAR Cleveland</td>
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<td>Country</td>
<td>John Cibik</td>
<td>216-523-9500</td>
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<td>WPOC Baltimore</td>
<td>Baltimore</td>
<td>Country</td>
<td>John Cibik</td>
<td>410-332-8000</td>
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</tbody>
</table>
WAMU Louisville
PD/FM: Craig Calhoun
Clear Channel: 502-585-7840

WILS Chattanooga
OM: Cliff Hammett
MD: Bill Pappadopoulos
Contact: 423-882-3333

WMLL Milwaukee
OM: John H. Hiebert
PD: William Hadley
Clear Channel: 414-345-4890

WSSL Greenville
OM: John H. Hiebert
PD: William Hadley
Clear Channel: 864-242-1005

WITR Greenboro
OM: Doug Phillips
PD: Gary Nunn
Clear Channel: 336-777-9027

WITM Raleigh
OM: Mark Evans
PD: Gary Nunn
Clear Channel: 919-389-9500

W碧 Tory
OM: Ken Boesen
PD: Michael Davis
Clear Channel: 704-321-9500

WOAI San Antonio
OM: Mike Elsbury
PD: Jeff Conklin
Clear Channel: 210-212-9100

WYOJ Nashville
OM: John H. Hiebert
PD: William Hadley
Clear Channel: 615-251-9500

WZYC Hartford
OM: John H. Hiebert
PD: William Hadley
Clear Channel: 860-723-6000

WZGC Atlanta
OM: John H. Hiebert
PD: William Hadley
Clear Channel: 404-874-9560

KCAL Los Angeles
OM: John H. Hiebert
PD: William Hadley
Clear Channel: 310-825-1400

KWIR Kansas City
OM: John H. Hiebert
PD: William Hadley
Clear Channel: 816-581-0100

WHOY Raleigh
OM: John H. Hiebert
PD: William Hadley
Clear Channel: 919-543-9900

WBCI Grand Rapids
OM: John H. Hiebert
PD: William Hadley
Clear Channel: 616-459-1919

WGNZ Albany, NY
OM: John H. Hiebert
PD: William Hadley
Clear Channel: 518-782-1474

KW2X Portland, OR
OM: Brad Agger
PD: Dan DeReggi
Feedback Broadcasting: 503-283-8393

WDAF Kansas City
PO/MD: Bob Outerbridge
Embrekker: 913-236-1800

WXXI Rochester
OM: John H. Hiebert
PD: William Hadley
Clear Channel: 716-874-9500

WXXM Akron
OM: John H. Hiebert
PD: William Hadley
Clear Channel: 330-660-1980

AIRPLAY MONITOR DECEMBER 22, 2000
WSX Nashville
OM: Bob Barnett
PD: Premiere Clear Channel 615-664-3400

WZZK Birmingham
OM: Rich Shaddy
PD: Premiere Clear Channel 205-936-1100

WRBQ Tampa
OM: Eric Logan
PD: Premiere Clear Channel 813-201-1047

WESC Greenville
OM: Rex Evans
PD: Premiere Clear Channel 864-212-4660

WYRK Buffalo
OM: Mark Lindau
PD: Premiere Clear Channel 716-582-7444

WXKO Toledo
OM: Jerry Roberts
PD: Premiere Clear Channel 419-475-2010

WCOL Columbus, OH
OM: Gary Austin
PD: Premiere Clear Channel 614-277-9265

KFXF Kansas City
OM: Dale Carter
PD: Premiere Clear Channel 816-733-4200

KTMJ Modesto
OM: Dennis Black
PD: Premiere Clear Channel 209-523-7376

KBEQ Kansas City
OM: Mike Kennedy
PD: Premiere Clear Channel 816-351-5255

WCIP Providence
OM: Rick Everett
PD: Premiere Clear Channel 401-467-4366

KASE Austin
OM: Mac Daniels
PD: Premiere Clear Channel 512-495-1300

WRKZ Hudsonburg
OM: Sara McGuire
PD: Premiere Clear Channel 717-367-7700

KJAZ San Antonio
OM: Chad Montgomery
PD: Premiere Clear Channel 210-725-9700

WGXZ Memphis
OM: Greg McGaughey
PD: Premiere Clear Channel 901-888-2806

KCYI San Antonio
OM: Steve Meadows
PD: Premiere Clear Channel 210-615-1500

WBBQ Johnson City
OM: Jeff Ragland
PD: Premiere Clear Channel 423-469-4432

WNDE New Orleans
OM: Les Arons
PD: Premiere Clear Channel 504-470-7300

WHSL Greensboro
OM: Chris Hutt
PD: Premiere Clear Channel 336-272-0910

WOWD Nashville
OM: Roy McShay
PD: Premiere Clear Channel 615-286-9303

WNLK Lexington
OM: Brian Landham
PD: Premiere Clear Channel 859-733-9000

KSSN Little Rock
OM: Bill DeBello
PD: Premiere Clear Channel 501-227-4986

WCMCS Norfolk
OM: Johnny Randolph
PD: Premiere Clear Channel 757-646-1000

WDRM Huntsville
OM: Danny Hall
PD: Premiere Clear Channel 256-837-1021

Updated to reflect current radio data as of November 13, 1999 — November 12, 2000.

NOVEMBER 15, 1999 — NOVEMBER 12, 2000

Pluck P. Monica

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ARPLAY MONITOR DECEMBER 22, 2000

17
YOLANDA ADAMS

After the platinum success of "Mountains High...Valley Low" and the smash single "Open My Heart," superstar Yolanda Adams now turns her talents to the joys of the season on this, her first ever Christmas album.

FEATURING THE HOLIDAY FAVORITES

- "Have Yourself A Merry Christmas"
- "Little Drummer Boy"
- "Born This Day"
- "The Christmas Song"
- "It Came Upon A Midnight Clear"
- "A Carol Of The Bells/What Child Is This - Medley"
- "Silent Night"
- "The First Noel"
- "O Holy Night"
- "Joy - Medley"
  
  ("Joy To the World/Angels We Have Heard On High/
  Hark The Herald Angels Sing/Ode")

PRODUCED BY BIETER AND SHAYON POE WE FLY MUSIC

"A musical set that showcases her crystalline vocals" - Ebony

"Say 'Amen', somebody!" - Essence

HAPPY HOLIDAYS
AND BEST WISHES FROM YOUR FRIENDS AT ELEKTRA ENTERTAINMENT GROUP
With a total of 25 chart records this year, the Island/Def Jam Music Group led the way as mainstream R&B label of the year, a surprise victory under the leadership of Island/Def Jam/Soul president Kevin Liles. Def Jam also took the title of crossover label of the year, charting 23 titles in 2000. Liles says Def Jam continues its many years of branding the hip-hop lifestyle through Def Jam/Def Soul and Universal. And in that merger we acquired the label with the fact that mainstream culture has always come to us, rather than the other way around. Def Jam will always be hip-hop, but keep in mind hip-hop embraces R&B as well. This is also the only second year that we've been truly solidified since the merger between PolyGram and Universal. And in that merger we acquired the Island Black Music Division, which bumped up our artist repertoire on the R&B side. That made us a full-service label. Prior to that we were focused about 80% rap and 20% R&B product. Today, I would say we're 60/40.

But do PDs still perceive you as a rap label?

For the most part they will always perceive Def Jam as rap, and that's OK. That's our identity. That's why we created and developed Def Soul and are working on branding the imprint with all of our R&B acts. It's my hope that in 10 or 15 years, we can build Def Soul up to the point where it is viewed as R&B as Def Jam is viewed in rap.

We were expecting a new Dru Hill project. Will they ever do a new album?

It's really up to the guys. We have a brand in Dru Hill as a group, so it's still marketable. Whether they decide to do it now or later, it's going to work. But it's really their decision at this point what happens next. The next solo is Nokio, and Sisqo is already working on his second solo. Then we'll probably start on the Dru Hill set.

Def Jam promotion is a very competitive field right now. Was it a specific goal to be No. 1 mainstream label of the year?

No. Maybe other labels do that. Our company just really started to get into the chart game. Last year I hired former Airplay Monitor/Billboard and R&B chart manager] Dana Faison, and I told him I need to understand these numbers and how the charts work. It's important to the guys upstairs. We needed to move beyond just making sure our BDS numbers were right or our SoundScan was right. And so, we weren't looking to knock anybody out of the box. We just kept our heads down and our legs moving forward. To me, it's not about being No. 1 or No. 2. Maybe on a weekly basis we might say, "We scanned more records" or "We got more airplay," but we didn't plan on [being the No. 1 label] or set it as a goal. If you had asked me six months ago [if we would be here] now, I would have said, "Hell, no." I feel I have to stay focused on getting great records made, then getting those records played. We stayed focused more on keeping our bullet or getting a specific amount of spins at certain stations. That's what helped us get here.

I have to credit what senior VP of promotion] Johnnie Walker and [VP of promotion] Mike Kyser have done this year, along with the support of the field staff. Then there was the follow-through on the pop side under Ken Lane's direction. Remember, before this year we never had the power to really cross records over. Now instead of only 60 people working a given project, we have 200 people working a given project. We always wanted to cross over our acts, but it was never a priority. With the new system, [IDJMG president] Lyor Cohen made it a mandate. He said, "If Kevin wants it to crossover, it had better cross.

Have the changes in how radio does business, specifically the increased use of exclusivity deals with independent promotion companies, changed how you do business?

We basically are doing the same things we've always done in terms of promoting our records. But [we recognize that] business has changed. Wes Johnson, now an indie promoter] used to work for Def Jam, and he is a consultant for us now. And, honestly, as long as I'm in this position, he will be the consultant. He does an incredible job in setting up our records. Because the business of radio has changed, there are some reps who can't get in touch with programmers as easily now, but Wes has developed relationships with these PDs over the years. And then we have Johnnie, who came from radio in Memphis and has been with Def Jam over 10 years now. I don't think there is a PD she doesn't know. And has been with Def Jam over 10 years now. Does Def Jam ever do a new album?

I believe in brand loyalty. Whether you're 17 or 40, when it comes to Def Jam or Def Soul, even Def Jam South now, a consumer looks to the brand for consistency. The hip-hop culture is a lifestyle. If you're in the hip-hop lifestyle and you're 40, you're more likely to have a youthful mind-set. What did you and your staff achieve this year that you are particularly proud of?

At one time this year, we had four records that were all over 3,000 spins. That blew my mind. Then there was Ja Rule's "Between Me And You," which was our biggest record ever at crossover. And more recently, the Jay-Z record "I Just Wanna Love U (Give It 2 Me)" reached 2,800 spins before we ever decided to work it as a single. "Thong Song" was a huge hit, but the even bigger crop was the DMX, Sisqo duet "What You Want." Individually, we had the biggest rap artist of the moment and the biggest R&B artist of the moment, and we put them on one record. It wasn't our biggest crossover record, but it made a huge impact on the streets.

Cumulus Broadcasting director of urban programming Ken Johnson asks: Since radio is playing fewer songs and holding on to our hits longer, how do you plan to adjust your release schedules?

With the life span of a record moving from eight weeks to 16 weeks, and in some cases, as long as six months, you have to adjust. You're only going to hurt yourself and your artists if you try to force too much music onto radio. Or you're going to cannibalize your own records. With Ja Rule right now, even though we planned to release another single before the new year, we'll wait, because the first single is still performing so well. Labels need to learn to adjust. But I would like to challenge radio to look to new ways to expose new music ... without taking up valuable air.

KEVIN LILES THANKS

Johnnie Walker, senior VP promotion Michael Kyser, VP promotion Marthe Reynolds, VP rhythm crossover promotion Matt Settanni, national director, crossover promotion Dalu Faison, national director, promotion Tanika Smith, Southwest market manager Andre Washington, Southeast market manager Bill Evans, West Coast market manager Phillita Bolden, Southeast market manager Mike McCarthy, Northeast market manager Ronn Scott, Midwest market manager Thomas Lyle, Mid-Atlantic market manager Drew Rives, Midwest market manager Rob Love, senior director, rap promotion Danielle Smith, promotion manager Michelle Ross, mix and show promotion coordinator Sharon Frederick, promotion coordinator and everyone at IDJMG.

Nutmeg's Top Mainstream R&B Songs of 2000

1. Sisqo, "Thong Song"
2. Cee-Lo, "The Game"
3. DMX, "Party Up (Up In Here)"
4. Montell Jordan, "Get It On Tonite"
5. Jay-Z Featuring UGK, "Big Pimpin'"

Top Mainstream R&B Artists

1. DMX (3) Ruff Ryders/Def Jam/IDJMG (1) Loud
2. Sisqo (2) Dragon/The Def Soul/IDJMG (1) Columbia
3. Jay-Z Featuring UGK, "Big Pimpin'" (1) Def Jam/Def Soul/IDJMG (1) Columbia
4. Destinys Child (2) Sony (1) Columbia
5. Aaliyah (2) Blackground/Virgin (1) Blackground/Priority
6. Usher (2) Interscope (1) Geffen
7. DMX (3) Ruff Ryders/Def Jam/IDJMG (1) Loud
8. Tion Braxton (2) LaFace/Warner (1) Columbia
9. Carl Thomas (2) Columbia
10. Avant (2) Magic Johnson/MCA (1) Columbia
11. JAY-Z Featuring UGK, "Big Pimpin'" (1) Def Jam/Def Soul/IDJMG (1) Columbia
12. Mary J. Blige (2) Columbia
13. D'Angelo (2) Columbia
14. Bun B Featuring UGK, "Dope On Sunday" (1) RCA
15. Kelly Price (2) BMG/Universal (1) Columbia
16. Nelly (2) Universal (1) Atlantic
17. Avant (2) Magic Johnson/MCA (1) Columbia
18. Boyz II Men (2) Universal (1) Virgin
19. Dave Hollister (2) Def Squad/DreamWorks
20. Usher (2) Jive

Top R&B Artists

1. DMX (3) Ruff Ryders/Def Jam/IDJMG (1) Loud
2. Sisqo (2) Dragon/The Def Soul/IDJMG (1) Columbia
3. Jay-Z (2) Interscope (1) Loud
4. Usher (2) BMG/Universal (1) Columbia
5. Nelly (2) Jive
6. Kelly Price (2) BMG/Universal (1) Columbia
7. Avant (2) Magic Johnson/MCA (1) Columbia
8. Nelly (2) BMG/Universal (1) Columbia
9. Sisqo (2) Columbia
10. DMX (3) Ruff Ryders/Def Jam/IDJMG (1) Loud
by Dana Hall

Arista, the adult R&B label for four of the last five years, had 25 titles chart in 2000. That’s eight more than the runner-up label and 12 more than label No. 3. Aristar executive VP Lionel Ridener or, Cliff Winston, to name a few, you see PDs moving up to the top. When I’ve seen seven of the top 10 records on the R&B format, I can’t remember a time when I didn’t have a mainstream label release. We attack working the format, in terms of promotion and marketing campaigns. They want their artist to come to the station and do events. There are a great deal more opportunities at the format today for artist exposure. We utilize these opportunities at Arista. When the [WQHT New York] Hot 97 of the world can’t play a particular R&B song, then we need to make up for that audience we are losing. Go to adult R&B.

Why do you say “adult R&B” that way? Because it’s really unfair now, and maybe this should be addressed in the near future of years, that some of the big stations in the adult R&B format aren’t actually in the mainstream category. They’re mainstream in almost all other ways, except that they do not play rap. Otherwise, we’re going to end up with a mainstream chart that is totally rap-driven.

National director of urban AC Vanessa Barry is dedicated to overseeing your efforts. Why did you create this role? If I’m going to have a specialist for rap or mix shows, why wouldn’t we have a specialist for the adult format? I’d like to say that this recognition is a testament to Vanessa’s diligence in working the format, as well as our national and regional team. We’re very proud to earn this title, particularly for four of the past five years.

What was the biggest change in radio this year that made you do business differently? [Radio’s consolidation] has affected us immensely. It’s made [for a] change in business on both sides. Also, as I previously mentioned, the emergence of rap as the dominant product on the mainstream charts, has affected how we promote R&B records. Overall, I think we’ve done a better job at helping radio to understand how we do business. They understand the cost of moving artists around for concert dates, and we see radio more involved in helping out with those costs now.

Arista held its first Music Consortium this year, a programmers’ retreat and seminar. What did you and your staff take home from the weekend? We were very pleased with the outcome, and we feel it is the future of industry gatherings. I think it’s an idea that will be duplicated by other labels. I also think the radio people who attended felt it was a success. We were able to present an agenda, then open up the floor for discussion. I walked away from the event not feeling that adversarial wall that sometimes exists between radio and record folks. We knocked that down.

I now feel like I have a better understanding of what radio is dealing with amid consolidation, in terms of the label. We learned that radio needs more time now to set up a single. It used to be two weeks—now it’s much more like four weeks. We discussed how we, the labels, can become more involved in guiding retail commercial buys to radio as opposed to other media.

At the same time, I think it opened a lot of PDs up to understanding what we go through on the label side, in terms of marketing, the cost of things like videos, concert tours, even setup time for singles. I don’t think people really know how much money we invest in a project before ever even hits the streets.

Without a doubt, we will have another event next year, only we will try to make it a little bigger in terms of expanding our list, but we will keep it in an environment that is away from all the negative things that most of the conventions experience.

What attributes distinguish the Arista promotion team from others? We have a great balance of both veterans and new jacks on our staff. What I’ve been doing the past couple of years is turning to more industry veterans like James Cochran, Martha Frye, and Michael Johnson to solidify our upper management team. You can’t put a price tag on the relationships with radio. These folks have developed over the years. But the glue to whatever this team is and what it has accomplished is really CeCe McLeod. She and Michael have taken on more, allowing me to spread my wings to cover other areas within Arista.

Was there one achievement in 2000 that you are particularly proud of? Car! Thomas was realy a special project. To sell a million units of the first single of a debut artist is amazing. I’m also proud of my staff sticking together despite the obstacles we faced this year. It wasn’t the easiest year, considering the transition from one regime to the next. But the staff stayed focused and has maintained and sustained a level of excellence under the new L.A. Reid Arista Records.

KM[J] Shreveport, La., PD Michael Tee asks: Why is it still necessary to have ad dates? Isn’t it enough that we are haging a record? It comes down to marketing and timing. There is a bigger plan out there than just getting airplay. There’s advertising, video play, in-store dates. It’s about having an impact date, to pull all the stations and our other marketing avenues together, at one time. If your station has a concert on June 19, yet I say 1 can only bring TLM in to perform June 20, that doesn’t help your show, does it?

WBLK Buffalo PD Skip Dillard: Should there be more training for regions in terms of giving PDs correct information and understanding their objectives?

We’re working on that. We’ve taken a very aggressive approach on teaching. We’ve brought [consultant] Tony Gray in to talk about research and Earl Boston explain Selector RCS to our regions. That helps a great deal. So, yes, it is needed, and we are doing it. It’s part of servicing our customer.
THE HOTTEST NEW GROUP AT RADIO IS 3LW

New: WJHM Orlando, WIKS Greenville

69 Mainstream Stations (83%) of the Panel

Over 1200 Spins

Audience Over 13 Million and Rising!

Another SMASH HIT From The EPIC Records Group!!

3LW No More (Baby I'ma Do Right)

Produced by Sean "Sepp" Hall for The Hitmaker.net
Management: Michele Williams for Big Cat Management

www.3LW.com www.epicrecords.com

*Nine Lives is a trademark of Sony Music Entertainment Inc.*
# Most Played Mainstream R&B Songs of 2000

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>AIRPLAY detections</th>
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<tbody>
<tr>
<td>1.</td>
<td>Let's Get Married</td>
<td>Jagged Edge</td>
<td>So So Def/Columbia</td>
<td>80,545</td>
</tr>
<tr>
<td>2.</td>
<td>I Wanna Know</td>
<td>Joe Jackson</td>
<td>Dragon/Def Jam/IDJMG</td>
<td>55,244</td>
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<tr>
<td>3.</td>
<td>Thong Song</td>
<td>Sisqo</td>
<td>Dragon/Def Soul/IDJMG</td>
<td>55,244</td>
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<tr>
<td>4.</td>
<td>Separated</td>
<td>Avant</td>
<td>Magic Johnson/NCA</td>
<td>51,944</td>
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<tr>
<td>5.</td>
<td>Incomplete</td>
<td>Sisqo</td>
<td>Dragon/Def Soul/IDJMG</td>
<td>51,944</td>
</tr>
</tbody>
</table>

- **Most Played Mainstream R&B Songs of 2000**

**Top 10 Songs**

1. Let's Get Married - Jagged Edge (So So Def/Columbia)
2. I Wanna Know - Joe Jackson (Dragon/Def Jam/IDJMG)
3. Thong Song - Sisqo (Dragon/Def Soul/IDJMG)
4. Separated - Avant (Magic Johnson/NCA)
5. Incomplete - Sisqo (Dragon/Def Soul/IDJMG)

**Full List**

<table>
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<th>Artist</th>
<th>Label</th>
<th>AIRPLAY detections</th>
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<td>5.</td>
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<td>Dragon/Def Soul/IDJMG</td>
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<td>6.</td>
<td>Get Ready</td>
<td>DMX</td>
<td>Def Jam/IDJMG</td>
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<td>7.</td>
<td>The Next Episode</td>
<td>Dr. Dre</td>
<td>Def Jam/Interscope</td>
<td>50,044</td>
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<td>8.</td>
<td>I Wish</td>
<td>Carl Thomas</td>
<td>Bad Boy/Arista</td>
<td>47,553</td>
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<td>Try Again</td>
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<td>Blackground/Virgin</td>
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<td>Say My Name</td>
<td>Destiny's Child</td>
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<td>Party Up (Up in Here)</td>
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<td>D'Angelo</td>
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<td>Get It On Tonite</td>
<td>Montell Jordan</td>
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<td>(Hot S**t) Country Grammar</td>
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<td>Fo' Reel/Universal</td>
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<td>He Can't Love U</td>
<td>Jagged Edge</td>
<td>So So Def/Columbia</td>
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<td>Dance Tonight</td>
<td>Lucy Pearl</td>
<td>Overbrook/Poolie/Beyond</td>
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<td>Unknown's What's Up</td>
<td>Donell Jones</td>
<td>Untouchables/LaFace/Arista</td>
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<td>He Wasn't Man Enough</td>
<td>Toni Braxton</td>
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<td>What's Hu Like</td>
<td>Da Brat</td>
<td>So So Def/Columbia</td>
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<td>The Light Common</td>
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<td>Virgin</td>
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<td>Jumpin', Jumpin'</td>
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<td>Wobble Wobble</td>
<td>504 Boyz</td>
<td>No Limit/Priority</td>
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<td>Love is Blind</td>
<td>Faith Evans</td>
<td>Ruff Ryders/Interscope</td>
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<td>Whoa!</td>
<td>Black Rob</td>
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<td>Best of Me</td>
<td>Mya</td>
<td>Featuring Jadakiss</td>
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<td>Got to Get It</td>
<td>Sisqo</td>
<td>Featuring Make It Hot</td>
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<td>Bring It All to Me</td>
<td>Blaque</td>
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<td>Between Me and You</td>
<td>Ja Rule</td>
<td>Featuring Christina Milan</td>
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<td>Forgot About Dre</td>
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<td>No More Rain (In This Cloud)</td>
<td>Angie Stone</td>
<td>Columbia</td>
<td>22,678</td>
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<td>43.</td>
<td>That's What I'm Looking For</td>
<td>Da Brat</td>
<td>So So Def/Columbia</td>
<td>22,580</td>
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<td>Liar Profile</td>
<td>Motown</td>
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<td>45.</td>
<td>Open My Heart</td>
<td>Yolanda Adams</td>
<td>Elektra/EEG</td>
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<tr>
<td>46.</td>
<td>Thank God I Found You</td>
<td>Manah Carey</td>
<td>Feat. Joe &amp; 98 Degrees</td>
<td>21,892</td>
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<tr>
<td>47.</td>
<td>You Owe Me</td>
<td>NAS</td>
<td>Featuring Ginuwine</td>
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<td>48.</td>
<td>I Wish</td>
<td>R. Kelly</td>
<td>Jive</td>
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<td>Deep Inside</td>
<td>Mary J. Blige</td>
<td>MCA</td>
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<td>What's Your Fantasy?</td>
<td>Ludacris</td>
<td>Feat. Shawna</td>
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<td>51.</td>
<td>One Night Stand</td>
<td>J-Shin</td>
<td>Featuring LaTocha Scott</td>
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<td>52.</td>
<td>I Need a Hot Girl</td>
<td>Hot Boys</td>
<td>Cash Money/Universal</td>
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<tr>
<td>53.</td>
<td>Your Child</td>
<td>Mary J. Blige</td>
<td>MCA</td>
<td>20,030</td>
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2001: A BLACK MUSIC ODYSSEY

AVANT
K-CI & JO JO
MARY J. BLIGE
PATTI LABELLE
JESSE POWELL
BLACK STAR
BLACK THOUGHT
CHICO & COOLYADD
DAMOZEL
DICE RAW
JERSEY AVE
FEMI KUTI
THE ROOTS
SHAGGY

B.B. KING
COMMON
FIELD MOB
CHANTÉ MOORE
GLADYS KNIGHT
Coming in 2001:

Project Pat of Three Six Mafia
"CHICKENHEAD"

M.O.P.
"ANTE UP" Remix
feat. Busta Rhymes, Remi Martin, and Teflon

IMPACTING IN JANUARY
<table>
<thead>
<tr>
<th>R&amp;B / MAINSTREAM</th>
<th>R&amp;B / ADULT</th>
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<tbody>
<tr>
<td><strong>WENZ Cleveland</strong></td>
<td><strong>WRKS New York</strong></td>
</tr>
<tr>
<td>1. Mystikal - Shake Ya Ass</td>
<td>1. Mystikal - Shake Ya Ass</td>
</tr>
<tr>
<td>2. Santana Feat. The Product - Maria Maria</td>
<td>2. Santana Feat. The Product - Maria Maria</td>
</tr>
<tr>
<td>3. Erykah Badu - Bag Lady</td>
<td>3. Erykah Badu - Bag Lady</td>
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<tr>
<td>4. DJ Quik &amp; Missy Elliot - Grown</td>
<td>4. DJ Quik &amp; Missy Elliot - Grown</td>
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<tr>
<td>6. Mystikal - Shake Ya Ass (Remix)</td>
<td>6. Mystikal - Shake Ya Ass (Remix)</td>
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<tr>
<td>7. Santana Feat. The Product - Maria Maria</td>
<td>7. Santana Feat. The Product - Maria Maria</td>
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<td>8. Erykah Badu - Bag Lady (Remix)</td>
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</table>

**NOTE:** The above table is an example of a radio station's playlist, listing songs and their respective positions in the playlist. The table is structured to show the main stream and adult contemporary music categories. Each entry includes the artist, song title, and position in the playlist. The playlist is sorted by position, with the most frequently played songs at the top. The dates mentioned are November 15, 1999, to November 12, 2000.
FEATURING THE HIT SINGLE, "PIMP HARD"

"Don't sleep on Ball & G...Space Age 4Eva is at least 3 singles deep....
From Orange Mound to Brooklyn...Ball & G can't miss!"

Devin Steel - Music Director

KXHT Memphis - 740 spins to date still top 5 requests!

#9 Billboard R&B/Hip-Hop Albums Debut

Spins up over 25% in Spins Each of the last 3 Weeks

SOUNDSCAN RANK

KXHT-Memphis #3/ 80X, WHRK-Memphis #8 /49X
KATZ-St. Louis #7 /37X, WFUN-St. Louis #13/36X
WBHJ-Birmingham #6/54X
WJMI-Jackson #6/44X
KDA/Dallas #18/27 spins
WQUE-New Orleans #21/27X
WJBT-Jacksonville #34/17X

NEW ADDS: WAMO, WPEG, WTMG, K3XX, WQQK, KATZ
### Power Playlists

**November 15, 1999 – November 12, 2000**

#### KPRS Kansas City

- **PD:** Sam Weaver
- **MD:** Von D. Rollins
- **APR:** 816-765-2966

#### WAMO Pittsburgh

- **PD:** Ron Roberts
- **MD:** Von D. Rollins
- **APR:** 412-271-8281

#### WBXX Milwaukee

- **PD:** Gary Young
- **MD:** Von D. Rollins
- **APR:** 414-321-1207

#### WBLX Mobile

- **PD:** Marceda Rhodes
- **MD:** Von D. Rollins
- **APR:** 205-322-2937

#### WBJH Birmingham

- **PD:** Patty Brown
- **MD:** Von D. Rollins
- **APR:** 205-322-2937

#### KHTF Memphis

- **PD:** Lonnie Taylor
- **MD:** Von D. Rollins
- **APR:** 901-778-9291

#### WLW Cincinnati

- **PD:** John Taylor
- **MD:** Von D. Rollins
- **APR:** 513-579-1000

#### WTLC Indianapolis

- **PD:** Pat Wallace
- **MD:** Von D. Rollins
- **APR:** 317-955-1052

#### WJZM Green Bay

- **PD:** Doug Davis
- **MD:** Von D. Rollins
- **APR:** 414-225-1073

#### WEXX Columbus

- **PD:** Tony Fields
- **MD:** Von D. Rollins
- **APR:** 614-487-1634

#### WFXJ Fayetteville

- **PD:** Barry Joe
- **MD:** Von D. Rollins
- **APR:** 910-486-9991

#### KBAM Sacramento

- **PD:** Eric Davis
- **MD:** Von D. Rollins
- **APR:** 916-410-9501

#### WZLZ Philadelphia

- **PD:** Ron Thoma
- **MD:** Von D. Rollins
- **APR:** 215-579-1000

#### WCDX Richmond

- **PD:** Landon Lee
- **MD:** Von D. Rollins
- **APR:** 804-472-9299

#### WMLK Jackson

- **PD:** Alice Boone
- **MD:** Von D. Rollins
- **APR:** 617-321-1077

#### WWDM Columbia

- **PD:** Tony Fowles
- **MD:** Von D. Rollins
- **APR:** 206-716-1013

#### WJBT Jacksonvillle

- **PD:** Richard Wilton
- **MD:** Von D. Rollins
- **APR:** 904-866-1015

### Power Play Lists

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<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
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<tbody>
<tr>
<td>1</td>
<td>Arrested</td>
<td>A Reason To Believe</td>
<td>Pop</td>
<td>WA</td>
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<tr>
<td>2</td>
<td>Arrested</td>
<td>A Reason To Believe</td>
<td>Pop</td>
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We Dare You To Take The Cha Cha Challenge

I don't like it but my listeners love it. I got instant requests after one play. A club hit that turned into a radio hit.

- Skip Cheatham, P.D., KKDA

The number one most requested record among females. It's the hottest new dance crave in a decade. What a way to slide into the New Year. "Now slide to the Right"

- Michael Saunders, P.D., WJLB

Simply play the Cha Cha Slide 1x per day between 3:00pm - 7:00pm. If your phones don’t dance, we encourage you to increase the rotation on Nelly "E.I.".

ARE YOU PROGRAMMER ENOUGH FOR THE CHALLENGE?
by Marc Schiffman

Having garnered success in nearly every format this year, Universal is aptly named. Noneother is that more evident than in rock, where bands like Godsmack, 3 Doors Down, and others took up residence at mainstream and active rock, making senor VP of promotion Steve Leeds and his team labeled of the year. Not bad, considering they just picked up rock and modern rock label of the year at the 2000 Billboard/ Airplay Monitor Radio Awards.

What projects have you been the most proud of over the past year?

I’m fortunate to work with a great team, including, on the national level, Howard Leon, Kyle Wong, and Jessica Siracusa. Obviously, our efforts on behalf of 3 Doors Down stands as the year’s rock success story. However, our long-term sleeper project that we all feel proud of is Stroke 9’s “Little Black Backpack.”

What were your biggest disappointments of the past year?

The most misunderstood song of the year was Dynamic Hick’s cover of “Boys-N-The-Hood.” A lot of folks either didn’t get the humor or didn’t know it was an N.W.A. cover. In the end, it was a fun song and should have done better.

The Cherry Poppin’ Daddies sold platinum with “Zoot Suit Riot.” Steve Perry, lead singer of the band, made a concerted effort to change direction. His first single was a blend of Iggy Pop meets T. Rex, with a touch of horns. We sent that out to radio without identifying who it was, and it’s just a shame, because the musically stands on its own, but no one gave it a chance. And so, the public at large have no idea that the Cherry Poppin’ Daddies ever came out with a new album.

Any surprises on the hit side?

As a category, once a song’s a hit, it seems to stay around much longer than I expect. There are stations that are playing three or four Godsmack songs in rotation. And here we are with a new album, “Awake,” and radio is still playing tracks that we worked over a year ago. I’m not complaining about it, but it does surprise me. It seems either black or white. It’s either a big, fat old hit and stays around forever, or it’s eight weeks in and out. With WRIF Detroit PD Doug Peddell: How do you juggle all of these new acts coming out, and are we going to see the product flow slow down in the next year so the industry can concentrate on developing the next Rolling Stones instead of bands that might be gone in a few years?

Long gone are the days when an artist has a career with the longevity of the Stones, the Who, or the Beatles. To wht, the success of U2 stands as a sole example of a band from the previous millennium that’s still relevant here in the year 2000. Most other artists that were successful in the late ’80s and even through the ’90s have not stayed in the vanguard of relevancy to rock consumerism. I wish that was true. Therefore the monster requires constant feeding, which means songs, rather than bands... The process right now is identifying those hit songs, and a slowdown is not an option.

So how does a Godsmack or 3 Doors Down follow-up?

The secret in promotion is not A&R. With the single as you just mentioned, they have their own strong sense of what they are and what they want to be. And they are artists. From their perspective, the art is more important than the commerce. They’re just doing what they do, just because that’s all they know. And if you think they go in recording an album or writing songs with, “Hey, is this going to be the most radio-friendly song?” - I doubt that.

Is that a problem for you when that next Radiohead comes, and you think, “What do we do with this?”

It’s a challenge for the record label and the music distributor to figure out how to maximize that. Capitol gets the award for the best setup for the year, because they built such expectation and anticipation.

Two others would be V2 and Matt Pollack whose stick-to-it-iveness on Moby was amazing. It’s either a big, fat old hit and stays around forever, or it’s eight weeks in and out. With WRIF Detroit PD Doug Peddell: How do you juggle all of these new acts coming out, and are we going to see the product flow slow down in the next year so the industry can concentrate on developing the next Rolling Stones instead of bands that might have a slowdown is not an option.

there are so many stations that organically are gravitating to, “We need the next track.”

We set add dates, and maybe this isn’t true with other companies, but we’re very flexible. We look at BDS, and we look at the sales. When we see sales eroding, and simultaneously BDS eroding and stations dropping the record entirely, then it’s time to get another track ready. We reflect radio’s needs in determining dates for second and third singles.

Were there any nightmare artist/station visits this year you can tell us about?

The nightmare stories of the year have to do with competitive situations, intra-format squabbles internally in the market. It is a big distraction. My peers would agree that we all want a lot of time super-serving constituents who want to kill each other. Some of it is good old-fashioned capitalistic competition, and others border on hurtful personal issues. Artists and labels constantly get dragged into those scenarios, and it’s frustrating.

Did you think about this business not to be the Henry Kissinger of rock ‘n’ roll, but to turn people on to things I thought were exciting and fun. I guess the passion hasn’t been kicked out of me just yet.

Universal’s Top Mainstream Rock Songs of 2000

1. 3 Doors Down, “Kryptonite”
2. Godsmack, “Worms”
3. 3 Doors Down, “Loser”
5. Godsmack, “Keep Away”

STEVE LEEDS THANKS

Damon Cox, national video promotion
Valerie Delong, VP of promotion
Bob Dickey, Cleveland regional
Charlie Foster, VP of pop promotion
J.J. Grossman, Los Angeles regional
Lisa Hirsch, senior director of artist relations
Victor Lentini, Chicago regional
Howard Leon, VP of rock promotion
Gary Marella, national crossover, L.A.
Kelly Nash, Washington, D.C., regional
Dave Reynolds, national pop promotion
Larry Schuster, Atlanta regional
Aaron Scott, Boston regional
Jessica Siracusa, national director of college speciality promotion
Kyle Wong, national promotion of rock formats
And of course, Doug, Mel, Monte, and Jean.

Top Mainstream Rock Artists

Top Modern Rock Artists

Top Triple-A Artists

Top Heritage Rock Artists

Top Active Rock Artists

Top Mainstream Rock Artists

Top Modern Rock Artists

Top Triple-A Artists

Top Heritage Rock Artists

Top Active Rock Artists

AIRPLAY MONITOR DECEMBER 22, 2000
### Airplay Monitor

**The Best of 2000**

#### Most Played Mainstream Rock Songs of 2000

| 1. | KRYPTONITE | 3 Doors Down | Republic/Universal | 74791 detections |
| 2. | NO LEAF CLOVER | Metallica | Elektra/EEG | 50153 |
| 3. | I DISAPPEAR | Metallica | Hollywood | 50057 |
| 4. | HIGHER | Creed | Wind-up | 49799 |
| 5. | WITH ARMS WIDE OPEN | Creed | Wind-up | 44998 |
| 6. | OTHERSIDE | Red Hot Chili Peppers | Warner Bros. | 39502 |

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| 6. | OTHERSIDE | Red Hot Chili Peppers | Warner Bros. | 39502 |

| 7. | VOODOO | Godsmack | Republic/Universal | 35765 |
| 8. | LOSER | 3 Doors Down | Republic/Universal | 34068 |
| 9. | JUDITH | A Perfect Circle | Virgin | 33649 |
| 10. | LAST RESORT | Papa Roach | DreamWorks | 32999 |
| 11. | WHAT IF | Creed | Wind-up | 30153 |
| 12. | STIFF UPPER LIP | AC/DC | EastWest/EEG | 29373 |
| 13. | LEARN TO FLY | Foo Fighters | Roswell/RCA | 27769 |
| 14. | SOUR GIRL | Stone Temple Pilots | Atlantic | 27355 |
| 15. | CALIFORNICATION | Red Hot Chili Peppers | Warner Bros. | 26703 |
| 16. | THE CHEMICALS BETWEEN US | Bush | Trauma | 25350 |
| 17. | GODLESS | U.P.O. | Epic | 24665 |
| 18. | N.I.B. | Primus With Ozzy | Divine/Priority | 24370 |
| 19. | PARDON ME | Incubus | Immortal/Epic | 23596 |
| 20. | ONLY GOD KNOWS WHY | Kid Rock | Top Dog/Lava/Atlantic | 23566 |
| 21. | TAKE A PICTURE | Filter | Reprise | 21830 |
| 22. | STUMPIFY | Disturbed | Giant/Reprise | 20737 |
| 23. | BAD RELIGION | Godsmack | Republic/Universal | 20230 |
| 24. | MAKE ME BAD | Korn | Immortal/Epic | 19931 |
| 25. | FALLING AWAY FROM ME | Korn | Immortal/Epic | 19559 |
| 26. | CHANGE (IN THE HOUSE OF FLIES) | Deftones | Maverick | 19448 |
| 27. | LEADER OF MEN | Nickelback | Roadrunner | 19211 |
| 28. | HOME | Stain | Flip/Elektra/EEG | 17723 |
| 29. | RE-ARRANGED | Limp Bizkit | Flip/Interscope | 17481 |
| 30. | HEMORRHAGE (IN MY HANDS) | Fuel | 550 Music/550-Work | 17430 |
| 31. | GUERRILLA RADIO | Rage Against The Machine | Epic | 16233 |
| 32. | PUT YOUR LIGHTS ON | Santana Featuring Everlast | Arista | 16184 |
| 33. | SATELLITE BLUES | AC/DC | EastWest/EEG | 16063 |
| 34. | TURN ME ON "MR. MADMAN" | The Union Underground | Portrait/Columbia | 15955 |
| 35. | KEEP AWAY | Godsmack | Republic/Universal | 15623 |
| 36. | BREADLINE | Megadeth | Capitol | 14515 |
| 37. | ARE YOU READY? | Creed | Wind-up | 14378 |
| 38. | THE DOLPHIN'S CRY | Live | Radioactive/MCA | 14344 |
| 39. | NOTHING AS IT SEEMS | Pearl Jam | Epic | 14068 |
| 40. | WHY PT.2 | Collective Soul | Atlantic | 13817 |
| 41. | BREAK STUFF | Limp Bizkit | Flip/Interscope | 13446 |
| 42. | BREATHE | Nickelback | Roadrunner | 12464 |
| 43. | WAS | Kenny Wayne Shepherd Band | Giant/Reprise | 12237 |
| 44. | IN 2 DEEP | Kenny Wayne Shepherd Band | Giant/Reprise | 10987 |
| 45. | MUDSHOVEL | Stain | Flip/Elektra/EEG | 10469 |
| 46. | SLEEP NOW IN THE FIRE | Rage Against The Machine | Epic | 10198 |
| 47. | STELLAR | Incubus | Immortal/Epic | 9867 |
| 48. | LAST GOODBYE | Kenny Wayne Shepherd Band | Giant/Reprise | 9680 |
| 49. | STACKED ACTORS | Foo Fighters | Roswell/RCA | 9614 |
| 50. | SILVER FUTURE | Monster Magnet | Restless | 9603 |
| 51. | TAKE A LOOK AROUND | Limp Bizkit | Hollywood | 9510 |
| 52. | NOBODY'S REAL | Powerman 5000 | DreamWorks | 9336 |

**Additional Songs:**

- **AIRPLAY MONITOR**
  - December 22, 2000
  - 33

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**Notes:**

- **74191 detections**
- **49199 detections**
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- **2199 detections**
- **1199 detections**

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**Artists and Songs:**

- Metallica: "Kryptonite" (Elektra/EEG)
- 3 Doors Down: "Dogs of War" (Republic/Universal)
- Metallica: "No Leaf Clover" (Elektra/EEG)
- Metallica: "I Disappear" (Hollywood)
- Creed: "Higher" (Wind-up)
- Creed: "With Arms Wide Open" (Wind-up)
- Red Hot Chili Peppers: "Otherside" (Warner Bros.)
- Godsmack: "Voodoo" (Republic/Universal)
- Limp Bizkit: "Loser" (Republic/Universal)
- A Perfect Circle: "Judith" (Virgin)
- Papa Roach: "Last Resort" (DreamWorks)
- Creed: "What If" (Wind-up)
- AC/DC: "Stiff Upper Lip" (EastWest/EEG)
- Foo Fighters: "Learn to Fly" (Roswell/RCA)
- Stone Temple Pilots: "Sour Girl" (Atlantic)
-汪汪: "In 2 Deep" (Atlantic)
- "Break Stuff" (Flip/Interscope)
FAVORITE NEW ARTIST
American Music Awards Nomination

BEST NEW GROUP
OF THE YEAR
Billboard Music Awards

BEST ROCK TRACK
OF THE YEAR
Billboard Music Awards

ACTIVE ROCK SONG
OF THE YEAR
Album Network,
BDS Monitor, R&R,
Mediabase, FMQB

BEST MODERN ROCK
TRACK OF THE YEAR
Billboard Music Awards

ROCK ARTIST OF THE YEAR
Album Network

BREAKTHROUGH ROCK ARTIST OF THE YEAR
R&R

ROCK SONG OF THE YEAR
Album Network,
BDS Monitor, R&R,
Mediabase, FMQB

THANK YOU
WORLDWIDE SALES – 5 MILLION

BEST ROCK GROUP
Billboard Music Awards Nomination

FIVE CONSECUTIVE TOP 5 ROCK TRACKS

BREAKTHROUGH ROCK ARTIST OF THE YEAR
R&R 1999

OUTSTANDING ROCK BAND OF THE YEAR
Boston Music Awards

ROCK ACT OF THE YEAR
Boston Music Awards

Platinum

ROCK RADIO
### ACTIVE

**WYSP Philadelphia**
- PD: Neal Horlsey
- KM: Joe Conklin
- Infinity: 215-625-3560

**WRIF Detroit**
- APD/MD: Tom Kiril
- PD: Mike Manning
- Greater Media: 283-547-0101

**KSIO San Francisco**
- PD: Marc Stryker
- KM: Kevin Cunningham
- Clear Channel: 415-371-7500

**KLOS Los Angeles**
- PD: Scott Deems
- APD/MD: Todd Halsen
- Greater Media: 310-660-4800

**WMMS Cleveland**
- PD: Dan Watanabe
- FM: Dan Williams
- Clear Channel: 216-781-3667

**KLOL Houston**
- PD: Junior Lover
- APD: Mike Skylar
- Clear Channel: 713-526-1485

**WHTQ Indianapolis**
- PD: Tony McNeil
- APD: Mark Judges
- Clear Channel: 317-237-1765

**WEBN Cincinnati**
- PD: Vern Parks
- APD: Dave Day
- Clear Channel: 513-621-3937

**WBAB Long Island**
- PD: Ted Edwards
- APD: John Underwood
- Greater Media: 631-867-1021

**WHYY Providence**
- PD: Joe Bravacapone
- APD: DJ Dubs
- Clear Channel: 401-438-6161

### HERITAGE

**WKLX Atlanta**
- APD/MD: Bob Willerson
- KM: Jim Miller
- Greater Media: 404-325-9350

**KQKX Dallas**
- APD/MD: Tim Dukes
- KM: Val Porter
- Greater Media: 401-438-6110

**WMRM Philadelphia**
- PD: Lee Daniels
- APD/MD: Troy Hanson
- Greater Media: 610-771-9393

**KLZQ Los Angeles**
- PD: Dave Douglas
- KM: John总经理
- Entercom: 310-720-1073

**WODC Pittsburgh**
- PD: John Harker
- APD: Mark Judges
- Clear Channel: 412-937-1661

**WZTA Miami**
- PD: Greg Stover
- APD: Lee Chappel
- KM: Randy Auer
- Entercom: 305-654-9494

**KDRX Kansas City**
- PD: Vernon Parks
- APD: Dave Day
- KM: Randy Auer
- Entercom: 913-867-8998

**KUKX Minneapolis**
- PD: Mike Nielsen
- APD/MD: Ryan Castle
- Entercom: 612-637-4200

**WXRT Orlando**
- PD: Neal Horlsey
- KM: Joe Conklin
- Infinity: 407-892-1000

**WXW Tampa**
- PD: Steve Douglas
- APD/MD: Brian Miller
- Clear Channel: 813-892-1000

**WYYW Baltimore**
- PD: Rich Bards
- KM: Keith Jeter
- Entercom: 410-899-0998

**KXSE St Louis**
- PD: Vic Kroll
- KM: Kim Bards
- Entercom: 314-621-0995

**WZDA Nashville**
- PD: Mike Nielsen
- APD/MD: Ryan Castle
- Entercom: 612-637-4200

**KXMA Lincoln**
- PD: Mike Nielsen
- APD/MD: Ryan Castle
- Entercom: 402-474-1000

**KZAI Des Moines**
- PD: Mike Nielsen
- APD/MD: Ryan Castle
- Entercom: 515-284-1000

**KATZ Kansas City**
- PD: Vernon Parks
- APD: Dave Day
- KM: Randy Auer
- Entercom: 913-867-8998

**KUKE Minneapolis**
- PD: Mike Nielsen
- APD/MD: Ryan Castle
- Entercom: 612-637-4200

**KZQX Denver**
- PD: Mike Nielsen
- APD/MD: Ryan Castle
- Entercom: 303-522-1000

**KUSI Denver**
- PD: Mike Nielsen
- APD/MD: Ryan Castle
- Entercom: 303-522-1000

**KXCK Seattle**
- PD: Mike Nielsen
- APD/MD: Ryan Castle
- Entercom: 206-774-1000

**KZOK Oklahoma City**
- PD: Mike Nielsen
- APD/MD: Ryan Castle
- Entercom: 405-954-1000

**KROQ Los Angeles**
- PD: Scott Deems
- APD/MD: Todd Halsen
- Greater Media: 310-660-4800

**KUXI Kansas City**
- PD: Farmer Parks
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- Entercom: 405-954-1000
by Marc Schiffman

Eric Records has had a stellar year, certainly by the measure of the 2000 modern rock charts, where Korn, Rage Against The Machine, and Incubus held court while Oasis, Travis, and Good Charlotte made their presence known. Pearl Jam again pushed the envelope, releasing an unprecedented 25 live "bootleg" albums. And Jacqueline Saturn saw Epic become modern rock label of the year, even as the company went through a merger and saw management act like a lightning-rod lead singer.

What do you consider your proudest moment of 2000?

The year 2000 was incredible because it was a year when the Epic stars were truly aligned—all of our rock superstar acts released records in the year 2000. We had new albums from Korn, Rage Against The Machine, Pearl Jam, and Oasis. At the same time we released "Make Yourself" by Incubus, who this year become a cornerstone for the future of modern rock. We released the critically acclaimed Travis album, and right now we are on our way with our next new artist to break—Good Charlotte.

What attributes of your staff distinguishes them from your competitors?

We have had many success stories this year, and it is all due to a great setup within the company. Two huge records this year—Korn's "Issues" and Rage Against The Machine's "Battle Of Los Angeles"—both had the most intricate release sets that involved every department at Epic records. These set-ups included huge online Web site promotions; massive retail campaigns; bands that were willing to do in-stores in many cities and make sure they met every single person that was at the store; radio interviews; long, hard days of press; videos shot in advance; MTV campaigns; and one other major factor—undeniable, incredible singles. Both Korn and Rage had huge campaigns, but each one was different, as they are very different artists. At Epic we don't have one formula, but we do make sure we have the best interests of each artist as well as all of their input.

Looking back on this past year, what contributing factors aided in your successes?

I would not be here to talk about this if I did not thank one person—Stu Bergen. Stu shared in the success of many of the records that we worked this year. He has taught me so much and continues to be a mentor and a close friend to me. He has such amazing enthusiasm for music and an incredible work ethic. I know that Korn, Rage, Oasis, Travis, and Incubus would want him to be recognized as well.

WXRK New York PD Steve Kingston: With the merger of Epic and 550-Wor the ensuing changes—some jobs eliminated, some people promoted—you have lived through the same thing that other labels and many in radio have through consolidations and mergers and continued to do well. How do you keep your focus? And how would you advise others to survive those kinds of changes?

The best advice I can give anyone on consolidations and mergers is one thing: Do not lose focus on your job. No matter what is going on above you, you are being paid to do a job. There are plenty of people who like to gossip all day and talk about what may or may not happen that ways (such as releasing anything about) one thing I do know is that right now in the music business, we are lucky to have a job. So as long as you have a job you should continue to strive to be the best that you can be. Sometimes change is difficult, but you can make it easier on the team if you go about it having a good attitude. Give a little and be positive.

Kingston: Epic has always been very artist-friendly and aware of the needs and the whims of the creative types, whether it is Pearl Jam hoping for little or no airplay on their upcoming Christmas single "Can't Help Falling In Love" or Rage's front man Zack pulling out of the band, affecting not only their plans to tour stadiums this summer but ultimately causing the breakup of the band. What is the challenge of working bands that are extremely talented and very successful but also seem more high-maintenance than others?

Epic Records is known for having artists that have a very specific vision for themselves. Some may call this "high maintenance," but it is true. They are honest, good people.

WEDG Buffalo, N.Y., PD Rich Wall: Great to have you back in the New York area. When are you coming to Buffalo?

I will come to Buffalo when it gets warm out. Does it ever get warm there?

WXIX Pittsburgh OM John Moschitta: Who's going to be Rage's next singer?

I think you should try out for it, John. What's one thing nobody in the industry knows about you?

That I grew up in Nashville and have run three marathons.

JACQUELINE SATURN THANKS

Polly Anthony, president
Harvey Leeds, senior VP of artist development
Dave Gloe, chairman
Dee Hubbert, senior VP of promotion
Debi Lipetz, regional promotion manager
Bill Millman, regional promotion manager
Ayala Cohen, regional promotion manager
Shelley Meier, regional promotion manager
Marni Halper, regional promotion manager
Charles Sirochet, regional promotion manager
Brett Greenberg, regional promotion manager
Adam Armand, regional promotion manager
Mike Martinek, regional promotion manager
Joe Carroll, regional promotion manager
Hillary Shaw, executive VP of promotion
Joel Kleinman, VP of alternative promotion
Je Hodge, senior director of alternative promotion
And former Epic staffers Ron Cerullo, Laura Curtin, and Michael Goldstone

We had an opportunity with Incubus, who put in a lot of time on the road. For three years they toured nonstop and developed their base. During this time we released an EP, "Enjoy Incubus," and then a few months later Epic released their debut album, "Science." We had a track record of sold-out club shows and consistent sales every time they went through the market. At this time, many people in the industry thought of Incubus as a metal band. No one could actually pinpoint who they sounded like because they are totally unique—a little bit of this and a little bit of that.

There was so much room for growth, and we knew we just needed the right song. We all had a lot of trouble picking the first single to work at radio and finally agreed on "Pardon Me," which is the 12th song on the record. We all felt this song really defined what their fans already liked about them and that this could really start the Incubus machine going.

One key thing that we did with "Pardon Me" is we heard the band play the song acoustically, recorded it, and sent it out to radio. The acoustic version really connected with the audience, and the song blew up. After "Pardon Me" came "Stellar," which was another huge single, and now we are working what I believe will be the biggest Incubus single to date, "Dive." One thing I can say is that this band is one of the nicest bands out there. Every article that you read about them says this because it is true. They are honest, good people.

TOP MAINSTREAM ROCK LABELS

<table>
<thead>
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TOP MODERN ROCK LABELS

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TOP TRIPLE-A LABELS

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TOP ACTIVE ROCK LABELS

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<td>VIRGIN</td>
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# Most Played Modern Rock Songs of 2000

<table>
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<tr>
<td><strong>3 Doors Down</strong></td>
<td><strong>Papa Roach</strong></td>
<td><strong>Incubus</strong></td>
<td><strong>Red Hot Chili Peppers</strong></td>
<td><strong>Deftones</strong></td>
<td><strong>Blink-182</strong></td>
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<tr>
<td>Republic/Universal</td>
<td>DreamWorks</td>
<td>Immortal/Epic</td>
<td>Warner Bros.</td>
<td>Maverick</td>
<td>RCA</td>
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<tr>
<td>54359</td>
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## Most Played Modern Rock Songs of 2000

<table>
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<tr>
<th>Number</th>
<th>Song</th>
<th>Artist</th>
<th>Label/Company</th>
<th>Peak Position</th>
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<tr>
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<td>3 Doors Down</td>
<td>Republic/Universal</td>
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<td><strong>LAST RESORT</strong></td>
<td>Papa Roach</td>
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<td><strong>PARDON ME</strong></td>
<td>Incubus</td>
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<td>4</td>
<td><strong>OTHERSIDE</strong></td>
<td>Red Hot Chili Peppers</td>
<td>Warner Bros.</td>
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<td>5</td>
<td><strong>CHANGE (IN THE HOUSE OF FLEGS)</strong></td>
<td>Deftones</td>
<td>Maverick</td>
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<td>6</td>
<td><strong>ALL THE SMALL THINGS</strong></td>
<td>Blink-182</td>
<td>RCA</td>
<td>49</td>
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</tbody>
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---

- **ADAM'S SONG**: Blink-182
- **SOUR GIRL**: Stone Temple Pilots
- **RE-ARRANGED**: Limp Bizkit
- **WITH ARMS WIDE OPEN**: Creed
- **A Perfect Circle**: Virgin
- **RIGHT NOW**: SR-71
- **STELLAR**: Incubus
- **LIT**: RCA
- **CALIFORNICATION**: Red Hot Chili Peppers
- **EVERYTHING YOU WANT**: Vertical Horizon
- **WONDERFUL**: Everclear
- **MAKE ME BAD**: Korn
- **TAKE A LOOK AROUND**: Limp Bizkit
- **THE CHEMICALS BETWEEN US**: Bush
- **WONDERFUL**: Everclear
- **BREAKOUT**: Foo Fighters
- **PROMISE**: Eve 6
- **HEMORRHAGE (IN MY HANDS)**: Fuel
- **THE CHEMICALS BETWEEN US**: Bush
- **HAIRBRAND**: Korn
- **VOODOO**: Godsmack
- **LITTLE BLACK BACKPACK**: Stroke 9
- **LOSER**: 3 Doors Down
- **NEVER LET YOU GO**: Third Eye Blind
- **TAKE A LOOK AROUND**: Limp Bizkit
- **GUERRILLA RADIO**: Rage Against The Machine
- **STUPID**: Disturbed
- **SLEEP NOW IN THE FIRE**: Rage Against The Machine
- **HIGHER**: Creed
- **MINORITY**: Green Day
- **EX-GIRLFRIEND**: No Doubt
- **DISAPPEAR**: Metallica
- **STAND INSIDE YOUR LOVE**: The Smashing Pumpkins
- **BREAK STUFF**: Limp Bizkit
- **LETTING THE CABLES SLEEP**: Bush
- **BREAKOUT**: Foo Fighters
- **TEENAGE DIRTBAG**: Weathus
- **ABSOLUTELY (STORY OF A GIRL)**: Nine Days
- **ONLY GOD KNOWS WHY**: Kid Rock
- **FICTION (DREAMS IN DIGITAL)**: Orgy
- **INTO THE VOID**: Nine Inch Nails
- **BAD TOUCH**: Bloodhound Gang
- **(ROCK) SUPERSTAR**: Cypress Hill
- **BEAUTIFUL DAY**: U2
- **WHAT IF**: Creed
- **THE GREAT BEYOND**: R.E.M.
- **THE DALPHIN'S CRY**: Live
- **BOYZ-N-THE HOOD**: Dynamite Hack
- **NO LEAF CLOVER**: Metallica
- **MAN OVERBOARD**: Blink-182
- **BENT**: Matchbox Twenty
- **AROUND THE WORLD**: Red Hot Chili Peppers
- **HOME**: Staind
- **TESTIFY**: Rage Against The Machine
- **THE EVERLASTING GAZE**: The Smashing Pumpkins
- **SIMPLE KIND OF LIFE**: No Doubt
- **FREE**: Vast
- **FLOWING**: 311
- **SO BAD TO SAY**: The Mighty Mighty Bosstones
- **PORCELAIN**: Moby
- **LEADER OF MEN**: Nickelback
- **ROLIN'**: Limp Bizkit
- **GO LET IT OUT**: Oasis
- **ORIGINAL PANKSTER**: The Offspring
- **ALIVE**: Beastie Boys
- **YOU'RE A GOD**: Vertical Horizon
- **NOTHING AS IT SEEMS**: Pearl Jam
- **RUN TO THE WATER**: Live
- **SOMETIMES I DON'T MIND**: The Suicide Machines
- **OPTIMISTIC**: Radiohead
- **ALL MY FAULT**: Fenix TX
- **BLACK JESUS**: Everlast
- **HANGINAROUND**: Counting Crows
- **NEW BEGINNING**: Stil
- **THE BEST THINGS**: Filter
- **NEVER GONNA COME BACK DOWN**: BTFeaturing M. Doughty
- **NEXT YEAR**: Foo Fighters
- **10 DAYS LATE**: Third Eye Blind
- **STOP THE ROCK**: Apollo Four Forty
- **NATURAL BLUES**: Moby
- **BROKEN HOME**: Papa Roach
- **SHE'S GOTT ISSUES**: The Offspring
- **PUT YOUR LIGHTS ON**: Santana
- **LEAVING TOWN**: Dexter Freebish
- **PUT YOUR LIGHTS ON**: Everlast
- **STOP THE ROCK**: Apollo Four Forty
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- **STOP THE ROCK**: Apollo Four Forty
- **NATURAL BLUES**: Moby
- **BROKEN HOME**: Papa Roach
**NO BAD CUTS**

**blink-182**
"Man Overboard"
Top 5 Airplay Everywhere!
The Mark, Tom and Travis Show
Limited Edition Live Album, In Stores Now
New Studio Album & Tour, Spring 2001

**Semisonic**
"Chemistry" Adds 1/9
The New Single, In Your Hands Now!
The New Album, March 2001

**New Found Glory**
"Hit or Miss" Adds 1/22
40,000-Plus Already Scanned!
2K U.S. Tour with Fenix*TX and Good Charlotte Sold Out Everywhere
New Studio Album & Tour, Spring 2001

**Nonpoint**
"What a Day"
Impacting Rock and Modern Rock 2/5
#1 Phones at WZTA: Top 5 Research and Selling!
Already on WXTB, WRUF, WXSR and KXTE
On Tour Now!

[www.mcarecords.com](http://www.mcarecords.com)
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Program Director</th>
<th>Program Director</th>
<th>Format</th>
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<td>New York</td>
<td>Steve Knight</td>
<td>Jose Zaccarini</td>
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<td>Amanda Javorski</td>
<td>Modern Rock</td>
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<td>Seth Reiter</td>
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<td>Don Fenn</td>
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### Power Playlists

#### November 15, 1999 – December 2, 2000

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### AIRPLAY MONITOR

December 22, 2000

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<td>Classic Rock</td>
<td>WPLY</td>
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</tbody>
</table>
TOP 10 MONITOR MODERN ROCK IN ITS THIRD WEEK!

OVER 1500 SPINS, 200+ SPIN INCREASE!
INCREASED ROTATIONS ON:
WXRX, KROQ, KITS, WBCN, WHFS, Q101, KNDD, KNRR, WNNX, XTRA, KDGE, KBZ, KPNT, KXTE, WPLY, KEDJ, CIMG, WXDX, WOCL, WRZX, WBRU and many more
THE FOLLOW-UP SMASH TO THE #1 HIT SINGLE "MINORITY"
"WARNING" IS CERTIFIED GOLD AND QUICKLY HEADING TOWARD PLATINUM!

ON TOUR IN 2001
1/11 Dallas 1/20 Myrtle Beach
1/12 Houston 1/22 Grand Rapids
1/13 Austin 1/23 Dayton
1/14 New Orleans 1/24 Milwaukee
1/15 Pensacola 1/25 Madison
1/17 Charlotte 1/26 Kansas City
1/18 Knoxville 1/27 Tulsa
1/19 Athens

FROM THE NEW ALBUM
PRODUCED BY GREEN DAY
MIXED BY JACK JOSEPH CRESCENT
EXECUTIVE PRODUCED BY ROB CAVALLO
Management: Third Rail Management: Pat Maguire
FIND OUT MORE AT
www.greenday.com
www.reprise.com/greenday
HERITAGE LEADER WIND-UP IS MORE THAN CREED

by Marc Schiffman

Wind-Up senior VP of promotion Shanna Fischer has been involved in the Creed success story from the beginning, growing the band from its Florida base to core artist status at not just active rock but also heritage rock. This year, Wind-Up notches top honors on Monitor’s Heritage rock charts, a testament to this band’s impact (with only two albums) and to the Wind-Up team’s tireless efforts.

Cite one or two attributes you have observed among your staff that you believe distinguishes them from your competitors.

Camaraderie: The Wind-Up promotion staff works well together. It is an amazing sense of team. They cheer each other’s successes and commiserate on their bad days. They have vision for what needs to be accomplished and work together to meet the goals. This staff even organized a weekend hanging out in Las Vegas for fun.

The ability to share ideas, whether contributing to marketing plans, giving feedback to A&R, or brainstorming promotion ideas: The entire Wind-Up promotion staff is more involved in the artist development process than any other I’ve been associated with.

Give an example of a new or surprisingly fruitful approach to a project this year.

Wind-Up is leading the way in Internet efforts. Our new-media department ranks second in size to the promotion department, and they are just as busy. We continue to develop Web sites, outreach, and build community via the Web. The Sting record has been pretty gratifying. He was really gracious to work with. It would make me feel horrible if I felt like that was happening because I wasn’t organized or because I wasn’t paying as much attention to the smaller acts as I should. You tend to realize that people’s lives and careers are at stake and give the commensurate effort.

KKMR Dallas PD Scott Strong: As you move up from a job working maybe four records a year to seemingly 40 records a month, how have you adjusted?

I used to work on two or three things at a time, and [this year] I worked on average probably more like five or six things at a time. It certainly has changed my life in the sense that there’s a lot more managers to speak with, a lot more tours and tickets to keep track of, and a lot more happening in general.

WTTS Bloomington, Ind., PD Jim Ziegler: Do you feel you’re competing with yourself—that some of your artists prevent other artists on your label from getting adds?

That is not really a valid way to look at it. The fact is that A&M, Geffen, and Interscope have merged. If there were three messengers instead of one, no one would be bringing this up. So, it really shouldn’t change materially from [radio’s] point of view. They should play the music that is the best music to play.

And if I happen to be the messenger for a higher proportion of it than I used to, then that means fewer phone calls for them. It should be easier.

KGSR Austin, Texas, PD Jody Denberg: How do you keep the smaller acts from falling through the cracks when you’ve got Sheryl Crow, Wallflowers, and U2?

I pride myself on not having that happen. It would make me feel horrible if I felt like that was happening because I wasn’t organized or because I wasn’t paying as much attention to the smaller acts as I should. You tend to realize that people’s lives and careers are at stake and give the commensurate effort.

KINK Portland, Ore., PD Dennis Constantine: In the past, you and the label had a reputation for long-term planning. You worked Brian Setzer and Sinead Lohan for over a year. Do you still get to do that kind of long-term promotion?

It’s very rare that we’ve worked on anything at the company for a really short period of time and then walked away. We would rather not take stuff on if that’s how it will play out.

Ziegler: How do you manage to keep radio stations from going deeper into an album—like U2—before the next singles are released?

You try to work with people, and usually when they start going in different directions, they’re picking songs that are subsequent singles. They just pick them out of order. If that’s going to be the case, they usually want to be aware of where we’re headed and try to pace against that somewhat, and not just completely be off on their own. Because it’s usually not fully in their interest to be out there on a song on their own which is going to be a subsequent single. Then when we get to it, they spread it out to other formats, there’s all this noise, and they’re nowhere to be found.

With U2, a lot of people have a lot of strong opinions on the songs they like, and they like a lot of different songs. I suggest, “Why don’t you take two or three songs that you want to show some depth on this record and play them together in a packet?” It spreads the airplay out over two or three other songs, but no one song gets beaten to death.

Strong: In the last year, what has been the most satisfying project for you personally?

The Sting record has been pretty gratifying. He was really gracious to work with. It would make me feel horrible if I felt like that was happening because I wasn’t organized or because I wasn’t paying as much attention to the smaller acts as I should. You tend to realize that people’s lives and careers are at stake and give the commensurate effort.

What attributes have you observed among your staff that you believe distinguishes them from your competitors?

We’re as tenacious as anybody out there. I don’t think we quit on stuff easily, if ever. We try to treat these stations that I deal with on equal footing with the stations at other formats. The success we’ve had at this format justifies that approach. Brian Setzer lived here for a long time before it went anywhere else. The Wallflowers did too. A lot of the artists that blew up at other formats really got their foundation here. There’s a considerable amount of time before they spread out.

What were your biggest surprises, disappointments, and accomplishments of the past year?

I don’t think anybody could have ex-
Billboard Music Awards
- Rock Artist of the Year a record-breaking three years in a row

Radio Music Awards
- Rock / Alternative Artist of the Year
- Rock / Alternative Song of the Year • With Arms Wide Open

My VH1 Awards
Four awards including
- Group of the Year
- Song of the Year • Higher

In 2000 Creed performed for more than 1,000,000 fans
THANK YOU RADIO FOR AN AMAZING YEAR

Creed
human clay

8x Platinum
1. DEJA VU Creed
2. MYSTIC JOURNEY Matchbox Twenty
3. THE RED SONGBOY Matchbox Twenty

1. ONE WAY NIGHT Collective Soul
2. THE CHAINSMOKERS Nickelback
3. SMILE The Killers

1. I WANT YOU TO KNOW Taylor Swift
2. MY WAY Frank Sinatra
3. SOMEBODY ELSE'S LILY Matchbox Twenty

1. ALL THE SMALL THINGS Blink-182
2. LONDON BOROUGH OF HULL AND EASTBOURNE Eddi Reader
3. THE ONLY THING THAT'S REAL Sister Seven

1. BORN TO BE WILD Free
2. HURRICANE The Offspring
3. THE WICKER MAN Iron Maiden

1. DESERT ROSE Emmylou Harris
2. RUNAWAY Train
3. EVERYTHING YOU WANT Vertical Horizon

1. TEARS IN THE RAIN Never The Storm Between
2. BLOWING IN THE WIND Bob Dylan
3. THE ONLY THING THAT'S REAL Sister Seven
### AIRPLAY MONITOR

**DECEMBER 22, 2000**

**POWER PLAYLISTS**

**TRIPLE-A**

<table>
<thead>
<tr>
<th>KFOG San Francisco</th>
<th>WXRT Chicago</th>
<th>WOBOS Boston</th>
<th>WLTI New York</th>
<th>KOST Los Angeles</th>
<th>WBEB Philadelphia</th>
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**ADULT CONTEMPORARY**

<table>
<thead>
<tr>
<th>KMRK Dallas</th>
<th>KTZ Minneapolis</th>
<th>KMTT Seattle</th>
<th>WLIT Chicago</th>
<th>WNND Chicago</th>
<th>WMXZ Boston</th>
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</thead>
<tbody>
<tr>
<td>PD: Scott Sheats</td>
<td>PO: Jason McCauley</td>
<td>Shimer/PO: Chris Mays</td>
<td>PO: Don Kelly</td>
<td>PD: Mark Hurn</td>
<td>PD: Ben Kelly</td>
</tr>
</tbody>
</table>

**SNEAK PEEK**

- **Stone Temple Pilots** San GIII
- **Nine Days** Absolutely (Story Of A Dr
- **Smash Mouth** All Star
- **Matchbox Twenty** Bent
- **Third Eye Blind** Never Let You Go
- **REM** tr., Drrsb B,,,ond
- **Santana** Feat. Rob Thomas Smooth
- **B.B. King** & Eric Clanton Riding With You
- **Vertical Horizon**
- **B.B. King** & Eric Clanton Riding With You
- **vertical Monsoon** Everything I Lost

---

**Clear Channel** 404-367-0640
PD: Steve Goss
APD: Steve Gross
PD: John King

---

**WBOS Boston**

PD: Sharon Stewart
Clear Channel 617-822-9600

---

**W趿**

PD: John Hayes
Clear Channel 212-437-4105

---

**KOST Los Angeles**

PD: Frank Kucab
Clear Channel 213-437-1015

---

**KXRT San Diego**

OM: Bob Hughes
Clear Channel 617-822-9600

---
Thank You Radio
For Making Warner Bros. Records
The #1 Adult Top 40 & Modern AC
Label Of The Year

Next Year Look Out For New Singles By
Don Henley, Nina Gordon, Amanda Ghost and Tracy Dawn
Molter THE BEST Of 20

Charlie Walk, collective effort. Like most success stories, Columbia's is a collective effort. Without the team effort of the Columbia Records promotion team, Nina Gordon's success would not have been possible. The team's dedication and hard work played a crucial role in promoting her music and ensuring its success.

The radio station you grew up listening to
First and foremost: our local staff. We have made sure that the local staff is equipped with the tools they need to succeed. Valerie Moses, national director of AC promotion, has been instrumental in developing our team's efforts.

What attributes distinguish your staff from your competition?
We nurture some real talent. Nothing is more important than having a team that is passionate about music and dedicated to promoting it.

What was the first concert you attended?
That's a tough question! It could be anything from a local band to a legendary act. But I've always been drawn to music that has a powerful message and resonates with people.

What is the most important lesson you've learned in your career?
Patience is key. It's important to stay focused and work hard, even when faced with setbacks. We've had our fair share of challenges, but we've learned to always keep pushing forward.

What do you think is the biggest challenge facing the music industry today?
The changing nature of adult hit radio. While Warner Bros. has had success with the Nelly Furtado record, we understand that our format is not what's on the radio. It's time to get over the Lilith burnout excuse.

What was the radio station you grew up listening to, and what was compelling about it?
For WO'S STEIN, DIVERSITY PAYS

Columbia Records is a leader in the music industry, and we continue to push boundaries and innovate. We are proud of our diverse roster of artists and the success we've achieved together. Thank you for your support and for helping us to tell the stories of our artists.

No real surprises. As soon as I heard "I Know You Loved Me," the song was No. 1. We had a strong team effort, and the music resonated with listeners around the world. It's a reminder of the power of music to bring people together.

The one thing nobody in the industry knows about you?
That I love hip-hop and urban music. It's a part of who I am, and I'm proud to showcase it on our airwaves.

Thank you for your support and for helping us to continue telling the stories of our artists. We look forward to the next chapter and to bringing you even more music that you'll love.
### Top Played Adult Top 40 Songs of 2000

**1. Smooth**
Santana Feat. Rob Thomas
121729 detections

**2. Everything You Want**
Vertical Horizon
119982

**3. The Morning Comes**
Smash Mouth
51339

**4. Bent**
Matchbox Twenty
55946

**5. Never Let You Go**
Third Eye Blind
73368

**6. I Try**
Macy Gray
76430

**7. Meet Virginia**
Train
Aware/Columbia
69983

**8. Desert Rose**
Sting Featuring Cheb Mami
A&M/Interscope
68241

**9. Breath**
Faith Hill
Warner Bros.
64875

**10. Absolutely (Story of a Girl)**
Nine Days
550 Music/550-Work
63428

**11. Higher**
Creed
Wind-up
58286

**12. Black Balloon**
Goo Goo Dolls
Warner Bros.
49122

**13. Broadway**
Goo Goo Dolls
Warner Bros.
45448

**14. I Knew I Loved You**
Savage Garden
Columbia
44975

**15. Amazed**
Lonestar
BNA
44093

**16. I Need To Know**
Marc Anthony
Columbia
42272

**17. Change Your Mind**
Sister Hazel
Universal
41655

**18. That's The Way It Is**
Celine Dion
550 Music/550-Work
38733

**19. Wonderful**
Everclear
Capitol
38475

**20. Hangin' Around**
Counting Crows
DGC/Interscope
36093

**21. Someday Sugar Ray**
Lava/Atlantic
35995

**22. Take A Picture**
Filter
Reprise
33439

**23. Out Of My Head**
Fastball
Hollywood
32993

**24. Crash And Burn**
Savage Garden
Columbia
32015

**25. Kryptonite**
3 Doors Down
Republic/Universal
31607

**26. Otherside**
Red Hot Chili Peppers
Warner Bros.
31465

**27. You're A God**
Vertical Horizon
RCA
31270

**28. I Think God Can Explain**
Splender
C2
30978

**29. Telling Stories (There Is Fiction In The Space Between)**
Tagg Chapman
Elektra/EEG
30259

**30. Tonight And The Rest Of My Life**
Nina Gordon
Warner Bros.
30241

**31. With Arms Wide Open**
Creed
Wind-up
29144

**32. She's So High**
Tal Bachman
Capitol
28935

**33. Taking You Home**
Don Henley
Warner Bros.
28305

**34. Back Here**
BB Mak
Hollywood
27698

**35. Pinch Me**
Baranekad Ladies
Reprise
27188

**36. Brand New Day**
Sting
A&M/Interscope
26726

**37. Steal My Kissing**
Ben Harper And The Innocent Criminals
Virgin
26612

**38. L.A. Song**
Beth Hart
143/Lava/Atlantic
25739

**39. You Sang To Me**
Marc Anthony
Columbia
24955

**40. Learn To Fly**
Foo Fighters
Roswell/RCA
24935

**41. Show Me The Meaning Of Being Lonely**
Backstreet Boys
Jive
24846

**42. Falls Apart**
Sugar Ray
Lava/Atlantic
23230

**43. The Great Beyond**
R.E.M.
Warner Bros.
22438

**44. Crazy For This Girl**
Evan And Jaron
Columbia
22096

**45. It's My Life**
Bon Jovi
Island/IDJMG
21896

**46. Bye Bye Bye**
'N Sync
Jive
19963

**47. I Belong To You**
Lenny Kravitz
Virgin
19874

**48. Steal My Sunshine**
Len
Work/550-Work
19751

**49. Here With Me**
Dido
Arista
18764

**50. Maria Maria**
Santana Featuring The Product G&B
Arista
18729

**51. Only God Knows Why**
Kid Rock
Top Dog/Lava/Atlantic
18686

**52. Simple Kind Of Life**
No Doubt
Trauma/Interscope
17327

**53. Mambo No. 5 (A Little Bit Of...)**
Lou Bega
RCA
17287

**54. Deep Inside Of You**
Third Eye Blind
Elektra/EEG
16448

**55. There She Goes**
Sixpence None The Richer
Squint/Elektra/EEG
15059

**56. All Star**
Smash Mouth
Interscope
14424

**57. Back At One**
Brian McKnight
Motown/Universal
13839

**58. Enough Of Me**
Melissa Etheridge
Island/IDJMG
13434

**59. Ice Cream (Live)**
Sarah McLachlan
Arista
13214

**60. You're An Ocean**
Fastball
Hollywood
13099

**61. If You're Gone**
Matchbox Twenty
Lava/Atlantic
13076

**62. Angels**
Robbie Williams
Capitol
13063

**63. Music**
Madonna
Maverick/Warner Bros.
12883

**64. The Way You Love Me**
Faith Hill
Warner Bros.
12760

**65. All The Small Things**
Blink-182
MCA
12500

**66. You Wanted More**
Tonic
Universal
11089

**67. Breathless**
The Corrs
143/Lava/Atlantic
10703

**68. Porcelain**
Moby
Other
10524

**69. I Need You**
LeAnn Rimes
Sparrow/Capitol/Curb
9583

**70. Heavy Things**
Phish
Elektra/EEG
9265

**71. Blue (Da Ba Dee)**
Eiffel 65
Republic/Universal
8677

**72. American Pie**
Madonna
Maverick/Warner Bros.
8478

**73. Sleepwalker**
The Wallflowers
Interscope
8472

**74. It's Gonna Be Me**
N Sync
Jive
8201

**75. Charm Attack**
Leona Naess
Outpost/MCA
8160

**76. That I Would Be Good (Live)**
Alanis Morissette
Maverick/Reprise
7896

**77. Why Didn't You Call Me**
Macy Gray
Epic
7837

**78. Everywhere I Go**
Shawn Mullins
Columbia
7629

**79. Be With You**
Enrique Iglesias
Interscope
7467

**80. Even Angels Fall**
Jessica Riddle
Hollywood
7459

**81. Yeah, Whatever**
Splender
C2
7011

**82. Fa Fa (Never Be The Same Again)**
Guster
Hybrid/London-Sire
6676

**83. Beautiful Day**
U2
Island/Interscope
6595

**84. Angels Would Fall**
Melissa Etheridge
Island/IDJMG
6472

**85. It's Over Now**
Neve
Portrait/Columbia
6410

**86. I Turn To You**
Christina Aguilera
RCA
6177

**87. American Woman**
Lenny Kravitz
Virgin
5940

**88. Babylon**
David Gray
ATO/RCA
5832

**89. Oops...I Did It Again**
Britney Spears
Jive
5810

**90. Get In Line**
Barenaked Ladies
Elektra/EEG
5219

**91. Again**
Lenny Kravitz
Virgin
5150

**92. Man! I Feel Like A Woman!**
Shania Twain
Mercury/IDJMG
5082

**93. Californication**
Red Hot Chili Peppers
Warner Bros.
4865

**94. Fast As You Can**
Fiona Apple
Clean Slate/550-Work
4525

**95. Auld Lang Syne**
Kenny G
Arista
4509

**96. Scar Tissue**
Red Hot Chili Peppers
Warner Bros.
4335

**97. Leaving Town**
Dexter Freebush
Capitol
4311

**98. Go Be Young**
Edwin McCain
Lava/Atlantic
4223

**99. Slide**
Goo Goo Dolls
Warner Bros.
4212

**100. What A Girl Wants**
Christina Aguilera
RCA
4202
Semisonic

"Chemistry"

GOING FOR ADDS JANUARY 8th

produced by: Semisonic
mixed by: Bob Clearmountain
album produced by: Semisonic
mixed by: Bob Clearmountain
mixed by: Tom Lord-Alge
management: Jim Grant for JGM
www.semisonic.com
www.mcarecords.com

from the new album: all about chemistry: in stores march 6, 2001
### Most Played Adult Contemporary Songs

<table>
<thead>
<tr>
<th>1. I KNEW I LOVED YOU</th>
<th>Backstreet Boys</th>
<th>Columbia</th>
<th>550 Music/500-Work</th>
<th>64706 detections</th>
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<td>2. AMAZED</td>
<td>Lonestar</td>
<td>RCA</td>
<td>Vertical Horizon</td>
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<td>3. THAT'S THE WAY IT IS</td>
<td>Celine Dion</td>
<td>RCA</td>
<td>Vertical Horizon</td>
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<td>4. BREATHE</td>
<td>Faith Hill</td>
<td>Warner Bros.</td>
<td>63183</td>
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<td>5. YOU SANG TO ME</td>
<td>Marc Anthony</td>
<td>Columbia</td>
<td>50285</td>
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<td>6. SHOW ME THE MEANING OF BEING LONELY</td>
<td>Backstreet Boys</td>
<td>Jive</td>
<td>49910</td>
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<td>7. BACK AT ONE</td>
<td>Brian McKnight</td>
<td>Motown/Universal</td>
<td>49126</td>
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<tr>
<td>8. YOU'LL BE IN MY HEART</td>
<td>Phil Collins</td>
<td>Walt Disney/Hollywood</td>
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<td>9. I NEED YOU</td>
<td>LeAnn Rimes</td>
<td>Sparrow/Capitol/Curb</td>
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<td>10. TAKING YOU HOME</td>
<td>Don Henley</td>
<td>Warner Bros.</td>
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<td>12. SMOOTH</td>
<td>Santana Featuring Rob Thomas</td>
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<td>13. I DO (CHERISH YOU)</td>
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<td>Universal</td>
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<td>14. I TURN TO YOU</td>
<td>Christina Aguilera</td>
<td>RCA</td>
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<td>15. I WILL REMEMBER YOU (LIVE)</td>
<td>Sarah McLachlan</td>
<td>Arista</td>
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<td>16. SOMEDAY OUT OF THE BLUE</td>
<td>Elton John</td>
<td>DreamWorks</td>
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<td>17. I COULDN'T ASK FOR MORE</td>
<td>Edwin McCain</td>
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<td>18. MUSIC OF MY HEART</td>
<td>'n Sync &amp; Gloria Estefan</td>
<td>Miramax/Epic</td>
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<td>Whitney Houston &amp; Enrique Iglesias</td>
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<td>Warner Sunset/Reprise</td>
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<td>Lara Fabian</td>
<td>Columbia</td>
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<td>26. KISS ME</td>
<td>Sixpence None The Richer</td>
<td>Squint/Columbia</td>
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<td>27. ROBBIES LIKE ME</td>
<td>Phil Collins</td>
<td>Walt Disney/Hollywood</td>
<td>13925</td>
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<td>28. ANGELS</td>
<td>Robbie Williams</td>
<td>Capitol</td>
<td>13426</td>
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<td>29. I WANT YOU TO NEED ME</td>
<td>Celine Dion</td>
<td>Universal</td>
<td>13047</td>
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<td>98 Degrees</td>
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<td>32. I TRY</td>
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<td>9283</td>
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<td>33. THE ONE</td>
<td>Backstreet Boys</td>
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<td>34. THERE YOU ARE</td>
<td>Martina McBride</td>
<td>RCA</td>
<td>8668</td>
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<td>35. CRUISING</td>
<td>Huey Lewis &amp; Gwyneth Paltrow</td>
<td>Hollywood</td>
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<td>36. MY BABY YOU</td>
<td>Marc Anthony</td>
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<td>37. THE LOVE I FOUND IN YOU</td>
<td>Jim Brickman</td>
<td>Windham Hill/RCA</td>
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<td>38. MAN I FEEL LIKE A WOMAN!</td>
<td>Shania Twain</td>
<td>Mercury/IDJMG</td>
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<td>39. THERE SHE GOES</td>
<td>Sixpence None The Richer</td>
<td>Squint/Elektra/EEG</td>
<td>7011</td>
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<tr>
<td>40. THIS I PROMISE YOU 'n Sync</td>
<td>Jive</td>
<td>6967</td>
<td></td>
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<td>41. I NEED TO KNOW</td>
<td>Marc Anthony</td>
<td>Columbia</td>
<td>6844</td>
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<td>42. I WANNA KNOW</td>
<td>Joe</td>
<td>Jive</td>
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<td>43. I LEARNED FROM THE BEST</td>
<td>Whitney Houston</td>
<td>Arista</td>
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<td>44. DESERT ROSE</td>
<td>Sting Featuring Cheb Mami</td>
<td>A&amp;M/Interscope</td>
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<td>45. PRIVATE EMOTION</td>
<td>Ricky Martin Featuring Meja</td>
<td>C2</td>
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<td>46. BLUE EYES BLUE</td>
<td>Eric Clapton</td>
<td>Columbia/Reprise</td>
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<td>47. WHEN SHE LOVED ME</td>
<td>John Tesh Featuring Richard Page</td>
<td>Garden City</td>
<td>4398</td>
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<td>48. BAILAMOS</td>
<td>Enrique Iglesias</td>
<td>Overbrook/Interscope</td>
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<td>49. WHEN THE HEARTACHE IS OVER</td>
<td>Tina Turner</td>
<td>Virgin</td>
<td>4159</td>
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<td>50. AULD LANG SYNE</td>
<td>Kenny G</td>
<td>Arista</td>
<td>3909</td>
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### Most Played Modern AC Songs

<table>
<thead>
<tr>
<th>1. EVERYTHING YOU WANT</th>
<th>Vertical Horizon</th>
<th>RCA</th>
<th>64706 detections</th>
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<tbody>
<tr>
<td>2. BENT</td>
<td>matchbox twenty</td>
<td>Lava/Atlantic</td>
<td>47434</td>
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<tr>
<td>3. SMOOTH</td>
<td>Santana featuring Rob Thomas</td>
<td>Arista</td>
<td>44704</td>
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<tr>
<td>4. HIGHER</td>
<td>Creed</td>
<td>Wind-up</td>
<td>42013</td>
</tr>
<tr>
<td>5. MEET VIRGINIA</td>
<td>Train</td>
<td>Aware/Columbia</td>
<td>40697</td>
</tr>
<tr>
<td>6. NEVER LET YOU GO</td>
<td>Third Eye Blind</td>
<td>Elektra/EEG</td>
<td>40021</td>
</tr>
<tr>
<td>7. THEN THE MORNING COMES</td>
<td>Smash Mouth</td>
<td>Interscope</td>
<td>38430</td>
</tr>
<tr>
<td>8. DESERT ROSE</td>
<td>Sting Featuring Cheb Mami</td>
<td>A&amp;M/Interscope</td>
<td>38309</td>
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<tr>
<td>9. ABSOLUTELY (STORY OF A GIRL)</td>
<td>Nine Days</td>
<td>550 Music/500-Work</td>
<td>38266</td>
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<tr>
<td>10. I TRY</td>
<td>Macy Gray</td>
<td>Epic</td>
<td>34113</td>
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<tr>
<td>11. BROADWAY</td>
<td>Goo Goo Dolls</td>
<td>Warner Bros.</td>
<td>28537</td>
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<td>12. BLACK BALLOON</td>
<td>Goo Goo Dolls</td>
<td>Warner Bros.</td>
<td>27574</td>
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<td>13. KRYPTONITE</td>
<td>3 Doors Down</td>
<td>Republic/Universal</td>
<td>24888</td>
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<td>14. WONDERFUL</td>
<td>Everclear</td>
<td>Capitol</td>
<td>24751</td>
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<td>15. HANGIN' AROUND</td>
<td>Counting Crows</td>
<td>DGC/Interscope</td>
<td>24149</td>
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<td>16. TAKE A PICTURE</td>
<td>Filter</td>
<td>Reprise</td>
<td>23335</td>
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<td>17. CHANGE YOUR MIND</td>
<td>Sister Hazel</td>
<td>Universal</td>
<td>23143</td>
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<td>18. OTHERSIDE</td>
<td>Red Hot Chili Peppers</td>
<td>Warner Bros.</td>
<td>22264</td>
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<td>19. YOU'RE A GOD</td>
<td>Vertical Horizon</td>
<td>RCA</td>
<td>21061</td>
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<tr>
<td>20. TELLING STORIES</td>
<td>THAT'S THE SPACE BETWEEN</td>
<td>Tracy Chapman</td>
<td>19594</td>
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<td>21. BREATHE</td>
<td>Faith Hill</td>
<td>Warner Bros.</td>
<td>19261</td>
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<td>22. THE GREAT BEYOND</td>
<td>R.E.M.</td>
<td>Warner Bros.</td>
<td>19172</td>
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<td>23. STEAL MY KISSES</td>
<td>Ben Harper And The Innocent Criminals</td>
<td>Virgin</td>
<td>19100</td>
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<tr>
<td>24. LEARN TO FLY</td>
<td>Foo Fighters</td>
<td>Roswell/RCA</td>
<td>19006</td>
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<tr>
<td>25. WITH ARMS WIDE OPEN</td>
<td>Creed</td>
<td>Wind-up</td>
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<td>26. PINCH ME</td>
<td>Barenaked Ladies</td>
<td>Reprise</td>
<td>18425</td>
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<td>27. I THINK GOD CAN EXPLAIN</td>
<td>Splender</td>
<td>C2</td>
<td>17241</td>
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<td>28. BRAND NEW DAY</td>
<td>Sting</td>
<td>A&amp;M/Interscope</td>
<td>17119</td>
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<td>29. TONIGHT AND THE REST OF MY LIFE</td>
<td>Nina Gordon</td>
<td>Warner Bros.</td>
<td>17012</td>
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<td>30. I BELONG TO YOU</td>
<td>Lenny Kravitz</td>
<td>Virgin</td>
<td>15682</td>
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<tr>
<td>31. FALLS APART</td>
<td>Sugar Ray</td>
<td>Lava/Atlantic</td>
<td>15178</td>
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<tr>
<td>32. I KNEW I LOVED YOU</td>
<td>Savage Garden</td>
<td>Columbia</td>
<td>14784</td>
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<td>33. SIMPLE KIND OF LIFE</td>
<td>No Doubt</td>
<td>Trauma/Interscope</td>
<td>14719</td>
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<td>34. L.A. SONG</td>
<td>Beth Hart</td>
<td>143/Lava/Atlantic</td>
<td>14129</td>
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<td>35. SOMEDAY</td>
<td>Sugar Ray</td>
<td>Lava/Atlantic</td>
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<td>36. I NEED TO KNOW</td>
<td>Marc Anthony</td>
<td>Columbia</td>
<td>13216</td>
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<td>37. DEEP INSIDE OF YOU</td>
<td>Third Eye Blind</td>
<td>Elektra/EEG</td>
<td>12760</td>
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<td>38. CRAZY FOR THIS GIRL</td>
<td>Evan And Jaron</td>
<td>Columbia</td>
<td>12726</td>
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<td>39. ALL THE SMALL THINGS</td>
<td>Blink-182</td>
<td>MCA</td>
<td>12360</td>
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<td>40. PORCELAIN</td>
<td>Moby</td>
<td>V2</td>
<td>11579</td>
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<td>41. HERE WITH ME</td>
<td>Dido</td>
<td>Arista</td>
<td>11195</td>
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<td>42. SHE'S SO HIGH</td>
<td>Tal Bachman</td>
<td>Columbia</td>
<td>10815</td>
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<tr>
<td>43. IT'S MY LIFE</td>
<td>Bon Jovi</td>
<td>Island/IDJMG</td>
<td>10634</td>
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<tr>
<td>44. CRASH AND BURN</td>
<td>Savage Garden</td>
<td>Columbia</td>
<td>10521</td>
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<td>45. OUT OF MY HEAD</td>
<td>Fastball</td>
<td>Hollywood</td>
<td>10493</td>
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<tr>
<td>46. ONLY GOD KNOWS WHY</td>
<td>Kid Rock</td>
<td>Top Dog/Lava/Atlantic</td>
<td>10285</td>
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<td>47. TAKING YOU HOME</td>
<td>Don Henley</td>
<td>Warner Bros.</td>
<td>9684</td>
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<td>48. MARIA MARIA</td>
<td>Santana Featuring The Product G&amp;B</td>
<td>Arista</td>
<td>9270</td>
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<td>49. ICE CREAM (LIVE)</td>
<td>Sarah McLachlan</td>
<td>Arista</td>
<td>9118</td>
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<tr>
<td>50. STEAL MY SUNSHINE</td>
<td>Len</td>
<td>Work/550-Work</td>
<td>9054</td>
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</table>
by Jeff Silberman

How did Columbia Records follow up being 1999's mainstream top 40 label of the year? By doing it in both mainstream and rhythmic top 40 in 2000. Destiny's Child, Sisqo, Aaliyah, Janet Jackson, and DMX all managed multiple entries among the top records of 2000, led by Destiny's Child's three medalists — "Jumpin', Jumpin'" and "Say My Name". Columbia is a major participant in the current trend of people who share our position on the proper branding of artists and understand the dynamics of our relationship and our common goals.

Columbia's Top Rhythmic Top 40 Artists

1. 'N SYNC (3) Jive
2. CHRISTINA AGUILERA (4) RCA
3. DESTINY'S CHILD (3) Columbia
4. CREED (2) Epic
5. VERTICAL HORIZON (2) RCA
6. BACKSTREET BOYS (4) Jive
7. BRENT SPEARS (2) LaFace/Arista
8. PINK (2) LaFace/Arista
9. SAVAGE GARDEN (2) Columbia
10. MAKING TWENTY (2) Warner Bros.
11. SANTANA (2) Arista
12. ENRICO IGLESIAS (2) Interscope
13. MACK GRAY (1) Columbia
14. JESSICA SIMPSON (3) Columbia
15. NINE DAYS (2) S autosio/World
16. MADONNA (2) Maverick/Warner Bros.
17. 3 DOORS DOWN (1) Republic/Universal
18. THIRD EYE BLIND (2) Epitaph/EG
19. MARC ANTHONY (2) Jive
20. AALIYAH (1) Blackground/Virgin

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Island/Def Jam Music Group VP of rhythm and crossover Marthe Reynolds has enjoyed an amazing chart year, culminating with being crowned Monitor’s crossover label of the year. Reynolds and senior director of rhythm crossover promotion Motti Shulman look back on 2000 and also predict what the future holds for IDJMG.

What do you consider your proudest moment during 2000?

Reynolds: Breaking Sisqo worldwide. I spent four years with Dru Hill, so it was particularly rewarding.

Give an example of a new approach to a project this year?

Reynolds: Our artist Musiq continues to surprise and delight. We keep getting calls from “industry types” about how great the album is. We’ve scanned over 100,000 albums in the first two weeks, so consumers get him, too.

What single leadership quality do you feel is most effective in motivating your team?

Reynolds: Accountability and showing up every day to work.

Shulman: Being willing to do it yourself, go that extra mile. The staff feels your passion and willingness to work crazy hours and hang with the artist and do whatever it takes to get it done.

Looking back on your greatest success stories of the year, can you determine now what were the biggest contributing factors?

Reynolds: Great records, loyal artists, confidence in you and your label. We got the benefit of the doubt in a lot of cases, but then delivered, [which] is key.

KKFR Phoenix PD Bruce St. James asks: What does Def Jam do differently to develop artists?

Reynolds: The goal and mission of Island/Def Jam is to protect and build our artists. Because, at the end of the day, it really is because of LL Cool J, Kelly Price, Montell Jordan, Case, Dru Hill, and everyone else that we even have our jobs. We never want to forget that. That’s also why our artists are loyal to us—we give it back.

What has been the most outrageous reason for not playing a record you’ve heard all year?

Shulman: The same old “I don’t like it,” when it’s clear that a record is a hit and the PD or MD is out of their target demo. They just don’t want to believe that a record they don’t like could be a hit on their station.

What’s the most outrageous thing you’ve done to get a record played?

Reynolds: The most outrageous thing we did was to be patient and persistent, tough in a climate of “Do it yesterday.” But we had the support and backing of Lyor [Cohen], Jim Caparro, Kevin Liles, and the rest of the family.

What one project from another label would you have liked to work this year?

Shulman: Sade, for the honor of working her record. Also, Ruff Endz. I love those guys. It’s like looking at Dru Hill “before.”

Finish these sentences: I wish I was a PD because...

Shulman: I could play hit records and have a bunch of record fools grovel at my feet.

I’m glad I’m not a PD because...

Shulman: I’d have to deal with me.

Reynolds: I would have to deal with a bunch of insincere record fools groveling at my feet.

Consolidation has changed my life by...

Shulman: Giving me a couple years of stress and then giving me a really tight powerful team to work with. At radio, it has taken a lot of the human side out of music—gut, instinct, passion—and replaced it with obsessive number-crunching and callout info, etc.

**Funkmaster Flex & DMX’s “Do You” at radio, backing up the Loud crew. That’s protecting and building our artists. The sun doesn’t go down without us maximizing exposure in every market, whether the artist is doing a paid date or promo date. Someone at the label is always on hand to supervise call-ins, walk-throughs—just be there for the artist. Because, at the end of the day, it really is because of LL Cool J, Kelly Price, Montell Jordan, Case, Dru Hill, and everyone else that we even have our jobs. We never want to forget that. That’s also why our artists are loyal to us—we give it back.**

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**Reynolds: I feel bad for some of my radio compatriots who don’t have jobs anymore, even though they were winning at their stations, people having to double up on stations and do multiple jobs within stations. I feel I’ve become more compassionate toward the pressures radio folks are under.**

The last CD I actually bought was...

Reynolds: Last week, a Dionne Warwick collection.

The first record I ever bought was...

Reynolds: "I Want To Hold Your Hand" by the Beatles.

What single leadership quality do you feel is most effective in motivating your team?

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CONGRATULATIONS TO ALL OUR DEF JAM AND DEF SOUL ARTISTS AND STAFF FOR MAKING US #1 Crossover Label of the Year
### Most Played Mainstream Top 40 Songs of 2000

| 1. | EVERYTHING YOU WANT | Vertical Horizon | RCA | 110095 |
| 2. | BENT | Matchbox Twenty | Jive | 136545 |
| 3. | BYE BYE | 'N Sync | Jive | 130013 |
| 4. | HIGHER | Creed | Wind-up | 126328 |
| 5. | IT'S GONNA BE ME | 'N Sync | Jive | 110549 |
| 6. | I TRY | Macy Gray | Epic | 110204 |

| 7. | I KNEW I LOVED YOU | Savage Garden | Columbia | 110005 |
| 8. | KRYPTONITE | 3 Doors Down | Republic/Universal | 109370 |
| 9. | WHAT A GIRL WANTS | Christina Aguilera | RCA | 109351 |
| 10. | JUMPIN', JUMPIN' | Destiny's Child | Columbia | 104560 |
| 12. | SMOOTH | Santana Featuring Rob Thomas | Arista | 102274 |
| 13. | THERE YOU GO | Pink | LaFace/Arista | 100947 |
| 14. | TRY AGAIN | Aaliyah | Blackground/Virgin | 95600 |
| 15. | MARIA MARIA | Santana Featuring The Product G&B | Arista | 94612 |
| 16. | SHOW ME THE MEANING OF BEING LONELY | Backstreet Boys | Jive | 939003 |
| 17. | IT FEELS SO GOOD | Sonique | Farmclub.com/Republic/Universal | 92342 |
| 18. | I WANNA KNOW | Joe | Jive | 91629 |
| 19. | SAY MY NAME | Destiny's Child | Columbia | 90648 |
| 20. | BRING IT ALL TO ME | Blaque | Track Masters/Columbia | 90353 |
| 21. | THAT'S THE WAY IT IS | Celine Dion | 550 Music/550-Work | 87695 |
| 22. | BLUE (DA BA DEE) | Eiffel 65 | Republic/Universal | 86822 |
| 23. | MUSIC | Madonna | Maverick/Warner Bros. | 86743 |
| 24. | BACK HERE | BBMak | Hollywood | 86024 |
| 25. | BACK AT ONE | Brian McKnight | Motown/Universal | 83339 |
| 26. | OOPS!...I DID IT AGAIN | Britney Spears | Jive | 83062 |
| 27. | BE WITH YOU | Enrique Iglesias | Interscope | 81699 |
| 28. | ONLY GOD KNOWS WHY | Kid Rock | Top Dog/Lava/Atlantic | 81441 |
| 29. | HE WASN'T MAN ENOUGH | Toni Braxton | LaFace/Arista | 80907 |
| 30. | FADED | SoulDecision Featuring Thrust | MCA | 80201 |
| 31. | DOESN'T REALLY MATTER | Janet | Def Jam/Def Soul/IDJMG | 79734 |
| 32. | NEVER LET YOU GO | Third Eye Blind | Elektra/EEG | 79375 |
| 33. | THEN THE MORNING COMES | Smash Mouth | Interscope | 79170 |
| 34. | COME ON OVER BABY (ALL I WANT IS YOU) | Christina Aguilera | RCA | 78428 |
| 35. | THONG SONG | Sisqo | Dragon/Def Soul/IDJMG | 74778 |
| 36. | WITH ARMS WIDE OPEN | Creed | Wind-up | 73163 |
| 37. | BREATHE | Faith Hill | Warner Bros. | 72465 |
| 38. | ALL THE SMALL THINGS | Blink-182 | MCA | 71264 |
| 39. | I THINK I'M IN LOVE WITH YOU | Jessica Simpson | Columbia | 70515 |
| 40. | MOST GIRLS | Pink | LaFace/Arista | 70055 |
| 41. | I WANNA BE WITH YOU | Mandy Moore | 550 Music/550-Work | 64902 |
| 42. | AMAZED | Lonestar | BNA | 64296 |
| 43. | I NEED TO KNOW | Marc Anthony | Columbia | 58839 |
| 44. | WONDERFUL | Everclear | Capitol | 56570 |
| 45. | WAITING FOR TONIGHT | Jennifer Lopez | Work/550-Work | 54712 |
| 46. | IT'S MY LOVE | Bon Jovi | Island/IDJMG | 54428 |
| 47. | MY LOVE IS YOUR LOVE | Whitney Houston | Arista | 53647 |
| 48. | (HOT S***) COUNTRY GRAMMAR | Nelly | Fo' Reel/Universal | 52735 |
| 49. | GIVE ME JUST ONE NIGHT (UNA NOCHE) | 98 Degrees | Universal | 52849 |
| 50. | I TURN TO YOU | Christina Aguilera | RCA | 51880 |
| 51. | YOU'RE A GOD | Vertical Horizon | RCA | 49979 |
| 52. | FALLS APART | Sugar Ray | Lava/Atlantic | 49144 |
| 53. | CRASH AND BURN | Savage Garden | Columbia | 47192 |

**Additional Information:**

- **144631 detections**
- **SONICMAGNET.COM**
- **LaFace/Arista**
- **A&M/Interscope**
"Best I Ever Had (Grey Sky Morning)"

They gave you "Everything You Want" in 2000:
The #1 most played record of the year!

Produced by Ben Grosse
Additional production by Mark Endert
Mixed by Mark Endert
A&R: David Bendeth

Management by The Metropolitan Entertainment Group

www.verticalhorizon.com

"Best I Ever Had" on your desk NOW!
...and you don't even have to ADD it till NEXT YEAR!
01/08/2001

See Vertical Horizon perform 3 hits
on Dick Clark's Rockin' New Year's Eve!
### MOST PLAYED RHYTHMIC TOP 40 SONGS OF 2000

<table>
<thead>
<tr>
<th>Position</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1.</td>
<td>I WANNA KNOW</td>
<td>Joe 124</td>
<td>Columbia</td>
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<tr>
<td>2.</td>
<td>THONG SONG</td>
<td>Sisqo</td>
<td>Def/IDJMG/Universal</td>
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<tr>
<td>3.</td>
<td>TRY AGAIN</td>
<td>Aaliyah</td>
<td>Universal/Columbia</td>
</tr>
<tr>
<td>4.</td>
<td>(NOT SO T) COUNTRY DRAMMAR</td>
<td>Nelly</td>
<td>550-Work/550-Work</td>
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<tr>
<td>5.</td>
<td>JUMPIN', JUMPIN'</td>
<td>Destiny's Child</td>
<td>Columbia</td>
</tr>
<tr>
<td>6.</td>
<td>SAY MY NAME</td>
<td>Destiny's Child</td>
<td>Columbia</td>
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<td>BIG PIMPIN'</td>
<td>Jay-Z featuring UGK</td>
<td>Def/IDJMG/Universal</td>
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<tr>
<td>8.</td>
<td>WHAT A GIRL WANTS</td>
<td>Christina Aguilera</td>
<td>RCA</td>
</tr>
<tr>
<td>9.</td>
<td>THERE YOU Go</td>
<td>LaFace/Arista</td>
<td>RCA</td>
</tr>
<tr>
<td>10.</td>
<td>THE NEXT EPISODE</td>
<td>Dr. Dre featuring Snoop Dogg</td>
<td>Aftermath/Interscope</td>
</tr>
<tr>
<td>11.</td>
<td>BYE BYE</td>
<td>'N Sync</td>
<td>Jive</td>
</tr>
<tr>
<td>12.</td>
<td>MOST GIRLS</td>
<td>LaFace/Arista</td>
<td>RCA</td>
</tr>
<tr>
<td>13.</td>
<td>FORGOT ABOUT DRE</td>
<td>Dr. Dre featuring Eminem</td>
<td>Aftermath/Interscope</td>
</tr>
<tr>
<td>14.</td>
<td>BRING IT ALL TO ME</td>
<td>Blaque</td>
<td>Trackmasters/Columbia</td>
</tr>
<tr>
<td>15.</td>
<td>THE REAL SLIM SHADY</td>
<td>Eminem</td>
<td>Web/Aftermath/Interscope</td>
</tr>
<tr>
<td>16.</td>
<td>PARTY UP (UP IN HERE)</td>
<td>DMX</td>
<td>Ruff Ryderz/Def/IDJMG</td>
</tr>
<tr>
<td>17.</td>
<td>CASE OF THE EX</td>
<td>Mya</td>
<td>University/Interscope</td>
</tr>
<tr>
<td>18.</td>
<td>DOESN'T REALLY MATTER</td>
<td>Janet</td>
<td>Def Jam/Def/Soul/IDJMG</td>
</tr>
<tr>
<td>19.</td>
<td>WIFEY NEXT</td>
<td>Arista</td>
<td>20604</td>
</tr>
<tr>
<td>20.</td>
<td>DON'T THINK I'M NOT Kandi</td>
<td>Columbia</td>
<td>27192</td>
</tr>
<tr>
<td>21.</td>
<td>MARIA MARIA</td>
<td>Santana featuring The Product G&amp;B</td>
<td>Arista</td>
</tr>
<tr>
<td>22.</td>
<td>GET IT ON TONITE</td>
<td>Montell Jordan</td>
<td>Def/Soul/IDJMG</td>
</tr>
<tr>
<td>23.</td>
<td>WHAT'CHU LIKE</td>
<td>Da Brat featuring Tyrese</td>
<td>So So Def/Columbia</td>
</tr>
<tr>
<td>24.</td>
<td>NO MORE</td>
<td>Ruff Endz</td>
<td>Epic</td>
</tr>
<tr>
<td>25.</td>
<td>IT'S GONNA BE ME</td>
<td>'N Sync</td>
<td>Jive</td>
</tr>
<tr>
<td>26.</td>
<td>IT FEELS SO GOOD</td>
<td>Sonique</td>
<td>Farmclub.com/Republic/Universal</td>
</tr>
<tr>
<td>27.</td>
<td>GOT YOUR MONEY</td>
<td>Of Dirty Bastard featuring Kells</td>
<td>Elektra/EEG</td>
</tr>
<tr>
<td>28.</td>
<td>HOT BOYZ</td>
<td>Missy &quot;Misdemeanor&quot; featuring N'Se, Eve &amp; Q-Tip</td>
<td>The Gold Mind/EastWest/EEG</td>
</tr>
<tr>
<td>29.</td>
<td>HE WASN'T MAN ENOUGH</td>
<td>Toni Braxton</td>
<td>LaFace/Arista</td>
</tr>
<tr>
<td>30.</td>
<td>SATISFY YOU</td>
<td>Puff Daddy featuring R. Kelly</td>
<td>Bad Boy/Interscope</td>
</tr>
<tr>
<td>31.</td>
<td>BACK THAT THANG UP</td>
<td>Juvenile featuring Lil Wayne &amp; Marne Fresh</td>
<td>Cash Money/Universal</td>
</tr>
<tr>
<td>32.</td>
<td>COME ON OVER BABY (ALL I WANT IS YOU)</td>
<td>Christina Aguilera</td>
<td>RCA</td>
</tr>
<tr>
<td>33.</td>
<td>BACK AT ONE</td>
<td>Brian McKnight</td>
<td>Motown</td>
</tr>
<tr>
<td>34.</td>
<td>BLUE (DA BA DEE)</td>
<td>Eiffel 65</td>
<td>Republic/Universal</td>
</tr>
<tr>
<td>35.</td>
<td>BETTER OFF ALONE</td>
<td>Alice Deejay</td>
<td>Republic/Universal</td>
</tr>
<tr>
<td>36.</td>
<td>I KEW I LOVED YOU</td>
<td>Savage Garden</td>
<td>Columbia</td>
</tr>
<tr>
<td>37.</td>
<td>MUSIC</td>
<td>Madonna</td>
<td>Republic/Universal</td>
</tr>
<tr>
<td>38.</td>
<td>SHOW ME THE MEANING OF BEING LONELY</td>
<td>Backstreet Boys</td>
<td>Jive</td>
</tr>
<tr>
<td>39.</td>
<td>OOPS I DID IT AGAIN</td>
<td>Britney Spears</td>
<td>Jive</td>
</tr>
<tr>
<td>40.</td>
<td>INDEPENDENT WOMEN PART I</td>
<td>Destiny's Child</td>
<td>Columbia</td>
</tr>
<tr>
<td>41.</td>
<td>INCOMPLETE</td>
<td>Sisqo</td>
<td>Def/IDJMG/Universal</td>
</tr>
<tr>
<td>42.</td>
<td>E.I. Nelly</td>
<td>Fo' Reel/Universal</td>
<td>RCA</td>
</tr>
<tr>
<td>43.</td>
<td>10062</td>
<td>Mariah Carey featuring Joe &amp; 96 Degrees</td>
<td>Columbia</td>
</tr>
<tr>
<td>44.</td>
<td>LET'S GET MARRIED</td>
<td>Jagged Edge</td>
<td>So So Def/Columbia</td>
</tr>
<tr>
<td>45.</td>
<td>I TURN TO YOU</td>
<td>Christina Aguilera</td>
<td>RCA</td>
</tr>
<tr>
<td>46.</td>
<td>BETWEEN ME AND YOU</td>
<td>Christina Milian</td>
<td>Murder Inc./Def/Jam/IDJMG</td>
</tr>
<tr>
<td>47.</td>
<td>U DON'T LOVE ME</td>
<td>Kumbia Kings featuring A.B. Quintanilla</td>
<td>EMI Latin/Capitol</td>
</tr>
<tr>
<td>48.</td>
<td>SHAKE YA ASS</td>
<td>Jive</td>
<td>RCA</td>
</tr>
<tr>
<td>49.</td>
<td>STAY THE NIGHT</td>
<td>IMx</td>
<td>MCA</td>
</tr>
<tr>
<td>50.</td>
<td>IT WASN'T ME</td>
<td>Shaggy featuring Ricardo &quot;RikRok&quot; Ducent</td>
<td>MCA</td>
</tr>
<tr>
<td>51.</td>
<td>3 LITTLE WORDS</td>
<td>Nu Flavor</td>
<td>Reprise</td>
</tr>
<tr>
<td>52.</td>
<td>N 2 GETHER NOW</td>
<td>Limp Bizkit featuring Method Man</td>
<td>Flip/Interscope</td>
</tr>
<tr>
<td>53.</td>
<td>TURN YOUR LIGHTS DOWN LOW</td>
<td>Lauryn Hill &amp; Bob Marley</td>
<td>Columbia/Island/IDJMG</td>
</tr>
</tbody>
</table>

The document also includes a list of top 40 rhythmic songs of 2000 with their respective positions, artists, and labels.
POWER PLAYLISTS

DECEMBER 22, 2000

WHIZ New York
PD: Mike Edwards
AM/FM: Table Top - White Suspension 134-344-1099

WDRQ Detroit
PD: Mike Morgan
AP: Joe Towers
ABC/Disney 313-344-9300

WKQX Chicago
PD: Mike Sivola
AP/MD: Nancy Collins
Windy City 773-733-0000

WBZ Boston
PD: Mike Hurley
AP: Ronna Strong
Clear Channel 857-687-1000

WBUR Boston
PD: Jim Carroll
AP: Bob Segal
Clear Channel 857-393-0000

KHTS San Juan
PD: Raynald Torres
MD: Eddie Santiago
1-127-730-1000

WKMG Orlando
PD: John Reilly
AP/MD: Tim Maloney
Clear Channel 407-367-3750

WKQX Chicago
PD: Mike Sivola
AP: Nancy Collins
Windy City 773-733-0000

WBZZ Washington, DC
PD: Mike Sivola
AP/MD: Scott Sellers
Clear Channel 703-722-1010

WBZZ Pittsburgh
PD: John Reilly
AP: Ronna Strong
Clear Channel 412-920-9400

WKSS Hartford
PD: Mike McGraw
AP/MD: Scott Sellers
Clear Channel 860-272-1010

AIRPLAY MONITOR

NOVEMBER 15, 1999 — NOVEMBER 12, 2000

Playlists supplied by Broadcast Data Systems. Songs listed by number of detections in market primary format. Data is based on Top 40-content stations, according to the Spring 2000 Arbitron Study.
It's been just one year since the birth of Interscope, Geffen and A&M Records... and already we've risen to #1 current album market share year-to-date, soundscan year 2000.
## AIRPLAY MONITOR

### DECEMBER 22, 2000

### POWER PLAYLISTS

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Top 40 Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>WRUL</td>
<td>Raleigh</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
<tr>
<td>KYW</td>
<td>Philadelphia</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
<tr>
<td>WQIX</td>
<td>Atlanta</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
<tr>
<td>WOAK</td>
<td>Jacksonville</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
<tr>
<td>WMZQ</td>
<td>Tampa</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
<tr>
<td>WRGL</td>
<td>Atlanta</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
<tr>
<td>WBFF</td>
<td>Miami</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
<tr>
<td>KFRC</td>
<td>San Francisco</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
<tr>
<td>KDFV</td>
<td>Las Vegas</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
<tr>
<td>KLAC</td>
<td>Los Angeles</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
<tr>
<td>KROQ</td>
<td>Los Angeles</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
<tr>
<td>KATU</td>
<td>Portland</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
<tr>
<td>WUSL</td>
<td>Atlanta</td>
<td>Adult Contemporary</td>
<td>Santana Feat Rob Thomas Smooth, Vertical Honzon Everything You Want</td>
</tr>
</tbody>
</table>

### Chart Notes

- Playkey supplied by Broadcast Data Systems. Songs listed by number of detections as monitored period. Playkeys are ranked in order of 100 power songs, beginning with the highest-detecting stations, according to the Nielsen BDS 2000 Arbitron survey.

### Station Information

- All stations are licensed to a variety of media outlets, including AM, FM, and HD radio.

### Other Notes

- Airplay Monitor is a weekly publication that tracks the most-played songs on adult contemporary radio stations across the United States.

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Airplay Monitor is a weekly publication that tracks the most-played songs on adult contemporary radio stations across the United States. The chart is compiled by Broadcast Data Systems (BDS) and provides a comprehensive overview of the most popular songs on adult contemporary radio stations. The chart includes a variety of formats, including AM, FM, and HD radio, and is ranked based on detections, or the number of times a song is played on a station. The chart is updated weekly, providing a snapshot of the most popular songs in the adult contemporary genre.
Thank you radio for all your support in 2000. It’s been a great year!

**MAINSTREAM TOP 40**
- #7 Label: 550/Work
- #6 Song: 'I Try' Macy Gray
- #11 Song: 'Absolutely (Story of a Girl)' Nine Days
- #13 Artist: Macy Gray
- #15 Artist: Nine Days

**MODERN ROCK**
- #1 Label: Epic
- #3 Song: 'Pardon Me' Incubus
- #4 Artist: Incubus
- #7 Artist: Rage Against the Machine
- #9 Artist: Korn

**ACTIVE ROCK**
- #2 Label: Epic
- #8 Artist: Korn
- #10 Artist: Incubus
- #10 Song: 'Pardon Me' Incubus

**MAINSTREAM ROCK**
- #2 Label: Epic

**MODERN AC**
- #9 Label: 550/Work
- #9 Artist: Nine Days
- #9 Song: 'Absolutely (Story of a Girl)' Nine Days
- #10 Artist: Macy Gray
- #10 Song: 'I Try' Macy Gray

**ADULT TOP 40**
- #8 Label: 550/Work
- #10 Label: Epic
- #6 Song: 'I Try' Macy Gray
- #8 Artist: Macy Gray
- #10 Song: 'Absolutely (Story of a Girl)' Nine Days

**ADULT CONTEMPORARY**
- #7 Label: 550/Work
- #3 Artist: Celine Dion
- #3 Song: 'That's The Way It Is' Celine Dion
CONGRATULATIONS TO ALL OUR DEF JAM AND DEF SOUL ARTISTS AND STAFF FOR MAKING US #1