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• *We Listen To Radio* •

December 24, 1999

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1999

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EDITOR'S LETTER: WE'LL MISS THIS SOMEDAY?

By anybody's standards, 1999 was a tumultuous year for record and radio people. It began with the final consolidation of Capstar and Chancellor into AMFM and Jacor into Clear Channel and ended with those entities set to merge yet again—this time with each other, leaving radio with two major owners. It began with a consumer-press scandal about the independent-promotion exclusivity-and-concert-acts deals that we'd all sort of long gotten used to in the industry—and ended with actual guilty pleas in the Fonovisa case and a federal payola investigation under way.

In between, there were morning-show scandals about the jock who fixed a contest and lost his job but not his syndicated show for the same company, and the one who thought a racially motivated killing was funny and lost his radio job but seemed headed for one on TV. There were court battles over the sort of liner and slogan stealing that we used to take for granted. There were court battles that found one group owner trying to enforce its non-compete clause with one ex-employee while flaunting a rival's non-compete in another market three hours away.

LIVIN' LA VIDA LOCA

In fact, there were lawsuits against radio stations everywhere in 1999: from the African-American employees of the station whose morning show gave away "black hoes," by the intern who claimed you could somehow be fired from an unpaid job for not stripping, from the guy who lost an "expose the station" contest after the weatherman whose broadcast he disrupted turned out to be one of the celebrity judges, and by the secretary who "won" a pie in the face from a morning show, among numerous other litigants.

There was a mega-merger on the label side that was still shaking out at year's end. There were ongoing concerns about spot loads and the rise of "virtual radio" voice-tracking, which was no longer just for overnights and weekends but even morning shows. Even before the Columbine High tragedy brought all media under greater scrutiny, there were concerns about song lyrics and hit records, even on the hot AC side, with such extreme lyrics that listening to them with all the edits was sort of like hearing streaming audio buffer.

And speaking of streaming audio, 1999 was a year when Internet listening stopped being a toy for radio junkies only. While it's still too soon to judge streaming audio's ultimate impact, there was enough anecdotal

evidence of public interest in alternate technologies that "remember cable audio" was no longer an effective rallying cry for those wishing to dismiss it. Station Web sites, in the words of Top 40 Airplay Monitor managing editor **Jeff Silberman**, were poised to go from promotional tool to actual money-maker. And digital satellite radio, an abstraction for so many years, was ramping up in radio's back yard with some broadcasters still determined to minimize it and others trying to co-opt it.

SO ANXIOUS

In fact, it's entirely possible that 2000 could look so different that we'll look back on the tumult of 1999 and find it, at least, comfortingly familiar. But not now. Some of the same broadcasters who had insisted throughout the decade that somehow the good radio people would be left standing decided that they'd had enough of the bottom-line life themselves. Another group programmer put it succinctly at year's end: "I feel like the bad guys won," he said.

Do his cohorts agree? We let them tell us again this year in Airplay Monitor's second annual broad-ranging state of radio survey. And, as usual, it's just one of many features crammed into this special combined best of '99 issue. Besides charting the top songs, labels, and artists of the chart year that began Nov. 27, 1998, and ended this Nov. 19, we talk to the label staffs that made those records happen under increasingly difficult circumstances. And, again, there are Power Playlists showing the biggest hits of 1999 at more than 200 stations.

NEW FEATURES, NEW CHARTS

It's been a year of dramatic change at Airplay Monitor, too. On the editorial side, **Frank Saxe** joined Monitor's editorial team—**Dana Hall**, **Mark Schiffman**, **Silberman**, and **Phyllis Stark**—and gave Monitor its first comprehensive business/FCC column, **Capital & Capitol**. We also brought the industry a unique weekly promotions forum, **Promoganda**, and the first-ever chart for hot promotion topics. Our commitment to the best special issues in the business continued with our first top 40 programming special aimed at helping programmers avoid the format's usual fall doldrums (we'll know in a few weeks if it worked) and the last three issues of the year, where we put many of our regular features on hiatus to recap the history of radio programming in the '90s.

In our chart pages, publisher **Jon Guynn** and newly appointed chart administrator (and top 40 chart manager) **Silvio Pietrolungo** oversaw a slew of new features. We retooled the criteria for when a record reaches Airpower status on our charts, ensuring that Airpower became the best gauge in the industry of when a record was really a hit.

CONTENTS

| | | | |
|----|--|----|---|
| 5 | Monitor's State Of The Industry Survey | 40 | Rock Power Playlists |
| 8 | PDs Choose Artists Of The Year/Decade | 43 | AC Power Playlists |
| 11 | Top 50 Artists (All-Format) | 45 | Three's The Charm For Atlantic Records At Adult Top 40, Modern AC; AC Artists |
| 13 | MCA Nashville; Country Artists, Labels | 46 | IDJMG's AC Supremacy; AC Labels |
| 14 | Top 100 Country Songs | 47 | Top 100 Adult Top 40 Songs |
| 16 | Country Power Playlists | 48 | Top 50 Adult Contemporary And Modern AC Songs |
| 21 | Arista's Lionel Ridenour; R&B Artists | 50 | Adult Top 40 Power Playlists |
| 22 | Def Jam's Kevin Lyles; R&B Labels | 51 | Walk Talks About Columbia's Mainstream Success; Top 40 Labels |
| 24 | Top 100 R&B Songs | 52 | Arista Brings Home Rhythmic And Crossover Crowns; Top 40 Artists |
| 26 | Top 50 Adult R&B/Crossover/Rap Songs | 53 | Top 100 Rhythmic Top 40 Songs |
| 28 | R&B Power Playlists | 54 | Top 100 Mainstream Top 40 Songs |
| 31 | Interscope Tops Mainstream, Active, Modern; Rock Labels | 56 | Top 40 Power Playlists |
| 34 | Columbia's DelBalzo; Warner Bros.' Polenzani; Rock Artists | 62 | Top 100 Songs (All-Format) |
| 35 | Top Mainstream Rock Songs | | |
| 36 | Top 100 Modern Rock Songs | | |
| 38 | Top Triple-A/Heritage/Active Rock Songs | | |



ROSS

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Then we unveiled the Airplay Leaderboard, saluting the stations that did the best job of finding those hits the fastest.

When some industry leaders told us they thought that audience was a more important gauge than mere spins, we offered our readers both detection and audience charts (reflecting the greater influence of hit-driven, heavily researched large-market stations in breaking records today) so they could choose. We also added SoundScan album and singles sales information to Airplay Monitor for the first time and rearranged our chart pages to give you as much data in one place as possible. In between, we again staged our largest Radio Seminar and Awards ever with a little help from **The Artist Formerly Known As Prince**.

WE DO (CHERISH YOU)

Finally, we realize that for the first time in Monitor history, we have to end this by acknowledging—cabin-crew style—that in 1999, you had a choice of publications offering some form of monitored airplay and by thanking you for choosing Airplay Monitor. Just as most programmers will tell you that they try to operate as if they have direct format competition, we hope we always did, too, but it's something we're especially cognizant of now. And we hope that we're

still offering a product that's distinct from and more useful than that of anybody else: charts that represent 100% electronically monitored information—and nothing else—in an environment free of hype.

Your continued support of Airplay Monitor in 1999 showed that you agreed. And that you also recognized that Airplay Monitor wasn't just monitored airplay but, more than ever, the source for the most comprehensive, most thoughtful articles on radio programming, the place where you could count on hard issues to be tackled, and a source for radio news—not radio rumors.

At this moment, we need to acknowledge not just our audience but everybody involved in putting out Airplay Monitor, particularly the best production staff in our seven-year history. We'll take next week off but be back on Jan. 7, 2000, with separate issues of the four Airplay Monitors and a fifth publication, Airplay Monitor's Latin Fax, due to hit shortly thereafter. And while it's hard to imagine rolling out as many new features as we did this year, we'll continue to evolve this publication—with your feedback—to make it your most useful business tool. And to reflect a business that we continue to love, even amid all the turmoil.

THANKS FOR THE EXPOSURE.

The Allman Brothers Band
Apollo Four Forty
Fiona Apple
Ben Folds Five
Bolt Upright
Dangerman
Deep Forest
Des'ree
Celine Dion
Eagle Eye Cherry
Flight 16
Fuel
G nuwine
G Love & Special Sauce
Headswim
Honky Toast
Ivy
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Diana King
Lea
Jennifer Lopez
Marylou Lord
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Glen Scott
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Tower of Power
Verbow

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Cyrena
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Laughter Train
Jimmy Luxury
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SPOT LOAD TOP CONCERN IN MONITOR'S STATE OF THE INDUSTRY SURVEY

by Marc Schiffman

Increased spot load is today's No. 1 worry among radio programmers, according to Airplay Monitor's second annual State of the Industry Survey. We polled PDs in all the formats that Monitor covers and found that, as a whole, the industry has shifted its priorities from 1998. Last year, finding qualified air talent was PDs' primary concern. Now spot load is followed by declining time spent listening and time-management issues; then the air talent issue pops up.

One adult top 40 PD bemoans the reduced 'amount of time everyone has to perform their job with excellence. Everyone is stretched, and some of the details are slipping through the cracks'

At the other end of the scale is the impending threat of satellite radio. Sirius and XM satellite radio may be ready to start marketing to conventional radio's audience next year, but for now, PDs still aren't worried about them. Issues such as job burnout and job security are also on the bottom of the list of concerns this year.

Approximately 80 PDs rated various issues on a scale of 1 to 5, with a high score indicating the most concern. While spot load's mean score was barely up from 3.97 to 4.01, nearly 45% of the panel gave increased spot load a 5, the largest plurality to any question in the survey.

The No. 2, and some would say closely related, concern is declining TSL, with a 3.95 rating. TSL is, not surprisingly, the No. 1 concern for AC programmers, whose format has depended heavily on long listening spans for the past decade.

Third on the list of biggest concerns is time management, which R&B PDs rank their No. 1 issue. One adult top 40 PD bemoans the reduced "amount of time everyone has to perform their job with excellence. Everyone is stretched, and some of the details are slipping through the cracks."

Radio responded to other concerns this way: Marketing and promotion budget cuts earned a 3.55 rating, higher than last year's 3.45 rating but not making the top five as it did last year.

The continued consolidation of broadcast owners drew a 3.21, followed by the

potential competitiveness of Internet radio (3.13), concern over increased voice-tracking (2.99), and the job burnout/job security issues and satellite competition discussed earlier.

Incidentally, while the job-related concerns were given slightly higher ratings this year (2.55-2.87 for job security and 2.46-2.93 on job burnout), they remained at the bottom of the pecking order. A more significant change was how new technologies have shaken out. Last year, both Webcasting and satellite radio shared a 2.45 rating (only the Y2K bug did worse last year; we didn't ask about it this year). Today, while satellite radio is still the least of PDs' concerns (2.83), Webcasting is more prominent on the radar screen (3.13). You could almost call it the survey's Greatest Gainer this year.

COME TOGETHER

Asked to rate consolidation's effects on programming diversity and the whole of radio on a scale of 1 to 5, with 5 being the most positive, our panel gave consolidation's effect on programming diversity a rating of 2.56, with the largest number of programmers (31%) ranking it right in the middle with a 3. Country PDs (2.91) were most optimistic; R&B PDs were most pessimistic (2.11). Last year, consolidation's effect on programming diversity brought a 2.7 rating. From the adult top 40 camp, one PD is wary of "the chess game being played by the bigger companies. As they continue to change formats to find the magic bullet, they cannibalize their other stations and keep the market in a constant state of flux. Listeners will soon tire of the format shuffling and overlap among stations, while their choices in formats becomes more and more limited."

As far as how consolidation affected radio overall, there was slightly more optimism (2.77, up from 2.71 last year), with AC PDs at the high end (3.08) and top 40 at the bottom (2.39), despite the oft-stated belief that it was consolidation that made top 40 an attractive format again for the major groups. One AC PD drew a line from consolidation to the spot-load issue. Consolidation was supposed to "allow us to finally achieve the rate structure our medium deserved. But it seems that the thing that is driving the 10%-20% revenue hikes isn't rate, it's increased spot loads."

And when asked whether they agreed that consolidation adversely affects radio, 66.2% did. Country was the most in agreement (69.6%), with R&B at the other end (55.6%).

Last year, 84.8% of our respondents thought they'd have the same owner at the end of 1999. In a year dominated by mergers, it's probably no surprise that only 70.1% think they'll have the same owner by this time next year.

And 68.8% expect that next owner to be a big non-radio entity, possibly along the lines of an AT&T or Microsoft; that's

AIRPLAY Monitor

THE BEST OF '99

1999 WORRY WATCH

The Top Five PD Concerns For All Formats With Per-Format Rating (Ranking)

| Issue | All Format | Country | R&B | Rock | Top 40 | AC |
|------------------------------------|------------|----------|-----------|-----------|----------|-----------|
| 1. Increased Spot Load | 4.01 | 4.09 (2) | 4.40 (2) | 3.75 (1) | 4.06 (1) | 3.80 (2) |
| 2. Declining TSL | 3.95 | 4.30 (1) | 3.70 (4) | 3.33 (3) | 3.83 (2) | 4.20 (1) |
| 3. Time Management | 3.65 | 3.61 (5) | 4.44 (1) | 3.45 (2) | 3.50 (4) | 3.57 (4) |
| 4. Finding Qualified Air Talent | 3.61 | 3.87 (4) | 3.44 (5T) | 3.18 (4T) | 3.59 (3) | 3.67 (3) |
| 5. Marketing/Promotion Budget Cuts | 3.55 | 4.00 (3) | 4.00 (3) | 3.00 (6) | 3.22 (7) | 3.36 (6T) |

Note: Programmers ranked issues on a scale of 1 to 5, with 5 indicating most concern.

about the same as last year, despite the fact that we've already seen some action on that front this year with AT&T's Liberty Media anteing up to enter the business.

While we're on the topic of business, 61% of those polled believed the stock market would adversely impact radio in the next year, which is still more optimistic than last year's group, 65.8% of whom were expecting that downturn this year.

QUALITY OF LIFE

Although time management was a major concern this year, programmers seem to be enjoying their job. When asked if their job negatively affects their personal lives, 71.4% of programmers thought it did not. And while the programmers were split 50/50 on whether they'd considered changing jobs in the past year, 40.3% of those asked had actually thought of leaving the business altogether.

'Listeners will soon tire of the format shuffling and overlap among stations, while their choices in formats becomes more and more limited'

Rock is the most entrenched on job satisfaction, with 83.3% of respondents saying they have not thought about leaving either their radio station or the radio busi-

ness in the last year. While the majority of country programmers (56.5%) have also managed to avoid any hard decisions about leaving the business altogether, a whopping 60.9% did think about changing jobs last year.

When asked if they were paid adequately for their job, 55.8% of our PDs thought they were. Adult top 40 PDs agreed most with the statement (73.3%). Rock and R&B PDs were in a dead heat, while 61.1% of top 40 PDs thought they were not receiving their due.

LOG IT ON AND RIP THE KNOB OFF

With the Internet clearly the fastest-rising issue on programmers' agenda, when asked if they currently stream their signal on the Web, or plan to soon, 87% said streaming was in their game plan. While most formats were in the 80%-90% range with their responses, fully 100% of R&B programmers were either streaming or planning to shortly, which would represent a considerable change from the relatively low number of R&B stations currently available in RealAudio.

So it's not surprising that 67.5% of those polled thought the Internet would be responsible for significant radio listening in the future, although one rock PD cautions that the impact will not come "as soon as you think." Despite expecting more Web listening, 63.6% did not see Webcasting or satellite broadcasting as a threat to radio.

Only 20.8% of those responding to the survey thought that the rise of downloadable music would hurt radio. On the other hand, 58.4% thought that labels could be hurt by the rise of downloadable music.

As for the other hot technologies of the year, "virtual radio" and hard-drive

Continued on next page

SAR

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Have Had Such An Amazing
Year Our Family Would Like
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Family An Enjoyable
Holiday Season.*

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*Our Best To Everyone For The New
Millennium and Beyond...*

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LABELS OF THE YEAR
"...WE'VE ONLY JUST BEGUN"

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RECORDSSAR
RADIO & PROMOTIONSSAR
MANAGEMENT

BEST OF BACKTRAX • BOOTLEG LIVE ON-AIR

SPOT LOAD TOP CONCERN IN MONITOR'S STATE OF THE INDUSTRY SURVEY

Continued from preceding page

automation may have served to temper PD concern about finding talent. Still, 83.1% of those polled preferred having a live and local morning show over tapping voice-tracked or syndicated talent. (One rock PD who disagreed said he was less concerned with being live and local than with "what will win in revenue and ratings." When asked the same question about nights and overnights, 77.9% would still rather be live and local than take someone from off-premises.

And what about those local night, overnight, and other jocks at the station? When PDs were asked if air-talent attitude has improved as jobs were eliminated, 67.5% said it had not. As one rock PD put it, "They are bitching more."

THE BEST
OF '99

HOW'S YOUR FORMAT FEELING?

We also asked PDs about their interaction with the label side. When asked to rate the relations between records and radio on a scale of 1 to 5, with five being the best, the relationship earned a mean of 3.12, with most respondents (43.4%) offering a lukewarm 3 rating. Rock was the happiest (3.33). Least happy among those surveyed were country PDs (2.91), who've experienced more than a little tension with labels as they slow down their playlists.

When asked to rate the quality of the music they received last year, the respondents gave an overall rating of 3.47. Happiest in the group were top 40 PDs (4.1). They were followed by R&B (3.8), rock (3.4), and country (3.3). Adult top 40/AC was least impressed with the music they got, offering only a 2.9 rating. Mainstream top 40 was again most pleased with its music, giving the product of 1998 an overall 3.7 rating. Rock was the least happy of '98 formats, offering only a 2.8.

Then again, maybe those PDs just need to listen more. We asked them to agree or disagree with "I'm spending less time with music than I'd like to"; 68% of those queried agreed with that statement in 1999. That's up from last year's 63%. A country PD hopes labels will take note of this trend. "Where music used to be 80% of the job, it's now 40%. Consolidation has really put this relationship in perspective."

1998's burning issue, pay-for-play, maintains its hold on PDs' collective consciousness. Last year, 60% thought it would stay on the front burner in 1999. This year, 59.5% believe the same for 2000, with 37.8% disagreeing and 2.7% having no opinion on the issue.

Most surprising, when asked if a band's availability for a station show would affect a PD's decision to add the act's record, 61% said it would. Most willing was country, where 78.3% of respondents said they would figure concert availability into their decision-making on a piece of music. One country programmer notes, though, that "we added the song to promote our concert because we had hired the act, but not to get the act for free or for a reduced price." The rest of the respondents were in the 50%-60% range, save for rock,

which was evenly divided about the issue.

When asked to rate the overall state of their format, top 40 has the rosiest outlook, collectively giving their format a 4.2 on a scale of 1 to 5, up from last year's 4.0. Rock, in fifth place last year, came in second (3.8), followed by R&B (3.7), AC (3.3), and country (3.1).

WHATCHA WANT?

When asked an open-ended question about what they want from record labels, most of our respondents said they want record people to understand their station and its musical priorities. One AC programmer pleaded with labels to "hire more promotion people based on the format knowledge instead of their geographic location . . . Hiring a 22-year-old to work an AC station that he has no passion for and assigning him to that station because it's in his territory isn't productive to anyone."

"Learn more about radio programming and get input from radio before spending millions on a project that you expect us to get off the ground," says an R&B PD. And another R&B PD simply wants labels to "back off!"

*20.8% thought
that the rise of
downloadable music
would hurt radio.
58.4% thought that
labels could be hurt
by the rise of
downloadable music*

One mainstream top 40 PD says, "If I need to 'add' three records ahead of yours over the next two weeks, that's what I'm going to do. You aren't going to make me more likely to add it if you ask for just one spin a night on the overnights. If anything, that will make me think you're desperate."

That was followed by the request that labels stick with acts longer and be more selective about the music they bring to radio. Third on the list was a plea for great music. One country programmer says, "Stop putting out so many new and sound-alike acts."

When PDs were asked open-ended to name their biggest problem, budget cuts bested all other comers, followed by the lack of talent (which was more of a concern in unaided responses than elsewhere) and the need to reduce spot load.

Last, we asked programmers what task they would delegate if they could. The first thing out of most PD in-boxes would be administrative duties and paperwork. Second to that, most programmers said they had nothing they wanted to delegate. We wonder if those were the same people with the time-management issues.

Universal Records Riding High Through Holiday Season

Powerhouse Label Scores Gold & Platinum Success In 1999

While recently celebrating four years in business, New York based Universal Records has achieved extraordinary success through a wide variety of genres. Beginning with the



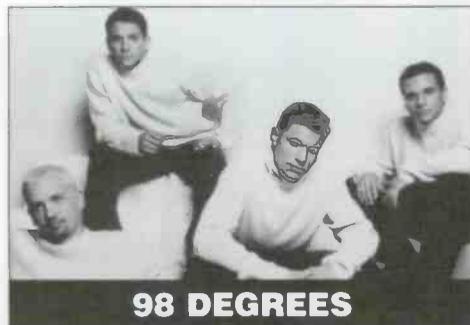
JUVENILE

startling breakthrough of Juvenile, whose record "400 Degreez" is now certified 4X Platinum. The #1 smash single "Back That Thang Up" reached the top spot at Urban and Rhythmic radio, while it continues to

break barriers at Pop. Cash Money has proven to be worthy of its namesake as B.G., Lil' Wayne and the Hot Boys have earned precious metal this year. Also breaking from the hip-hop arena and achieving Platinum success was the release of 'Sittin' Phat Down South' by Houston's own Lil' Troy. The debut album features the anthem "Wanna Be A Baller" which also spread across Urban, Rhythmic and Pop stations.

Superstar act 98 Degrees and their sopho-

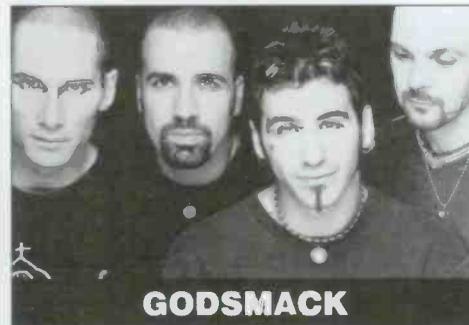
more effort "98 Degrees and Rising" has just reached the 3X Platinum mark, while the newly released Christmas album featuring the new hit single "This Gift" is already certified Platinum as sales quadrupled in the last three weeks. And just when you thought the Christmas buying season was only about established acts, Italian import Eiffel 65 may have the hottest track currently on the airwaves. The international smash single, "Blue (Da Ba Dee)" is tearing up the Pop Chart at a historic rate, (31) - (18). With over 98% of the Pop panel and 35% of the Rhythmic stations already playing the single, the album has sold over 40,000 units in its first week ac-



98 DEGREES

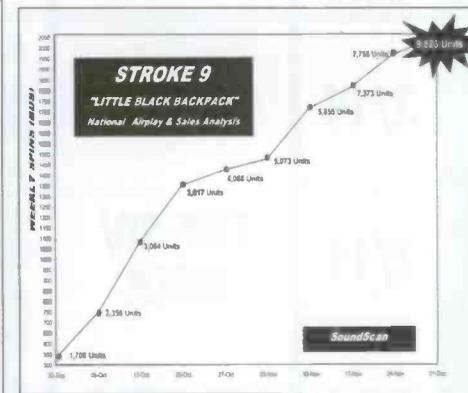
cording to SoundScan. Universal predicts the title will be certified Platinum and the single #1 at the turn of the century.

In the rock arena Godsmack is Monitor's #1 Active Rock Artist with Oleander not far behind at #10. The self-titled 'Godsmack' is closing in on the 2X Platinum mark with the new single "Voodoo", while Oleander is just shy of Gold status and will be releasing their next single "Stupid" January 3rd. Also, Platinum act Tonic has just released "Knock Down Walls" as their follow-up to the Top 5 smash "You Wanted More". And finally, what is proving to be the breakthrough story of the year is the release of Stroke 9. Currently



GODSMACK

holding the (15) position on the Modern Rock Chart. "Little Black Backpack" is now being played on over 150 radio stations throughout the country with #1 Phones reported everywhere. MTV has also deemed the San Francisco band's video Buzzworthy status, spinning the clip 12X this week alone. Released 7/27, the album has increased in sales every single week (see below), averaging +25% or more in the last 3 weeks. Industry experts are predicting Stroke 9 to be one of the new acts to look out for in the new year.



MONITOR'S 1999 YEAR-END RESULTS

AIRPLAY
Monitor

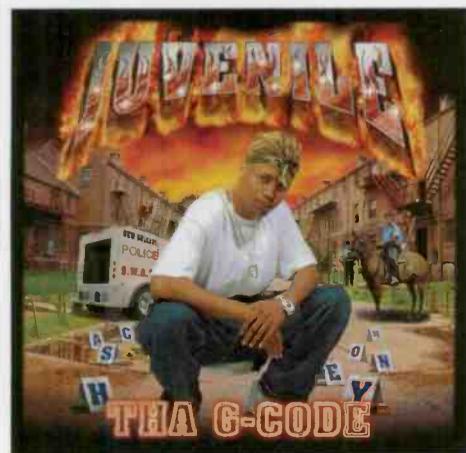
- #1 Active Rock Song: "Whatever"
- #1 Active Rock Artist: Godsmack
- #2 Active Rock Label
- #3 Mainstream Rock Label
- #5 Crossover Label
- #5 Mainstream Rock Artist: Godsmack
- #5 Active Rock Song: "Why I'm Here"
- #6 Crossover Song of the Year: "Back That Thang Up"
- #6 Mainstream Rock Song: "Whatever"

- #7 Artist at Top 40 Mainstream: 98 Degrees
- #7 Rhythmic Top 40 Label
- #8 Adult Contemporary Label of The Year
- #8 Active Rock Song: "Keep Away"
- #9 Top 40 Mainstream Label
- #9 Adult Contemporary Artist: 98 Degrees
- #10 Heritage Rock Label
- #10 Active Rock Artist: Oleander

Cash Money Set To Launch New Juvenile Album

Following 4x Platinum Debut, *Tha G-Code* Set For 12/14 In-Store Date.

With the Platinum success of Juvenile, B.G., Hot Boys and most recently Lil' Wayne, New Orleans based Cash



Money Records is now prepared to release what many believe is the most anticipated album of the holiday season. With pre-orders in excess of 1.5 million units, Juvenile's latest release "Tha G-Code", is being rushed to record stores for a 12/14 in-store date.

Currently the first track from the new disc "U Understand" is storming up the Crossover and Mainstream R&B charts at (37) at each format. In addition to the massive airplay story, the video is currently in Heavy Rotation at BET, ranked in the Top 10 at The Box, and is now featured on BET's "Rap City" and MTV's "Total Request Live". Cash Money partnered up with Universal Records in 1998 and the venture has proven to be an incredible success story by any standard.

Two Acts Scheduled For 2000 Already Buzzing

Rock Band 3 Doors Down And Pop Artist Sonique Ready To Explode

With the turn of the century still three weeks away, two acts scheduled to be released in the new year are already two of



SONIQUE

the most talked about projects in their respected genres. First there is rock outfit 3 Doors Down, based out of Biloxi, Mississippi. Breaking from their hometown station WCPR, the first single "Kryptonite" is already blowing the phones up at WLZR/Milwaukee, WAAF/Boston, WMFS/Memphis and WXTB/Tampa where it's already being spun 4X a day. The official add date for the debut track is 1/18 with an album in-store date of 2/8. On the Top 40 side of things, UK artist Sonique and her first single "It Feels So Good" is already the #1 Most Requested Song at WPOW/Miami, WFLZ/Tampa, WLLD/Tampa and WPYO/Orlando. At press time, KRBE/Houston, WHYI/Miami and KXME/Honolulu have just put the song into rotation. The radio add date for Sonique is 1/11, while the album is scheduled for late February.



2000 SPECIAL ISSUE CALENDAR

| ISSUE DATE | MONITOR | SPECIALS AND NOTES |
|------------|-----------------|--|
| 2/11 | R&B | Black History Month Airplay Leaders - Salute to the Taste-Makers Ad Deadline: 2/4 |
| 2/11 | TOP 40/ ROCK | Airplay Leaders - Salute to the Taste-Makers Ad Deadline: 2/4 |
| 3/3 | COUNTRY | CRS 2000 Airplay Leaders - Salute to the Taste-Makers Bonus distribution at CRS 2000 Ad Deadline: 2/25 |
| 4/14 | ALL MONITORS | Syndication Special Ad Deadline: 4/7 |
| 5/5 | R&B | Jock Jam Bonus distribution at Impact Ad Deadline: 4/28 |
| 6/2 | R&B | Black Music Month Ad Deadline: 5/26 |
| 7/14 | R&B | Midwest R&B Bonus distribution at Midwest R&B Ad Deadline: 7/7 |
| 7/14 | TOP 40 | Top 40 Tune-up Bonus distribution at the Midwest Conclave Ad Deadline: 7/7 |
| 9/22 | ALL MONITORS | NAB Special Bonus distribution at NAB Ad Deadline: 9/15 |
| 10/6 | ALL MONITORS | Monitor Seminar Bonus distribution at the Seminar Ad Deadline: 9/29 |
| 12/22 | ALL MONITORS | Year-End Issue All 4 Monitors combined into one special issue Ad Deadline: 12/15 |

FOR MORE INFORMATION CALL ROB ACCATINO AT 323-525-2312

AIRPLAY
Monitor

PDS CHOOSE ARTISTS OF THE YEAR/DECADE

Besides asking about their pressing concerns, Monitor again asked our panel of programmers what they thought were the key acts in their format for this year and for the decade.

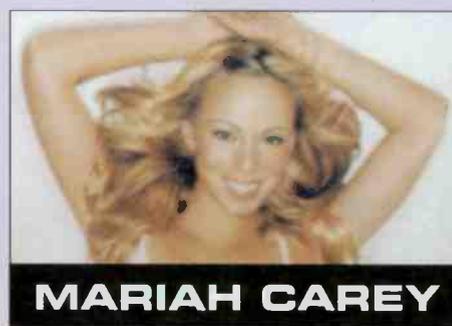
Far and away at mainstream top 40, Backstreet Boys topped the list, well



BACKSTREET BOYS

ahead of No. 2, Ricky Martin. Britney Spears pulls into third, followed by a four-way tie between Christina Aguilera, Goo Goo Dolls, Sugar Ray, and TLC.

And it was Mariah Carey whom mainstream top 40 programmers chose as their No. 1 artist of the '90s. She was followed by Madonna, a tie for No. 3 between Backstreet Boys and TLC, and Will Smith in fifth place. To see how



MARIAH CAREY

those numbers compare with our chart compilation of the decade, check out the Dec. 17 issue for the grand finale of Monitor's three-week '90s wrapup.

The adult top 40/AC panel gave artist of the year honors to Goo Goo Dolls. Sugar Ray was in second place, followed by a four-way tie among Backstreet Boys, matchbox 20, Smash mouth, and Shania Twain. And it was the Lilith decade for adult top 40/AC, with Alanis Morissette besting Sheryl Crow by one vote for the No. 1 slot as adult top 40/AC artist of the '90s. Those two were followed by a three-way tie for third between Celine Dion, Jewel, and Sarah McLachlan.



GOO GOO DOLLS

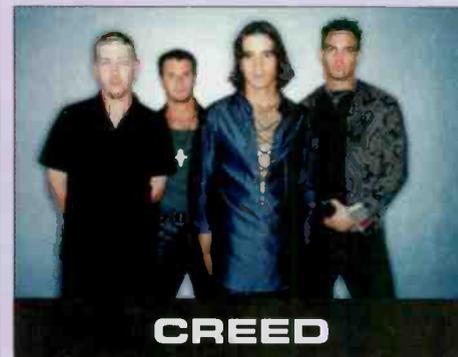


TIM MCGRAW



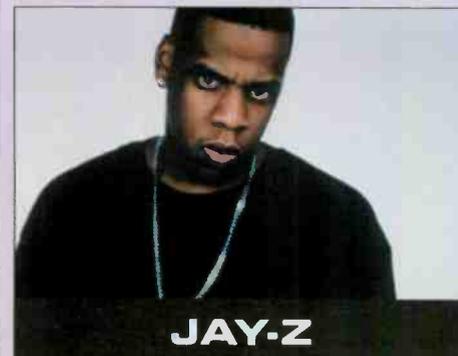
DIXIE CHICKS

Dixie Chicks and Tim McGraw share honors as country PDs' artists of the year. They were followed by Shania Twain, Faith Hill, and a tie for fifth between Garth Brooks and George Strait. And while those two artists may bring up the rear in the top five, they top the list for artist of the decade. Garth beat out George for top honors, followed by Reba McEntire, Alan Jackson, and Shania Twain.



CREED

Creed rocks rock radio once again this year, topping our rock PDs' list for artist of the year. The Wind-Up rockers had Godsmack nipping at their heels and then a crowded field of ties among Korn, Limp Bizkit, Metallica, Red Hot Chili Peppers, and Rob Zombie. Metallica was the artist of the '90s as far as rock was concerned, with one PD opining, "No one else even comes close." Maybe for him, but for the panel of rock programmers we polled, Pearl Jam came in second, followed by the group tie of Aerosmith, Alice In Chains, Creed, Nirvana, and Stone Temple Pilots.



JAY-Z

At R&B, Jay-Z got a "what, what" from PDs as artist of the year. He was followed by Lauryn Hill, Dru Hill, and Juvenile. R. Kelly topped the list as R&B PDs' artist of the decade. Mary J. Blige was right behind, followed by a three-way tie among Babyface, Lauryn Hill, and Puff Daddy.

3

+

things to remember in the new year

1 311
flowing

alternative
add date 1/11

2 Gov't Mule
"Bad Little Doggie"

Rock
Add date 1/11

3 Jucifer
"superman"

College
Add date 1/11

+ Coming soon

Widespread
Deathray
bicycle



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CREED

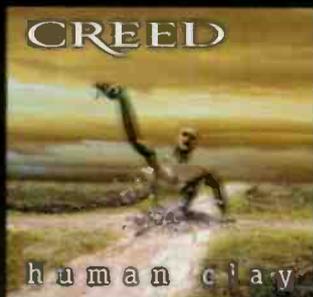


Billboard 1999 ROCK ARTIST OF THE YEAR

(2 years in a row!)

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
"ONE" - Mainstream Rock
Song of the Year

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
CREED - #5 Modern Rock
Artist of the Year



NEARING TRIPLE PLATINUM

"HIGHER"
#1 at Rock Radio
for 15 weeks and counting!

Produced, Engineered & Mixed by John Kurzweg

www.creednet.com

Thank you for an incredible year!

New Single "WHAT IF" impacts **January 3&4**

Wind-up Records. Developing Career Artists. Delivering Core Acts.™

JHMP

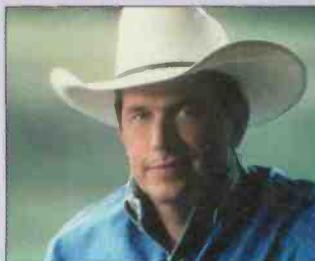


212.250.9665

TOP ARTISTS OF 1999



1. SHANIA TWAIN



2. GEORGE STRAIT



3. 600 600 DOLLS



4. GARTH BROOKS



5. ALAN JACKSON



6. TIM MCGRAW

7 BACKSTREET BOYS

8 SUGAR RAY

9 TLC

10 FAITH HILL

11 BROOKS & DUNN

12 SARAH MCLACHLAN

13 DIXIE CHICKS

14 MATCHBOX 20

15 PEARL JAM

16 WHITNEY HOUSTON

17 ALABAMA

18 JOHN MICHAEL MONTGOMERY

19 MARTINA MCBRIDE

20 JO DEE MESSINA

21 LENNY KRAVITZ

22 SMASH MOUTH

23 BRITNEY SPEARS

24 SIXPENCE NONE THE RICHER

25 COLLIN RAYE

26 RICKY MARTIN

27 KENNY CHESNEY

28 WILL SMITH

29 TRISHA YEARWOOD

30 BRANDY

31 COLLECTIVE SOUL

32 EVERLAST

33 RED HOT CHILI PEPPERS

34 SHERYL CROW

35 REBA MCENTIRE

36 THE OFFSPRING

37 THIRD EYE BLIND

38 LAURYN HILL

39 MADONNA

40 MARIAH CAREY

41 AEROSMITH

42 'N SYNC

43 METALLICA

44 R. KELLY

45 98°

46 ALANIS MORISSETTE

47 MARK WILLS

48 CREED

49 MONICA

50 JEWEL

Artists ranked by total detections of all songs (current, recurrent or gold) during 1999.

Red Hot for Nine years in a row.

1999

For the 9th consecutive year, MCA Nashville has been named
Country Label Of The Year.

Billboard's Top Country Album Imprint - MCA Nashville

Billboard's Top Country Album Label - MCA Nashville

Billboard's Hot Country Singles & Tracks Imprint - MCA Nashville

Billboard's Hot Country Singles & Tracks Label - MCA Nashville

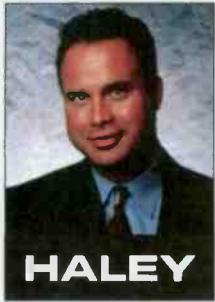
MCA
NASHVILLE
A UNIVERSAL MUSIC COMPANY

DAVID HALEY ON MCA NASHVILLE'S STRENGTH AND ON COUNTRY RADIO TODAY

It's the ninth consecutive year for MCA Nashville to win label of the year honors in Airplay Monitor and Billboard, and the third with VP of promotion David Haley at the helm of that department. Haley spoke with Airplay Monitor about the year's successes and the state of the industry.

What has kept MCA on top for nine straight years?

Everybody always expects MCA to win with big numbers. We would have to with this roster. There is absolutely no excuse not to. We certainly recognize that we have a strength position, being label of the year for nine years in a row and having the roster we have. I think that arsenal is just armed better than anybody.



HALEY

With the condition radio is in right now, with the tighter playlists and playing singles longer, that [gave us] a greater advantage at MCA simply because of our roster and what we contribute to the mix out there, not only in the current product but what they're playing in their catalog. When those playlists get shorter and there are less slots, we have some proven artists that are going to fill in.

But it's not just about name. We've got to have the right songs . . . but I really think people look to us first to fill those spots on the playlist.

This was a year of a cooling off at radio for some of the superstar artists. With so many superstars on your roster, is that scary?

I wouldn't describe it as a scary thing. No one is more aware of it than the artists themselves. Reba, George [Strait], Trisha [Yearwood], and Vince [Gill] are more serious about their music and their careers than ever before. Any charge that Reba might have been cooling off she answered with a fantastic album and by completely revamping her road show.

Vince had a bit of frustration that he talked about openly in country radio not accepting his last studio album. My staff and I basically shared those same frustrations and the same confusion about why country radio chose to shut the door on traditional music.

What was your proudest moment of 1999?

Getting confirmation that "Single White Female" by Chely Wright was definitely a No. 1 record and confirming that MCA is label of the year again.

You said in a previous year-end interview that one of your goals was to break Chely. Do you feel like you have?

I feel like we have certainly made progress. It would be very shortsighted of me to say one No. 1 single in today's climate makes an artist. That's certainly not the case. We're finding that no matter who the artist is, no matter what the single is, you've got to stand

on your own release after release. [But] I certainly feel like we're on the fast track.

Give us an example of a new approach to a project you worked this year.

The setup on "Single White Female" was a gigantic success for us. [That setup included] an Internet delivery to radio of a sample of the single. We were the first to do that, and we did it with a company called a2b.

Another success at the end of the year was supporting our marketing department retail team with the Gary Allan album. Gary enjoyed his highest first-week sales of his career, and the airplay on the single literally forced our marketing department to move the CD from a January [2000] release to October [1999]. It was the right gutsy move on MCA's part to recognize early on the signs of bridging the gap between airplay and turning the passive listener into our consumer.

Any disappointments in the last year?

I'm a little bit disappointed that we haven't seen more signs of coming out of this lull we're in in country music. I'm not here to lay it in radio's lap at all. We have to make sure as music people we're doing everything we can to get radio excited about what we're sending.

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

Once I had a meet-and-greet where the MD got so drunk he passed out. His wife came to me and said she was going to take him home. She asked if I would handle the contest winners for him and said she was certain he'd do something in the future to make it up to me. I said, "No problem."

Problems did arise when I discovered that the contest winners were also hammered. They had bypassed security and completely ignored our meeting spot. By the time I found them, they were already in Reba's dressing room. Reba was real nice and offered to do photos, but [McEntire's husband/manager] Narvel [Blackstock] passed when the drunk female contest winners tried to kiss him. All was forgiven, and I helped do the music logs for about a month.

What attributes distinguish your staff from your competitors?

We operate totally as a team, covering for each other, picking each other up, sharing opportunities with one another. There is a fantastic chemistry with this group of people that I have never seen in any other group I have worked with. Bottom line is they all

MCA NASHVILLE'S BIGGEST HITS OF THE YEAR

1. George Strait, "Write This Down"
2. Mark Chesnut, "I Don't Want To Miss A Thing"
3. Chely Wright, "Single White Female"
4. Lee Ann Womack, "I'll Think Of A Reason Later"
5. George Strait, "What Do You Say To That"

genuinely care about what they do and about each other.

Why do you think there has been so much personnel turnover among promotion staffs at country labels this year?

Like radio, there have been some issues and concerns about consolidation and changes that will lead to fewer labels operating out of Nashville in the coming years. People are just trying to get to the safest, most secure position. There will continue to be a trend of labels consolidating or closing.

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

Lonestar on BNA.

I wish I was a PD because . . .

I'd get the chance to hear new artists and great music that I could bring to the public on a local level.

I'm glad I'm not a PD because . . .

It probably wouldn't matter what I thought of new music or new artists. I would have to play it safe.

I've just called my broker and bought shares in . . .

Considering the current state of radio, Allied, Mayflower, and U-Haul.

Consolidation has changed my life by . . .

Testing my memory daily as I try to recall who owns whom this week.

The next big thing in music will be . . .

Expanded use of the Internet. I recently talked to one programmer who described to me a plan to build mini-specialty stations within the station's Web site. For example, country classics, new artists, and bluegrass stations could all be dialed in at the station's location on the Web.

If you could program any station in the country, which one would it be, and why?

WSM-AM Nashville, because of the tradition. Or maybe WXBQ Bristol, Tenn. [OM] Bill Hagy's numbers are so great, it would take me a couple years to screw that up. Then after that, maybe I'd be a consultant.

What's one thing nobody in the industry knows about you?

For the year 2000 I'm upping the dosage of my medication. **PHYLLIS STARK**

THE PROMOTION TEAM

- David Haley, VP of promotion
- Bill Macky, national director of promotion
- Pat Payne, promotion manager
- Rob Ellis, senior director of Midwest promotion
- Louie Newman, senior director of Southeast promotion
- Denise Roberts, senior director of West Coast promotion
- Enzo De Vincenzo, director of Southwest promotion
- Royce Risser, director of Northeast promotion
- Mike Severson, director of mid-South promotion
- Kimberly Dunn, promotion manager, secondary markets
- Tatum Hauck, promotion coordinator
- Todd Pauley, promotion receptionist

TOP ARTISTS

| (No. Of Charted Singles) Imprint/Label | | |
|--|-------------------------|--|
| 1 | TIM MCGRAW | (8) Curb (1) Warner Bros./WRN |
| 2 | DIXIE CHICKS | (10) Monument (1) Columbia |
| 3 | GEORGE STRAIT | (9) MCA Nashville |
| 4 | KENNY CHESNEY | (6) BNA |
| 5 | JO DEE MESSINA | (4) Curb |
| 6 | MARTINA MCBRIDE | (7) RCA |
| 7 | ALAN JACKSON | (8) Arista Nashville |
| 8 | SHANIA TWAIN | (5) Mercury |
| 9 | FAITH HILL | (7) Warner Bros./WRN (2) Warner Bros. |
| 10 | MARK WILLS | (4) Mercury |
| 11 | LONESTAR | (5) BNA (1) RCA/BNA |
| 12 | STEVE WARINER | (3) Capitol |
| 13 | JOHN MICHAEL MONTGOMERY | (3) Atlantic |
| 14 | ALABAMA | (7) RCA |
| 15 | ANDY GRIGGS | (2) RCA |
| 16 | LEE ANN WOMACK | (2) MCA Nashville (1) Decca (1) Decca/MCA Nashville |
| 17 | BROOKS & DUNN | (6) Arista Nashville |
| 18 | REBA MCENTIRE | (6) MCA Nashville |
| 19 | MARK CHESNUTT | (1) Decca/MCA Nashville (1) MCA Nashville |
| 20 | TRISHA YEARWOOD | (4) MCA Nashville (1) Capitol |
| 21 | TY HERNDON | (3) Epic |
| 22 | COLLIN RAYE | (3) Epic |
| 23 | RANDY TRAVIS | (3) DreamWorks |
| 24 | CLAY WALKER | (3) Giant/Reprise (2) Giant |
| 25 | MONTGOMERY GENTRY | (3) Columbia |
| 26 | CHAD BROCK | (2) Warner Bros. (2) Warner Bros./WRN |
| 27 | DIAMOND RIO | (2) Arista Nashville |
| 28 | TERRI CLARK | (3) Mercury |
| 29 | AARON TIPPIN | (4) Lyric Street |
| 30 | JOE DIFFIE | (3) Epic |
| 31 | CHELY WRIGHT | (2) MCA Nashville |
| 32 | SHEDAISY | (2) Lyric Street |
| 33 | BRAD PAISLEY | (2) Arista Nashville |
| 34 | SARA EVANS | (2) RCA |
| 35 | BILLY RAY CYRUS | (2) Mercury |
| 36 | BLACKHAWK | (2) Arista Nashville |
| 37 | LILA MCCANN | (3) Asylum |
| 38 | SAWYER BROWN | (2) Curb |
| 39 | CLINT BLACK | (5) RCA |
| 40 | SHANE MINOR | (2) Mercury |

TOP LABELS

| No. Of Charted Singles | |
|------------------------|---------------------|
| 1 | MCA NASHVILLE 38 |
| 2 | RCA 26 |
| 3 | MERCURY 27 |
| 4 | CURB 24 |
| 5 | ARISTA NASHVILLE 30 |
| 6 | BNA 22 |
| 7 | EPIC 17 |
| 8 | MONUMENT 13 |
| 9 | CAPITOL 23 |
| 10 | GIANT/REPRISE 13 |
| 11 | ATLANTIC 15 |
| 12 | LYRIC STREET 11 |
| 13 | COLUMBIA 23 |
| 14 | DREAMWORKS 14 |
| 15 | WARNER BROS. 15 |

MOST PLAYED SONGS OF 1999



1. AMAZED
 Lonestar BNA
 129991 detections



2. WRITE THIS DOWN
 George Strait MCA Nashville
 124523



3. LESSON IN LEAVIN'
 Jo Dee Messina Curb
 119802



4. HOW FOREVER FEELS
 Kenny Chesney BNA
 119188



5. PLEASE REMEMBER ME
 Tim McGraw Curb
 96167



6. YOU HAD ME FROM HELLO
 Kenny Chesney BNA
 95717

| | | | | | | | | | |
|----|---|-------------------------|---------------------|-------|-----|-----------------------------------|-------------------------------|------------------|-------|
| 7 | STAND BESIDE ME | Jo Dee Messina | Curb | 90367 | 54 | YOU'RE EASY ON THE EYES | Terri Clark | Mercury | 48812 |
| 8 | YOU WON'T EVER BE LONELY | Andy Griggs | RCA | 86362 | 55 | ONE HONEST HEART | Reba | MCA Nashville | 47558 |
| 9 | I DON'T WANT TO MISS A THING | Mark Chesnutt | Decca/MCA Nashville | 85977 | 56 | YOU'RE BEGINNING TO GET TO ME | Clay Walker | Giant/Reprise | 47052 |
| 10 | UNBELIEVABLE | Diamond Rio | Arista Nashville | 85949 | 57 | FOR YOU I WILL | Aaron Tippin | Lyric Street | 44410 |
| 11 | YOU WERE MINE | Dixie Chicks | Monument | 85653 | 58 | (NOW YOU SEE ME) NOW YOU DON'T | Lee Ann Womack | MCA Nashville | 43364 |
| 12 | SINGLE WHITE FEMALE | Chely Wright | MCA Nashville | 85096 | 59 | KEEPIN' UP | Alabama | RCA | 42140 |
| 13 | SOMETHING LIKE THAT | Tim McGraw | Curb | 83361 | 60 | EVERYTIME I CRY | Terri Clark | Mercury | 41955 |
| 14 | GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU | Alabama | RCA | 82602 | 61 | LOVE AIN'T LIKE THAT | Faith Hill | Warner Bros. | 41017 |
| 15 | WISH YOU WERE HERE | Mark Wills | Mercury | 81814 | 62 | HILLBILLY SHOES | Montgomery Gentry | Columbia | 40474 |
| 16 | LITTLE GOOD-BYES | SheDaisy | Lyric Street | 81370 | 63 | FLY (THE ANGEL SONG) | The Wilkinsons | Giant/Reprise | 40469 |
| 17 | WHATEVER YOU SAY | Martina McBride | RCA | 81098 | 64 | CRAZY LITTLE THING CALLED LOVE | Dwight Yoakam | Reprise | 40129 |
| 18 | A NIGHT TO REMEMBER | Joe Diffie | Epic | 78035 | 65 | WHEN I SAID I DO | Clint Black | RCA | 39769 |
| 19 | READY TO RUN | Dixie Chicks | Monument | 75622 | 66 | ALL THINGS CONSIDERED | Yankee Grey | Monument | 38495 |
| 20 | I'LL THINK OF A REASON LATER | Lee Ann Womack | Decca/MCA Nashville | 75453 | 67 | YOU'VE GOT A WAY | Shania Twain | Mercury | 38155 |
| 21 | TWO TEARDROPS | Steve Wariner | Capitol | 75131 | 68 | LET ME LET GO | Faith Hill | Warner Bros. | 38136 |
| 22 | THE SECRET OF LIFE | Faith Hill | Warner Bros. | 73734 | 69 | LIGHTNING DOES THE WORK | Chad Brock | Warner Bros./WRN | 37972 |
| 23 | BUSY MAN | Billy Ray Cyrus | Mercury | 73535 | 70 | WIDE OPEN SPACES | Dixie Chicks | Monument | 37955 |
| 24 | I LOVE YOU | Martina McBride | RCA | 73426 | 71 | SOMEONE YOU USED TO KNOW | Collin Raye | Epic | 37891 |
| 25 | LITTLE MAN | Alan Jackson | Arista Nashville | 71663 | 72 | SHE'S ALWAYS RIGHT | Clay Walker | Giant/Reprise | 37824 |
| 26 | NO PLACE THAT FAR | Sara Evans | RCA | 70884 | 73 | MAKE UP IN LOVE | Doug Stone | Atlantic | 37427 |
| 27 | ANYONE ELSE | Collin Raye | Epic | 69398 | 74 | THIS HEARTACHE NEVER SLEEPS | Mark Chesnutt | MCA Nashville | 37279 |
| 28 | FOR A LITTLE WHILE | Tim McGraw | Curb | 64555 | 75 | HUSBANDS AND WIVES | Brooks & Dunn | Arista Nashville | 36268 |
| 29 | ORDINARY LIFE | Chad Brock | Warner Bros. | 63259 | 76 | I'M LEAVING | Aaron Tippin | Lyric Street | 35537 |
| 30 | HOLD ON TO ME | John Michael Montgomery | Atlantic | 62537 | 77 | HELLO L.O.V.E. | John Michael Montgomery | Atlantic | 34167 |
| 31 | I'M ALREADY TAKEN | Steve Wariner | Capitol | 62176 | 78 | CAN'T GET ENOUGH | Patty Loveless | Epic | 34105 |
| 32 | LONELY AND GONE | Montgomery Gentry | Columbia | 61555 | 79 | IT MUST BE LOVE | Ty Herndon | Epic | 33853 |
| 33 | GONE CRAZY | Alan Jackson | Arista Nashville | 61509 | 80 | MISSING YOU | Brooks & Dunn | Arista Nashville | 32664 |
| 34 | HANDS OF A WORKING MAN | Ty Herndon | Epic | 59727 | 81 | SOMEBODY'S OUT THERE WATCHING | The Kinleys | Epic | 32491 |
| 35 | WHAT DO YOU SAY TO THAT | George Strait | MCA Nashville | 59377 | 82 | MAYBE NOT TONIGHT | Sammy Kershaw & Lorrie Morgan | BNA/Mercury | 32280 |
| 36 | WRONG AGAIN | Martina McBride | RCA | 58252 | 83 | HE DIDN'T HAVE TO BE | Brad Paisley | Arista Nashville | 32254 |
| 37 | I'LL STILL LOVE YOU MORE | Trisha Yearwood | MCA Nashville | 58121 | 84 | STRANGER IN MY MIRROR | Randy Travis | DreamWorks | 32154 |
| 38 | MAN! I FEEL LIKE A WOMAN! | Shania Twain | Mercury | 57890 | 85 | COME ON OVER | Shania Twain | Mercury | 32039 |
| 39 | POWERFUL THING | Trisha Yearwood | MCA Nashville | 57809 | 86 | SLAVE TO THE HABIT | Shane Minor | Mercury | 29175 |
| 40 | WITH YOU | Lila McCann | Asylum | 57016 | 87 | A MAN AIN'T MADE OF STONE | Randy Travis | DreamWorks | 28160 |
| 41 | DRIVE ME WILD | Sawyer Brown | Curb | 56307 | 88 | BY THE BOOK | Michael Peterson | Reprise | 28105 |
| 42 | I CAN'T GET OVER YOU | Brooks & Dunn | Arista Nashville | 54779 | 89 | WHERE THE GREEN GRASS GROWS | Tim McGraw | Curb | 27390 |
| 43 | TONIGHT THE HEARTACHE'S ON ME | Dixie Chicks | Monument | 54345 | 90 | THE GREATEST | Kenny Rogers | Dreamcatcher | 26750 |
| 44 | WRONG NIGHT | Reba | MCA Nashville | 53344 | 91 | ORDINARY LOVE | Shane Minor | Mercury | 25413 |
| 45 | WHO NEEDS PICTURES | Brad Paisley | Arista Nashville | 53324 | 92 | WE REALLY SHOULDN'T BE DOING THIS | George Strait | MCA Nashville | 24915 |
| 46 | MEANWHILE | George Strait | MCA Nashville | 52308 | 93 | BIG DEAL | LeAnn Rimes | Curb | 24528 |
| 47 | RIGHT ON THE MONEY | Alan Jackson | Arista Nashville | 52251 | 94 | ALMOST HOME | Mary Chapin Carpenter | Columbia | 24000 |
| 48 | HOME TO YOU | John Michael Montgomery | Atlantic | 52178 | 95 | WHAT DO YOU SAY | Reba | MCA Nashville | 23589 |
| 49 | THERE YOU HAVE IT | BlackHawk | Arista Nashville | 51666 | 96 | IT'S YOUR SONG | Garth Brooks | Capitol | 23266 |
| 50 | SHE'S IN LOVE | Mark Wills | Mercury | 51662 | 97 | YOU GO FIRST (DO YOU WANNA KISS) | Jessica Andrews | DreamWorks | 22209 |
| 51 | SPIRIT OF A BOY, WISDOM OF A MAN | Randy Travis | DreamWorks | 51217 | 98 | A BITTER END | Deryl Dodd | Columbia | 21492 |
| 52 | I'LL GO CRAZY | Andy Griggs | RCA | 49373 | 99 | LIVE, LAUGH, LOVE | Clay Walker | Giant | 21405 |
| 53 | THAT DON'T IMPRESS ME MUCH | Shania Twain | Mercury | 49009 | 100 | BREATHE | Faith Hill | Warner Bros./WRN | 21377 |

1999 -
A YEAR OF GOLD, 23 PLATINUM AND
WEEKS AT #1



Thank
You COUNTRY RADIO!

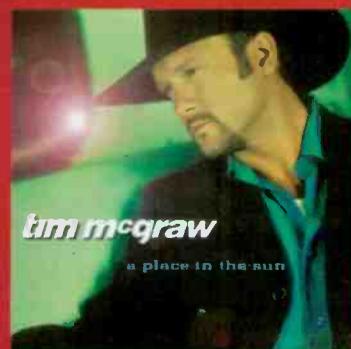
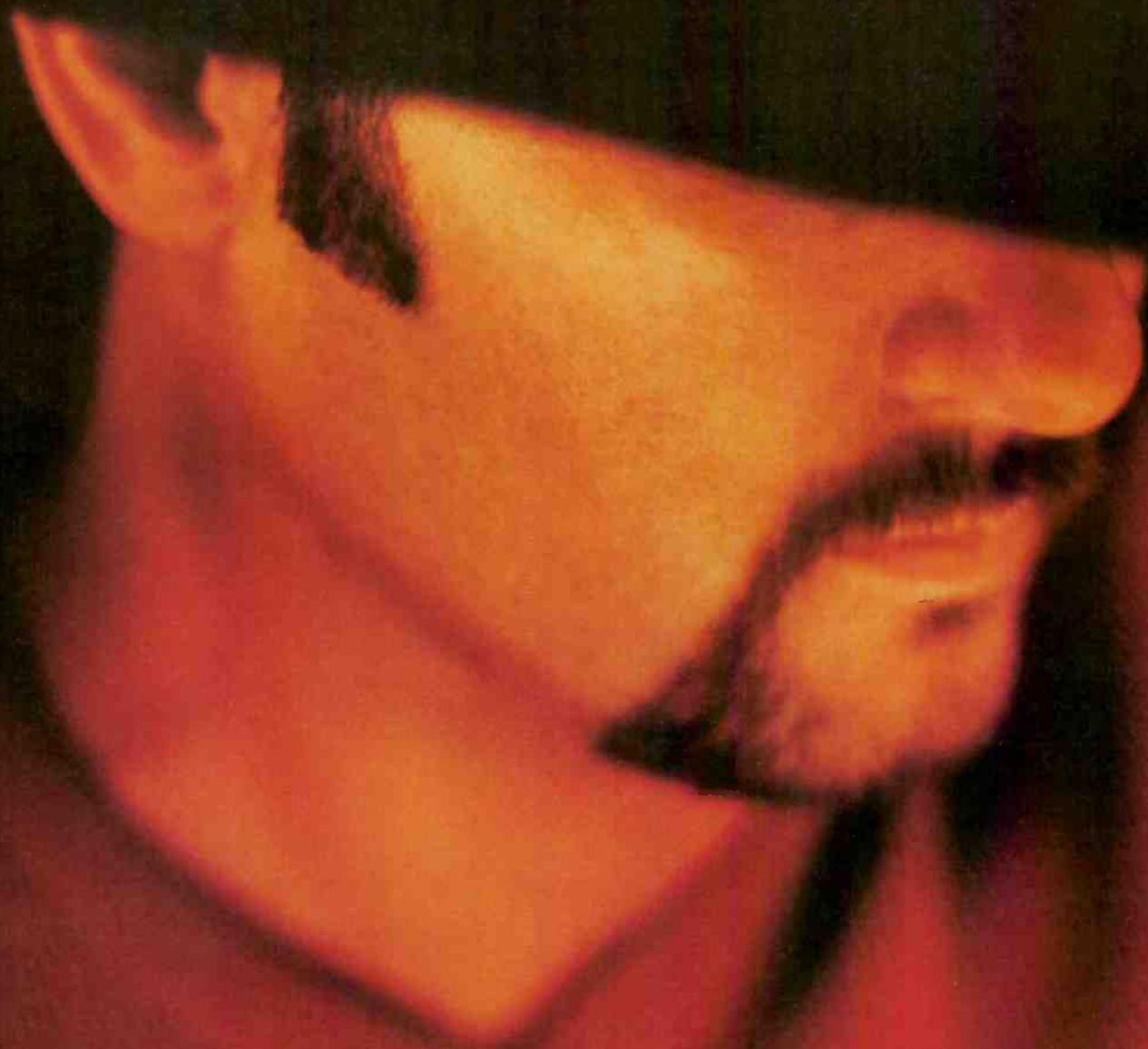


RCA LABEL GROUP RLG/NASHVILLE



www.twangthis.com RCA RECORDS LABEL ©1999 BMG Entertainment

#1 Country Artist of the Year



CURB
RECORDS
www.curb.com

Billboard Top Country Artist - Male

1999 CMA & ACM Male Vocalist of the Year

1999 CMA Album of the Year

Monitor
AIRPLAY
Country
Broadcast Data Systems
99.5

POWER 103.5
KISS 105.3

NOVEMBER 16, 1998 - NOVEMBER 14, 1999

Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSA weekly cumes, beginning with the highest cuming station. Cumes are updated twice yearly following the release of the Spring and Fall Arbitron surveys.

WKLB Boston
PD: Mike Brophy
APD/MD: Ginny Rogers
617-822-9600
Greater Media

Country 99.5
WDIS Miami
PD: Bob McKay
MD: Darlene Evans
954-431-6200
Beasley

YOUNG COUNTRY 105.3
KYNG Dallas
PD: Bob McNeill
MD: Jim Verdi
972-716-7800
Infinity

YOUNG COUNTRY 107.7
KICK Houston
PD: Darren Davis
MD: J.D. Daniels
713-881-5957
Infinity

WROC Baltimore
PD: Scott Lindy
410-366-3693
Clear Channel

WQYK Tampa
OM: Eric Logan
MD: Jay Roberts
813-287-0995
Infinity

PLAYS table for WKLB Boston with 30 rows of song titles and play counts.

PLAYS table for WDIS Miami with 30 rows of song titles and play counts.

PLAYS table for KYNG Dallas with 30 rows of song titles and play counts.

PLAYS table for KICK Houston with 30 rows of song titles and play counts.

PLAYS table for WROC Baltimore with 30 rows of song titles and play counts.

PLAYS table for WQYK Tampa with 30 rows of song titles and play counts.

COUNTRY 92.5
WWYZ Hartford
PD: Mike Moore
MD: Jay McCarthy
860-723-6000
AMFM

New Country KIX 106.5
WKXX St. Louis
PD: Jeff Allen
MD: Dave Louis
314-621-0400
Emmis

WAMZ Louisville
PD/MD: Coyote Calhoun
502-582-7840
Clear Channel

B105
WUBE Cincinnati
OM: Tim Closson
MD: Duke Hamilton
513-721-1050
AMFM

KSON San Diego
OM: John Dimick
APD/MD: Greg Frey
619-291-9797
Jefferson Pilot

WQAT
WKKT Charlotte
PD: Bill Young
MD: Dave Michaels
704-714-9444
AMFM

PLAYS table for WWYZ Hartford with 30 rows of song titles and play counts.

PLAYS table for WKXX St. Louis with 30 rows of song titles and play counts.

PLAYS table for WAMZ Louisville with 30 rows of song titles and play counts.

PLAYS table for WUBE Cincinnati with 30 rows of song titles and play counts.

PLAYS table for KSON San Diego with 30 rows of song titles and play counts.

PLAYS table for WKKT Charlotte with 30 rows of song titles and play counts.

94.7 WQDR
WQDR Raleigh
APD: Robin O'Brian
919-876-6464
Curtis Media

WSSL Greenville
PD: Bruce Logan
APD/MD: Kerry Owen
864-242-1005
AMFM

WSDC Charlotte
PD: Paul Johnson
MD: Rick Cracker
704-522-1103
Infinity

WAGN Albany, NY
PD: Buzz Brindle
MD: Bill Earley
518-782-1474
AMFM

WSIX Nashville
OM: Bob Barnett
PD/MD: Dave Kelly
615-664-2400
AMFM

KUPL Portland, OR
PD: Cary Rolfe
MD: Rick Taylor
503-223-0300
Infinity

PLAYS table for WQDR Raleigh with 30 rows of song titles and play counts.

PLAYS table for WSSL Greenville with 30 rows of song titles and play counts.

PLAYS table for WSDC Charlotte with 30 rows of song titles and play counts.

PLAYS table for WAGN Albany, NY with 30 rows of song titles and play counts.

PLAYS table for WSIX Nashville with 30 rows of song titles and play counts.

PLAYS table for KUPL Portland, OR with 30 rows of song titles and play counts.

Q105 COUNTRY
WRBQ Tampa
PD: Ronnie Lane
MD: Nancy Knight
813-287-1047
Infinity

W95 Nashville
PD: Greg Cole
MD: Kevin Anderson
615-889-6595
Gaylord

B-93
WBCT Grand Rapids
OM: Doug Montgomery
MD: Dave Taft
616-459-1919
Clear Channel

Y93.3
KYCY San Francisco
PD: Dene Hallam
APD/MD: Steve Jordan
415-391-9330
Infinity

WZZK Birmingham
PD: Jim Tice
APD/MD: Scott Stewart
205-916-1100
Cox

92.5 WESG
WESG Greenville
OM: Ron Brooks
MD: John Landrum
864-242-4660
Clear Channel

PLAYS table for WRBQ Tampa with 30 rows of song titles and play counts.

PLAYS table for W95 Nashville with 30 rows of song titles and play counts.

PLAYS table for WBCT Grand Rapids with 30 rows of song titles and play counts.

PLAYS table for KYCY San Francisco with 30 rows of song titles and play counts.

PLAYS table for WZZK Birmingham with 30 rows of song titles and play counts.

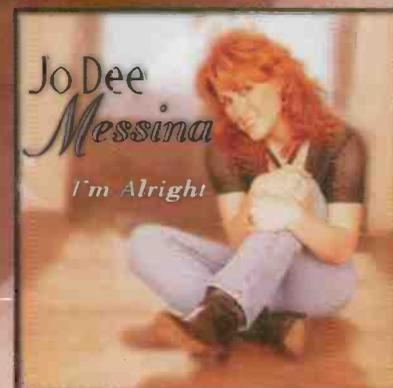
PLAYS table for WESG Greenville with 30 rows of song titles and play counts.

Most Played Female Country Artist of the Year

Jo Dee Messina

1999 CMA Awards Horizon Award

1999 ACM Best New Female Artist



MUSIC THAT DEFINED 1999

THE BEST MAN

- Music From The Motion Picture

#2 R&B Album

BLAQUE

808

#4 R&B Mainstream

#4 R&B Single

#6 R&B Airplay

Bring It All To Me

#18 Hot 100 Airplay

- and still climbing

MARIAH CAREY

Heartbreaker

#1 Top Dance Single

#1 R&B Single

#1 Hot 100

#1 Hot 100 Singles Sales

I Still Believe

#3 R&B Single

Rainbow

#2 R&B Album

DESTINY'S CHILD

Bills, Bills, Bills

#1 Hot R&B Single

- longest running #1 of 1999

#1 R&B Mainstream

#1 Hot 100

#1 Top Single

#1 Hot 100 Singles Sales

The Writing's On The Wall

#2 R&B Album

HARLEM WORLD

Ma\$e Presents

Harlem World The Movement

#5 R&B Album

LAURYN HILL

Ex-Factor

#1 Hot R&B Airplay

#1 Hot R&B Mainstream

#4 R&B Adult

#7 R&B Single

Miseducation Of Lauryn Hill

#1 R&B Album

IN TOO DEEP

- Music From The Dimension
Motion Picture

#8 R&B Album

MAXWELL

Fortunate

#1 R&B Adult-longest running

#1 record breaking single

#1 Hot R&B Airplay

#1 Hot R&B Single

#1 R&B Mainstream

#4 Hot 100

NAS

I Am...

#1 Rap Album

#1 R&B Album

#1 Top Current Albums

MARC NELSON

15 Minutes

#1 R&B Singles Sales

#4 Hot R&B Single

#10 Hot 100 Singles Sales

#14 R&B Mainstream

- and still growing

#18 R&B Airplay

- and still growing

WILL SMITH

Wild Wild West

#1 Hot 100

#1 Hot Rap Single

#1 Top Single

#2 R&B Singles Sales

SPORTY THIEVZ

No Pigeons

#1 Hot Rap Single

#1 R&B Singles Sales

DIMENSION



RUFFHOUSE

SO SO DEEP

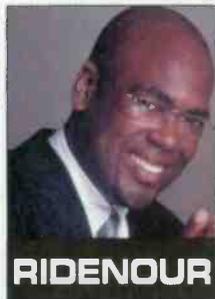


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RECORDS GROUP

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ARISTA'S LIONEL RIDENOUR DESCRIBES RECIPE FOR SUCCESS

Chatting with Arista executive VP of black music Lionel Ridenour is getting to be a yearly event in these pages. Arista was again the top mainstream R&B and crossover label of the year and also reclaimed the adult R&B mantle after finishing third in '98. Arista also holds the top honors for mainstream and crossover record of the year with TLC's "No Scrubs," crossover artist of the year with TLC, and mainstream R&B artist of the year with Faith Evans. Its success came from a mix of superstars (TLC, Whitney Houston, Puff Daddy) and breaking or sophomore acts (Evans, Donell Jones, 112, Deborah Cox, Monica, and Total), as well as comeback kids Naughty By Nature and Q-Tip.



RIDENOUR

What do you think were your biggest success stories of the year? Any surprises?

Any time you have success with a record or artist, it's unexpected, because nothing is guaranteed in this industry. Fortunately, here at Arista, we have a lot of positive stories to talk about. As we started the Monitor year back in November '98, we were still riding high with the Deborah Cox single "Nobody's Supposed To Be Here," which hadn't even peaked yet. Then from there, we went right into "No Scrubs" from TLC. So we went from the single that set a new record for the longest stand at No. 1—13 weeks with Deborah—to TLC, which ended up being the biggest record of the year.

We were pleased that we held on and fought for 112's "Anywhere." It was a slow start for the record, taking us more than two months to truly position it, because it didn't have a video out [at first]. That song showed that here at Arista, when we believe in something, we're going to stick with it, and it paid off. It's the kind of winning environment that Clive [Davis] has built here.

One of the most satisfying projects of the year was breaking Donell Jones. A year ago in this interview, we talked about him being one of the projects to watch, and to be here with him sitting at No. 1 as we end 1999 is extremely satisfying.

Whitney Houston could be considered your marquee artist. Her album came out in late '98, and you just released the fourth single from the project. What did you say to all those people who thought she was no longer relevant to mainstream R&B?

She is the top diva in the business today. [A year after the album] was released on Super Tuesday, to [see] that it's still selling over 20,000 units per week is a testament to this album and her talent. She's sold over 8 million albums worldwide. So to all the haters, get off her back!

In '99, Arista was the "anointed" label to get the new album from The Artist Formerly Known As Prince. How has your team approached the project?

The biggest thing we have been able to do with The Artist has been to lay out the sentiment that we have to support our superstars. He is probably the musical genius of our era... It's been important for us to get people to really listen to his music and the album, to know where he is coming from. We in black music and black radio need to be there, as a group and as a people, to help keep our superstars around. If we turn our backs on them, not only does it hurt those artists but also the touring business, the record stores, and the black music departments at labels and our ability to help radio. If we have no superstars, then we're relying on just the few new jacks who take off, and we can't sustain an industry on them alone.

What do you attribute Arista's sustained R&B success to?

All of it begins with the creative people we have here, starting with Clive, then L.A. [Reid] and Babyface, to Puffy. Here, you have three very intense people in terms of creativity who have the vision to come up with the product we need to be successful. Secondly, when it comes to my staff, from the head of promotion down to the last regional, there isn't a better mix of veterans and up-and-comers anywhere else. Whether it's James Cochran in Chicago, who spent years with Motown, or a new guy like Sean Pecas who came out of our rap/street promotion department, to veterans like Martha Frye or Clifford Russell, who have incredible connections, to C.C. McLendon, the heart and soul of my staff, to gaining a leader such as Michael Johnson, I'm very lucky. My entire team is entrenched in their respected arenas.

And how do you motivate your team?

I've always looked at it from a sports perspective. Like a coach, you have to come up with a game plan and then motivate them as a team and individually. I've read books, like Pat Riley's and Phil Jackson's, and have been able to use some of their concepts in achieving a winning team. I've also learned a great deal from Clive, including the fact that I must present the same confidence and winning attitude to my staff that he shows his executives. They know that if I talk the talk, I walk the walk, and they respect that. I also try to be there for them, in every way, giving them the tools they need to accomplish their jobs.

ARISTA'S TOP MAINSTREAM/ADULT SINGLES OF 1999

1. TLC, "No Scrubs"
2. 112 Featuring Lil'z, "Anywhere"
3. Whitney Houston Featuring Faith Evans & Kelly Price, "Heartbreak Hotel"
4. Deborah Cox, "Nobody's Supposed To Be Here"
5. Deborah Cox With R.L., "We Can't Be Friends"

When you have that kind of personal relationship with your staff, then you're doing the job as a leader.

If you could have worked any project from another label this year, what would you have chosen?

I wish I could have got my hands on the Ginuwine project. "So Anxious" was a great record, and I would have liked to have been the company that took it to No. 1.

Would you ever want to be a PD?

I would like the opportunity to expand what R&B radio is. If I could program, I would try to [knock down those] barriers, which sometimes make it difficult for artists like Angie Stone or Macy Gray or The Artist to be heard. Also, I'd give equal exposure and consideration to new acts as well as take care of the superstar acts.

What will 1999 be remembered for?

I hope it will be looked upon as the beginning of a new era of soul, when R&B began to be more musical again, returning to the artistry of live music and less sampling.

There are a lot of rumors about Arista in the year 2000. What can we expect from the label musically?

I can't address any of the rumors, but I can say that 2000 will be The Artist's year. It will also be the year when we see Angie Stone explode and Donell Jones reach superstardom. We'll see the triumphant return of Toni Braxton. Arista will have new projects from 112, Faith, Deborah Cox, Next, Usher, and Monica. I also have to mention that '99 saw the emergence of Q-Tip as a solo artist, and his success will continue well into 2000. As far as new acts to come from Arista directly, be on the lookout for Loon and Dime; on Bad Boy we'll release Carl Thomas and Black Rob; while LaFace brings us Joy Enriquez and Pink.

DANA HALL

THE PROMOTION TEAM

Michael Johnson, VP of R&B promotion
C.C. McClendon, senior national director
James Cochran, R&B promotion senior national director of strategic planning
Vanessa Barryer, senior director of urban AC promotion
Chris LaMonica, senior director of rap and marketing promotion
Martha Frye, national field director
John Hall Jr., director of Midwest R&B promotion
Clifford Russell, director of West Coast R&B promotion
Craig Davis, mid-Atlantic R&B promotion director
Sean "Pecas" Costner, Northeast R&B promotion director
Sean Guest, Carolinas R&B promotion manager
James Wilson, Southwest R&B promotion manager
Lisa Coleman, Ohio Valley R&B promotion manager

TOP MAINSTREAM ARTISTS

| | (No. Of Charted Singles) | Imprint/Label |
|----|--------------------------|--|
| 1 | FAITH EVANS (3) | Bad Boy/Arista (1) Arista (1) Ruff Ryders/IDJMG (1) Warner Bros. |
| 2 | TLC (4) | LaFace/Arista |
| 3 | R. KELLY (5) | Jive (1) Bad Boy/Arista |
| 4 | LAURYN HILL (5) | Ruffhouse/Columbia |
| 5 | DRU HILL (2) | Def Soul/IDJMG (1) University/Island/IDJMG (1) Overbrook/Interscope/Columbia |
| 6 | JAY-Z (3) | Roc-A-Fella/IDJMG (1) Columbia (1) Def Jam/IDJMG (1) Epic (1) Ruff Ryders/Interscope |
| 7 | BRANDY (4) | Atlantic |
| 8 | TYRESE (2) | RCA |
| 9 | GINUWINE (3) | 550 Music/Epic |
| 10 | SILK (2) | Elektra/EEG |
| 11 | DEBORAH COX (3) | Arista |
| 12 | DESTINY'S CHILD (2) | Columbia |
| 13 | K-CI & JOJO (1) | MCA (1) Rock Land/MCA/Interscope |
| 14 | CASE (1) | Def Jam/IDJMG (1) Def Soul/IDJMG |
| 15 | WHITNEY HOUSTON (3) | Arista (1) Arista/Columbia/DreamWorks |
| 16 | JUVENILE (5) | Cash Money/Universal |
| 17 | MAXWELL (1) | Rock Land/Interscope/Columbia |
| 18 | 702 (2) | Motown |
| 19 | 112 (3) | Bad Boy/Arista |
| 20 | MONICA (3) | Arista |

TOP ADULT R&B ARTISTS

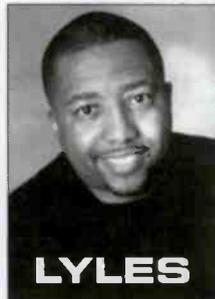
| | (No. Of Charted Singles) | Imprint/Label |
|----|--------------------------|--|
| 1 | THE TEMPTATIONS (3) | Motown |
| 2 | MAXWELL (2) | Columbia (1) Rock Land/Interscope/Columbia |
| 3 | LAURYN HILL (5) | Ruffhouse/Columbia |
| 4 | TYRESE (2) | RCA (1) Columbia |
| 5 | FAITH EVANS (4) | Bad Boy/Arista (1) Arista (1) Warner Bros. |
| 6 | R. KELLY (5) | Jive |
| 7 | DEBORAH COX (3) | Arista |
| 8 | JESSE POWELL (1) | Silas/MCA |
| 9 | WHITNEY HOUSTON (3) | Arista (1) Arista/Columbia/DreamWorks |
| 10 | BRANDY (5) | Atlantic |
| 11 | K-CI & JOJO (1) | MCA (1) Rock Land/MCA/Interscope |
| 12 | CASE (3) | Def Soul/IDJMG |
| 13 | MARY J. BLIGE (3) | MCA (1) Epic (1) Flyte Tyme/MCA (1) Gospo Centric/Interscope |
| 14 | BRIAN MCKNIGHT (3) | Motown |
| 15 | DRU HILL (3) | Def Soul/IDJMG (2) University/Island/IDJMG |
| 16 | CHANTE MOORE (2) | Silas/MCA |
| 17 | ERIC BENET (2) | Warner Bros. |
| 18 | GERALD LEVERT (3) | EastWest/EEG |
| 19 | TAMIA (2) | Qwest/Warner Bros. (1) Warner Bros. |
| 20 | KELLY PRICE (2) | T-Neck/IDJMG (1) Arista (1) Rock Land/Interscope |

TOP RAP ARTISTS

| | (No. Of Charted Singles) | Imprint/Label |
|----|--------------------------|--|
| 1 | JAY-Z (3) | Roc-A-Fella/IDJMG (1) Bad Boy/Arista (1) Blackground/Atlantic (1) Def Jam/IDJMG (1) Epic (1) Ruff Ryders/Interscope (1) So So Def/Columbia |
| 2 | JUVENILE (5) | Cash Money/Universal (1) Ruff Ryders/Interscope |
| 3 | JA RULE (1) | Def Jam/IDJMG (1) Murder Inc./Def Jam/IDJMG (1) Yab Yum/Elektra/EEG |
| 4 | LAURYN HILL (1) | Ruffhouse/Columbia |
| 5 | EVE (2) | Ruff Ryders/Interscope (1) The Gold Mind/EastWest/EEG |
| 6 | DMX (4) | Ruff Ryders/IDJMG (3) Roc-A-Fella/IDJMG (1) Yab Yum/Elektra/EEG |
| 7 | 2PAC (1) | Amaru/Death Row/Interscope (1) Death Row/Breakaway (1) Death Row/Interscope (1) Death Row/Priority |
| 8 | OUTKAST (3) | LaFace/Arista (1) Def Jam/IDJMG (1) No Limit/Jive (1) Organized Noise/Interscope |
| 9 | WILL SMITH (2) | Columbia (1) Overbrook/Interscope/Columbia |
| 10 | Q-TIP (1) | Arista (1) Violator/Def Jam/IDJMG |
| 11 | BUSTA RHYMES (3) | FlipMode/Elektra/EEG |
| 12 | LIL' TROY (1) | Short Stop/Republic/Universal |
| 13 | MANNIE FRESH (1) | Cash Money/Universal |
| 14 | AMIL (1) | Def Jam/IDJMG |
| 15 | PUFF DADDY (4) | Bad Boy/Arista (1) Columbia (1) Jive |
| 16 | JANET (1) | FlipMode/Elektra/EEG |
| 17 | EMINEM (2) | Web/Aftermath/Interscope (1) Aftermath/Interscope |
| 18 | NOKIO (1) | Ruff Ryders/Interscope |
| 19 | FOXY BROWN (2) | Def Jam/IDJMG |
| 20 | THE ROOTS (2) | MCA (1) Columbia |

KEVIN LYLES CITES IMPACT OF CULTURE IN DEF JAM'S BANNER YEAR OF 1999

Over the years, Def Jam has become a household name, partly because of founding father Russell Simmons but also because it was one of the early rap labels to bring rap music and hip-hop culture to mainstream America. Now led by president Kevin Lyles, Def Jam is emerging as a power within the Universal Music Group, where it's now known as the Island/Def Jam Music Group. In '99, Def Jam was also the Rap Airplay leader, winning the title of rap label of the year and nods for Jay-Z as rap artist of the year and his "Can I Get A..." as rap title of the year. Other Def Jam artists, such as DMX and Ja Rule, ruled the airwaves at radio in a year when the medium truly embraced hip-hop to the fullest.



LYLES

Lyles, a one-time intern, worked his way into the mid-Atlantic regional job, then up through the ranks to his position as president of Def Jam/Def Soul Records.

Why did Def Jam do so well in '99?

Our success has a great deal to do with the fact that our artists are cultural. We don't have hip-hop artists who are just record-driven. Of course, if we have radio play, we're going to sell a lot more records, but if we don't, we will still sell records. Radio has been very supportive of us in '99—and to rap as a whole and not just Def Jam. As a company, we're experiencing some of our biggest sales ever and, as a genre, the biggest sales in the history of rap music.

THE PROMOTION TEAM

- Wes Johnson, senior VP of marketing and promotion
- Johnnie Walker, VP of R&B and promotion
- Michael T. Kyser, senior national director of promotion
- Marthe Reynolds, senior national director of rhythm/crossover promotion
- Franco Iemello, national director of rhythm/crossover promotion
- Motti Shulman, national director of West Coast crossover promotion
- Eddie Rivera, college promotion
- Robert "Love" Leach, national director of street promotion
- Amani Duncan, national director of visual promotion
- Thomas Lytle, mid-Atlantic/C Carolinas
- Phyllita Bolden, Southeast
- Andre Monie, Central South
- Tanikia Smith, Southwest
- Mike McAuthur, Northeast
- Drew Rives, Mideast
- Ronald Lawrence, Midwest
- Bill Evans, West Coast
- D. Nakazi, promotion manager
- Danielle Smith, administrative West Coast coordinator
- Joe-Banna Rodriguez, promotion coordinator

I think it really has to do with the fact that the hip-hop consumer has grown up. Look at me: I'm 31, and I grew up on hip-hop. Radio stations are becoming more friendly to me and other hip-hop listeners, because we are finally in a position where advertisers want to appeal to us. We are the consumers who now buy the cars, the electronics, and the houses.

What projects were you most proud of, and were you surprised by any of your hits?

I'm not going to say I always know what the hit record is going to be. We might know when something will have a street appeal or a radio appeal, but when they have both to the extent that Jay-Z had in '99, that's a pleasant surprise. For him to sell 5 million albums is definitely out of the norm, at least from what we've seen in the past. Same thing goes for DMX, in being able to release two albums in one year and have the sales he has. So they're not necessarily surprises, but they were unexpected. Also, when I look at the fact that not only did Method Man and Redman have solo albums but they came back and did a duet project that's just starting, that's an accomplishment. Also, the fact that "Holla Holla," by Ja Rule, was one of the biggest radio records of the year—that was not expected.

What do you feel are your promotion team's strengths?

They are just as cultural as the music is. We don't have people who listen to jazz all day working our hip-hop records. We have people who live in the culture, grew up in the culture, and love working our records. But it's not about age. I tell Johnnie Walker all the time [that] she is the hippest fortysomething woman in the business. I would hire someone who lived the lifestyle before I would hire someone who had 10 years' experience in promotions. I don't think I have anyone currently on staff who worked at another label before joining Def Jam.

In what ways do you lead your staff?

I lead by example. In order for people to believe me when I give a mission statement, they have to know that I will do the same things they will in order to accomplish that mission. Even though I don't spend as much time on the phone talking to programmers as I used to, my staff knows I will and can, if I have to. So, in that sense, my staff feels they can't let me down.

DEF JAM'S MOST PLAYED RAP SINGLES OF 1999

1. Jay-Z, "Can I Get A..."
2. Q-Tip, "Vivrant Thing"
3. Ja Rule, "Holla Holla"
4. Jay-Z, "Hard Knock Life (Ghetto Anthem)"
5. DMX, "Ruff Ryders' Anthem"

Do labels rely too heavily on radio airplay?

Well, I don't think our first look is always at radio. Our first look is at the marketplace, because it dictates radio as much as radio dictates to the marketplace. Again, it's lifestyle first. So we have to make sure we're in all the clubs. If it's an R&B artist, [we] make sure we're in the nail salons, and if it's a rap record, we need to be in the barbershops and carwashes. At Def Jam, we've always relied heavily on the street team, and it's paying off now. When those records make it past the lifestyle exposure, then they're ready for radio. And once you get to radio, look at the station and all its employees as if it's a little marketplace—the receptionist, the jocks, the sales people. Expose them to the product, as well as the MD and PD.

What was the last CD you bought and when?

Last Tuesday, the Dr. Dre album! Actually, I try to buy as many rap albums as I can to support the culture. I also buy things like the Rage Against The Machine [set], because that helps Def Jam build an alternative rock and pop side. When Creed came out the same day as Method Man and Redman and sold 325,000, and we sold 256,000, that made me go out and buy it, because I wanted to know what the hell Creed was.

How will radio and records change the way they do business together in the future?

The business moves beyond relationships. Radio stations will be working in tandem with the labels' marketing plans, because they will be a part of planning them. It's not just about servicing a record to a radio station anymore. Instead, the PD has to know when the video is coming, what we are doing street-wise locally, and the overall rollout nationally. A great example of this is what we are doing with the campaign Hip-Hop's Biggest Fan. Before we even started it, we flew in key programmers to go over the idea for input and feedback. We have to do this, because breaking an artist in a marketplace does not simply mean radio playing the record.

What's one thing that people in the industry don't know about you?

I used to be an artist. Some people already know that I wrote the Milli Vanilli record "Girl You Know It's True," but not many people know that I actually recorded it before anyone else.

What's ahead for Def Jam in 2000?

Well, our mission statement for Def Soul is to build a brand that's equal to that of Def Jam. I'm very excited about that quest. And we've already started in '99 with the re-emergence of Case and Montell Jordan and now the Dru Hill solo projects, with Sisqo being the first. Next year, we'll have projects from Kelly Price, Playa, another Case, and a Dru Hill group project by year's end.

TOP MAINSTREAM LABELS

| No. Of Charted Singles | | |
|------------------------|-----------------------------|----|
| 1 | ARISTA | 33 |
| 2 | COLUMBIA | 24 |
| 3 | ISLAND/DEF JAM MUSIC GROUP | 21 |
| 4 | INTERSCOPE | 17 |
| 5 | MCA | 10 |
| 6 | ELEKTRA ENTERTAINMENT GROUP | 12 |
| 7 | UNIVERSAL | 9 |
| 8 | EPIC | 11 |
| 9 | RCA | 5 |
| 10 | JIVE | 8 |
| 11 | ATLANTIC | 6 |
| 12 | MOTOWN | 7 |
| 13 | PRIORITY | 7 |
| 14 | WARNER BROS. | 5 |
| 15 | VIRGIN | 2 |

TOP ADULT R&B LABELS

| No. Of Charted Singles | | |
|------------------------|-----------------------------|----|
| 1 | ARISTA | 20 |
| 2 | COLUMBIA | 17 |
| 3 | MCA | 14 |
| 4 | MOTOWN | 17 |
| 5 | WARNER BROS. | 15 |
| 6 | ISLAND/DEF JAM MUSIC GROUP | 10 |
| 7 | INTERSCOPE | 8 |
| 8 | RCA | 6 |
| 9 | ELEKTRA ENTERTAINMENT GROUP | 11 |
| 10 | JIVE | 7 |
| 11 | ATLANTIC | 6 |
| 12 | VIRGIN | 7 |
| 13 | PRIVATE | 4 |
| 14 | DREAMWORKS | 4 |
| 15 | SAR | 3 |

TOP RAP LABELS

| No. Of Charted Singles | | |
|------------------------|-----------------------------|----|
| 1 | ISLAND/DEF JAM MUSIC GROUP | 20 |
| 2 | INTERSCOPE | 14 |
| 3 | COLUMBIA | 18 |
| 4 | UNIVERSAL | 12 |
| 5 | ARISTA | 20 |
| 6 | PRIORITY | 24 |
| 7 | ELEKTRA ENTERTAINMENT GROUP | 10 |
| 8 | EPIC | 7 |
| 9 | LOUD | 10 |
| 10 | MCA | 4 |
| 12 | WARLOCK | 1 |
| 13 | RELATIVITY | 7 |
| 14 | ATLANTIC | 5 |
| 15 | THUMP STREET | 1 |
| 15 | RESTLESS | 2 |

On the rap side, we're setting up 2000 by releasing the Jay-Z and DMX on the 21st and 28th of this month. Newcomer Beenie Segal will follow, then later in the year, the new LL Cool J. **DANA HALL**

THANK YOU RADIO FOR MAKING
LOUD RECORDS
LOUDER THAN EVER

(IMPACTING 2000)

LUKE - Freakfest
LV - How Long
PROJECT PAT - Goldshine
RAEKWON - Yae Yo
TASH - Nightfall
THREE 6 MAFIA - Who Runnit
PRODIGY - G.U.N. Love

(ON YOUR DESK NOW)

MOBB DEEP - It's Mine
PROJECT PAT - Ballers
TASH - Rap Life
INSPECTAH DECK - Show N Prove
KRAYZIE BONE - Paper
RAEKWON - Live from NY
HYPNOTIZE CAMP - Ask & Get It
POSSE
DEAD PREZ - It's Bigger Than
Hip-Hop



MOST PLAYED MAINSTREAM R&B SONGS OF 1999



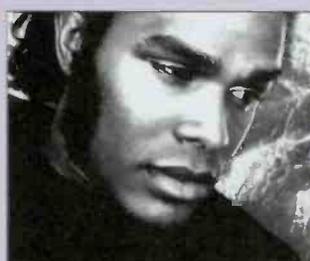
1. NO SCRUBS
TLC LaFace/Arista
53780 detections



2. SO ANXIOUS
Ginuwine 550 Music/Epic
49791



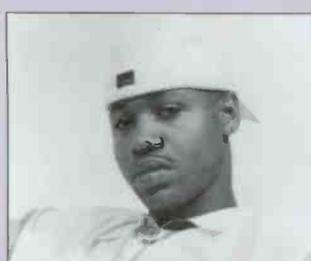
3. ANYWHERE
112 Featuring Lil'Z Bad Boy/Arista
49230



4. FORTUNATE
Maxwell Rock Land/Interscope/Columbia
47734



5. SWEET LADY
Tyrese RCA
47428



6. BACK THAT THANG UP
Juvenile f/Mannie Fresh & Lil' Wayne Cash Money/Universal
46476

| | | | | | | | |
|----|---|----------------------------------|-------|-----|---|-------------------------------|-------|
| 7 | EX-FACTOR Lauryn Hill | Ruffhouse/Columbia | 44166 | 54 | JIGGA M' NIGGA Jay-Z | Ruff Ryders/Interscope | 19965 |
| 8 | WHERE MY GIRLS AT? 702 | Motown | 44035 | 55 | BUG A BOO Destiny's Child | Columbia | 19941 |
| 9 | HAPPILY EVER AFTER Case | Def Soul/IDJMG | 41264 | 56 | HEARTBREAKER Mariah Carey Featuring Jay-Z | Columbia | 19472 |
| 10 | YOU Jesse Powell | Silas/MCA | 41057 | 57 | UNPRETTY TLC | LaFace/Arista | 19348 |
| 11 | WHEN A WOMAN'S FED UP R. Kelly | Jive | 39912 | 58 | HOLLA HÖLLA Ja Rule | Murder Inc./Def Jam/IDJMG | 18670 |
| 12 | BILLS, BILLS, BILLS Destiny's Child | Columbia | 38609 | 59 | ROSA PARKS OutKast | LaFace/Arista | 18503 |
| 13 | HEARTBREAK HOTEL Whitney Houston Feat. Faith Evans & Kelly Price | Arista | 36545 | 60 | U KNOW 'WHAT'S UP Donell Jones | Untouchables/LaFace/Arista | 18360 |
| 14 | THESE ARE THE TIMES Dru Hill | University/Island/IDJMG | 35828 | 61 | SUNSHINE Coko | RCA | 18277 |
| 15 | NOBODY'S SUPPOSED TO BE HERE Deborah Cox | Arista | 35406 | 62 | SATISFY YOU Puff Daddy Featuring R. Kelly | Bad Boy/Arista | 18258 |
| 16 | WHAT'S IT GONNA BE?! Busta Rhymes Featuring Janet | FlipMode/Elektra/EEG | 34540 | 63 | GIRLS' BEST FRIEND Jay-Z | Epic | 17977 |
| 17 | 808 Blaque | Track Masters/Columbia | 34354 | 64 | TAKE ME THERE BLACKstreet & Mya Featuring Mase & Blinky Blink | Interscope | 17887 |
| 18 | IF YOU (LOVIN' ME) Silk | Elektra/EEG | 34055 | 65 | BEAUTY Dru Hill | Def Soul/IDJMG | 17809 |
| 19 | VIVRANT THING Q-Tip | Violator/Def Jam/IDJMG | 33574 | 66 | DOO WOP (THAT THING) Lauryn Hill | Ruffhouse/Columbia | 17683 |
| 20 | TELL ME IT'S REAL K-Ci & JoJo | MCA | 32331 | 67 | CHANGES 2Pac | Amaru/Death Row/Interscope | 17597 |
| 21 | WHAT YA WANT Eve & Nokio | Ruff Ryders/Interscope | 32006 | 68 | HARD KNOCK LIFE (GHETTO ANTHEM) Jay-Z | Roc-A-Fella/IDJMG | 17586 |
| 22 | WE CAN'T BE FRIENDS Deborah Cox With R.L. | Arista | 31480 | 69 | YOU ARE EVERYTHING Dru Hill | Def Soul/IDJMG | 17524 |
| 23 | NEVER GONNA LET YOU GO Faith Evans | Bad Boy/Arista | 31402 | 70 | WILD WILD WEST Will Smith f/Dru Hill & Kool Mo Dee | Overbrook/Interscope/Columbia | 17423 |
| 24 | CHANTE'S GOT A MAN Chanté Moore | Silas/MCA | 31209 | 71 | IT'S ALL ABOUT YOU (NOT ABOUT ME) Tracie Spencer | Capitol | 17278 |
| 25 | SPEND MY LIFE WITH YOU Eric Benét Featuring Tamia | Warner Bros. | 31195 | 72 | JAMBOREE Naughty By Nature Featuring Zhané | Arista | 17112 |
| 26 | ANGEL OF MINE Monica | Arista | 30625 | 73 | WANNA BE A EALLER Lil' Troy f/Yungsta, Fat Pat, Lil' Will, Hawk, Big T | Short Stop/Republic/Universal | 16441 |
| 27 | MEETING IN MY BEDROOM Silk | Elektra/EEG | 30491 | 74 | GIRLFRIEND/BOYFRIEND BLACKstreet With Janet | Lil' Man/Interscope | 16095 |
| 28 | ALL NIGHT LONG Faith Evans Featuring Puff Daddy | Bad Boy/Arista | 29529 | 75 | IT'S NOT RIGHT BUT IT'S OKAY Whitney Houston | Arista | 15262 |
| 29 | FADED PICTURES Case & Joe | Def Jam/IDJMG | 29316 | 76 | TAKING EVERYTHING Gerald Levert | EastWest/EEG | 14544 |
| 30 | CAN I GET A . . . Jay-Z Featuring Amil (Of Major Coinz) & Ja | Def Jam/IDJMG | 29259 | 77 | HOW DEEP IS YOUR LOVE Dru Hill Featuring Redman | University/Island/IDJMG | 14294 |
| 31 | YOU GOT ME The Roots Featuring Erykah Badu | MCA | 28072 | 78 | LOVE YOU LIKE I DID 112 | Bad Boy/Arista | 14267 |
| 32 | LATELY Tyrese | RCA | 27419 | 79 | MY FAVORITE GIRL Dave Hollister | Def Squad/DreamWorks | 13063 |
| 33 | LIFE K-Ci & JoJo | Rock Land/MCA/Interscope | 25911 | 80 | HOME ALONE R. Kelly Featuring Keith Murray | Jive | 12734 |
| 34 | DID YOU EVER THINK R. Kelly | Jive | 25804 | 81 | WHEN I CLOSE MY EYES Shanice | LaFace/Arista | 12605 |
| 35 | HAVE YOU EVER? Brandy | Atlantic | 25367 | 82 | GET INVCLVED Raphael Saadiq & Q-Tip | Hollywood | 12471 |
| 36 | ALL THAT I CAN SAY Mary J. Blige | MCA | 24769 | 83 | JIGGA WHAT . . . Jay-Z Featuring Big Jaz | Roc-A-Fella/IDJMG | 12419 |
| 37 | BLING BLING B.G. f/Baby, Turk, Mannie Fresh, Juvenile & Lil' Wayne | Cash Money/Universal | 24626 | 84 | B-PLEASE Snoop Dogg Featuring Xzibit & Nate Dogg | No Limit/Priority | 12415 |
| 38 | ALL N MY GRILL Missy "Misdemeanor" Elliott f/Big Boi & Nicole | The Gold Mind/EastWest/EEG | 24053 | 85 | HATE ME NOW NAS Featuring Puff Daddy | Columbia | 11676 |
| 39 | BACK AT ONE Brian McKnight | Motown | 23978 | 86 | LATELY D'vine | Pendulum/Red Ant | 11660 |
| 40 | TRIPPIN' Total Featuring Missy Elliott | Bad Boy/Arista | 23971 | 87 | SOFTEST PLACE ON EARTH Xscape | So So Def/Columbia | 11442 |
| 41 | HA Juvenile | Cash Money/Universal | 23785 | 88 | TALK SHOW SHHH! Shae Jones | M3/Universal | 11332 |
| 42 | WHO DAT JT Money Featuring Sole | Tony Mercedes/Freeworld/Priority | 23624 | 89 | IF I COULD TURN BACK THE HANDS OF TIME R. Kelly | Jive | 11263 |
| 43 | GET GONE Ideal | Noontime/Virgin | 23428 | 90 | HOT SPOT Foxy Brown | Def Jam/IDJMG | 10917 |
| 44 | GOTTA MAN Eve | Ruff Ryders/Interscope | 23387 | 91 | SILLY HO TLC | LaFace/Arista | 10588 |
| 45 | EVERYTHING IS EVERYTHING Lauryn Hill | Ruffhouse/Columbia | 23178 | 92 | 15 MINUTES Marc Nelson | Columbia | 10305 |
| 46 | LOVE LIKE THIS Faith Evans | Bad Boy/Arista | 22675 | 93 | I'M GOOD AT BEING BAD TLC | LaFace/Arista | 10170 |
| 47 | ALMOST DOESN'T COUNT Brandy | Atlantic | 22267 | 94 | HOODY HOOO Tru | No Limit/Priority | 10065 |
| 48 | SITTING HOME Total | Bad Boy/Arista | 21814 | 95 | ANOTHER WAY Tevin Campbell | Qwest/Warner Bros. | 10014 |
| 49 | NANN Trick Daddy Featuring Trina | Slip-N-Slide/Warlock | 21392 | 96 | LEAN ON ME Kir: Franklin f/Mary J. Blige, Bono, R. Kelly, Crystal Lewis & the Family | Gospo Centric/Interscope | 9936 |
| 50 | MY LOVE IS YOUR LOVE Whitney Houston | Arista | 20745 | 97 | MY NAME IS Eminem | Web/Aftermath/Interscope | 9897 |
| 51 | GEORGY PORGY Eric Benét Featuring Faith Evans | Warner Bros. | 20710 | 98 | GOT YOUR MONEY O! Dirty Bastard Featuring Kelis | Elektra/EEG | 9820 |
| 52 | ANGEL IN DISGUISE Brandy | Atlantic | 20587 | 99 | 24/7 Kevon Edmonds | RCA | 9558 |
| 53 | WHAT'S SO DIFFERENT Ginuwine | 550 Music/Epic | 20215 | 100 | SHE'S A BITCH Missy "Misdemeanor" Elliott | The Gold Mind/EastWest/EEG | 9258 |

TOWER POWER 2000

Tracie Spencer

Vega

Sunday

Rachelle Ferrell

Cassandra Wilson

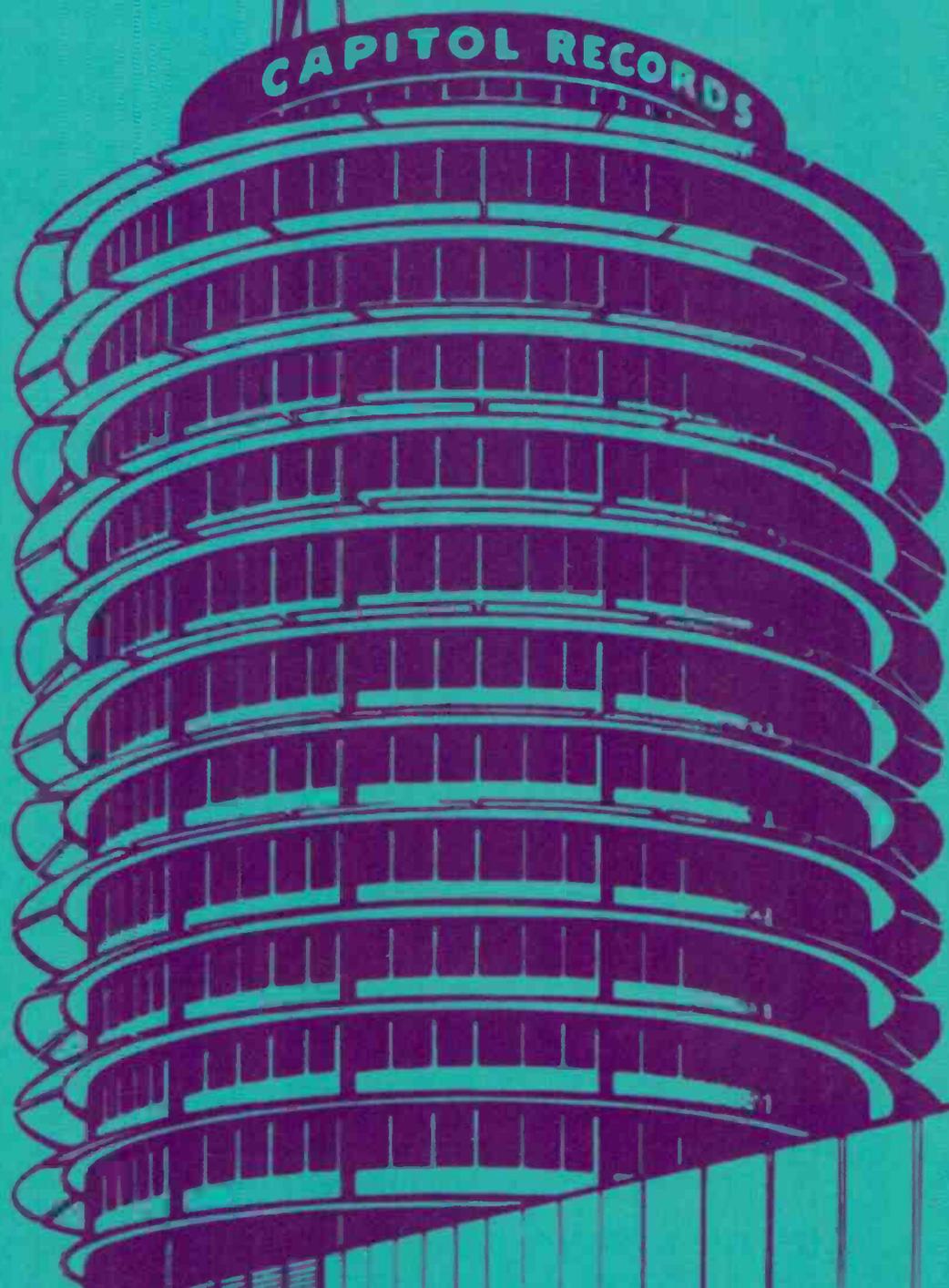
Dianne Reeves

Dave Koz

Sammie

Mike E.

Pru



hollywoodandvine.com



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MOST PLAYED ADULT R&B



1. FORTUNATE
Maxwell Rock Land/Interscope/Columbia
19417 detections



2. YOU
Jesse Powell Silas/MCA
17907

| | | | | |
|----|--|---|-----------------------------|-------|
| 3 | NOBODY'S SUPPOSED TO BE HERE | Deborah Cox | Arista | 13429 |
| 4 | WHEN A WOMAN'S FED UP | R. Kelly | Jive | 12606 |
| 5 | THIS IS MY PROMISE | The Temptations | Motown | 12590 |
| 6 | SPEND MY LIFE WITH YOU | Eric Benét Featuring Tamia | Warner Bros. | 12153 |
| 7 | HEARTBREAK HOTEL | Whitney Houston Feat. Faith Evans & Kelly Price | Arista | 10862 |
| 8 | SWEET LADY | Tyrese | RCA | 10357 |
| 9 | EX-FACTOR | Lauryrn Hill | Ruffhouse/Columbia | 9799 |
| 10 | CHANTE'S GOT A MAN | Chanté Moore | Silas/MCA | 9789 |
| 11 | ALMOST DOESN'T COUNT | Brandy | Atlantic | 9270 |
| 12 | THESE ARE THE TIMES | Dru Hill University/Island/IDJMG | | 9258 |
| 13 | LATELY | Tyrese | RCA | 9172 |
| 14 | LEAN ON ME | Kirk Franklin (Mary J. Blige, Bono, R. Kelly, Crystal Lewis & the Family) | Gospo Central/Interscope | 8926 |
| 15 | HAPPILY EVER AFTER | Case | Def Soul/IDJMG | 8494 |
| 16 | GEORGY PORGY | Eric Benét Featuring Faith Evans | Warner Bros. | 7679 |
| 17 | FADED PICTURES | Case & Joe | Def Soul/IDJMG | 7350 |
| 18 | HAVE YOU EVER? | Brandy | Atlantic | 7199 |
| 19 | LIFE | K-Ci & JoJo | Rock Land/MCA/Interscope | 7188 |
| 20 | STAYING POWER | Barry White | Private | 7075 |
| 21 | HOW COULD HE HURT YOU | The Temptations | Motown | 6549 |
| 22 | STAY | The Temptations | Motown | 6518 |
| 23 | TELL ME IT'S REAL | K-Ci & JoJo | MCA | 6331 |
| 24 | ANGEL OF MINE | Monica | Arista | 6265 |
| 25 | WE CAN'T BE FRIENDS | Deborah Cox With R.L. | Arista | 6134 |
| 26 | MY LOVE IS YOUR LOVE | Whitney Houston | Arista | 6133 |
| 27 | IT'S NOT RIGHT BUT IT'S OKAY | Whitney Houston | Arista | 6094 |
| 28 | BACK AT ONE | Brian McKnight | Motown | 6023 |
| 29 | TAKING EVERYTHING | Gerald Levert | EastWest/EEG | 5835 |
| 30 | I'M ONLY HUMAN | Luther Vandross Feat. Cassandra Wilson & Bob James | Virgin | 5767 |
| 31 | BABY COME HOME | Glenn Jones | SAR | 5425 |
| 32 | IF I COULD TURN BACK THE HANDS OF TIME | R. Kelly | Jive | 5388 |
| 33 | NEVER GONNA LET YOU GO | Faith Evans | Bad Boy/Arista | 5357 |
| 34 | ALL THAT I CAN SAY | Mary J. Blige | MCA | 5089 |
| 35 | NOTHING EVEN MATTERS | Lauryrn Hill Feat. D'Angelo | Ruffhouse/Columbia | 4782 |
| 36 | LOVE LIKE THIS | Faith Evans | Bad Boy/Arista | 4731 |
| 37 | SAY YOU LOVE ME | Natalie Cole | Elektra/EEG | 4705 |
| 38 | NO MORE RAIN (IN THIS CLOUD) | Angie Stone | Arista | 4692 |
| 39 | EASY TO LOVE | Smokey Robinson | Motown | 4658 |
| 40 | LATELY | Divine | Pendulum/Red Ant | 4582 |
| 41 | BABY CAN'T LEAVE IT ALONE | OLU | Gee Street/V2 | 4565 |
| 42 | 24/7 | Kevon Edmonds | RCA | 4432 |
| 43 | ALL I DO | Kirk Whalum | Warner Bros. | 4316 |
| 44 | MAKEDA | Les Nubians | OmTown/Higher Octave/Virgin | 4260 |
| 45 | DID YOU EVER KNOW | Peabo Bryson | Private | 4221 |
| 46 | IF I LOSE MY WOMAN | Kenny Lattimore | Columbia | 4003 |
| 47 | GOD'S GRACE | Trin-I-tee 5:7 | B-Rite/Interscope | 4001 |
| 48 | CAN'T TAKE MY EYES OFF OF YOU | Lauryrn Hill | Ruffhouse/Columbia | 3886 |
| 49 | NO SCRUBS | TLC | LaFace/Arista | 3801 |
| 50 | WHEN YOU BELIEVE | Whitney Houston & Mariah Carey | Arista/Columbia/DreamWorks | 3799 |

MOST PLAYED CROSSOVER SONGS



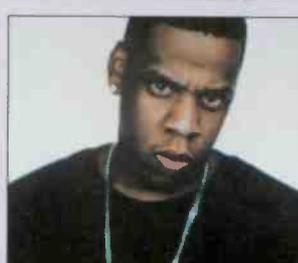
1. NO SCRUBS
TLC La Face/Arista
63479 detections



2. ANYWHERE
112 Featuring Lil' Z Bad Boy/Arista
60540

| | | | | |
|----|---------------------------------|--|----------------------------------|-------|
| 3 | WHERE MY GIRLS AT? | 702 | Motown | 54017 |
| 4 | SWEET LADY | Tyrese | RCA | 50200 |
| 5 | CAN I GET A . . . | Jay-Z Featuring Amil (Of Major Coinz) & Ja | Def Jam/IDJMG | 49508 |
| 6 | BACK THAT THANG UP | Juvenile (Mannie Fresh & Lil' Wayne) | Cash Money/Universal | 49237 |
| 7 | SO ANXIOUS | Ginuwine | 550 Music/Epic | 44651 |
| 8 | BILLS, BILLS, BILLS | Destiny's Child | Columbia | 41181 |
| 9 | EX-FACTOR | Lauryrn Hill | Ruffhouse/Columbia | 40091 |
| 10 | HEARTBREAK HOTEL | Whitney Houston Feat. Faith Evans & Kelly Price | Arista | 39880 |
| 11 | 808 | Blaque | Track Masters/Columbia | 38735 |
| 12 | ANGEL OF MINE | Monica | Arista | 37896 |
| 13 | WHAT'S IT GONNA BE?! | Busta Rhymes Featuring Janet | FlipMode/Elektra/EEG | 37337 |
| 14 | THESE ARE THE TIMES | Dru Hill | Def Soul/IDJMG | 36160 |
| 15 | WHEN A WOMAN'S FED UP | R. Kelly | Jive | 34792 |
| 16 | HAVE YOU EVER? | Brandy | Atlantic | 33837 |
| 17 | FORTUNATE | Maxwell | Rock Land/Interscope/Columbia | 33309 |
| 18 | TELL ME IT'S REAL | K-Ci & JoJo | MCA | 33038 |
| 19 | WHAT YA WANT | Eve & Nokio | Ruff Ryders/Interscope | 31857 |
| 20 | NOBODY'S SUPPOSED TO BE HERE | Deborah Cox | Arista | 31621 |
| 21 | CHANGES | 2Pac | Amaru/Death Row/Interscope | 30861 |
| 22 | YOU | Jesse Powell | Silas/MCA | 30683 |
| 23 | VIVRANT THING | Q-Tip | Violator/Def Jam/IDJMG | 30358 |
| 24 | WHAT'S SO DIFFERENT | Ginuwine | 550 Music/Epic | 30049 |
| 25 | ROSA PARKS | OutKast | LaFace/Arista | 29994 |
| 26 | WANNA BE A BALLER | Lil' Troy (Mungsta, Fat Pat, Lil' Will, Hawk, Big T) | Short Stop/Republic/Universal | 29056 |
| 27 | HAPPILY EVER AFTER | Case | Def Soul/IDJMG | 28151 |
| 28 | ALL NIGHT LONG | Faith Evans Featuring Puff Daddy | Bad Boy/Arista | 25266 |
| 29 | BLING BLING | B.G. (Baby, Turk, Mannie Fresh, Juvenile & Lil' Wayne) | Cash Money/Universal | 23860 |
| 30 | BACK AT ONE | Brian McKnight | Motown | 23744 |
| 31 | HOW DEEP IS YOUR LOVE | Dru Hill Featuring Redman | Def Soul/IDJMG | 23546 |
| 32 | LOVE LIKE THIS | Faith Evans | Bad Boy/Arista | 21980 |
| 33 | NANN | Trick Daddy Featuring Trina | Slip-N-Slide/Warlock | 21964 |
| 34 | DOO WOP (THAT THING) | Lauryrn Hill | Ruffhouse/Columbia | 21834 |
| 35 | TAKE ME THERE | BLACKstreet & Mya Featuring Mase & Blinky Blink | Interscope | 21710 |
| 36 | GOTTA MAN | Eve | Ruff Ryders/Interscope | 21447 |
| 37 | HOLLA HOLLA | Ja Rule | Murder Inc./Def Jam/IDJMG | 21374 |
| 38 | HEARTBREAKER | Mariah Carey Featuring Jay-Z | Columbia | 21308 |
| 39 | SATISFY YOU | Puff Daddy Featuring R. Kelly | Bad Boy/Arista | 20962 |
| 40 | JIGGA MY NIGGA | Jay-Z | Ruff Ryders/Interscope | 20882 |
| 41 | JAMBOREE | Naughty By Nature Featuring Zhané | Arista | 20689 |
| 42 | HA | Juvenile | Cash Money/Universal | 20398 |
| 43 | IF YOU (LOVIN' ME) | Silk | Elektra/EEG | 20328 |
| 44 | WHO DAT | JT Money Featuring Sole | Tony Mercedes/Freeworld/Priority | 20317 |
| 45 | ALMOST DOESN'T COUNT | Brandy | Atlantic | 19790 |
| 46 | WILD WILD WEST | Will Smith Feat. Dru Hill & Kool Mo Dee | Overbrook/Interscope/Columbia | 19582 |
| 47 | RUFF RYDERS' ANTHEM | DMX | Ruff Ryders/IDJMG | 19505 |
| 48 | HARD KNOCK LIFE (GHETTO ANTHEM) | Jay-Z | Roc-A-Fella/IDJMG | 19312 |
| 49 | YOU GOT ME | The Roots Featuring Erykah Badu | MCA | 19122 |
| 50 | CHANTE'S GOT A MAN | Chanté Moore | Silas/MCA | 19019 |

MOST PLAYED RAP SONGS



1. CAN I GET A . . .
Jay-Z (Amil (Of Major Coinz) & Ja) Def Jam/IDJMG
93394 detections



2. BACK THAT THANG UP
Juvenile (Mannie Fresh & Lil' Wayne) Cash Money/Universal
70058

| | | | | |
|----|---------------------------------|--|----------------------------------|-------|
| 3 | DOO WOP (THAT THING) | Lauryrn Hill | Ruffhouse/Columbia | 63995 |
| 4 | WHAT'S IT GONNA BE?! | Busta Rhymes Featuring Janet | FlipMode/Elektra/EEG | 53921 |
| 5 | WHAT YA WANT | Eve & Nokio | Ruff Ryders/Interscope | 46718 |
| 6 | VIVRANT THING | Q-Tip | Violator/Def Jam/IDJMG | 44987 |
| 7 | CHANGES | 2Pac | Amaru/Death Row/Interscope | 44681 |
| 8 | ROSA PARKS | OutKast | LaFace/Arista | 41725 |
| 9 | WANNA BE A BALLER | Lil' Troy (Mungsta, Fat Pat, Lil' Will, Hawk, Big T) | Short Stop/Republic/Universal | 39793 |
| 10 | WILD WILD WEST | Will Smith Featuring Dru Hill & Kool Mo Dee | Overbrook/Interscope/Columbia | 38345 |
| 11 | NANN | Trick Daddy Featuring Trina | Slip-N-Slide/Warlock | 34752 |
| 12 | WHO DAT | JT Money Featuring Sole | Tony Mercedes/Freeworld/Priority | 34556 |
| 13 | YOU GOT ME | The Roots Featuring Erykah Badu | MCA | 34517 |
| 14 | JAMBOREE | Naughty By Nature Featuring Zhané | Arista | 33878 |
| 15 | BLING BLING | B.G. (Baby, Turk, Mannie Fresh, Juvenile & Lil' Wayne) | Cash Money/Universal | 33276 |
| 16 | MIAMI | Will Smith | Columbia | 31864 |
| 17 | HOLLA HOLLA | Ja Rule | Murder Inc./Def Jam/IDJMG | 31206 |
| 18 | SATISFY YOU | Puff Daddy Featuring R. Kelly | Bad Boy/Arista | 31135 |
| 19 | GOTTA MAN | Eve | Ruff Ryders/Interscope | 30963 |
| 20 | HARD KNOCK LIFE (GHETTO ANTHEM) | Jay-Z | Roc-A-Fella/IDJMG | 30925 |
| 21 | HA | Juvenile | Cash Money/Universal | 30454 |
| 22 | JIGGA MY NIGGA | Jay-Z | Ruff Ryders/Interscope | 30027 |
| 23 | GIRLS' BEST FRIEND | Jay-Z | Epic | 26292 |
| 24 | RUFF RYDERS' ANTHEM | DMX | Ruff Ryders/IDJMG | 24703 |
| 25 | MY NAME IS | Eminem | Web/Aftermath/Interscope | 21208 |
| 26 | PLAYERS HOLIDAY | T.W.D.Y. Featuring Too Short & Mac Mall | Thump Street | 19521 |
| 27 | SOMEBODY LIKE ME | Silkkk The Shocker Featuring Mya | No Limit/Priority | 19057 |
| 28 | HOT SPOT | Foxy Brown | Def Jam/IDJMG | 18978 |
| 29 | JIGGA WHAT . . . | Jay-Z Featuring Big Jaz | Roc-A-Fella/IDJMG | 17584 |
| 30 | EVERYONE FALLS IN LOVE | Tanto Metro & Devonte | VP/550 Music/Epic | 17498 |
| 31 | I WANT IT ALL | Warren G Featuring Mack 10 | G-Funk/Restless | 16795 |
| 32 | NO PIGEONS | Sporty Thiezz Featuring Mr. Woods | Roc-A-Blok/Ruffhouse/Columbia | 16794 |
| 33 | B-PLEASE | Snoop Dogg Featuring Xzibit & Nate Dogg | No Limit/Priority | 16631 |
| 34 | HATE ME NOW | NAS Featuring Puff Daddy | Columbia | 16073 |
| 35 | GOT YOUR MONEY | Ol' Dirty Bastard Featuring Kelis | Elektra/EEG | 15267 |
| 36 | GOING HOME WITH ME | Jermaine Dupri (Keith Sweat & R.O.C.) | So So Def/Columbia | 14771 |
| 37 | HOODY HOOO | Tru | No Limit/Priority | 14114 |
| 38 | IT'S ON | DJ Clue Featuring DMX | Roc-A-Fella/IDJMG | 13822 |
| 39 | THUG MENTALITY | Krayzie Bone | Mo Thugs/Ruthless/Relativity | 13795 |
| 40 | MONEY, CASH, HOES | Jay-Z Featuring DMX | Roc-A-Fella/IDJMG | 13120 |
| 41 | BREAK UPS 2 MAKE UPS | Method Man Featuring D'Angelo | Def Jam/IDJMG | 13080 |
| 42 | SHE'S A BITCH | Missy "Misdemeanor" Elliott | The Gold Mind/EastWest/EEG | 12754 |
| 43 | GIMME SOME MORE | Busta Rhymes | FlipMode/Elektra/EEG | 11909 |
| 44 | IT AIN'T MY FAULT 1 & 2 | Silkkk The Shocker Featuring Mystikal | No Limit/Priority | 11544 |
| 45 | STILL NOT A PLAYER | Big Punisher Featuring Joe | Loud | 11017 |
| 46 | WATCH OUT NOW | The Beatnuts Featuring Yellaklaw | Violator/Loud | 10778 |
| 47 | WE ON FIRE | Hot Boys | Cash Money/Universal | 10578 |
| 48 | PUSHIN' WEIGHT | Ice Cube Feat. Mr. Short Khop | Lench Mob/Priority | 10419 |
| 49 | I REALLY LIKE IT | Harlem World Feat. Mase & Kelly Price | All Out/So So Def/Columbia | 10209 |
| 50 | HERE WE COME | Timbaland (Missy "Misdemeanor" Elliott & Magoo) | Blackground/Atlantic | 10047 |

TO OUR FRIENDS AT RADIO, THANKS FOR YOUR SUPPORT OF

MISSY "MISDEMEANOR" ELLIOTT

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MISTA

NICOLE

RAH DIGGA

RAMPAGE

KEITH SWEAT

GINA THOMPSON

TAMIA

TC



Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSA weekly cume, beginning with the highest-cuming station. Cumes are updated twice yearly following the release of the Spring and Fall Arbitron surveys.

WQHT New York PD: Tracy Cloberty MD: Sean Taylor AMD: Deneen Womack 212-229-9797 Emmis

KPWR Los Angeles VP/Pgm: Jimmy Seal APD: Damion Young MD: E-man 818-953-4200 Emmis

WBLS New York PD: Vinny Brown MD: Michelle Campbell 212-447-1000 Inner City

KKBT Los Angeles PD: Harold Austin MD: Darold Fuller AMD: Tawala Sharp 323-634-1800 AMFM

WGCI Chicago PD: Elroy R.C. Smith APD/MD: Jay Alan 312-427-4800 AMFM

WUSL Philadelphia OM: Helen Litter APD/MD: Glenn Cooper 215-483-8900 AMFM

WPGC Washington, DC PD: Jay Stevens APD: Reggie Rouse MD: Thea Mitchem 301-441-3500 Infinity

KBXX Houston OM: Robert Scorpio MD: Kashon Powell 713-623-2108 Clear Channel

WVEE Atlanta PD: Tony Brown MD: Rajeev Shabazz 404-898-8900 Infinity

WJLB Detroit VP/Pgm: Michael Saunders MD: Kris Kelley 313-965-2000 AMFM

KMEL San Francisco PD: Joey Arbage MD: Glen Aue MC: Larry Jackson 415-538-1061 AMFM

WKYS Washington, DC VP/Pgm: Steve Hegwood APD: Larry Huckaby MD: Lisa Lisa 301-306-1111 Radio One

KKDA Dallas PD: Skip Cheatham 972-263-9911 Service

WEDR Miami PD/MD: Cedric Hollywood AMD: Shelby Rushin 305-623-7711 Cox

WDTJ Detroit PD: Nate Bell APD/MD: Lance Pantoni 313-871-0591 Radio One

WPHI Philadelphia Dir. E. Coast Pgm: Tom Calococi PD: Maurice Devoe APD: Lamonda Williams 215-884-9400 Radio One

WERQ Baltimore Dir. E. Coast Pgm: Tom Calococi PD: Dion Summers MD: Buttahman 410-332-8200 Radio One

WHTA Atlanta VP/Pgm: Steve Hegwood PD: Darrell Johnson MD: Ramona DeBreaux 404-765-9750 Radio One

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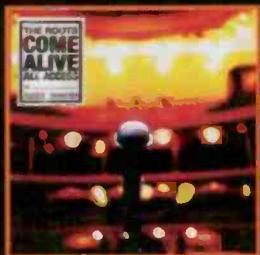
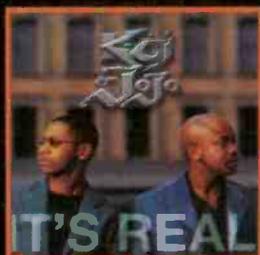
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Chanté Moore • Rahsaan Patterson • IMx • Voice V

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Black Star, Common, Jodeci, Killah Priest, Mos Def



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Playlists supplied by Broadcast Data Systems' Radio Track service...

R & B / MAINSTREAM

WZAK Cleveland Interim PD/MD: Lankford Stephens 216-621-9300 AMFM



Table with 2 columns: Rank and Song/Artist. Top songs include 'Lauryl Hill, Ex-Factor' and '112, Anywhere'.

WQUE New Orleans OM: Gerod Stevens MD: Angela Harrison 504-827-6000 Clear Channel



Table with 2 columns: Rank and Song/Artist. Top songs include 'Silk, If You' and 'Blaque, -808'.

WOWI Norfolk PD: KJ Holiday APD/MD: Heart Attack 757-466-9116 Clear Channel



Table with 2 columns: Rank and Song/Artist. Top songs include 'Q-Tip, Vivrant Thing' and 'Faith Evans, All Night Long'.

WRKS New York PD: Toya Beasley APD: Lenny Greene 212-242-9870 Emmis



Table with 2 columns: Rank and Song/Artist. Top songs include 'Maxwell, Fortunate' and 'Jesse Powell, You'.

WVAZ Chicago OM: Maxx Myrick APD/MD: Jamillah Muhammad 312-360-9000 AMFM



Table with 2 columns: Rank and Song/Artist. Top songs include 'Maxwell, Fortunate' and 'Dru Hill, These Are The Times'.

WDAS Philadelphia PD: Joe 'Butterball' Tamburro APD/MD: Daisy Davis 610-617-8500 AMFM



Table with 2 columns: Rank and Song/Artist. Top songs include 'Jesse Powell, You' and 'Dru Hill, The Love We Had'.

WPEG Charlotte PD: Andre Carson MD: Nate Quick 704-333-0131 Infinity



Table with 2 columns: Rank and Song/Artist. Top songs include 'Tyrese, Sweet Lady' and 'Jesse Powell, You'.

WJHM Orlando OM: Adam Cook PD: Russ Allen MD: Stevie DeMann 407-919-1000 AMFM



Table with 2 columns: Rank and Song/Artist. Top songs include 'Jesse Powell, You' and '112, Anywhere'.

WJHM Greensboro OM/MD: Brian Douglas MD: Boogie D. 336-605-5200 Sinclair



Table with 2 columns: Rank and Song/Artist. Top songs include 'Jay-Z, Jigga My Nigga' and '112, Anywhere'.

WHUR Washington, DC PD: Hector Hannibal MD: David A. Dickinson 202-806-3500 Howard University



Table with 2 columns: Rank and Song/Artist. Top songs include 'Maxwell, Fortunate' and 'Olu, Baby Can't Leave It Alone'.

WALR Atlanta Interim PD: Jim Kennedy MD: David A. Dickinson 404-688-0068 Ring Radio



Table with 2 columns: Rank and Song/Artist. Top songs include 'Maxwell, Fortunate' and 'Jesse Powell, You'.

WHQT Miami SM: Tony Kidd PD: Derrick Brown MD: Traci Latrelle 954-584-7117 Cox



Table with 2 columns: Rank and Song/Artist. Top songs include 'Maxwell, Fortunate' and 'Jesse Powell, You'.

WHRK Memphis PD: Bobby O'Jay APD/MD: Eileen Nathaniel 901-529-4300 Clear Channel



Table with 2 columns: Rank and Song/Artist. Top songs include '112, Anywhere' and 'TLC, No Scrubs'.

WQOK Raleigh OM: Hozie Mack MD: Jodi Berry 919-848-9736 Clear Channel



Table with 2 columns: Rank and Song/Artist. Top songs include 'Tyrese, Sweet Lady' and 'Case, Happily Ever After'.

WAMO Pittsburgh Dir. of Pgmng: Ron Atkins MD: D.J. Boogie 412-471-2181 Sheridan



Table with 2 columns: Rank and Song/Artist. Top songs include '112, Anywhere' and '702, Where My Girls At'.

KMJQ Houston PD: Carl Conner APD/MD: Carla Boatner 713-623-2108 Clear Channel



Table with 2 columns: Rank and Song/Artist. Top songs include 'Maxwell, Fortunate' and 'Luther Vandross, I'm Only Human'.

WMXD Detroit VP/Pgmng: Michael Saunders PD: Janet G. 313-965-2000 AMFM



Table with 2 columns: Rank and Song/Artist. Top songs include 'Luther Vandross, I'm Only Human' and 'Jesse Powell, You'.

KJLH Los Angeles PD/MD: Cliff Winston 310-330-2200 TAXI



Table with 2 columns: Rank and Song/Artist. Top songs include 'Jesse Powell, You' and 'Maxwell, Fortunate'.

WMMJ Washington, DC PD: Chris Connors APD: Ron Thompson 301-306-1111 Radio One



Table with 2 columns: Rank and Song/Artist. Top songs include 'Maxwell, Fortunate' and 'Temptations, This Is My Promise'.

WWIN Baltimore OM: Kathy Brown MD: Keith Fisher 410-332-8200 Radio One



Table with 2 columns: Rank and Song/Artist. Top songs include 'Temptations, This Is My Promise' and 'Jesse Powell, You'.

KMJM St. Louis VP/Operations: Chuck Atkins MD: Eric Michaels 314-692-5108 Clear Channel



Table with 2 columns: Rank and Song/Artist. Top songs include 'Maxwell, Fortunate' and 'Terin Campbell, For Your Love'.

ROSS RIDES HIGH ON ACTIVE, MAINSTREAM CHARTS

Interscope head of promotion Dave Ross joined from Capitol Records for a wild roller-coaster ride through 1999. He's weathered one of the biggest mergers in record-company history, shepherded an amazing roster of A-list artists culled from the three labels that became Interscope, and, in the process, grabbed Monitor's mainstream and active rock label honors.

Looking back at 1999, what were some of the contributing factors to your successes?

If you look at our '99, it was unusually chock-full of superstar releases, mainly because it was post-merger. A lot of releases that had been planned at all three labels were delayed, and they all came out in calendar '99.

Our biggest success of '99 has to be Limp Bizkit, which is at 5 million [units sold] and will probably surpass 6 million by Christmas. And I lay most of that success at all the work that took place in '97 and '98 by the band, with relentless touring, a lot of hard work, and Interscope [being] able to devote a great amount of time to "3 Dollar Bill." All of that time paid off when we went to release "Significant Other."

What were some surprising successes of '99? If there were any surprises, it was that "Significant Other" sold as many units as it did. I thought it would be a big record, but I'd never dreamed that it would be coming up on 6 million.

When I first listened to it, I thought, "If we really work hard and connect all the dots, we could maybe hit 3 million. Maybe."



ROSS

What was the most outrageous reason for not playing a record you'd heard all year?

The most outrageous response is when I had both "Nookie" and "Re-Arranged" at several stations call-out very well for the stations and then be told, "Yeah, overall it's a top 10 tester, but I'm still afraid that I can't play it in all dayparts." Despite amazing sales. Despite really good research, still being afraid. Not acknowledging that there's been a shift out in the world.

I wish I was a PD, because . . .

Because if you've made it this far, you're probably good for a long time in this consolidation world. If you've made it to this level—especially if you're at Cumulus or Clear Channel—if you have a job now, you know that most likely you passed the audition, and you're pretty good to go for a while.

How has consolidation changed your life?

Promotion people used to think that consultants were the bane of [our] existence . . . Now, with consolidation, [we] have group PDs that [we] have to deal with. There's no wiggle room. When the decision comes that this is how you're going to approach the radio station, that's it. I'm not making a comment whether that's good or bad. I know that compared to where it was two years ago, while the consultants were very strong, there was still room for local decision-making. There's a lot less room now for local decision-making.

What do you think the next big thing in music and radio is going to be?

With the younger side of the rock demo embracing rap, obviously rap-rock is here to stay, for now. And I think the hardest thing for the rock stations to decide is how far can they go. They're trying to span this large gulf from 18-44, and I think that as time goes on, there's a more dis-

parate difference between what a 44-year-old wants and what an 18-year-old wants. It's harder to find common ground. In most markets, they're going to have to niche themselves a little more, because the younger end is more accepting of the more urban element that may not work as well with the older elements of the rock stuff. That trend is going to continue for quite a while.

People said Dre was over. He's as valid now as ever. The fact that rap had failed to develop long-term stars and now is [doing so] says a lot. It was more hit-driven. Now it's more artist-driven, and when any genre does that, it tells you it's got huge lasting power.

MARC SCHIFFMAN

THE PROMOTION TEAM

Brenda Romano, head of promotion
 Dave Ross, head of rock promotion
 Brian MacDonald, head of modern promotion
 Rob Tarantino, rock promotion
 Robbie Lloyd, modern promotion
 James Evans, triple-A promotion
 Rod Stevens, Boston
 Pam Grund, Washington, D.C.
 Jennifer Zeler, New York
 James Bishop, Atlanta
 Tom Schmall, Chicago
 Chris Hughes, Detroit
 John Michael, Houston
 Tom Martens, Minneapolis
 Cynthia Johnson, Dallas
 Tom Starr, Los Angeles
 Brian Courville, Denver
 Michael Novia, San Francisco
 Bobbi Silver, Philadelphia
 Jay Lewis, Charlotte, N.C.
 Jeff Stacey, Cleveland
 Don Pratt, Kansas City

BRIAN MACDONALD MOVES INTERSCOPE TO TOP OF MODERN CHART

Interscope modern rock head of promotion Brian MacDonald copped modern rock label of the year honors from Monitor, returning to the profile spotlight a year after he and Capitol rode the Beastie Boys to top label honors in '98. MacDonald shares this year's success with Robbie Lloyd, who he says "was instrumental in contributing to the success of the department this year."

What was your proudest moment in 1999?

Breaking Chris Cornell as a solo artist with his first single. And taking an Unwritten Law record that had been over for a year or more and reintroducing "Cailin" off the record to radio and breaking it into the top 25 and setting them up for the next album.

Give an example of a new approach to a project that you worked this year.

Using the MP3 downloads to set up and introduce both the new Cornell and Beck singles to listeners and radio programmers was a great way to set up and introduce the tracks and also minimize leaks.

Any surprises with that?

The surprises were the interest on the part of the listeners who had a substantial number of hits on the station Web sites to pick up and listen to these singles essentially before they were serviced to radio. It not only contributed to the setup of the record with programmers, but it established for both us and programmers listener interest in both these artists and singles and probably contributed to the quick close-out on both tracks.

Were there any surprise hits or big disappointments for you in the past year?

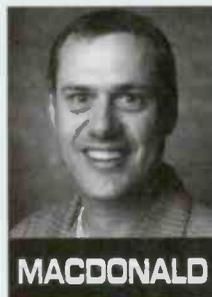
Unwritten Law was a nice surprise. Cornell was a nice surprise. Disappointments would have to be Counting Crows. That record's a hit. Again, it's the perception of the artist vs. what seems to be popular on the radio at the moment. They were unfairly perceived as being not relevant for the

format and were denied what I think is a real hit record . . . The first-week sales proved that maybe some radio programmers were shortsighted in labeling the Counting Crows not relevant. Because they out-sold Bush and the Foo Fighters in their first week, and they had much less profile at radio or MTV or press or anywhere else. I certainly don't [mean] that as a dis to the Foos or Bush, but they're two examples of records that had incredible amount of airplay and MTV and so forth, yet we still outsold them.

What artist/station visit in the last year turned into a nightmare for you?

We were at a radio station show. They were set up with a remote trailer for artist interviews. The trailer had no delay. I walk in with my artist. He's five minutes into the interview when he notices a listener-made collage on the wall of the trailer profiling some of this listener's favorite artists. Despite the fact that he's on the poster, he doesn't see himself because his view's being blocked by someone from the station. He proceeds to launch into a litany of expletives about why he's not on the poster and deserves to be on the poster. He thinks it was made by the radio station. He doesn't understand it was a listener and goes [on about how] he's the mack daddy. He's done so much for this station. He can't believe that they wouldn't include him on this poster. And this is all over no-delay, and the interview ends when the GM comes flying in the trailer and hits the kill button.

How has consolidation changed your life?



MACDONALD

Consolidation has changed my life by making it more difficult to get to a single decision-maker who decides on the merit of a record based on that individual market's conditions.

What's your favorite artist of the decade?

The Beastie Boys are such great artists, [with] an uncanny ability to constantly reinvent themselves.

What will the '90s be remembered for?

In the record business, I'd have to say SoundScan and BDS for radically altering the way record promotion and marketing is done.

What is one thing that the industry does not know about you?

The 10 restraining orders I've been served with over the years preventing me from "visiting" PDs in certain markets.

MARC SCHIFFMAN

INTERSCOPE'S TOP TRACKS OF 1999

Modern Rock

- Smash Mouth, "All Star"
- Limp Bizkit, "Nookie" (Flip)
- Hole, "Malibu" (DGC)
- Garbage, "Special" (Almo Sounds)
- Hole, "Celebrity Skin" (DGC)

Active Rock

- Rob Zombie, "Living Dead Girl" (Geffen)
- Rob Zombie, "Dragula" (Geffen)
- Limp Bizkit, "Nookie" (Flip)
- Days of the New, "Enemy" (Outpost)
- Hole, "Celebrity Skin" (DGC)

Mainstream Rock

- Rob Zombie, "Living Dead Girl" (Geffen)
- Days of the New, "Enemy" (Outpost)
- Rob Zombie, "Dragula" (Geffen)
- Limp Bizkit, "Nookie" (Flip)
- Jonny Lang, "Still Rainin'" (A&M)

TOP MAINSTREAM ROCK LABELS

| | | No. Of Charted Titles |
|----|-----------------------------|-----------------------|
| 1 | INTERSCOPE | 22 |
| 2 | COLUMBIA | 23 |
| 3 | UNIVERSAL | 8 |
| 4 | WARNER BROS. | 16 |
| 5 | ATLANTIC | 12 |
| 6 | ELEKTRA ENTERTAINMENT GROUP | 8 |
| 7 | WIND-UP | 4 |
| 8 | EPIC | 11 |
| 9 | MCA | 5 |
| 10 | RCA | 7 |
| 11 | VIRGIN | 4 |
| 12 | ISLAND/DEF JAM MUSIC GROUP | 13 |
| 13 | REPRISE | 8 |
| 14 | DREAMWORKS | 3 |
| 15 | TOMMY BOY | 2 |

TOP MODERN ROCK LABELS

| | | No. Of Charted Titles |
|----|----------------------------|-----------------------|
| 1 | INTERSCOPE | 26 |
| 2 | RCA | 10 |
| 3 | ATLANTIC | 10 |
| 4 | COLUMBIA | 14 |
| 5 | WARNER BROS. | 12 |
| 6 | EPIC | 11 |
| 7 | MCA | 5 |
| 8 | ISLAND/DEF JAM MUSIC GROUP | 9 |
| 9 | REPRISE | 12 |
| 10 | 550-WORK | 10 |
| 11 | VIRGIN | 6 |
| 12 | TOMMY BOY | 3 |
| 13 | WIND-UP | 3 |
| 14 | UNIVERSAL | 5 |
| 15 | CAPITOL | 10 |

TOP TRIPLE-A LABELS

| | | No. Of Charted Titles |
|----|-----------------------------|-----------------------|
| 1 | WARNER BROS. | 13 |
| 2 | INTERSCOPE | 15 |
| 3 | ATLANTIC | 8 |
| 4 | REPRISE | 8 |
| 5 | COLUMBIA | 9 |
| 6 | MCA | 7 |
| 7 | ARISTA | 5 |
| 8 | ISLAND/DEF JAM MUSIC GROUP | 6 |
| 9 | VIRGIN | 5 |
| 10 | RCA | 5 |
| 11 | HOLLYWOOD | 3 |
| 12 | ELEKTRA ENTERTAINMENT GROUP | 5 |
| 13 | EPIC | 2 |
| 14 | RYKODISC | 2 |
| 15 | EPIC RECORDS GROUP | 2 |

TOP HERITAGE ROCK LABELS

| | | No. Of Charted Titles |
|----|-----------------------------|-----------------------|
| 1 | COLUMBIA | 22 |
| 2 | WARNER BROS. | 17 |
| 3 | INTERSCOPE | 18 |
| 4 | ATLANTIC | 13 |
| 5 | ELEKTRA ENTERTAINMENT GROUP | 8 |
| 6 | ISLAND/DEF JAM MUSIC GROUP | 15 |
| 7 | WIND-UP | 4 |
| 8 | VIRGIN | 5 |
| 9 | MCA | 5 |
| 10 | UNIVERSAL | 7 |

TOP ACTIVE ROCK LABELS

| | | No. Of Charted Titles |
|----|-----------------------------|-----------------------|
| 1 | INTERSCOPE | 20 |
| 2 | UNIVERSAL | 8 |
| 3 | COLUMBIA | 18 |
| 4 | EPIC | 14 |
| 5 | ATLANTIC | 9 |
| 6 | ELEKTRA ENTERTAINMENT GROUP | 12 |
| 7 | WIND-UP | 5 |
| 8 | WARNER BROS. | 15 |
| 9 | RCA | 8 |
| 10 | MCA | 6 |

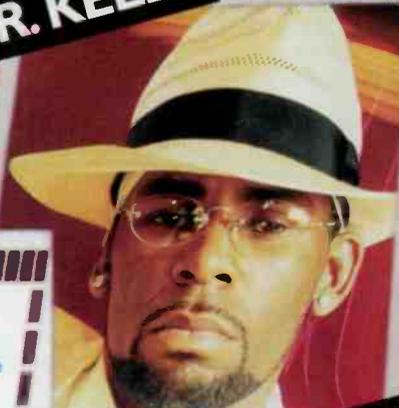
BRITNEY SPEARS



10X PLATINUM

1999

R. KELLY



6X PLATINUM



BACKSTREET BOYS



10X PLATINUM

2000...

NEW ALBUMS FROM

***NSYNC** (February)

R. KELLY (February)

MYSTIKAL (February)

JOE (March)

UGK (March)

TOO \$HORT (April)

BRITNEY SPEARS (May)

BACKSTREET BOYS (October)

On Jive Records, CDs and Cassettes



DELBALZO AND COLUMBIA TEAM TOP HERITAGE CHART

1999 marks Columbia senior VP of rock promotion Jim DelBalzo's second straight year as the subject of our heritage rock label of the year interview. He's a proud part of a label that while big, can still approach new artists like Train and System of A Down with a grassroots, almost independent-label approach.

What's your proudest moment of 1999?

There's actually been two of them. The Train record was a labor of love. They're a great band. And it's the kind of record that didn't fit anywhere perfectly. None of those songs really were perfect for rock radio. They weren't perfect for alternative radio, except that when they got on the air, they just worked.

System Of A Down: We didn't take the record to radio for a year, because for a change we wanted the fans to tell radio stations about it instead of us telling radio stations about it. As soon as it went on the radio stations, it just exploded for them. And it sold close to 300,000 records to this point, and I think we're just seeing the tip of the iceberg.

Can you give an example of a new approach to a project that you worked this year?

I'd like to think the ways we did Train and System were both kind of innovative. For the first eight months of the Train record, I was probably the only one at this company on a promotional level that was working it. I did it hand in hand with the guys from Aware, but we tried to keep it as an independent record for as long as we could, to maintain that hipness and that coolness factor



DELBALZO

... Basically, within a large record label like Columbia, Train was being worked like an independent label would do it.

System Of A Down was relatively the same thing. It was a street-marketing venture at first, and eventually it turned into a radio project.

Any big surprises in the past year?

I'm frustrated in the fact that to me Our Lady Peace is one of the best bands on this continent, and every record is a struggle with them. Maybe because they're from Canada they don't get the respect that they deserve, but they're a tremendous band. And it's frustrating from our standpoint that we're always at square one with these guys... Am I disappointed? No. Would I like this band to get the respect that they deserve? Yeah.

How has consolidation changed your life?

Made it a living hell. Too few people are making decisions. A lot of these guys are overwhelmed, because they're doing 50, 85 radio stations. The temptation has been [to take] a more cookie-cutter approach, out of necessity.

Whenever there's a lack of competition in a marketplace, it hurts labels. When you take a market like Seattle that has great stations that used to fight with each other to own bands—now they don't have to do that, and it only hurts us.

COLUMBIA'S TOP FIVE HERITAGE TRACKS OF 1999

1. The Black Crowes, "Kickin' My Heart Around" (American)
2. Train, "Free" (Aware)
3. The Black Crowes, "Only A Fool" (American)
4. Great White, "Rollin' Stoned" (Portrait)
5. Train, "Meet Virginia" (Aware)

I'd much prefer the aggravation of politics in a market, compared with, "Well, I'll let my alternative station play that. I'll let my rock station play that. We won't share that."

What's the next big thing music radio is going to experience?

Music radio is faced with a huge challenge. They have to figure out, with all the new technology, how to still compete on a local level as well as on a global level. In 10 years, less, two years, kids will sit in their room at night on their computer and pull up a radio station in Australia to listen to.

Sites are going to be extremely niched. Where Bruce Springsteen, tragically, doesn't get played at rock radio as much as he should anymore, there'll be places you can go to hear music by Bruce Springsteen all the time.

Labels are going to have a lot more opportunities, a lot of avenues to expose wide varieties of music. Radio's challenge is going to be, How do they compete with that? **MARC SCHIFFMAN**

THE PROMOTION TEAM

Jerry Blair, senior VP of promotion/executive VP, Columbia Records Group
 Charlie Walk, senior VP of promotion
 Jim DelBalzo, senior VP of promotion
 Jim Buruss, VP of promotion administration
 Steve Kline, VP of promotion
 Lisa Wolfe, VP of promotion
 Chris Woltman, VP of promotion
 Chris Chiappetta, director of promotion
 Trina Tombrink, director of promotion
 Tim Virgin, director of alternative promotion
 Ben Berkman, associate director of alternative promotion

For locals, see page 51.

TOP MAINSTREAM ROCK ARTISTS

| | (No. Of Charted Titles) | Imprint/Label |
|----|-------------------------------|--------------------------------|
| 1 | CREED | (3) Wind-up |
| 2 | METALLICA | (3) Elektra/EEG |
| 3 | LENNY KRAVITZ | (1) Virgin (1) Maverick/Virgin |
| 4 | COLLECTIVE SOUL | (3) Atlantic |
| 5 | GODSMACK | (3) Republic/Universal |
| 6 | EVERLAST | (2) Tommy Boy (1) Arista |
| 7 | ROB ZOMBIE | (3) Geffen/Interscope |
| 8 | THE OFFSPRING | (4) Columbia |
| 9 | RED HOT CHILI PEPPERS | (2) Warner Bros. |
| 10 | THE BLACK CROWES | (3) American/Columbia |
| 11 | OLEANDER | (2) Republic/Universal |
| 12 | BUCKCHERRY | (2) DreamWorks |
| 13 | GOO GOO DOLLS | (3) Warner Bros. |
| 14 | SAMMY HAGAR | (2) MCA |
| 15 | DEF LEPPARD | (2) Mercury/IDJMG |
| 16 | KID ROCK | (3) Top Dog/Lava/Atlantic |
| 17 | KORN | (3) Immortal/Epic |
| 18 | TOM PETTY & THE HEARTBREAKERS | (3) Warner Bros. |
| 19 | LIMP BIZKIT | (3) Flip/Interscope |
| 20 | LIT | (2) RCA |

TOP MODERN ROCK ARTISTS

| | (No. Of Charted Titles) | Imprint/Label |
|----|-------------------------|--------------------------------|
| 1 | THE OFFSPRING | (4) Columbia |
| 2 | SUGAR RAY | (3) Lava/Atlantic |
| 3 | EVERLAST | (2) Tommy Boy (1) Arista |
| 4 | LIT | (2) RCA |
| 5 | CREED | (3) Wind-up |
| 6 | RED HOT CHILI PEPPERS | (2) Warner Bros. |
| 7 | LENNY KRAVITZ | (1) Virgin (1) Maverick/Virgin |
| 8 | CAKE | (3) Capricorn/IDJMG |
| 9 | BLINK-182 | (2) MCA |
| 10 | HOLE | (3) DGC/Interscope |
| 11 | GOO GOO DOLLS | (3) Warner Bros. |
| 12 | LIMP BIZKIT | (3) Flip/Interscope |
| 13 | ORGY | (2) Elementree/Reprise |
| 14 | SMASH MOUTH | (2) Interscope |
| 15 | KID ROCK | (2) Top Dog/Lava/Atlantic |
| 16 | KORN | (3) Immortal/Epic |
| 17 | EVE 6 | (3) RCA |
| 18 | COLLECTIVE SOUL | (2) Atlantic |
| | | (1) Hollywood/Atlantic |
| 19 | PEARL JAM | (2) Epic |
| 20 | FATBOY SLIM | (1) Skint/Astralwerks/Virgin |

TOP TRIPLE-A ARTISTS

| | (No. Of Charted Titles) | Imprint/Label |
|----|-------------------------------|---------------------------|
| 1 | SHERYL CROW | (4) A&M/Interscope |
| 2 | GOO GOO DOLLS | (3) Warner Bros. |
| 3 | NEW RADICALS | (2) MCA |
| 4 | COLLECTIVE SOUL | (1) Atlantic |
| | | (1) Hollywood/Atlantic |
| 5 | SUGAR RAY | (2) Lava/Atlantic |
| 6 | TOM PETTY & THE HEARTBREAKERS | (3) Warner Bros. |
| 7 | VAN MORRISON | (2) Pointblank/Virgin |
| 8 | SHAWN MULLINS | (2) SMG/Columbia |
| 9 | CHRIS ISAAK | (2) Reprise |
| | | (1) Warner Sunset/Reprise |
| 10 | R.E.M. | (3) Warner Bros. |
| 11 | JEWEL | (2) Atlantic |
| 12 | JOHN MELLENCAMP | (2) Columbia |
| 13 | RED HOT CHILI PEPPERS | (1) Warner Bros. |
| 14 | DAVE MATTHEWS BAND | (2) RCA |
| 15 | PRETENDERS | (1) Warner Bros. |
| 16 | JONNY LANG | (2) A&M/Interscope |
| 17 | SANTANA | (2) Arista |
| 18 | U2 | (1) Island/IDJMG |
| 19 | ROB THOMAS | (1) Arista |
| 20 | MELISSA ETHERIDGE | (1) Island/IDJMG |

TOP HERITAGE ROCK ARTISTS

| | (No. Of Charted Titles) | Imprint/Label |
|----|-------------------------------|--------------------------------|
| 1 | COLLECTIVE SOUL | (3) Atlantic |
| | | (1) Hollywood/Atlantic |
| 2 | CREED | (3) Wind-up |
| 3 | LENNY KRAVITZ | (1) Virgin (1) Maverick/Virgin |
| 4 | METALLICA | (4) Elektra/EEG |
| 5 | THE BLACK CROWES | (3) American/Columbia |
| 6 | TOM PETTY & THE HEARTBREAKERS | (3) Warner Bros. |
| 7 | JONNY LANG | (3) A&M/Interscope |
| 8 | GOO GOO DOLLS | (3) Warner Bros. |
| 9 | DEF LEPPARD | (2) Mercury/IDJMG |
| 10 | KENNY WAYNE SHEPHERD BAND | (3) Revolution/Reprise |
| | | (1) Giant/Reprise |

TOP ACTIVE ROCK ARTISTS

| | (No. Of Charted Titles) | Imprint/Label |
|----|-------------------------|--------------------------------|
| 1 | GODSMACK | (3) Republic/Universal |
| 2 | CREED | (3) Wind-up |
| 3 | METALLICA | (5) Elektra/EEG |
| 4 | ROB ZOMBIE | (3) Geffen/Interscope |
| 5 | THE OFFSPRING | (4) Columbia |
| 6 | EVERLAST | (2) Tommy Boy (1) Arista |
| 7 | LENNY KRAVITZ | (1) Maverick/Virgin (1) Virgin |
| 8 | KID ROCK | (3) Top Dog/Lava/Atlantic |
| 9 | COLLECTIVE SOUL | (2) Atlantic |
| 10 | OLEANDER | (2) Republic/Universal |

POLENZANI TOPS TRIPLE-A IN HER FIRST YEAR AT WB

Warner Bros. national promotion manager Jenifer Polenzani is celebrating her first year on the job by taking the top slot on Rock Airplay Monitor's triple-A chart. Along with former Warner Bros. VP of promotion Nancy Stein, Polenzani balanced newcomers like Wes Cunningham with format stalwarts like Goo Goo Dolls in 1999.

What do you consider to be your proudest moment during 1999?

Being label of the year at Monitor, definitely. Especially since this is my first year doing this job.

Looking back on your greatest success stories, can you determine now what were the biggest contributing factors to those successes?

Probably the greatest success for us this year was the Goo Goo Dolls. Everything was involved. The songs were amazing, timing was fabulous, and overall the songs have staying power. People love them.

What were your biggest surprise hits, accomplishments, and disappointments in the past year?

Accomplishments would be Wes Cunningham's "So It Goes" going to top five on the triple-A charts. The disappointment would be that the second Wes Cunningham track was not embraced as well as the first.

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

Santana. Because I love the song. It's great that Santana, a rock legend, is getting so much airplay on triple-A and modern AC, adult top 40, pop stations.

I wish I were a PD, because...

It would be exciting to be able to choose what music people in my market heard, and I'd be able to play all the cool music.

I've just called my broker and purchased shares in X radio company because...

In a fantasy world, I'd love to own shares or be

a part of one of the public radio stations like WXPX [Philadelphia] or KCRW [L.A.] or one of the really cool college stations, because they have a lot more freedom, and they're willing to go on the edge and just play cutting-edge music and world music and all sorts of different, fun stuff.

What station did you grow up listening to?

KROQ L.A., and it was compelling because in the '80s, when I was growing up, they were such a cutting-edge station, playing totally new, alternative music that you didn't hear anywhere else.

My favorite artist of the '90s is...

Beck. I think that he's brilliant. He's a genius.

What will the '90s be remembered for?

It's been great to see the women's movement in the '90s in music. And to see women getting more of the credit that they have always deserved and taking more of a center stage and a more powerful role in music, at radio, in concerts, and in record sales.

What will 1999 be remembered for?

It's been a very exciting year for me and for my company. We've gone through a lot of changes. I



POLENZANI

WARNER BROS.' TOP FIVE TRIPLE-A TRACKS OF 1999

1. Goo Goo Dolls, "Slide"
2. Red Hot Chili Peppers, "Scar Tissue"
3. Pretenders, "Human"
4. Goo Goo Dolls, "Black Balloon"
5. Tom Petty & the Heartbreakers, "Room At The Top"

feel that I personally and my company as a whole have made a lot of good strides this year.

The next big thing in music radio will be...

I hope that it's the emergence of Latin music in mainstream radio.

What's one thing nobody in the industry knows about you?

I was named after Donovan's song "Jennifer Juniper," and three years ago he serenaded me with that song. **MARC SCHIFFMAN**

THE PROMOTION TEAM

Tom Biery, senior VP of promotion
 John Boulos, senior VP of promotion
 Nancy Stein, VP of promotion
 Jim Anderson, regional promotion, Idaho/Oregon/Washington
 Al Calanza, regional promotion, Florida
 Jeff Criden, regional promotion, Buffalo, N.Y./Pittsburgh
 Craig Diable, regional promotion, Cincinnati/Columbus, Ohio/Indiana/Kentucky/West Virginia
 Howard Frank, regional promotion, Dallas/Oklahoma
 Todd Galli, regional promotion, Phoenix/Las Vegas/San Diego
 Melissa Hatcher, regional promotion, Houston/Los Angeles
 Bob Hathaway, regional promotion, Arkansas/Iowa/Kansas/Missouri/Nebraska/Memphis
 Nancy Klugman, regional promotion, Southern California/Hawaii
 Jason Minkler, regional promotion, Colorado/Minnesota/Dakotas/New Mexico/Utah
 Chris Seeger, regional promotion, Carolinas/Virginia
 Myra Simpson, regional promotion, Alabama/Georgia/East Tennessee
 Beverly Stevens, regional promotion, Northern California
 George Stone, regional promotion, Baltimore/Washington D.C./Philadelphia
 Mike Symonds, regional promotion, New England
 Colleen Taylor, regional promotion, Illinois/Wisconsin/South Bend, Ind.
 Michelle Tyrell, regional promotion, Michigan/Cleveland
 Linda Walsh, regional promotion, New York

MOST PLAYED MAINSTREAM ROCK SONGS OF 1999



1. ONE
Creed Wind-up
57170 detections



2. HEAVY
Collective Soul ATLANTIC
54633



3. SCAR TISSUE
Red Hot Chili Peppers WARNER BROS.
41661



4. WHAT IT'S LIKE
Everlast Tommy Boy
40871



5. FLY AWAY
Lenny Kravitz Virgin
40471



6. WHATEVER
Godsmack Republic/Universal
38403

| | | | | | | | | | |
|----|------------------------------|-------------------------------|------------------------|-------|-----|---|-------------------------------|-----------------------|-------|
| 7 | TURN THE PAGE | Metallica | Elektra/EEG | 37898 | 54 | MUDSHOVEL | Staind | Flip/Elektra/EEG | 11014 |
| 8 | WHISKEY IN THE JAR | Metallica | Elektra/EEG | 34786 | 55 | BITTERSWEET | Fuel | 550 Music/550-Work | 10942 |
| 9 | LIT UP | Buckcherry | DreamWorks | 34570 | 56 | POWERTRIP | Monster Magnet | A&M/Interscope | 10911 |
| 10 | WHY I'M HERE | Oleander | Republic/Universal | 34182 | 57 | DENIAL | Sevendust | TVT | 10729 |
| 11 | MAS TEQUILA | Sammy Hagar | MCA | 28933 | 58 | HEY HEY | Bad Company | Elektra/EEG | 10569 |
| 12 | KEEP AWAY | Godsmack | Republic/Universal | 27054 | 59 | DIZZY | Goo Goo Dolls | Warner Bros. | 10548 |
| 13 | HIGHER | Creed | Wind-up | 27052 | 60 | NO MORE, NO LESS | Collective Soul | Atlantic | 10540 |
| 14 | AMERICAN WOMAN | Lenny Kravitz | Maverick/Virgin | 26929 | 61 | COWBOY | Kid Rock | Top Dog/Lava/Atlantic | 10416 |
| 15 | KICKIN' MY HEART AROUND | The Black Crowes | American/Columbia | 25647 | 62 | WORKIN' | Lynyrd Skynyrd | CMC International | 10335 |
| 16 | LIVING DEAD GIRL | Rob Zombie | Geffen/Interscope | 25590 | 63 | CRUSH 'EM | Megadeth | Trauma/Capitol | 10031 |
| 17 | PROMISES | Def Leppard | Mercury/IDJMG | 25136 | 64 | VINTAGE EYES | Second Coming | Capitol | 9859 |
| 18 | MY OWN WORST ENEMY | Lit | RCA | 24181 | 65 | YOU BLEW ME OFF | Bare Jr. | Immortal/Epic | 9761 |
| 19 | ENEMY | Days Of The New | Outpost/Interscope | 23798 | 66 | INSIDE OUT | Eve 6 | RCA | 9463 |
| 20 | DRAGULA | Rob Zombie | Geffen/Interscope | 23295 | 67 | PAPER SUN | Def Leppard | Mercury/IDJMG | 8954 |
| 21 | FREAK ON A LEASH | Korn | Immortal/Epic | 21478 | 68 | ANTHEM FOR THE YEAR 2000 | Silverchair | Epic | 8702 |
| 22 | GET BORN AGAIN | Alice In Chains | Columbia | 20578 | 69 | IN 2 DEEP | Kenny Wayne Shepherd Band | Giant/Reprise | 8636 |
| 23 | SLIDE | Goo Goo Dolls | Warner Bros. | 20260 | 70 | MEET VIRGINIA | Train | Aware/Columbia | 7803 |
| 24 | NOOKIE | Limp Bizkit | Flip/Interscope | 19711 | 71 | ALL THAT YOU ARE (X3) | Econoline Crush | Restless | 7565 |
| 25 | THE DOLPHIN'S CRY | Live | Radioactive/MCA | 19613 | 72 | CARS | Fear Factory | Roadrunner | 7523 |
| 26 | BAWITDABA | Kid Rock | Top Dog/Lava/Atlantic | 19533 | 73 | JUST GO | Staind | Flip/Elektra/EEG | 7265 |
| 27 | YOU WANTED MORE | Tonic | Universal | 19206 | 74 | ROOM AT THE TOP | Tom Petty & the Heartbreakers | Warner Bros. | 7220 |
| 28 | GOT YOU (WHERE I WANT YOU) | The Flys | Delicious Vinyl/Trauma | 18915 | 75 | PUT YOUR LIGHTS ON | Santana Featuring Everlast | Arista | 7173 |
| 29 | LAST KISS | Pearl Jam | Epic | 17897 | 76 | SWINGIN' | Tom Petty & the Heartbreakers | Warner Bros. | 7142 |
| 30 | STILL RAININ' | Jonny Lang | A&M/Interscope | 17251 | 77 | UPSIDE DOWN | Pound | Island/IDJMG | 6983 |
| 31 | PRETTY FLY (FOR A WHITE GUY) | The Offspring | Columbia | 17249 | 78 | WANDER THIS WORLD | Jonny Lang | A&M/Interscope | 6642 |
| 32 | THE KIDS AREN'T ALRIGHT | The Offspring | Columbia | 16968 | 79 | ONE MAN ARMY | Our Lady Peace | Columbia | 6573 |
| 33 | WHAT'S THIS LIFE FOR | Creed | Wind-up | 15560 | 80 | FEARLESS BOOGIE | ZZ Top | RCA | 6553 |
| 34 | FREE GIRL NOW | Tom Petty & the Heartbreakers | Warner Bros. | 15284 | 81 | HAUNTING ME | Stabbing Westward | Columbia | 6455 |
| 35 | SMOOTH | Santana Featuring Rob Thomas | Arista | 15260 | 82 | TEMPLE OF YOUR DREAMS | Monster Magnet | A&M/Interscope | 6432 |
| 36 | CAN'T CHANGE ME | Chris Cornell | A&M/Interscope | 15093 | 83 | HAMMER OF LOVE | Bad Company | Elektra/EEG | 6420 |
| 37 | FREE | Train | Aware/Columbia | 15053 | 84 | ANOTHER BRICK IN THE WALL (PART 2) | Class Of '99 | Columbia | 6408 |
| 38 | WHY DON'T YOU GET A JOB? | The Offspring | Columbia | 15006 | 85 | NOW THAT YOU'RE GONE | Indigenous | Pachyderm | 6392 |
| 39 | PSYCHO MAN | Black Sabbath | Epic | 14826 | 86 | WE'RE IN THIS TOGETHER | Nine Inch Nails | Nothing/Interscope | 6377 |
| 40 | CELEBRITY SKIN | Hole | DGC/Interscope | 14673 | 87 | SUREFIRE (NEVER ENOUGH) | Econoline Crush | Restless | 6300 |
| 41 | THE CHEMICALS BETWEEN US | Bush | Trauma | 14042 | 88 | GOT THE LIFE | Korn | Immortal/Epic | 6270 |
| 42 | BLUE MONDAY | Orgy | Elementree/Reprise | 13754 | 89 | HAPPY PILLS | Candlebox | Maverick/Warner Bros. | 6209 |
| 43 | FLY | Loudmouth | Hollywood | 13522 | 90 | FREAK OF THE WEEK | Marvelous 3 | HiFi/Elektra/EEG | 6150 |
| 44 | EVERYTHING IS BROKEN | Kenny Wayne Shepherd Band | Revolution/Reprise | 12708 | 91 | DIE, DIE MY DARLING | Metallica | Elektra/EEG | 6127 |
| 45 | ONLY A FOOL | The Black Crowes | American/Columbia | 12583 | 92 | MYSTERIOUS | Scorpions | Koch | 6073 |
| 46 | WHEN WORLDS COLLIDE | Powerman 5000 | DreamWorks | 12526 | 93 | SHAG | Sammy Hagar | MCA | 5749 |
| 47 | LEARN TO FLY | Foo Fighters | Roswell/RCA | 12508 | 94 | MALIBU | Hole | DGC/Interscope | 5674 |
| 48 | ROLLIN' STONED | Great White | Portrait/Columbia | 12245 | 95 | I WALK ALONE | Oleander | Republic/Universal | 5443 |
| 49 | WHAT'S MY AGE AGAIN? | Blink-182 | MCA | 12172 | 96 | ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) | Pearl Jam | Epic | 5442 |
| 50 | DOWN | Stone Temple Pilots | Atlantic | 12016 | 97 | RE-ARRANGED | Limp Bizkit | Flip/Interscope | 5431 |
| 51 | LEECH | Eve 6 | RCA | 11822 | 98 | SUPERBEAST | Rob Zombie | Geffen/Interscope | 5417 |
| 52 | WELCOME TO THE FOLD | Filter | Reprise | 11066 | 99 | SELLING MY SOUL | Black Sabbath | Epic | 5343 |
| 53 | ENDS | Everlast | Tommy Boy | 11016 | 100 | GUERRILLA RADIO | Rage Against The Machine | Epic | 5336 |

MOST PLAYED MODERN ROCK SONGS OF 1999



1. MY OWN WORST ENEMY
Lil' Kim
RCA
63066 detections



2. WHAT IT'S LIKE
Everlast
Tommy Boy
55108



3. SCAR TISSUE
Red Hot Chili Peppers
Warner Bros.
52581



4. WHAT'S MY AGE AGAIN?
Blink-182
MCA
51262



5. EVERY MORNING
Sugar Ray
Lava/Atlantic
47340



6. ONE
Creed
Wind-up
45905

| | | | | | | | | | |
|----|--|--|--------------------------|-------|-----|---|----------------------------|------------------------|-------|
| 7 | NEVER THERE | Cake | Capricorn/IDJMG | 42443 | 54 | PURE MORNING | Placebo | Hut/Virgin | 14283 |
| 8 | BLUE MONDAY | Orgy | Elementree/Reprise | 41928 | 55 | ONE HIT WONDER | Everclear | Capitol | 14065 |
| 9 | ALL STAR | Smash mouth | Interscope | 40786 | 56 | INSIDE OUT | Eve 6 | RCA | 13669 |
| 10 | PRAISE YOU | Fatboy Slim | Skint/Astralwerks/Virgin | 38903 | 57 | ZIP-LOCK | Lit | RCA | 13627 |
| 11 | FLY AWAY | Lenny Kravitz | Virgin | 38009 | 58 | LIVING DEAD GIRL | Rob Zombie | Geffen/Interscope | 13551 |
| 12 | HEAVY | Collective Soul | Atlantic | 36847 | 59 | FALLS APART | Sugar Ray | Lava/Atlantic | 13373 |
| 13 | NOOKIE | Limp Bizkit | Flip/Interscope | 34600 | 60 | BODY MOVIN' | Beastie Boys | Grand Royal/Capitol | 13371 |
| 14 | WHY DON'T YOU GET A JOB? | The Offspring | Columbia | 32905 | 61 | JOINING YOU | Alanis Morissette | Maverick/Reprise | 13315 |
| 15 | LAST KISS | Pearl Jam | Epic | 31581 | 62 | ANA'S SONG (OPEN FIRE) | Silverchair | Epic | 13159 |
| 16 | BETTER DAYS (AND THE BOTTOM DROPS OUT) | Citizen King | Warner Bros. | 31139 | 63 | BITTERSWEET | Fuel | 550 Music/550-Work | 13078 |
| 17 | BATTLE FLAG | Lo Fidelity Allstars Featuring Pigeonhed | Skint/Sub Pop/Columbia | 30406 | 64 | ONE MAN ARMY | Our Lady Peace | Columbia | 12880 |
| 18 | FREAK ON A LEASH | Korn | Immortal/Epic | 29974 | 65 | ANTHEM FOR THE YEAR 2000 | Silverchair | Epic | 12721 |
| 19 | MALIBU | Hole | DGC/Interscope | 28323 | 66 | DO RIGHT | Jimmie's Chicken Shack | Rocket/Island/IDJMG | 12487 |
| 20 | THE KIDS AREN'T ALRIGHT | The Offspring | Columbia | 27414 | 67 | AWFUL | Hole | DGC/Interscope | 12399 |
| 21 | PRETTY FLY (FOR A WHITE GUY) | The Offspring | Columbia | 26424 | 68 | SHEEP GO TO HEAVEN | Cake | Capricorn/IDJMG | 12352 |
| 22 | CRUSH | Dave Matthews Band | RCA | 26292 | 69 | ENEMY | Days Of The New | Outpost/Interscope | 12223 |
| 23 | SLIDE | Goo Goo Dolls | Warner Bros. | 25125 | 70 | LEVEL ON THE INSIDE | Dovetail Joint | Aware/C2 | 11828 |
| 24 | AMERICAN WOMAN | Lenny Kravitz | Maverick/Virgin | 24903 | 71 | AROUND THE WORLD | Red Hot Chili Peppers | Warner Bros. | 11725 |
| 25 | LEECH | Eve 6 | RCA | 24548 | 72 | IT'S ALL BEEN DONE | Barenaked Ladies | Reprise | 11717 |
| 26 | NEW | No Doubt | Work/550-Work | 24420 | 73 | DRAGULA | Rob Zombie | Geffen/Interscope | 11648 |
| 27 | BAWITDABA | Kid Rock | Top Dog/Lava/Atlantic | 24100 | 74 | WE'RE IN THIS TOGETHER | Nine Inch Nails | Nothing/Interscope | 11406 |
| 28 | STEAL MY SUNSHINE | Len | Work/550-Work | 24084 | 75 | FATHER OF MINE | Everclear | Capitol | 11113 |
| 29 | GOT YOU (WHERE I WANT YOU) | The Flys | Delicious Vinyl/Trauma | 23783 | 76 | RE-ARRANGED | Limp Bizkit | Flip/Interscope | 11039 |
| 30 | HIGHER | Creed | Wind-up | 23501 | 77 | WELCOME TO THE FOLD | Filter | Reprise | 10960 |
| 31 | THE DOLPHIN'S CRY | Live | Radioactive/MCA | 22744 | 78 | GOT THE LIFE | Korn | Immortal/Epic | 10956 |
| 32 | FREAK OF THE WEEK | Marvelous 3 | HiFi/Elektra/EEG | 22633 | 79 | YEAH, WHATEVER | Splendor | C2 | 10836 |
| 33 | SPECIAL | Garbage | Almo Sounds/Interscope | 22562 | 80 | DOWN | Stone Temple Pilots | Atlantic | 10796 |
| 34 | ENDS | Everlast | Tommy Boy | 22116 | 81 | PROMISES | The Cranberries | Island/IDJMG | 10726 |
| 35 | SOMEDAY | Sugar Ray | Lava/Atlantic | 21738 | 82 | GET BORN AGAIN | Alice In Chains | Columbia | 10685 |
| 36 | YOU GET WHAT YOU GIVE | New Radicals | MCA | 21692 | 83 | STITCHES | Orgy | Elementree/Reprise | 10312 |
| 37 | COWBOY | Kid Rock | Top Dog/Lava/Atlantic | 21037 | 84 | PRISONER OF SOCIETY | The Living End | Reprise | 9637 |
| 38 | THE CHEMICALS BETWEEN US | Bush | Trauma | 20797 | 85 | HERO | The Verve Pipe | RCA | 9559 |
| 39 | MY FAVOURITE GAME | The Cardigans | Stockholm/Mercury/IDJMG | 20650 | 86 | GUERRILLA RADIO | Rage Against The Machine | Epic | 9504 |
| 40 | WHY I'M HERE | Oleander | Republic/Universal | 20092 | 87 | TAKE A PICTURE | Filter | Reprise | 9450 |
| 41 | WHATEVER | Godsmack | Republic/Universal | 19824 | 88 | WHEN I GROW UP | Garbage | Almo Sounds/Interscope | 9316 |
| 42 | SWEETEST THING | U2 | Island/IDJMG | 19109 | 89 | MUDSHOVEL | Staind | Flip/Elektra/EEG | 9282 |
| 43 | CELEBRITY SKIN | Hole | DGC/Interscope | 18986 | 90 | PROPHECY | Remy Zero | DGC/Interscope | 9220 |
| 44 | CAN'T CHANGE ME | Chris Cornell | A&M/Interscope | 18646 | 91 | SAVE TONIGHT | Eagle-Eye Cherry | Work/550-Work | 9127 |
| 45 | YOU WANTED MORE | Tonic | Universal | 18560 | 92 | ARMY | Ben Folds Five | 550 Music/550-Work | 9023 |
| 46 | CIRCLES | Soul Coughing | Slash/Warner Bros. | 18120 | 93 | BEAUTIFUL | Joydrop | Tommy Boy | 8868 |
| 47 | COME ORIGINAL | 311 | Capricorn/IDJMG | 17661 | 94 | ALL THE SMALL THINGS | Blink-182 | MCA | 8707 |
| 48 | LEARN TO FLY | Foo Fighters | Roswell/RCA | 17445 | 95 | MEET VIRGINIA | Train | Aware/Columbia | 8603 |
| 49 | WHEN WORLDS COLLIDE | Powerman 5000 | DreamWorks | 15645 | 96 | FOR THE MOVIES | Buckcherry | DreamWorks | 8553 |
| 50 | DIZZY | Goo Goo Dolls | Warner Bros. | 15086 | 97 | PUT YOUR LIGHTS ON | Santana Featuring Everlast | Arista | 7871 |
| 51 | HEAD | Tin Star | V2 | 14360 | 98 | LULLABY | Shawn Mullins | SMG/Columbia | 7828 |
| 52 | BLACK BALLOON | Goo Goo Dolls | Warner Bros. | 14350 | 99 | JUMPER | Third Eye Blind | Elektra/EEG | 7545 |
| 53 | AT THE STARS | Better Than Ezra | Elektra/EEG | 14311 | 100 | ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) | Pearl Jam | Epic | 7420 |

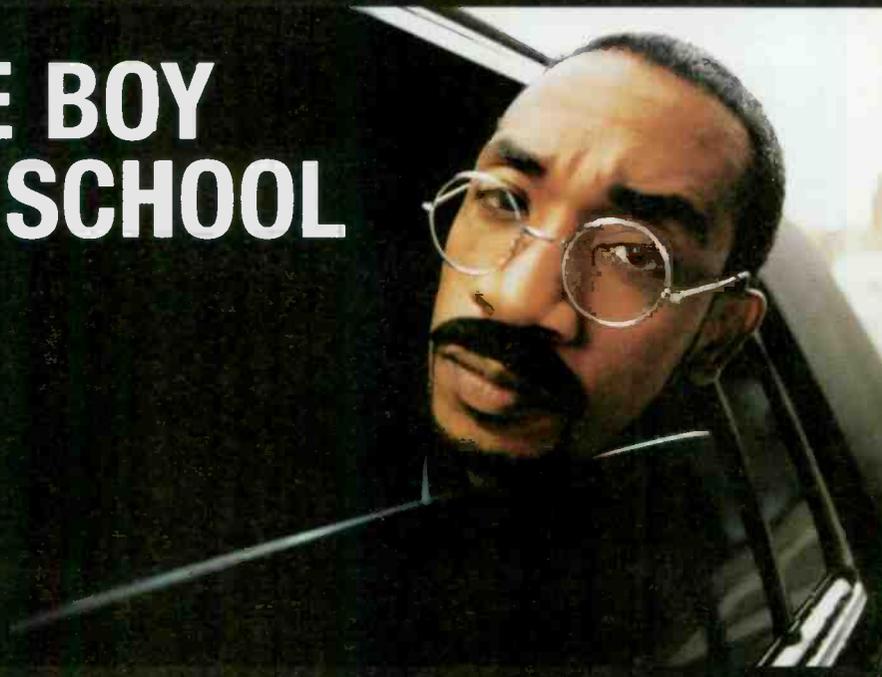
EVERLAST



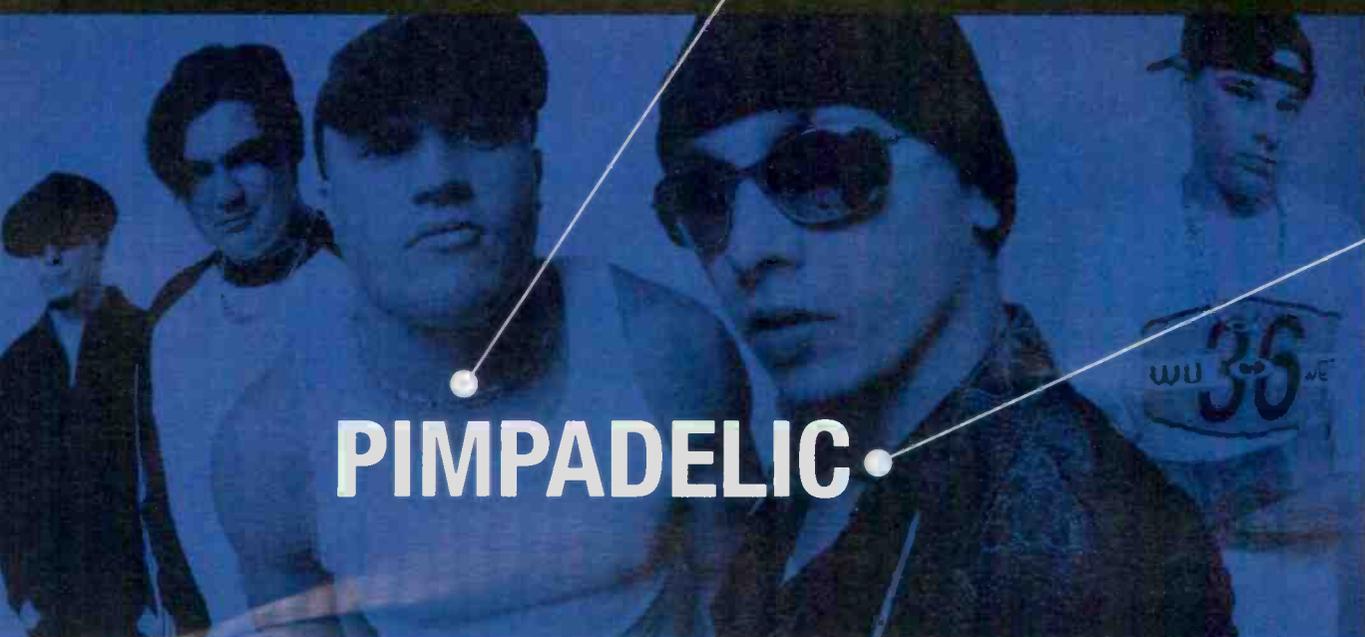
JOYDROP



**HANDSOME BOY
MODELING SCHOOL**



PIMPADELIC



**PLANET
ROCK**

MOST PLAYED TRIPLE-A SONGS



1. YOU GET WHAT YOU GIVE
New Radicals MCA
7688 detections



2. SLIDE
Goo Goo Dolls Warner Bros.
7626

| | | | | |
|----|-----------------------------|-------------------------------------|-----------------------|------|
| 3 | RUN | Collective Soul | Hollywood/Atlantic | 7433 |
| 4 | SMOOTH | Santana Featuring Rob Thomas | Arista | 7366 |
| 5 | SCAR TISSUE | Red Hot Chili Peppers | Warner Bros. | 5306 |
| 6 | I'M NOT RUNNING ANYMORE | John Mellencamp | Columbia | 5076 |
| 7 | HUMAN | Pretenders | Warner Bros. | 4902 |
| 8 | EVERY MORNING | Sugar Ray | Lava/Atlantic | 4852 |
| 9 | ANYTHING BUT DOWN | Sheryl Crow | A&M/Interscope | 4737 |
| 10 | CRUSH | Dave Matthews Band | RCA | 4597 |
| 11 | SHIMMER | Shawn Mullins | SMG/Columbia | 4378 |
| 12 | PRECIOUS TIME | Van Morrison | Pointblank/Virgin | 4345 |
| 13 | THERE GOES THE NEIGHBORHOOD | Sheryl Crow | A&M/Interscope | 4146 |
| 14 | SWEETEST THING | U2 | Island/IDJMG | 3983 |
| 15 | BLACK BALLOON | Goo Goo Dolls | Warner Bros. | 3938 |
| 16 | HANDS | Jewel | Atlantic | 3788 |
| 17 | ROOM AT THE TOP | Tom Petty & the Heartbreakers | Warner Bros. | 3766 |
| 18 | BABY DID A BAD BAD THING | Chris Isaak | Warner Sunset/Reprise | 3734 |
| 19 | ANGELS WOULD FALL | Melissa Etheridge | Island/IDJMG | 3590 |
| 20 | SOMEDAY | Sugar Ray | Lava/Atlantic | 3578 |
| 21 | MY FAVORITE MISTAKE | Sheryl Crow | A&M/Interscope | 3185 |
| 22 | ALL STAR | Smash mouth | Interscope | 3149 |
| 23 | IT'S ALL BEEN DONE | Barenaked Ladies | Reprise | 3096 |
| 24 | HUMAN BEINGS | Seal | Warner Bros. | 2971 |
| 25 | SAVE TONIGHT | Eagle-Eye Cherry | Work/550-Work | 2844 |
| 26 | YOU CAN'T RESIST IT (LIVE) | Lyle Lovett | Curb/MCA | 2823 |
| 27 | CAN'T STAND IT | Wilco | Reprise | 2809 |
| 28 | BRAND NEW DAY | Sting | A&M/Interscope | 2790 |
| 29 | BACK ON TOP | Van Morrison | Pointblank/Virgin | 2740 |
| 30 | DAYSLEEPER | R.E.M. | Warner Bros. | 2691 |
| 31 | LULLABY | Shawn Mullins | SMG/Columbia | 2666 |
| 32 | WANDER THIS WORLD | Jonny Lang | A&M/Interscope | 2568 |
| 33 | MISERABLE BASTARD | John Popper | A&M/Interscope | 2557 |
| 34 | LOTUS | R.E.M. | Warner Bros. | 2555 |
| 35 | FREE GIRL NOW | Tom Petty & the Heartbreakers | Warner Bros. | 2534 |
| 36 | THIS TIME | Los Lobos | Hollywood | 2530 |
| 37 | BEAUTIFUL DAY | Ziggy Marley & the Melody Makers | Elektra/EEG | 2495 |
| 38 | CAN'T CHANGE ME | Chris Cornell | A&M/Interscope | 2468 |
| 39 | HANGINAROUND | Counting Crows | DGC/Interscope | 2414 |
| 40 | LAST KISS | Pearl Jam | Epic | 2387 |
| 41 | FLYING | Chris Isaak | Reprise | 2350 |
| 42 | WHAT IT'S LIKE | Everlast | Tommy Boy | 2323 |
| 43 | BURN TO SHINE | Ben Harper & the Innocent Criminals | Virgin | 2319 |
| 44 | NO MORE, NO LESS | Collective Soul | Atlantic | 2315 |
| 45 | SOMEDAY WE'LL KNOW | New Radicals | MCA | 2269 |
| 46 | MURDER (OR A HEART ATTACK) | Old 97's | Elektra/EEG | 2206 |
| 47 | PEACE TONIGHT | Indigo Girls | Epic | 2187 |
| 48 | BLUE SKY | Patty Griffin | A&M/Interscope | 2106 |
| 49 | CAN'T LET GO | Lucinda Williams | Mercury/IDJMG | 2086 |
| 50 | BAD CASE OF LOVE | B.B. King | MCA | 1966 |

MOST PLAYED HERITAGE ROCK



1. HEAVY
Collective Soul Atlantic
29199 detections



2. ONE
Creed Wind-up
21461

| | | | | |
|----|----------------------------|-----------------------------------|------------------------|-------|
| 3 | FLY AWAY | Lenny Kravitz | Virgin | 20072 |
| 4 | MAS TEQUILA | Sammy Hagar | MCA | 17465 |
| 5 | SCAR TISSUE | Red Hot Chili Peppers | Warner Bros. | 16912 |
| 6 | PROMISES | Def Leppard | Mercury/IDJMG | 16706 |
| 7 | KICKIN' MY HEART AROUND | The Black Crowes | American/Columbia | 16247 |
| 8 | TURN THE PAGE | Metallica | Elektra/EEG | 15592 |
| 9 | STILL RAININ' | Jonny Lang | A&M/Interscope | 14749 |
| 10 | SLIDE | Goo Goo Dolls | Warner Bros. | 13694 |
| 11 | WHISKEY IN THE JAR | Metallica | Elektra/EEG | 13081 |
| 12 | AMERICAN WOMAN | Lenny Kravitz | Maverick/Virgin | 12310 |
| 13 | LIT UP | Buckcherry | DreamWorks | 12213 |
| 14 | WHAT IT'S LIKE | Everlast | Tommy Boy | 12020 |
| 15 | SMOOTH | Santana Featuring Rob Thomas | Arista | 11911 |
| 16 | FREE | Train | Aware/Columbia | 11589 |
| 17 | EVERYTHING IS BROKEN | Kenny Wayne Shepherd Band | Revolution/Reprise | 11220 |
| 18 | FREE GIRL NOW | Tom Petty & the Heartbreakers | Warner Bros. | 11072 |
| 19 | WORKIN' | Lynyrd Skynyrd | CMC International | 10282 |
| 20 | LAST KISS | Pearl Jam | Epic | 10240 |
| 21 | HEY HEY | Bad Company | Elektra/EEG | 10238 |
| 22 | HIGHER | Creed | Wind-up | 9852 |
| 23 | ONLY A FOOL | The Black Crowes | American/Columbia | 9697 |
| 24 | YOU WANTED MORE | Tonic | Universal | 9520 |
| 25 | ROLLIN' STONED | Great White | Portrait/Columbia | 9488 |
| 26 | ENEMY | Days Of The New | Outpost/Interscope | 8877 |
| 27 | WHY I'M HERE | Oleander | Republic/Universal | 8286 |
| 28 | GOT YOU (WHERE I WANT YOU) | The Flys | Delicious Vinyl/Trauma | 7988 |
| 29 | MEET VIRGINIA | Train | Aware/Columbia | 7631 |
| 30 | HAMMER OF LOVE | Bad Company | Elektra/EEG | 7209 |
| 31 | SWINGIN' | Tom Petty & the Heartbreakers | Warner Bros. | 6984 |
| 32 | THE DOLPHIN'S CRY | Live | Radioactive/MCA | 6918 |
| 33 | ROOM AT THE TOP | Tom Petty & the Heartbreakers | Warner Bros. | 6803 |
| 34 | NOW THAT YOU'RE GONE | Indigenous | Pachyderm | 6794 |
| 35 | PAPER SUN | Def Leppard | Mercury/IDJMG | 6733 |
| 36 | WANDER THIS WORLD | Jonny Lang | A&M/Interscope | 6622 |
| 37 | NO MORE, NO LESS | Collective Soul | Atlantic | 6580 |
| 38 | WHAT'S THIS LIFE FOR | Creed | Wind-up | 6283 |
| 39 | MY OWN WORST ENEMY | Lit | RCA | 6187 |
| 40 | DIZZY | Goo Goo Dolls | Warner Bros. | 6129 |
| 41 | FEARLESS BOOGIE | ZZ Top | RCA | 5888 |
| 42 | IN 2 DEEP | Kenny Wayne Shepherd Band | Giant/Reprise | 5707 |
| 43 | CAN'T CHANGE ME | Chris Cornell | A&M/Interscope | 5618 |
| 44 | MYSTERIOUS | Scorpions | Koch | 5368 |
| 45 | BLUE ON BLACK | Kenny Wayne Shepherd Band | Revolution/Reprise | 5276 |
| 46 | PSYCHO MAN | Black Sabbath | Epic | 5264 |
| 47 | I DON'T TRUST NOBODY | George Thorogood & the Destroyers | CMC International | 4907 |
| 48 | CELEBRITY SKIN | Hole | DGC/Interscope | 4760 |
| 49 | TIME TO BURN | Jake Andrews | Jericho/Sire | 4754 |
| 50 | SHAG | Sammy Hagar | MCA | 4609 |

MOST PLAYED ACTIVE ROCK



1. WHATEVER
Godsmack Republic/Universal
38842 detections



2. ONE
Creed Wind-up
35639

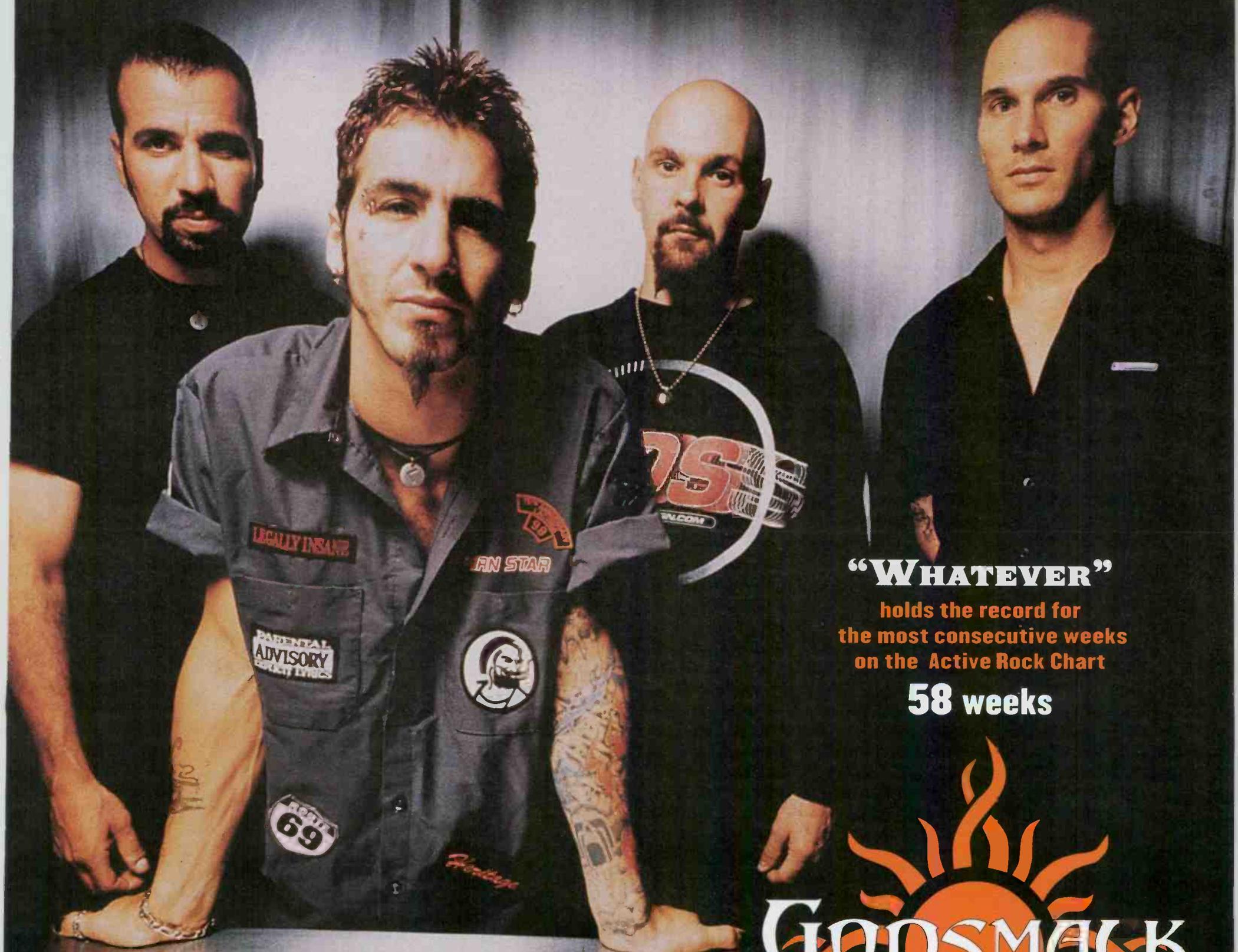
| | | | | |
|----|------------------------------|-----------------------|------------------------|-------|
| 3 | WHAT IT'S LIKE | Everlast | Tommy Boy | 28367 |
| 4 | HEAVY | Collective Soul | Atlantic | 25635 |
| 5 | WHY I'M HERE | Oleander | Republic/Universal | 25084 |
| 6 | SCAR TISSUE | Red Hot Chili Peppers | Warner Bros. | 24749 |
| 7 | LIVING DEAD GIRL | Rob Zombie | Geffen/Interscope | 23399 |
| 8 | KEEP AWAY | Godsmack | Republic/Universal | 23378 |
| 9 | TURN THE PAGE | Metallica | Elektra/EEG | 22592 |
| 10 | WHISKEY IN THE JAR | Metallica | Elektra/EEG | 22053 |
| 11 | LIT UP | Buckcherry | DreamWorks | 21602 |
| 12 | FREAK ON A LEASH | Korn | Immortal/Epic | 21408 |
| 13 | DRAGULA | Rob Zombie | Geffen/Interscope | 19686 |
| 14 | FLY AWAY | Lenny Kravitz | Virgin | 19196 |
| 15 | MY OWN WORST ENEMY | Lit | RCA | 18037 |
| 16 | NOOKIE | Limp Bizkit | Flip/Interscope | 17726 |
| 17 | BAWITDABA | Kid Rock | Top Dog/Lava/Atlantic | 17542 |
| 18 | HIGHER | Creed | Wind-up | 17200 |
| 19 | GET BORN AGAIN | Alice In Chains | Columbia | 16230 |
| 20 | ENEMY | Days Of The New | Outpost/Interscope | 15167 |
| 21 | AMERICAN WOMAN | Lenny Kravitz | Maverick/Virgin | 14420 |
| 22 | THE KIDS AREN'T ALRIGHT | The Offspring | Columbia | 14181 |
| 23 | PRETTY FLY (FOR A WHITE GUY) | The Offspring | Columbia | 14012 |
| 24 | WHY DON'T YOU GET A JOB? | The Offspring | Columbia | 12615 |
| 25 | THE DOLPHIN'S CRY | Live | Radioactive/MCA | 12599 |
| 26 | BLUE MONDAY | Orgy | Elementree/Reprise | 12231 |
| 27 | WHEN WORLDS COLLIDE | Powerman 5000 | DreamWorks | 11964 |
| 28 | MAS TEQUILA | Sammy Hagar | MCA | 11592 |
| 29 | FLY | Loudmouth | Hollywood | 11368 |
| 30 | THE CHEMICALS BETWEEN US | Bush | Trauma | 11059 |
| 31 | WHAT'S MY AGE AGAIN? | Blink-182 | MCA | 10808 |
| 32 | MUDSHOVEL | Staind | Flip/Elektra/EEG | 10576 |
| 33 | GOT YOU (WHERE I WANT YOU) | The Flys | Delicious Vinyl/Trauma | 10549 |
| 34 | ENDS | Everlast | Tommy Boy | 10465 |
| 35 | DENIAL | Sevendust | TVT | 10176 |
| 36 | WELCOME TO THE FOLD | Filter | Reprise | 10169 |
| 37 | PSYCHO MAN | Black Sabbath | Epic | 9819 |
| 38 | YOU WANTED MORE | Tonic | Universal | 9813 |
| 39 | KICKIN' MY HEART AROUND | The Black Crowes | American/Columbia | 9737 |
| 40 | CELEBRITY SKIN | Hole | DGC/Interscope | 9692 |
| 41 | COWBOY | Kid Rock | Top Dog/Lava/Atlantic | 9575 |
| 42 | CAN'T CHANGE ME | Chris Cornell | A&M/Interscope | 9424 |
| 43 | PROMISES | Def Leppard | Mercury/IDJMG | 9344 |
| 44 | WHAT'S THIS LIFE FOR | Creed | Wind-up | 9003 |
| 45 | POWERTRIP | Monster Magnet | A&M/Interscope | 8953 |
| 46 | BITTERSWEET | Fuel | 550 Music/550-Work | 8780 |
| 47 | LEECH | Eve 6 | RCA | 8765 |
| 48 | LAST KISS | Pearl Jam | Epic | 8476 |
| 49 | DOWN | Stone Temple Pilots | Atlantic | 8434 |
| 50 | LEARN TO FLY | Foo Fighters | RCA | 8415 |

THANK YOU RADIO

#1 Active Rock Artist

#1 Active Rock Song

"WHATEVER"



"WHATEVER"

holds the record for
the most consecutive weeks
on the Active Rock Chart

58 weeks

GODSMACK

#5 Mainstream Rock Artist

#6 Mainstream Rock Song
"WHATEVER"

#12 Mainstream Rock Song
"KEEP AWAY"

"VOODOO"

Huge phones at Rock Radio

www.GODSMACK.com

JD-53190 *Republic*



MANAGEMENT: PAUL GEARY FOR PGM & ARMA ANDON FOR ANDON ARTISTS



The Smashing Pumpkins

(1993) *Disarm* (1995) *Bullet with Butterfly Wings* (1998) *Ava Adore* (1995) 1979 (1994) *Landslide*

(1993) *Cherub Rock* (1991) *I am One* (1998) *Perfect* (1993) *Today* (1995) *Tonight, Tonight*

(1993) *Mayonaise* (acoustic previously unreleased) (1991) *Siva* (1997) *Eye* (1995) *Zero*

(1998) *Pug* (1992) *Drown* (1996) *Thirty-Three* (1991) *Rhinoceros*

#1 Modern Rock Band of the Decade

REPRESENTATION: *Sharon Osbourne Management*

www.virginrecords.com



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Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSA weekly cumes, beginning with the highest-cuming station. Cumes are updated twice yearly following the release of the Spring and Fall Arbitron surveys.

KLOS Los Angeles PD: Rita Wilde MD: Jim Villanueva 310-840-4800 ABC/Disney KLOS 95.5 PLAYS 1 Train, Free 454 2 Indigenous, Now That You're Gone 376 3 Collective Soul, Heavy 333

WYSP Philadelphia OM: Tim Sabean PD: Neal Mirsky MD: Nancy Palumbo 215-625-9460 Infinity 94WYSP THE ROCK STATION PLAYS 1 Creed, One 798 2 Monster Magnet, Powertrip 794 3 Buckcherry, Lit Up 649

WMMR Philadelphia PD: Sam Milkman MD: Ken Zepeto 610-771-0933 Greater Media WMMR 97.3 FM PLAYS 1 Collective Soul, Heavy 618 2 R.E.M., Lotus 527 3 Buckcherry, Lit Up 502

WRIF Detroit OM: Doug Podell MD: Troy Hanson 248-547-0101 Greater Media 101WRIF PLAYS 1 Collective Soul, Heavy 747 2 Creed, One 698 3 Oleannder, Why I'm Here 556

KEGL Dallas PD: Greg Stevens APD: Chris Ryan MD: Cindy Scull 972-869-9700 Clear Channel 97.1 EAGLE ROCKS. PLAYS 1 Creed, One 866 2 Collective Soul, Heavy 701 3 Oleannder, Why I'm Here 655

WFBQ Indianapolis OM: Marty Bender MD: Ace Cosby 317-257-7565 AMFM Rock 101 PLAYS 1 Def Leppard, Promises 378 2 Jonny Lang, Still Rainin' 346 3 John Mellencamp, Where The World Began 342

WKLS Atlanta PD: Tim Dukas 404-325-0960 Clear Channel 96.1 rock PLAYS 1 Creed, One 725 2 Collective Soul, Heavy 707 3 Oleannder, Why I'm Here 568

WDVE Pittsburgh PD: Garrett Hart MD: Val Porter 412-937-1441 AMFM 103.5 rock PLAYS 1 Gathering Field, I'd Believe In God For 413 2 Collective Soul, Heavy 390 3 Train, Meel Virginia 308

WAAF Boston PD: Dave Douglas MD: John Osterlind 617-236-1073 Entercom WAAF 107.3 FM PLAYS 1 Korn, Freak On A Leash 1241 2 Godsmack, Whatever 1153 3 Godsmack, Keep Away 1030

WNCX Cleveland PD: Bill Louis APD/MD: David Jockers 216-861-0100 Infinity 98.5 WNCX Cleveland's Great Rock PLAYS 1 Sammy Hagar, Mas Tequila 273 2 Tom Petty & The Heartbreakers, Free Girl 245 3 Lynyrd Skynyrd, Working 237

KLOL Houston Dir Of Ops: Michael Hughes PD: Max Dugan 713-526-6855 AMFM rock 101 PLAYS 1 Collective Soul, Heavy 880 2 Metallica, Whiskey In The Jar 726 3 Kenny Wayne Shepherd, Blue On Black 718

WMMS Cleveland OM: Greg Ausham PD: Tony Tifford APD: "Spaceman" Scott Hughes 216-781-9667 Clear Channel rock 101 PLAYS 1 Everlast, What It's Like 824 2 Creed, One 778 3 Metallica, Whiskey In The Jar 747

KSJO San Francisco PD: Jim Richards MD: Sarah Berg 415-371-7500 Clear Channel 92.1 KSJO PLAYS 1 Rob Zombie, Dragula 1043 2 Creed, One 984 3 Godsmack, Whatever 901

WEBN Cincinnati OM: Scott Reinhart PD: Michael Walter MD: Bob Garrett 513-621-9326 Clear Channel WEBN PLAYS 1 Godsmack, Whatever 1057 2 Creed, One 939 3 Oleannder, Why I'm Here 856

WXTB Tampa OM: Brad Hardin APD: Carl Harris MD: Brian Biller 727-572-9808 Clear Channel 96.1 rock PLAYS 1 Godsmack, Whatever 1084 2 Korn, Freak On A Leash 891 3 Rob Zombie, Living Dead Girl 830

WZTA Miami VP/Pgm: Gregg Steele APD: Scott Struber MD: Kimba 305-654-9494 Clear Channel 92.1 rock PLAYS 1 Lit, My Own Worst Enemy 787 2 Collective Soul, Heavy 657 3 Creed, One 633

KQRC Kansas City PD: Vince Richards MD: Valorie Knight 913-514-3000 Sinclair The Rock! 98.1 PLAYS 1 Collective Soul, Heavy 1232 2 Creed, One 835 3 Rob Zombie, Dragula 791

KXXR Minneapolis PD: Wade Lind APD/MD: Ryan Castle 612-545-5601 ABC/Disney 93X PURE ROCK PLAYS 1 Rob Zombie, Living Dead Girl 888 2 Godsmack, Whatever 887 3 Buckcherry, Lit Up 871

WJRR Orlando PD: Dick Sheetz MD: Pat Lynch 407-916-7790 Clear Channel 101.1 WJRR PLAYS 1 Godsmack, Whatever 724 2 Godsmack, Keep Away 714 3 Oreg, Blue Monday 689

WYYY Baltimore PD: Rick Strauss APD/MD: Rob Heckman 410-889-0098 Hearst 93.8 ROCK PLAYS 1 Collective Soul, Heavy 864 2 Creed, One 825 3 Godsmack, Whatever 820

KISW Seattle SM/PD: Clark Ryan APD/MD: Cathy Faulkner 206-285-7625 Entercom 99.9 FM PLAYS 1 Buckcherry, Lit Up 646 2 Creed, One 589 3 Everlast, What It's Like 529

KBPI Denver PD: Bob Richards APD/MD: Willie B. 303-893-3699 Clear Channel BPI 105.3 PLAYS 1 Rob Zombie, Dragula 929 2 Creed, One 843 3 Godsmack, Whatever 836

WLZR Milwaukee PD: Keith Hastings APD/MD: Marilyn Mee 414-978-9000 Saga PURE ROCK LAZER 105.3 PLAYS 1 Godsmack, Whatever 997 2 Creed, One 957 3 Collective Soul, Heavy 937

WHJY Providence PD: Joe Bevilacqua MD: Sharon Schifano 401-438-6110 AMFM 94 HJY PLAYS 1 Everlast, What It's Like 748 2 Collective Soul, Heavy 716 3 Creed, One 696



**Thanks Radio For
Another Great Year!**

#1 Adult Top 40

#1 Modern Adult

#2 Mainstream Top 40

Merry Holidays From Your Friends At Atlantic



THREE'S THE CHARM FOR ATLANTIC RECORDS AT ADULT TOP 40, MODERN AC

Talk about cornering a market: For the third year in a row, Atlantic Records reigned supreme as the adult top 40 and modern AC label of the year. Judging by the product that found a home on both formats' year-end charts, one reason for this dominance must be executive VP **Andrea Ganis** and her promotion staff's ability to break at least two big hits by each artist. For instance, four acts each boasted two of the top 50 most-played tracks at adult top 40, while two groups had four of Atlantic's six tracks that graced the most-played top 50 at modern AC.

Their biggest guns at both formats this year were **matchbox 20** and **Sugar Ray**. The former scored with "Back 2 Good" (No. 3 at adult top 40, No. 2 at modern adult) and "Real World" (No. 38 at adult top 40). Both songs carried over from 1998. For the two years combined, "Back 2 Good" generated almost 87,000 spins, and "Real World" picked up more than 83,000.

Sugar Ray was even hotter this year, with "Every Morning" (No. 4 at adult top 40, No. 3 at modern AC, and No. 4 at mainstream top 40) and "Someday" (No. 15 at adult top 40, No. 19 at modern AC, and No. 12 at mainstream top 40). For all three formats in '99, "Every Morning" generated almost a quarter-million spins, and "Someday" generated more than 150,000.

Other Atlantic artists who doubled their pleasure: **Jewel**, with "Hands" (No. 12 at adult top 40, No. 15 at modern AC) and "Down So Long" (No. 47 at adult top 40, No. 44 at modern AC), and **Edwin McCain**, with "I Could Not Ask For More" (No. 23 at adult top 40, No. 37 at modern AC) and "Til Be" (No. 33 at adult top 40).

Here Ganis offers her insight into Atlantic's continued success, as well as a few personal notes.

What do you consider to be your proudest moment during 1999?

Getting here, for starters. Of course, being named modern AC and adult top 40 label of the year for the third year in a row is quite an honor. We also found out that in Airplay Monitor, from 1995 on, we finished first, first, first, second, and second at mainstream top 40. That shows how much this entire staff is committed to working consistently, tirelessly, and effectively.

On an artist level, the fact that we were able to break **Kid Rock** from the rock formats to the other formats has to be the most colorful feather in our cap.

On a personal note, I've been head of promotional here since 1988, which is more than a decade at one company. To work with great people and great artists during that time, to survive and prosper and see the millennium together as a team, means a lot to me.

What single leadership quality do you feel is most effective in the motivation of your team?

That every success is a team success. No one here accomplishes anything by himself

or herself. Working as a team and never giving up is what Atlantic Records is all about.

What attributes distinguish your staff from your competitors?

Everybody in this business works hard. I like to believe we not only work hard but work smart.

What were the biggest contributing factors to your greatest success stories of the year?

That's hard to say. When you have back-to-back hit records by artists who were coming off huge debut albums, that, to me, is a great accomplishment. Even in song-driven formats such as adult top 40 and modern adult—not to mention mainstream top 40—**Sugar Ray**, **matchbox 20**, and **Jewel** each enjoyed two big hits off their follow-up albums. It's a great feeling to beat the so-called sophomore jinx.

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

Just one? **Ricky Martin**, **Santana**, and **TLC** immediately come to mind, and if I had more time to think about it, there would be others.

The radio company I should invest in immediately is...

Actually, I already have stock in AMFM, so I'm cool on that. Now if they could only make me rich.

Consolidation has changed my life by...

Making all of us stay attuned to who's connected to whom at the major groups. It forces the staff to look not just at stations in their own markets but through a regional and national perspective as well.

What radio station did you grow up listening to and what was compelling about it?

WMCA New York. I loved the **Good Guys**. It was my first foray into listening to music on the radio. They were my eyes and ears. Bring back the "Instant Replay!"

Describe the first concert you ever attended.

I really don't remember which was my first concert, but one of the early ones that

sticks in my memory most is the **Allman Brothers Band/Grateful Dead/New Riders Of The Purple Sage** show at the Fillmore East.

The '90s will be remembered for...
Consolidation and acquisition on both the radio and records side.

1999 will be remembered for...
The New York Yankees repeating as World Series champs, which will make **Joe Torre** a shoo-in for the Hall of Fame.

The next big thing in music will be...

The growth of major Internet radio stations in numbers and influence. As for everything else, I don't know what's going to happen, but whatever does happen, I'll be there.

If you could program any station in the country, which one would it be, and why?

WHTZ (Z100) New York, because it's Z100 New York.

What's one thing nobody in the industry knows about you?

That in my greatest [dreams], I'm really back at summer camp.

JEFF SILBERMAN



GANIS

ATLANTIC'S TOP FIVE ADULT TOP 40 TRACKS OF 1999

1. matchbox 20, "Back 2 Good"
2. Sugar Ray, "Every Morning"
3. Jewel, "Hands"
4. Sugar Ray, "Someday"
5. Edwin McCain, "I Could Not Ask For More"

ATLANTIC'S TOP FIVE MODERN ADULT TRACKS OF 1999

1. matchbox 20, "Back 2 Good"
2. Sugar Ray, "Every Morning"
3. Jewel, "Hands"
4. Sugar Ray, "Someday"
5. Edwin McCain, "I Could Not Ask For More"

THE PROMOTION TEAM

- Andrea Ganis**, executive VP of promotion
Danny Buch, senior VP of promotion
Bob Clark, VP of West Coast operations
Kim Stephens, VP of A&R, senior director of national promotion
Lou Sicurezza, VP of national promotion
Mark Fritzes, senior director of promotion
John Weston, senior director of promotion
Michael Stevens, senior pop promotion manager, Detroit/Cleveland
Rick Sudakoff, senior pop promotion manager, Chicago
Mary Tripodi, senior pop promotion manager, St. Louis/Kansas City
Michael Brannen, local pop promotion manager, Denver/Phoenix
Ric Brown, local pop promotion manager, Atlanta/South Carolina
Tim Dalbec, local pop promotion manager, Seattle
Tommy DeBenedictus, local pop promotion manager, North Carolina
Neil Harrison, local pop promotion manager, Houston/New Orleans
Sammy Alfonso Jr., local pop promotion manager, Dallas/Oklahoma
Gary Gorman, local pop promotion manager, Pittsburgh/Columbus, Ohio/western New York
Edie Lundeen, local pop promotion manager, Los Angeles
Erik McDonald, local pop promotion manager, Nashville/Memphis
Darren Natale, local pop promotion manager, Philadelphia/Washington, D.C.
Ron Rosen, local pop promotion manager, New York
Bernadette Powers, local pop promotion manager, Minneapolis
Amy Birch, local pop promotion manager, San Francisco
Shirley Toplucci, local pop promotion manager, Miami
Lou Rizzo, local pop promotion manager, Boston

TOP ADULT CONTEMPORARY ARTISTS

| | (No. Of Charted Singles) | Imprint/Label |
|----|------------------------------|-----------------------------|
| 1 | SHANIA TWAIN (5) | Mercury/IDJMG |
| 2 | BACKSTREET BOYS (4) | Jive |
| 3 | SARAH MCLACHLAN (1) | Arista |
| | (1) Warner Sunset/Reprise | |
| 4 | PHIL COLLINS (2) | Walt Disney/Hollywood |
| | (1) Face Value/Atlantic | |
| 5 | 'N SYNC (1) | RCA (1) Miramax/Epic |
| 6 | EDWIN MCCAIN (2) | Lava/Atlantic |
| 7 | SAVAGE GARDEN (2) | Columbia |
| 8 | SIXPENCE NONE THE RICHER (1) | Squint/Columbia |
| | (1) Squint/Elektra/EEG | |
| 9 | 98° (2) | Universal |
| 10 | CHER (2) | Warner Bros. |
| 11 | CELINE DION (3) | 550 Music/550-Work (1) Jive |
| 12 | FAITH HILL (2) | Warner Bros. |
| 13 | MARIAH CAREY (1) | Columbia |
| | (1) DreamWorks | |
| 14 | MONICA (1) | Arista |
| 15 | ROD STEWART (1) | Warner Bros. |
| | (1) Universal | |
| 16 | ERIC CLAPTON (1) | Duck/Reprise |
| | (1) Columbia/Reprise | |
| 17 | RICKY MARTIN (2) | C2 |
| 18 | R. KELLY (2) | Jive |
| 19 | JEWEL (1) | Atlantic |
| 20 | LEANN RIMES (1) | Curb |
| | (1) Curb/Rocket/IDJMG | |

TOP ADULT TOP 40 ARTISTS

| | (No. Of Charted Singles) | Imprint/Label |
|----|------------------------------|-----------------------|
| 1 | GOO GOO DOLLS (2) | Warner Bros. |
| | (1) Warner Sunset/Reprise | |
| 2 | SUGAR RAY (2) | Lava/Atlantic |
| 3 | SARAH MCLACHLAN (2) | Arista |
| | (1) Warner Sunset/Reprise | |
| 4 | SIXPENCE NONE THE RICHER (1) | Squint/Columbia |
| | (1) Squint/Elektra/EEG | |
| 5 | MATCHBOX 20 (2) | Lava/Atlantic |
| 6 | EAGLE-EYE CHERRY (1) | Work/550-Work |
| 7 | SHERYL CROW (2) | A&M/Interscope (1) C2 |
| 8 | SHAWN MULLINS (2) | SMG/Columbia |
| 9 | SMASH MOUTH (2) | Interscope |
| | (1) Elektra/EEG | |
| 10 | FASTBALL (3) | Hollywood |
| 11 | BARENAKED LADIES (3) | Reprise |
| | (1) Elektra/EEG | |
| 12 | JEWEL (3) | Atlantic |
| 13 | EDWIN MCCAIN (2) | Lava/Atlantic |
| 14 | TAL BACHMAN (1) | Columbia |
| 15 | SHANIA TWAIN (3) | Mercury/IDJMG |
| 16 | RICKY MARTIN (2) | C2 (1) Columbia |
| 17 | THIRD EYE BLIND (1) | Elektra/EEG |
| 18 | ALANIS MORISSETTE (3) | Maverick/Reprise |
| 19 | LENNY KRAVITZ (2) | Virgin |
| 20 | CHER (2) | Warner Bros. |

TOP MODERN AC ARTISTS

| | (No. Of Charted Singles) | Imprint/Label |
|----|------------------------------|-----------------------|
| 1 | GOO GOO DOLLS (2) | Warner Bros. |
| | (1) Warner Sunset/Reprise | |
| 2 | SUGAR RAY (2) | Lava/Atlantic |
| 3 | SARAH MCLACHLAN (2) | Arista |
| | (1) Warner Sunset/Reprise | |
| 4 | SIXPENCE NONE THE RICHER (1) | Squint/Columbia |
| | (1) Squint/Elektra/EEG | |
| 5 | MATCHBOX 20 (2) | Lava/Atlantic |
| 6 | BARENAKED LADIES (4) | Reprise |
| | (1) Elektra/EEG | |
| 7 | EAGLE-EYE CHERRY (2) | Work/550-Work |
| 8 | LENNY KRAVITZ (2) | Virgin |
| 9 | SMASH MOUTH (2) | Interscope |
| | (1) Elektra/EEG | |
| 10 | JEWEL (3) | Atlantic |
| 11 | SHERYL CROW (2) | A&M/Interscope (1) C2 |
| 12 | FASTBALL (2) | Hollywood |
| 13 | SHAWN MULLINS (2) | SMG/Columbia |
| 14 | TAL BACHMAN (1) | Columbia |
| 15 | NEW RADICALS (2) | MCA |
| 16 | ALANIS MORISSETTE (3) | Maverick/Reprise |
| 17 | THIRD EYE BLIND (1) | Elektra/EEG |
| 18 | EVE 6 (1) | RCA |
| 19 | EVERLAST (1) | Tommy Boy |
| 20 | U2 (1) | Island/IDJMG |

SHANIA TWAIN HELPS ISLAND/DEF JAM MUSIC CLAIM AC SUPREMACY

Despite the inevitable merging pains that occurred when Mercury Records became part of the Island/Def Jam Music Group, the crossover success of Shania Twain helped boost the newly merged company to AC label of the year honors. Four of Twain's five releases in 1999 were among the 35 most-played AC records, and two landed in the top 15, propelling Twain from the No. 4 AC artist in '98 to the top spot this year.

"From This Moment On" was the second most-played single this year, after earning the No. 31 spot on the same chart last year. "You're Still The One," No. 13 this year, was the second most-played single last year. All told, in the past two years, "You're Still The One" accumulated almost 70,000 spins, and "From This Moment On" came close to 60,000 plays. All this from a format where hot rotations on most stations average 20-30 spins a week and which a growing number of PDs consider to be more song-oriented and less artist-driven.

Yet IDJMG's victory could not have been accomplished without the legendary Elton John, whose duet with LeAnn Rimes, "Written In The Stars," soared to No. 15; John Tesh, who collaborated with James Ingram on "Forever More (I'll Be The One)" (No. 35); and, most surprising, new teen pop band Boyzone, whose debut single, "No Matter What," landed at No. 37 for the year.

Here's what IDJMG VP of adult top 40/AC promotion Kerry Wood had to say about her busy yet quite successful year:



WOOD

What was your proudest moment, promotionally, during 1999?

When I heard we were the No. 1 AC label of the year. Last year at Mercury, we also were the No. 1 AC label of the year. To make it through the transition and still come out on top says a lot about our music and our staff.

What single leadership quality is most effective in the motivation of your team?

It's basic stuff, but it's still true: It takes great teamwork and keeping people focused.

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

Our tremendous field staff really worked the product and took their stations' needs seriously. From the top down, everyone [at IDJMG] is very supportive of AC. They consider the adult formats to be a tremendous priority, and it showed on the chart. They take this format very seriously, and they're committed to getting the most out of every record. Persistence pays off in AC.

What were the biggest contributing factors to your greatest success stories of the year?

Obviously, Shania Twain's string of hits was our greatest success. Yet it could've been a problem when her first hit seemed to stay

there forever, and we had the follow-up ready to go. Fortunately for us, many programmers realized that certain artists, such as Shania, warrant playing two or even three of their songs at one time. In fact, some stations were even playing four singles off her album at once. But we didn't worry about overexposure. Each song was unique, and her album continued to sell more than 100,000 copies a week, so there definitely was a huge demand for her music. The songs continued to test through the roof across the country, so there was no burn on them.

What were your biggest surprise hits of the past year?

It has to be making Boyzone's "No Matter What" a top 10 AC hit. Rarely does a teen-appeal group do better at AC than at mainstream top 40, and a first single from such an act having that kind of success is almost unheard of. But programmers just genuinely loved the song. The key to that record was that it instantly generated phones wherever and whenever it got airplay. Not often does an AC station get great phones for any record, yet Boyzone was able to do that consistently, and the PDs were amazed at the calls for it. And all that airplay sold CDs as well. That's what made us really stick with it, get behind the record, and bring it through.

The AC PDs deserve a lot of credit. This year, they were more open-minded to playing a record simply because they thought it was a great song. For a long time, [decisions] were often just based on the artists' track record at the format. Now they're rethinking that a bit and more often playing songs they feel are hits. Certainly, they'll give the superstars the benefit of the doubt, but in 1999, instead of playing a stiff from a big artist, they opted for a Boyzone, and I think the format was the better for it.

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

You always hear a zillion excuses. It's never one thing. No matter what they say, you have to offer the right information to convince the decision-maker that it's a viable record.

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

Santana's "Smooth." I'm glad I'm not a PD because...

A lot of the gut feelings on a record are overruled nowadays by research, consultants, and other non-music factors.

IDJMG'S TOP FIVE AC TRACKS OF 1999

1. Shania Twain, "From This Moment On"
2. Shania Twain, "You're Still The One"
3. Elton John & LeAnn Rimes, "Written In The Stars"
4. Shania Twain, "That Don't Impress Me Much"
5. Shania Twain, "You've Got A Way"

The last time I actually bought a CD was ...

Acoustic Alchemy a couple of weeks ago. The first record I ever bought was ...

The first Crosby, Stills & Nash album.

What radio station did you grow up listening to, and what was compelling about it?

WTIX and WEZB [B97] New Orleans, because they both had great personality and music.

Describe the first concert you attended.

Robert Palmer, who put on, and who still puts on, a great show.

My favorite song of the decade was ...

I have far too many songs to mention.

The '90s will be remembered for ...

The consolidation of everything—radio, records, you name it. For better or for worse, "downsizing" and "streamlining" became the buzzwords of the decade.

The next big thing in music/radio will be ...

The Internet, not only in terms of how we market, sell, and promote our music but how people listen to it.

What's one thing nobody in the industry knows about you?

Are you kidding? There are no secrets in this business!

JEFF SILBERMAN

THE PROMOTION TEAM

- Ken Lane, head of promotion
- Tony Smith, VP of field/singles promotion
- Kerry Wood, VP of adult formats promotion
- Maria Aronis, senior director of national promotion
- Cathy Donovan, promotion coordinator
- Katie Pedretty, regional promotion manager, Tampa, Fla.
- Danny Cooper, regional promotion manager, Los Angeles
- Patrick O'Connor, regional promotion manager, Boston
- Dave Bouchard, regional promotion manager, New York
- Rick Michaels, regional promotion manager, Detroit
- Thomas Muzzillo, regional promotion manager, Houston
- Roland West, regional promotion manager, San Francisco
- Katy Farrell, regional promotion manager, Washington, D.C.
- Karl Bader, regional promotion manager, Atlanta
- Kelly Wallace, regional promotion manager, Chicago
- Doug Hamann, regional promotion manager, Cleveland
- Alex Valentine, regional promotion manager, Dallas
- Jim Crowe, regional promotion manager, Seattle
- David McGilvray, regional promotion manager, Kansas City
- Christine Conte, top 40/adult formats assistant
- Trina Morehouse, top 40 assistant

(Head of promotion David Leach and senior VP of promotion Steve Ellis exited in December.)

TOP ADULT CONTEMPORARY LABELS

| | No. Of Charted Singles | |
|----|----------------------------|----|
| 1 | ISLAND/DEF JAM MUSIC GROUP | 13 |
| 2 | JIVE | 7 |
| 3 | COLUMBIA | 13 |
| 4 | ATLANTIC | 9 |
| 5 | WARNER BROS. | 10 |
| 6 | REPRISE | 5 |
| 7 | ARISTA | 5 |
| 8 | UNIVERSAL | 3 |
| 9 | RCA | 3 |
| 10 | HOLLYWOOD | 4 |
| 11 | WINDHAM HILL | 4 |
| 12 | C2 | 2 |
| 13 | EPIC | 2 |
| 14 | CAPITOL | 4 |
| 15 | 550-WORK | 3 |

TOP ADULT TOP 40 LABELS

| | No. Of Charted Singles | |
|----|-----------------------------|----|
| 1 | ATLANTIC | 13 |
| 2 | WARNER BROS. | 17 |
| 3 | COLUMBIA | 13 |
| 4 | REPRISE | 13 |
| 5 | INTERSCOPE | 10 |
| 6 | RCA | 10 |
| 7 | ELEKTRA ENTERTAINMENT GROUP | 7 |
| 8 | HOLLYWOOD | 7 |
| 9 | ISLAND/DEF JAM MUSIC GROUP | 7 |
| 10 | 550-WORK | 5 |
| 11 | ARISTA | 5 |
| 12 | JIVE | 6 |
| 13 | C2 | 4 |
| 14 | VIRGIN | 3 |
| 15 | CAPITOL | 5 |

TOP MODERN AC LABELS

| | No. Of Charted Singles | |
|----|-----------------------------|----|
| 1 | ATLANTIC | 14 |
| 2 | WARNER BROS. | 14 |
| 3 | COLUMBIA | 12 |
| 4 | REPRISE | 14 |
| 5 | INTERSCOPE | 9 |
| 6 | RCA | 9 |
| 7 | ELEKTRA ENTERTAINMENT GROUP | 9 |
| 8 | 550-WORK | 5 |
| 9 | ISLAND/DEF JAM MUSIC GROUP | 9 |
| 10 | ARISTA | 5 |
| 11 | HOLLYWOOD | 5 |
| 12 | VIRGIN | 3 |
| 13 | MCA | 5 |
| 14 | CAPITOL | 6 |
| 15 | TOMMY BOY | 1 |

ADULT CONTEMPORARY POWER PLAYLISTS, SEE PAGE 43

MOST PLAYED ADULT TOP 40 SONGS OF 1999



1. SLIDE
Goo Goo Dolls Warner Bros.
109320 detections



2. KISS ME
Sixpence None The Richer Squint/Columbia
91550



3. BACK 2 GOOD
matchbox 20 Lava/Atlantic
82510



4. EVERY MORNING
Sugar Ray Lava/Atlantic
79232



5. SAVE TONIGHT
Eagle-Eye Cherry Work/550-Work
75373



6. ANGEL
Sarah McLachlan Warner Sunset/Reprise
68781

| | | | | | | | | | |
|----|--|------------------------------|--------------------------|-------|-----|---|----------------------------------|------------------------|-------|
| 7 | LULLABY | Shawn Mullins | SMG/Columbia | 65856 | 54 | SPECIAL | Garbage | Almo Sounds/Interscope | 15854 |
| 8 | ALL STAR | Smash mouth | Interscope | 62097 | 55 | I'M NOT RUNNING ANYMORE | John Mellencamp | Columbia | 15560 |
| 9 | SHE'S SO HIGH | Tal Bachman | Columbia | 58935 | 56 | MEET VIRGINIA | Train | Aware/Columbia | 15500 |
| 10 | OUT OF MY HEAD | Fastball | Hollywood | 51513 | 57 | FROM THIS MOMENT ON | Shania Twain | Mercury/IDJMG | 13386 |
| 11 | JUMPER | Third Eye Blind | Elektra/EEG | 50465 | 58 | UNSENT | Alanis Morissette | Maverick/Reprise | 12750 |
| 12 | HANDS | Jewel | Atlantic | 45679 | 59 | FIRE ESCAPE | Fastball | Hollywood | 11841 |
| 13 | I WILL REMEMBER YOU (LIVE) | Sarah McLachlan | Arista | 43599 | 60 | ... BABY ONE MORE TIME | Britney Spears | Jive | 11566 |
| 14 | LIVIN' LA VIDA LOCA | Ricky Martin | C2 | 42026 | 61 | THIS KISS | Faith Hill | Warner Bros. | 11271 |
| 15 | SOMEDAY | Sugar Ray | Lava/Atlantic | 41770 | 62 | MY OWN WORST ENEMY | Lit | RCA | 11075 |
| 16 | SMOOTH | Santana Featuring Rob Thomas | Arista | 41196 | 63 | TIME OF YOUR LIFE (GOOD RIDDANCE) | Green Day | Reprise | 10746 |
| 17 | MY FAVORITE MISTAKE | Sheryl Crow | A&M/Interscope | 41126 | 64 | NEVER THERE | Cake | Capricorn/IDJMG | 10743 |
| 18 | BELIEVE | Cher | Warner Bros. | 37637 | 65 | MAN! I FEEL LIKE A WOMAN! | Shania Twain | Mercury/IDJMG | 10717 |
| 19 | FLY AWAY | Lenny Kravitz | Virgin | 36300 | 66 | EVERYBODY'S FREE (TO WEAR SUNSCREEN) | Baz Luhrmann | Capitol | 10674 |
| 20 | IRIS | Goo Goo Dolls | Warner Sunset/Reprise | 35845 | 67 | I'M YOUR ANGEL | R. Kelly & Celine Dion | Jive | 10639 |
| 21 | BLACK BALLOON | Goo Goo Dolls | Warner Bros. | 34621 | 68 | YOU MAKE ME FEEL | Jeremy Toback | RCA | 10271 |
| 22 | BETTER DAYS (AND THE BOTTOM DROPS OUT) | Citizen King | Warner Bros. | 34619 | 69 | AT THE STARS | Better Than Ezra | Elektra/EEG | 10049 |
| 23 | I COULD NOT ASK FOR MORE | Edwin McCain | Lava/Atlantic | 33623 | 70 | HOOCH | Everything | Blackbird/Sire | 9723 |
| 24 | WHAT IT'S LIKE | Everlast | Tommy Boy | 32897 | 71 | SHE'S ALL I EVER HAD | Ricky Martin | C2 | 9713 |
| 25 | THAT DON'T IMPRESS ME MUCH | Shania Twain | Mercury/IDJMG | 32119 | 72 | THE ANIMAL SONG | Savage Garden | Hollywood/Columbia | 8959 |
| 26 | YOU GET WHAT YOU GIVE | New Radicals | MCA | 31097 | 73 | I WILL WAIT | Hootie & the Blowfish | Atlantic | 8933 |
| 27 | ANYTHING BUT DOWN | Sheryl Crow | A&M/Interscope | 29341 | 74 | ONLY LONELY | Hootie & the Blowfish | Atlantic | 7719 |
| 28 | LAST KISS | Pearl Jam | Epic | 29098 | 75 | MILLENNIUM | Robbie Williams | Capitol | 7641 |
| 29 | I WANT IT THAT WAY | Backstreet Boys | Jive | 28219 | 76 | BREAK YOUR HEART | Natalie Merchant | Elektra/EEG | 7286 |
| 30 | MAMBO NO. 5 (A LITTLE BIT OF ...) | Lou Bega | RCA | 27767 | 77 | I BELIEVE IN LOVE | Paula Cole Band | Imago/Warner Bros. | 7160 |
| 31 | RUN | Collective Soul | Hollywood/Atlantic | 27448 | 78 | ICE CREAM (LIVE) | Sarah McLachlan | Arista | 6885 |
| 32 | THANK U | Alanis Morissette | Maverick/Reprise | 26791 | 79 | AMERICAN WOMAN | Lenny Kravitz | Virgin | 6879 |
| 33 | I'LL BE | Edwin McCain | Lava/Atlantic | 26207 | 80 | CRUSH | Jennifer Paige | Edel America/Hollywood | 6137 |
| 34 | SWEETEST THING | U2 | Island/IDJMG | 25939 | 81 | (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU 'N Sync | | RCA | 6050 |
| 35 | IT'S ALL BEEN DONE | Barenaked Ladies | Reprise | 25131 | 82 | BABY, DON'T YOU BREAK MY HEART SLOW | Vonda Shepard With Emily Saliers | Jacket | 5986 |
| 36 | BEAUTIFUL STRANGER | Madonna | Maverick/Warner Bros. | 23673 | 83 | BRAND NEW DAY | Sting | A&M/Interscope | 5846 |
| 37 | THERE SHE GOES | Sixpence None The Richer | Squint/Elektra/EEG | 23626 | 84 | ANGELS | Robbie Williams | Capitol | 5845 |
| 38 | REAL WORLD | matchbox 20 | Lava/Atlantic | 23565 | 85 | NO MERCY | Khaleel | Hollywood | 5465 |
| 39 | STEAL MY SUNSHINE | Len | Work/550-Work | 23217 | 86 | GENIE IN A BOTTLE | Christina Aguilera | RCA | 5248 |
| 40 | SCAR TISSUE | Red Hot Chili Peppers | Warner Bros. | 22695 | 87 | THE HARDEST THING | 98° | Universal | 5022 |
| 41 | HEY LEONARDO (SHE LIKES ME FOR ME) | Blessid Union Of Souls | Push/V2 | 22625 | 88 | THEN THE MORNING COMES | Smash mouth | Interscope | 4895 |
| 42 | ONE WEEK | Barenaked Ladies | Reprise | 20496 | 89 | I KNEW I LOVED YOU | Savage Garden | Columbia | 4773 |
| 43 | INSIDE OUT | Eve 6 | RCA | 20291 | 90 | L.A. SONG | Beth Hart | 143/Lava/Atlantic | 4729 |
| 44 | CRUSH | Dave Matthews Band | RCA | 19872 | 91 | SHIMMER | Shawn Mullins | SMG/Columbia | 4700 |
| 45 | CALL AND ANSWER | Barenaked Ladies | Reprise | 19358 | 92 | SOMEDAY WE'LL KNOW | New Radicals | MCA | 4660 |
| 46 | MARIA | Blondie | Beyond | 18313 | 93 | JUMP JIVE AN' WAIL | The Brian Setzer Orchestra | Interscope | 4411 |
| 47 | DOWN SO LONG | Jewel | Atlantic | 18277 | 94 | SOMETIMES | Britney Spears | Jive | 4382 |
| 48 | TORN | Natalie Imbruglia | RCA | 17619 | 95 | SO PURE | Alanis Morissette | Maverick/Reprise | 4133 |
| 49 | YOU'LL BE IN MY HEART | Phil Collins | Walt Disney/Hollywood | 17454 | 96 | IF YOU HAD MY LOVE | Jennifer Lopez | Work/550-Work | 4094 |
| 50 | LIFE IS SWEET | Natalie Merchant | Elektra/EEG | 17231 | 97 | SORRY | Stretch Princess | Wind-up | 3945 |
| 51 | FATHER OF MINE | Everclear | Capitol | 16673 | 98 | YOU WANTED MORE | Tonic | Universal | 3850 |
| 52 | ANGELS WOULD FALL | Melissa Etheridge | Island/IDJMG | 16421 | 99 | HANGINAROUND | Counting Crows | DGC/Interscope | 3803 |
| 53 | PRAISE YOU | Fatboy Slim | Skint/Astralwerks/Virgin | 16369 | 100 | THE WAY | Fastball | Hollywood | 3785 |

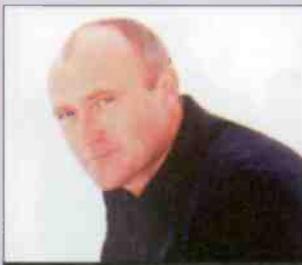
MOST PLAYED ADULT CONTEMPORARY SONGS



1. ANGEL
Sarah McLachlan Warner Sunset/Reprise
50253 detections



2. FROM THIS MOMENT ON
Shania Twain Mercury/IDJMG
48054



3. YOU'LL BE IN MY HEART
Phil Collins Walt Disney/Hollywood
44619

| | | | |
|----|--|------------------------|-------|
| 4 | (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU 'N Sync | RCA | 41702 |
| 5 | TRULY MADLY DEEPLY Savage Garden | Columbia | 37946 |
| 6 | I WANT IT THAT WAY Backstreet Boys | Jive | 37022 |
| 7 | KISS ME Sixpence None The Richer | Squint/Columbia | 34719 |
| 8 | I'M YOUR ANGEL R. Kelly & Celine Dion | Jive | 34115 |
| 9 | BELIEVE Cher | Warner Bros. | 32826 |
| 10 | I WILL REMEMBER YOU (LIVE) Sarah McLachlan | Arista | 28852 |
| 11 | I'LL BE Edwin McCain | Lava/Atlantic | 26832 |
| 12 | THE HARDEST THING 98° | Universal | 25800 |
| 13 | YOU'RE STILL THE ONE Shania Twain | Mercury/IDJMG | 25788 |
| 14 | TRUE COLORS Phil Collins | Face Value/Atlantic | 25657 |
| 15 | WRITTEN IN THE STARS Elton John & LeAnn Rimes | Curb/Rocket/IDJMG | 23734 |
| 16 | I'LL NEVER BREAK YOUR HEART Backstreet Boys | Jive | 22595 |
| 17 | ANGEL OF MINE Monica | Arista | 22481 |
| 18 | I COULD NOT ASK FOR MORE Edwin McCain | Lava/Atlantic | 21104 |
| 19 | WHEN YOU BELIEVE Whitney Houston & Mariah Carey | DreamWorks | 20996 |
| 20 | FAITH OF THE HEART Rod Stewart | Universal | 20139 |
| 21 | HANDS Jewel | Atlantic | 17300 |
| 22 | THAT DON'T IMPRESS ME MUCH Shania Twain | Mercury/IDJMG | 15336 |
| 23 | LOVE OF MY LIFE Jim Brickman Featuring Michael W. Smith | Windham Hill | 15220 |
| 24 | MUSIC OF MY HEART 'N Sync & Gloria Estefan | Miramax/Epic | 15176 |
| 25 | ALL I HAVE TO GIVE Backstreet Boys | Jive | 14864 |
| 26 | I STILL BELIEVE Mariah Carey | Columbia | 14359 |
| 27 | SHE'S ALL I EVER HAD Ricky Martin | C2 | 13534 |
| 28 | BLUE EYES BLUE Eric Clapton | Columbia/Reprise | 13430 |
| 29 | LET ME LET GO Faith Hill | Warner Bros. | 13228 |
| 30 | THIS KISS Faith Hill | Warner Bros. | 12722 |
| 31 | YOU'VE GOT A WAY Shania Twain | Mercury/IDJMG | 12636 |
| 32 | SOMETIMES Britney Spears | Jive | 11197 |
| 33 | DESTINY Jim Brickman With Jordan Hill & Billy Porter | Windham Hill | 11097 |
| 34 | LOST IN YOU Garth Brooks As Chris Gaines | Capitol | 10900 |
| 35 | FOREVER MORE (I'LL BE THE ONE) John Tesh Featuring James Ingram | GTSP/IDJMG | 10728 |
| 36 | AS LONG AS YOU LOVE ME Backstreet Boys | Jive | 10715 |
| 37 | NO MATTER WHAT Boyzone | Ravenous/Mercury/IDJMG | 10393 |
| 38 | TO LOVE YOU MORE Celine Dion | 550 Music/550-Work | 8255 |
| 39 | I DO (CHERISH YOU) 98° | Universal | 8127 |
| 40 | TORN Natalie Imbruglia | RCA | 7396 |
| 41 | THE POWER OF GOOD-BYE Madonna | Maverick/Warner Bros. | 7253 |
| 42 | BAILAMOS Enrique Iglesias | Overbrook/Interscope | 7099 |
| 43 | THE LAST DAY Marilyn Scott | Warner Bros. | 6394 |
| 44 | MY FATHER'S EYES Eric Clapton | Duck/Reprise | 6318 |
| 45 | BABY, DON'T YOU BREAK MY HEART SLOW Vonda Shepard With Emily Saliers | Jacket | 5818 |
| 46 | LIVIN' LA VIDA LOCA Ricky Martin | C2 | 5701 |
| 47 | AMAZED Lonestar | BNA | 5645 |
| 48 | IRIS Goo Goo Dolls | Warner Sunset/Reprise | 5505 |
| 49 | CRUSH Jennifer Paige | Edel America/Hollywood | 5332 |
| 50 | I LOVE YOU Martina McBride | Columbia | 4603 |

MOST PLAYED MODERN AC SONGS



1. SLIDE
Goo Goo Dolls Warner Bros.
61687 detections



2. BACK 2 GOOD
matchbox 20 Lava/Atlantic
45142



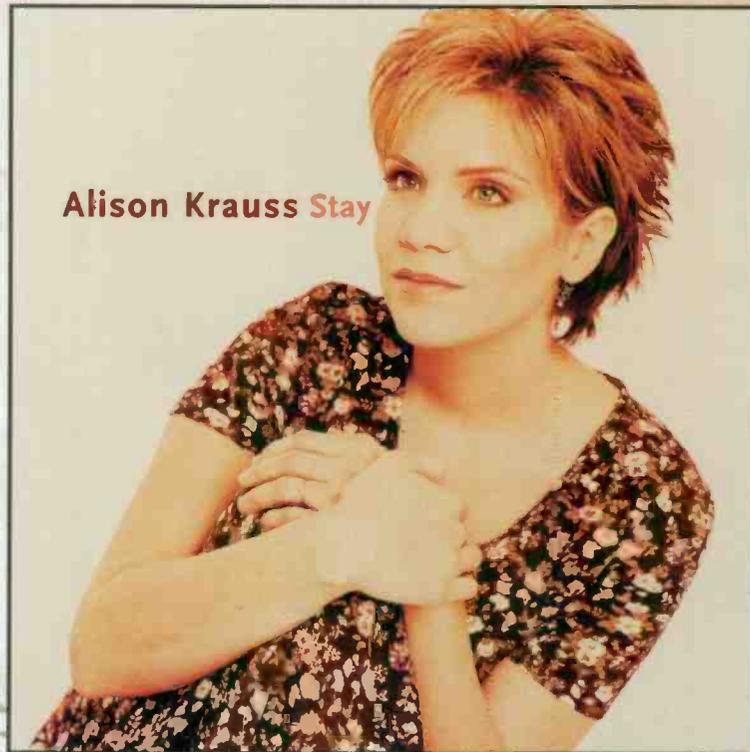
3. EVERY MORNING
Sugar Ray Lava/Atlantic
43225

| | | | |
|----|---|--------------------------|-------|
| 4 | KISS ME Sixpence None The Richer | Squint/Columbia | 43033 |
| 5 | SAVE TONIGHT Eagle-Eye Cherry | Work/550-Work | 40933 |
| 6 | ALL STAR Smash mouth | Interscope | 35234 |
| 7 | FLY AWAY Lenny Kravitz | Virgin | 34171 |
| 8 | ANGEL Sarah McLachlan | Warner Sunset/Reprise | 33796 |
| 9 | SHE'S SO HIGH Tal Bachman | Columbia | 32394 |
| 10 | JUMPER Third Eye Blind | Elektra/EEG | 30969 |
| 11 | LULLABY Shawn Mullins | SMG/Columbia | 30387 |
| 12 | INSIDE OUT Eve 6 | RCA | 30295 |
| 13 | OUT OF MY HEAD Fastball | Hollywood | 28949 |
| 14 | WHAT IT'S LIKE Everlast | Tommy Boy | 27783 |
| 15 | HANDS Jewel | Atlantic | 26039 |
| 16 | SWEETEST THING U2 | Island/IDJMG | 25961 |
| 17 | SMOOTH Santana Featuring Rob Thomas | Arista | 25879 |
| 18 | BETTER DAYS (AND THE BOTTOM DROPS OUT) Citizen King | Warner Bros. | 25401 |
| 19 | SOMEDAY Sugar Ray | Lava/Atlantic | 24846 |
| 20 | BLACK BALLOON Goo Goo Dolls | Warner Bros. | 24397 |
| 21 | CRUSH Dave Matthews Band | RCA | 24318 |
| 22 | YOU GET WHAT YOU GIVE New Radicals | MCA | 24230 |
| 23 | RUN Collective Soul | Hollywood/Atlantic | 20888 |
| 24 | I WILL REMEMBER YOU (LIVE) Sarah McLachlan | Arista | 20187 |
| 25 | SCAR TISSUE Red Hot Chili Peppers | Warner Bros. | 19516 |
| 26 | MY FAVORITE MISTAKE Sheryl Crow | A&M/Interscope | 18889 |
| 27 | LAST KISS Pearl Jam | Epic | 18289 |
| 28 | IT'S ALL BEEN DONE Barenaked Ladies | Reprise | 17826 |
| 29 | THANK U Alanis Morissette | Maverick/Reprise | 17688 |
| 30 | ANYTHING BUT DOWN Sheryl Crow | A&M/Interscope | 17638 |
| 31 | STEAL MY SUNSHINE Len | Work/550-Work | 17316 |
| 32 | LIVIN' LA VIDA LOCA Ricky Martin | C2 | 16174 |
| 33 | FATHER OF MINE Everclear | Capitol | 16025 |
| 34 | PRAISE YOU Fatboy Slim | Skint/Astralwerks/Virgin | 15365 |
| 35 | CALL AND ANSWER Barenaked Ladies | Reprise | 15326 |
| 36 | THERE SHE GOES Sixpence None The Richer | Squint/Elektra/EEG | 15269 |
| 37 | I COULD NOT ASK FOR MORE Edwin McCain | Lava/Atlantic | 15006 |
| 38 | NEVER THERE Cake | Capricorn/IDJMG | 14253 |
| 39 | MAMBO NO. 5 (A LITTLE BIT OF ...) Lou Bega | RCA | 14212 |
| 40 | SPECIAL Garbage | Almo Sounds/Interscope | 14136 |
| 41 | MARIA Blondie | Beyond | 12742 |
| 42 | MEET VIRGINIA Train | Aware/Columbia | 12166 |
| 43 | BEAUTIFUL STRANGER Madonna | Maverick/Warner Bros. | 11864 |
| 44 | DOWN SO LONG Jewel | Atlantic | 11832 |
| 45 | LIFE IS SWEET Natalie Merchant | Elektra/EEG | 11744 |
| 46 | HEY LEONARDO (SHE LIKES ME FOR ME) Blessid Union Of Souls | Push/V2 | 11721 |
| 47 | MY OWN WORST ENEMY Lit | RCA | 11144 |
| 48 | ONE WEEK Barenaked Ladies | Reprise | 10909 |
| 49 | AT THE STARS Better Than Ezra | Elektra/EEG | 10135 |
| 50 | UNSENT Alanis Morissette | Maverick/Reprise | 9904 |

Alison Krauss

"Stay"

PERFORMING AT THE GAVIN A/C AWARDS LUNCHEON ON 2/18 IN SAN FRANCISCO.



#20 and rising on the ACQB Chart.

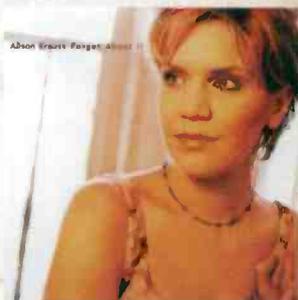
Already playing at these fine BDS/R&R stations:

| | | | | | | | | | | | |
|------|------|------|------|------|------|------|------|------|------|------|------|
| WWLI | WSRS | WLEV | WLIF | WXKC | WOBM | WPCH | WTCB | WLRQ | WMGF | WRSN | WTVR |
| WGNI | WDEF | WOOF | WTFM | KTDY | WMXC | KKMJ | KVLY | KMGL | KXQT | KMXZ | WNND |
| WAJI | WFMK | WLTQ | KUDL | KGBX | KRNO | KRTR | KSSK | KJSN | KWAV | KKCW | KXLY |

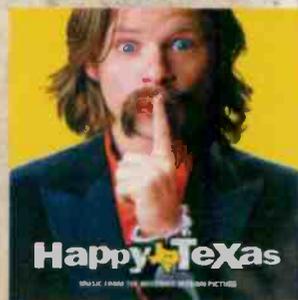
"'Stay' is one of those fresh, clean sounds that cuts through the clutter and gets noticed. This is Adult. This is Contemporary."
- DAN HURST, PD KUDL/KANSAS CITY:

"Over the past five years Alison has become one of the key ingredients to K103's musical imaging. Her music is fresh and original, even when covering The Foundations. She's mellow and melodic and a perfect fit..."
- BILL MINCKLER, PD/MD K103, KKCW/PORTLAND, OR

"Good initial response from our Nightbreeze Love Song Show... We can't wait till her tour stops here in January."
- DANNY HOWARD, OM WDEF/CHATTANOOGA



From the album *Forget About It*
on Rounder Records



Also from the motion picture soundtrack *Happy Texas*
available now on **ARISTA** www.happy-texas.com



ARISTA



THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY

WALK TALKS ABOUT COLUMBIA RECORDS' MAINSTREAM SUCCESS

In a year when you'd expect the most successful record company to boast the most successful teen acts, Columbia Records became the mainstream top 40 label of the year with a wide variety of hits from a plethora of artists.

Columbia charted 21 records, seven more than its nearest competitor; with six of them among the top 40 most-played for the year. They include two hits from superstar Will Smith, "Miami" (No. 21) and "Wild Wild West" (No. 38), and such debuts as Sixpence None The Richer's "Kiss Me" (No. 8), Tal Bachman's "She's So High" (No. 16), and Shawn Mullins' "Lullaby" (No. 22). Oh, and Columbia also had a hand in the No. 9 record of the year, a little ditty from some guy named Ricky Martin, "Livin' La Vida Loca."



WALK

We asked senior VP of promotion Charlie Walk what made Columbia succeed at mainstream top 40 in '99, as well as some personal asides:

What was your proudest moment promotionally during 1999?

Many elements make up the proudest moment of 1999. However, our goal was not only to continue the growth of our superstars but to focus on breaking distinctively different new artists by developing individual marketing plans at radio. Every artist and their music had a specifically tailored plan that partnered up with key stations. We also utilized various tastemaker programmers, such as John Ivey of WXKS [Kiss108] Boston in breaking Tal Bachman; KBKS Seattle's Mike Preston and WKRQ [Q102] Cincinnati's Mike Marino, who were the first to believe in Train; while both WKTU and WHTZ [Z100] New York helped set the stage for the multi-format success of Marc Anthony. In the beginning phase of launching an artist, it's not about getting the record on every station. It's about finding the true, credible stations that have the ability to spread their success stories. By strategically planning, we were able to break multiple new artists at the same time.

What was the most unique thing you did promotionally to break a Columbia artist?

Long before Jessica Simpson was serviced to radio, our setup began. Exposure started with teen-oriented press, along with tour dates with 'N Sync [and] 98° and the Nickelodeon tour, as well as Web site visibility. Over the summer, Jessica performed at showcases across the country for radio, retail, and industry tastemakers. Our intention was to firmly establish her as a vocalist first. By doing so, we chose a ballad as her first single that showcased Jessica's exceptional voice. After launching "I Wanna Love You Forever" in September, we now have the No. 1-selling single in America, three months later.

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

The leadership at Columbia is truly a team of individuals that strives for the same goals. We have passion for what we do every day. From Jerry Blair to Lee Leipsner to our entire field staff, we do one thing consistently: motivate each other every day to win.

What was your greatest accomplishment in 1999?

The Columbia promotion team focused on breaking first singles from artists, including Train, Marc Anthony, Tal Bachman, Jessica Simpson, and Blaque. Our greatest accomplishments will come when we secure each artist's follow-up singles.

What was the most outrageous reason for not playing a record you've heard all year?

The objection to playing Marc Anthony because "too much Latin music was on the station," when, in reality, he is a New Yorker and his single is in English. Some programmers didn't want to play Will Smith's "Miami" because their stations weren't in Miami.

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

We are not about that. You can do outrageous things to get a record added, but to get a song played, you must have credibility.

I wish I was a PD because . . .

I could tell the record community that their songs are testing 30 out of 30.

I'm glad I'm not a PD because . . .

Consolidation has taken away much of the fun, creativity, and spontaneity.

The radio company that I should buy shares in is . . .

SBS [Spanish Broadcasting Systems], because the Hispanic population is the fastest-growing minority in this country, and as they continue to grow, the Hispanic owned and operated SBS only has one place to go—up.

The last time I bought a CD was . . .

On Thanksgiving Day, when I bought "Barry White's Greatest Hits" and "Maiden Of Mysteries: The Music Of Enya" by the Talisin Orchestra.

The first record I ever bought was . . .

The Bay City Rollers' "Saturday Night."

What radio station did you grow up listening to?

WRKO Boston, circa 1968.

The first concert you ever attended?

Shaun Cassidy. I can still hear the screaming in my ears.

My favorite song of the decade was . . .

There are so many, but TLC's "Waterfalls" really stands out.

The '90s will be remembered for . . .

COLUMBIA'S TOP FIVE MAINSTREAM TOP 40 TRACKS OF 1999

1. Sixpence None The Richer, "Kiss Me"
2. Tal Bachman, "She's So High"
3. Will Smith, "Miami"
4. Shawn Mullins, "Lullaby"
5. Will Smith, "Wild Wild West"

Being the decade of change.

1999 will be remembered for . . .

Being the year the Internet became a key part of the mainstream.

The next big thing in music will be . . .

Great pop songs will always have the power, although I do see a trend for more rock/pop product as we move into 2000.

I think radio needs . . .

To do more marketing and branding of the artists they play and to use their gut as the rule, with research as a tool.

If I could program any station in the country, it would be . . .

A hybrid of Z100 and WKTU [New York], mixed with a little of Rob Roberts' [WMGE] Mega in Miami.

What's the one thing nobody in the industry knows about you?

That I'm actually 6 feet 6 inches tall.

JEFF SILBERMAN

THE PROMOTION TEAM

Jerry Blair, senior VP of promotion/executive VP, Columbia Records Group

Charlie Walk, senior VP of promotion

Jim DelBalzo, senior VP of promotion

Lee Leipsner, senior VP of pop promotion

Jim Burruss, VP of promotion operations

Lisa Wolfe, VP of promotion

Steve Kline, VP of West Coast promotion

Chris Woltman, VP of West Coast promotion

Pete Cosenza, national director of top 40 promotion

Lisa Ellis, director of crossover promotion

Andrea Foreman, director of crossover promotion

Mike Scheid, regional promotion, Midwest

Rose Braunstein, local promotion manager, Los Angeles

Brian Cullinan, local promotion manager, Carolinas

Brad Davidson, local promotion manager, New England

Andy Flick, local promotion manager, New England

Tanya Kalayjian, local promotion manager, San Francisco

Mike Krauser, local promotion manager, Houston

Cindy Mata, local promotion manager, Chicago

Ed Pinka, local promotion manager, Philadelphia

Larry Reymann, local promotion manager, Seattle

Lori Rischer, local promotion manager, Denver/Phoenix/Salt Lake City

Dave Ross, local promotion manager, Minneapolis

Lynne Salivaris, local promotion manager, mid-Atlantic

Joe Schuld, local promotion manager, Kansas City/St. Louis

Jamie Schwartz, local promotion manager, New York

Dave Shaw, local promotion manager, Detroit

Gina Suarez, local promotion manager, Atlanta

Rich Tardanico, local promotion manager, Miami

Ray Vaughn, local promotion manager, Dallas

TOP MAINSTREAM TOP 40 ARTISTS

| | (No. Of Charted Singles) | Imprint/Label |
|----|---------------------------|---|
| 1 | BRITNEY SPEARS | (3) Jive |
| 2 | BACKSTREET BOYS | (4) Jive |
| 3 | GOO GOO DOLLS | (2) Warner Bros. (1) Warner Sunset/Reprise |
| 4 | SUGAR RAY | (2) Lava/Atlantic |
| 5 | TLC | (2) LaFace/Arista |
| 6 | RICKY MARTIN | (3) C2 (1) Columbia |
| 7 | 98° | (2) Universal (1) Motown |
| 8 | SIXPENICE NONE THE RICHER | (1) Squint/Columbia (1) Squint/Elektra/EEG |
| 9 | SMASH MOUTH | (2) Interscope |
| 10 | SARAH MCLACHLAN | (1) Arista (1) Warner Sunset/Reprise |
| 11 | JENNIFER LOPEZ | (2) Work/550-Work |
| 12 | BRANDY | (2) Atlantic |
| 13 | 'N SYNC | (4) RCA (1) Miramax/Epic |
| 14 | CHRISTINA AGUILERA | (2) RCA |
| 15 | SHANIA TWAIN | (3) Mercury/IDJMG |
| 16 | WILL SMITH | (3) Columbia |
| 17 | CHER | (2) Warner Bros. |
| 18 | EAGLE-EYE CHERRY | (1) Work/550-Work |
| 19 | LENNY KRAVITZ | (2) Virgin |
| 20 | EVERLAST | (1) Tommy Boy |

TOP RHYTHMIC TOP 40 ARTISTS

| | (No. Of Charted Singles) | Imprint/Label |
|----|--------------------------|---|
| 1 | TLC | (3) LaFace/Arista |
| 2 | 702 | (1) Motown |
| 3 | BRANDY | (3) Atlantic |
| 4 | GINUWINE | (2) 550 Music/550-Work (2) Blackground/Atlantic |
| 5 | BACKSTREET BOYS | (4) Jive |
| 6 | JAY-Z | (1) Roc-A-Fella/Def Jam/IDJMG (1) Columbia (1) Def Jam/IDJMG (1) Epic (1) Ruff Ryders/Interscope (1) So So Def/Columbia |
| 7 | LAURYN HILL | (4) Ruffhouse/Columbia (1) Columbia/Island/IDJMG |
| 8 | BLAQUE | (2) Track Masters/Columbia |
| 9 | BRITNEY SPEARS | (3) Jive |
| 10 | MONICA | (3) Arista |
| 11 | DESTINY'S CHILD | (2) Columbia |
| 12 | JENNIFER LOPEZ | (2) Work/550-Work |
| 13 | DRU HILL | (1) Island/Def Jam/IDJMG (1) Def Soul/IDJMG (1) Columbia |
| 14 | CHRISTINA AGUILERA | (2) RCA |
| 15 | RICKY MARTIN | (3) C2 (1) Columbia |
| 16 | WILL SMITH | (3) Columbia (1) MJJ/Work/550-Work |
| 17 | 98° | (2) Universal |
| 18 | TYRESE | (2) RCA |
| 19 | R. KELLY | (4) Jive (1) Bad Boy/Arista |
| 20 | 'N SYNC | (3) RCA (1) Miramax/Epic |

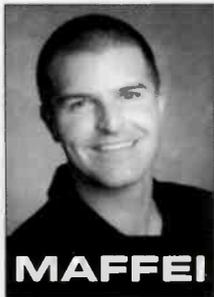
TOP CROSSOVER ARTISTS

| | (No. Of Charted Singles) | Imprint/Label |
|----|--------------------------|---|
| 1 | TLC | (4) LaFace/Arista |
| 2 | JAY-Z | (3) Roc-A-Fella/IDJMG (1) Columbia (1) Def Jam/IDJMG (1) Epic (1) Ruff Ryders/Interscope (1) So So Def/Columbia |
| 3 | LAURYN HILL | (1) Columbia/Island/IDJMG (5) Ruffhouse/Columbia |
| 4 | DRU HILL | (3) Def Soul/IDJMG (1) Island/IDJMG (1) Overbrook/Interscope/Columbia |
| 5 | GINUWINE | (3) 550 Music/Epic (1) Blackground/Atlantic |
| 6 | FAITH EVANS | (3) Bad Boy/Arista (1) Arista (1) Ruff Ryders/IDJMG (1) Warner Bros. |
| 7 | R. KELLY | (5) Jive (1) Bad Boy/Arista |
| 8 | BRANDY | (4) Atlantic |
| 9 | TYRESE | (2) RCA |
| 10 | DESTINY'S CHILD | (2) Columbia |
| 11 | 702 | (1) Motown |
| 12 | BLAQUE | (2) Track Masters/Columbia |
| 13 | MON CA | (3) Arista |
| 14 | K-CI & JOJO | (1) MCA (1) Rock Land/MCA/Interscope |
| 15 | DEBORAH COX | (3) Arista |
| 16 | WHITNEY HOUSTON | (3) Arista (1) Arista/Columbia/DreamWorks |
| 17 | SILK | (2) Elektra/EEG |
| 18 | JA RULE | (1) Def Jam/IDJMG (1) Murder Inc./Def Jam/IDJMG |
| 19 | EVE | (2) Ruff Ryders/Interscope (1) The Gold Mind/EastWest/EEG |
| 20 | JUVENILE | (3) Cash Money/Universal |

ARISTA BRINGS HOME RHYTHMIC AND CROSSOVER CROWNS AGAIN

In football, certain running backs are known to have a "nose for the end zone," in that whenever they're close to the opponents' goal line, they do whatever it takes to score. That's also a fitting description for Arista, which earned its third consecutive rhythmic top 40 label crown and second consecutive crossover label crown (an honor that has existed for two years).

While two labels both charted 28 records in rhythmic top 40, Arista placed no less than eight records among the top 50 most played, boasting three of the six most-played singles and six of the top 25. Its biggest scorer was TLC, which had rhythmic top 40's most played single of 1999, "No Scrubs."



MAFFEI

Arista VP of crossover promotion Tom Maffei says the key to bringing all these hits home was an acute attention to detail. "I have to be methodical in my approach yet strike when the iron is hot," he says. "When I see the situation on any given week, where either a new artist or a superstar is making a big move, I'll hit the gas and capitalize on the momentum. It's very important to read each record individually and, at the same time, look at the collective perspective of all our [current] releases together, so I know when to hit them at what time. Because of that, we'll work certain records longer than normal, if need be. We're not going to let any artist's record that comes across my desk not get its fair shot."

What do you consider to be your proudest moment promotionally during 1999?

Taking the Puffy record "Satisfy You" to No. 1 at crossover and, in the process, overcoming a lot of early doubt from people at crossover. Also, working Santana's "Maria Maria," the challenge of breaking a rock artist to rhythmic when KTFM San Antonio, KYLD (Wild 94.7) San Francisco, and WPOW (Power 96) Miami were the only rhythmic stations that believed in it at first.

What were the biggest contributing factors to those success stories?

Perseverance... We really had to fight a lot of skeptics, even though, in Puffy's case, we had a huge researching record.

What new approach was surprisingly fruitful for a project you worked this year?

My strictness when it came to radio shows. I wasn't willing to give acts to stations for free, without getting pre-existing airplay. That, and getting some of these groups' expenses covered instead of it coming out of recording budgets, helped out a lot.

What single leadership quality was the most effective in motivating your team?

Empowerment. I work for my field staff. They're on the front lines, so I help them with whatever they need to get results.

Which attributes distinguish your staff from your competitors?

First, these [kind of records] have been Arista's focus for years. Second, we build incredible relationships with stations and have

a unique understanding of what it takes to break records, be it for mix shows, clubs, etc.

What were your biggest surprise hits or accomplishments of the past year?

112's "Anywhere." The video was the driving force behind their success. We met with a lot of initial resistance, but once the video broke on BET, stations put it on the air, and it turned into a huge phone and research record, one that obviously stuck on the charts for quite some time.

Also, OutKast's "Rosa Parks." Previously, most of OutKast's records broke out of the South and West Coast. "Rosa Parks" was able to get into places they never got airplay before on a national scale. Even though we faced a lot of resistance on the front end, once it came through, it felt really good.

Were there any disappointments in 1999?

There's still work to be done in the rhythmic world to accept hits that come from the R&B and crossover side. Deborah Cox and others are still labeled as R&B artists and are never given a fair chance to work at rhythmic top 40. It's very frustrating, and the problem isn't ebbing, with Donnell Jones being a No. 1 R&B record for a month straight, and it's not even charting on rhythmic top 40. We're fighting this like crazy.

Without giving call letters, what artist/station visit turned into a nightmare this year?

On Puffy's tour, we went out of our way to go to a small-market station, yet afterward, the PD decided not to support the single.

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

The Limp Bizkit/Method Man track. I relish the opportunity to break the rules, such as getting a modern group on rhythm radio. I did a similar thing with "Maria Maria."

I wish I were a PD because...

Then I could hold on to the so-called power of not playing a record.

I'm glad I'm not a PD because...

I prefer my power.

Consolidation has changed my life by...

The group decisions being made on records, which can work either for the positive or the negative.

The last time I bought a CD was...

I buy CDs every week, the latest being Dr. Dre's "Chronic 2001."

The first record I ever bought was...

By the Jackson 5.

What radio station did you grow up listening to?

KMET Los Angeles. Jim Ladd is one of the best-sounding jocks I've ever heard.

Describe the first concert you attended.

Van Halen was crazy, mind-blowing. I've never been a big rock guy, but David Lee Roth was out of his mind.

My favorite artist of the decade was...

The Brand New Heavies.

My favorite song of the decade was...

"For A Reason" by Zhané.

The '90s will be remembered for...

The record and radio business turning into a real business.

1999 will be remembered for...

The changing of the guard.

The next big thing in music/radio will be...

The further merging of hip-hop to just about any other music form, following the lead of modern's merging with hip-hop. Country hip-hop would be real interesting.

If I could program any station in the country, it would be...

A combination of KMEL San Francisco and WQHT [Hot 97] New York, because they both have the unique ability to reach directly into their core on all musical fronts.

What's one thing nobody in the industry knows about you?

That I started in the Sony mailroom in L.A., and Dianne Warren hired me out of there.

JEFF SILBERMAN

ARISTA'S TOP FIVE RHYTHMIC TOP 40 TRACKS OF 1999

1. TLC, "No Scrubs"
2. 112 Featuring Lil'z, "Anywhere"
3. Monica, "Angel Of Mine"
4. Whitney Houston Featuring Faith Evans & Kelly Price, "Heartbreak Hotel"
5. TLC, "Unpretty"

ARISTA'S TOP FIVE CROSS-OVER TRACKS OF 1999

1. TLC, "No Scrubs"
2. 112 Featuring Lil'z, "Anywhere"
3. Whitney Houston Featuring Faith Evans & Kelly Price, "Heartbreak Hotel"
4. Monica, "Angel Of Mine"
5. Deborah Cox, "Nobody's Supposed To Be Here"

THE PROMOTION TEAM

Richard Palmese, senior VP of promotion
 Jeffrey Backer, VP of field operations promotion
 Tom Maffei, VP of crossover promotion
 Linda Alter, associate national director of promotion
 Gregg Feldman, associate national director of promotion
 Danny Coniglio, senior director of club/crossover promotion
 Paul Barrette, director of promotion, East Coast
 Rock LeGrand, director of promotion, Midwest
 Denise Lutz, director of promotion, Chicago
 Dave Prescott, director of promotion, Midwest
 Jim Payne, director of promotion, mid-Atlantic
 Charley Londono, director of promotion, Northeast
 Ric Austin, director of promotion, Southeast
 Joe Reichling, director of promotion, West Coast
 Lance Walden, director of promotion, West Coast

TOP MAINSTREAM TOP 40 LABELS

| | | No. Of Charted Singles |
|----|-----------------------------|------------------------|
| 1 | COLUMBIA | 21 |
| 2 | ATLANTIC | 13 |
| 3 | ARISTA | 14 |
| 4 | JIVE | 8 |
| 5 | WARNER BROS. | 14 |
| 6 | RCA | 11 |
| 7 | INTERSCOPE | 13 |
| 8 | 550-WORK | 6 |
| 9 | UNIVERSAL | 6 |
| 10 | C2 | 6 |
| 11 | REPRISE | 9 |
| 12 | ISLAND/DEF JAM MUSIC GROUP | 8 |
| 13 | ELEKTRA ENTERTAINMENT GROUP | 6 |
| 14 | MCA | 6 |
| 15 | EPIC | 4 |

TOP RHYTHMIC TOP 40 LABELS

| | | No. Of Charted Singles |
|----|-----------------------------|------------------------|
| 1 | ARISTA | 28 |
| 2 | COLUMBIA | 28 |
| 3 | ISLAND/DEF JAM MUSIC GROUP | 13 |
| 4 | INTERSCOPE | 13 |
| 5 | JIVE | 11 |
| 6 | RCA | 11 |
| 7 | UNIVERSAL | 7 |
| 8 | 550-WORK | 8 |
| 9 | MOTOWN | 2 |
| 10 | ATLANTIC | 8 |
| 11 | MCA | 7 |
| 12 | C2 | 3 |
| 13 | ELEKTRA ENTERTAINMENT GROUP | 7 |
| 14 | EPIC | 4 |
| 15 | WARNER BROS. | 6 |

TOP CROSSOVER LABELS

| | | No. Of Charted Singles |
|----|-----------------------------|------------------------|
| 1 | ARISTA | 30 |
| 2 | COLUMBIA | 25 |
| 3 | ISLAND/DEF JAM MUSIC GROUP | 21 |
| 4 | INTERSCOPE | 14 |
| 5 | UNIVERSAL | 8 |
| 6 | MCA | 9 |
| 7 | EPIC | 9 |
| 8 | ELEKTRA ENTERTAINMENT GROUP | 11 |
| 9 | RCA | 7 |
| 10 | ATLANTIC | 7 |
| 11 | MOTOWN | 2 |
| 12 | JIVE | 6 |
| 13 | PRIORITY | 8 |
| 14 | WARNER BROS. | 4 |
| 15 | WARLOCK | 1 |

TOP CROSSOVER SONGS OF '99

SEE PAGE 26

MOST PLAYED RHYTHMIC TOP 40 SONGS OF 1999



1. NO SCRUBS
TLC LaFace/Arista
47628 detections



2. WHERE MY GIRLS AT?
702 Motown
45432



3. CAN I GET A . . .
Jay-Z (f/ Amil) (Of Major Coinz) & Ja Def Jam/IDJMG
41473



4. ANYWHERE
112 Featuring Lil'Z Bad Boy/Arista
39435



5. GENIE IN A BOTTLE
Christina Aguilera RCA
34730



6. ANGEL OF MINE
Monica Arista
31278

| | | | | |
|-----|---|--|----------------------------------|-------|
| 7 | IF YOU HAD MY LOVE | Jennifer Lopez | Work/550-Work | 29445 |
| 8 | HAVE YOU EVER? | Brandy | Atlantic | 28362 |
| 9 | HOW DEEP IS YOUR LOVE | Dru Hill Featuring Redman | Island/Def Jam/IDJMG | 28162 |
| 10 | BILLS, BILLS, BILLS | Destiny's Child | Columbia | 27992 |
| 11 | HEARTBREAK HOTEL | Whitney Houston Feat. Faith Evans & Kelly Price | Arista | 27094 |
| 12 | SWEET LADY | Tyrese | RCA | 26299 |
| 13 | I WANT IT THAT WAY | Backstreet Boys | Jive | 26147 |
| 14 | 808 | Blaque | Track Masters/Columbia | 25336 |
| 15 | WHAT'S SO DIFFERENT | Ginuwine | 550 Music/550-Work | 24330 |
| 16 | MIAMI | Will Smith | Columbia | 24143 |
| 17 | CHANGES | 2Pac | Amaru/Death Row/Interscope | 22787 |
| 18 | LIVIN' LA VIDA LOCA | Ricky Martin | C2 | 22300 |
| 19 | TELL ME IT'S REAL | K-Ci & JoJo | MCA | 21551 |
| 20 | BACK THAT THANG UP | Juvenile Featuring Mannie Fresh & Lil' Wayne | Cash Money/Universal | 19689 |
| 21 | BACK AT ONE | Brian McKnight | Motown | 19366 |
| 22 | TAKE ME THERE | BLACKstreet & Mya Featuring Mase & Blinky Blink | Interscope | 18402 |
| 23 | WANNA BE A BALLER | Lil' Troy Featuring Yungsta, Fat Pat, Lil' Will, Hawk, Big T | Short Stop/Republic/Universal | 18249 |
| 24 | UNPRETTY | TLC | LaFace/Arista | 18065 |
| 25 | ROSA PARKS | OutKast | LaFace/Arista | 17996 |
| 26 | HEARTBREAKER | Mariah Carey Featuring Jay-Z | Columbia | 17522 |
| 27 | WILD WILD WEST | Will Smith Featuring Dru Hill & Kool Mo Dee | Columbia | 17318 |
| 28 | I DO (CHERISH YOU) | 98° | Universal | 16618 |
| 29 | EX-FACTOR | Lauryn Hill | Ruffhouse/Columbia | 16606 |
| 30 | BAILAMOS | Enrique Iglesias | Overbrook/Interscope | 16527 |
| 31 | SILLY HO | TLC | LaFace/Arista | 16174 |
| 32 | THESE ARE THE TIMES | Dru Hill | Def Soul/IDJMG | 15962 |
| 33 | DOO WOP (THAT THING) | Lauryn Hill | Ruffhouse/Columbia | 15923 |
| 34 | ... BABY ONE MORE TIME | Britney Spears | Jive | 15734 |
| 35 | SO ANXIOUS | Ginuwine | 550 Music/550-Work | 15725 |
| 36 | ALMOST DOESN'T COUNT | Brandy | Atlantic | 15277 |
| 37 | WHAT'S IT GONNA BE?! | Busta Rhymes Featuring Janet | FlipMode/Elektra/EEG | 15219 |
| 38 | MAMBO NO. 5 (A LITTLE BIT OF . . .) | Lou Bega | RCA | 14967 |
| 39 | (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU | 'N Sync | RCA | 14627 |
| 40 | BRING IT ALL TO ME | Blaque | Track Masters/Columbia | 14113 |
| 41 | LATELY | Divine | Pendulum/Red Ant | 13957 |
| 42 | NOBODY'S SUPPOSED TO BE HERE | Deborah Cox | Arista | 13188 |
| 43 | I STILL BELIEVE | Mariah Carey | Columbia | 12358 |
| 44 | THE HARDEST THING | 98° | Universal | 12118 |
| 45 | TOUCH IT | Monifah | Uptown/Universal | 12056 |
| 46 | WHEN A WOMAN'S FED UP | R. Kelly | Jive | 11902 |
| 47 | RUFF RYDERS' ANTHEM | DMX | Ruff Ryders/Def Jam/IDJMG | 11814 |
| 48 | SATISFY YOU | Puff Daddy Featuring R. Kelly | Bad Boy/Arista | 11748 |
| 49 | JAMBOREE | Naughty By Nature Featuring Zhané | Arista | 11651 |
| 50 | (YOU DRIVE ME) CRAZY | Britney Spears | Jive | 11171 |
| 51 | WHAT YA WANT | Eve & Nokio | Ruff Ryders/Interscope | 11120 |
| 52 | BELIEVE | Cher | Warner Bros. | 10941 |
| 53 | SOMETIMES | Britney Spears | Jive | 10806 |
| 54 | HARD KNOCK LIFE (GHETTO ANTHEM) | Jay-Z | Roc-A-Fella/Def Jam/IDJMG | 9630 |
| 55 | GIRLFRIEND/BOYFRIEND | BLACKstreet With Janet | Lil' Man/Interscope | 9374 |
| 56 | IT'S NOT RIGHT BUT IT'S OKAY | Whitney Houston | Arista | 9286 |
| 57 | ALL I HAVE TO GIVE | Backstreet Boys | Jive | 9273 |
| 58 | MY FIRST NIGHT WITH YOU | Mya | University/Interscope | 9265 |
| 59 | PLAYERS HOLIDAY | T.W.D.Y. Featuring Too Short & Mac Mall | Thump Street | 8995 |
| 60 | LOVE LIKE THIS | Faith Evans | Bad Boy/Arista | 8853 |
| 61 | MY NAME IS | Eminem | Web/Aftermath/Interscope | 8812 |
| 62 | VIVRANT THING | Q-Tip | Violator/Def Jam/IDJMG | 8482 |
| 63 | ARE YOU THAT SOMEBODY? | Aaliyah | Blackground/Atlantic | 8277 |
| 64 | WE LIKE TO PARTY! | Vengaboys | Groovilicious/Strictly Rhythm | 8232 |
| 65 | BUG A BOO | Destiny's Child | Columbia | 7888 |
| 66 | HOME ALONE | R. Kelly Featuring Keith Murray | Jive | 7560 |
| 67 | SHE'S ALL I EVER HAD | Ricky Martin | C2 | 7512 |
| 68 | BLING BLING | B.G. Featuring Baby, Turk, Mannie Fresh, Juvenile & Lil' Wayne | Cash Money/Universal | 7338 |
| 69 | ALL NIGHT LONG | Faith Evans Featuring Puff Daddy | Bad Boy/Arista | 7336 |
| 70 | HOLLA HOLLA | Ja Rule | Murder Inc./Def Jam/IDJMG | 6830 |
| 71 | EVERYTHING IS EVERYTHING | Lauryn Hill | Ruffhouse/Columbia | 6609 |
| 72 | I NEED TO KNOW | Marc Anthony | Columbia | 6532 |
| 73 | WAITING FOR TONIGHT | Jennifer Lopez | Work/550-Work | 6396 |
| 74 | GOTTA MAN | Eve | Ruff Ryders/Interscope | 6378 |
| 75 | BYE BYE BABY | TQ | ClockWork/Epic | 6347 |
| 76 | LARGER THAN LIFE | Backstreet Boys | Jive | 6266 |
| 77 | IT'S ALL ABOUT YOU (NOT ABOUT ME) | Tracie Spencer | Capitol | 6263 |
| 78 | MY LITTLE SECRET | Xscape | So So Def/Columbia | 6148 |
| 79 | GIRLS' BEST FRIEND | Jay-Z | Epic | 5903 |
| 80 | TOO CLOSE | Next | Arista | 5846 |
| 81 | I WANT IT ALL | Warren G Featuring Mack 10 | G-Funk/Restless | 5823 |
| 82 | STAY THE NIGHT | IMx | MCA | 5792 |
| 83 | I DRIVE MYSELF CRAZY | 'N Sync | RCA | 5672 |
| 84 | WE CAN FREAK IT | Kurupt | Antra/Interscope | 5569 |
| 85 | NANN | Trick Daddy Featuring Trina | Slip-N-Slide/Warlock | 5535 |
| 86 | MOVIN' ON | Mya Featuring Silkk The Shocker | University/Interscope | 5450 |
| 87 | WESTSIDE | TQ | ClockWork/Epic | 5283 |
| 88 | MUSIC OF MY HEART | 'N Sync & Gloria Estefan | Miramax/Epic | 5253 |
| 89 | GOING HOME WITH ME | Jermaine Dupri Featuring Keith Sweat & R.O.C. | So So Def/Columbia | 5066 |
| 90 | NO PIGEONS | Sporty Thievs Featuring Mr. Woods | Roc-A-Blok/Ruffhouse/Columbia | 4871 |
| 91 | SOMEBODY LIKE ME | Silkk The Shocker Featuring Mya | No Limit/Priority | 4850 |
| 92 | THUG MENTALITY | Krayzie Bone | Mo Thugs/Ruthless/Relativity | 4786 |
| 93 | MY LOVE IS YOUR LOVE | Whitney Houston | Arista | 4549 |
| 94 | WHO DAT | JT Money Featuring Sole | Tony Mercedes/Freeworld/Priority | 4397 |
| 95 | I STILL LOVE YOU | Next | Arista | 4378 |
| 96 | THE FIRST NIGHT | Monica | Arista | 4211 |
| 97 | I REALLY LIKE IT | Harlem World Feat. Mase & Kelly Price | All Out/So So Def/Columbia | 4042 |
| 98 | GIVE IT TO YOU | Jordan Knight | Interscope | 4001 |
| 99 | WILL 2K | Will Smith Featuring K-Ci | Columbia | 3701 |
| 100 | GOT YOUR MONEY | Oi' Dirty Bastard Featuring Kelis | Elektra/EEG | 3676 |

MOST PLAYED MAINSTREAM TOP 40 SONGS OF 1999



1. SLIDE
 Goo Goo Dolls Warner Bros.
 129768 detections



2. ALL STAR
 Smash Mouth Interscope
 124410



3. ... BABY ONE MORE TIME
 Britney Spears Jive
 120403



4. EVERY MORNING
 Sugar Ray Lava/Atlantic
 119586



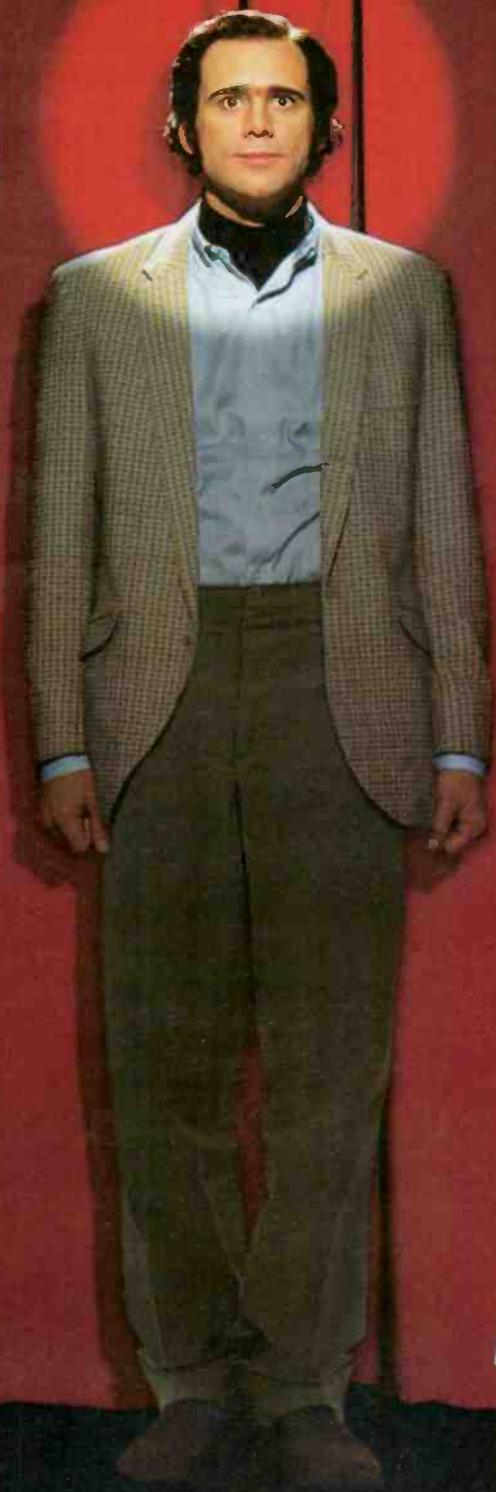
5. GENIE IN A BOTTLE
 Christina Aguilera RCA
 118438



6. NO SCRUBS
 TLC LaFace/Arista
 112217

| | | | | | | | | | |
|----|---|---|-----------------------|--------|-----|--|--|-------------------------------|-------|
| 7 | I WANT IT THAT WAY | Backstreet Boys | Jive | 112046 | 54 | TOUCH IT | Monifah | Uptown/Universal | 38624 |
| 8 | KISS ME | Sixpence None The Richer | Squint/Columbia | 108231 | 55 | LUV ME, LUV ME | Shaggy Featuring Janet | Flyte Tyme/MCA | 37296 |
| 9 | LIVIN' LA VIDA LOCA | Ricky Martin | C2 | 103497 | 56 | MY FAVORITE MISTAKE | Sheryl Crow | A&M/Interscope | 37238 |
| 10 | IF YOU HAD MY LOVE | Jennifer Lopez | Work/550-Work | 100658 | 57 | YOU GET WHAT YOU GIVE | New Radicals | MCA | 37162 |
| 11 | SAVE TONIGHT | Eagle-Eye Cherry | Work/550-Work | 95522 | 58 | THERE SHE GOES | Sixpence None The Richer | Squint/Elektra/EEG | 36330 |
| 12 | SOMEDAY | Sugar Ray | Lava/Atlantic | 91700 | 59 | ALMOST DOESN'T COUNT | Brandy | Atlantic | 36188 |
| 13 | BELIEVE | Cher | Warner Bros. | 87393 | 60 | DOO WOP (THAT THING) | Lauryn Hill | Ruffhouse/Columbia | 34031 |
| 14 | HAVE YOU EVER? | Brandy | Atlantic | 85947 | 61 | IT'S NOT RIGHT BUT IT'S OKAY | Whitney Houston | Arista | 33771 |
| 15 | WHAT IT'S LIKE | Everlast | Tommy Boy | 85781 | 62 | I NEED TO KNOW | Marc Anthony | Columbia | 31506 |
| 16 | SHE'S SO HIGH | Tal Bachman | Columbia | 84536 | 63 | GIVE IT TO YOU | Jordan Knight | Interscope | 31327 |
| 17 | UNPRETTY | TLC | LaFace/Arista | 84508 | 64 | I COULD NOT ASK FOR MORE | Edwin McCain | Lava/Atlantic | 30763 |
| 18 | ANGEL | Sarah McLachlan | Warner Sunset/Reprise | 78081 | 65 | I DRIVE MYSELF CRAZY 'N Sync | 'N Sync | RCA | 29713 |
| 19 | MAMBO NO. 5 (A LITTLE BIT OF ...) | Lou Bega | RCA | 77296 | 66 | TELL ME IT'S REAL | K-Ci & JoJo | MCA | 29357 |
| 20 | BACK 2 GOOD | matchbox 20 | Lava/Atlantic | 75736 | 67 | BECAUSE OF YOU 98° | | Motown | 28749 |
| 21 | MIAMI | Will Smith | Columbia | 74671 | 68 | SUMMER GIRLS | LFO | Logic/Arista | 28517 |
| 22 | LULLABY | Shawn Mullins | SMG/Columbia | 74367 | 69 | SPECIAL | Garbage | Almo Sounds/Interscope | 28324 |
| 23 | HEY LEONARDO (SHE LIKES ME FOR ME) | Blessid Union Of Souls | Push/V2 | 73168 | 70 | WAITING FOR TONIGHT | Jennifer Lopez | Work/550-Work | 27138 |
| 24 | SMOOTH | Santana Featuring Rob Thomas | Arista | 72865 | 71 | FROM THIS MOMENT ON | Shania Twain | Mercury/IDJMG | 27060 |
| 25 | THE HARDEST THING 98° | | Universal | 70824 | 72 | ONE WEEK | Barenaked Ladies | Reprise | 26552 |
| 26 | (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU 'N Sync | 'N Sync | RCA | 70771 | 73 | I'M YOUR ANGEL | R. Kelly & Celine Dion | Jive | 26502 |
| 27 | FLY AWAY | Lenny Kravitz | Virgin | 70537 | 74 | THE CUP OF LIFE | Ricky Martin | Columbia | 26368 |
| 28 | JUMPER | Third Eye Blind | Elektra/EEG | 70385 | 75 | ARE YOU THAT SOMEBODY? | Aaliyah | Blackground/Atlantic | 25964 |
| 29 | THAT DON'T IMPRESS ME MUCH | Shania Twain | Mercury/IDJMG | 69717 | 76 | ANYTHING BUT DOWN | Sheryl Crow | A&M/Interscope | 25936 |
| 30 | OUT OF MY HEAD | Fastball | Hollywood | 69163 | 77 | FATHER OF MINE | Everclear | Capitol | 25139 |
| 31 | LAST KISS | Pearl Jam | Epic | 68645 | 78 | IT'S ALL BEEN DONE | Barenaked Ladies | Reprise | 24313 |
| 32 | ANGEL OF MINE | Monica | Arista | 67641 | 79 | MEET VIRGINIA | Train | Aware/Columbia | 24237 |
| 33 | BAILAMOS | Enrique Iglesias | Overbrook/Interscope | 65506 | 80 | STAY THE SAME | Joey McIntyre | C2 | 24079 |
| 34 | SOMETIMES | Britney Spears | Jive | 64685 | 81 | THANK U | Alanis Morissette | Maverick/Reprise | 23820 |
| 35 | I DO (CHERISH YOU) 98° | | Universal | 63742 | 82 | IRIS | Goo Goo Dolls | Warner Sunset/Reprise | 23717 |
| 36 | BETTER DAYS (AND THE BOTTOM DROPS OUT) | Citizen King | Warner Bros. | 63687 | 83 | THE ANIMAL SONG | Savage Garden | Hollywood/Columbia | 23481 |
| 37 | STEAL MY SUNSHINE | Len | Work/550-Work | 63609 | 84 | MAN! I FEEL LIKE A WOMAN! | Shania Twain | Mercury/IDJMG | 22893 |
| 38 | WILD WILD WEST | Will Smith Featuring Dru Hill & Kool Mo Dee | Columbia | 61791 | 85 | WHAT'S MY AGE AGAIN? | Blink-182 | MCA | 22841 |
| 39 | BLACK BALLOON | Goo Goo Dolls | Warner Bros. | 59355 | 86 | HEARTBREAKER | Mariah Carey Featuring Jay-Z | Columbia | 22264 |
| 40 | WHERE MY GIRLS AT? 702 | | Motown/Universal | 58183 | 87 | C'EST LA VIE | B*Witched | Epic | 22027 |
| 41 | HANDS | Jewel | Atlantic | 57641 | 88 | SMILE | Vitamin C Featuring Lady Saw | Elektra/EEG | 21051 |
| 42 | ALL I HAVE TO GIVE | Backstreet Boys | Jive | 56759 | 89 | MUSIC OF MY HEART 'N Sync & Gloria Estefan | 'N Sync & Gloria Estefan | Miramax/Epic | 20846 |
| 43 | HEARTBREAK HOTEL | Whitney Houston Feat. Faith Evans & Kelly Price | Arista | 53355 | 90 | BACK AT ONE | Brian McKnight | Motown/Universal | 20338 |
| 44 | I WILL REMEMBER YOU (LIVE) | Sarah McLachlan | Arista | 52877 | 91 | WHY DON'T YOU GET A JOB? | The Offspring | Columbia | 20053 |
| 45 | LATELY | Divine | Pendulum/Red Ant | 52346 | 92 | CAN I GET A ... | Jay-Z Featuring Amil (Of Major Coinz) & Ja | Def Jam/IDJMG | 19823 |
| 46 | (YOU DRIVE ME) CRAZY | Britney Spears | Jive | 48898 | 93 | I KNEW I LOVED YOU | Savage Garden | Columbia | 18989 |
| 47 | BEAUTIFUL STRANGER | Madonna | Maverick/Warner Bros. | 45408 | 94 | BILLS, BILLS, BILLS | Destiny's Child | Columbia | 18814 |
| 48 | LARGER THAN LIFE | Backstreet Boys | Jive | 45248 | 95 | I STILL BELIEVE | Mariah Carey | Columbia | 18338 |
| 49 | SHE'S ALL I EVER HAD | Ricky Martin | C2 | 44132 | 96 | AMERICAN WOMAN | Lenny Kravitz | Virgin | 18248 |
| 50 | SCAR TISSUE | Red Hot Chili Peppers | Warner Bros. | 42355 | 97 | PRAISE YOU | Fatboy Slim | Skint/Astralwerks/Virgin | 18020 |
| 51 | INSIDE OUT | Eve 6 | RCA | 42035 | 98 | WE LIKE TO PARTY! | Vengaboys | Groovilicious/Strictly Rhythm | 17945 |
| 52 | PRETTY FLY (FOR A WHITE GUY) | The Offspring | Columbia | 40483 | 99 | MILLENNIUM | Robbie Williams | Capitol | 16259 |
| 53 | TAKE ME THERE | BLACKstreet & Mya Featuring Mase & Blinky Blink | Interscope | 38651 | 100 | AT THE STARS | Better Than Ezra | Elektra/EEG | 15487 |

"Hello, my name is Andy..."



"I'm pushing an elephant up the stairs.
I'm tossing out punch lines that were never there.
I'm looking for answers from the great beyond."

r.e.m.
The Great Beyond from the new album:

Music From The Motion Picture

MAN ON THE MOON

Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored period. Playlists are listed in order of TSA weekly cume, beginning with the highest-cuming station. Cumes are updated twice yearly following the release of the Spring and Fall Arbitron surveys.

WHTZ New York PD: Tom Poleman OM: Kid Kelly MD: Paul Bryant 201-209-6200 AMFM



Table with 2 columns: Song Title, Plays. Top songs include 'Simplicity None The Richer, Kiss Me' (1507), 'Backstreet Boys, I Want It That Way' (1385), 'Sarah McLachlan, Angel' (1362).

KIIS Los Angeles PD: Dan Kieley APD/MD: Michael Steele 818-845-1027 Clear Channel



Table with 2 columns: Song Title, Plays. Top songs include 'Christina Aguilera, Genie In A Bottle' (1635), 'Cher, Believe' (1432), 'Ricky Martin, Livin' La Vida Loca' (1321).

WIOQ Philadelphia PD: Brian Bridgman OM: Glenn Kalina MD: Marian Newsome 610-667-8100 AMFM



Table with 2 columns: Song Title, Plays. Top songs include 'TLC, No Scrubs' (1611), 'Will Smith, Miami' (1525), 'Lauryn Hill, Doo Wop' (1452).

WXKS Boston PD: John Levy APD/MD: Kid David Corey AMD: Skip Kelly 781-396-1430 AMFM



Table with 2 columns: Song Title, Plays. Top songs include 'Goo Goo Dolls, Slide' (1858), 'Blissid Union Of Souls, Hey Leonardo' (1631), 'Sugar Ray, Every Morning' (1504).

WSTR Atlanta PD: Dan Bowen MD: J.R. Ammons 404-261-2970 Jefferson Pilot



Table with 2 columns: Song Title, Plays. Top songs include 'Goo Goo Dolls, Slide' (2709), 'Sheryl Crow, My Favorite Mistake' (2063), 'Sugar Ray, Every Morning' (1873).

KHKS Dallas PD: John Cook OM/MD: Mr. Ed Lambert 214-891-3400 AMFM 106.1 KISS FM



Table with 2 columns: Song Title, Plays. Top songs include 'TLC, No Scrubs' (1737), 'Brandy, Have You Ever?' (1682), 'Monica, Angel Of Mine' (1587).

KRBE Houston PD: John Peake APD/MD: Jay Michaels 713-266-1000 Susquehanna



Table with 2 columns: Song Title, Plays. Top songs include 'Sugar Ray, Every Morning' (1591), 'Shaggy Feat. Janet, Luv Me, Luv Me' (1439), 'Everlast, What It's Like' (1427).

KZQZ San Francisco Acting PD: Suzy Mayzel MD: Lara Scott 415-957-0957 Bonneville



Table with 2 columns: Song Title, Plays. Top songs include 'Christina Aguilera, Genie In A Bottle' (1462), 'TLC, Unpretty' (1422), '702, Where My Girls At' (1247).

WWYZ Washington, DC PD: Dale O'Brian MD: Sean Sellers 703-522-1041 Bonneville



Table with 2 columns: Song Title, Plays. Top songs include 'Christina Aguilera, Genie In A Bottle' (1147), 'Will Smith, Miami' (1124), 'Eagle-Eye Cherry, Save Tonight' (1089).

WDRQ Detroit PD: Alex Tear APD: Jay Towers 248-354-9300 ABC/Disney



Table with 2 columns: Song Title, Plays. Top songs include 'Backstreet Boys, I Want It That Way' (1594), 'Christina Aguilera, Genie In A Bottle' (1429), 'R. Kelly, Home Alone' (1341).

KDWB Minneapolis PD: Rob Morris MD: Derek Moran 612-340-9000 AMFM



Table with 2 columns: Song Title, Plays. Top songs include 'TLC, No Scrubs' (1634), 'Shaggy Feat. Janet, Luv Me, Luv Me' (1472), 'Monica, Angel Of Mine' (1448).

WKQI Detroit PD: Tim Richards APD: JoJo Kincaid MD: Dana London 248-967-3750 AMFM



Table with 2 columns: Song Title, Plays. Top songs include 'Goo Goo Dolls, Slide' (1918), 'TLC, No Scrubs' (1634), 'Shaggy Feat. Janet, Luv Me, Luv Me' (1472).

WFLZ Tampa OM: B.J. Harris PD: Don Theodor MD: Stan 'The Man' Priest 813-839-9393 Clear Channel



Table with 2 columns: Song Title, Plays. Top songs include 'Monifah, Touch It' (1410), 'Christina Aguilera, Genie In A Bottle' (1354), 'TLC, No Scrubs' (1340).

WHYI Miami PD: Rob Roberts APD: Tony Banks MD: Deirdre Poyner 954-463-9299 Clear Channel



Table with 2 columns: Song Title, Plays. Top songs include 'Eagle-Eye Cherry, Save Tonight' (1305), 'Goo Goo Dolls, Slide' (1288), 'TLC, No Scrubs' (1254).

KBKS Seattle PD: Mike Preston APD: L.A. Reid MC: Jerry Kelly 206-805-1061 Infinity



Table with 2 columns: Song Title, Plays. Top songs include 'Goo Goo Dolls, Slide' (2297), 'Simplicity None The Richer, Kiss Me' (2055), 'Eye 6, Inside Out' (1807).

WBZZ Pittsburgh OM: Keith Clark PD: David Edgar MD: Johnny Hartwell 412-920-9400 Infinity



Table with 2 columns: Song Title, Plays. Top songs include 'Goo Goo Dolls, Slide' (1984), 'Matchbox 20, Back 2 Good' (1565), 'Sugar Ray, Every Morning' (1567).

WPST Trenton Sr. VP/Pgm: Michelle Stevens PD: Dave McKay APD/MD: Chris Puorro 609-924-3600 Nassau

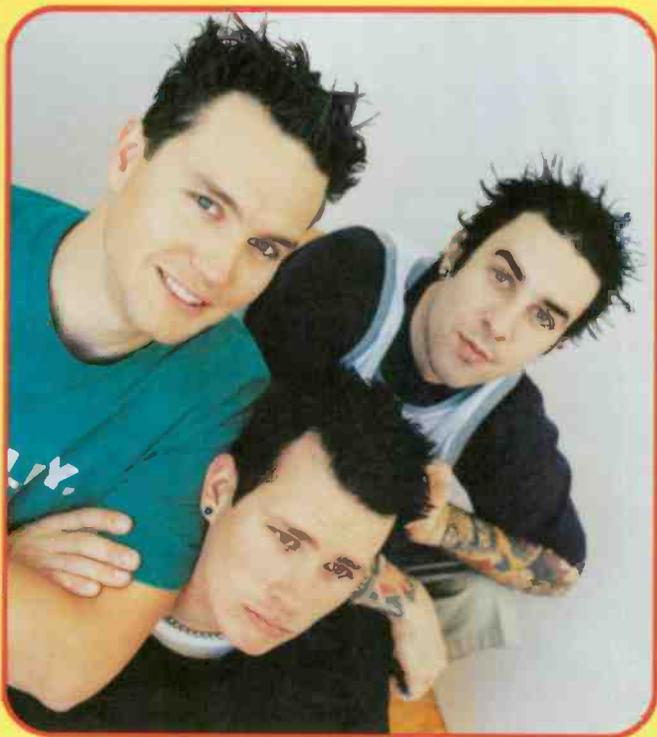


Table with 2 columns: Song Title, Plays. Top songs include 'Goo Goo Dolls, Slide' (1626), 'Sugar Ray, Every Morning' (1531), 'Smash Mouth, All Star' (1295).

WKSS Hartford PD: Tracy Austin MD: Mike McGowan 860-723-6160 AMFM



Table with 2 columns: Song Title, Plays. Top songs include 'TLC, No Scrubs' (1407), 'Shaggy Feat. Janet, Luv Me, Luv Me' (1321), 'Brandy, Have You Ever?' (1309).



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Already On:

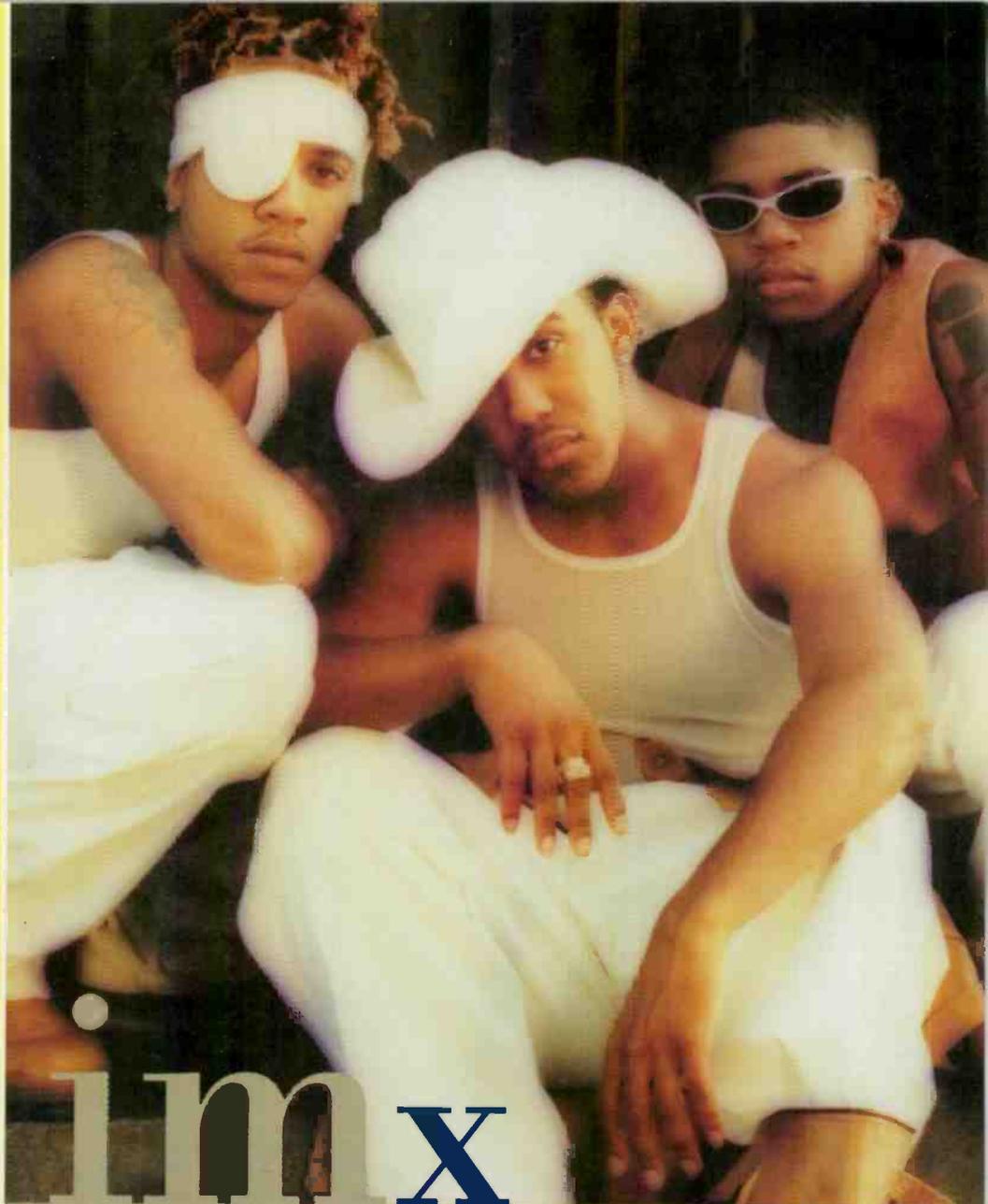
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|----------------------------|-------------------------|--------------------------|
| Z100 New York | WXSS Milwaukee | KBKS Seattle |
| KIIS-FM Los Angeles | KHTS San Diego | KZZP Phoenix |
| WIOQ Philadelphia | KCHZ Kansas City | WKSE Buffalo |
| WXKS Boston | KMXV Kansas City | WNCI Columbus |
| KRQQ Tucson | WABB Mobile | WSTR Atlanta |
| WXXL Orlando | KDND Sacramento | WFLZ Tampa |
| Y100 Miami | WPRO Providence | WXXB Fort Myers |
| KQKQ Omaha | WDJX Louisville | KSLZ St. Louis |
| WSNX Grand Rapids | WKRQ Cincinnati | WRVW Nashville |
| KKRZ Portland | G105 Raleigh | KXXM San Antonio |
| WNKS Charlotte | WKFS Cincinnati | WJBQ Portland, ME |
| WWZZ Washington, DC | And many more! | |



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KMXV Kansas City PD: Jon Zellner APD/MD: Dylan 816-756-5698 Infinity. Playlist table with 40 entries.

WNKS Charlotte PD: John Reynolds MD: Jason McCormick 704-331-9510 Infinity. Playlist table with 40 entries.

WBLI Long Island PD: J.J. Rice APD/MD: Al Levine 516-732-1061 Cox. Playlist table with 40 entries.

KHTS San Diego PD: Diana Laird MD: Hitman Haze 619-291-9191 Clear Channel. Playlist table with 40 entries.

KKRZ Portland PD: Tommy Austin APD: Dr. Doug MD: Harrison Wood 503-226-0100 Clear Channel. Playlist table with 40 entries.

KZZP Phoenix PD: Marc Summers APD/MD: Karen Rite 602-279-5577 Clear Channel. Playlist table with 40 entries.

KSLZ St. Louis PD: Jeff Kapugi MD: Nancy Klutch 314-692-5108 Clear Channel. Playlist table with 40 entries.

WNCI Columbus OM: Todd Shannon PD/MD: Neal Sharpe 614-430-9624 Clear Channel. Playlist table with 40 entries.

WKRC Cincinnati OM: Mike Marino MD: Jim Kelly 513-763-5585 Infinity. Playlist table with 40 entries.

WXFL Orlando OM/PD: Adam Cook APD/MD: Pete deGraaf 407-919-1000 AMFM. Playlist table with 40 entries.

WFBC Greenville, SC PD: Nikki Nite MD: Skip Church 864-271-9200 Sinclair. Playlist table with 40 entries.

KXXM San Antonio PD: Krash Kelly MD: Duncan James 210-736-9700 Clear Channel. Playlist table with 40 entries.

WZPL Indianapolis PD: Scott Sands MD: Dave Decker 317-816-4000 MyStar. Playlist table with 40 entries.

WXSS Milwaukee PD: Brian Kelly MD: Jojo Martinez 414-529-1250 Sinclair. Playlist table with 40 entries.

WPRO Providence PD: Tony Bristol MD: Davey Morris 401-433-4200 Citadel. Playlist table with 40 entries.

WXYV Baltimore VP/Prog: Bill Pasha OM: Kristie McIntyre APD/MD: Throat 410-828-7722 Infinity. Playlist table with 40 entries.

WRVW Nashville OM: Bob Barnett PD: Jimmy Steele APD: Tom Pearce 615-664-2400 AMFM. Playlist table with 40 entries.

KYO Oklahoma City PD: Mike McCoy APD/MD: Jimmy Barreda 405-840-5271 Clear Channel. Playlist table with 40 entries.



We wish you the most precious gifts of all.

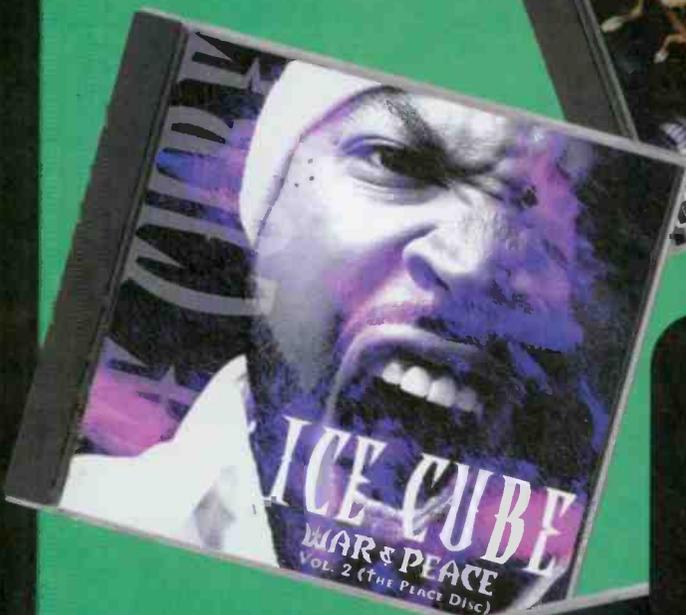
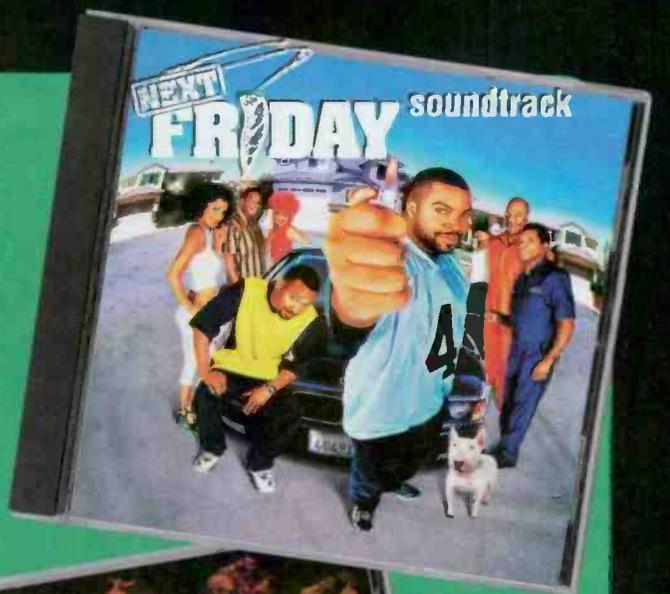
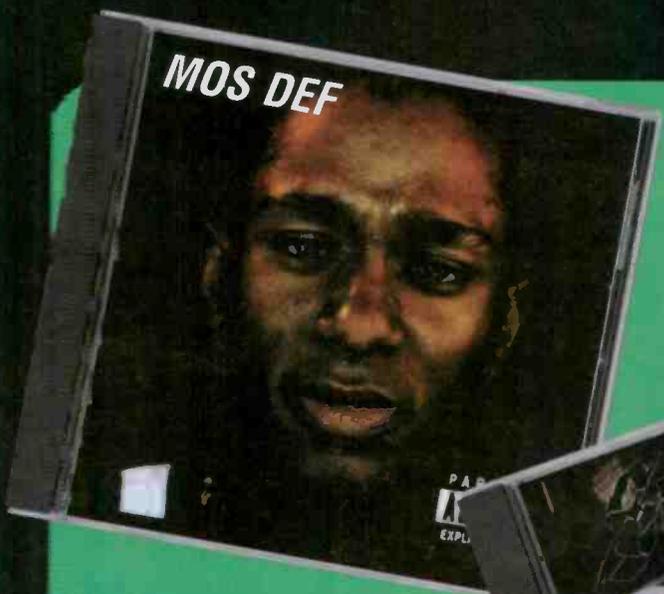
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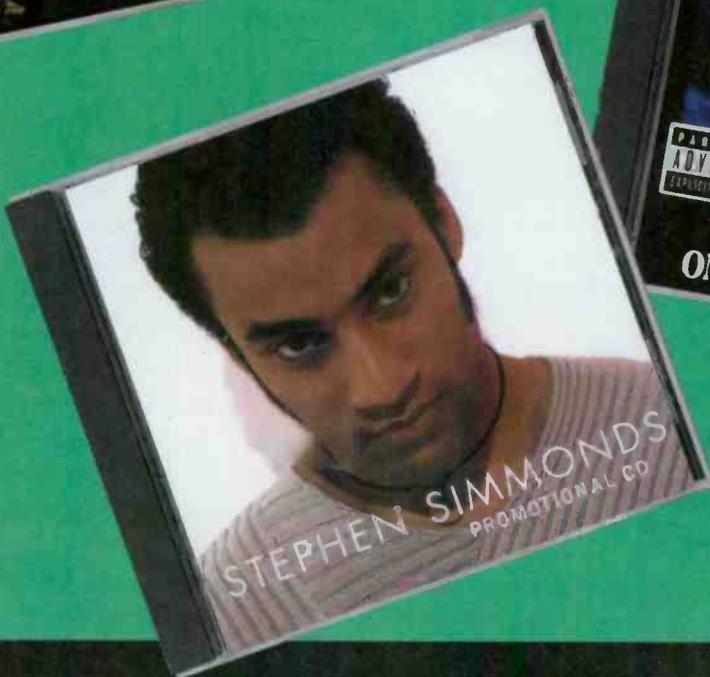
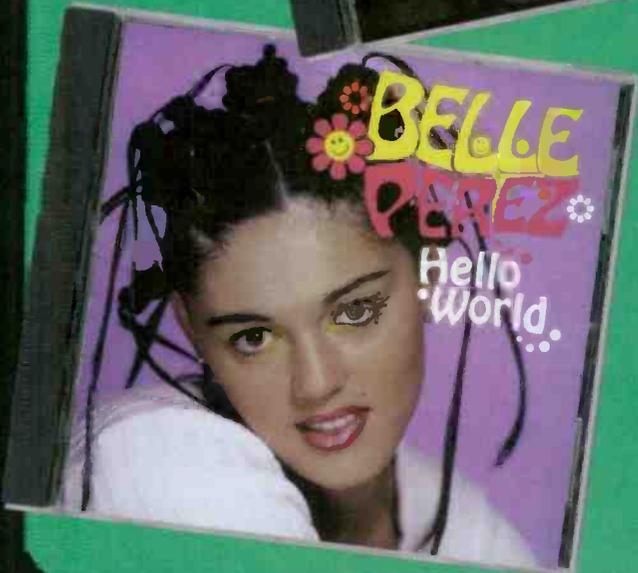
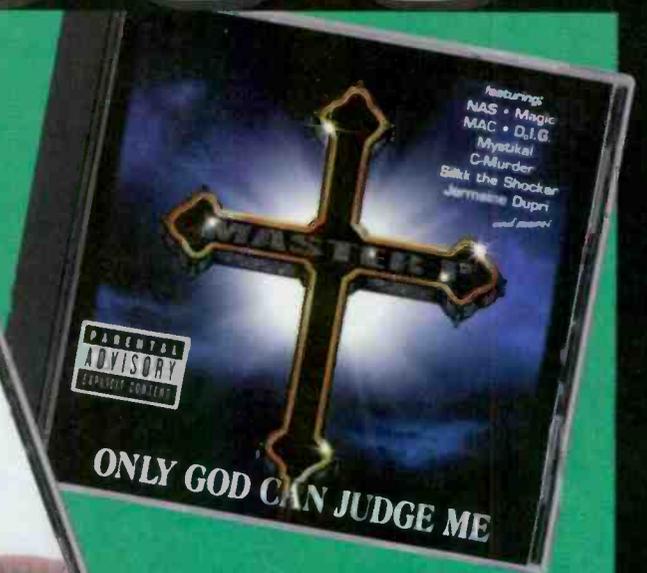
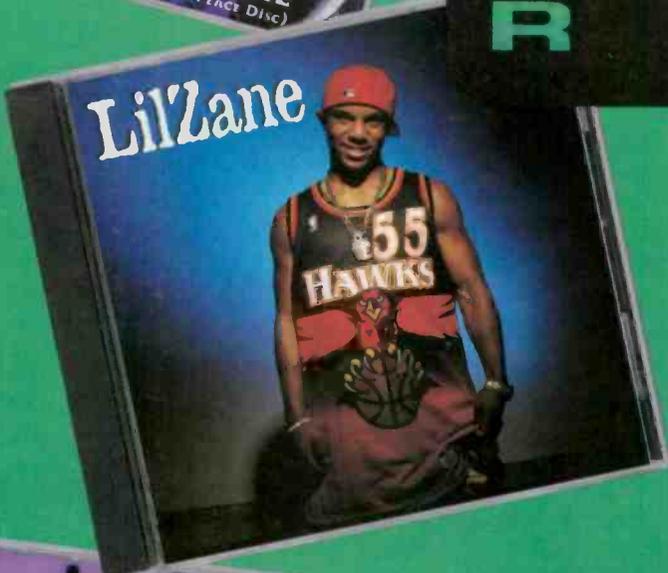
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PRIORITY RECORDS

2000



MOST PLAYED SONGS OF 1999



1. EVERY MORNING
Sugar Ray Lava/Atlantic
280979 detections



2. SLIDE
Goo Goo Dolls Warner Bros.
279408



3. KISS ME
Sixpence None The Richer Squint/Columbia
246245



4. NO SCRUBS
TLC LaFace/Arista
241312



5. WHAT IT'S LIKE
Everlast Tommy Boy
241312



6. ALL STAR
Smash Mouth Interscope
239659

| | | | | | | | | | |
|----|---|---|-----------------------|--------|-----|---|-----------------------|----------------------------|--------|
| 7 | FLY AWAY | Lenny Kravitz | Virgin | 222338 | 54 | CAN I GET A... | Jay-Z Feat. Amil & Ja | Def Jam/IDJMG | 109983 |
| 8 | I WANT IT THAT WAY | Backstreet Boys | Jive | 218132 | 55 | WILD WILD WEST | Will Smith | Columbia | 108621 |
| 9 | SAVE TONIGHT | Eagle-Eye Cherry | Work/550-Work | 194858 | 56 | HANDS | Jewel | Atlantic | 108255 |
| 10 | ANGEL | Sarah McLachlan | Warner Sunset/Reprise | 192406 | 57 | WISH YOU WERE HERE | Mark Wills | Mercury Nashville | 107839 |
| 11 | BELIEVE | Cher | Warner Bros. | 190607 | 58 | YOU WON'T EVER BE LONELY | Andy Griggs | RCA Nashville | 107130 |
| 12 | THAT DON'T IMPRESS ME MUCH | Shania Twain | Mercury/IDJMG | 189743 | 59 | STAND BESIDE ME | Jo Dee Messina | Curb | 106694 |
| 13 | LIVIN' LA VIDA LOCA | Ricky Martin | C2 | 187090 | 60 | I'LL THINK OF A REASON LATER | Lee Ann Womack | Decca/MCA Nashville | 105640 |
| 14 | ANGEL OF MINE | Monica | Arista | 178594 | 61 | ONE | Creed | Wind-up | 105271 |
| 15 | BACK 2 GOOD | matchbox 20 | Lava/Atlantic | 176314 | 62 | SOMETIMES | Britney Spears | Jive | 104826 |
| 16 | SOMEDAY | Sugar Ray | Lava/Atlantic | 167606 | 63 | I'LL BE | Edwin McCain | Lava/Atlantic | 104744 |
| 17 | GENIE IN A BOTTLE | Christina Aguilera | RCA | 166184 | 64 | I DON'T WANT TO MISS A THING | Mark Chesnutt | Decca/MCA Nashville | 103610 |
| 18 | SCAR TISSUE | Red Hot Chili Peppers | Warner Bros. | 166142 | 65 | UNBELIEVABLE | Diamond Rio | Arista Nashville | 103054 |
| 19 | WHERE MY GIRLS AT? | 702 | Motown | 157998 | 66 | TELL ME IT'S REAL | K-Ci & JoJo | MCA | 100942 |
| 20 | IF YOU HAD MY LOVE | Jennifer Lopez | Work/550-Work | 157299 | 67 | WHATEVER YOU SAY | Martina McBride | RCA Nashville | 100644 |
| 21 | LAST KISS | Pearl Jam | Epic | 156660 | 68 | HEAVY | Collective Soul | Atlantic | 99699 |
| 22 | ... BABY ONE MORE TIME | Britney Spears | Jive | 154915 | 69 | ALMOST DOESN'T COUNT | Brandy | Atlantic | 99540 |
| 23 | SHE'S SO HIGH | Tal Bachman | Columbia | 154009 | 70 | TOO CLOSE | Next | Arista | 98875 |
| 24 | SMOOTH | Santana Featuring Rob Thomas | Arista | 149833 | 71 | YOU HAD ME FROM HELLO | Kenny Chesney | BNA | 98388 |
| 25 | BETTER DAYS (AND THE BOTTOM DROPS OUT) | Citizen King | Warner Bros. | 146269 | 72 | SINGLE WHITE FEMALE | Chely Wright | MCA Nashville | 97665 |
| 26 | JUMPER | Third Eye Blind | Elektra/EEG | 143974 | 73 | ANYONE ELSE | Collin Raye | Epic Nashville | 97512 |
| 27 | LULLABY | Shawn Mullins | SMG/Columbia | 143888 | 74 | GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU | Alabama | RCA Nashville | 97335 |
| 28 | HAVE YOU EVER? | Brandy | Atlantic | 143434 | 75 | BAILAMOS | Enrique Iglesias | Overbrook/Interscope | 97294 |
| 29 | HEARTBREAK HOTEL | Whitney Houston Feat. Faith Evans & Kelly Price | Arista | 141562 | 76 | FROM THIS MOMENT ON | Shania Twain | Mercury/IDJMG | 97188 |
| 30 | I WILL REMEMBER YOU | Sarah McLachlan | Arista | 139447 | 77 | BILLS, BILLS, BILLS | Destiny's Child | Columbia | 96886 |
| 31 | OUT OF MY HEAD | Fastball | Hollywood | 139351 | 78 | ALL I HAVE TO GIVE | Backstreet Boys | Jive | 96245 |
| 32 | INSIDE OUT | Eve 6 | RCA | 136624 | 79 | I DO (CHERISH YOU) | 98° | Universal | 94069 |
| 33 | AMAZED | Lonestar | BNA | 136157 | 80 | I COULD NOT ASK FOR MORE | Edwin McCain | Lava/Atlantic | 93934 |
| 34 | MY OWN WORST ENEMY | Lit | RCA | 134017 | 81 | WHAT'S MY AGE AGAIN? | Blink-182 | MCA | 93925 |
| 35 | HOW FOREVER FEELS | Kenny Chesney | BNA | 133486 | 82 | TWO TEARDROPS | Steve Wariner | Capitol Nashville | 93873 |
| 36 | UNPRETTY | TLC | LaFace/Arista | 132627 | 83 | PRAISE YOU | Fatboy Slim | Skint/Astralwerks/Virgin | 93849 |
| 37 | THE HARDEST THING | 98° | Universal | 128920 | 84 | LITTLE GOOD-BYES | Shedaisy | Lyric Street | 93287 |
| 38 | WRITE THIS DOWN | George Strait | MCA Nashville | 126562 | 85 | YOU GET WHAT YOU GIVE | New Radicals | MCA | 93130 |
| 39 | MAMBO NO. 5 (A LITTLE BIT OF ...) | Lou Bega | RCA | 124850 | 86 | NIGHT TO REMEMBER | Joe Diffie | Epic Nashville | 92929 |
| 40 | IRIS | Goo Goo Dolls | Warner Sunset/Reprise | 123372 | 87 | MY FAVORITE MISTAKE | Sheryl Crow | A&M/Interscope | 91665 |
| 41 | BLACK BALLOON | Goo Goo Dolls | Warner Bros. | 123115 | 88 | ONE WEEK | Barenaked Ladies | Reprise | 91520 |
| 42 | MAN! I FEEL LIKE A WOMAN! | Shania Twain | Mercury/IDJMG | 122997 | 89 | BUSY MAN | Billy Ray Cyrus | Mercury Nashville | 90079 |
| 43 | (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU | 'N Sync | RCA | 122859 | 90 | REAL WORLD | matchbox 20 | Lava/Atlantic | 90025 |
| 44 | LESSON IN LEAVIN' | Jo Dee Messina | Curb | 120306 | 91 | YOU'RE STILL THE ONE | Shania Twain | Mercury/IDJMG | 88046 |
| 45 | SWEET LADY | Tyrese | RCA | 118996 | 92 | AMERICAN WOMAN | Lenny Kravitz | Maverick/Virgin | 86005 |
| 46 | STEAL MY SUNSHINE | Len | Work/550-Work | 117859 | 93 | CRUSH | Dave Matthews Band | RCA | 85983 |
| 47 | PLEASE REMEMBER ME | Tim McGraw | Curb | 117593 | 94 | ORDINARY LIFE | Chad Brock | Warner Bros. Nashville | 85569 |
| 48 | YOU WERE MINE | Dixie Chicks | Monument | 115199 | 95 | DOO WOP (THAT THING) | Lauryn Hill | Ruffhouse/Columbia | 84956 |
| 49 | MIAMI | Will Smith | Columbia | 114957 | 96 | TIME OF YOUR LIFE (GOOD RIDDANCE) | Green Day | Reprise | 84593 |
| 50 | TORN | Natalie Imbruglia | RCA | 114596 | 97 | SOMETHING LIKE THAT | Tim McGraw | Curb | 83946 |
| 51 | THIS KISS | Faith Hill | Warner Bros. | 113644 | 98 | IT'S NOT RIGHT BUT IT'S OKAY | Whitney Houston | Arista | 83326 |
| 52 | ANYWHERE | 112 | Bad Boy/Arista | 111574 | 99 | THE SECRET OF LIFE | Faith Hill | Warner Bros. Nashville/WRN | 82454 |
| 53 | HEY LEONARDO (SHE LIKES ME FOR ME) | Blessid Union Of Souls | Push/V2 | 110813 | 100 | BEAUTIFUL STRANGER | Madonna | Maverick/Warner Bros. | 82209 |

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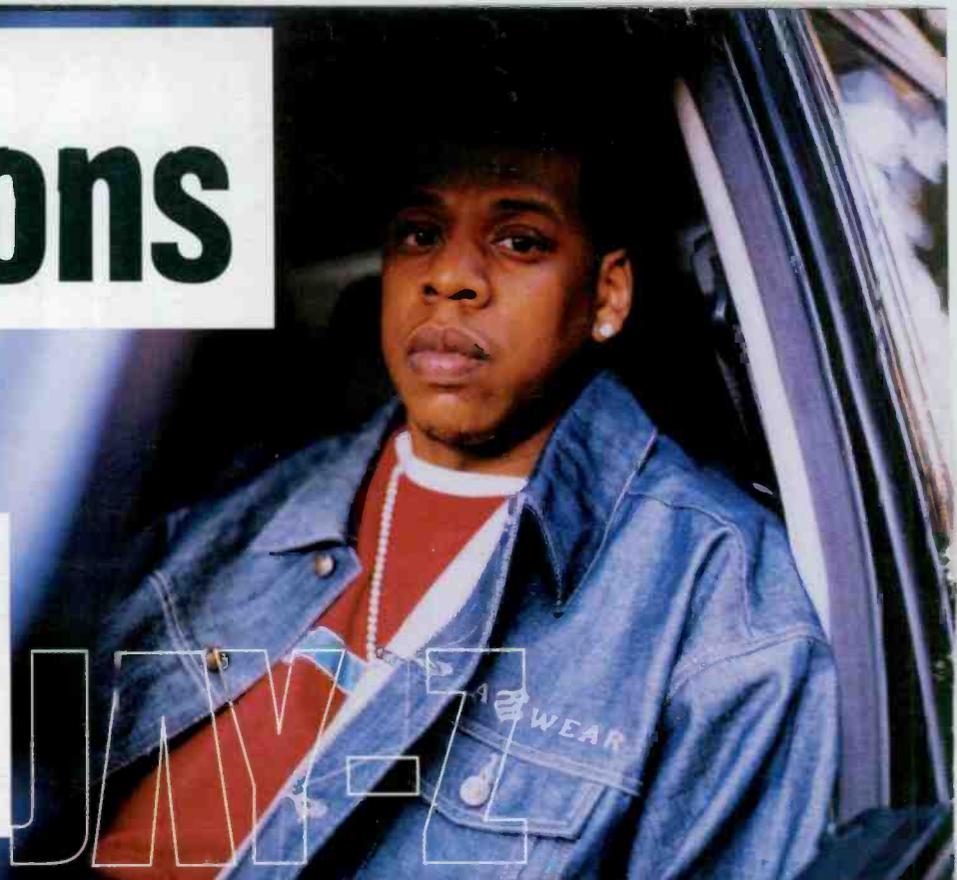


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COUNTRY AIRPLAY Monitor

• We Listen To Radio •

December 17, 1999 \$4.95 Volume 7 • No. 51

COUNTRY HIGHLIGHTS

#1

★★★★ NO. 1 ★★★★★

FAITH HILL

Breathe (WARNER BROS./WRN)

★★ AIRPOWER ★★

GARY ALLAN • *Smoke Rings In The Dark* (MCA NASHVILLE)

★ MOST NEW STATIONS ★

MARTINA MCBRIDE • *Love's The Only House* (RCA)

ON YOUR DESK

ALABAMA • *Twentieth Century* (RCA)

ANDY GRIGGS • *She's More* (RCA)

RIDERS IN THE SKY • *Let It Snow/The Last Christmas Medley You'll Ever Need To Hear* (ROUNDER)

The Late '90s: Stations Go From Competition To Cohabitation

by Sean Ross with Dana Hall, Frank Saxe, Marc Schiffman, Jeff Silberman, and Phyllis Stark

One of the oddest effects of the 1996 Telecommunications Act was how it changed competitors into cohabitators. "Programmers were trained to be ninja warriors, fighting for concert sponsorships, album exclusives, and ratings," says consultant Fred Jacobs. "Today, many PDs have had to completely revamp their skill sets and learn to get along with their competitors—many of whom became teammates. The days of sending black roses and dead fish to the other PD has been replaced by sitting around the same table and hammering out the most effective cluster strategy."

such as Tampa, Fla., market veteran Mason Dixon, believed that "consolidation has basically put me out of work. Once Clear Channel shows you the door, you're [out of] 800 stations." And even before 1996, staffers from R&B WJMI Jackson, Miss., had tried to avoid being duopolized by their rival by starting a third R&B outlet. When that station failed, few were able to return to WJMI. (They couldn't work for WJDX either. The station that became a poster child for duopoly in the late '80s was blown up in a 1998 frequency swap.)

Airplay Monitor wraps up its three-part look at radio programming in the '90s by spotlighting the years 1996-99 this week. We'll also look at the top artists of the decade and show you the full history of consolidation on page 7.

MONITORING THE '90s

The transition wasn't easy. The late '90s were marked by street wars between stations that were destined to be co-owned or even between those that already were, such as KMEL and KYLD San Francisco. Consolidation would also prompt more court battles over the use of station slogans, some of them between companies that were due to consolidate (as when Clear Channel and Jacor stations fought over the phrase "new rock alternative" in 1997).

There were other odd scenarios resulting from consolidation. Greg Stevens found himself displaced by Jacor in San Diego, then happily employed by the same folks in Dallas. And being fired by AMFM's WKTU New York for contest-fixing didn't stop Hollywood Hamilton from remaining on that station as host of an AMFM syndicated show. But other programmers,

The late '90s saw group programming titles proliferate, while consultants consolidated or took PD jobs again. They saw the departure of not only some major groups but some owners that you thought would never get out (Buck Owens, Great Empire, Zapis Broadcasting). They saw the Department of Justice, in 1996, insert itself into consolidation, compelling spinoffs of some stations but doing little to slow the process overall, while the FCC often found itself too busy defending its right to exist to Congress to significantly affect consolidation.

Consolidation kept the programming makeup of a market in constant flux, although the way duopoly partners were employed would change. "At first it was 'buy 'em and get 'em out of the format.' Now it's 'buy them and keep them in the format,'" says

Continued on page 4

Yankee & GREY

Another Nine Minutes

SIZZLING

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is Artistry

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NEVER COUNT OUT THE GREAT ONES. Cold Hard Truth, George Jones' umpteenth album, proves this conclusively. This is autobiographical music Jones has never before even hinted at making. He can break your heart just singing the word fool. When he sings it with a finger pointing at himself, it doubles the pleasure and pain.

PLAYBOY MAGAZINE (11/99)

THE BEST COUNTRY ALBUM TO COME OUT OF NASHVILLE, EVER. Each art form has its masterpiece. Painting has the Mona Lisa, film has "Casablanca," and now country music has "Cold Hard Truth," by George Jones. Flawless. This is the work that all country music albums should be judged by from here on. The man has simply shown the world how it should be done.

Dan Gordon ABC RADIO NETWORKS

It's a truism that George Jones, the greatest living country singer, can sing anything and make it sound meaningful. So the good—make that great—news about his first album for a new label is how much care he and producer Keith Stegall have taken with the song selection... If he never records another note, this **MILESTONE OUTING WOULD BE AS HONORABLE A CAREER VALEDICTORY AS ANYONE HAS A RIGHT TO HOPE FOR.**

LOS ANGELES TIMES ★★ ★ 1/2 (8/10/99)

Our callout has told us for years that **LISTENERS WANT TO HEAR SUPERSTARS LIKE GEORGE JONES.** It's now radios chance to give the listeners what they want, and George has never sounded better.

Evan Bridwell - KUZZ Bakersfield

What we have here is a stirring reaffirmation of Jones' uncanny abilities as an interpreter, proof positive that classic country songs of ultimate loss and hard-earned life lessons are still being written in Nashville, if anyone has the courage to record them.

PHILADELPHIA INQUIRER ★★★★★ (6/27/99)

George Jones' first album for his new label is also the **BEST RECORDING HE HAS PRODUCED IN YEARS.** This is stone cold country and no one does it better.

CLEVELAND PLAIN DEALER (7/5/99)

If there is a course in college on country music, this album ("Cold Hard Truth") would probably be all you need.

Bill Kelly - WTNT Tallahassee

GEORGE JONES WAS BORN TO SING SAD SONGS. Jones peels back his soul and bares its every pulsing crack and crevasse (in "Cold Hard Truth")... As country fawns over lesser talents, Jones can look back on a half-century career spent burning up the charts. No other artist has visited it as often. No other artist has racked up Top 10 singles in each decade beginning with the 1950s. But then, they aren't George Jones.

RICHMOND TIME DISPATCH A (7/11/99)

A country legend returns with a superb new album. With "Cold Hard Truth", his superb collection of 10 new songs, **JONES' MUSICAL TALENT ONCE AGAIN TAKES CENTER STAGE.** If this sounds like an album about regret, it is. But it's also about hope and humor and being grateful for what you have while you still have it.

SEATTLE TIMES (7/19/99)

"Cold Hard Truth" coheres as an album: the disc achieves levels of quality and intensity that few long-players in his voluminous catalogue ever have.... Best of all, though, producer Keith Stegall **KEEPS THE MUSIC FOCUSED ON JONES**, which is as it should be when you're working with a singer who routinely calls forth a seemingly bottomless well of emotion.

WASHINGTON POST (7/7/99)

50,000
UNITS
TIL GOLD
AND
THAT'S
THE
cold
hard
truth

ADDITIONAL
4 STAR
OR "A" REVIEWS
to name just a few

RALEIGH, NC NEWS & OBSERVER
BRISTOL, VA HERALD COURIER
STEREOPHILE MAGAZINE
ATLANTA CONSTITUTION
KNOXVILLE NEWS SENTINEL
NEWARK STAR LEDGER
LONG BEACH CA. PRESS TELEGRAM
DALLAS MORNING NEWS
USA TODAY
PITTSBURGH POST-GAZETTE
BOSTON SUNDAY HERALD
ATLANTA JOURNAL

Spot Loads Top Programmer Concerns

Increased spot loads are the No. 1 worry among radio programmers, according to Airplay Monitor's State of the Industry Survey. Other top concerns are declining TSL, time-management issues, finding qualified air talent, and cuts in promotions and marketing budgets.

THE BEST OF '99

Those are some of the findings from Airplay Monitor's second annual year-end survey of broadcasters in all the formats it covers. PDs were polled on numerous topics, ranging from the impending threat of new technologies like the Internet and satellite radio to the effects of consolidation on programming diversity. Those

results appear in the annual year-end combined issue of Airplay Monitor, which mails with this, the last regular issue of the year.

In addition to the year-end survey, Monitor's "Best Of '99" special issue features the top songs, artists, and labels of the year for all formats, plus interviews with the promotion executives behind the year's winning labels. "Best Of '99" also features year-end Power Playlists from individual monitored stations in all formats.

While Airplay Monitor's offices will remain open through the holidays, the next published issue will be dated Jan. 7, 2000. Because Broadcast Data Systems continues to monitor airplay throughout the publishing hiatus, the first charts of the year will reflect airplay between Dec. 27-Jan. 2, while "last week" chart numbers will refer to airplay from the week before.

Artist manager **Scott Siman**, whose rpm management handles **Tim McGraw**, has started an online record label and signed singer/songwriter **Marcus Hummon** as its first artist. Velvet Armadillo Records (VAR) launched Hummon, a former Columbia artist, with an online video Dec. 10. VAR's site links to iDealmusic.com for purchase of album and single downloads. Founded by former Curb Records marketing executive **Brad Holliday**, iDealmusic is a Web-based artist-development company and music portal that will be formally launched in February. Hummon's album and single are both titled "Looking For The Child."

On the heels of its streaming-content deal with RealNetworks, BMG Entertainment is offering a holiday collection of singles as downloads through the Liquid Audio network of online retailers. Songs from **Alabama**, **Tracy Byrd**, **Sherrie Austin**, **Alan Jackson**, and others are available for \$2.49 per track or a two-track "bundle" for \$3.49. In a separate announcement, BMG's RCA Label Group and Liquid Audio have teamed to offer a paid download of **Lonestar's** "Amazed," priced at \$2.49.

Creative Artists Agency is shopping a touring package for 2000 that includes **John Berry**, **Suzy Bogguss**, and **Billy Dean**.

Warner/Reprise Nashville publicity coordinator **Heather Middleton** exits to join Mercatus Communications. No replacement is named.

Leadership Music program coordinator **Steve Smitherman** exits next month to join the Nashville accounting firm of **Fraser, Dean and Howard**. Executive director **Tabitha Daly** is looking for a replacement and wants résumés.

Brett Warren of BNA act the **Warren Brothers** and his wife, **Raquel**, welcomed their first child, son **Cole Daniel Warren**, Dec. 10.

minutes.

The ratings are based on listening to stations streamed by ABC Radio Networks, Broadcast-Music.com, LaMusica, and Magnitude Network. The next InfoStream report, covering November, is scheduled for release in early January. It will include two additional streaming-media content providers, OnRadio and NetRadio.

MANAGEMENT: AMFM LOSES FOUR

As part of a reconfiguration of its management structure, AMFM senior VPs of regional operations **Dick Kelley**, **John Madison**, **George Toulas**, and **Charles Warfield** exit the company effective Jan. 2. Also exiting, Central Star president/CEO and former country station owner **Mary Quass**.

In other corporate news, with the sale of Sinclair Radio to Entercom closing this Thursday, expect Sinclair programming honcho **Frank Bell** to announce new plans shortly.

Don Boyd, GSM of Root Communications' four Nashville stations, is named regional GM for Root's Southeastern markets, including country stations **WKKR** Auburn, Ala., and **WCJM** West Point, Ga.

Associated Press radio division GM **Corinne Baldassano** joins SoundsBig.com as VP of broadcast programming.



COUNTRY CONFIDENTIAL BY WADE JESSEN

615-321-4291 • wjessen@airplaymonitor.com

Reflections On A Very Different Nashville

THINKING OUT LOUD: During the last half of this decade, a lot of us in Nashville have mourned the loss of a sense of community once found up and down the back alleys of Music Row, before we were hurled into the chilly throes of multinational and absentee owners and the mighty clouds of greed, which descended on us about 10 years ago.

It is a very different Nashville that we reflect on now, as we close the doors on the decade and the century.

I came to town almost 13 years ago and began to observe an industry that was already experiencing some growing pains. It seemed back then that the biggest imagined threat to the legacy of Nashville's glory years was a guy named **Jimmy Bowen**, who led the charge in yanking the town into the digital age and was, for many years, its most controversial music figure. But things got a lot crazier after he left us, and, in retrospect, a lot of people are thankful he came.

Many people in the business complain that we don't root for one another or enjoy others' successes the way we used to. Although most of us wouldn't argue too much with that state-

ment, there are entirely too few left in the country business who even remember such feelings being part of the natural order of things. And the numbers seem to get fewer each year.

Although things have changed dramatically over the past 10 years or so, Nashville's music industry is still unique, and there's plenty to celebrate. For the most part, familiar faces along the Row can still make an impromptu appointment to see just about anyone in town. We still have folks who get blinded by excitement over a new artist or a great song. There are still people who understand what real country music is about. And the overwhelmingly abundant creative energy in Nashville is still one of the city's crown jewels as a songwriting and recording center.

Although the dry spells are a little longer now, there are still poetic hillbillies who come to town every day holding tight to an image of the Nashville they've only imagined and studied from afar.

As we observe our own rapidly changing culture, perhaps the most important thing to celebrate for us is the fact that we're still a part of something very special and precious, no matter how bizarre it gets from time to time.

More AMFM Spins May Be Needed

AMFM knew it had some hoops to jump through in order to get its \$23.5 billion merger with Clear Channel approved by the FCC. The commission, however, has found new and higher hoops for AMFM to jump through. In a 124-page release, the FCC has flagged 284 of the

CAPITAL & CAPITOL
BY FRANK SAXE
212-536-5268 • fsaxe@airplaymonitor.com

484 proposed station sales, citing "concentration concerns." The additional stations cover nearly three dozen additional markets. When the deal was announced in September, AMFM predicted it would need to sell roughly 125 stations, but the list from the FCC indicates additional sales may be needed. The FCC has also made the rare move of lifting lobbying regulations on the merger, allowing other companies and individuals to lobby FCC commissioners and staffers without AMFM or Clear Channel present. CFO **Randall Mays** said Clear Channel is still reviewing bids for dozens of stations as part of its merger with AMFM but said little more, calling it a "confidential process." Pending FCC and DOJ approval, the deal is still on track to close in late 2000 or early 2001.

CAPITAL: NEW SOFTWARE COMING

With the pieces of its nationwide radio quilt nearly sewn together, Clear Channel will begin testing software that will allow the company to sell station advertising regionally or nationally based on format, demos, and other advertiser criteria. During the annual PaineWebber Media Conference, CFO **Randall Mays** told investors the software is "90% developed." If testing goes well, the system could appear in stations by the end of next year. Also, Mays said, Clear Channel is exploring Internet strategies, and its recently crafted relationship with NBCi may expand next year. He also noted the company has 112 million listeners and plans to develop some way to "exploit the music space," although he declined to comment further. One analyst liked what he heard. PaineWebber's **Leland Westerfield** forecasts a 20% jump in Clear Channel's stock price in the next year.

SALES: WRKY SOLD

Stop 26 Riverbend buys country **WRKY** Steubenville, Ohio, and four sister stations from Associated Communications for \$20 million.

Country **KKYA** Yankton, S.D., and **KDLO** Watertown, S.D., are among the 17 Sorenson Broadcasting stations being sold to Waitt Media for \$18 million.

Horizon Broadcasting buys country **KRCO**, country **KIJK**, and adult top 40 **KWEG** Prineville, Ore., from **Jonathan Mann** for \$3 million... Clear Channel buys country **KYYX** Minot, N.D., from Reiten Broadcasting.

PROGRAMMING: LANDRUM UPPED

WDDD-FM Carbondale, Ill., PD **Brian Landrum** is promoted to OM of **WDDD-FM** and its sister stations **WDDD-AM**, **WTAO**, **WQUL**, **WVZA**, and **WFRX**.

PEOPLE: CADILLAC STYLE

Former **WWWW** (W4) Detroit APD/MD **Tom "Cadillac Jack" Kapsalis** joins **WXTU** Philadelphia as MD/afternoon driver Dec. 20. Most recently he has been doing evenings at **WMZQ** Washington, D.C.

Meanwhile, another former W4 staffer lands a major market MD job this week. **Michael J. Fox**, the W4 p.m. driver who had been doing mornings there since the station's format switch to AC in September, joins **WPOC** Baltimore as APD/MD and 9 a.m.-noon jock. He replaces **Todd Berry**, now PD at **WNGC** Athens, Ga.

Morning co-host **Amanda Clark** is promoted to MD/afternoons at **WMJC** Long Island, N.Y., replacing **Suzanne Alexander**. Replacing Clark in mornings is **Mary Perez**, formerly of **AC WLVG** (Love 96) Eastern Long Island, N.Y.

KRYS (K99) Corpus Christi, Texas, promotion director **Pam Johnson** exits for the same position at **WUSN** (US99) Chicago, replacing **Steve Lee**. **KRYS** PD **Clayton Allen** needs a replacement.

WGTR (Gator 107.9) Myrtle Beach, S.C., APD/MD/morning co-host **Dakota West** transfers to Root Communications sister station **WYNR** Brunswick, Ga., as APD/MD/p.m. driver. **WGTR** PD **Joey Dee** adds MD duties and is seeking a new morning co-host.

WKO Lafayette, Ind., overnight jock **Matt Carter** segues to **WGRL** (the Bear) Indianapolis for P/T duties.

ON THE ROW

Stem, Lytle Exit VP Of Publicity Jobs

Capitol Records VP of publicity **Scott Stem** will exit Dec. 22 and will join Nashville-based publicity and management firm Force Jan. 3. Also, Virgin Records Nashville VP of publicity **Lorie Lytle** exits to concentrate on being a parent. She will continue to consult for the label P/T.

Look for former Curb Records VP of promotion **Gerrie McDowell** to join Asylum Records in a promotion capacity after the first of the year. **Julie Dove** is promoted from secondary to regional promoter. Meanwhile, former Asylum mid-Atlantic regional **Tom Sgro** is looking for a new opportunity and can be reached at 615-662-8565.

The third annual Charts With Hearts food drive Dec. 9 raised 27,440 pounds of food for Nashville's Second Harvest Food Bank, more than the total for the past two years combined. The event, which collects food donations from Nashville labels and the Country Music Assn., is jointly sponsored by Country Airplay Monitor, Gavin, Music Row, and Radio and Records and has raised nearly 47,000 pounds of food in the past three years. Giant was the winner for the third time with a donation of 8,021 pounds of food. Other top donors were Epic (4,472 pounds), Columbia (4,130 pounds), and Mercury (2,565 pounds).

Alt.country Rules New Online Ratings

Alternative country outlets represent three of the top four stations in Arbitron's just-released InfoStream report on Internet radio listening. The report, which only covers four streaming-content providers and 240 radio stations—less than a quarter of what's now Webcast—shows **KFAN** (Texas Rebel Radio) Johnston, Texas, as the station with the top monthly cume during October, with 83,900 listeners, followed by country-leaning triple-A **KPIG** Monterey, Calif. (70,100), and fourth place **KHYI** Dallas

RADI ACTIVE



BY PHYLLIS STARK
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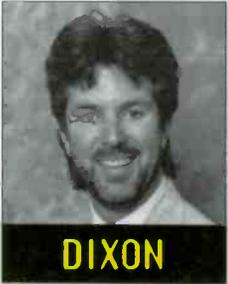
The InfoStream ratings determined that in October more than 900,000 listeners tuned to 240 channels of streamed audio. In terms of TSL, the top three Internet channels were jazz **WJZW** Washington, D.C., with eight hours, 26 minutes average TSL; **AC KPLA** Columbia, Mo., with six hours, 32 minutes; and adult top 40 **WKDD** Akron, Ohio, with five hours and 26

THE LATE '90S

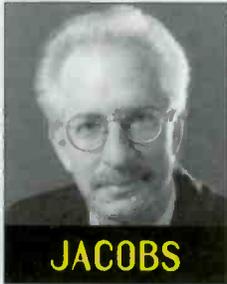
Continued from page 1

Stevens. Clear Channel's **Jack Taddeo** recalls being in the middle of a perceptual study while at SFX when news came down that his group was buying the competing station, forcing the assembled strategists to turn their attention from destroying the rival to integrating it into the cluster. "It was like the 3D chess game you see on 'Star Trek,'" he says. Despite this, some stations still operated as nothing more than a tactical warhead against a competitor, such as commercial-free **KFMK** Austin, Texas, which stayed in the modern rock format just long enough to halve the numbers of rival **KROX**, then went to R&B oldies.

Consolidation also brought concerns about spot loads, as they rose not only to help pay the "zillion times cash flow" prices that stations had been sold for but as a result of the major groups' entrenchment in the network/syndication business. Monitor initially reported that country PDs were concerned about their spot loads in 1995; by 1997, spot load was one of the major programming issues, especially when **Duncan's American Radio** reported that radio listening levels were at their lowest levels since 1981.



DIXON



JACOBS

COUNTRY COMES FULL CIRCLE

By 1997, country was already a markedly more conservative format than it had been in 1993-94. **Tim McGraw's** "It's Your Love" occasioned a page 1 Monitor story after six weeks at No. 1, but the charts would be even slower by 1999. In that regard, country would sound a lot like the format it was in the late '80s. It would also return to its ratings levels of the late '80s, although many contend that ratings don't tell the whole story because of changes in Arbitron methodology. And, as consultant **Rusty Walker** notes, country stations "are able to generate more revenue now in these 'terrible' days than we were in the wonderful days of the early '90s."

And some, like "American Country Countdown" host **Bob Kingsley**, took comfort in knowing that country never fragmented during the '90s. "The beauty for me is that it's still one format. There's still a top 40 whether [the chart is] slow, fast, or in between."

That doesn't mean nobody tried to fragment country radio. Country oldies popped up on a handful of FMs and a Jones Radio satellite format in 1997-98, right when Grammy voters and **Johnny Cash** were giving country radio the finger for not supporting veteran artists. (They made good, to an extent, with **George Jones** and **Kenny Rogers** this year.) Alternative country isn't yet on full-signal major-market FMs, but it has added spice to **KPLX** (the Wolf) Dallas' Texas Country format and emerged as one of the most-listened-to Internet formats. As in 1990, there are still attempts at a country/classic rock hybrid (the Texas Thunder Network) and current-driven country, although one recent attempt, **WGRX** Baltimore, lasted only a year.

Country programmers found themselves with another concern in 1997: Would top 40, which showed only a brief interest in country crossovers during the country boom, steal **Shania Twain**, **LeAnn Rimes**, and **Faith Hill**? There's no significant correlation between crossover activity and the format's ratings yet, but there are concerns that so much crossover-ready country product is diluting the format.

TOP 40: SEMI-CHARMED LIFE

Top 40 PDs who spent much of the early '90s with only an occasional "Two Princes" or "Life Is A Highway" to be thankful for had a lot more up-tempo product by mid-decade, thanks to both modern rock crossovers and the dance/pop boom. But as 1997 began, they were about to get

something else: **Spice Girls**.

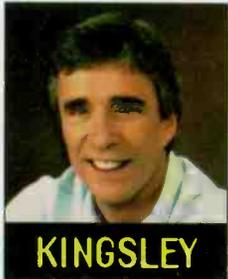
Former Airplay Monitor publisher **Michael Ellis** attributes a lot of top 40's early-'90s doldrums to one act, **New Kids On The Block**, and PDs' inability to program younger-leaning music without overdosing on it. So while teen groups had been a force in the U.K. for several years, here they had been restricted to those crossing over from the R&B side (i.e., **Boyz II Men**). But, Ellis says, a girl band didn't raise the same specter of the New Kids that **Backstreet Boys** had during their initial run at U.S. radio. "Then, when **Hanson** came, because they had a rock image, they were accepted. And because they were a band playing instruments, they weren't just like the New Kids. It opened the door, because now PDs realized that this music could appeal to adults, if it was the right song."

The mother/daughter appeal of the teen acts was already evident in 1997, when Monitor reported that much of top 40's ratings turnaround was being driven by adults, not teens. The teen acts were also the reason that, by 1997, mainstream top 40 was starting the lion's share of its own records, rather than modern. "The biggest sign [that top 40] was rebounding was when you saw these artists like **Backstreet Boys** and **Britney Spears** and 'N Sync suddenly exploding in sales," says consultant **Steve Perun**. "Whereas in the mid-'90s, these records couldn't have gotten on the radio. In 1995, eight of the top 10 records were either alternative or hip-hop. Now [they're] records that can be heard exclusively on top 40."

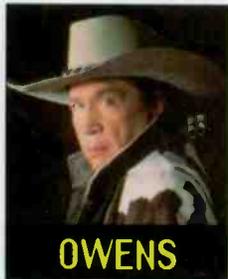
MONITORING THE '90S

As with any hot genre, there were concerns about a boy-girl-group backlash within 18 months—concerns that remain today. But at year's end, the teen acts remain consistent hit-makers, even on stations like **KXME** Honolulu that once made a point of not playing them. And while some would still like to see more dance or R&B crossovers at top 40, the format has achieved its best musical balance in 15 years.

By 1997, the major-market holes for top 40 were starting to fill up. By 1999, they were nearly gone, although there were still surprise defections, like Cleveland's 6-share **WZJM**. In the early '90s, a 6 share would have been considered a huge number for a mainstream top 40. But by decade's end, top 40 was no longer a format that was expected merely to flank other stations; it was expected to win. And it was more common to see it at No. 1 in the market. And by 1998, **KXXM** San Antonio had shown that mainstream top 40 could not only become a force in the Hispanic markets traditionally dominated by rhythmic formats but could also shoot into prominence in one book, as opposed to the year or two that even a powerhouse like **KHKS** Dallas had needed in 1992-94.



KINGSLEY



OWENS

Even programmers who had helped point mainstream top 40 away from the musical center or jumped to competing formats in the mid-'90s say they never doubted that the pendulum would swing back eventually. "It's no surprise, and it shouldn't be to anyone who's seen the seven stages of fragmentation before. It happened at least twice during my time at [WHTZ] Z100," says **WXRK** New York PD **Steve Kingston**, who has previously said that Z100's move to the cusp of

modern rock in 1995-96 was meant to keep the station viable until pop music rebounded. (He's cited a similar strategy in **WXRK's** 1997 addition of active rock gold.)

ADULT TOP 40 ROCKS AGAIN

Despite the rapid growth of modern AC in 1996-97, by 1998 there was already considerable traffic out of modern AC, which was hurt by the resurgence of top 40 (for which it had been filling the hole in many markets). Today, modern AC remains the dominant musical flavor at adult top 40 but not the only flavor. Jacor's "mix" stations, typified by **Randy James' WMVX** (Mix 106.5) Cleveland, demonstrated a continued demand for a classic rock-flavored hot AC format that, in 1999, is also showing up on AMFM stations in Philadelphia and Detroit. And just as it was at the decade's beginning, **WPLJ** New York (like some of its brethren) is again positioning itself as the "no rap" station.

In the mid-'90s, adult top 40 bore more resemblance to top 40 than it did to a softer, more gold-driven AC format that played currents 20 times a week, if at all. But in 1998-99, some AC PDs—seemingly inspired by mainstream top 40's new strength with adults—have experimented with some of the modern product that once separated the two formats. That, of course, may occasion a format that sounds like soft AC once did. And while **WGAY** Washington, D.C., which had some late-'90s success with such a format, is al-

ready gone, **WPLM** Boston, an earlier proponent, is back. And now there's an ABC network, **Lite 2000**, devoted to it also.

R&B: MORE OLDIES, FEWER OWNERS

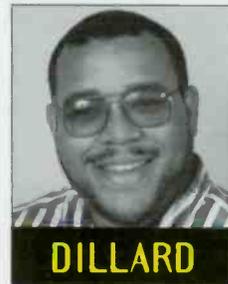
In R&B radio, the big programming story was the rise of "Jammin' oldies." R&B oldies had been on FM on a consistent basis since 1995, but the format began proliferating rapidly in 1998-99, spreading to some unlikely markets (i.e., Poughkeepsie, N.Y.). But only a handful of the new stations, such as **WRBO** Memphis, directly targeted black listeners. That occasionally led to on-air sniping of the same sort seen in the "urban vs. churban" wars of the '80s, such as when **KTXQ** Dallas ran the "telephone operator" promo, implying that rival **KRNB** was "out of service," and **KRNB** responded with a promo that **KTXQ** could be found listed "in the White Pages."

Some adult R&B outlets, such as **WPLZ** Richmond, Va., and **WSVY** Norfolk, Va., tried to head off the gold rush by jammin' the oldies themselves. Others, beginning with **WHQT** (Hot 105) Miami and **WSOL** Jacksonville, Fla., added more currents and became "hot urban ACs." The late '90s also saw the ongoing rise of hip-hop at mainstream R&B, to the point where rap, which had rarely topped the mainstream R&B chart in the past, dominated the top of the chart for more than a month. There was also the slow-but-notable rise of gospel at stations like **WNNL** Raleigh, N.C.

Consolidation cut a wide swath through R&B radio, leaving what **WBLK** Buffalo, N.Y., PD **Skip Dillard** called "less competition, fewer broadcasters, fewer black-owned powerhouse stations, and fewer black programmers in our largest markets." Megapoly exiled heritage stations **KMJM** St. Louis or **WENN** Birmingham, Ala., to lesser frequencies in 1997 and put the staff of **WFXC** Raleigh, N.C., through two separate sales to the same owner. And while the '90s began with L.A. gaining a full-signal mainstream R&B outlet, they ended with the prospect of **KKBT** being dismantled by a sale to a competitor.

Then again, the phenomenal rise of **Cathy Hughes** and **Alfred Liggins' Radio One** also

brought Boston its first R&B FM at decade's end. **Radio One's** expansion through the second half of the decade, including the rebuilding of **WKYS** Washington, D.C., was one of the few success stories for African-American owners in the '90s, along with the success of **Blue Chip Broadcasting**. By 1995, the hopes of such owners had already been dealt a significant blow by the elimination of the minority tax certificate, one of several discouraging rulings for minority broadcasters that included the overturning of 29-year-old equal employment opportunity rules in 1998.



DILLARD



HUGHES

That wasn't the year's only disheartening development, as a leaked memo by a division of national rep firm **Katz** confirmed what many in R&B radio already knew, that their listeners were being painted as "suspects," not "prospects," by rival broadcasters. The resulting fallout would eventually involve both the FCC and Vice President **Al Gore**. And in 1999, ABC's **Tom Joyner** would bring the issue to the airwaves with a highly publicized battle with **CompUSA**. And as a panel at 1999's **Billboard/Airplay Monitor Radio Seminar** demonstrated, the "urban vs. churban" issue remained a charged one as well.

ROCK: CROSTOWN TRAFFIC

By 1996, there was already considerable blurring of the line between active and modern rock, but the confusion was highlighted that year by the launch of **KXTE** (Extreme Radio) Las Vegas. Was **KXTE** modern? Active? A lot of the acts it played were too, well, extreme for stations in either format. At least in 1996.

By the late '90s, there was a steady stream of station traffic in both directions between active and modern. Some album-to-modern converts (**WMMS** Cleveland, **KICT** Wichita, Kan.) returned to their roots. But others are still passing them on the highway, such as **WWDC-FM** Washington, D.C., whose PD, **Bob Neumann**, was the same guy who took **WMMS** back to rock. Meanwhile, active is again in a station-building mode with new sign-ons in Birmingham, Ala.; Omaha, Neb.; and Tulsa, Okla., among others. And some stations, like **WXRK**, continue to confound all attempts at definition by mixing modern currents and active gold.

By 1997, some modern rockers had softened noticeably in an effort to head off modern AC. By 1998-99, however, the modern AC threat had dissipated, and the "extreme" acts were such a force that even such traditionally adult-leaning outlets as **WPLY** (Y100) Philadelphia and **WNNX** (99X) Atlanta were rocking harder. Some stations, however, opted for the other side of the divide. **Gary Schoenwetter's KCNL** San Jose, Calif., was the first outright "modern oldies" station, but **WPLT** Detroit, which followed suit, had been billing itself as "modern hits of the '80s and '90s" since 1997. (Modern and "jammin' oldies" weren't the only new gold formats of the late '90s. As soon as the '70s gold rush turned sour in 1996, **KQMO** Springfield, Mo., announced a switch to the all-'80s format now heard on **WXST** Columbus, Ohio, and **WXXY** Chicago.)

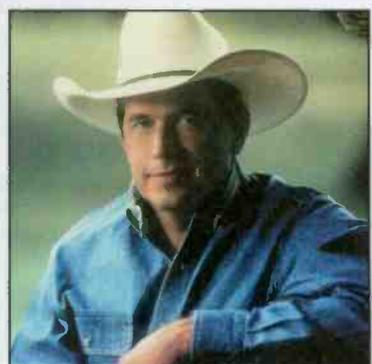
The upshot of all this, contends consultant **Alex DeMers**, is that "modern in a lot of ways has gone away. The real alternative format had a very brief life span—two or three years. Now it's become modern AC and active."

But album rock was hardly untouched. From 1998 on, it was common to see heritage outlets segue to classic rock (or cut back their currents to the point where they may as well have). And some one-time powerhouses left the format altogether, most notably **WNEW** New York.

One reason for the move to classic rock was so that PDs could protect themselves from "classic rock that really rocks." While the format dates to at least 1995, it was 1998's success of **WNRQ** Nashville that sent stations rushing to either claim

Continued on page 6

COUNTRY



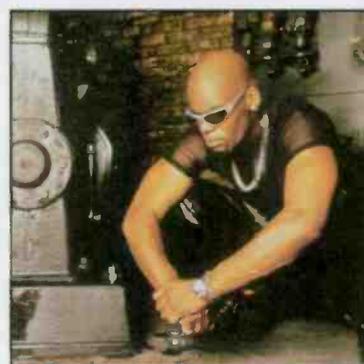
1. George Strait
2. Alan Jackson
3. Garth Brooks
4. Clint Black
5. Alabama
6. Brooks & Dunn
7. Reba McEntire
8. Tim McGraw
9. Vince Gill
10. Mark Chesnutt

RHYTHMIC TOP 40



1. Mariah Carey
2. Janet Jackson
3. TLC
4. Boyz II Men
5. Brandy
6. SWV
7. Monica
8. R. Kelly
9. Aaliyah
10. Toni Braxton

MAINSTREAM R&B



1. R. Kelly
2. Mary J. Blige
3. Janet Jackson
4. SWV
5. Mariah Carey
6. Boyz II Men
7. TLC
8. Toni Braxton
9. Brandy
10. Jodeci

ADULT R&B



1. Toni Braxton
2. Luther Vandross
3. Boyz II Men
4. Whitney Houston
5. Mariah Carey
6. R. Kelly
7. Mary J. Blige
8. Babyface
9. Brandy
10. Brian McKnight

MAINSTREAM TOP 40



1. Mariah Carey
2. Janet Jackson
3. Madonna
4. Boyz II Men
5. Alanis Morissette
6. Celine Dion
7. TLC
8. Hootie & the Blowfish
9. Backstreet Boys
10. Goo Goo Dolls

ADULT CONTEMPORARY



1. Elton John
2. Celine Dion
3. Mariah Carey
4. Michael Bolton
5. Rod Stewart
6. Phil Collins
7. Gloria Estefan
8. Richard Marx
9. Backstreet Boys
10. Amy Grant

MODERN ROCK



1. The Smashing Pumpkins
2. Pearl Jam
3. Green Day
4. U2
5. Bush
6. Live
7. Red Hot Chili Peppers
8. The Offspring
9. R.E.M.
10. Stone Temple Pilots

MAINSTREAM ROCK



1. Pearl Jam
2. Metallica
3. Aerosmith
4. Stone Temple Pilots
5. Collective Soul
6. The Black Crowes
7. Van Halen
8. Alice In Chains
9. Soundgarden
10. Live

THE LATE '90S

Continued from page 4

the format or, at least, the slogan. But even classic rock that didn't really rock experienced an uptick in 1999 with a resurgence of "classic hits" stations both per se (as at **WLOL** Minneapolis) and gold-based "rock AC" outlets.

That last development might offer some hope to triple-A stations that found their ranks whittled down to a handful at decade's end by modern AC's ability to claim their core artists. While few old-line progressive rockers were signing on in 1999, there was a slew of new "rock ACs," most of which ended up adding currents and evolving to what later became known as triple-A.

RADIO PLUGS IN

One amazing aspect of all the above tumult is that we haven't even gotten to the larger paradigm shift in radio usage that Internet listening is already causing or that the advent of digital satellite radio is poised to effect. And while its full impact is far from realized, broadcasters we interviewed saw the rise of the Internet as the second-largest story of the decade, and some saw it as a bigger issue than consolidation.

Broadcasters had known since the early '90s that satellite radio was coming. CD Radio, now Sirius, launched in 1990; AMRC, now XM Radio, launched in 1992. Both were granted licenses in 1997. But when conventional broadcasters weren't petitioning the FCC to block the new service, they were insisting that the underwhelming success of cable audio meant that people were unwilling to pay to listen to radio.

That didn't mean, however, that listeners were willing to accept only what local stations could offer. In 1995, classical **KING** Seattle became the first major commercial outlet to stream what became RealAudio. By the next year, there were 50 outlets streaming, while classic rock **KZOK** Seattle was reported to be experimenting with what became the Windows Media Player. Almost immediately, the Web was providing stations like triple-A **WEBX** Champaign, Ill., and classic rock **KNET** Lincoln, Neb., with their handles (followed this year by adult modern **KKZN** Dallas' "The Merge" concept). By 1998, **KFMB-FM** San Diego was using the Web for an "all '80s" channel, followed by several other stations' brand extensions this year. And at the end of the decade, it wasn't unheard of for stations to add ".com" to the end of their on-air handles, name "PDs" for their Web sites, or target markets other than those in which their on-air signal was heard.

As for the first Web-only radio stations, they too were initially regarded as cable audio writ large. But by 1997, there were online entities being operated by one-time major-market broadcasters that sounded more like conventional stations, such as the online revival of L.A.'s hard-rockin' **KNAC**. At decade's end, there were online entities from **VH1** and **MTV**. And by 1998, both commercial broadcasters and branded entities like **BET** were teaming with satellite audio providers.

The Net gains went beyond Webcasting. In 1995, adult top 40 **KHMX** Houston began augmenting its call-out with online music research. By 1997, consultant **Bill Richards'** ratethemusic.com and **Jonathan Little's** radioresearch.com would take the concept national to more than 100 clients between them.

LOCAL RADIO OR VIRTUAL RADIO?

While broadcasters were quick to paint themselves as champions of localism whenever the specter of satellite radio showed up, radio grew less local throughout the decade, as the multi-market success of **Howard Stern** spurred the introduction of numerous syndicated shows in all formats, from country's "After MidNite" and rock's **John Boy and Billy**, **Bob and Tom**, and many others to AC's **Delilah** and R&B's **Tom Joyner**, **Doug Banks**, and **Russ Parr**.

Stern affected morning shows in other ways. When he got away with not playing music in mornings, other morning teams realized they could too. And as far back as 1995, it was increasingly common to see stations with foreground personalities (and sometimes teams) in every day-part, not just mornings.

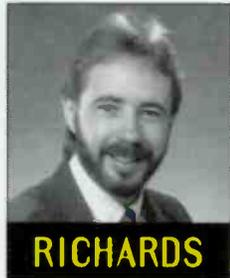
For better or worse, Stern also radically affect-

ed what radio stations could get away with on-air, surviving numerous controversies, most notably 1995's comments about slain Hispanic artist **Selena** and 1999 remarks about the Littleton, Colo., shooting tragedy. If you were less successful, like **WARW** Washington, D.C.'s **Greaseman**, you might be fired for the wrong comments. But being fired was rarely the end, as **Opie and Anthony** could attest after an April Fools' Day prank got them fired in Boston and hired in New York.

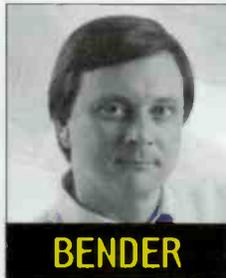
Localism was also affected by the rise of technology. In the '70s, automated radio was neither live nor local. In the '80s, tape-delivered automation was replaced by satellite formats with live, but generic, content. By the mid-'90s, digital automation technology was prompting another paradigm change. By 1994, Major Networks was using the same jocks for two satellite formats simultaneously, while **KJR/KUBE** Seattle's **Charlie Brown** was doing mornings for classic hits and rhythmic top 40 stations simultaneously. In 1995, Monitor reported a growing trend toward hard-drive voice-tracking of stations' weekends and overnights.

And that was a year before Pilot Communications began using its Syracuse, N.Y., staff and ISDN technology to voice-track its stations in Augusta, Maine. The following year, the Research Group unveiled similar "Virtual Radio" technology on a national scale, right around the same time that 1997 National Assn. of Broadcasters radio show attendees were bemoaning a lack of available talent (although some broadcasters, like CBS' **Greg Strassell**, say it was early-'80s satellite radio that thinned the ranks). Soon, both Jacor and Capstar were deploying similar technology throughout their groups.

Jacor and Capstar also linked their stations in another way. "Virtual contesting" debuted in 1998 at Jacor's "Mix" ACs and was being syndicated to other companies by later that year. Rival stations and the local print media made a point of letting listeners know that they were competing against listeners in multiple markets, but defenders cited the larger prizes that stations wouldn't be able to offer individually.



RICHARDS



BENDER

PROMOTION: GAMES REMAIN THE SAME

While some changes in radio promotions were as radical as "virtual contesting," not all were. At the beginning of the '90s, **WNCI** Columbus, Ohio, promotion director **Dan Bowen** made waves with the B.O. Sphere stunt, where four people lived in a cramped car for days, and whoever stayed in there the longest won the car. Bowen is now PD of **WSTR** (Star 94) Atlanta, but his idea is still being repackaged by stations today as **Y2K Bug** marathons.

"Everything keeps getting recycled over and over," says **WBBM-FM** (B96) Chicago PD **Todd Cavanah**. "How many new ideas are out there? It now comes down to how you package it, using today's current lingo, to keep it fresh."

So you had **KFMB-FM** (Star 100.7) San Diego promotion director **Kim Leeds** staging the marathon on a roller coaster as **Whirl Till You Hurl**. Or numerous stations adding a zero or four to the grand prize of cash contests with this year's Million Dollar Birthday Games. "Cash contesting was considered passé in the early '90s," says Clear Channel/Los Angeles marketing director **Von Freeman**, "so we had to reinvent the game." And the small-market bridal expos of the '70s became R&B radio's **For Sistaz Only** expos in the '90s.

But some things are different. "Computers changed our lives," says AMFM VP of marketing **Beverly Tilden**. "We couldn't do the databasing, research, and scientific marketing that we can today. With the Internet and E-mail, we can entertain listeners while gathering information on them."

MUSCLE BEACH PARTY

From the moment the Telecom Act passed in 1996, labels were nervously awaiting the day when

major broadcasters would start flexing more group muscle—adding or dropping records on 30 stations at a time. And whether by design or just because larger groups led to more networking, there were industry observers who saw that happening by 1999. And with many PDs already feeling that they had become concert promoters, 1999 would see AMFM officially enter the concert business with its "Jammin' oldies" tour (several years after SFX had segued from radio to concert promotion). 1999 would also see major groups make tentative moves into the record business.

There were other attempts to use group synergy throughout the late '90s. In 1997, Chancellor's **WHTZ** (Z100) New York and **WXKS-FM** Boston staged a joint party for labels to solicit acts for their holiday shows. Later that year, its **WKTU** would cut a deal for the **Bee Gees** that involved airplay on not only **WKTU** but other Chancellor outlets, while Z100 would guarantee holiday concert act **Aerosmith** a set number of spins. By 1998, a similar marketing plan for **Bryan Adams** would spark negative publicity in the Los Angeles Times.

The year 1997 also saw some country programmers suggest at the Billboard/Airplay Monitor Radio Seminar that radio—as part of its efforts to attract more label marketing dollars—should start selling spins as full-length infomercials. Similar proposals were floated in the '70s and '80s but shouted down almost immediately. So after Monitor broke the story late that year that CBS was planning a syndicated country show that would feature paid spins, the group eventually softened its offer to paid front- and back-sells. But soon-to-be-CBS-owned rocker **KUFO** Portland, Ore., did sell spins in 1998 to a then little-known **Limp Bizkit**. And while no paid spins were involved, the PDs of CBS' influential modern rockers would tour labels en masse to explore possible synergies.

The larger groups also helped provide independent promotion with a larger profile. It was clear that something was changing by 1995, when **KHTO** Springfield, Mo., sent a letter identifying **Jeff McClusky Associates** as its indie not only to the labels but as a press release to the trades. And beginning in 1996, there would be controversies in both R&B and country radio, as pop and rock indies tried to extend their reach and bring "exclusivity deals" to those formats. In both cases, the entry was made through major groups that had been using the same indies at their top 40 stations. By 1999, Cumulus had signed a highly publicized deal with McClusky for all its formats.

Above and below board, the "cost of doing business" was rising in all formats. In 1996, country labels complained in Monitor about increasingly outrageous demands by stations. By 1998, a regional Country Radio Seminar was rocked by news that the requests now included paying stations' electric bills. While those stories provoked only public outrage, the same year would see an investigation of Spanish-language label **Fonovisa** that, at the end of 1999, was starting to spread to radio.

Spanish radio also found itself at the center of a different late-'90s controversy just for having performed well in the ratings. In 1996, GMs of L.A.'s English-language stations responded to the Arbitron success of Spanish radio there by complaining about bilingual-diary placement and demanding "language weighting." By 1998, Arbitron would change the way it measured L.A., but Spanish radio would remain atop the market.

While consultant **Bill Tanner**, one of several

general-market programmers who made the move to Spanish radio in the '90s, allows that "if you ask Spanish speakers to keep a diary in a language they understood, it generally worked better," it was also the presence of better-researched Spanish radio on better signals that drove the format's gains. At decade's end, Spanish-language radio had its highest shares ever.

SO ARE WE BETTER OFF?

So did we come out of the decade ahead? "Other than having a different name on my paycheck, it really didn't affect me," says **KMXV** Kansas City PD **Jon Zellner**. "Since I've been here, [we've gone through] **Regent**, **Jacor**, **ARS**, and **CBS/Infinity**, and it's gotten better with every sale." His CBS cohort **Strassell** says, "At the beginning of the decade, everybody didn't have the tools to compete. Today everybody has call-out and auditorium tests. It's amazing what all those tools can do to help you succeed."

"I don't think you'd see **Kid Rock** or **Marilyn Manson** [on the radio] without consolidation," says **WFBQ** Indianapolis PD **Marty Bender**. "You'd have thousands of mom-and-pop stations unwilling to do something different."

And at the end of the decade, there were still PDs who held to the late-'90s, oft-repeated mantra that "if consolidation has weeded out some of the people who are not as committed and passionate about the medium, it's hard to call that a bad thing," as **KPWR** Los Angeles PD **Jimmy Steal** says. But some programmers who once held those views have left the business themselves. And **KRBE** Houston PD **John Peake** says consolidation is good only because it's affected his rivals while his ownership situation has remained stable.

"I'm always worried about bland, generic, and stale broadcasting, such as doing things off the bird just to save money. That could be the beginning of the end of radio. That's not why I got into it," says **Clear Channel/El Paso**, Texas, OM **John Candelaria**. Adds Radio One director of East Coast programming **Tom Calococi**, "If you look at the rise of 'Jammin' oldies' and FM talk, there are more choices in your market . . . but when you have a new format, you basically put it in place in one city, then plug it in 27 other markets, so they all sound like the same old station across the country."

Other broadcasters we spoke to also worry that major groups have gotten too big to effectively operate all their properties or all the stations in one cluster. Many bemoan the lack of competition. "There are no warriors out there anymore," says **WKHX** Atlanta morning man **Moby**. Unlike today's cluster-focused PDs, he says, "I want to blow up every other radio station. I want to turn wire-eating vermin loose in their transmitter shacks. I want to show up at their promotions and steal it from them."

But as **Bender** notes, "Nobody talks about how rich people are getting, and that's a major part of this whole deal. At the start of the '90s, there was a group of people who were plain old radio guys just having a great time. Now they're wealthy, and it's happened very quickly."

"The business may not be 'fun' to many, but we are a better, smarter business because of consolidation," says **Bill Richards**. "No one should ever fall victim to the mentality that they aren't able to do good radio. I don't know any VP or owner who says, 'You can't do that.' An owner or VP can hear good radio now, just as they always could. In fact, they're desperate for someone who can do it."

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RADIO'S MILLENNIAL FINAL FOUR: LAST YEAR'S TOP FIVE ARE THIS YEAR'S TOP TWO

by **Tony Sanders**

It took less than a year for five of radio's top-billing groups to merge and emerge as just two separate groups. The recently announced \$23.5 billion Clear Channel/AMFM merger will unite radio's former No. 1 (AMFM Inc.) and No. 3 (Clear Channel/Jacor) billing groups. CBS/Infinity remains the No. 2 biller, according to Duncan's American Radio's latest tally.

Clear Channel/AMFM was built, primarily, through the consolidation of 74 radio groups. That's the largest collection of group deals ever assembled in the radio business: 47 radio groups assembled by AMFM's own acquisitions, with 27 groups Clear Channel has bought or acquired through its own series of mergers.

Heading into year five of radio's post-Telecom merger-mania, here's a look at how radio's top-billing groups got that way. A lot has happened since last year. Entercom has become the country's fourth-highest biller, largely through its purchase of the bulk of Sinclair Broadcast Group's radio division. Viacom's merger with CBS/Infinity doesn't change the latter's ranking as radio's No. 2 biller. ABC Radio remains, for now, comfortably positioned as the third top biller.

A quick look at our chart shows more than 60 radio groups that have been combined into these four mega-groups. And that tally doesn't include the dozens of other radio-station purchases these groups have been making along the way.

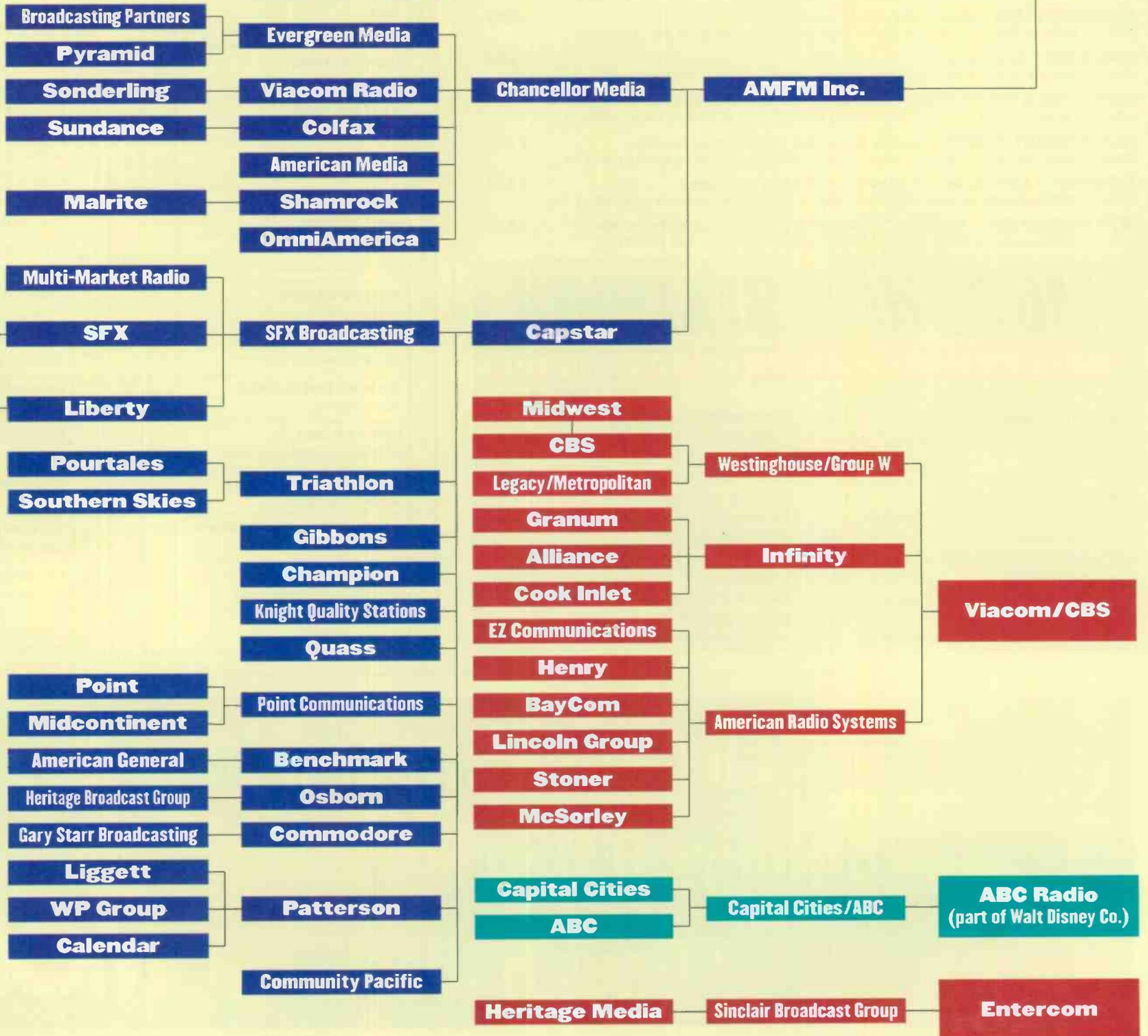
Aside from many, if not most, of radio's record-breaking station deals, CBS/Infinity is the product of 20 group acquisitions. ABC Radio is really the blending of just three group deals: Capital Cities, ABC, and the Walt Disney Co. Not shown on our chart is ABC's \$50 million purchase of Satellite Music Network, a network in which ABC had previously held a 14% interest.

Entercom is also the amalgamation of three separate groups: Entercom, Sinclair Broadcast Group, and Heritage Media.

Secret
Prism
Beck-Ross
Griffin

It's not until we reach No. 6 biller Cumulus Media that we find another group that comprises a large number of formerly individual groups. According to Duncan's American Radio, 33 separate groups have been acquired in whole by Cumulus.

Tony Sanders is a senior analyst for Duncan's American Radio.



MONITORING THE '90s

GREATEST GAINERS

Strongest Increase In Airplay This Week

INCREASE IN DETECTIONS

| | |
|--|-------------|
| MARK WILLS • Back At One (MERCURY) | +336 |
| WGH +16, WQXK +13, WESC +13, WNCY +12, KFDI +12, KUZZ +12, KTEX +10, WLWI +10, WCKT +10, WKSJ +10 | |
| TOBY KEITH • How Do You Like Me Now?! (DREAMWORKS) | +335 |
| KCCY +17, KPLX +13, WOKQ +11, WXCT +10, KFRG +10, KRST +9, WEZL +9, KIKK +9, KMDL +8, WCOL +8 | |
| MARTINA MCBRIDE • Love's The Only House (RCA) | +320 |
| WXCT +14, WBCT +14, KIKF +13, WKXC +11, KCCY +10, WMSI +10, WUSY +10, KNIX +10, KEEY +10, WDRM +9 | |
| DIXIE CHICKS • Cowboy Take Me Away (MONUMENT) | +294 |
| KYNG +15, KTEX +14, WMJC +11, KIIM +11, WNOE +11, KDDK +10, WQXK +10, KFDI +10, KJJY +9, WCTK +9 | |
| REBA MCENTIRE • What Do You Say (MCA NASHVILLE) | +287 |
| KYCY +17, WMSI +16, WXBW +16, KSSN +14, KGMV +13, WOW +12, KNIX +12, KKCS +11, WCOS +10, KDRK +10 | |
| TIM MCGRAW • My Best Friend (CURB) | +281 |
| KFMS +14, WTOR +13, WYAY +13, KPLX +13, WHSL +12, WKIX +12, WSIX +12, WNKT +11, WDRM +11, WCKT +11 | |
| JO DEE MESSINA • Because You Love Me (CURB) | +251 |
| WOW +19, KWNR +15, WYRK +12, KZLA +9, WRBT +8, WCOL +8, KTTS +8, KHEY +8, WXCT +7, KYGO +7 | |
| TRACY LAWRENCE • Lessons Learned (ATLANTIC) | +247 |
| WKIX +17, KCCY +14, WKCN +10, KPLX +10, KRYS +9, KTEX +9, WNOE +9, KFRG +8, WAMZ +8, KHKI +7 | |
| SHEDAISY • Deck The Halls (LYRIC STREET) | +232 |
| KKBQ +11, KHKI +6, KTOM +6, KXKT +6, KBEQ +6, WGH +6, WOKO +5, WKKO +5, WKCQ +5, WQYK +5 | |
| SHEDAISY • This Woman Needs (LYRIC STREET) | +221 |
| WNCY +14, KCCY +13, WCKT +13, KKCS +13, KSON +13, KILT +13, KSCS +12, KKAT +10, WBCT +9, KIIM +9 | |
| BROOKS & DUNN • Beer Thirty (ARISTA NASHVILLE) | +213 |
| KASE +17, KYCW +17, WKJF +12, KGMV +10, KIIM +10, WXBW +10, WKSJ +10, KSCS +10, KILT +10, WVLC +9 | |
| LONESTAR • Smile (BNA) | +209 |
| KFMS +19, KASE +16, WGGY +12, KRYS +12, KPLX +12, KYNG +11, KFDI +10, KDRK +10, WOKO +9, WPOR +9 | |
| VINCE VANCE & THE VALIANTS • All I Want For Christmas Is You (WALDOXY/MALACO) | +187 |
| WXBQ +15, WKLB +14, WQBE +13, WXCT +11, KMLE +11, WCTK +8, KXXY +8, KPLX +6, KSCS +5, KIKK +5 | |
| MONTGOMERY GENTRY • Daddy Won't Sell The Farm (COLUMBIA) | +183 |
| KWNR +13, KGMV +12, KIKF +12, KCCY +11, KYCY +11, KFDI +9, WDAF +9, WNCY +8, WXBW +8, WKIS +8 | |
| RICOCHET • Let It Snow, Let It Snow, Let It Snow (COLUMBIA) | +181 |
| WSSL +11, WGNB +10, KSKS +8, WKDF +8, KIKF +7, KBEQ +5, KXXY +5, KEEY +5, WUSN +5, WWGR +4 | |
| JEFF FOXWORTHY • Redneck 12 Days Of Christmas (WARNER BROS./WRN) | +180 |
| WSSL +11, WCOL +8, KWJJ +7, KDDK +6, KXKT +6, WRKZ +6, KIKF +6, WKIS +6, WGH +6, KYCY +5 | |

MOST NEW STATIONS

Songs with 6 or more detections at new stations this week

| | NEW STATIONS | | NEW STATIONS |
|---|--------------|---|--------------|
| MARTINA MCBRIDE <i>Love's The Only House (RCA)</i> | 20 | CHAD BROCK W/HANK WILLIAMS, JR & GEORGE JONES <i>A Country Boy Can Survive (Y2K Version) (Warner Bros./WRN)</i> | 13 |
| SHEDAISY <i>Deck The Halls (Lyric Street)</i> | 17 | LILA MCCANN <i>I Will Be (Asylum)</i> | 13 |
| MONTGOMERY GENTRY <i>Daddy Won't Sell The Farm (Columbia)</i> | 17 | JO DEE MESSINA <i>Because You Love Me (Curb)</i> | 9 |
| SAMMY KERSHAW <i>Me And Maxine (Mercury)</i> | 14 | PHIL VASSAR <i>Carlene (Arista Nashville)</i> | 9 |
| JENNIFER DAY <i>The Fun Of Your Love (BNA)</i> | 14 | WYNONNA <i>Can't Nobody Love You (Curb/Mercury)</i> | 9 |
| TOBY KEITH <i>How Do You Like Me Now?! (DreamWorks)</i> | 13 | DOUG STONE <i>Take A Letter Maria (Atlantic)</i> | 9 |

AIRPLAY LEADERBOARD

THE STATIONS THAT BREAK THE HITS

| | | | |
|-----------|---|---|----------|
| #1 |  | KMLE Phoenix, AZ PD: Jeff Garrison MD: Jon Allen Airplay Leader Designations: 10 | |
| | #2 | KPLX, Dallas, TX (PD/MD: Brian Philips/Cody Alan) | 6 |
| | #3 | KBEQ, Kansas City, MO (PD/MD: Mike Kennedy/T.J. McEntire) | 4 |
| | #4 | KEEY, Minneapolis, MN (PD/MD: Gregg Swedberg/Travis Moon) | 4 |
| | #5 | KXKC, Lafayette, LA (PD/MD: Renee Revett/Kelly Thompson) | 3 |

The Airplay Leaderboard ranks taste-maker stations that have been the most successful in identifying future hit records as measured by the amount of AIRPOWER titles for which they were Airplay Leaders. Refer to each format's IMPACT! page to see this week's Airplay Leaders.

COUNTRY RECURRENT AIRPLAY

| RANK | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | TW DETECTIONS | LW DETECTIONS | RANK | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | TW DETECTIONS | LW DETECTIONS |
|------|--|------------------|------------------|------|--|------------------|------------------|
| 1 | LESSON IN LEAVIN' JO DEE MESSINA (CURB) | 2246 | 2369 | 14 | LITTLE GOOD-BYES SHEDAISY (LYRIC STREET) | 1030 | 1118 |
| 2 | WRITE THIS DOWN GEORGE STRAIT (MCA NASHVILLE) | 1934 | 2006 | 15 | I'LL THINK OF A REASON LATER LEE ANN WOMACK (DECCA/MCA NASHVILLE) | 1011 | 1150 |
| 3 | I'M ALREADY TAKEN STEVE WARINER (CAPITOL) | 1870 | 2278 | 16 | ANYONE ELSE COLLIN RAYE (EPIC) | 1009 | 990 |
| 4 | YOU HAD ME FROM HELLO KENNY CHESNEY (BNA) | 1651 | 1733 | 17 | SINGLE WHITE FEMALE CHELY WRIGHT (MCA NASHVILLE) | 996 | 1135 |
| 5 | READY TO RUN DIXIE CHICKS (MONUMENT) | 1390 | 1511 | 18 | PLEASE REMEMBER ME TIM MCGRAW (CURB) | 983 | 1130 |
| 6 | HOW FOREVER FEELS KENNY CHESNEY (BNA) | 1353 | 1421 | 19 | STAND BESIDE ME JO DEE MESSINA (CURB) | 954 | 974 |
| 7 | A NIGHT TO REMEMBER JOE DIFFIE (EPIC) | 1295 | 1338 | 20 | LITTLE MAN ALAN JACKSON (ARISTA NASHVILLE) | 947 | 953 |
| 8 | YOU WON'T EVER BE LONELY ANDY GRIGGS (RCA) | 1223 | 1244 | 21 | WISH YOU WERE HERE MARK WILLS (MERCURY) | 906 | 987 |
| 9 | LONELY AND GONE MONTGOMERY GENTRY (COLUMBIA) | 1219 | 1445 | 22 | MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN (MERCURY) | 890 | 888 |
| 10 | WHATEVER YOU SAY MARTINA MCBRIDE (RCA) | 1182 | 1250 | 23 | WIDE OPEN SPACES DIXIE CHICKS (MONUMENT) | 872 | 1053 |
| 11 | GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU ALABAMA (RCA) | 1177 | 1322 | 24 | YOU WERE MINE DIXIE CHICKS (MONUMENT) | 847 | 880 |
| 12 | UNBELIEVABLE DIAMOND RIO (ARISTA NASHVILLE) | 1092 | 1180 | 25 | THE SECRET OF LIFE FAITH HILL (WARNER BROS./WRN) | 846 | 821 |
| 13 | I'LL GO CRAZY ANDY GRIGGS (RCA) | 1089 | 1762 | | | | |

Recurrents are titles that have appeared on the Country Airplay chart for 20 weeks and have dropped below the top 25.

Continuous Electronic Monitoring
24 Hours A Day
7 Days A Week.

AIRPLAY Monitor
• We Listen To Radio •

Songs ranked by number of detections. Playlists are listed in order of TSA weekly cum, beginning with the highest-cumming station. Cumus are updated twice yearly following the release of the spring and fall Arbitron surveys. The number of stations shown each week varies depending upon space.

First Impressions (FI) denotes songs with 6 or more detections at station for first time this week.

CMT VIDEO PLAYLIST TRACKING PERIOD: DEC. 10 - 16, 1999. PD: Chris Parr. CBS Cable 615-457-8500. Playlist of 30 songs including 'She's More' by Andy Griggs and 'I'm Digger' by Reba McEntire.

KZLA Los Angeles PD: Manda Pettigrew. 93.9 KZLA. Playlist of 30 songs including 'Black When I Said I Do' by Clint Black and 'Reba McEntire What Do You Say' by Reba McEntire.

WUSN Chicago PD: Justin Case. MD: Tricia Biondo. Infinity 312-649-0099. Playlist of 30 songs including 'Faith Hill Breathe' by Faith Hill and 'Martina McBride I Love You' by Martina McBride.

WKHX Atlanta PD: Neil McGinley. MD: Johnny Gray. ABC/Disney 770-955-0101. Playlist of 30 songs including 'Yankee Grey All Things Considered' by Yankee Grey and 'Clint Black When I Said I Do' by Clint Black.

WMZQ Washington, DC PD: Jeff Wyant. MD: Jon Anthony. AMFM 301-231-8231. Playlist of 30 songs including 'Tim McGraw My Best Friend' by Tim McGraw and 'Yankee Grey All Things Considered' by Yankee Grey.

KSCS Dallas PD: Dean James. APD/MD: Linda O'Brian. ABC/Disney 817-695-0800. Playlist of 30 songs including 'Gary Allan Smoke Rings In The Dark' by Gary Allan and 'LeAnn Rimes Big Deal' by LeAnn Rimes.

WYNY New York PD: Darrin Smith. APD/MD: Shari Roth. Big City Radio, Inc. 914-592-1071. Playlist of 30 songs including 'Clint Black When I Said I Do' by Clint Black and 'Dixie Chicks Cowboy Take Me Away' by Dixie Chicks.

KEYE Minneapolis PD: Gregg Swedberg. APD/MD: Travis Moon. AMFM 612-820-4200. Playlist of 30 songs including 'Brad Paisley He Didn't Have To Be' by Brad Paisley and 'Kenny Chesney She Thinks My Tractor's S' by Kenny Chesney.

KILT Houston PD/MD: Debbie Brazier. Infinity 713-881-5100. Playlist of 30 songs including 'Alan Jackson Pop A Top' by Alan Jackson and 'Kenny Chesney She Thinks My Tractor's S' by Kenny Chesney.

KNIX Phoenix PD: Alan Sledge. APD/MD: George King. Clear Channel 480-966-6236. Playlist of 30 songs including 'Faith Hill Breathe' by Faith Hill and 'Dixie Chicks Cowboy Take Me Away' by Dixie Chicks.

WIL St. Louis PD: Russ Schell. APD/MD: Mark Langston. Sinclair 314-781-9600. Playlist of 30 songs including 'Brad Paisley He Didn't Have To Be' by Brad Paisley and 'Tim McGraw My Best Friend' by Tim McGraw.

WGAR Cleveland PD: Clay Hunicutt. MD: Chuck Collier. Clear Channel 216-328-9950. Playlist of 30 songs including 'Clint Black When I Said I Do' by Clint Black and 'Reba McEntire What Do You Say' by Reba McEntire.

KYGO Denver OM/MD: John St. John. MD: Tad Svendsen. Jefferson Pilot 303-321-0950. Playlist of 30 songs including 'Clint Black When I Said I Do' by Clint Black and 'Reba McEntire What Do You Say' by Reba McEntire.

KMPS Seattle PD: Mark Richards. MD: Tony Thomas. Infinity 206-805-0941. Playlist of 30 songs including 'Alan Jackson Pop A Top' by Alan Jackson and 'Dixie Chicks Cowboy Take Me Away' by Dixie Chicks.

WYAT Atlanta PD: Steve Mitchell. MD: Johnny Gray. ABC/Disney 770-955-0106. Playlist of 30 songs including 'Clint Black When I Said I Do' by Clint Black and 'LeAnn Rimes Big Deal' by LeAnn Rimes.

WYCD Detroit PD: Lisa Rodman. APD/MD: Ron Chatman. Infinity 248-799-0600. Playlist of 30 songs including 'Shania Twain Come On Over' by Shania Twain and 'Faith Hill Breathe' by Faith Hill.

WWSY Pittsburgh OM/MD: Keith Clark. APD/MD: Stoney Richards. Infinity 412-920-9400. Playlist of 30 songs including 'Clint Black When I Said I Do' by Clint Black and 'Tim McGraw Something Like That' by Tim McGraw.

KKBQ Houston PD: Tim Murphy. APD/MD: Steve Giuttari. AMFM 713-961-0093. Playlist of 30 songs including 'Faith Hill Breathe' by Faith Hill and 'Clint Black When I Said I Do' by Clint Black.

KMLE Phoenix PD: Jeff Garrison. APD/MD: Jon Allen. AMFM 602-264-0108. Playlist of 30 songs including 'Mark Willis Back At One' by Mark Willis and 'Tim McGraw My Best Friend' by Tim McGraw.

KFRG San Bernardino OM: Ray Massie. MD: Don Jeffrey. Infinity 909-825-9525. Playlist of 30 songs including 'Lonestar Amazed' by Lonestar and 'Tim McGraw Something Like That' by Tim McGraw.

Songs ranked by number of detections. Playlists are listed in order of TSA weekly count, beginning with the highest-counting station. Cumulative counts are updated twice weekly following the release of the spring and fall Arbitron surveys. The number of stations shown each week varies depending upon space. First Impressions (FI) denotes songs with 6 or more detections at station for first time this week.

KYCY San Francisco PD: Dene Hallam APD/MD: Steve Jordan Infinity 415-391-9330

WZZK Birmingham PD: Jim Tice APD/MD: Scott Stewart Cox 205-916-1100

WESC Greenville OM: Ron Brooks MD: John Landrum Clear Channel 864-242-4660

KWJL Portland, OR PD: Robin Mitchell MD: Lola Montgomery Fisher Broadcasting 503-228-4393

WUSY Chattanooga OM: Leslie Pardue MD: Bill Poindexter Cumulus 423-892-3333

WMIL Milwaukee OM/PM: Kerry Wolfe MD: Mitch Morgan Clear Channel 414-545-8900

KFKF Kansas City PD: Dale Carter MD: Tony Stevens Infinity 816-753-4000

WDAF Kansas City PD/MD: Ted Cramer Entercom 913-236-9800

WCOL Columbus, OH OM/MD: Tom Fridley PD: Gail Austin Clear Channel 614-273-9265

WQMX Akron OM: Kevin Mason MD: Bill Shell Rubber City Radio Group 330-869-9800

KNCI Sacramento PD: Mark Evans APD: Jennifer Wood Infinity 916-338-9200

WNOE New Orleans PD: Les Acree Clear Channel 504-679-7300

WXBQ Johnson City PD: Bill Hagy MD: Reggie Neel Bristol Broadcasting 540-669-8112

KBEQ Kansas City PD: Mike Kennedy MD: T.J. McEntire Infinity 816-531-2535

KATM Modesto OM: Dave Tristi PD/MD: Randy Black Citadel 209-523-7756

WHOK Columbus, OH PD: Don Crist APD/MD: George Wolf Infinity 614-227-9696

WCTK Providence PD: Rick Everett MD: Sam Stevens Hall Communications 401-467-4356

WYRK Buffalo PD: Mark Lund Infinity 716-856-3550

KASE Austin PD: Michael Cruise APD: Bob Pickett AMFM 512-495-1300

WDRM Huntsville PD: Mark Donovan MD: Dan McClain AMFM 205-353-1750

KYCW Seattle PD: Becky Brenner MD: Mike Peterson Infinity 206-805-1061

KSSN Little Rock PD: Bill Dotson Clear Channel 501-227-9696

WOKQ Portsmouth, NH PD: Mark Jennings APD/MD: Dan Lunnie Citadel 603-749-9750

KVOO Tulsa, OK OM/PM: Dave Block MD: Scott Woodson Journal 918-742-9900

AIRPLAY Monitor POWER PLAYS COUNTRY FOR WEEK ENDING DECEMBER 12, 1999

WCMS Norfolk PD: John Crenshaw WCMS Radio Norfolk 757-424-1050. Table with columns TW, LW and song titles/positions.

WKCO Saginaw PD: Rick Walker MD: Stan Parman MacDonald 517-752-8161. Table with columns TW, LW and song titles/positions.

WKKO Toledo PD: Gary Shores APD/MD: Harvey J. Steele Cumulus 419-385-2536. Table with columns TW, LW and song titles/positions.

KCY San Antonio OM/PD: R.J. Curtis MD: Cody Robbins Cox 210-615-5400. Table with columns TW, LW and song titles/positions.

KXKY Oklahoma City OM: Ted Stecker MD: Bill Reed Clear Channel 405-528-5543. Table with columns TW, LW and song titles/positions.

WYNK Baton Rouge PD: Paul Orr APD/MD: Austin James AMFM 225-231-1860. Table with columns TW, LW and song titles/positions.

WQIK Jacksonville PD: Mike James APD: John Scott MD: Dash Clear Channel 904-388-7711. Table with columns TW, LW and song titles/positions.

WHSL Greensboro PD: Chris Huff APD: Danny Hall MD: Jayme Austin AMFM 336-272-0995. Table with columns TW, LW and song titles/positions.

WVJLK Lexington PD: John Swan HMH Broadcasting 606-253-5900. Table with columns TW, LW and song titles/positions.

KTST Oklahoma City OM: Ted Stecker APD: Crash Clear Channel 405-528-5543. Table with columns TW, LW and song titles/positions.

KAJA San Antonio PD: Keith Montgomery MD: Jennie James Clear Channel 210-736-9700. Table with columns TW, LW and song titles/positions.

WGH Norfolk PD/MD: Randy Brooks Sinclair 757-671-1000. Table with columns TW, LW and song titles/positions.

AIRPLAY Monitor FOR WEEK ENDING DECEMBER 12, 1999 COUNTRY REGIONAL AIRPLAY

NORTHEAST. Map of Northeast region. Table with columns TW, LW and song titles/positions.

MID-ATLANTIC. Map of Mid-Atlantic region. Table with columns TW, LW and song titles/positions.

SOUTHEAST. Map of Southeast region. Table with columns TW, LW and song titles/positions.

SOUTHWEST. Map of Southwest region. Table with columns TW, LW and song titles/positions.

MIDWEST. Map of Midwest region. Table with columns TW, LW and song titles/positions.

WEST. Map of West region. Table with columns TW, LW and song titles/positions.

COUNTRY AIRPLAY MONITOR FOR WEEK ENDING DECEMBER 12, 1999

Detailed tracking for songs with an increase in detections. Total Detections/Gain does not include video play. Markets listed in order of population.

Table with columns for Artist, Song, and various charts (Total Stations, Chart Move, etc.). Includes artists like Faith Hill, Steve Holly, Alan Jackson, Toby Keith, and Tracy Lawrence.

Table with columns for Artist, Song, and various charts (Total Stations, Chart Move, etc.). Includes artists like Lonestar, Martina McBride, Tim McGraw, Jo Dee Messina, and Reba.

Billboard Top Country Singles Sales SoundScan

THE CHART, REPRINTED FROM BILLBOARD MAGAZINE, IS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN, INC.

BILLBOARD ISSUE DATE: DECEMBER 18, 1999

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|------------------|-----------|---------------|--|------------------------------|
| ◀ No. 1 ▶ | | | | |
| 1 | 1 | 10 | BIG DEAL CURB 73086 5 weeks at No. 1 | LEANN RIMES |
| 2 | 3 | 5 | DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD | SHEDAISY |
| 3 | 2 | 16 | IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788 | GARTH BROOKS AS CHRIS GAINES |
| 4 | 4 | 11 | STEAM EPIC 79269/SONY | TY HERNDON |
| 5 | 5 | 5 | LITTLE BIRD ARISTA NASHVILLE 13184 | SHERRIE AUSTIN |
| 6 | 6 | 11 | I'M DIGGIN' IT MCA NASHVILLE 172121 | ALECIA ELLIOTT |
| 7 | 7 | 17 | ALL THINGS CONSIDERED MONUMENT 79248/SONY | YANKEE GREY |
| 8 | 9 | 7 | THE QUITTIN' KIND EPIC 79268/SONY | JOE DIFFIE |
| 9 | 8 | 3 | CAN'T NOBODY LOVE YOU (LIKE I DO) CURB 172141/MERCURY | WYNONNA |
| 10 | 10 | 24 | LONELY AND GONE COLUMBIA 79210/SONY | MONTGOMERY GENTRY |
| 11 | 11 | 37 | PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080 | TIM MCGRAW |
| 12 | 12 | 131 | HOW DO I LIVE CURB 73022 | LEANN RIMES |
| 13 | 17 | 28 | LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN | CHAD BROCK |
| 14 | 18 | 5 | DON'T MAKE ME BEG CURB 73087 | STEVE HOLY |
| 15 | 14 | 16 | ARE YOUR EYES STILL BLUE CURB 73085 | SHANE MCANALLY |
| 16 | 15 | 16 | A MATTER OF TIME BNA 65784/RLG | JASON SELLERS |
| 17 | 13 | 30 | NEVER BEEN KISSED ARISTA NASHVILLE 13140 | SHERRIE AUSTIN |
| 18 | 16 | 23 | YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG | BRYAN WHITE |
| 19 | 20 | 38 | WHO NEEDS PICTURES ARISTA NASHVILLE 13156 | BRAD PAISLEY |
| 20 | RE-ENTRY | | ROCKY TOP '96 DECCA 155274/MCA NASHVILLE | THE OSBORNE BROTHERS |

Records with the greatest sales gains this week. Recording Industry Assn. of America certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Billboard TOP COUNTRY ALBUMS SoundScan

THE CHART, REPRINTED FROM BILLBOARD MAGAZINE, IS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN, INC.

BILLBOARD ISSUE DATE: DECEMBER 18, 1999

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST | IMPRINT & CATALOG NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE) | TITLE | PEAK POSITION |
|----------------------------------|-----------|------------|---------------|-------------------------------------|--|---|---------------|
| ◀ No. 1/GREATEST GAINER ▶ | | | | | | | |
| 1 | 2 | — | 2 | GARTH BROOKS | CAPITOL 23550 (10.98/16.98) | 1 week at No. 1 THE MAGIC OF CHRISTMAS | 1 |
| 2 | 1 | 3 | 109 | SHANIA TWAIN ◆ ¹⁴ | MERCURY 536003 (10.98/17.98) | COME ON OVER | 1 |
| 3 | 3 | 1 | 4 | FAITH HILL | WARNER BROS. 47373/WRN (11.98/17.98) | BREATHE | 1 |
| 4 | 4 | 2 | 14 | DIXIE CHICKS ▲ ³ | MONUMENT 69678/SONY (11.98 EQ/17.98) | FLY | 1 |
| 5 | 6 | 4 | 6 | LEANN RIMES | CURB 77947 (10.98/17.98) | LEANN RIMES | 1 |
| 6 | 7 | 6 | 31 | TIM MCGRAW ▲ ² | CURB 77942 (10.98/17.98) | A PLACE IN THE SUN | 1 |
| 7 | 8 | 5 | 6 | ALAN JACKSON ▲ | ARISTA NASHVILLE 18892 (10.98/17.98) | UNDER THE INFLUENCE | 2 |
| 8 | 5 | — | 2 | REBA MCENTIRE | MCA NASHVILLE 170119 (11.98/17.98) | SO GOOD TOGETHER | 5 |
| 9 | 9 | 7 | 97 | DIXIE CHICKS ▲ ⁸ | MONUMENT 68195/SONY (10.98 EQ/17.98) | WIDE OPEN SPACES | 1 |
| 10 | 12 | 11 | 11 | GEORGE STRAIT | MCA NASHVILLE 170093 (11.98/17.98) | MERRY CHRISTMAS WHEREVER YOU ARE | 10 |

Albums with the greatest sales gains. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units. RIAA certification for sales of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 1999 Billboard/BPI Communications and SoundScan, Inc.

COUNTRY AUDIENCE

Compiled from a national sample of data supplied by Broadcast Data Systems to Country Airplay Monitor. 155 country stations are electronically monitored 24 hours a day, 7 days a week. © 1999 Billboard/BPI Communications.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | TW | LW |
|--------------------------|-----------|---------------|--|--|--------|--------|
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | | |
| 1 | 3 | 11 | BREATHE WARNER BROS./WRN 1 week at No. 1 | FAITH HILL | 44.032 | 42.320 |
| 2 | 1 | 15 | HE DIDN'T HAVE TO BE ARISTA NASHVILLE | BRAD PAISLEY | 43.016 | 42.557 |
| 3 | 2 | 17 | WHEN I SAID I DO RCA | CLINT BLACK | 41.124 | 42.490 |
| 4 | 6 | 13 | WHAT DO YOU SAY MCA NASHVILLE | REBA | 36.295 | 34.055 |
| 5 | 7 | 11 | POP A TOP ARISTA NASHVILLE | ALAN JACKSON | 33.020 | 31.777 |
| 6 | 9 | 7 | COWBOY TAKE ME AWAY MONUMENT | DIXIE CHICKS | 32.764 | 30.735 |
| 7 | 11 | 8 | MY BEST FRIEND CURB | TIM MCGRAW | 32.087 | 29.664 |
| 8 | 8 | 19 | ALL THINGS CONSIDERED MONUMENT | YANKEE GREY | 31.552 | 31.224 |
| 9 | 5 | 21 | I LOVE YOU RCA | MARTINA MCBRIDE | 30.352 | 34.490 |
| 10 | 13 | 16 | BIG DEAL CURB | LEANN RIMES | 29.734 | 28.899 |
| 11 | 4 | 22 | HOME TO YOU ATLANTIC JOHN MICHAEL MONTGOMERY | JOHN MICHAEL MONTGOMERY | 29.097 | 35.688 |
| 12 | 10 | 22 | SOMETHING LIKE THAT CURB | TIM MCGRAW | 29.071 | 30.511 |
| 13 | 14 | 11 | SHE THINKS MY TRACTOR'S SEXY BNA | KENNY CHESNEY | 25.399 | 23.993 |
| 14 | 12 | 15 | COME ON OVER MERCURY | SHANIA TWAIN | 25.369 | 29.318 |
| 15 | 17 | 8 | SMILE BNA | LONESTAR | 23.253 | 21.167 |
| 16 | 19 | 16 | LIVE, LAUGH, LOVE GIANT | CLAY WALKER | 20.840 | 20.508 |
| 17 | 16 | 34 | AMAZED BNA | LONESTAR | 20.359 | 21.516 |
| 18 | 21 | 14 | SMOKE RINGS IN THE DARK MCA NASHVILLE | GARY ALLAN | 18.940 | 18.369 |
| 19 | 15 | 21 | WHAT DO YOU SAY TO THAT MCA NASHVILLE | GEORGE STRAIT | 18.844 | 21.698 |
| 20 | 20 | 15 | STEAM EPIC | TY HERNDON | 18.598 | 19.103 |
| 21 | 22 | 12 | PUT YOUR HAND IN MINE RCA | TRACY BYRD | 18.295 | 17.706 |
| 22 | 24 | 6 | BEER THIRTY ARISTA | BROOKS & DUNN | 17.822 | 16.532 |
| 23 | 25 | 10 | THE QUITTIN' KIND EPIC | JOE DIFFIE | 17.315 | 16.162 |
| 24 | 26 | 6 | BACK AT ONE MERCURY | MARK WILLS | 16.793 | 14.820 |
| 25 | 27 | 10 | IT'S A LOVE THING CAPITOL | KEITH URBAN | 14.863 | 13.973 |
| 26 | 30 | 7 | BECAUSE YOU LOVE ME CURB | JO DEE MESSINA | 14.744 | 13.062 |
| 27 | 28 | 9 | DON'T LIE CAPITOL | TRACE ADKINS | 13.952 | 13.333 |
| 28 | 31 | 8 | THIS WOMAN NEEDS LYRIC STREET | SHEDAISY | 13.574 | 11.345 |
| 29 | 32 | 5 | LESSONS LEARNED ATLANTIC | TRACY LAWRENCE | 12.868 | 10.950 |
| 30 | 33 | 6 | SMALL STUFF RCA | ALABAMA | 11.165 | 10.299 |
| 31 | 34 | 5 | HOW DO YOU LIKE ME NOW?! DREAMWORKS | TOBY KEITH | 10.989 | 9.379 |
| 32 | 35 | 4 | A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS./WRN CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES | CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES | 9.154 | 8.484 |
| 33 | 38 | 3 | LOVE'S THE ONLY HOUSE RCA | MARTINA MCBRIDE | 8.892 | 6.350 |
| 34 | 36 | 5 | IT WAS MCA NASHVILLE | CHELY WRIGHT | 7.972 | 7.774 |
| 35 | 29 | 17 | A MAN AINT MADE OF STONE DREAMWORKS | RANDY TRAVIS | 7.870 | 13.085 |
| 36 | 37 | 5 | PLEASE DON'T MAKE ME BEG CURB | STEVE HOLY | 7.532 | 7.055 |
| 37 | 39 | 4 | CARLENE ARISTA NASHVILLE | PHIL VASSAR | 6.075 | 5.785 |
| 38 | 40 | 2 | DADDY WON'T SELL THE FARM COLUMBIA | MONTGOMERY GENTRY | 5.640 | 4.710 |
| 39 | RE-ENTRY | | ALL I WANT FOR CHRISTMAS IS YOU WALDOXY/MALACO VINCE VANCE & THE VALIANTS | VINCE VANCE & THE VALIANTS | 5.496 | 3.797 |
| 40 | NEW | | CAN'T NOBODY LOVE YOU CURB/MERCURY | WYNONNA | 4.980 | 3.783 |

Songs ranked by audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Records showing an increase in audience over the previous week, regardless of chart movement. If two records are tied in total audience, the record being played on more stations is placed first. Records become recurrents and are removed from this chart in conjunction with the Country Airplay chart.



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Country Airplay Monitor. 155 country stations are electronically monitored 24 hours a day, 7 days a week. © 1999 Billboard/BPI Communications.



| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | DETECTIONS | | |
|-----------|-----------|---------------|--|--|------------|------|--|
| | | | | | TW | LW | |
| | | | ★ ★ ★ NO. 1 ★ ★ ★ | | | | |
| 1 | 3 | 12 | BREATHE WARNER BROS./WRN | 1 week at No. 1 FAITH HILL | 5604 | 5459 | |
| 2 | 2 | 17 | HE DIDN'T HAVE TO BE ARISTA NASHVILLE | BRAD PAISLEY | 5567 | 5580 | |
| 3 | 1 | 17 | WHEN I SAID I DO RCA | CLINT BLACK | 5509 | 5612 | |
| 4 | 5 | 15 | WHAT DO YOU SAY MCA NASHVILLE | REBA | 4904 | 4617 | |
| 5 | 9 | 16 | COWBOY TAKE ME AWAY MONUMENT | DIXIE CHICKS | 4324 | 4030 | |
| 6 | 7 | 12 | POP A TOP ARISTA NASHVILLE | ALAN JACKSON | 4255 | 4122 | |
| 7 | 11 | 14 | MY BEST FRIEND CURB | TIM MCGRAW | 4166 | 3885 | |
| 8 | 8 | 27 | ALL THINGS CONSIDERED MONUMENT | YANKEE GREY | 4074 | 4115 | |
| 9 | 12 | 17 | BIG DEAL CURB | LEANN RIMES | 3935 | 3786 | |
| 10 | 4 | 24 | HOME TO YOU ATLANTIC | JOHN MICHAEL MONTGOMERY | 3729 | 4731 | |
| 11 | 6 | 22 | I LOVE YOU RCA | MARTINA MCBRIDE | 3703 | 4241 | |
| 12 | 13 | 27 | SOMETHING LIKE THAT CURB | TIM MCGRAW | 3474 | 3619 | |
| 13 | 14 | 17 | SHE THINKS MY TRACTOR'S SEXY BNA | KENNY CHESNEY | 3408 | 3266 | |
| 14 | 15 | 15 | SMILE BNA | LONESTAR | 3345 | 3136 | |
| 15 | 10 | 17 | COME ON OVER MERCURY | SHANIA TWAIN | 3239 | 3925 | |
| 16 | 17 | 21 | LIVE, LAUGH, LOVE GIANT | CLAY WALKER | 2850 | 2801 | |
| 17 | 19 | 14 | PUT YOUR HAND IN MINE RCA | TRACY BYRD | 2728 | 2741 | |
| | | | ★ ★ AIRPOWER ★ ★ | | | | |
| 18 | 21 | 20 | SMOKE RINGS IN THE DARK MCA NASHVILLE | GARY ALLAN | 2625 | 2584 | |
| 19 | 18 | 19 | STEAM EPIC | TY HERNDON | 2604 | 2757 | |
| | | | ★ GREATEST GAINER ★ | | | | |
| 20 | 26 | 8 | BACK AT ONE MERCURY | MARK WILLS | 2538 | 2202 | |
| 21 | 25 | 11 | BEER THIRTY ARISTA NASHVILLE | BROOKS & DUNN | 2478 | 2265 | |
| 22 | 16 | 24 | WHAT DO YOU SAY TO THAT MCA NASHVILLE | GEORGE STRAIT | 2469 | 2915 | |
| 23 | 20 | 38 | AMAZED BNA | LONESTAR | 2447 | 2620 | |
| 24 | 23 | 17 | THE QUITTIN' KIND EPIC | JOE DIFFIE | 2405 | 2350 | |
| 25 | 28 | 10 | BECAUSE YOU LOVE ME CURB | JO DEE MESSINA | 2300 | 2049 | |
| 26 | 27 | 18 | IT'S A LOVE THING CAPITOL | KEITH URBAN | 2228 | 2198 | |
| 27 | 30 | 17 | THIS WOMAN NEEDS LYRIC STREET | SHEDAISY | 2198 | 1977 | |
| 28 | 29 | 15 | DON'T LIE CAPITOL | TRACE ADKINS | 2121 | 2005 | |
| 29 | 32 | 8 | LESSONS LEARNED ATLANTIC | TRACY LAWRENCE | 1860 | 1613 | |
| 30 | 35 | 6 | HOW DO YOU LIKE ME NOW?! DREAMWORKS | TOBY KEITH | 1741 | 1406 | |
| 31 | 33 | 11 | SMALL STUFF RCA | ALABAMA | 1715 | 1584 | |
| 32 | 34 | 12 | IT WAS MCA NASHVILLE | CHELY WRIGHT | 1493 | 1514 | |
| | | | ★ MOST NEW STATIONS ★ | | | | |
| 33 | 38 | 6 | LOVE'S THE ONLY HOUSE RCA | MARTINA MCBRIDE | 1437 | 1117 | |
| 34 | 37 | 6 | A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS./WRN | CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES | 1308 | 1157 | |
| 35 | 36 | 11 | DON'T MAKE ME BEG CURB | STEVE HOLY | 1248 | 1171 | |
| 36 | 39 | 9 | CARLENE ARISTA NASHVILLE | PHIL VASSAR | 1013 | 930 | |
| 37 | 40 | 6 | DADDY WON'T SELL THE FARM COLUMBIA | MONTGOMERY GENTRY | 1008 | 825 | |

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | DETECTIONS | | |
|-----------|-----------|---------------|---|-----------------------------------|------------|------|--|
| | | | | | TW | LW | |
| 38 | 31 | 20 | A MAN AIN'T MADE OF STONE DREAMWORKS | RANDY TRAVIS | 973 | 1806 | |
| 39 | 41 | 14 | IT'S A BEAUTIFUL THING REPRISE/WRN | PAUL BRANDT | 755 | 753 | |
| 40 | 44 | 9 | BUY ME A ROSE DREAMCATCHER | KENNY ROGERS | 667 | 535 | |
| 41 | 43 | 7 | CAN'T NOBODY LOVE YOU (LIKE I DO) CURB/MERCURY | WYNONNA | 663 | 543 | |
| 42 | 42 | 10 | GOD GAVE ME YOU ASYLUM | BRYAN WHITE | 637 | 587 | |
| 43 | 46 | 18 | ALL I WANT FOR CHRISTMAS IS YOU WALDOXY/MALACO | VINCE VANCE & THE VALIANTS | 569 | 382 | |
| 44 | 47 | 5 | ME AND MAXINE MERCURY | SAMMY KERSHAW | 513 | 336 | |
| 45 | 58 | 3 | DECK THE HALLS LYRIC STREET | SHEDAISY | 420 | 188 | |
| 46 | RE-ENTRY | | REDNECK 12 DAYS OF CHRISTMAS WARNER BROS./WRN | JEFF FOXWORTHY | 394 | 0 | |
| 47 | RE-ENTRY | | LET IT SNOW, LET IT SNOW, LET IT SNOW COLUMBIA | RICOCHET | 385 | 0 | |
| 48 | 49 | 14 | TIL' SANTA'S GONE (I JUST CAN'T WAIT) RCA | CLINT BLACK | 378 | 269 | |
| 49 | 45 | 11 | HERE COMES MY BABY MERCURY | THE MAVERICKS | 342 | 450 | |
| 50 | 52 | 17 | CHRISTMAS IN DIXIE RCA | ALABAMA | 311 | 214 | |
| 51 | 48 | 8 | THE COLD HARD TRUTH ASYLUM | GEORGE JONES | 310 | 289 | |
| 52 | RE-ENTRY | | CHRISTMAS CAROL MCA NASHVILLE | SKIP EWING | 300 | 0 | |
| 53 | 56 | 5 | I WILL BE ASYLUM | LILA MCCANN | 289 | 195 | |
| 54 | 63 | 4 | THE FUN OF YOUR LOVE BNA | JENNIFER DAY | 289 | 116 | |
| 55 | 53 | 6 | TAKE A LETTER MARIA ATLANTIC | DOUG STONE | 274 | 213 | |
| 56 | 57 | 5 | WHAT I NEED VIRGIN | JULIE REEVES | 254 | 193 | |
| 57 | 60 | 3 | UNBREAKABLE HEART DREAMWORKS | JESSICA ANDREWS | 245 | 144 | |
| 58 | 54 | 13 | I'M DIGGIN' IT MCA NASHVILLE | ALECIA ELLIOTT | 240 | 213 | |
| 59 | 66 | 8 | HERE'S YOUR SIGN CHRISTMAS WARNER BROS./WRN | BILL ENGVALL | 203 | 94 | |
| 60 | 61 | 7 | SLEIGH RIDE BNA | LORRIE MORGAN | 202 | 133 | |
| 61 | RE-ENTRY | | GRANDMA GOT RUN OVER BY A REINDEER EPIC | ELMO & PATSY | 200 | 0 | |
| 62 | 59 | 8 | BRING IT ON GIANT | KEITH HARLING | 199 | 171 | |
| | | | ★ ★ HOT SHOT DEBUT ★ ★ | | | | |
| 63 | NEW ▶ | | SHE'S MORE RCA | ANDY GRIGGS | 165 | 10 | |
| 64 | RE-ENTRY | | SECRET OF GIVING MCA NASHVILLE | REBA | 146 | 71 | |
| 65 | 70 | 2 | SLEIGH RIDE CAPITOL | GARTH BROOKS | 145 | 88 | |
| 66 | NEW ▶ | | SANTA'S GOT A SEMI GIANT | KEITH HARLING | 136 | 68 | |
| 67 | RE-ENTRY | | WHITE CHRISTMAS CAPITOL | GARTH BROOKS | 135 | 79 | |
| 68 | NEW ▶ | | THERE'S NO PLACE LIKE HOME FOR THE HOLIDAYS CAPITOL | GARTH BROOKS | 131 | 67 | |
| 69 | NEW ▶ | | IT'S THE MOST WONDERFUL TIME OF THE YEAR CAPITOL | GARTH BROOKS | 130 | 60 | |
| 70 | 68 | 6 | LET'S MAKE LOVE WARNER BROS./WRN | FAITH HILL WITH TIM MCGRAW | 124 | 91 | |
| 71 | 51 | 8 | LITTLE BIRD ARISTA NASHVILLE | SHERRIE AUSTIN | 119 | 228 | |
| 72 | NEW ▶ | | SANTA ON THE ROOFTOP COLUMBIA | TRISHA YEARWOOD & ROSIE O'DONNELL | 108 | 29 | |
| 73 | 69 | 5 | AGAINST THE WIND ELEKTRA/VEEG | BROOKS & DUNN | 100 | 90 | |
| 74 | 72 | 2 | LET IT SNOW, LET IT SNOW, LET IT SNOW MCA NASHVILLE | GEORGE STRAIT | 96 | 84 | |
| 75 | NEW ▶ | | ROCKIN' AROUND THE CHRISTMAS TREE RCA | ALABAMA | 95 | 57 | |

Songs are ranked by number of detections. (C) Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the Airplay and Audience charts for the first time with increases in both detections and audience. Greatest Gainer awarded to the record with the largest increase in detections. Most New Stations awarded to the record registering six or more detections at the most stations for the first time this week. If two records are tied in number of detections, the record being played on more stations is placed first. Records below the top 25 are removed from the chart after 20 weeks.

Last Year's Break Out Act, Next Year's Hit!

"Jimmy's Got A Girlfriend"

THE WILKINSONS

Impacting Radio January 2000

THE VOICE
BEHIND
15 TOP TEN
HITS AND
11 #1'S

MARTY
RAYBON

DELIVERS ANOTHER GEM...

"CRACKER **JACK**® DIAMOND"

AIRPLAY DATE 1/3

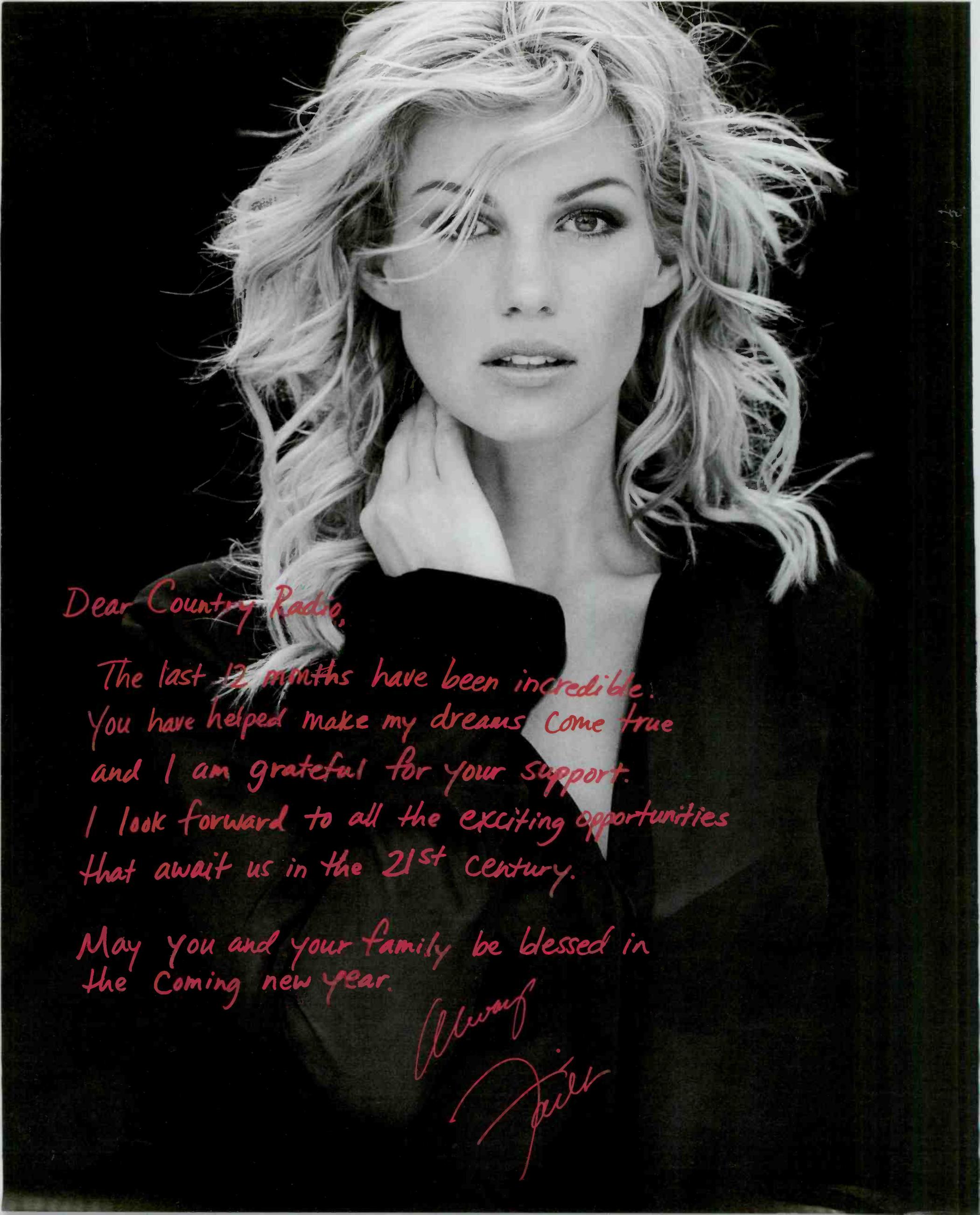
FROM THE TRI CHORD ALBUM "MARTY RAYBON" 69560-33001-2



TRI CHORD RECORDS

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Dear Country Radio,

The last 12 months have been incredible.
You have helped make my dreams come true
and I am grateful for your support.
I look forward to all the exciting opportunities
that await us in the 21st century.

May you and your family be blessed in
the coming new year.

Always
Faith

COUNTRY AIRPLAY Monitor

• We Listen To Radio •

December 10, 1999 \$4.95 Volume 7 • No. 50

COUNTRY HIGHLIGHTS

★ ★ ★ NO. 1 ★ ★ ★

#1

CLINT BLACK

When I Said I Do (RCA)

★ ★ AIRPOWER ★ ★

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

★ MOST NEW STATIONS ★

MARTINA MCBRIDE • *Love's The Only House (RCA)*

ON YOUR DESK

CRYSTAL GAYLE & WILLIE NELSON • *Two Sleepy People (PLATINUM)*

CHALEE TENNISON • *Just Because She Lives There (ASYLUM)*

The Mid-'90s: Telecom Act Passes; Radio Becoming 'Real Estate'?

by Sean Ross with Dana Hall, Marc Schiffman, Frank Saxe, Jeff Silberman, and Phyllis Stark

Even before the Telecommunications Act of 1996 kicked consolidation up a notch (or several), its impact on radio programming was clear. Even by 1994, a viable station could be duopolized by a rival and dismantled (or moved to a worse frequency). Radio had long been a business; now it was becoming real estate.

MONITORING THE '90s

"You'd work really hard, and no matter how successful you were, if you did a good job against your competitor, your competitor might say, out of spite, 'Get rid of that guy,'" recalls Clear Channel's Gregg Steele, who had that happen to him in Minneapolis in 1994.

Consolidation's boosters claimed megapoly was good for programming diversity. Duopoly can certainly be credited with the growth of both adult and young-end R&B formats and, perhaps, the top 40 revival, although many of the stations that sparked that resurgence were not part of duopolies when they were launched. But in certain formats, particularly country, megapoly was used to thin out the herd, not to encourage experimentation.

This week, Airplay Monitor's three-part recap of the '90s recalls the programming history of 1993-96. We'll also look at some key stations' most-played records of the decade and spotlight 10 years' worth of Billboard/Airplay Monitor Radio Award winners.

COUNTRY GOLD, TAKE ME HOME

In early 1994, researcher John Parkihal "guaranteed" Country Radio Seminar attendees that "within five years there will be an oldies country station in most markets," fueled by disenfranchised older listeners who (despite all appearances to the contrary) didn't like the same country music as

their boot-scootin' kids.

Shortly after CRS, KJJO-FM Minneapolis went country gold. That format lasted only a year, and today country gold per se is on FM in only a handful of markets. But Parkihal wasn't necessarily wrong. Just as stations had tried to pre-empt "young country" by becoming it, many rushed home to beef up their gold libraries, often adding titles that predated their new converts' history with the format. Soon, many younger listeners were back at top 40.

By 1995, country stations were exiting at a rapid clip. Usually, the market's second or third country station, the one that had depended the most on new format partisans, was the one most hurt by the format's "leveling." Consolidation also helped thin the format's ranks. The 1995 deal involving KBEQ and KFKF Kansas City was among the first of many that put two existing major competitors under the same roof; it was one of the few that didn't result in a format change shortly thereafter. (Station trading also claimed New York's country FM, WYNY, in late '95/early '96, although megapoly would also make possible the four-way simulcast that replaced it.)

In 1995, a new country station could still elbow its way into the market, as KUBL Salt Lake City proved. But by the time WKXX Chicago launched the following year, a new country station could only cannibalize existing shares.

Beyond the young-end defectors, "where we really lost audience was in men," says McVay Media's Bob Moody. "I understand why that happened—because women buy more records and tend to listen to the radio more—but I don't think there are a whole lot of men driving around in their pickups singing 'Two Teardrops' or 'Man! I Feel Like A Woman!' We alienated a lot of those people."

With its remaining audience older and more female, country became more conservative. By 1995, there were already stations like KSCS Dallas playing two currents an hour and weekly reports of playlist cuts. The resulting tighter chart was on display long before Larry Rosin's 1999 CRS plea for stations to slow down their

Continued on page 6

CHARLIE ROBISON



"MY HOMETOWN"

"True grit and true communication.

I was with him on every word. Lord,

I wish this could be the mainstream of country music...

I mean it."

-Robert K. Oermann
MUSIC ROW



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1999 Countdown finalists!

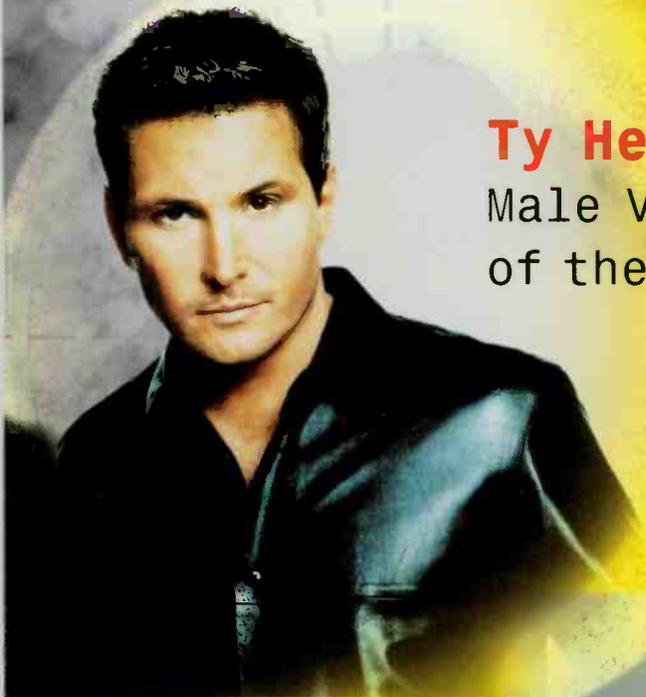
Dixie Chicks

Video Group/Duo of the Year



Ty Herndon

Male Video Artist
of the Year



Montgomery Gentry

Video Group/Duo of the Year &
Rising Video Star of the Year



Also congratulations
to the
Video Director
Of The Year finalists:

Deaton Flanigen

Steven Goldmann

Morgan Lawley

chris rogers

Peter Zavadil



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NAB: Women Make Management Gains

With the FCC set to resurrect its equal employment opportunity rules, the National Assn. of Broadcasters says it may have detected a reversal in the trend toward fewer women and minorities in broadcast management. According to NAB's database, the number of female



GMs at TV stations has jumped 39% in the past year. "This is a remarkable increase," writes NAB CEO Eddie Fritts in a letter to FCC Chair Bill Kennard. "It is likely that these numbers are a result of women 'coming up through the ranks' into the GM positions." The NAB does not keep any statistics on radio management, citing the large number of stations. The increase, notes the NAB, came after a 1997 court ruling threw out the EEO rules. After the ruling, 23 broadcast groups said they would voluntarily continue to honor EEO recruitment rules. The FCC will unveil its new EEO regulations Dec. 9, but Erwin Krasnow, a Washington, D.C., lawyer, says the '97 ruling has tied the FCC's hands. "It's going to restrict what they're going to do; they cannot go any further."

FCC Commissioner Gloria Tristani has decided not to return to Albuquerque, N.M., to run for Congress. After giving the option "serious thought," she says, "The [Clinton] administration has asked me to stay at the FCC, and I will." The commission often splits 3-2 along party lines on key votes, and if Tristani left, the Republican-controlled Congress would probably not fill the seat in order to deny Kennard the tie-breaking vote. Tristani's FCC term expires in June 2003.

CAPITAL: BMI, RMLC GAIN TIME

Citadel is buying nine stations from Liggett Broadcasting, in three Michigan markets, for \$120.5 million in cash and stock. The deal includes WITL Lansing and WFBE Flint.

BMI and the Radio Music Licensing Committee will have another 18 months to reach an agreement on an out-of-court settlement to a fight over BMI's rate structure. Appearing before U.S. District Judge Louis Stanton, both sides agreed to accept the court's timetable.

The fight dates back to 1996, when the RMLC asked the court to throw out BMI's "blanket rate" structure, which bills stations a licensing fee based on its annual billings. Radio owners argue the fee, typically less than 1%, unfairly charges stations that play little or no music. Among the groups pushing the change is CBS/Infinity, which, based on its 1998 billings, paid more than \$500,000 last year for sports WFAN. But BMI contends it is fair and is also asking the courts to establish a new fee to be paid for stations that stream audio over the Internet.

join Atlantic Records as director of publicity Jan. 3.

MORE LABELS RESHUFFLE STAFFS

More changes among regional promotion staffs at Nashville labels this week. Asylum mid-Atlantic regional Tom Sgro is out. Columbia Southeast regional Lloyd Stark segues to that region at sister label Monument, replacing Phil Little, who moves to the Midwest slot for Monument. Both labels will now have five regionals. Also, Shari Reinschreiber joins Virgin Nashville as Midwest regional, replacing Joe Devine. Reinschreiber previously worked at Asylum, Rising Tide, and, most recently, Giant.

Chuck Rhodes joins Nashville-based independent label Audium Entertainment as director of promotions. Most recently a partner in the indie firm Niche Promotions, Rhodes previously was VP of promotions and marketing at Magnatone and national director of promotions at Giant. Richard Helm joins Audium as office manager. He most recently worked in the A&R department of Warner Bros.

Ken Robold is named CFO for MCA Nashville and Mercury, heading the two labels' shared services department. He previously was senior VP of finance and administration for the labels. Senior director of national sales Ben Kline is upped to VP of sales at Mercury. Rene'e White is promoted to senior manager of A&R at MCA Nashville, where she has worked since 1991.

ARTISTS: GIANT SIGNS NEAL MCCOY

Former Atlantic artist Neal McCoy joins the Giant Records roster. His track record includes three top 10 albums on the Billboard Top Country Albums chart, two No. 1 singles, and six more top five singles. He split from Atlantic in September.

Comedian Rodney Carrington joins Capitol. He previously was signed to Mercury, which released his '98 album, "Hangin' With Rodney." His first Capitol album is due next summer.

David Ball and James Prosser exit the Warner Bros. roster.

Naomi and Wynonna Judd will reunite for their first tour in almost 10 years. The Judds, who disbanded in '91 after Naomi's hepatitis diagnosis in '90, kick off their reunion tour Feb. 4 in Denver. The 17-city, 19-concert tour will run through March 31 in Atlanta. Jo Dee Messina will open the shows. Naomi has said for some time that she has been cured of hepatitis. The Judds have recorded four songs that will be included on a limited-edition bonus disc packaged with Wynonna's new solo album, "New Day Dawning," due from Mercury Feb. 2.



COUNTRY CONFIDENTIAL BY WADE JESSEN

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Rare Return Engagement At No. 1 For Black

After stepping aside for one week to allow Brad Paisley's "He Didn't Have To Be" (Arista Nashville) to claim the top spot on the Country Airplay chart, Clint Black's "When I Said I Do" (RCA) demonstrates one of the rarest chart phenomena by returning to dominate a second week.

Since both titles close the week with increases, the idea of an encore at No. 1 for Paisley's song might not be too farfetched. Black gains 167 spins and finishes with 5,612 plays, while Paisley is up 85 and closes with 5,495.

On the Country Audience chart, the situation becomes even more intriguing, as Paisley reaches the pinnacle with more than 42 million estimated audience impressions, sending Black back to the runner-up slot with a fraction fewer impressions (see At-a-Glance, page 14).

In these hairsplitting situations at the top, our technology-based airplay-monitoring system always shines brightest. The last time we saw this kind of two-step at the top was in late April '95, when John Michael Montgomery's "I Can Love You Like That" returned to No. 1 for two weeks after being bumped out for one week by

Brooks & Dunn's "Little Miss Honky Tonk."

BACK IN THE HAT: Not only does Garth Brooks have the biggest opening week in the SoundScan era for a Christmas album, he bests his own record for the most units sold in a single week for a seasonal country album, as "The Magic Of Christmas" (Capitol) enters Billboard's Top Country Albums chart at No. 2, the same position where his prior holiday set, "Beyond The Season," bowed in September '92. That package sold 80,000 during the first week of its release and peaked with more than 153,000 units in Christmas week that year. "The Magic Of Christmas," meanwhile, scans approximately 185,000 units and enters The Billboard 200 at No. 13.

Should Brooks unseat Shania Twain's "Come On Over" (Mercury) next issue, "The Magic Of Christmas" will become the first new country Christmas release to top any Billboard album chart in the publication's history. The sales reflected in next issue's album chart will include the sales hike that his Dec. 1 TV special is certain to provide.

Y107 Names Carlos Rubio To The GM Post

Carlos Rubio is named GM at WYNY (Y107) New York. He previously was GM of Hispanic Broadcasting's WADO New York and succeeds Mike Kakoyiannis.

In other management news, AMFM's Washington, D.C., market executive VP Bennett Zier adds VP/GM duties for WMZQ, replacing Charlie Ochs. In addition, Jeff Wyatt, PD of R&B oldies sister WJMO-FM, is named OM for WMZQ, following last week's departure of PD Mac Daniels. And Mark Lapidus adds director of marketing duties for WMZQ; he does the same for sports sister WTEM.

And WQYK/WRBQ Tampa, Fla., VP/GM Tom Rivers is now overseeing all six Infinity stations in the market.

PEOPLE: KINGSLEY CONDOLENCES

Condolences to "American Country Countdown" host Bob Kingsley and his family on the loss of his daughter, Lori Kingsley-Akin, Dec. 3, due to a heart ailment. In lieu of flowers, the family has asked that donations be made in Lori's name to Cancer Care Services, 605 Magnolia, Fort Worth, Texas 76104.

KFKF Kansas City p.m. driver Mark McKay exits at the end of the year. Doug Owens is promoted from nights to afternoons.

Radio Disney's Kim Stewart joins XHCR (Hot Country 99.3) San Diego for middays, replacing the exiting Kimberly Cooper.

Doug Fisher, formerly of WFNT Flint, Mich., joins crosstown WFBE as morning news anchor and PD of sports sister WTRX.

At KCCY Pueblo, Colo., Charlie Cassidy moves from evenings to middays.

Mike Chase and Amy Faust join KWJJ Portland, Ore., for mornings from sister KOTK, where they hosted a talk show. They replace Jim Bosh and sidekicks Danger Girl and U-Turn Laverne. Bosh is looking for a new opportunity, preferably in Detroit, and can be reached at 503-224-7034 or by E-mail at jim@spiretech.com.

WWJO (98 Country) Saint Cloud, Minn., night jock Kelly Gorr shifts to morning co-host, and the station picks up "Neon Nights."

KKTT (Cat Country) Eugene, Ore., night host Jeremy Wingnut exits.

NEW ARBITRON MARKETS

Arbitron has added three new markets for the spring 2000 survey schedule, bringing its total measured markets to 279. The new additions are Bowling Green, Ky. (market No. 201); Elizabeth City, N.C., (No. 241); and Sebring, Fla. (No. 268).

ON THE ROW

Arista Nashville Denies It's Closing

Arista Nashville president Tim DuBois has resigned to join Gaylord Entertainment Co., but a label spokesman adamantly denies recent reports in The New York Times and The Hollywood Reporter that parent company BMG Entertainment is preparing to close down the 10-year-old country label.

"Everybody's heard a lot of scenarios, but [closing] has never been one of them," says senior VP of marketing Fletcher Foster, although he concedes that a label restructuring or downsizing could happen. Among the more likely scenarios is that Arista will become an imprint of sister RCA Label Group, which includes the RCA and BNA imprints. The three labels currently share office space on Music Row.

Arista Nashville's fate rests on the future of Clive Davis, president/CEO of New York-based Arista Records, who is involved in a very public contract negotiation. Foster says, "This division reports to Clive Davis in New York. Until that changes, we will go on. Clive wants to keep this division alive. He feels very adamant about it."

The New York Times reports that "as much as two-thirds of Arista Nashville's staff of 50 and its 14-act roster could lose their jobs, and its Arista Austin imprint in Texas may be dismantled." Foster says, "All of this is total speculation until the Clive situation resolves itself."

DuBois will head a new creative content division at Gaylord that includes Word Entertainment and music publisher Acuff-Rose. Although his title and start date have not been announced, DuBois' Arista contract expires June 30. In related news, Gaylord Entertainment executive VP/COO/CFO Joe Crace has resigned. Gaylord president/CEO Terry London says that the company is in the process of restructuring its management team and that Crace will not be replaced. The restructuring will include the naming of three group presidents who will report to London and oversee different operating units of the company. DuBois is expected to be one of them.

Meanwhile, Arista Nashville associate director of media and publicity Vanessa Parker-Davis will



BY PHYLLIS STARK

615-321-4284 • pstark@airplaymonitor.com

PROGRAMMING: WGRX FLIPS

WGRX Baltimore flipped Dec. 1, as expected, from country to rock AC as WZBA (the Bay).

WECB Green Bay, Wis., APD Gary Ray joins WKTT Sheboygan, Wis., as PD, replacing John Anthony, now at WBWI West Bend, Wis. Also, WKTT is set to go all local Jan. 1. It was running ABC's satellite programming after 10 p.m.

Editor: Sean Ross
 Managing Editor: Phyllis Stark
 Chart Administrator: Silvio Pietroluongo
 Director of Charts: Wade Jessen
 Chart Assistant (Nashville): Mary DeCroce
 Chart Assistant: Jonathan Kurant
 Writer/Reporter: Frank Saxe
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MONITORING THE '90s

THE DECADE'S radio awards WINNERS

Wondering who's won the most Billboard/Airplay Monitor Radio Awards in the '90s? Country **WSIX** Nashville is the most awarded station of the decade, nabbing station of the year trophies in seven of the past 10 years. Other top station winners are top 40 **WFLZ** Tampa, Fla., with six wins, and country **KNIX** Phoenix and R&B **WQUE** New Orleans, with five each.

The most awarded PD of the decade is **Larry Daniels**, who won six program/operations director of the year trophies for his work at **KNIX**. **Lynn Tolliver** won five times for his work at R&B **WZAK** Cleveland.

Top winners in the MD category are triple-A **WXRT** Chicago's **Patty Martin** and **Buddy Owens**, formerly of **KNIX**. Each won that award five times in the '90s. Four-time winners include **Mac Daniels**, formerly at country **WMZQ** Washington, D.C., and **KPLX** Dallas, and **Carter Alan**, during his time at modern rock **WBCN** Boston.

Former top 40 **KIIS** Los Angeles marketing director **Karen Tobin** is the most awarded promotion/marketing director of the year for the decade, with five wins. Close behind is Clear Channel Baltimore's **Sheila Silverstein**, who won four times for her work at country **WPOC**.

Here's a look at the past 10 years of Billboard/Airplay Monitor Radio Awards winners.

STATION OF THE YEAR

1990
KPLX Dallas (major), **WSIX** Nashville (medium), **KUZZ** Bakersfield, Calif. (small)

1991
KPLX Dallas (major), **KNIX** Phoenix (medium), **KSSN** Little Rock, Ark. (small)

1992
KPLX Dallas (major), **WSM-FM** Nashville (medium), **KASE** Austin, Texas (small)

1993
KMPS Seattle (major), **KNIX** Phoenix (medium), **WIVK-FM** Knoxville, Tenn. (small)

1994
KKBQ Houston (major), **WSIX** Nashville (medium), **KWNR** Las Vegas (small)

1995
KKBQ Houston (major), **WSIX** Nashville (medium), **KASE** Austin, Texas (small)

1996
KNIX Phoenix (major), **WSIX** Nashville (medium), **WYYD** Roanoke, Va. (small)

1997
KKBQ Houston (major), **WSIX** Nashville (medium), **KASE** Austin, Texas (small)

1998
KNIX Phoenix (major), **WSIX** Nashville (secondary)

1999
KNIX Phoenix (major), **WSIX** Nashville (secondary)

NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

1994-99
Howard Stern (Infinity Broadcasting)

PROGRAM DIRECTOR OF THE YEAR

1990
Bobby Kraig, **KPLX** Dallas (major), **Coyote Calhoun**, **WAMZ** Louisville, Ky. (medium), **K.C. Adams**, **KUZZ** Bakersfield, Calif. (small)

1991
Bobby Kraig, **KPLX** Dallas (major), **Kevin O'Neal**, **WSM-FM** Nashville (medium), **Les Acree**, **WIVK** Knoxville, Tenn. (small)

1992
Bob Moody, **WPOC** Baltimore (major), **Larry Daniels**, **KNIX** Phoenix (medium), **Coyote Calhoun**, **WAMZ** Louisville, Ky. (small)

1993
Lee Logan, **KNEW/KSAN** San Francisco (major), **Larry Daniels**, **KNIX** Phoenix (medium), **Coyote Calhoun**, **WAMZ** Louisville, Ky. (small)

1994
Tony Thomas, **KMPS** Seattle (major), **Doug Baker**, **WSIX** Nashville (medium), **Coyote Calhoun**, **WAMZ** Louisville, Ky. (small)

1995
Dene Hallam, **KKBQ** Houston (major), **Doug Baker**, **WSIX** Nashville (medium), **Les Acree**, **WIVK** Knoxville, Tenn. (small)

1996
Larry Daniels, **KNIX** Phoenix (major), **Dave Kelly**, **WSIX** Nashville (medium), **Robynn Jaymes**, **WYYD** Roanoke, Va. (small)

1997
Larry Daniels, **KNIX** Phoenix (major), **Tom Rivers**, **WQYK-FM** Tampa, Fla. (medium), **Les Acree**, **WIVK-FM** Knoxville, Tenn. (small)

1998
Larry Daniels, **KNIX** Phoenix (major), **Dave Kelly**, **WSIX** Nashville (secondary)

1999
Larry Daniels, **KNIX** Phoenix (major), **Dave Kelly**, **WSIX** Nashville (secondary)

PROMOTION DIRECTOR OF THE YEAR

1990
Susan Fine, **KPLX** Dallas

1991
Sheila Silverstein, **WPOC** Baltimore

1992
Brent Stoker, **WSM-FM** Nashville

1993
Marlene Augustine, **KNEW/KSAN** San Francisco

1994
Marlene Augustine, **KNEW/KSAN** San Francisco

1995
Sheila Silverstein, **WPOC** Baltimore

1996
Sheila Silverstein, **WPOC** Baltimore

1997
Tami Griffin, **KSCS** Dallas

1998
Mike Culotta, **WQYK** Tampa, Fla.

1999
Sheila Silverstein, **WPOC** Baltimore

MUSIC DIRECTOR OF THE YEAR

1990
Mac Daniels, **KPLX** Dallas (major), **Coyote Calhoun**, **WAMZ** Louisville, Ky. (medium), **Tom Wilson**, **WAXX** Eau Claire, Wis. (small)

1991
Mac Daniels, **KPLX** Dallas (major), **Buddy Owens**, **KNIX** Phoenix (medium), **Gail Daniels**, **KSSN** Little Rock, Ark. (small)

1992
Mac Daniels, **KPLX** Dallas (major), **Buddy Owens**, **KNIX** Phoenix (medium), **Wade Carter**, **KXXY** Oklahoma City (small)

1993
Tony Thomas, **KMPS** Seattle (major), **Buddy Owens**, **KNIX** Phoenix (medium), **Dandalion**, **WRKZ** Harrisburg, Pa. (small)

1994
Mac Daniels, **WMZQ** Washington, D.C. (major), **Wade Jessen**, **WSM-AM-FM** Nashville (medium), **Coyote Calhoun**, **WAMZ** Louisville, Ky. (small)

1995
Greg Cole, **WPOC** Baltimore (major), **Doug Baker**, **WSIX** Nashville (medium), **Steve Gary**, **KASE** Austin, Texas (small)

1996
Buddy Owens, **KNIX** Phoenix (major), **Kim Leslie**, **WSM-FM** Nashville (medium), **Scott Stewart**, **WZZK** Birmingham, Ala. (small)

1997
Tricia Biondo, **WUSN** Chicago (major), **Rick McCracken**, **WSOC** Charlotte, N.C. (medium), **Chris Huff**, **WIVK-FM** Knoxville, Tenn. (small)

1998
Buddy Owens, **KNIX** Phoenix (major), **Kevin Anderson**, **WSM-FM** Nashville (secondary)

1999
Johnny Gray, **WKHX-FM** Atlanta (major), **Bill Poindexter**, **WUSY** Chattanooga, Tenn. (secondary)

SYNDICATED PROGRAM OF THE YEAR

1990-99
American Country Countdown With Bob Kingsley (ABC Radio Networks/Watermark/KCCS Productions)

LOCAL OR REGIONAL PROMOTION PERSON OF THE YEAR

1990
Gaylen Adams, Capitol

CONSULTANT OF THE YEAR

1995-99
Rusty Walker, Rusty Walker Consulting

LOCAL AIR PERSONALITY OF THE YEAR

1990
Steve Harmon and **Scott Evans**, **KPLX** Dallas (major), **Coyote Calhoun**, **WAMZ** Louisville, Ky. (medium), **Tim Wilson**, **WAXX** Eau Claire, Wis. (small)

1991
Steve Harmon and **Scott Evans**, **KPLX** Dallas (major), **Coyote Calhoun**, **WAMZ** Louisville, Ky. (medium), **Gail Daniels**, **KSSN** Little Rock, Ark. (small)

1992
Steve Harmon and **Scott Evans**, **KPLX** Dallas (major), **Gerry House**, **WSIX** Nashville (medium), **Coyote Calhoun**, **WAMZ** Louisville, Ky. (small)

1993
Moby, **WKHX-FM** Atlanta (major), **Gerry House**, **WSIX** Nashville (medium), **Coyote Calhoun**, **WAMZ** Louisville, Ky. (small)

1994
Moby, **WKHX-FM** Atlanta (major), **Gerry House**, **WSIX** Nashville (medium), **Coyote Calhoun**, **WAMZ** Louisville, Ky. (small)

1995
Moby, **WKHX-FM** Atlanta (major), **Gerry House**, **WSIX** Nashville (medium), **Robynn Jaymes**, **WYYD** Lynchburg, Va. (small)

1996
Moby, **WKHX-FM** Atlanta (major), **Gerry House**, **WSIX** Nashville (medium), **Dandalion**, **WRKZ** Harrisburg, Pa. (small)

1997
Terry Dorsey, **KSCS** Dallas (major), **Gerry House**, **WSIX** Nashville (medium), **Sam Allred** and **Bob Cole**, **KVET** Austin, Texas (small)

1998
Terry Dorsey and **Hawkeye**, **KSCS** Dallas (major), **Gerry House**, **WSIX** Nashville (secondary)

1999
Tim Hattrick and **Willy D. Loon**, **KNIX** Phoenix

NATIONAL LABEL PROMOTION PERSON OF THE YEAR

1990
Jack Lameler, CBS

1991
Allen Butler, Arista

RECORD LABEL PROMOTION TEAM OF THE YEAR

1998
Arista Nashville

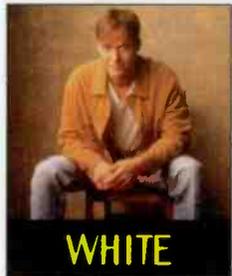
1999
Mercury

THE MID-'90S: RADIO REAL ESTATE?

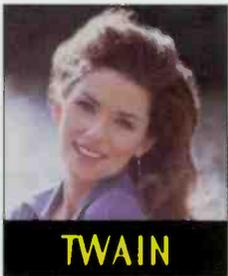
Continued from page 1

music. When **Bryan White's** "Someone Else's Star" took 18 weeks to get to No. 1 in 1995, it occasioned a page 1 story. Now, it can take that long for a new act just to make the top 10.

"Someone Else's Star" also reopened a long-running debate about how "pop" country music should be, as did the 1995 breakthrough of **Shania Twain**, **Garth Brooks'** decision to cover an **Aerosmith** song (not such a problem later on for **Mark Chesnutt**), and **John Sebastian's** 1996 experiment with pop oldies at **KZLA** Los Angeles, something that typified country radio in its mid-'80s doldrums. But when **LeAnn Rimes** released "Blue" in 1996, it, too, faced resistance from many PDs. And while country was sounding more pop, top 40 had more '70s-flavored acoustic-driven acts like **Hootie & the Blowfish**—the sort that had been found only in country for several years.



WHITE



TWAIN

TOP 40: BACK FROM THE DEAD

If a top 40 station didn't go away in 1992-93, chances are it went considerably more adult. Even **KHKS** Dallas, one of the first top 40 success stories, launched in 1992 on the cusp of hot AC—not so unlike sister **KIIS** Los Angeles, which itself made a short-lived run at hot AC.

But some programmers took the opposite tack. **Keith Clark** unveiled the MTV-like Channel X format first at nights on **WZJM** Cleveland, then all day on **WHJX** Jacksonville, Fla. And in late '92/early '93, **Steve Kingston's** **WHTZ** (Z100) New York weeded out the AC titles and added modern rock. For most of 1993, those records played alongside the current R&B and dance hits, but by 1995, Z100 was almost a modern rock station itself, as were **KRBE** Houston; **WPST** Trenton, N.J.; and **WEDJ** Charlotte, N.C. Like Z100, those stations usually weeded out the last of their non-modern titles as insurance when a new modern rock station came into the market. And even mainstream outlets were resistant to R&B crossovers, save an occasional "Waterfalls."

The upside was that top 40 now had a steady supply of viable uptempo pop for the first time in years, even if, as consultant **Steve Perun** notes, "those records were owned by other radio stations." Several of the PDs we spoke to cited "You Oughta Know" by **Alanis Morissette** as a watershed record in reversing the format's fortunes, with **KRBE's** **John Peake** calling Morissette "the Nirvana of top 40."

Top 40 was still losing stations at a rapid clip in the mid-'90s, but there were also key sign-ons in large and small markets. In 1995, **WIOQ** (Q102) Philadelphia went to a rhythmic top 40 that anticipated next year's launch of **WKTU** New York. And small-market debuts such as **Beau Richards' WMGI** Terre-Haute, Ind., and **WFBC-FM** Greenville, S.C., proved that the format hadn't lost its appeal in the heartland.

Some format modifications were key, too. **KHKS** became less adult and more rhythmic, providing a template for numerous stations. **WFLZ** Tampa, Fla., lost the Power Pig handle and added modern hits but never dropped rhythmic music, proving that you really could play **Montell Jordan** and **Live** together. And in 1995, **KRBE** officially ended its "hits without the hype" period by talking over intros again.

In 1995-96, some familiar call letters returned to the top 40 format after a few years in hot AC: **WNCI** Columbus, Ohio; **WSSX** Charleston, S.C.; **WBLI** Long Island, N.Y.; and **WHYI** Miami among them. But a key set of returning call letters had been fallow for more than a decade. Consultant **Guy Zapoleon** recalls the decision to revive **WKTU**: "Every human being who lived in New York knew there was a hole. It didn't take a genius to figure it out. But every research company had done studies saying there was no hole

for top 40."

WKTU's phenomenal growth in New York under PD **Frankie Blue** spurred only a handful of direct copies (including some that hired their own transvestites for mornings, following the success of **WKTU's** **RuPaul**). But it had a broader impact on mainstream top 40. The success of **WKTU** and the launch of modern on rival **WXRK** would hit Z100 from both sides. Finally, new PD **Tom Poleman** would move Z100 back to mainstream top 40, with **KRBE** making a similar transition under Peake.

"I think the fact that **WKTU** was so big in its first book helped Z100 see what could happen," says **Epic's** **Michael Ellis**, then publisher of **Airplay Monitor**. Beyond **WKTU**, **Ellis** recalls, dance mega-hits like **Real McCoy's** "Another Night" helped reacquaint PDs with rhythmic music. "Stations became convinced that they had to play [these songs], even if they were leaning rock. If they did play them, they were so huge that it convinced them to try a couple more."

Perhaps emboldened by duopoly or just by the successes they saw elsewhere, some of the major groups that had avoided top 40 were showing interest by 1996. One was **Cox**, whose **WWHT** Syracuse, N.Y., became a rare second top 40 that posted significant 12-plus numbers. Also that year, **ABC** launched its Radio Disney network. Although kids' radio began in the mid-'80s, under Radio Disney it became less dependent on children's music and more of a showcase for the teen acts that would also be so key for top 40 in 1997.

AC'S RAPID MODERNIZATION

By the early '90s, radio's financial doldrums had assured that there would be three or four ACs in many markets to super-serve 25-54 listeners, even if other formats weren't represented at all. But by 1994, AC was oversaturated and, according to **The M Street Journal**, losing 20 stations a month, often to country. Those that stayed would fragment into several camps.

While the notion that modern rock was both adult and contemporary led to the creation of **WKQX** (Q101) Chicago in 1992, that station quickly became a full-fledged modern rocker. The stations that began the modern AC land rush—**Gregg Cassidy's** **KALC** (Alice 106) Denver; **Randy Lane's** **KYSR** (Star 98.7) Los Angeles; and **Tracy Johnson's** **KFMB-FM** (Star 100.7) San Diego—began as traditional hot ACs, then segued into the format in 1994 as it became clear that **Natalie Merchant**, not **REO Speedwagon** gold, was driving their success.

Besides bringing modern rock's "anti-radio" positioning to AC, the new format made hot AC more current-based overall, to the point that, in 1996, it became the format where mainstream top 40 hits charted first. It also created a fault line between AC and adult top 40. **KMXV** Kansas City's **Jon Zellner** recalls "Name" by **Goo Goo Dolls** as the first modern crossover that hot AC could play but AC couldn't, and there were more such songs to come. And modern AC became the format where women like **KALC's** **Jamie White** could lead morning teams, not just laugh at the guys' jokes.

When **Airplay Monitor** ran a modern AC test chart in 1996, there were 14 reporting stations. By 1997, there were more than enough for a chart (and two modern AC networks). But there was always skepticism from format observers who considered it overly narrow. Indeed, almost immediately, modern AC PDs were grappling with whether **Celine Dion** or **LeAnn Rimes** fit.

1995-96 also saw a handful of stations make a run at the type of rhythmic AC format that blossomed at **WBMX** Boston, including **Chuck Knight's** **WYXR** Philadelphia and **Zellner's** **KTHT** Fresno, Calif. Rhythmic AC didn't last at any of those stations, but the late-'90s rise of "Jamm'n' oldies" made sure that the Motown and classic disco at the format's core didn't go away.

R&B: FLYJOCK SPREADS HIS WINGS

It wasn't as if "flyjock" **Tom Joyner** got too little publicity in the late '80s/early '90s for his daily commute between **KKDA-FM** Dallas and **WGCI-FM** Chicago. But by 1994, he was covering even more territory, after **ABC** began syndicating his morning show nationally.

Joyner wasn't an instant national success. **KKDA** deliberately upstaged his debut on rival **KJMJ** by announcing the move itself and dubbing its own show "The Home Team." But by 1995, when Joyner moved from **WKYS** Washington, D.C., to crosstown **WHUR**, the impact he could have on a station's ratings was visible. And by 1996, he was showing up on some stations that weren't having problems in mornings but just wanted to keep the show off a competitor.

Some efforts at R&B morning syndication were short-lived, including shows by **Donnie Simpson**, **Doctor Dre** and **Ed Lover**, and **Jeff Foxx**. But by 1995, **WGCI's** **Doug Banks** was on **ABC**, first for afternoons and later for mornings. And syndication was prevalent enough to be considered a mixed blessing by the R&B radio community. Some bemoaned the decreased number of opportunities. But **WVAZ** Chicago PD **Maxx Myrick** says that Joyner "actually brought personality back to the R&B format" by showing that he could, in the words of **ABC's** **Steve Harris**, "unify and motivate African-American listeners."

It was also around 1993-94 that R&B's fragmentation accelerated. Adult R&B had been growing steadily since the late-'80s success of **WVAZ**. But it went into hyper-drive when **WQHT** (Hot 97) New York owner **Emmism** flipped rival **WRKS** to a gold-based adult R&B format in late '94. Shortly thereafter, a similar duopoly at **KBXX** and **KMJQ** Houston sent the latter to adult R&B, despite its winning the ratings war at the time. The numerous duopolies that ensued at the time occasionally saw a heritage R&B

station emerge dominant over a "churban" duopoly partner, as was the case for **WUSL** Philadelphia or **WPEG** Charlotte, N.C. But sometimes duopoly left markets like New York and Washing-

ton, D.C., with no mainstream R&B reporter, albeit briefly.

WQHT's success as the station "where hip-hop lives" also spurred the fragmentation of mainstream R&B, driving a series of new young-end R&B outlets and forcing some heritage outlets, such as **WPEG** and **WVEE** Atlanta, to go younger.

With hip-hop's rise came a resurgence of the long-running R&B lyrics controversy. In 1993-94, **WBSL** New York and rivals **KACE** Los Angeles and **KKBT** announced that they would no longer play suggestive lyrics (to which current **KKBT** core artist **Snoop Dogg** might respond, "Trick, please!"). But by 1995, there were hits you couldn't play without obscuring the hook ("Player's Anthem") and, by 1996, hits with the "N" word in the title, courtesy of **Jay-Z**. And in 1995, **WERQ** Baltimore DJ **Marcel Thornton** claimed he was fired after he returned from the Million Man March with a raised conscience and refused to play offensive lyrics.

But the mid-'90s also saw a gospel music boom, both with the crossover success of **Kirk Franklin** and the success of gospel on FM at **WFMV** Columbia, S.C. R&B oldies also made their way onto FM in 1994 at **KACE** and **KMEZ** New Orleans, although that format's explosion was several years away. (One early hint was a 1995 study by researcher **Jon Coleman** showing "Motown" as the most preferred music style nationally.) And in 1995-96, the rise of retro-flavored "neo-soul" led some industry observers to predict a return of '70s-styled progressive outlets. **WXYV** Baltimore tried this briefly under **Steve Crumbley**, but neo-soul became, surprisingly, more the territory of adult R&B and even many mainstream R&B outlets.

ROCK: THE REAL CONVERGENCE

In the mid-'90s, the rise of modern rock upstaged the growth of active rock for a while, espe-

cially after some early active torchbearers like **WJRR** Orlando, Fla., and **WRZX** Indianapolis went modern as well. But in 1994, during the heart of the new rock revolution, **Dave Richards' WRCX** (Rock 103.5) Chicago became an immediate active rock poster child for the next four years (quickly succeeding **KNAC** Los Angeles, which signed off in 1995 with the guys from **Metallica** on hand). **WRCX** also used a variant of the "best of the old, best of the new" positioning that would become the rallying cry for anybody who wanted to maintain the variety position.

That said, the variety position was harder to maintain than ever. By the mid- to late '90s, it was common to see three or four rock stations in a market hovering around a 4 share, including some once-mighty call letters. If heritage rockers couldn't keep all the listeners on one frequency after the mid-'80s, they could still try to keep them all in one cluster, as duopoly allowed their owners to build a rock wall covering multiple positions—for example, **Sandusky** in Phoenix, **Greater Media** in Detroit and Philadelphia, **Clear Channel** in San Diego and Cincinnati, and **Entercom** in Seattle and Sacramento, Calif.

As for the modern rock revolution, in the mid-'90s, it was in full swing and finding new soldiers weekly. Some were heritage outlets—**KOME** San Jose, Calif.; **WMMS** Cleveland; and **WBCN** Boston all went across the line in 1994-95. 1994 was also the year that **WDRE** Long Island, N.Y., PD **Tom Calderone** joined **Jacobs Media** as its "Edge" clients proliferated. And it was the year that **Billboard** first reported on squabbles over who got acts for their holiday concerts.

The "who gets what" issue would, in 1995, lead two heritage rock stations, **KLOS** Los Angeles and **KISW** Seattle, to inform the industry that they wished to be considered modern rockers, too. While those claims (if not the issues that prompted them) were largely regarded as specious at the time, the format's boundaries would be tested on an ongoing basis for the rest of the decade, such that the real convergence wasn't what was happening with new media but what was happening between modern and active.

Almost from the beginning of the new rock revolution, there was debate about which format the hard-driving core acts really belonged to. And there was evolution on both sides of the modern/active divide that drew the formats closer—not to mention a stream of stations crossing the line in both directions.

By 1995, **KROQ** Los Angeles was rocking noticeably harder, while **ABC's** Z-Rock format was considerably more modern. In 1996, **Metallica** would headline **Lollapalooza**, **KTCL** Denver would begin experimenting with more rhythmic music, and, even before the **Beastie Boys'** stunning comeback, **Monitor** would report that, thanks to **Cake**, **311**, **Sublime**, and **Rage Against The Machine**, there was actually more "rap" on modern rock than on top 40.

Even before Gen-Y demanded its own music, **Gen-X** had caused a generational rift at modern. In 1994, **Doug Clifton** left triple-A **KBCO** Denver to launch "rock alternative" rival **KXPK**, driven by a greater emphasis on modern's previous core artists. By 1995, **KXPK** became the blueprint for a number of other stations, including, briefly, **WNEW** New York. But it also helped nudge rival **KALC** into what would become modern AC. In the end, **KALC's** AC formatics rather than **KXPK's** rock underpinnings became the template for the scores of new modern ACs, which made **KXPK** no less responsible for the boom.

The rise of adult modern—whether rock- or AC-flavored—forced some modern rockers to soften noticeably in self-defense. It would also leave triple-A stations wondering how to "reinvent themselves so they're not modern AC," says consultant **Alex DeMers**. Some triple-As would just segue to modern AC themselves.

Despite some highly publicized classic rock defections in New York, Philadelphia, and L.A., classic rock remained durable in the mid-'90s. Those stations were replaced by the former classic hits/"Arrow" outlets that found '70s pop to have a short shelf life. And by 1994, "classic rock that really rocks" was already being used as a positioner by **WOFX** Cincinnati and was already on-air, albeit without the slogan, at **KZEP** San Antonio.

Next week: virtual radio, the Internet, pay-for-play, the decline of minority ownership, the rise of Spanish radio, and the question "Is radio better off?"

GREATEST GAINERS

Strongest Increase In Airplay This Week

INCREASE IN
DETECTIONS

| | |
|---|------|
| DIXIE CHICKS • <i>Cowboy Take Me Away</i> (MONUMENT) | +476 |
| WWGR +22, WYNY +20, KEEY +19, KKAT +18, KIKF +17, WOGK +16, KMPS +16, KRMD +15, WSSL +13, WNKT +12 | |
| MARTINA MCBRIDE • <i>Love's The Only House</i> (RCA) | +466 |
| KIKK +23, WCKT +21, KYCW +17, WYAY +16, KKCS +14, KSKS +14, KCCY +13, KRTY +13, WKXK +12, KNIX +11 | |
| TIM MCGRAW • <i>My Best Friend</i> (CURB) | +464 |
| WYCD +22, KTST +18, KTTS +16, WOGK +15, KWJJ +14, WSOC +13, WIL +13, KMDL +12, WESC +12, WZZK +12 | |
| CHAD BROCK WITH HANK WILLIAMS JR. AND GEORGE JONES • <i>A Country Boy Can Survive</i> (Y2K Version) (WARNER BROS./WRN) | +371 |
| WXKC +14, KRMD +14, WRNS +13, KJPL +13, KHAY +12, KEEY +12, KSCS +12, WQYK +11, WEZL +10, KIKF +10 | |
| REBA • <i>What Do You Say</i> (MCA Nashville) | +362 |
| KYCW +25, WWGR +19, KYGO +17, WMIL +14, KHEY +13, WUBE +13, WSCA +12, WKSJ +12, WPOC +12, KHAY +10 | |
| LONESTAR • <i>Smile</i> (BNA) | +320 |
| KKAT +22, KEEY +20, WZZK +18, WXBQ +15, WQBE +15, KTST +11, KHEY +11, KRTY +11, KMPS +11, KDDK +10 | |
| CHELY WRIGHT • <i>It Was</i> (MCA Nashville) | +269 |
| WCOS +12, WGGY +11, WKSJ +10, WOKQ +9, WCTK +9, WCMS +8, KZLA +8, WLWI +7, KYCW +7, WYAY +7 | |
| TOBY KEITH • <i>How Do You Like Me Now?!</i> (DREAMWORKS) | +261 |
| KIKK +22, KKAT +16, KCCY +12, WRBT +10, KYCW +10, WKHK +9, WXCT +8, WKCO +8, WESC +8, WSIX +8 | |
| TRACY LAWRENCE • <i>Lessons Learned</i> (ATLANTIC) | +229 |
| KRMD +14, WUSN +14, KCCY +13, WESC +12, WNCY +11, WYCD +11, WIRK +10, WCMS +10, KPLX +10, KKAT +9 | |
| MONTGOMERY GENTRY • <i>Daddy Won't Sell The Farm</i> (COLUMBIA) | +225 |
| KIKK +20, WDRM +17, KXKC +16, WCKT +11, WSM +11, KNIX +11, WOKQ +10, KIKF +10, KILT +10, KKAT +9 | |
| PHIL VASSAR • <i>Carlene</i> (ARISTA) | +223 |
| WSIX +12, WDAF +10, WSM +10, KEEY +9, KRMD +8, KKAT +8, KHAY +7, KVOO +7, WMZQ +7, WGGY +6 | |
| BROOKS & DUNN • <i>Beer Thirty</i> (ARISTA NASHVILLE) | +218 |
| KKAT +16, KXKC +15, KIKF +14, KRMD +13, WSCA +12, WRNS +10, WWYZ +10, KEEY +10, KASE +9, KSCS +9 | |
| SHEDAISY • <i>This Woman Needs</i> (LYRIC STREET) | +214 |
| WKIX +16, KYNG +10, WRKZ +9, WMIL +9, WWGR +8, KTEX +8, WCMS +8, WCAC +7, KMLE +7, KEEY +7 | |
| FAITH HILL • <i>Breathe</i> (WARNER BROS./WRN) | +211 |
| KMLE +24, WOGY +18, WNCY +12, KAJA +11, KEEY +11, WQXK +9, KRTY +8, WXTU +8, WGNE +7, KMDL +7 | |
| LEANN RIMES • <i>Big Deal</i> (CURB) | +208 |
| WOGK +17, WOGY +16, WKIX +13, WGGY +13, WRKZ +13, WKXK +11, WYAY +11, WQXK +10, WKCO +10, KUZZ +10 | |

MOST NEW STATIONS

Songs with 6 or more detections at new stations this week

| | NEW STATIONS | | NEW STATIONS |
|--|--------------|--|--------------|
| MARTINA MCBRIDE <i>Love's The Only House</i> (RCA) | 37 | SAMMY KERSHAW <i>Me And Maxine</i> (Mercury) | 11 |
| TRACY LAWRENCE <i>Lessons Learned</i> (Atlantic) | 17 | MARK WILLS <i>Back At One</i> (Mercury) | 9 |
| PHIL VASSAR <i>Carlene</i> (Arista Nashville) | 17 | JO DEE MESSINA <i>Because You Love Me</i> (Curb) | 8 |
| MONTGOMERY GENTRY <i>Daddy Won't Sell The Farm</i> (Columbia) | 17 | SHEDAISY <i>This Woman Needs</i> (Lyric Street) | 8 |
| TOBY KEITH <i>How Do You Like Me Now?!</i> (DreamWorks) | 16 | CHELY WRIGHT <i>It Was</i> (MCA Nashville) | 8 |
| CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES <i>A Country Boy Can Survive</i> (Y2K Version) (Warner Bros./WRN) | 15 | | |

AIRPLAY LEADERBOARD

THE STATIONS THAT BREAK THE HITS

| | | | |
|-----------|---|---|----------|
| #1 |  | KMLE Phoenix, AZ PD: Jeff Garrison MD: Jon Allen Airplay Leader Designations: 10 | |
| | #2 | KPLX, Dallas, TX (PD/MD: Brian Philips/Cody Alan) | 6 |
| | #3 | KBEQ, Kansas City, MO (PD/MD: Mike Kennedy/T.J. McEntire) | 4 |
| | #4 | KEEY, Minneapolis, MN (PD/MD: Gregg Swedberg/Travis Moon) | 4 |
| | #5 | KXKC, Lafayette, LA (PD/MD: Renee Revett/Kelly Thompson) | 3 |

The Airplay Leaderboard ranks taste-maker stations that have been the most successful in identifying future hit records as measured by the amount of AIRPOWER titles for which they were Airplay Leaders. Refer to each format's IMPACT! page to see this week's Airplay Leaders.

COUNTRY RECURRENT AIRPLAY

| RANK | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | DETECTIONS | | RANK | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | DETECTIONS | |
|------|---|------------|------|------|--|------------|------|
| | | TW | LW | | | TW | LW |
| 1 | WRITE THIS DOWN GEORGE STRAIT (MCA NASHVILLE) | 2006 | 2058 | 14 | PLEASE REMEMBER ME TIM MCGRAW (CURB) | 1130 | 1214 |
| 2 | I'LL GO CRAZY ANDY GRIGGS (RCA) | 1762 | 2499 | 15 | LITTLE GOOD-BYES SHEDAISY (LYRIC STREET) | 1118 | 1151 |
| 3 | YOU HAD ME FROM HELLO KENNY CHESNEY (BNA) | 1733 | 1786 | 16 | WIDE OPEN SPACES DIXIE CHICKS (MONUMENT) | 1053 | 1056 |
| 4 | READY TO RUN DIXIE CHICKS (MONUMENT) | 1511 | 1575 | 17 | ANYONE ELSE COLLIN RAYE (EPIC) | 990 | 1044 |
| 5 | LONELY AND GONE MONTGOMERY GENTRY (COLUMBIA) | 1445 | 1741 | 18 | WISH YOU WERE HERE MARK WILLS (MERCURY) | 987 | 1049 |
| 6 | HOW FOREVER FEELS KENNY CHESNEY (BNA) | 1421 | 1477 | 19 | STAND BESIDE ME JO DEE MESSINA (CURB) | 974 | 992 |
| 7 | A NIGHT TO REMEMBER JOE DIFFIE (EPIC) | 1338 | 1347 | 20 | LITTLE MAN ALAN JACKSON (ARISTA NASHVILLE) | 953 | 1037 |
| 8 | GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU ALABAMA FEATURING 'N SYNC (RCA) | 1322 | 1382 | 21 | MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN (MERCURY) | 888 | 886 |
| 9 | WHATEVER YOU SAY MARTINA MCBRIDE (RCA) | 1250 | 1350 | 22 | THIS KISS FAITH HILL (WARNER BROS.) | 882 | 903 |
| 10 | YOU WON'T EVER BE LONELY ANDY GRIGGS (RCA) | 1244 | 1216 | 23 | YOU WERE MINE DIXIE CHICKS (MONUMENT) | 880 | 918 |
| 11 | UNBELIEVABLE DIAMOND RIO (ARISTA NASHVILLE) | 1180 | 1145 | 24 | I DON'T WANT TO MISS A THING MARK CHESNUTT (DECCA/MCA NASHVILLE) | 867 | 1008 |
| 12 | I'LL THINK OF A REASON LATER LEE ANN WOMACK (DECCA/MCA NASHVILLE) | 1150 | 1154 | 25 | BYE BYE JO DEE MESSINA (CURB) | 851 | 887 |
| 13 | SINGLE WHITE FEMALE CHELY WRIGHT (MCA NASHVILLE) | 1135 | 1203 | | | | |

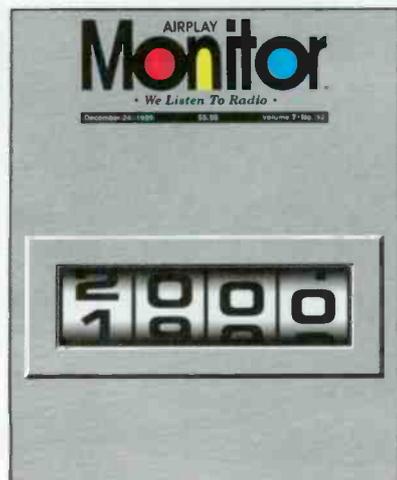
Recurrents are titles that have appeared on the Country Airplay chart for 20 weeks and have dropped below the top 25.

RADIO'S MOST-ANTICIPATED, MOST-READ
AIRPLAY MONITOR OF THE YEAR...

THE 1999 YEAR-END ISSUE

THIS 4-IN-1 MEGA MONITOR BRINGS A YEAR'S WORTH OF MUSIC, CHARTS AND PLAYLISTS INTO ONE EASY-TO-READ ISSUE COMBINING TOP 40, ROCK, R&B AND COUNTRY FORMATS.

THIS ANNUAL RESEARCH ARCHIVE HITS YOUR DESK THE WEEK OF DECEMBER 13th.



WTQR Greensboro PD: Paul Franklin MD: Deano Clear Channel 336-777-8826

WFMS Indianapolis PD: Bob Richards MD: J.D. Cannon Susquehanna 317-842-9550

WWKA Orlando PD: Len Shackelford MD: Shadow Stevens Cox 407-298-9292

WKLB Boston PD: Mike Brophy APD/MD: Ginny Rogers Greater Media 617-822-9600

WKIS Miami PD: Bob McKay MD: Darlene Evans Beasley 954-431-6200

KYNG Dallas PD: Bob McNeill MD: Jim Verdi Infinity 972-716-7800

WTQR Greensboro playlist table with columns for rank, song title, and artist.

WFMS Indianapolis playlist table with columns for rank, song title, and artist.

WWKA Orlando playlist table with columns for rank, song title, and artist.

WKLB Boston playlist table with columns for rank, song title, and artist.

WKIS Miami playlist table with columns for rank, song title, and artist.

KYNG Dallas playlist table with columns for rank, song title, and artist.

KIKK Houston PD: Darren Davis MD: J.D. Daniels Infinity 713-881-5957

WPOC Baltimore PD: Scott Lindy Clear Channel 410-366-3693

WQYK Tampa OM: Eric Logan MD: Jay Roberts Infinity 813-287-0995

WWYZ Hartford PD: Mike Moore MD: Jay McCarthy AMFM 860-723-6000

WKXK St. Louis PD: Jeff Allen MD: Dave Louis Emmis 314-621-0400

WAMZ Louisville PD/MD: Coyote Calhoun Clear Channel 502-582-7840

KIKK Houston playlist table with columns for rank, song title, and artist.

WPOC Baltimore playlist table with columns for rank, song title, and artist.

WQYK Tampa playlist table with columns for rank, song title, and artist.

WWYZ Hartford playlist table with columns for rank, song title, and artist.

WKXK St. Louis playlist table with columns for rank, song title, and artist.

WAMZ Louisville playlist table with columns for rank, song title, and artist.

| Total Detections/Gain | | | | | | | | | | | | | Total Detections/Gain | | | | | | | | | | | | | Total Detections/Gain | | | | | | | | | | | | | Total Detections/Gain | | | | | | | | | | | | | Total Detections/Gain | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|------|------|------|------|------|------|------|------|------|------|------|------|-----------------------|------|------|------|------|------|------|------|------|------|------|------|-----|-----------------------|---|------|------|------|------|------|------|------|------|------|------|-----|-----------------------|------|------|------|------|------|------|------|------|------|------|------|-----|-----------------------|------|---|------|------|------|------|------|------|------|------|------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| TRACE ADKINS <i>Don't Lie (Capitol)</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | GARY ALLAN <i>Smoke Rings In The Dark (MCA Nashville)</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | CLINT BLACK <i>When I Said I Do (RCA)</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | BROOKS & DUNN <i>Beer Thirty (Arista Nashville)</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | TRACY BYRD <i>Put Your Hand In Mine (RCA)</i> | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Total Stations: 150 | | | | | | | | | | | | | | | | | | | | | | | | | | | Total Stations: 150 | | | | | | | | | | | | | | | | | | | | | | | | | | | Total Stations: 154 | | | | | | | | | | | | | | | | | | | | | | | | | | | Total Stations: 150 | | | | | | | | | | | | | | | | | | | | | | | | | | | Total Stations: 153 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Chart Move: 30-29 | | | | | | | | | | | | | | | | | | | | | | | | | | | Chart Move: 24-21 | | | | | | | | | | | | | | | | | | | | | | | | | | | Chart Move: 2-1 | | | | | | | | | | | | | | | | | | | | | | | | | | | Chart Move: 28-25 | | | | | | | | | | | | | | | | | | | | | | | | | | | Chart Move: 20-19 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| New York | | | | | | | | | | | | | New York | | | | | | | | | | | | | New York | | | | | | | | | | | | | New York | | | | | | | | | | | | | New York | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| CMT | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | CMT | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | CMT | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | CMT | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | CMT | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

| Total Detections/Gain | | | | | | | | | | | | | Total Detections/Gain | | | | | | | | | | | | | Total Detections/Gain | | | | | | | | | | | | | Total Detections/Gain | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|------|------|------|------|------|------|------|------|------|------|------|------|-----------------------|------|------|------|------|------|------|------|------|------|------|------|-----|-----------------------|--|------|------|------|------|------|------|------|------|------|------|-----|-----------------------|------|------|------|------|------|------|------|------|------|------|------|-----|----------|------|--|------|------|------|------|------|------|------|------|------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| KENNY CHESNEY <i>She Thinks My Tractor's Sexy (BNA)</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | JOE DUFFIE <i>The Quintin' Kind (Epic)</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | DIXIE CHICKS <i>Cowboy Take Me Away (Monument)</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | FAITH HILL <i>Breathe (Warner Bros./WRN)</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | ALAN JACKSON <i>Pop A Top (Arista Nashville)</i> | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Total Stations: 154 | | | | | | | | | | | | | | | | | | | | | | | | | | | Total Stations: 149 | | | | | | | | | | | | | | | | | | | | | | | | | | | Total Stations: 154 | | | | | | | | | | | | | | | | | | | | | | | | | | | Total Stations: 154 | | | | | | | | | | | | | | | | | | | | | | | | | | | Total Stations: 154 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Chart Move: 15-14 | | | | | | | | | | | | | | | | | | | | | | | | | | | Chart Move: 26-23 | | | | | | | | | | | | | | | | | | | | | | | | | | | Chart Move: 12-9 | | | | | | | | | | | | | | | | | | | | | | | | | | | Chart Move: 5-3 | | | | | | | | | | | | | | | | | | | | | | | | | | | Chart Move: 9-7 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| New York | | | | | | | | | | | | | New York | | | | | | | | | | | | | New York | | | | | | | | | | | | | New York | | | | | | | | | | | | | New York | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| CMT | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | CMT | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | CMT | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | CMT | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | CMT | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | WYNY | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Country Airplay Monitor

Main table containing chart data for artists: LONESTAR, TIM MCGRAW, JO DEE MESSINA, BRAD PAISLEY, REBA, LEANN RIMES, SHEDAISY, KEITH URBAN, CLAY WALKER, MARK WILLS. Each artist's section includes song title, chart position, and station data.

Continuation of chart data for artists: LEANN RIMES, SHEDAISY, KEITH URBAN, CLAY WALKER, MARK WILLS. Each artist's section includes song title, chart position, and station data.

Upward-moving songs ranked in order of detections. Songs are removed if they lose more than 5% of their detections from previous week or if their detections decline for two consecutive weeks.

AIRPOWER

NO RECORDS QUALIFIED
FOR AIRPOWER THIS WEEK

2799 - 1000 DETECTIONS

Total Detections/Gain

TY HERNDON 2757/-7
Steam (Epic)
Total Stations: 151/Chart Move: 18-18
Heavy (35+ detections): 3 KAJA, KIKF, WKCT
Medium (25-34): 29 KBEQ, KDDK, KGMV, KHEY, KIKK, KRYS, KSOP, KSSN, KTOM, KTTS, WBCT, WCMJ, WDAF, WGGY, WGH, WJLA, WKH, WKHK, WKX, WNCY, WOKO, WPOR, WQBE, WQMX, WRBQ, WRNS, WSOC, WTQR, WXBQ
Light (Under 25): 119

TRACY BYRD 2741/159
Put Your Hand In Mine (RCA)
Total Stations: 153/Chart Move: 20-19
Heavy (35+): 4 KIKK, KKAT, KUPL, WTQR
Medium (25-34): 24 KASE, KCCY, KEEY, KFKE, KHAY, KRYS, KSOP, KTTS, KXKC, WKCT, WCTK, WESC, WEZL, WFMS, WFRE, WIVK, WKSF, WKXC, WLVI, WNCY, WNOE, WPOR, WQXK, WSSL
Light (Under 25): 125
First Impressions: 2 KSON, WMZQ

GARY ALLAN 2584/117
Smoke Rings In The Dark (MCA Nashville)
Total Stations: 150/Chart Move: 24-21
Heavy (35+): 2 KPLX, KSCS
Medium (25-34): 29 KASE, KBEQ, KCCY, KDDK, KEEY, KGMV, KIKK, KSOP, KSSN, KTTS, KUZZ, KXKC, KYCW, KYCY, WFMS, WGH, WIRK, WKHK, WKH, WKSJ, WNCY, WOKO, WQK, WPOR, WQBE, WQXK, WRBQ, WRNS, WSOC
Light (Under 25): 119
First Impressions: 2 WDRM, WGGY

JOE DIFFIE 2350/119
The Quiltin' Kind (Epic)
Total Stations: 149/Chart Move: 26-23
Heavy (35+): 2 KIKK, KUZZ
Medium (25-34): 22 KBEQ, KCCY, KDDK, KKAT, KMPS, KRYS, KSKS, KSSN, KTTS, KXKC, KYCW, KYNG, WBCD, WDRM, WFMS, WGGY, WIVK, WNCY, WRNS, WTQR, WXBQ, WXCT
Light (Under 25): 125
First Impressions: 3 WGAR, WKHX, WYNK

BROOKS & DUNN 2265/218
Beer Thlry (Arista Nashville)
Total Stations: 150/Chart Move: 28-25
Heavy (35+): 3 KIKK, KPLX, WRNS
Medium (25-34): 14 KCCY, KEEY, KIKF, KNIX, KRMD, KRYS, KSOP, KYCY, WIRK, WKHK, WKXC, WOGK, WSOC, WWRG
Light (Under 25): 133
First Impressions: 5 KASE, KDRK, KKAT, WNOE, WQMX

MARK WILLS 2202/203
Back At One (Mercury)
Total Stations: 149/Chart Move: 29-26
Heavy (35+): 4 KCCY, KIKF, KIKK, KMLE
Medium (25-34): 17 KBEQ, KEEY, KGMV, KHAY, KKAT, KKCS, KNIX, KSOP, KXKC, KYCY, WAMZ, WKHX, WQBE, WRBQ, WWRG, WYAY, WYNY
Light (Under 25): 128
First Impressions: 9 KASE, KMPS, WCOS, WESC, WJLA, WKIS, WOGK, WSIX, WYVZ

KEITH URBAN 2198/118
It's A Love Thing (Capitol)
Total Stations: 150/Chart Move: 27-27
Heavy (35+): 4 KFKE, KIKF, KKAT, KSOP
Medium (25-34): 15 KBEQ, KCCY, KEEY, KIKK, KKBC, KRYS, KSKS, KTTS, KUPL, KYCW, WBEE, WTQR, WWRG, WXCT, WYCD
Light (Under 25): 131
First Impressions: 1 KQXY
Airplay Leader: For the week ending: 09/12/99 KSOP

JO DEE MESSINA 2049/189
Because You Love Me (Curb)
Total Stations: 152/Chart Move: 31-28
Heavy (35+): 1 KFKE

Medium (25-34): 9 KBEQ, KCCY, KIKK, KKAT, KRMD, KSKS, KYNG, WIL, WSM
Light (Under 25): 142
First Impressions: 8 KFRG, KHEY, KRST, KZLA, WGGY, WOGY, WQMX, WWRG

TRACE ADKINS 2005/114
Don't Lie (Capitol)
Total Stations: 151/Chart Move: 30-29
Heavy (35+): 0
Medium (25-34): 5 KRTY, WESC, WNCY, WQBE, WXBQ
Light (Under 25): 145
First Impressions: 8 KNCI, KSON, WKKO, WWSA, WYCD

SHEDAISSY 1977/214
This Woman Needs (Lyric Street)
Total Stations: 151/Chart Move: 32-30
Heavy (35+): 1 KEEY
Medium (25-34): 9 KBEQ, KHKI, KIKK, KRYS, WCMJ, WESC, WKSF, WQIK, WSOC
Light (Under 25): 141
First Impressions: 8 WCOL, WDSY, WKDF, WKIX, WKKO, WMIL, WOKO, WYVZ

TRACY LAWRENCE 1613/229
Lessons Learned (Atlantic)
Total Stations: 140/Chart Move: 34-32
Heavy (35+): 1 KIKK
Medium (25-34): 4 KNIX, KRMD, KSOP, WKXC
Light (Under 25): 135
First Impressions: 17 KCCY, KHEY, KMPS, KTTS, KVOO, KYNG, WCMJ, WESC, WIL, WIRK, WKIS, WMIL, WQYK, WSCA, WUSN, WWSA, WYCD

ALABAMA 1584/160
Small Stuff (RCA)
Total Stations: 145/Chart Move: 33-33
Heavy (35+): 0
Medium (25-34): 4 KNIX, KUZZ, WGGY, WNCY
Light (Under 25): 141
First Impressions: 5 KHEY, KIKK, KXKT, WCTO, WYVZ

CHELBY WRIGHT 1514/269
It Was (MCA Nashville)
Total Stations: 143/Chart Move: 35-34
Heavy (35+): 1 KIKF
Medium (25-34): 5 KBEQ, KIKK, KYCW, WGGY, WGH
Light (Under 25): 137
First Impressions: 8 KTST, KUPL, KZLA, WGAR, WKHK, WKKO, WPOC, WSCA

TOBY KEITH 1406/261
How Do You Like Me Now? (DreamWorks)
Total Stations: 145/Chart Move: 37-35
Heavy (35+): 0
Medium (25-34): 7 KKAT, KMLE, KSOP, WKXC, WQBE, WRNS, WXBQ
Light (Under 25): 138
First Impressions: 16 KCCY, KHEY, KIKF, KIKK, KRYS, KVOO, KYCW, WESC, WEZL, WKCO, WKHK, WKSJ, WNCY, WPOC, WRRB, WROO

STEVE HOLY 1171/33
Don't Make Me Beg (Curb)
Total Stations: 134/Chart Move: 36-36
Heavy (35+): 1 KSOP
Medium (25-34): 5 KIKK, WIRK, WQBE, WRNS, WSM
Light (Under 25): 128
First Impressions: 6 KKAT, WCOS, WHSL, WMUS, WNOE, WRKZ

CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES 1157/371
A Country Boy Can Survive (Warner Bros./WRN)
Total Stations: 139/Chart Move: 38-37
Heavy (35+): 2 KPLX, KSCS
Medium (25-34): 3 KUPL, WKXC, WNKJ
Light (Under 25): 134
First Impressions: 15 KFDD, KHAY, KKAT, KRMD, KSKS, KSSN, KYNG, WAMZ, WHOK, WKHK, WKIS, WMZQ, WOKQ, WWSA, WXCT

MARTINA MCBRIDE 1117/466
Love's The Only House (RCA)
Total Stations: 116/Chart Move: 40-38
Heavy (35+): 0
Medium (25-34): 3 KIKK, KMLE, KSOP
Light (Under 25): 113
First Impressions: 37 KAJA, KCCY, KDDK, KHEY, KHKI, KKCS, KMDD, KNCI, KNIX, KRST, KRYS, KSKS, KTOM, KTST, KUPL, KWJ, KWNR, KXKT, KZSN, WBCD, WBEE, WCKT, WCMJ, WCTO, WDRM, WKHK, WKX, WKSJ, WKXC, WMIL, WMUS, WOGY, WQIK, WRRB, WRKZ, WSM

999 - 500 DETECTIONS

PHIL VASSAR 930/223
Carlene (Arista Nashville)
Total Stations: 122/Chart Move: 39-39
Heavy (35+): 1 KIKK

Medium (25-34): 2 KBEQ, WRNS
Light (Under 25): 119
First Impressions: 17 KHAY, KKAT, KRMD, KUPL, KVOO, WBEE, WCTK, WDAF, WHSL, WMSI, WQXK, WQYK, WSIX, WSOC, WSSL, WTQR, WYVZ

MONTGOMERY GENTRY 825/225
Daddy Won't Sell The Farm (Columbia)
Total Stations: 108/Chart Move: 42-40
Heavy (35+): 1 KIKK
Medium (25-34): 1 WRNS
Light (Under 25): 106
First Impressions: 17 KDDK, KFDI, KIKF, KILT, KKAT, KNIX, KUPL, KXKC, WCKT, WDRM, WFLS, WIL, WOKQ, WQXK, WRKZ, WSM, WYAY

PAUL BRANDT 753/110
It's A Beautiful Thing (Reprise)
Total Stations: 117/Chart Move: 41-41
Heavy (35+): 0
Medium (25-34): 2 KRTY, WKKT
Light (Under 25): 115
First Impressions: 1 WHSL

BRYAN WHITE 587/87
God Gave Me You (Asylum)
Total Stations: 86/Chart Move: 44-42
Heavy (35+): 1 KIKK
Medium (25-34): 1 WXBQ
Light (Under 25): 84
First Impressions: 5 KBEQ, KZSN, WNKJ, WOKO, WWSA

WYNONNA 543/77
Can't Nobody Love You (Curb/Mercury)
Total Stations: 73/Chart Move: 45-43
Heavy (35+): 0
Medium (25-34): 2 KEEY, KIKK
Light (Under 25): 71
First Impressions: 6 KBEQ, KFDI, KIIM, KRMD, KYNG, WKLB

KENNY ROGERS 535/76
Buy Me A Rose (Dreamcatcher)
Total Stations: 69/Chart Move: 46-44
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 69
First Impressions: 5 KJY, KSOP, WCTO, WKSJ, WROO

499 - 50 DETECTIONS

Total Detections/Gain

VINCE VANCE & THE VALIANTS 382/156
All I Want For Christmas Is (Waldox/Malaco)
Total Stations: 103/Chart Move: 53-46
Heavy (35+): 0
Medium (25-34): 2 KMLE, KYCY
Light (Under 25): 101

SAMMY KERSHAW 336/137
Me And Maxine (Mercury)
Total Stations: 46/Chart Move: 56-47
Heavy (35+): 0
Medium (25-34): 1 WRNS
Light (Under 25): 45
First Impressions: 11 KATM, KHAY, KSOP, KUPL, KQXY, WEZL, WFLS, WJLA, WLV, WMJ, WWRG

GEORGE JONES 289/-4
The Cold Hard Truth (Asylum)
Total Stations: 57/Chart Move: 50-48
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 57
First Impressions: 4 KPLX, KRYS, KXKC, WFMS

CLINT BLACK 269/25
Til Santa's Gone (RCA)
Total Stations: 95/Chart Move: 52-49
Heavy (35+): 0
Medium (25-34): 1 KMPS
Light (Under 25): 94

ALABAMA 214/59
Christmas In Dixie (RCA)
Total Stations: 91/Chart Move: 58-52
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 91

ALECIA ELLIOTT 213/-1
I'm Diggin' It (MCA Nashville)
Total Stations: 19/Chart Move: 54-53
Heavy (35+): 0
Medium (25-34): 3 KBEQ, KIKK, KPLX
Light (Under 25): 16
First Impressions: 1 KTOM

LILA MCCANN 195/89
I Will Be (Asylum)
Total Stations: 54/Chart Move: 65-56
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 54
First Impressions: 2 KBEQ, KIKF

JULIE REEVES 193/55
What I Need (Virgin)
Total Stations: 26/Chart Move: 60-57
Heavy (35+): 0
Medium (25-34): 1 KSOP
Light (Under 25): 25
First Impressions: 5 KFRG, KMDL, WGGY, WKCO, WYNY

SHEDAISSY 188/112
Deck The Halls (Lyric Street)
Total Stations: 54/Chart Move: 66-58
Heavy (35+): 0
Medium (25-34): 1 KSOP
Light (Under 25): 53
First Impressions: 5 KIKF, KKBC, KSOP, KYCW, WFRE

KEITH HARLING 171/9
Bring It On (Giant)
Total Stations: 34/Chart Move: 57-59
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 34

JESSICA ANDREWS 144/37
Unbreakable Heart (DreamWorks)
Total Stations: 45/Chart Move: 63-60
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 45
First Impressions: 4 KIKF, KIKK, WMJ, WSM

LORRIE MORGAN 133/-1
Sleigh Ride (BNA)
Total Stations: 63/Chart Move: 61-61
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 63
First Impressions: 2 WIVK, WRBT

GARTH BROOKS 118/88
Baby Jesus Is Born (Capitol)
Total Stations: 58/Chart Move: Debut 62
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 58
First Impressions: 3 KTOM, WQBE, WXBQ

JENNIFER DAY 116/40
The Fun Of Your Love (BNA)
Total Stations: 26/Chart Move: 71-63
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 26
First Impressions: 4 KFKE, KIKK, KSON, WRNS

CHALEE TENNISON 99/97
Just Because She Lives There (Asylum)
Total Stations: 52/Chart Move: Debut 65
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 52
First Impressions: 1 WMIL

BILL ENGVALL 94/33
Here's Your Sign Christmas (Warner Bros./WRN)
Total Stations: 40/Chart Move: 75-66
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 40

BROOKS & DUNN 90/4
Against The Wind (Elektra/EEG)
Total Stations: 7/Chart Move: 70-69
Heavy (35+): 1 KPLX
Medium (25-34): 0
Light (Under 25): 6
First Impressions: 1 WHSL

GARTH BROOKS 88/51
Sleigh Ride (Capitol)
Total Stations: 40/Chart Move: Debut 70
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 40
First Impressions: 2 KYCY, WYRK

GENE AUTRY 85/52
Rudolph The Red-Nosed Reindeer (Columbia)
Total Stations: 60/Chart Move: Re-Entry 71
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 60

GEORGE STRAIT 84/59
Let It Snow, Let It Snow, Let It Snow (MCA Nashville)
Total Stations: 64/Chart Move: Debut 72
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 64

GEORGE STRAIT 83/60
I Know What I Want For Christmas (MCA Nashville)
Total Stations: 42/Chart Move: Debut 73
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 42

PAUL BRANDT 79/55
Six Tons Of Toys (Reprise/WRN)
Total Stations: 55/Chart Move: Debut 74
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 55
First Impressions: 1 KSOP

REBA 79/63
I Saw Mama Kissing Santa Claus (MCA Nashville)
Total Stations: 54/Chart Move: Debut 75
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 54
First Impressions: 2 WFRE, WYRK

GARTH BROOKS 79/28
White Christmas (Capitol)
Total Stations: 49
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 49
First Impressions: 1 WIL

ALABAMA 69/66
Twentieth Century (RCA)
Total Stations: 38
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 38
First Impressions: 1 WKSJ

KEITH HARLING 68/35
Santa's Got A Semi (Giant)
Total Stations: 20
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 20
First Impressions: 5 KGMV, KYCW, KYGO, WKCC, WUSY

GARTH BROOKS 67/26
(There's No Place Like) Home For The Holidays (Capitol)
Total Stations: 37
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 37

GEORGE STRAIT 62/33
Jingle Bell Rock (MCA Nashville)
Total Stations: 30
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 30
First Impressions: 1 KCCY

CLAY WALKER 61/22
The Chain Of Love (Giant)
Total Stations: 5
Heavy (35+): 0
Medium (25-34): 1 KYCY
Light (Under 25): 4
First Impressions: 1 KYCW

GARTH BROOKS 60/16
It's The Most Wonderful Time Of The Year (Capitol)
Total Stations: 31
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 31

ALABAMA 57/13
Rockin' Around The Christmas Tree (RCA)
Total Stations: 27
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 27
First Impressions: 2 WFRE, WOGY

TRISHA YEARWOOD 55/45
You're Where I Belong (MCA Nashville)
Total Stations: 27
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 27
First Impressions: 2 KEEY, KYGO

Billboard. Top Country Singles Sales SoundScan

THE CHART, REPRINTED FROM BILLBOARD MAGAZINE, IS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN, INC.

BILLBOARD ISSUE DATE: DECEMBER 11, 1999

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT & NUMBER /DISTRIBUTING LABEL | ARTIST |
|------------------|-----------|---------------|--|------------------------------|
| ▶ No. 1 ◀ | | | | |
| 1 | 1 | 9 | BIG DEAL CURB 73086 4 weeks at No. 1 | LEANN RIMES |
| 2 | 2 | 15 | IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788 | GARTH BROOKS AS CHRIS GAINES |
| 3 | 5 | 4 | DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD | SHEDAISY |
| 4 | 3 | 10 | STEAM EPIC 79269/SONY | TY HERNDON |
| 5 | 4 | 4 | LITTLE BIRD ARISTA NASHVILLE 13184 | SHERRIE AUSTIN |
| 6 | 6 | 10 | I'M DIGGIN' IT MCA NASHVILLE 172121 | ALECIA ELLIOTT |
| 7 | 8 | 16 | ALL THINGS CONSIDERED MONUMENT 79248/SONY | YANKEE GREY |
| 8 | 7 | 2 | CAN'T NOBODY LOVE YOU (LIKE I DO) CURB 172141/MERCURY | WYNONNA |
| 9 | 10 | 6 | THE QUITTIN' KIND EPIC 79268/SONY | JOE DIFFIE |
| 10 | 9 | 23 | LONELY AND GONE COLUMBIA 79210/SONY | MONTGOMERY GENTRY |
| 11 | 11 | 36 | PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080 | TIM MCGRAW |
| 12 | 12 | 130 | HOW DO I LIVE ▲ ³ CURB 73022 | LEANN RIMES |
| 13 | 14 | 29 | NEVER BEEN KISSED ARISTA NASHVILLE 13140 | SHERRIE AUSTIN |
| 14 | 13 | 15 | ARE YOUR EYES STILL BLUE CURB 73085 | SHANE MCANALLY |
| 15 | 15 | 15 | A MATTER OF TIME BNA 65784/RIG | JASON SELLERS |
| 16 | 16 | 22 | YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG | BRYAN WHITE |
| 17 | 17 | 27 | LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN | CHAD BROCK |
| 18 | 18 | 4 | DON'T MAKE ME BEG CURB 73087 | STEVE HOLY |
| 19 | 23 | 28 | THAT DON'T IMPRESS ME MUCH MERCURY 172118 | SHANIA TWAIN |
| 20 | 19 | 37 | WHO NEEDS PICTURES ARISTA NASHVILLE 13156 | BRAD PAISLEY |

○ Records with the greatest sales gains this week ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Billboard. TOP COUNTRY ALBUMS SoundScan

THE CHART, REPRINTED FROM BILLBOARD MAGAZINE, IS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN, INC.

BILLBOARD ISSUE DATE: DECEMBER 11, 1999

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST IMPRINT & CATALOG NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE) | TITLE | PEAK POSITION |
|----------------------------------|-----------|------------|---------------|---|--|---------------|
| ▶ No. 1/Greatest Gainer ◀ | | | | | | |
| 1 | 3 | 3 | 108 | SHANIA TWAIN ◆ ¹⁴ MERCURY 536003 (10.98/17.98) 47 weeks at No. 1 | COME ON OVER | 1 |
| 2 | NEW | ▶ | 1 | GARTH BROOKS CAPITOL 23550 (10.98/16.98) | THE MAGIC OF CHRISTMAS | 2 |
| 3 | 1 | 1 | 3 | FAITH HILL WARNER BROS. 47373/WRN (11.98/17.98) | BREATHE | 1 |
| 4 | 2 | 2 | 13 | DIXIE CHICKS ▲ ² MONUMENT 69678/SONY (11.98 EQ/17.98) | FLY | 1 |
| 5 | NEW | ▶ | 1 | REBA MCENTIRE MCA NASHVILLE 170119 (11.98/17.98) | SO GOOD TOGETHER | 5 |
| 6 | 4 | 5 | 5 | LEANN RIMES CURB 77947 (10.98/17.98) | LEANN RIMES | 1 |
| 7 | 6 | 6 | 30 | TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98) | A PLACE IN THE SUN | 1 |
| 8 | 5 | 4 | 5 | ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98) | UNDER THE INFLUENCE | 2 |
| 9 | 7 | 7 | 96 | DIXIE CHICKS ▲ ⁹ MONUMENT 68195/SONY (10.98 EQ/17.98) | WIDE OPEN SPACES | 1 |
| ▶ PACESETTER ◀ | | | | | | |
| 10 | 12 | 19 | 10 | REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98) | SECRET OF GIVING: A CHRISTMAS COLLECTION | 10 |

○ Albums with the greatest sales gains. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for sales of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 1999 Billboard/BPI Communications and SoundScan, Inc.

COUNTRY AUDIENCE

Compiled from a national sample of data supplied by Broadcast Data Systems to Country Airplay Monitor. 155 country stations are electronically monitored 24 hours a day, 7 days a week. © 1999 Billboard/BPI Communications.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | TW | LW |
|----------------------|-----------|---------------|---|-------------------------|--------|--------|
| ★★★ No. 1 ★★★ | | | | | | |
| 1 | 2 | 14 | HE DIDN'T HAVE TO BE ARISTA NASHVILLE 1 week at No. 1 | BRAD PAISLEY | 42.557 | 40.654 |
| 2 | 1 | 16 | WHEN I SAID I DO RCA | CLINT BLACK | 42.490 | 42.071 |
| 3 | 3 | 10 | BREATHE WARNER BROS./WRN | FAITH HILL | 42.320 | 39.887 |
| 4 | 5 | 21 | HOME TO YOU ATLANTIC | JOHN MICHAEL MONTGOMERY | 35.688 | 37.355 |
| 5 | 4 | 20 | I LOVE YOU RCA | MARTINA MCBRIDE | 34.490 | 37.553 |
| 6 | 6 | 12 | WHAT DO YOU SAY MCA NASHVILLE | REBA | 34.055 | 32.469 |
| 7 | 10 | 10 | POP A TOP ARISTA NASHVILLE | ALAN JACKSON | 31.777 | 30.605 |
| 8 | 9 | 18 | ALL THINGS CONSIDERED MONUMENT | YANKEE GREY | 31.224 | 31.155 |
| 9 | 12 | 6 | COWBOY TAKE ME AWAY MONUMENT | DIXIE CHICKS | 30.735 | 27.452 |
| 10 | 7 | 21 | SOMETHING LIKE THAT CURB | TIM MCGRAW | 30.511 | 31.799 |
| 11 | 13 | 7 | MY BEST FRIEND CURB | TIM MCGRAW | 29.663 | 26.634 |
| 12 | 8 | 14 | COME ON OVER MERCURY | SHANIA TWAIN | 29.318 | 31.552 |
| 13 | 11 | 15 | BIG DEAL CURB | LEANN RIMES | 28.899 | 27.911 |
| 14 | 15 | 10 | SHE THINKS MY TRACTOR'S SEXY BNA | KENNY CHESNEY | 23.993 | 23.403 |
| 15 | 14 | 20 | WHAT DO YOU SAY TO THAT MCA NASHVILLE | GEORGE STRAIT | 21.698 | 25.149 |
| 16 | 16 | 33 | AMAZED BNA | LONESTAR | 21.516 | 21.921 |
| 17 | 20 | 7 | SMILE BNA | LONESTAR | 21.167 | 19.469 |
| 18 | 17 | 32 | LESSON IN LEAVIN' CURB | JO DEE MESSINA | 20.915 | 21.837 |
| 19 | 19 | 15 | LIVE, LAUGH, LOVE GIANT | CLAY WALKER | 20.508 | 20.296 |
| 20 | 21 | 14 | STEAM EPIC | TY HERNDON | 19.103 | 18.892 |
| 21 | 23 | 13 | SMOKE RINGS IN THE DARK MCA NASHVILLE | GARY ALLAN | 18.369 | 17.436 |
| 22 | 24 | 11 | PUT YOUR HAND IN MINE RCA | TRACY BYRD | 17.706 | 17.288 |
| 23 | 18 | 22 | I'M ALREADY TAKEN CAPITOL | STEVE WARINER | 17.192 | 20.299 |
| 24 | 27 | 5 | BEER THIRTY ARISTA | BROOKS & DUNN | 16.532 | 15.181 |
| 25 | 26 | 9 | THE QUITTIN' KIND EPIC | JOE DIFFIE | 16.162 | 15.201 |
| 26 | 29 | 5 | BACK AT ONE MERCURY | MARK WILLS | 14.820 | 12.764 |
| 27 | 28 | 9 | IT'S A LOVE THING CAPITOL | KEITH URBAN | 13.973 | 13.023 |
| 28 | 30 | 8 | DON'T LIE CAPITOL | TRACE ADKINS | 13.333 | 12.405 |
| 29 | 22 | 16 | A MAN AIN'T MADE OF STONE DREAMWORKS | RANDY TRAVIS | 13.085 | 18.795 |
| 30 | 31 | 6 | BECAUSE YOU LOVE ME CURB | JO DEE MESSINA | 13.062 | 11.831 |
| 31 | 32 | 7 | THIS WOMAN NEEDS LYRIC STREET | SHEDAISY | 11.345 | 10.764 |
| 32 | 34 | 4 | LESSONS LEARNED ATLANTIC | TRACY LAWRENCE | 10.950 | 8.968 |
| 33 | 33 | 5 | SMALL STUFF RCA | ALABAMA | 10.299 | 9.538 |
| 34 | 35 | 4 | HOW DO YOU LIKE ME NOW DREAMWORKS | TOBY KEITH | 9.379 | 7.673 |
| 35 | 38 | 3 | A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS./WRN CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES | 8.484 | 6.068 | |
| 36 | 37 | 4 | IT WAS MCA NASHVILLE | CHELY WRIGHT | 7.774 | 6.832 |
| 37 | NEW | ▶ | DON'T MAKE ME BEG CURB | STEVE HOLY | 7.055 | 7.078 |
| 38 | 39 | 2 | LOVE'S THE ONLY HOUSE RCA | MARTINA MCBRIDE | 6.350 | 4.494 |
| 39 | 40 | 3 | CARLENE ARISTA NASHVILLE | PHIL VASSAR | 5.785 | 4.480 |
| 40 | NEW | ▶ | DADDY WON'T SELL THE FARM COLUMBIA | MONTGOMERY GENTRY | 4.710 | 3.313 |

Songs ranked by audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ○ Records showing an increase in audience over the previous week, regardless of chart movement. If two records are tied in total audience, the record being played on more stations is placed first. Records become recurrences and are removed from this chart in conjunction with the Country Airplay chart.

★★ AIRPOWER ★★

THE INDUSTRY'S MOST ACCURATE INDICATOR OF A FUTURE HIT RECORD

EVERY WEEK IN AIRPLAY Monitor

KENNY ROGERS

“buy me a rose”

“Kenny Rogers’ ‘Buy Me A Rose’ is by far our hottest song right now! It’s even bigger than the Dixie Chicks, and they’re bigger than everything else!”

Doug Montgomery, WBCT/Grand Rapids, MI

“Any programmer that doesn’t believe Kenny Rogers is still a viable artist in this format is not in touch with their audience.”

Evan Bridwell, KUZZ/Bakersfield, CA

“Kenny Rogers has himself ANOTHER smash hit with ‘Buy Me A Rose.’ Our audience loves where Kenny is these days. Thanks to Kenny for another HIT.”

Tony Thomas, KMPS/Seattle, WA

“ ‘Buy Me A Rose’ makes the phones ring from all demos!”

Craig Powers, KIK-FM/Orange County, CA

THANKS, RADIO, FOR A GREAT YEAR!

**See you in the New Year with a very special
“Buy Me A Rose” Valentine’s Day Promotion.**



DCR 004-2

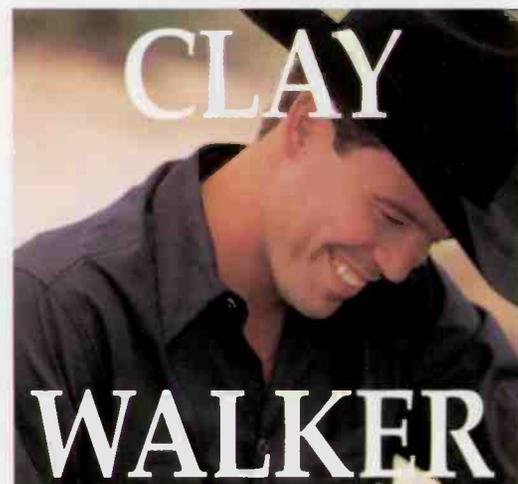


Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Country Airplay Monitor. 155 country stations are electronically monitored 24 hours a day, 7 days a week. © 1999 Billboard/BPI Communications.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | DETECTIONS | |
|----------------------------|-----------|---------------|--|-------------------------|------------|------|
| | | | | | TW | LW |
| ★★★ NO. 1 ★★★ | | | | | | |
| ① | 2 | 16 | WHEN I SAID I DO RCA 2 weeks at No. 1 | CLINT BLACK | 5612 | 5445 |
| ② | 1 | 16 | HE DIDN'T HAVE TO BE ARISTA NASHVILLE | BRAD PAISLEY | 5580 | 5495 |
| ③ | 3 | 11 | BREATHE WARNER BROS./WRN | FAITH HILL | 5459 | 5248 |
| 4 | 4 | 23 | HOME TO YOU ATLANTIC | JOHN MICHAEL MONTGOMERY | 4731 | 5066 |
| ⑤ | 7 | 14 | WHAT DO YOU SAY MCA NASHVILLE | REBA | 4617 | 4255 |
| 6 | 5 | 21 | I LOVE YOU RCA | MARTINA MCBRIDE | 4241 | 4668 |
| ⑦ | 9 | 11 | POP A TOP ARISTA NASHVILLE | ALAN JACKSON | 4122 | 4012 |
| 8 | 8 | 26 | ALL THINGS CONSIDERED MONUMENT | YANKEE GREY | 4115 | 4131 |
| ★ GREATEST GAINER ★ | | | | | | |
| ⑨ | 12 | 15 | COWBOY TAKE ME AWAY MONUMENT | DIXIE CHICKS | 4030 | 3554 |
| 10 | 6 | 16 | COME ON OVER MERCURY | SHANIA TWAIN | 3925 | 4330 |
| ⑪ | 13 | 13 | MY BEST FRIEND CURB | TIM MCGRAW | 3885 | 3421 |
| ⑫ | 11 | 16 | BIG DEAL CURB | LEANN RIMES | 3786 | 3578 |
| 13 | 10 | 26 | SOMETHING LIKE THAT CURB | TIM MCGRAW | 3619 | 3846 |
| ⑭ | 15 | 16 | SHE THINKS MY TRACTOR'S SEXY BNA | KENNY CHESNEY | 3266 | 3238 |
| ⑮ | 16 | 14 | SMILE BNA | LONESTAR | 3136 | 2816 |
| 16 | 14 | 23 | WHAT DO YOU SAY TO THAT MCA NASHVILLE | GEORGE STRAIT | 2915 | 3304 |
| ⑰ | 17 | 20 | LIVE, LAUGH, LOVE GIANT | CLAY WALKER | 2801 | 2765 |
| 18 | 18 | 18 | STEAM EPIC | TY HERNDON | 2757 | 2764 |
| ⑱ | 20 | 13 | PUT YOUR HAND IN MINE RCA | TRACY BYRD | 2741 | 2582 |
| ⑳ | 19 | 37 | AMAZED BNA | LONESTAR | 2620 | 2617 |
| ㉑ | 24 | 19 | SMOKE RINGS IN THE DARK MCA NASHVILLE | GARY ALLAN | 2584 | 2467 |
| 22 | 25 | 34 | LESSON IN LEAVIN' CURB | JO DEE MESSINA | 2369 | 2375 |
| ㉓ | 26 | 16 | THE QUITTIN' KIND EPIC | JOE DIFFIE | 2350 | 2231 |
| 24 | 21 | 25 | I'M ALREADY TAKEN CAPITOL | STEVE WARINER | 2278 | 2565 |
| ㉕ | 28 | 10 | BEER THIRTY ARISTA NASHVILLE | BROOKS & DUNN | 2265 | 2047 |
| ㉖ | 29 | 7 | BACK AT ONE MERCURY | MARK WILLS | 2202 | 1999 |
| ㉗ | 27 | 17 | IT'S A LOVE THING CAPITOL | KEITH URBAN | 2198 | 2080 |
| ㉘ | 31 | 9 | BECAUSE YOU LOVE ME CURB | JO DEE MESSINA | 2049 | 1860 |
| ㉙ | 30 | 14 | DON'T LIE CAPITOL | TRACE ADKINS | 2005 | 1891 |
| ⑳ | 32 | 16 | THIS WOMAN NEEDS LYRIC STREET | SHEDAISY | 1977 | 1763 |
| 31 | 22 | 19 | A MAN AIN'T MADE OF STONE DREAMWORKS | RANDY TRAVIS | 1806 | 2546 |
| ㉓ | 34 | 7 | LESSONS LEARNED ATLANTIC | TRACY LAWRENCE | 1613 | 1384 |
| ㉕ | 33 | 10 | SMALL STUFF RCA | ALABAMA | 1584 | 1424 |
| ㉖ | 35 | 11 | IT WAS MCA NASHVILLE | CHELY WRIGHT | 1514 | 1245 |
| ㉗ | 37 | 5 | HOW DO YOU LIKE ME NOW?! DREAMWORKS | TOBY KEITH | 1406 | 1145 |
| ㉘ | 36 | 10 | DON'T MAKE ME BEG CURB | STEVE HOLY | 1171 | 1138 |
| ㉙ | 38 | 5 | A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS./WRN CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES | | 1157 | 786 |

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | DETECTIONS | |
|------------------------------|-----------|---------------|---|----------------------------|------------|-----|
| | | | | | TW | LW |
| ★ MOST NEW STATIONS ★ | | | | | | |
| ⑳ | 40 | 5 | LOVE'S THE ONLY HOUSE RCA | MARTINA MCBRIDE | 1117 | 651 |
| ㉑ | 39 | 8 | CARLENE ARISTA NASHVILLE | PHIL VASSAR | 930 | 707 |
| ㉒ | 42 | 5 | DADDY WON'T SELL THE FARM COLUMBIA | MONTGOMERY GENTRY | 825 | 600 |
| ㉓ | 41 | 13 | IT'S A BEAUTIFUL THING REPRISE/WRN | PAUL BRANDT | 753 | 643 |
| ㉔ | 44 | 9 | GOD GAVE ME YOU ASYLUM | BRYAN WHITE | 587 | 500 |
| ㉕ | 45 | 6 | CAN'T NOBODY LOVE YOU (LIKE I DO) CURB/MERCURY | WYONNNA | 543 | 466 |
| ㉖ | 46 | 8 | BUY ME A ROSE DREAMCATCHER | KENNY ROGERS | 535 | 459 |
| 45 | 43 | 10 | HERE COMES MY BABY MERCURY | THE MAVERICKS | 450 | 516 |
| ㉗ | 53 | 17 | ALL I WANT FOR CHRISTMAS IS YOU WALDOXY/MALACO | VINCE VANCE & THE VALIANTS | 382 | 226 |
| ㉘ | 56 | 4 | ME AND MAXINE MERCURY | SAMMY KERSHAW | 336 | 199 |
| 48 | 50 | 7 | THE COLD HARD TRUTH ASYLUM | GEORGE JONES | 289 | 293 |
| ㉙ | 52 | 13 | TIL' SANTA'S GONE (I JUST CAN'T WAIT) RCA | CLINT BLACK | 269 | 244 |
| 50 | 47 | 9 | WHAT THIS COUNTRY NEEDS LYRIC STREET | AARON TIPPIN | 262 | 341 |
| 51 | 49 | 7 | LITTLE BIRD ARISTA NASHVILLE | SHERRIE AUSTIN | 228 | 302 |
| ㉚ | 58 | 16 | CHRISTMAS IN DIXIE RCA | ALABAMA | 214 | 155 |
| 53 | 54 | 5 | TAKE A LETTER MARIA ATLANTIC | DOUG STONE | 213 | 230 |
| 54 | 55 | 12 | I'M DIGGIN' IT MCA NASHVILLE | ALECIA ELLIOTT | 213 | 214 |
| 55 | 48 | 20 | MISSING YOU ARISTA NASHVILLE | BROOKS & DUNN | 211 | 322 |
| ㉛ | 65 | 4 | I WILL BE ASYLUM | LILA MCCANN | 195 | 106 |
| ㉜ | 60 | 4 | WHAT I NEED VIRGIN | JULIE REEVES | 193 | 138 |
| ㉝ | 66 | 2 | DECK THE HALLS LYRIC STREET | SHEDAISY | 188 | 76 |
| ㉞ | 57 | 7 | BRING IT ON GIANT | KEITH HARLING | 171 | 162 |
| ㉟ | 63 | 2 | UNBREAKABLE HEART DREAMWORKS | JESSICA ANDREWS | 144 | 107 |
| 61 | 61 | 6 | SLEIGH RIDE BNA | LORRIE MORGAN | 133 | 134 |
| ★★ HOT SHOT DEBUT ★★ | | | | | | |
| ㉚ | NEW ▶ | | BABY JESUS IS BORN CAPITOL | GARTH BROOKS | 118 | 30 |
| ㉛ | 71 | 3 | THE FUN OF YOUR LOVE BNA | JENNIFER DAY | 116 | 76 |
| 64 | 51 | 20 | LOVE TRIP VIRGIN | JERRY KILGORE | 112 | 264 |
| ㉜ | NEW ▶ | | JUST BECAUSE SHE LIVES THERE ASYLUM | CHALEE TENNISON | 99 | 2 |
| ㉝ | 75 | 7 | HERE'S YOUR SIGN CHRISTMAS WARNER BROS./WRN | BILL ENGVALL | 94 | 61 |
| 67 | 64 | 16 | POWER WINDOWS LYRIC STREET | JOHN BERRY | 94 | 107 |
| 68 | 68 | 5 | LET'S MAKE LOVE WARNER BROS./WRN | FAITH HILL WITH TIM MCGRAW | 91 | 97 |
| ㉞ | 70 | 4 | AGAINST THE WIND ELEKTRA/VEEG | BROOKS & DUNN | 90 | 86 |
| 70 | NEW ▶ | | SLEIGH RIDE CAPITOL | GARTH BROOKS | 88 | 37 |
| ㉟ | RE-ENTRY | | RUDOLPH THE RED-NOSED REINDEER COLUMBIA | GENE AUTRY | 85 | 33 |
| ㊱ | NEW ▶ | | LET IT SNOW, LET IT SNOW, LET IT SNOW MCA NASHVILLE | GEORGE STRAIT | 84 | 25 |
| ㊲ | NEW ▶ | | I KNOW WHAT I WANT FOR CHRISTMAS MCA NASHVILLE | GEORGE STRAIT | 83 | 23 |
| ㊳ | NEW ▶ | | SIX TONS OF TOYS REPRISE/WRN | PAUL BRANDT | 79 | 24 |
| ㊴ | NEW ▶ | | I SAW MAMA KISSING SANTA CLAUS MCA NASHVILLE | REBA MCENTIRE | 79 | 16 |

Songs are ranked by number of detections. ○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the Airplay and Audience charts for the first time with increases in both detections and audience. Greatest Gainer awarded to the record with the largest increase in detections. Most New Stations awarded to the record registering six or more detections at the most stations for the first time this week. If two records are tied in number of detections, the record being played on more stations is placed first. Records below the top 25 are removed from the chart after 20 weeks.



CLAY

WALKER

LIVE, LAUGH, LOVE
CORE ARTIST... HIT RECORD... HERE'S PROOF...

KFKF - #3 CALLOUT 89.3% positive

KYNG - #4 WITH FEMALES

#6 CALLOUT OVERALL

KNIX - TOP 10 AIRPLAY

WFMS - TOP 10 CALLOUT

KYGO - TOP 10 AIRPLAY

KEYE - TOP 10 AIRPLAY

7,000,000 albums sold. Ten #1 singles. Over 1,000,000 BDS detections.
Top 10 touring act year after year. An act country radio needs.



COUNTRY AIRPLAY Monitor

• We Listen To Radio •

December 3, 1999 \$4.95 Volume 7 • No. 49

COUNTRY HIGHLIGHTS

★★★★ NO. 1 ★★★★★

#1

BRAD PAISLEY

He Didn't Have To Be (ARISTA NASHVILLE)

★★ AIRPOWER ★★

LONESTAR • *Smile* (BNA)

CLAY WALKER • *Live, Laugh, Love* (GIANT)

★ MOST NEW STATIONS ★

MONTGOMERY GENTRY • *Daddy Won't Sell The Farm* (COLUMBIA)

ON YOUR DESK

JESSICA ANDREWS • *Unbreakable Heart* (DREAMWORKS)

JENNIFER DAY • *The Fun Of Your Love* (BNA)

SHEDAISY • *Deck The Halls* (LYRIC STREET)

Monitor Kicks Off Decade Recap With Radio History Of Early '90s

by Sean Ross with Dana Hall, Frank Saxe, Marc Schiffman, Jeff Silberman, and Phyllis Stark

If the '80s were the decade when radio finally started operating like a business, the '90s left many broadcasters wondering if business had completely overwhelmed radio's creative aspect. This decade was easily radio's most tumultuous since the '50s—the time of transition from network shows to music radio. And it ended with many broadcasters expecting a new-media-induced change of the same magnitude.

This week, Airplay Monitor begins a three-week recap of the '90s, recalling the decade's

programming highlights with the help of key industryites. We'll also look at Monitor's exclusive national Arbitron ratings for the decade, as well as a 10-year picture of format growth and decline with the help of The M Street Journal folks. And to give you an early start on decade-end programming, we've also got the top 20 hits of each year according to Billboard and Airplay Monitor. (Reported sales and airplay info are used for 1990-93 in most formats and 1990-92 in top 40. The remainder is based on BDS-monitored airplay.) There'll be different special features each week leading up to our traditional year-end special, which arrives Dec. 17.

(As we begin this week's oral history of programming developments from 1990 to '93, we realize that despite trying to tell as much

of the story as possible, it's hard to tell it all. Any key developments you may regard as absent here are likely to be covered in subsequent weeks; they are not, in any event, deliberate sins of omission. And your feedback is welcome.)

The '90s began with broadcasters trying to shake off the effects of a late-'80s station-buying spree whose high prices couldn't be supported in a soft economy. What the industry would come to know as duopoly existed as early as 1987-88, but it was a subsequent LMA at Capstar's WJDX Jackson, Miss., that spurred an industrywide urge to merge.

The early LMAs were carefully structured to avoid the appearance of premature transfer of control, but not everybody accepted their legality. In 1991, EZ Communications asked the FCC to stop the LMA of two St. Louis rivals, while WRCN Long Island, N.Y., would ask the FCC to investigate the arrangement between WNEW New York and WWHB. Within a few years, EZ had its own LMAs and WRCN was part of a cluster, too. So was a Jackson station that had challenged the WJDX deal. By early 1992, that market had four LMAs. And in 1991, Billboard reported that the FCC had shut down two pirate stations that were operating their own LMA.

In 1992, amid calls by broadcasters and the NAB to make these co-habitations legal, the FCC relaxed its duopoly rules and allowed group owners 30 FMs instead of 12. As the industry tried to sort out

Continued on page 6

CAN YOU GUESS WHO'S HAVING FUN?



Jennifer Day
"the fun of your Love"

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BNA
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RADIO IMPACT DATE 12/6





SHeGOLD

THANK YOU COUNTRY RADIO FOR ALL OF YOUR BELIEF & SUPPORT!

Kristyn Bush *Jessi Cassidy*

SHeDAiSY

THE WHOLE SHeBANG album certified Gold!!! "Little Good-byes" - CMT #1 video *Donnie and Marie* performance "Little Good-byes" - Top 5 single CMA Awards Show presenters CNN.com feature The largest unit debut in SoundScan's history for a country group Disney Channel's *So Weird* performance *LA Times* feature ABC TV *General Hospital* appearance/performance USA Weekend cover story Disney Magazine feature The first country act to Debut at #1 on Billboard's Heatseekers Chart CMT Hit Trip appearance ZOOG Disney on-line chat Macy's Thanksgiving Day Parade TV Performance Closing credit song in Disney's *Doug's First Movie* Worldwide TV broadcast performance on New Years 1999 J-14 feature Billboard Music Video Awards / Best Country New Artist Clip of the Year Disney Adventures magazine feature Pollstar cover feature "Deck The Halls" single debuts Top 10 on country singles chart ABC TV's Walt Disney World Very Merry Christmas Special Gross sales of over 600,000 units Closing credit song in Disney's *Mickey's Once Upon A Christmas* CountryCool.com feature artist Disney Channel's 2 hour tour documentary CMT's 1999 Rising Star Award winner

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Talking Turkey



KRYS (K99) Corpus Christi, Texas, morning hosts Rusty Aldridge, left, and Dean Jaxon, right, hosted their second annual Turkey Shoot for Thanksgiving. The pair dressed up as turkeys and let listeners "shoot" them at a local Lazer Tag game center for prizes. The jocks "shot" back to keep the competition interesting. All contestants won turkeys, and the grand-prize winner got \$99.

Donahue New WXTU GM, Bell In At WKIS

Dave Donahue moves from the GM chair at Beasley's WKIS Miami to that position at sister WXTU Philadelphia. He replaces Deborah Parenti, who recently exited. Joe Bell, who had been managing Beasley's modern rock WJBX (99X) and adult standards WJST Fort Myers, Fla., replaces Donahue at WKIS.

conventional broadcasters from new-media competition, remember that one in every four stations is now using 80% or more network programming, while one in three is either using network programming or simulcasting another station.

PEOPLE: DORSEY'S DIAGNOSIS

KSCS Dallas morning co-host Terry Dorsey, 51, recently announced on the air that he has prostate cancer. Dorsey said the cancer was detected early, and his prognosis is good. He underwent surgery Nov. 24 and is expected to be off the air for a few weeks. In the meantime, newsman Brad Wright will step in to co-host the show with Dorsey's partner, Hawkeye.

KBEQ (Q104) Kansas City p.m. driver Shotgun Jaxon re-ups with a three-year deal.

Temple Lundy, previously of WSIX and top 40 sister WRVW Nashville, joins WHSL Greensboro, N.C., for morning news/traffic.

WYYD Roanoke, Va., PD Robynn Jaymes is looking for a midday host to replace Scott Walker, who will come off the air to concentrate on his production duties. Send T&Rs to Jaymes.

ACM AWARDS CALL FOR ENTRIES

The Academy of Country Music is seeking entries for its radio station and DJ of the year awards. Eligibility period for the awards is calendar year 1999. Entrants for both categories must include a one-page description of their best attributes, including market share and ratings information for 1999, and information about community involvement, public service, and charitable contributions. Station entries must include an audiotape demo of not more than 15 minutes. DJ tapes may not exceed 10 minutes.

Submissions are due in the ACM's Hollywood office by 5 p.m. PT Dec. 31. A blue-ribbon panel will review them and choose the top 10 in each category, which will appear on the initial ballot sent to ACM members. The top five vote-getters in each category will then appear on the final ballot, also sent to ACM members. Winners will be notified about two weeks before the May 3 ACM Awards show.

Leigh, Asylum's Macky Hooper; RCA's Coley McCabe; and Warner/Reprise Nashville's the Lynns.

LeAnn Rimes will perform at the 10th annual Billboard Music Awards Dec. 8 in Las Vegas. Willie Nelson will make a special appearance. The show will air live 8-10 p.m. ET on the Fox TV network.

MCA Nashville artist Alecia Elliott will guest star in an upcoming episode of the syndicated TV show "Malibu, CA."

Atlantic group South Sixty-Five hosted the fourth annual Christmas breakfast to kick off the local Toys for Tots charity drive Dec. 2 at Nashville's Planet Hollywood.



COUNTRY CONFIDENTIAL BY WADE JESSEN

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Paisley Earns His First Airplay No. 1

With more than 40 million estimated audience impressions and the second-largest spin increase on the chart, Brad Paisley's "He Didn't Have To Be" (Arista Nashville) conquers Country Airplay with 5,506 detections, his first No. 1 there. While dominating the detection chart, Paisley's song falls short of reaching No. 1 in the audience tally by about 1.5 million impressions. Clint Black's "When I Said I Do" (RCA) retains that title for a second week and bullets at No. 2 on the detection chart, up 129 plays.

Paisley's song gains 494 spins, second only to Mark Wills' "Back At One" (Mercury), which increases 514 plays to take the Greatest Gainer award and moves 32-29 on the Country Airplay chart.

Meanwhile, Lonestar and Clay Walker land in the Airplay winner's circle, as their respective tracks, "Smile" (BNA) and "Live, Laugh, Love" (Giant), appear in the top 20 on the detection and audience charts for the first time. On the Country Airplay chart, Lonestar's track gains 171 plays to jump 22-16 and picks up new airplay at one monitored signal. Walker's song turns in new spins at three stations and gains 102 spins to rise 20-17.

SOMETHING OLD, SOMETHING NEW:

A number of monitored stations fired up the seasonal music beginning on Thanksgiving Day, resulting in the appearance of nine holiday tunes on the Country Airplay list this issue.

Since holiday titles are always subject to the same chart eligibility requirements as non-seasonal songs on our airplay charts, several older titles dot the lower reaches of the detection tally, including Clint Black's "Til Santa's Gone (I Just Can't Wait)" (RCA), "All I Want For Christmas Is You" (Malaco) by Vince Vance & the Valiants, two cuts from Lorrie Morgan's "Merry Christmas From London" (BNA), and other Christmas fare by Bill Engvall, and Alabama. Garth Brooks' "White Christmas" also charts at No. 74. That song appears both on Brooks' previous holiday collection, "Beyond The Season," and his new Christmas album, "Garth Brooks & The Magic of Christmas" (Capitol).

In the new-Christmas-music column, Bryan White's "Holiday Inn" (Asylum) earns Hot Shot Debut stripes, as it enters at No. 62 with 119 detections. The song is from White's new EP, "Dreaming Of Christmas." Shedaisy's new reading of "Deck The Halls" (Lyric Street) debuts with 104 plays at No. 66. While there's no new Christmas album from the sister act, "Deck The Halls" scans about 2,000 units, moving 7-5 on the Top Country Singles Sales chart (see At-a-Glance, page 17).

SO LONG, FOR NOW: Effective next week, we will temporarily discontinue the use of monitored airplay data from WYGY Cincinnati, since the station has begun stunting with all holiday music. This change will bring our country chart panel to 154 monitored stations.

RADI
ACTIVE



BY PHYLLIS STARK

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WMZQ Washington, D.C., VP/GM Charlie Ochs resigned Nov. 29 for personal reasons. He is scheduled to have brain surgery Dec. 1 to remove a tumor, thought to be benign. Market GM Bennett Zier will handle his duties for now.

PROGRAMMING: STUNTING ABOUNDS

WGRX Baltimore PD Jim West exits as the station begins stunting prior to an expected Dec. 1 format change. Consultant Bill Hennes is no longer affiliated with the station. Meanwhile, West, a 25-year country radio vet, seeks a new PD or MD gig and can be reached by phone at 410-654-0743 or by E-mail at Staticfree1@aol.com.

WYGY (Y96) Cincinnati is stunting with an all Christmas music format. PD Patti Marshall says the current-based country format and Young Country positioner will return Dec. 26.

WKTT Sheboygan, Wis., PD John Anthony exits for WBWI West Bend, Wis.

LOCAL PROGRAMMING WILL OUT?

Here's an interesting factoid from The M Street Journal, whose 10-year tally of growth (and attrition) at various formats is part of this week's decade-end spectacular (see page 8). Next time somebody declares that localism will distinguish

ON THE ROW

Six Acts Sign With Buddy Lee Attractions

Buddy Lee Attractions has signed six new acts to its roster for booking representation. They are Sony Music Nashville artists Billy Yates and Bobbie Eakes; Monument's Danni

Cumulus Picks Up Connoisseur's Outlets

Cumulus Media expands its Midwestern presence with its \$242 million purchase of Connoisseur Communications' 35 stations in nine markets. The deal, Cumulus' largest to date, was signed Nov. 28, after weeks of discussions between Cumulus and Connoisseur CEO Jeffrey Warshaw. What role, if any, Warshaw will have in Cumulus is not yet



known. Cumulus will own and operate 299 radio stations in 58 markets. Its new country stations include WQXK Canton, Ohio; KBOB Quad Cities, Iowa; WXXQ Rockford, Ill.; WYNG Evansville, Ind.; WMUS-AM-FM Muskegon, Mich.; and KKCW Waterloo, Iowa.

CAPITAL: WALL STREET GIVES THANKS

The Thanksgiving holiday had radio giving its thanks to Wall Street, as two more groups filed IPOs. Beasley Broadcasting filed papers with the Securities and Exchange Commission to raise as much as \$150 million. The other group filing an IPO is Regent Communications, which aims to raise about \$91.5 million in its stock offering. According to its SEC filing, Regent shares will open for trading on Nasdaq at a price between \$6.50 and \$8.50.

As it exits the radio business, Sinclair Broadcasting is leaping into the Internet. In recent days, it has laid out more than \$70 million in two Web sites. In a deal valued at \$69.4 million, Sinclair has taken a 50% equity stake in BeautyBuys.com, a Web site selling fragrances, cosmetics, and vitamins. BeautyBuys intends to spend \$3 million in radio and TV ads over the next three weeks. It also plans to file an IPO during the first half of 2000. Sinclair has also acquired a 16.5% equity stake in Synergy Brands, the company behind the site, for cash and additional spot time. An earlier deal valued at \$2 million gave Sinclair an 80% stake in NetFanatics, a Columbia, Md.-based company that develops Web sites and Internet applications.

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KENNY ROGERS

"buy me a rose"

BLOOMING!

"Do you ever wonder which new country stars will still have hit records decades from now? Well, if anyone asked that question years ago, it's Kenny Rogers and he's had two hits this year with 'The Greatest' and now 'Buy Me A Rose.'

Welcome back!

Trish Biondo, WUSN/Chicago

"It's not just people familiar with 'the voice'... young country music fans are really into Kenny Rogers. No one delivers a song quite like Kenny."

Shari Singer, KFMS/Las Vegas

"Say what you will about George Jones, this guy (Kenny Rogers) is the comeback story of the year. He still knows a hit when he hears one."

Robert K. Oermann, Music Row

"It's what country music is all about. Kenny's delivery knocks your socks off!"

Chuck Collier, WGAR/Cleveland

KMPS KNCI KFMS KHAY KKAT KUBL KJUG KIKF KUPL KBUL
KYCY KKBQ KFDI KXXY KTST KATH KTEX KIKK WVLK WDAF WFMS KFKF
WUBE WBCT WUSN WQHK WGAR WKKX WIRK WOGK WQYK WKML WSOC
WGNE WSM WJCL WESC WCTK WBBS WMJC WKLB WYNY WOKQ
WXCT WBEE WRKZ WGRX WPOR WIVK WIL
WGTY KUZZ KJJY KNFR



DCR 004-2

MONITORING THE

'90s

TOP COUNTRY SONGS OF THE DECADE

1990

1. NOBODY'S HOME Clint Black
2. HARD ROCK BOTTOM OF YOUR HEART Randy Travis
3. ON SECOND THOUGHT Eddle Rabbitt
4. LOVE WITHOUT END, AMEN George Strait
5. WALKIN' AWAY Clint Black
6. I'VE CRIED MY LAST TEAR FOR YOU Ricky Van Shelton
7. NO MATTER HOW HIGH The Oak Ridge Boys
8. HELP ME HOLD ON Travis Tritt
9. CHAINS Patti Loveless
10. HERE IN THE REAL WORLD Alan Jackson
11. SOUTHERN STAR Alabama
12. LOVE ON ARRIVAL Dan Seals
13. THE DANCE Garth Brooks
14. FIVE MINUTES Lorrie Morgan
15. I'M OVER YOU Keith Whitley
16. SEEIN' MY FATHER IN ME Paul Overstreet
17. MY ARMS STAY OPEN ALL NIGHT Tanya Tucker
18. JUKEBOX IN MY MIND Alabama
19. STATUE OF A FOOL Ricky Van Shelton
20. NOT COUNTING YOU Garth Brooks

1991

1. DON'T ROCK THE JUKEBOX Alan Jackson
2. I'VE COME TO EXPECT IT FROM YOU George Strait
3. FOREVER'S AS FAR AS I'LL GO Alabama
4. THE THUNDER ROLLS Garth Brooks
5. IN A DIFFERENT LIGHT Doug Stone
6. BROTHER JUKEBOX Mark Chestnutt
7. YOU KNOW ME BETTER THAN THAT George Strait
8. DOWN HOME Alabama
9. UNANSWERED PRAYERS Garth Brooks
10. IF I KNOW ME George Strait
11. I'D LOVE YOU ALL OVER AGAIN Alan Jackson
12. DADDY'S COME AROUND Paul Overstreet
13. WALK ON FAITH Mike Reid
14. LOVING BLIND Clint Black
15. TWO OF A KIND, WORKIN' ON A FULL HOUSE Garth Brooks
16. MEET IN THE MIDDLE Diamond Rio
17. RUMOR HAS IT Reba McEntire
18. SHE'S IN LOVE WITH THE BOY Trisha Yearwood
19. I AM A SIMPLE MAN Ricky Van Shelton
20. HERE WE ARE Alabama

1992

1. I SAW THE LIGHT Wynonna
2. ACHY BREAKY HEART Billy Ray Cyrus
3. IS THERE LIFE OUT THERE Reba McEntire
4. WHAT SHE'S DOING NOW Garth Brooks
5. WE TELL OURSELVES Clint Black
6. DALLAS Alan Jackson
7. BOOT SCOOTIN' BOOGIE Brooks & Dunn
8. I STILL BELIEVE IN YOU Vince Gill
9. NEON MOON Brooks & Dunn
10. SOME GIRLS DO Sawyer Brown
11. I'LL THINK OF SOMETHING Mark Chestnutt
12. LOVE'S GOT A HOLD ON YOU Alan Jackson
13. BETTER CLASS OF LOSERS Randy Travis
14. A JUKEBOX WITH A COUNTRY SONG Doug Stone
15. I FEEL LUCKY Mary-Chapin Carpenter
16. STRAIGHT TEQUILA NIGHT John Anderson
17. BORN COUNTRY Alabama
18. SHE IS HIS ONLY NEED Wynonna
19. TAKE A LITTLE TRIP Alabama
20. PAST THE POINT OF RESCUE Hal Ketchum

1993

1. CHATTAHOOCHEE Alan Jackson
2. WHAT'S IT TO YOU Clay Walker
3. CAN'T BREAK IT TO MY HEART Tracy Lawrence
4. THANK GOD FOR YOU Sawyer Brown
5. ONE MORE LAST CHANCE Vince Gill
6. EASY COME, EASY GO George Strait
7. AIN'T GOING DOWN (TIL THE SUN COMES UP) Garth Brooks
8. IT SURE IS MONDAY Mark Chestnutt
9. I LOVE THE WAY YOU LOVE ME John Michael Montgomery
10. WHY DIDN'T I THINK OF THAT Doug Stone
11. IN THE HEART OF A WOMAN Billy Ray Cyrus
12. BLAME IT ON YOUR HEART Patty Loveless
13. PROP ME UP BESIDE THE JUKEBOX (IF I DIE) Joe Diffie
14. ALIBIS Tracy Lawrence
15. AIN'T THAT LONELY YET Dwight Yoakam
16. HOLDIN' HEAVEN Tracy Byrd
17. A THOUSAND MILES FROM NOWHERE Dwight Yoakam
18. MONEY IN THE BANK John Anderson
19. A BAD GOODBYE Clint Black With Wynonna
20. NO TIME TO KILL Clint Black

1994

1. I SWEAR John Michael Montgomery
2. WINK Neal McCoy
3. THIRD ROCK FROM THE SUN Joe Diffie
4. DREAMING WITH MY EYES OPEN Clay Walker
5. DOWN ON THE FARM Tim McGraw
6. XXX'S AND OOO'S (AN AMERICAN GIRL) Trisha Yearwood
7. SUMMERTIME BLUES Alan Jackson
8. WHAT THE COWGIRLS DO Vince Gill
9. LOVE A LITTLE STRONGER Diamond Rio
10. FOOLISH PRIDE Travis Tritt
11. THAT AIN'T NO WAY TO GO Brooks & Dunn
12. WHENEVER YOU COME AROUND Vince Gill
13. EVERY ONCE IN A WHILE BlackHawk
14. LITTLE ROCK Collin Raye
15. NO DOUBT ABOUT IT Neal McCoy
16. HE THINKS HE'LL KEEP HER Mary-Chapin Carpenter
17. ROCK MY WORLD (LITTLE COUNTRY GIRL) Brooks & Dunn
18. I JUST WANTED YOU TO KNOW Mark Chestnutt
19. STATE OF MIND Clint Black
20. A GOOD RUN OF BAD LUCK Clint Black

1995

1. SOLD (THE GRUNGY COUNTRY AUCTION INCIDENT) John Michael Montgomery
2. ANY MAN OF MINE Shania Twain
3. I LIKE IT, I LOVE IT Tim McGraw
4. SUMMER'S COMIN' Clint Black
5. I CAN LOVE YOU LIKE THAT John Michael Montgomery
6. THINKIN' ABOUT YOU Trisha Yearwood
7. THIS WOMAN AND THIS MAN Clay Walker
8. YOU BETTER THINK TWICE Vince Gill
9. THEY'RE PLAYIN' OUR SONG Neal McCoy
10. IF THE WORLD HAD A FRONT PORCH Tracy Lawrence
11. YOU AIN'T MUCH FUN Toby Keith
12. NOT ON YOUR LOVE Jeff Carson
13. YOU'RE GONNA MISS ME WHEN I'M GONE Brooks & Dunn
14. TELL ME I WAS DREAMING Travitt Tritt
15. TEXAS TORNADO Tracy Lawrence
16. ONE BOY, ONE GIRL Collin Raye
17. LITTLE MISS HONKY TONK Brooks & Dunn
18. WHAT MATTERED MOST Ty Herndon
19. GIVE ME ONE MORE SHOT Alabama
20. I'M NOT STRONG ENOUGH TO SAY NO BlackHawk

1996

1. MY MARIA Brooks & Dunn
2. BLUE CLEAR SKY George Strait
3. TIME MARCHES ON Tracy Lawrence
4. DADDY'S MONEY Ricochet
5. SHE NEVER LETS IT GO TO HER HEART Tim McGraw
6. LIVING IN A MOMENT Ty Herndon
7. NO ONE NEEDS TO KNOW Shania Twain
8. YOU CAN FEEL BAD Patty Loveless
9. HYPNOTIZE THE MOON Clay Walker
10. NO NEWS Lonestar
11. YOU WIN MY LOVE Shania Twain
12. (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! Ty Herndon
13. SO MUCH FOR PRETENDING Bryan White
14. IT MATTERS TO ME Faith Hill
15. I THINK ABOUT YOU Collin Raye
16. DOES THAT BLUE MOON EVER SHINE ON YOU Toby Keith
17. HOME Alan Jackson
18. CARRIED AWAY George Strait
19. BIGGER THAN THE BEATLES Joe Diffie
20. ON A GOOD NIGHT Wade Hayes

1997

1. IT'S YOUR LOVE Tim McGraw
2. ONE NIGHT AT A TIME George Strait
3. CARRYING YOUR LOVE WITH ME Diamond Rio
4. ON THE VERGE Collin Raye
5. HOW YOUR LOVE MAKES ME FEEL Diamond Rio
6. RUMOR HAS IT Clay Walker
7. (THIS AIN'T) NO THINKIN' THING Trace Adkins
8. BETTER MAN, BETTER OFF Tracy Lawrence
9. SHE'S GOT IT ALL Kenny Chesney
10. I LEFT SOMETHING TURNED ON AT HOME Trace Adkins
11. COME CRYIN' TO ME Lonestar
12. SAD LOOKIN' MOON Alabama
13. A LITTLE MORE LOVE Vince Gill
14. I'D RATHER RIDE AROUND WITH YOU Reba McEntire
15. HOW WAS I TO KNOW Reba McEntire
16. DRINK, SWEAR, STEAL & LIE Michael Peterson
17. THERE GOES Alan Jackson
18. HOW DO I LIVE Trisha Yearwood
19. SITTIN' ON GO Bryan White
20. WHO'S CHEATIN' WHO Alan Jackson

1998

1. JUST TO SEE YOU SMILE Tim McGraw
2. BYE BYE Jo Dee Messina
3. THIS KISS Faith Hill
4. I'M ALRIGHT Jo Dee Messina
5. THERE'S YOUR TROUBLE Dixie Chicks
6. I'M FROM THE COUNTRY Tracy Byrd
7. I JUST WANT TO DANCE WITH YOU George Strait
8. I CAN STILL FEEL YOU Collin Raye
9. THERE GOES MY BABY Trisha Yearwood
10. LOVE OF MY LIFE Sammy Kershaw
11. TRUE George Strait
12. THEN WHAT? Clay Walker
13. HOW LONG GONE Brooks & Dunn
14. NOTHIN' BUT THE TAILLIGHTS Clint Black
15. NOW THAT I FOUND YOU Terri Clark
16. I DO (CHERISH YOU) Mark Wills
17. WHERE THE GREEN GRASS GROWS Tim McGraw
18. IF I NEVER STOP LOVING YOU David Kersh
19. PERFECT LOVE Trisha Yearwood
20. THAT'S WHY I'M HERE Kenny Chesney

Most-Played Gold

Top 20 BDS Titles From 1990-1998 Not Found In Top 20 Of Any Year

1. SHOULD'VE BEEN A COWBOY Toby Keith
2. FRIENDS IN LOW PLACES Garth Brooks
3. CHECK YES OR NO George Strait
4. SHE DON'T KNOW SHE'S BEAUTIFUL Sammy Kershaw
5. DUST ON THE BOTTLE David Lee Murphy
6. TWO PINA COLADAS Garth Brooks
7. LIVIN' ON LOVE Alan Jackson
8. NO ONE ELSE ON EARTH Wynonna
9. LOVE GETS ME EVERY TIME Shania Twain
10. GONE COUNTRY Alan Jackson
11. BE MY BABY TONIGHT John Michael Montgomery
12. A LITTLE LESS TALK AND A LOT MORE ACTION Toby Keith
13. RODEO Garth Brooks
14. I CAN LOVE YOU BETTER Dixie Chicks
15. WISH I DIDN'T KNOW NOW Toby Keith
16. THAT SUMMER Garth Brooks
17. ONE WAY TICKET (BECAUSE I CAN) LeAnn Rimes
18. IT'S A LITTLE TOO LATE Mark Chestnutt
19. DOWN AT THE TWIST AND SHOUT Mary-Chapin Carpenter
20. WILD ONE Faith Hill

MONITOR KICKS OFF DECADE RECAP WITH EARLY '90S

Continued from page 1

these new arrangements, there were GMs shared between non-co-owned stations and PDs shared between markets, such as WYSP Philadelphia's **Tim Sabean**, who commuted to sister WXRK New York.

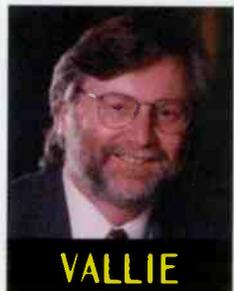
From the start, the '90s were an "in-your-face" era for broadcasters. Lawsuits were already common. "World famous" **KROQ** Los Angeles became infamous for airing a murder hoax that emboldened other broadcasters to see how far they could push the envelope without jeopardizing their licenses. Stations also tried to see how far they could push Arbitron; while the ratings service began flagging stations in 1990 that used diary language on the air, it took **WWFE** Miami's call for listeners to photocopy and mail them diaries for a station to actually get de-listed. In 1992, Arbitron would announce that its "Portable People Meter" was coming, but it would be decade's end before the end of the diary loomed as a reality.

TOP 40: CASUALTIES OF WAR

The big story at the beginning of 1990 was clearly the war between **WFLZ** (the Power Pig) Tampa, Fla., and heritage rival **WRBQ** (Q105). The ferocity of the battle (at the beginning of the year, WFLZ unveiled its "Screw the Q" T-shirt) spread throughout the country. And by April 1990, WRBQ stunned the industry by dropping its traditional adult-leaning approach for a young-end rhythmic format like that of its rival.

Leaning rhythmic would clearly be a mistake for Q105. And many programmers came to see it as a bad move for top 40 in general. "Top 40 was misled by a lot of

things, including the fact that there was an audience for what, today, we call hip-hop radio stations," recalls consultant **Dan Vallie**. While time would bear out that there was clearly a demand for that music, Vallie says, it



VALLIE

wasn't a good move for stations whose listeners were expecting a broader mix.

By 1990-91, top 40 was losing stations at a rapid clip, among them **WRQX** Washington, D.C.; **WLOL** Minneapolis; **KZZP** Phoenix; **WBJW** Orlando, Fla.; **KKBQ** (93Q) Houston, a key station in the format's early-'80s revival; and **KHYI** (Y95) Dallas. Many markets lost their only top 40. Those that lost a second top 40 often saw its listeners leave the format, rather than listen to the remaining top 40. And a few stations were yanked off the air altogether by creditors, a symptom of top 40's financial woes in those pre-duopoly days.

Infinity's **Greg Strassell**, a **WLOL** veteran, recalls being told that the station was sold. "All 30 people were out of a job in 90 days, and the only station that had the cash to buy it was Minnesota Public Radio. It was a sign of the times prior to radio becoming a healthy business. Public radio could have duopolies, but commercial broadcasters were in such bad shape that they couldn't afford to buy the station."

Critics claimed that rhythmic music was hurting top 40, but in the early '90s, there wasn't much else to play. When there was more than one or two legitimate uptempo pop hits at the same time (as there were in

spring '91, when the format had "I Touch Myself," "Losing My Religion," "Joyride," and "Baby Baby"), it was a big deal. It was for that reason that some mainstream top 40s, such as **WAVA** Washington, D.C., and **WHTZ** (Z100) New York and rival **WPLJ** under **Tom Cuddy** and **Scott Shannon** (just arrived from **KQZL** [Pirate Radio] Los Angeles following the disintegration of the rock 40 format), began highly publicized experiments with '80s titles. For **WPLJ**, those songs would work well enough to spur a move to adult top 40.

There were other early-'80s experiments. **KRBE** Houston stopped talking over intros and offered "hits without the hype." In early 1991, **WYTY** (Z95) Chicago became, for a week, Hell Radio, in an attempt to emulate

flagships like **KFMB-FM** (B100) San Diego, but several factors were conspiring in its favor. Besides the panic at mainstream top 40, there was the realization by many PDs that a new generation of 25-54 listeners had brought harder-edged tastes with them, as well as a demand for '70s and '80s gold that was missing from the radio.

Late in 1990, **Guy Zapoleon** would flip **KNRJ** Houston to adult top 40 as **KHMX** (Mix 96.5), although not without a month-long stunt as a modern/top 40 hybrid that would turn out to be just as prescient down the line, while **WYXR** (Star 104.5) Philadelphia launched under **Jack Taddeo** and **Gerry DeFrancesco**.

Zapoleon saw the need for a harder AC station "when I realized I couldn't listen to another **Lionel Richie** or **Gloria Estefan** ballad that had no teeth. All my peer group were into **Pat Benatar** and music that had some bite." Taddeo recalls that most AC sta-

MONITORING THE '90S

WFLZ's aggressive approach to the format. By the end of the year, it, too, had left top 40.

By 1992-93, the defectors included **WEGX** (Eagle 106) Philadelphia, **KBEQ** Kansas City, **CFTR** Toronto, and ABC's top 40 network. And while duopoly would eventually be credited with helping revive top 40, in the early '90s, it mostly allowed owners to move their top 40 station to a worse frequency. And often those stations (or the other class-A top 40s that sprung up in some markets to fill the gap) were also short-lived. The stations that hung in became, essentially, hot ACs, citing an inability to sell younger demos. While the format's fans dismissed them as victims of "25-54-itis," both Vallie and **Sinclair's Frank Bell** cite those less-rhythmic stations like **WKRZ** Scranton, Pa., or **WXLK** Roanoke, Va., as the ones that were able to endure the format doldrums.

In 1993, Billboard reported that with top 40 declining, labels were being forced to build their stories elsewhere, a tactic that continued even after the format rebounded. But even in 1992, two key developments in the format's resurgence were already taking place. One was the debut of Gannett's soon-to-be-heavily-cloned **KHKS** (Kiss 106.1) Dallas. The other was **WHTZ's** move, at year-end, to a more MTV-like, young-end approach, including the addition of the sex-talk show "Lovephones."

EASY GROWTH FOR AC

The decade began with a spate of soft AC newcomers, most of them exiles from the rapidly imploding easy-listening format. While easy stalwart **WPAT-FM** was New York's No. 1 station in fall 1989, that didn't stop others from adding vocals and going soft AC almost every week, among them **KEZK** St. Louis, **WPCH** Atlanta, **WLYF** Miami, **WDOK** Cleveland, and **KODA** Houston. By 1991, even the 35-Plus Committee, the trade lobby for upper-demo radio, was defunct.

Hot AC, a major presence in the mid-'80s, was less so by decade's end with only a few

stations were playing "the hits of the '60s, '70s, and '80s; the words '90s' and 'today' weren't even in their vocabulary."

Less than a year later, **WPLJ**, after its short-lived Mojo Radio incarnation, segued to hot AC. **WPLJ** and **KHMX** would position themselves as "no rap"—in **KHMX's** case, "No kids, no rap, no crap": a shot at **New Kids On The Block**, whose prominence was starting to fade. Around the same time, **Shannon's** former **WRBQ** cohort **Mason Dixon** took a similar approach at **WMTX** (Mix 96) Tampa.

In early 1991, the Joint Communications team that helped develop **KHMX** would try the formula again at **WROR** Boston, but instead of '70s rock, there was '70s and '80s disco and R&B. The resulting station, **WBMX** (Mix 98.5), wasn't the first rhythmic AC. **Gary Guthrie** had tried the format in Milwaukee in the late '80s. There had been other late-'80s/early-'90s attempts at **KKBT** Los Angeles and **WMXD** Detroit, both of which opted for more conventional R&B formats, and **WMXZ** New Orleans under **Smokey Rivers**. But **WBMX** was the one that endured.

Joint would be involved in another significant launch in 1992 when hot AC **WKQX** (Q101) Chicago went "rock alternative." Q101 ended up leaving a bigger footprint in the modern rock arena, rather than providing a direct line to today's modern AC. But PDs were already realizing that some modern rock artists fit as well at AC as anywhere else. In 1990, Billboard reported that acts like **Everything But The Girl**, **Michael Penn**, and the **Sundays** were being worked to AC, sometimes even bypassing top 40.

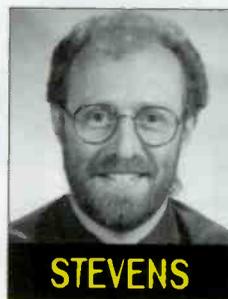
ROCK ACTIVATES

In 1990, the gold-based adult rock station that had developed in response to classic rock was still the rule, but exceptions had popped up even by the late '80s. Some, like **WWBZ** Chicago and **KBER** Salt Lake City, had tight playlists but were harder than the rest. Others, like **WIYY** Baltimore, were no-

ticeably more current. And some, like **KNAC** Los Angeles and ABC's **Z-Rock** Network, did both.

In 1990, they would be joined by several other format standard-bearers: **WXTB** (98 Rock) Tampa, which launched with an all-Led Zeppelin stunt; **KUFO** Portland, Ore.; and **KIOZ** San Diego, although this didn't stop **KISS** San Antonio—one of the stations that had never softened during the '80s—from switching, briefly, to oldies that year. In 1992, the new active rockers would be joined by **WRZX** Indianapolis and **KRQC** Kansas City.

KEGL Dallas PD **Greg Stevens** recalls **KIOZ's** change taking place "without much fanfare. I was doing the morning show, and at 7 a.m., we stopped playing the **Doobie Brothers** and started



STEVENS

playing . . . **Lynch Mob** and **Metallica**."

New triple-A stations were also signing on at the beginning of the decade, many of them beginning as "rock AC" outlets, such as Cary

Pall's WMMO Orlando, Fla., which was joined shortly thereafter by nearby **WHPT** Tampa.

Those who hoped that classic rock would wither and die, which included most album rock promotion execs, got some brief hope in 1991, when Denver, Pittsburgh, and Buffalo, N.Y., all lost classic rockers. But some of those stations would return to the format; the others would be replaced. Meanwhile, 1991 saw heritage rocker **KGB** startle the industry by deciding to protect the classic rock position, rather than fight **KIOZ** for the young end. In 1992, **KGON** Portland responded to **KUFO** by doing the same.

By the early '90s, rock radio's best-known morning host, **Howard Stern**, was a weekly presence in the trades. In 1992 alone, he announced a deal for the ill-fated "Fartman" movie, signed with E! Entertainment Television, and was sued by a Filipino group for stating that Filipinos ate their young. A Philadelphia man was charged with impersonating Stern producer **Gary Dell'Abate** "to bait area women into potentially dangerous liaisons." And by November, Stern was on his 10th affiliate, prompting PD (and station owner) **Ed Levine** to launch the "Sternbusters" consultancy. A few months later, The New York Post would claim that **Jesse Helms** had allowed the Infinity/Cook Inlet merger to go through on the condition that Stern not show up in mornings on **WZGC** (Z93) Atlanta, a story that circulates to this day whenever Z93 has a morning opening.

MODERN: HERE WE ARE NOW

Even before **Nirvana**, modern rock had already begun its transition from a format of entrepreneur owners to one endorsed by the big groups, thanks to Entercom's **KITS** San Francisco and Infinity's purchase of **KROQ** Los Angeles. But not every major owner was committed. Nationwide's **KNRJ** stunted for a month with modern before going hot AC, but despite positive listener reaction, Zapoleon took it for granted at the time that Nationwide would never try anything as out-there as modern rock.

CIMX (89X) Detroit and **KNDD** (the End) Seattle, two prominent 1991 launches, didn't have any such qualms. But many current powerhouses made stealth moves into

Continued on page 7

Monitor Kicks Off Decade Recap With Radio History Of Early '90s

Continued from page 6

the format, not declaring themselves modern outlets for some time afterward, among them WENZ Cleveland, WNNX (99X) Atlanta, and WKQX, which played Bruce Springsteen's "Born To Run" in its early days.

None of which would stop many of the PDs we polled from citing 99X as one of the key stations of the decade. "Brian Philips did a fantastic job with 99X; he created a format niche where none existed," says Scott Shannon. "They continue to dazzle me," says WPLA Jacksonville, Fla., PD Rick Schmidt. "They do what stations are told to do: be effective in the three Ms—mornings, music, and marketing."

Los Angeles, an early hotbed of modern rock activity, remained so in the early '90s. It was at KROQ in 1992 that top 40 programmer Kevin Weatherly made his transition to modern rock PD. In 1991, KSRF (Mars 103.1) launched a short-lived but influential modern/dance hybrid that anticipated today's infusion of techno at modern rock radio.

Meanwhile, the hard-driving modern/album hybrid that KQLZ became after its "rock 40" days was, for many, the forerunner for today's active rock outlets. "The initial buzz was that something was happening, and we could see KROQ reacting quickly. I think we would have had a tough battle, but we never got that far," recalls former PD Greg Stevens. KQLZ went away in 1993, much to the relief of Gregg Steele, now of WZTA Miami but then at KNAC. But shortly after KQLZ's death, WRZX adapted a similar "rockernative" blueprint that it still uses today, in modified form. And at the end of '93, a similar format appeared in New York on WAXQ (Q104).

The year 1993 saw modern rock stations launching at a rapid clip, as well as Jacor's entry into the format with WAQZ Cincinnati. And with the format rocking harder, post-Nirvana/Pearl Jam/Stone Temple Pilots, some PDs were sensing that the format's late-'70s/early-'80s core artists wouldn't make the transition. In 1993, PD Sherman Cohen launched XHRM (the Flash) San Diego, with a lot of the Depeche Mode/Pet Shop Boys gold that was being phased out elsewhere. Cohen says that he and GM Chuck Howard were inspired by the adult demo strength of KROQ's flash-back lunch.

COUNTRY: FRIENDS IN LOW PLACES, AND EVERYWHERE ELSE

By 1990, Randy Travis had been making hits for four years, and Garth Brooks had already exploded on to the scene. At that year's Country Radio Seminar, there were predictions that country might fragment, something the format's boosters had resisted for years. Already, there were attempts to do so. KQOL Salt Lake City had launched a country/oldies hybrid, soon to be followed by WTDR (Thunder Country) Charlotte, N.C.'s classic rock/country hybrid under Mark Tudor. At the other end, consultant Mike Chapman launched a country gold format on WBVE Cincinnati.

Country gold wouldn't become a major player, although it would become a key issue again in 1994. As for the idea of a harder-rockin' country format, WTDR dropped the rock product quickly, but over the next few years, a new crop of superstars brought younger listeners to the format anyway. Second (or third) country stations sprung up to

accommodate them. And in many cases, the incumbent country station became more current-based in hopes of preventing those rivals from re-imaging them with such liners as "not your father's country station."

Some of the stations that became the template for the younger-skewing country station were already on the air by 1990, most notably KMLE Phoenix and KCYX (Y100) San Antonio. Others, like KWNR Las Vegas, launched shortly thereafter. Almost immediately, there was street warfare of the sort more commonly associated with top 40, including a squabble between WTDR and rival WSOC over artist endorsements in its TV spots.

The year 1990 also saw the launch of KFRG San Bernardino, Calif.—not the first



"frog" station but the amphibian's major-market debut. Soon there were little tadpoles every-

where, with jocks named Roger Ribbit and James Pond. Sinclair's Frank Bell remembers researcher George Burns doing market interviews with a respondent who was "clearly inebriated." Burns asked where this station K-Frog came from, and this guy had a puzzled look and said, "I don't know, man. It just kind of came out of nowhere. Suddenly there was this big frog face everywhere." If we could reach this guy in that state, it showed how valuable the frog imagery was.

Although Froggy was often associated with the "hot new country" movement, KFRG was a little more gold-based than the norm. So, as it happened, were Alliance's Young Country stations, beginning with KYNG Dallas, which were, in many ways, full-service, foreground-personality AC stations that just happened to play country.

In the early '90s, country was 10 feet tall and bulletproof. "As long as you had the basic ingredients on the air, you were pretty much assured you were going to win. The format was that hot," recalls Bristol Broadcasting's Bill Hagy. "There was so much publicity about the formats and artists—and not just the superstars; the new people got lots of press. In the early '90s, you just couldn't get away from country."

By 1991-92, most markets had second country stations, and some, like Fresno, Calif.; Boston; and Syracuse, N.Y., were getting two within days of each other. In 1992, country overtook top 40 to become the third-most-listened-to format in the country, according to Billboard's national Arbitron numbers. Early that year, Billboard reported that teens, never a sought-after constituency for country PDs, were discovering the format anyway. A few months later, Billy Ray Cyrus' "Achy Breaky Heart" became the first major country-to-top 40 crossover in nine years, thanks to the line-dance craze.

Finally, in 1992-93, an even hotter wave of country stations began to show up, many of them as musically aggressive as any top 40. KKBQ (93Q) Houston, KBEQ (Q104) Kansas City, KTST (the Twister) Oklahoma City, and WYGY (Y96) Cincinnati were the most enduring, but relatively short-lived outlets WXRB (Rebel 104.7) Pittsburgh and WGR Indianapolis were the most outrageous, sprinkling in the attitude liners that were previously unheard-of in country.

WBOB (Bob 100) Minneapolis, which helped start a trend of "personalized" station handles that lasted through the decade, also provided some attitude, as did the Young Country outlets.

Not every country station went younger. But enough heritage outlets did that in 1993, Billboard reported that most country PDs were now cutting their libraries off at Randy Travis' late-'80s hits, with some going even more current than that. Journal Broadcast Group's Moon Mullins was hosting the syndicated "Nashville Live" in the early '90s, and as the format's old-guard artists were eliminated, he recalls going from guests who had 10-15 songs that could be played during the course of the show to those with only one or two. By 1994, some PDs would worry that older listeners were being disenfranchised, especially after the keynote at that year's CRS.

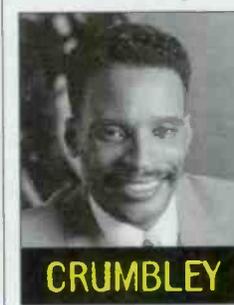
R&B: TO RAP OR NOT TO RAP

In 1990, Billboard reported some of the heritage R&B stations that had found themselves under attack from "churban" competitors in the late '80s were starting to recover. But that was before the debut of KBXX Houston, WERQ Baltimore, WIOQ Philadelphia, and others that began the battles anew. Even then, there were complaints that R&B stations weren't getting the same support from labels as their "pop" counterparts.

The R&B format went international in 1990 with the launch of London's Choice FM. And it showed up on a full-signal Los Angeles FM when KKBT (the Beat) debuted. While most industryites were happy to see the Beat, they weren't so happy that the FM competition helped drive Jack Patterson's KDAY, a key rap supporter, out of the format in 1991. And while rap would eventually become the dominant flavor on local R&B radio, there was, initially, no real attempt by the city's existing R&B stations to fill the void.

That's because rap was under siege in the early '90s. No sooner did the controversy over the 2 Live Crew end when another one over Ice-T's "Cop Killer" began. (No matter that "Cop Killer," recorded by Body Count, which featured Ice-T, was actually a rock track.)

But in 1991, WOWI Norfolk, Va., began playing hip-hop titles all day long. The idea, according to then PD Steve Crumbley, was to drive the adults to an adult R&B sister, a strategy that had already been successfully employed at GM Ernie Jackson's previous combo in Memphis, but never to this extent.



CRUMBLEY

While listeners told Crumbley "it's about time," he also recalls that "everybody I knew—all the PDs—called me and said, 'This is not going to work' . . . But they all called back and said, 'You were right.'"

It was also in 1991 that WJPC-AM Chicago launched an all-rap format. And "Yo! MTV Raps" hosts Doctor Dre and Ed Lover first tried radio, joining WBLS New York for weekends.

The years 1990-91 also saw heritage AMs, which were losing the adult R&B franchise to FM, delve into R&B oldies for the first time. There was also a short-lived R&B oldies format on FM in Detroit. By 1993, R&B oldies would be significant enough that ABC launched its Urban Gold network, while Chicago had the format on both AM and FM. And even in the early '90s, R&B

was becoming an increasingly dominant flavor in the "smooth jazz" format, which was starting to stray from its new age roots at most stations.

In 1992, the industry mourned "Quiet Storm" pioneer Melvin Lindsey. The adult R&B format that Lindsey's show had anticipated, and which had first been done successfully on FM at WVAZ (V103) Chicago in 1988, was continuing to spread, as WHQT (Hot 105) Miami segued from mainstream to adult R&B that year. While many saw WBLS starting to occupy that position in New York in the early '90s, it stunned the industry in the summer of '93 by tapping "churban" guru Jerry Clifton as its consultant and pounding not just hip-hop but the West Coast hip-hop that most New Yorkers disavowed. At the same time, dance rival WQHT (Hot 97) was segueing to R&B, bringing in consultant Harry Lyles, then, at year's end, PD Steve Smith.

OTHER KEY DEVELOPMENTS

Spanish-language radio grew throughout the '90s, spurred by changing demographics and by the same conditions that helped R&B grow a decade earlier (i.e., more FMs and shorter, better-researched playlists). It was also driven by youth-oriented outlets being added to an FM dial dominated by Spanish AC. To those who'd watched the format, it was no surprise when KLAX Los Angeles' banda format shot to No. 1. But most of the industry was stunned, including Howard Stern, who insisted that it must have been diary confusion with his local affiliate, KLSX.



STERN

Even in the mid-'80s, some PDs were experimenting with the '70s gold that was so popular for Boston weekend institution Barry Scott but so reviled by the rest of the industry. But in the early '90s, it was Mike Phillips' loving re-creation of Bill Drake's '60s "Boss Radio" sound on KRTH Los Angeles that became the template for oldies stations nationwide. Finally, in 1993, KCBQ San Diego PD Rich "Brother" Robbin unveiled a '70s/'80s gold format that tapped into KCBQ's own legacy as a top 40 giant. Soon thereafter, Tommy Edwards launched the '70s-driven classic hits Arrow format on KCBS-FM Los Angeles, and the '70s rush was on. Arrow landed on CBS outlets in Dallas, Houston, and Washington, D.C., while Cox launched WCOF Tampa with a poppier version of the format.

There had been attempts during the '80s to turn TV and music celebrities into DJs, ranging from Martin "Adam 12" Milner to Johnnie "Disco Lady" Taylor. By 1990, the next wave of celebrity DJs was already on-air at WXRK (Flo & Eddie, Joe Walsh), WEGX (Danny Bonaduce), WNCX Cleveland (Humble Pie's Jerry Shirley), and even WEGW Wheeling, W.Va., (Robert Parissi of Wild Cherry).

Finally, the early '90s also saw the advent of monitored airplay at Billboard, beginning with the then controversial decision to switch the country chart to monitoring, followed by the addition of monitored airplay to The Billboard Hot 100 in 1991 (and the earlier addition of SoundScan sales data to The Billboard 200 album chart), and 1993's launch of Airplay Monitor.

MONITORING THE '90s

M STREET FORMAT TRENDS FROM 1989-1999

STATIONS BY PRIMARY FORMAT

COMMERCIAL

| | 1989 | 1990 | 1991 | 1992 | 1993 | 1994 | 1995 | 1996 | 1997 | 1998 | 1999 | +/- |
|-----------------------|-------------|-------------|-------------|-------------|-------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| Country | 2448 | 2452 | 2457 | 2552 | 2612 | 2642 | 2613 | 2525 | 2491 | 2368 | 2306 | -142 |
| Adult Contemporary | 2058 | 2135 | 2088 | 1963 | 1895 | 1784 | 1655 | 1572 | 1508 | 1572 | 1556 | -502 |
| News/Talk/Sports | 308 | 405 | 527 | 648 | 841 | 1303 | 1184 | 1272 | 1331 | 1382 | 1415 | +1107 |
| Religious | 696 | 745 | 799 | 837 | 915 | 926 | 981 | 1020 | 1063 | 1076 | 1098 | +402 |
| Oldies | 545 | 659 | 704 | 730 | 734 | 714 | 710 | 738 | 927 | 991 | 988 | +443 |
| Spanish | 313 | 342 | 370 | 385 | 421 | 470 | 494 | 527 | 549 | 570 | 618 | +305 |
| Adult Standards | 332 | 383 | 408 | 412 | 421 | 435 | 470 | 499 | 551 | 561 | 595 | +263 |
| Top 40 | 951 | 824 | 675 | 578 | 441 | 358 | 318 | 333 | 358 | 379 | 401 | -550 |
| Classic Rock | — | — | — | 201 | 218 | 264 | 306 | 349 | 240 | 282 | 314 | +113 |
| Album Rock | 365 | 419 | 529 | 316 | 317 | 309 | 301 | 273 | 262 | 266 | 280 | -85 |
| Adult R&B | — | — | — | 101 | 108 | 125 | 163 | 165 | 180 | 183 | 239 | +121 |
| Mainstream R&B | 284 | 294 | 311 | 212 | 213 | 203 | 184 | 183 | 169 | 171 | 166 | +82 |
| Modern | — | — | — | — | — | 54 | 141 | 147 | 137 | 145 | 136 | +82 |
| Triple-A | — | — | — | 75 | 108 | 94 | 80 | 110 | 94 | 96 | 95 | +20 |
| Jazz | 64 | 68 | 53 | 52 | 45 | 43 | 80 | 89 | 92 | 88 | 72 | +8 |
| Children's | 0 | 3 | 4 | 3 | 13 | 19 | 28 | 33 | 40 | 37 | 51 | +51 |
| Classical | 49 | 52 | 51 | 48 | 45 | 44 | 39 | 41 | 44 | 40 | 38 | -11 |
| Easy | 328 | 240 | 210 | 171 | 116 | 106 | 61 | 57 | 49 | 39 | 34 | -294 |
| Other | 401 | 213 | 90 | 87 | 82 | 69 | 72 | 58 | 52 | 46 | 42 | -359 |
| Silent | 112 | 210 | 308 | 352 | 345 | 369 | 308 | 270 | 143 | 102 | 96 | -16 |
| Total stations | 9254 | 9444 | 9584 | 9723 | 9890 | 10331 | 10188 | 10261 | 10280 | 10394 | 10540 | +1286 |

Notes: M Street included modern rock in album rock until 1994 and in triple-A until 1994. It also combined adult R&B into R&B until 1992. Adult R&B includes R&B oldies. M Street combines oldies and classic hits. Stations identified as ethnic are combined with Spanish. Religious includes all music and spoken-word formats. "Other" includes comedy and variety stations and those for which formats were unavailable.

NATIONAL ARBITRONS BY FORMAT: 1989-1999

12 PLUS FORMAT

| | Spring '89 | Spring '90 | Spring '91 | Spring '92 | Spring '93 | Spring '94 | Spring '95 | Spring '96 | Spring '97 | Spring '98 | Spring '99 |
|--------------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|------------|
| News/Talk | 11.7 | 11.4 | 12.8 | 13.4 | 15.4 | 15.4 | 15.8 | 16.3 | 15.6 | 16.1 | 15.9 |
| Adult Contemporary | 17.2 | 17.7 | 18.6 | 18.2 | 16.9 | 15.9 | 14.9 | 14.8 | 14.8 | 14.9 | 13.9 |
| R&B | 7.6 | 9.1 | 8.7 | 10.7 | 9.1 | 8.7 | 9.1 | 10.8 | 11.0 | 11.7 | 12.7 |
| Top 40 | 15.9 | 14.4 | 11.6 | 10.5 | 9.8 | 9.8 | 9.1 | 8.3 | 8.8 | 8.9 | 9.8 |
| Country | 9.4 | 9.7 | 11.5 | 12.7 | 13.1 | 12.9 | 12.1 | 10.8 | 10.4 | 9.7 | 9.4 |
| Spanish | 3.3 | 4.0 | 3.8 | 4.5 | 4.4 | 4.9 | 5.2 | 5.9 | 6.3 | 6.6 | 6.7 |
| Album | 9.0 | 9.8 | 9.9 | 9.9 | 8.9 | 9.1 | 8.3 | 7.7 | 7.0 | 7.2 | 6.6 |
| Oldies | 6.1 | 6.5 | 6.7 | 6.4 | 6.1 | 7.2 | 7.5 | 6.3 | 6.3 | 5.6 | 5.8 |
| Classic Rock | 3.2 | 3.5 | 3.8 | 3.6 | 4.0 | 3.6 | 3.7 | 3.7 | 4.6 | 4.8 | 4.7 |
| Modern | 0.7 | 0.8 | 0.9 | 1.2 | 1.8 | 2.4 | 3.6 | 4.4 | 4.1 | 3.8 | 4.1 |
| Adult Standards | 3.4 | 3.5 | 3.5 | 3.3 | 3.2 | 3.1 | 3.3 | 3.5 | 3.5 | 3.4 | 2.9 |
| Jazz | 2.1 | 1.9 | 2.1 | 1.9 | 1.9 | 2.0 | 2.6 | 3.1 | 3.1 | 3.0 | 2.8 |
| Classical | 1.7 | 1.9 | 1.8 | 1.7 | 1.7 | 1.7 | 1.7 | 1.9 | 1.9 | 1.7 | 1.6 |
| Religious | 1.9 | 2.0 | 1.9 | 2.0 | 2.1 | 2.0 | 2.2 | 2.1 | 2.2 | 2.1 | 1.5 |
| Easy Listening | 6.8 | 3.6 | 2.5 | 1.7 | 1.2 | 1.1 | 0.4 | — | — | — | 0.2 |
| Other | — | — | — | 0.1 | 0.3 | 0.3 | 0.3 | — | 0.5 | — | 0.3 |

GREATEST GAINERS

Strongest Increase In Airplay This Week

INCREASE IN
DETECTIONS

| | |
|--|-------------|
| MARK WILLS • Back At One (MERCURY) | +514 |
| KIKK +22, WQDR +18, KILT +15, WQIK +14, WGKX +14, WKHX +14, WRBT +13, WYCD +13, WKLB +13, WIRK +12 | |
| BRAD PAISLEY • He Didn't Have To Be (ARISTA NASHVILLE) | +494 |
| KGMV +24, WKQC +21, WSCA +18, WYAY +18, KMDL +14, WCKT +13, WZZK +12, WWKA +12, WMIL +12, WCOL +11 | |
| FAITH HILL • Breathe (WARNER BROS./WRN) | +436 |
| KWNR +20, WYNY +20, WCKT +17, WFRE +16, WKLB +15, WEZL +15, WGAR +15, WYAY +15, KZLA +15, WMJC +14 | |
| TRACY LAWRENCE • Lessons Learned (ATLANTIC) | +321 |
| KIKK +18, KSOP +12, WKHK +11, WKXC +10, WYYD +10, WDAF +10, KUPL +10, KBEQ +9, WKQC +8, KZSN +8 | |
| MONTGOMERY GENTRY • Daddy Won't Sell The Farm (COLUMBIA) | +299 |
| KIKK +18, KRTY +16, KBEQ +16, WQDR +15, WBEE +15, WMJC +12, WBCT +12, KUZZ +11, KFKF +11, WHSL +10 | |
| REBA • What Do You Say (MCA NASHVILLE) | +287 |
| WYNY +24, KUZZ +18, KUPL +16, KCYY +15, WMJC +13, WGGY +13, KMLE +12, KFKF +12, WGKX +12, WROO +11 | |
| TOBY KEITH • How Do You Like Me Now?! (DREAMWORKS) | +265 |
| KWJJ +15, WCMS +15, WKIS +12, KSCS +12, KILT +11, WGAR +10, KFDI +9, WYRK +9, WSM +9, KAJA +9 | |
| JO DEE MESSINA • Because You Love Me (CURB) | +262 |
| WCMS +15, WCOL +12, WLWI +12, WVLK +12, WYNY +12, WKLB +11, WOKO +10, WCOS +9, WKHK +9, WQIK +9 | |
| CLINT BLACK • Til' Santa's Gone (I Just Can't Wait) (RCA) | +243 |
| KKBQ +17, KMPS +12, KMLE +11, WOW +7, WRBT +6, WRKZ +6, KKAT +6, WEZL +5, WZZK +5, WKKT +5 | |
| VINCE VANCE & THE VALIANTS • All I Want For Christmas Is You (WALDOXY) | +232 |
| KMLE +16, KKBQ +14, KYCY +13, WYGY +7, WOW +7, WSSL +7, WESC +7, WHSL +6, KCCY +6, WKKT +6 | |
| TIM MCGRAW • My Best Friend (CURB) | +225 |
| WDAF +17, KPLX +16, WYRK +15, KRTY +14, WMZO +13, WZZK +12, KWNR +11, WCMS +11, KILT +11, KKBQ +11 | |
| MARTINA MCBRIDE • Love's The Only House (RCA) | +216 |
| KTEX +17, KMLE +15, WXBQ +14, WMJC +13, KFKF +12, WWGR +11, KBEQ +11, KUPL +10, WKCN +8, WQBE +8 | |
| ALAN JACKSON • Pop A Top (ARISTA NASHVILLE) | +205 |
| WKIS +18, KXKT +18, WSOC +16, WWKA +15, KYCW +14, WNKT +12, KWJJ +12, WTOR +12, WKCN +11, KFMS +10 | |
| STEVE HOLY • Don't Make Me Beg (CURB) | +191 |
| KSOP +24, WRNS +10, WESC +9, KIKF +8, WFMS +8, WDAF +7, KNIX +7, KTST +6, WGGY +6, WLWI +6 | |
| DIXIE CHICKS • Cowboy Take Me Away (MONUMENT) | +187 |
| KKBQ +16, WYRK +14, WYYD +13, WVLK +13, WTOR +12, WROO +11, WLWI +10, KYNG +10, WRNS +9, WYCD +9 | |

MOST NEW STATIONS

Songs with 6 or more detections at new stations this week

| | NEW STATIONS | | NEW STATIONS |
|---|--------------|---------------------------------------|--------------|
| MONTGOMERY GENTRY | 28 | BROOKS & DUNN | 11 |
| <i>Daddy Won't Sell The Farm (Columbia)</i> | | <i>Beer Thirty (Arista Nashville)</i> | |
| TOBY KEITH | 27 | ALABAMA | 11 |
| <i>How Do You Like Me Now?! (DreamWorks)</i> | | <i>Small Stuff (RCA)</i> | |
| MARTINA MCBRIDE | 23 | PHIL VASSAR | 11 |
| <i>Love's The Only House (RCA)</i> | | <i>Carlene (Arista Nashville)</i> | |
| MARK WILLS | 19 | KEITH URBAN | 9 |
| <i>Back At One (Mercury)</i> | | <i>It's A Love Thing (Capitol)</i> | |
| CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES | 17 | BRYAN WHITE | 9 |
| <i>A Country Boy Can Survive (Y2K Version) (Warner Bros./WRN)</i> | | <i>God Gave Me You (Asylum)</i> | |
| TRACY LAWRENCE | 14 | | |
| <i>Lessons Learned (Atlantic)</i> | | | |

AIRPLAY LEADERBOARD

THE STATIONS THAT BREAK THE HITS

| | | |
|-----------|---|---|
| #1 |  | KMLE Phoenix, AZ PD: Jeff Garrison MD: Jon Allen Airplay Leader Designations: 10 |
| #2 | KPLX, Dallas, TX (PD/MD: Brian Philips/Cody Alan) | 6 |
| #3 | KBEQ, Kansas City, MO (PD/MD: Mike Kennedy/T.J. McEntire) | 4 |
| #4 | KEEY, Minneapolis, MN (PD/MD: Gregg Swedberg/Travis Moon) | 4 |
| #5 | KXKC, Lafayette, LA (PD/MD: Renee Revett/Kelly Thompson) | 3 |

The Airplay Leaderboard ranks taste-maker stations that have been the most successful in identifying future hit records as measured by the amount of AIRPOWER titles for which they were Airplay Leaders. Refer to each format's IMPACT! page to see this week's Airplay Leaders.

COUNTRY RECURRENT AIRPLAY

| RANK | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | TW DETECTIONS | LW DETECTIONS | RANK | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | TW DETECTIONS | LW DETECTIONS |
|------|--|------------------|------------------|------|---|------------------|------------------|
| 1 | WRITE THIS DOWN GEORGE STRAIT (MCA NASHVILLE) | 2058 | 2042 | 14 | UNBELIEVABLE DIAMOND RIO (ARISTA NASHVILLE) | 1145 | 1156 |
| 2 | YOU HAD ME FROM HELLO KENNY CHESNEY (BNA) | 1789 | 2100 | 15 | WIDE OPEN SPACES DIXIE CHICKS (MONUMENT) | 1064 | 1037 |
| 3 | LONELY AND GONE MONTGOMERY GENTRY (COLUMBIA) | 1743 | 2262 | 16 | WISH YOU WERE HERE MARK WILLS (MERCURY) | 1049 | 1047 |
| 4 | READY TO RUN DIXIE CHICKS (MONUMENT) | 1589 | 1845 | 17 | ANYONE ELSE COLLIN RAYE (EPIC) | 1044 | 1075 |
| 5 | HOW FOREVER FEELS KENNY CHESNEY (BNA) | 1486 | 1564 | 18 | LITTLE MAN ALAN JACKSON (ARISTA NASHVILLE) | 1037 | 1121 |
| 6 | GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU ALABAMA (RCA) | 1395 | 1472 | 19 | I DON'T WANT TO MISS A THING MARK CHESNUTT (DECCA/MCA NASHVILLE) | 1020 | 942 |
| 7 | WHATEVER YOU SAY MARTINA MCBRIDE (RCA) | 1353 | 1448 | 20 | STAND BESIDE ME JO DEE MESSINA (CURB) | 1000 | 1091 |
| 8 | A NIGHT TO REMEMBER JOE DIFFIE (EPIC) | 1349 | 1368 | 21 | THE SECRET OF LIFE FAITH HILL (WARNER BROS./WRN) | 933 | 1035 |
| 9 | PLEASE REMEMBER ME TIM MCGRAW (CURB) | 1226 | 1199 | 22 | YOU WERE MINE DIXIE CHICKS (MONUMENT) | 928 | 1023 |
| 10 | YOU WON'T EVER BE LONELY ANDY GRIGGS (RCA) | 1216 | 1299 | 23 | THIS KISS FAITH HILL (WARNER BROS.) | 908 | 918 |
| 11 | SINGLE WHITE FEMALE CHELY WRIGHT (MCA NASHVILLE) | 1213 | 1318 | 24 | MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN (MERCURY) | 896 | 1015 |
| 12 | I'LL THINK OF A REASON LATER LEE ANN WOMACK (DECCA/MCA NASHVILLE) | 1157 | 1245 | 25 | BYE BYE JO DEE MESSINA (CURB) | 893 | 841 |
| 13 | LITTLE GOOD-BYES SHEDAISY (LYRIC STREET) | 1155 | 1250 | | | | |

Recurrents are titles that have appeared on the Country Airplay chart for 20 weeks and have dropped below the top 25.

STILL
THE TRUTH WILL SET YOU FREE.

Songs ranked by number of detections. Playlists are listed in order of TSA weekly cum, beginning with the highest-cumulating station. Cumes are updated twice yearly following the release of the spring and fall Arbitron surveys. The number of stations shown each week varies depending upon space.

First Impressions (FI) denotes songs with 6 or more detections at station for first time this week.

VIDEO PLAYLIST PERIOD: NOV. 26 - DEC. 2, 1999

CMT PD: Chris Parr CBS Cable 615-457-8500

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Faith Hill, Brookes & Dunn, and Reba McEntire.

Great American Country PD: John Hendricks MD: Harriett Connolly Jones Int'l Networks 302-792-3111

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Brad Paisley, Reba McEntire, and Alan Jackson.

KZLA Los Angeles OM: Marida Petijean APD: Mandy McCormack Bonneville 323-882-8000 93.9 KZLA

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Shania Twain, Faith Hill, and Martina McBride.

WUSN Chicago PD: Justin Case MD: Tricia Biondo Infinity 312-649-0099

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Faith Hill, Reba McEntire, and Kenny Chesney.

WKHX Atlanta PD: Neil McGinley MD: Johnny Gray ABC/Disney 770-955-0101

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Brad Paisley, Reba McEntire, and Alan Jackson.

WMZQ Washington, DC PD: Mac Daniels MD: Jon Anthony AM/FM 301-231-8231 93.7 WMZQ

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Shania Twain, Faith Hill, and Reba McEntire.

KSCS Dallas PD: Dean James APD/MD: Linda O'Brian ABC/Disney 817-695-0800 96.3 KSCS

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Brad Paisley, Reba McEntire, and Alan Jackson.

WXTU Philadelphia PD: Ken Johnson Beasley 610-667-9000 92.5 WXTU

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Tim McGraw, Joe Diffie, and Kenny Chesney.

WYNY New York PD: Darin Smith APD/MD: Shan Roth Big City Radio, Inc. 914-592-1071 107.9 WYNY

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Tim McGraw, Joe Diffie, and Kenny Chesney.

KEYE Minneapolis PD: Gregg Swedberg APD/MD: Travis Moon AM/FM 612-820-4200 102.7 KEYE

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Brad Paisley, Reba McEntire, and Alan Jackson.

KILT Houston PD/MD: Debbie Brazier Infinity 713-881-5100 102.7 KILT

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Tim McGraw, Joe Diffie, and Kenny Chesney.

KNIX Phoenix PD: Alan Sledge APD/MD: George King Clear Channel 480-966-6236 102.7 KNIX

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Martina McBride, Brad Paisley, and Reba McEntire.

WIL St. Louis PD: Russ Schell APD/MD: Mark Langston Sinclair 314-781-9600 94.1 WIL

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Martina McBride, Brad Paisley, and Reba McEntire.

KPLX Dallas PD: Brian Phillips APD: Smokey Rivers Susquehanna 214-526-2400 99.5 the wolf

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Gary Allan, LeAnn Rimes, and Alan Jackson.

WGAR Cleveland PD: Clay Hunnicutt MD: Chuck Collier Clear Channel 216-328-9950 93.5 WGAR

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Clint Black, Reba McEntire, and Alan Jackson.

KYGO Denver OM/MD: John St. John MD: Tad Svendsen Jefferson Pilot 303-321-0950 98.5 KYGO

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Tim McGraw, Joe Diffie, and Kenny Chesney.

KMPS Seattle PD: Mark Richards MD: Tony Thomas Infinity 206-805-0941 94.1 KMPS

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include John Michael Montgomery, Reba McEntire, and Alan Jackson.

WYAY Atlanta PD: Steve Mitchell MD: Johnny Gray ABC/Disney 770-955-0106 107.7 WYAY

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include John Michael Montgomery, Reba McEntire, and Alan Jackson.

WYCD Detroit PD: Lisa Rodman APD/MD: Ron Chatman Infinity 248-799-0600 99.5 WYCD

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Martina McBride, Shania Twain, and Faith Hill.

WIVK Knoxville OM: Mike Hammond MD: Colleen Addair Dick Broadcasting 423-588-6511 93.7 WIVK

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Clint Black, George Strait, and Alan Jackson.

WDSY Pittsburgh OM/MD: Keith Clark APD/MD: Stoney Richards Infinity 412-920-9400 93.7 WDSY

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Clint Black, Reba McEntire, and Alan Jackson.

KBQB Houston PD: Tim Murphy APD/MD: Steve Giuttari AM/FM 713-961-0093 93.0 KBQB

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Brad Paisley, Reba McEntire, and Alan Jackson.

KMLC Phoenix PD: Jeff Garrison APD/MD: Jon Allen AM/FM 602-264-0108 94.1 KMLC

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Reba McEntire, Mark Willis, and Tim McGraw.

KFRG San Bernardino OM: Ray Massie MD: Don Jeffrey Infinity 909-825-9525 99.5 KFRG

Table with 3 columns: Rank, Artist, Title, and Chart Position. Top entries include Martina McBride, Brad Paisley, and Reba McEntire.

COUNTRY AIRPLAY MONITOR POLAR PLAYLISTS

FOR WEEK ENDING NOVEMBER 28, 1999

Songs ranked by number of detections. Playlists are listed in order of TSA weekly came, beginning with the highest-cum station. Cums are updated twice yearly following the release of the spring and fall Arbitron surveys. The number of stations shown each week varies depending upon space.

First Impressions (FI) denotes songs with 6 or more detections at station for first time this week.

WTQR Greensboro

PD: Paul Franklin
MD: Deano
Clear Channel 336-777-8826

| | TW | LW |
|----|--|-------|
| 1 | Alan Jackson, Pop A Top | 46 33 |
| 2 | Tracy Byrd, Put Your Hand In Mine | 45 39 |
| 3 | John Michael Montgomery, Home To You | 43 35 |
| 4 | Brad Paisley, He Didn't Have To Be | 43 38 |
| 5 | Clint Black, When I Said I Do | 43 38 |
| 6 | Randy Travis, A Man Ain't Made Of Stone | 39 38 |
| 7 | Shania Twain, Come On Over | 31 36 |
| 8 | Kenny Chesney, She Thinks My Tractor's S | 31 30 |
| 9 | Joe Diffie, The Outtin' Kind | 30 35 |
| 10 | LeAnn Rimes, Big Deal | 30 25 |
| 11 | Clay Walker, Live, Laugh, Love | 29 23 |
| 12 | Faith Hill, Breathe | 29 23 |
| 13 | Ty Herndon, Steam | 28 22 |
| 14 | Keith Urban, It's A Love Thing | 28 26 |
| 15 | Brooks & Dunn, Beer Thirt | 27 27 |
| 16 | Montgomery Gentry, Lonely & Gone | 27 37 |
| 17 | Lonestar, Amazed | 27 20 |
| 18 | Shedays, This Woman Needs | 26 24 |
| 19 | Tim McGraw, Something Like That | 22 28 |
| 20 | Keith Urban, It's A Love Thing | 22 20 |
| 21 | Clay Walker, Live, Laugh, Love | 21 9 |
| 22 | George Strait, Write This Down | 19 19 |
| 23 | Joe Diffie, The Outtin' Kind | 17 10 |
| 24 | Joe Messina, Lesson In Leavin' | 17 10 |
| 25 | Clay Walker, Live, Laugh, Love | 16 11 |
| 26 | Chad Brock, George Jones And H, A Countr | 14 11 |
| 27 | Martina McBride, I Love You | 12 8 |
| 28 | Lonestar, Smile | 11 7 |
| 29 | Shania Twain, Man! I Feel Like A Woman! | 11 9 |
| 30 | Kenny Chesney, How Forever Feels | 11 9 |

FI Montgomery Gentry, Daddy Won't Sell The
George Strait, Write This Down
FI Joe Messina, Lesson In Leavin'

WFMS Indianapolis

PD: Bob Richards
MD: J.D. Cannon
WFM95.5
95.5 THE COUNTRY STATION
Coax 417-842-9550

| | TW | LW |
|----|--|-------|
| 1 | Alan Jackson, Pop A Top | 38 29 |
| 2 | Reba McEntire, What Do You Say | 36 36 |
| 3 | Yankee Grey, All Things Considered | 36 37 |
| 4 | John Michael Montgomery, Home To You | 36 36 |
| 5 | Clint Black, When I Said I Do | 34 29 |
| 6 | Tracy Byrd, Put Your Hand In Mine | 34 32 |
| 7 | George Strait, Write This Down | 34 36 |
| 8 | Brad Paisley, He Didn't Have To Be | 32 35 |
| 9 | Faith Hill, Breathe | 24 24 |
| 10 | Dixie Chicks, Cowboy Take Me Away | 26 24 |
| 11 | Tim McGraw, My Best Friend | 25 18 |
| 12 | Trace Adkins, Don't Lie | 24 22 |
| 13 | Ty Herndon, Steam | 24 23 |
| 14 | Joe Diffie, The Outtin' Kind | 24 24 |
| 15 | Chely Wright, It Was | 23 18 |
| 16 | Gary Allan, Smoke Rings In The Dark | 23 21 |
| 17 | Clay Walker, Live, Laugh, Love | 23 22 |
| 18 | Kenny Chesney, She Thinks My Tractor's S | 23 22 |
| 19 | Martina McBride, I Love You | 22 16 |
| 20 | Aaron Tippin, What This Country Needs | 22 22 |
| 21 | LeAnn Rimes, Big Deal | 21 23 |
| 22 | Randy Travis, A Man Ain't Made Of Stone | 21 36 |
| 23 | Lonestar, Smile | 19 14 |
| 24 | Shedays, This Woman Needs | 19 14 |
| 25 | Toby Keith, How Do You Like Me Now | 18 13 |
| 26 | Martina McBride, I Love You | 18 21 |
| 27 | Kenny Rogers, Buy Me A Rose | 17 13 |
| 28 | Shane Kuhnley, Eye For Eyes Still Blue | 17 14 |
| 29 | Brooks & Dunn, Beer Thirt | 17 17 |
| 30 | Chad Brock, George Jones And H, A Countr | 8 2 |

FI Keith Urban, It's A Love Thing

WKLB Boston

PD: Len Shackelford
MD: Shadow Stevens
Coax 407-298-9292

| | TW | LW |
|----|--|-------|
| 1 | Alan Jackson, Pop A Top | 39 24 |
| 2 | Brad Paisley, He Didn't Have To Be | 39 27 |
| 3 | Joe Messina, Lesson In Leavin' | 37 23 |
| 4 | George Strait, Write This Down | 37 35 |
| 5 | Kenny Chesney, You Had Me From Hello | 36 38 |
| 6 | Lonestar, Amazed | 35 38 |
| 7 | Tim McGraw, Something Like That | 34 37 |
| 8 | Dixie Chicks, Ready To Run | 34 37 |
| 9 | Steve Wariner, I'm Already Taken | 34 39 |
| 10 | Clint Black, When I Said I Do | 23 23 |
| 11 | Shania Twain, Come On Over | 22 19 |
| 12 | Faith Hill, Breathe | 22 20 |
| 13 | Reba McEntire, What Do You Say | 22 15 |
| 14 | Yankee Grey, All Things Considered | 20 14 |
| 15 | Martina McBride, I Love You | 20 10 |
| 16 | John Michael Montgomery, Home To You | 19 21 |
| 17 | Aaron Tippin, What This Country Needs | 17 16 |
| 18 | Mark Chesnut, I Don't Want To Miss A Th | 16 15 |
| 19 | Martina McBride, Whatever You Say | 15 25 |
| 20 | Mark Willis, Back At One | 15 32 |
| 21 | Andy Griggs, You Won't Ever Be Lonely | 14 10 |
| 22 | Martina McBride, Whatever You Say | 14 11 |
| 23 | Dixie Chicks, Ready To Run | 14 11 |
| 24 | Kenny Chesney, How Forever Feels | 13 13 |
| 25 | Diamond Ring, Unbelievable | 13 18 |
| 26 | Dixie Chicks, Tonight The Heartache's On | 12 14 |
| 27 | Shania Twain, Man! I Feel Like A Woman! | 12 15 |
| 28 | Blilly Ray Cyrus, Buss My Man | 11 17 |
| 29 | Tim McGraw, Something Like That | 11 11 |
| 30 | Golfin Raye, Anytime You See Me | 11 12 |

FI Toby Keith, How Do You Like Me Now

WKLB Boston

PD: Mike Brophy
APD/MD: Ginny Rogers
Greater Media 617-822-9600

| | TW | LW |
|----|--|-------|
| 1 | Faith Hill, Breathe | 40 25 |
| 2 | Clint Black, When I Said I Do | 40 35 |
| 3 | John Michael Montgomery, Home To You | 37 23 |
| 4 | Brad Paisley, He Didn't Have To Be | 36 26 |
| 5 | Tim McGraw, My Best Friend | 35 28 |
| 6 | Yankee Grey, All Things Considered | 28 27 |
| 7 | Martina McBride, I Love You | 27 38 |
| 8 | Reba McEntire, What Do You Say | 27 27 |
| 9 | Shania Twain, Come On Over | 26 30 |
| 10 | LeAnn Rimes, Big Deal | 24 25 |
| 11 | Tracy Byrd, Put Your Hand In Mine | 23 20 |
| 12 | Alan Jackson, Pop A Top | 23 22 |
| 13 | Clay Walker, Live, Laugh, Love | 22 15 |
| 14 | Joe Messina, Lesson In Leavin' | 22 22 |
| 15 | Martina McBride, I Love You | 21 10 |
| 16 | Dixie Chicks, Cowboy Take Me Away | 21 20 |
| 17 | Ty Herndon, Steam | 20 18 |
| 18 | Randy Travis, A Man Ain't Made Of Stone | 20 25 |
| 19 | George Strait, Write This Down | 20 27 |
| 20 | Lonestar, Smile | 19 18 |
| 21 | Dwight Yoakam, Crazy Little Thing Called | 19 15 |
| 22 | Shedays, This Woman Needs | 18 9 |
| 23 | Joe Diffie, The Outtin' Kind | 18 10 |
| 24 | Shedays, Little Good-Byes | 18 20 |
| 25 | Mark Willis, Back At One | 17 6 |
| 26 | Gary Allan, Smoke Rings In The Dark | 17 14 |
| 27 | Shania Twain, Man! I Feel Like A Woman! | 17 15 |
| 28 | Clay Walker, Live, Laugh, Love | 16 23 |
| 29 | Trisha Yearwood, I'll Still Love You Mor | 15 32 |
| 30 | Lee Ann Womack, (You See Me) Now You | 15 38 |

FI Mark Willis, Back At One
FI Brooks & Dunn, Beer Thirt
FI Martina McBride, Love's The Only House

Country 99.5

| | TW | LW |
|----|--|-------|
| 1 | Faith Hill, Breathe | 36 31 |
| 2 | Clint Black, When I Said I Do | 33 34 |
| 3 | Alan Jackson, Pop A Top | 32 34 |
| 4 | Martina McBride, I Love You | 31 34 |
| 5 | Brad Paisley, He Didn't Have To Be | 30 28 |
| 6 | Reba McEntire, What Do You Say | 30 31 |
| 7 | LeAnn Rimes, Big Deal | 27 14 |
| 8 | John Michael Montgomery, Home To You | 27 28 |
| 9 | Yankee Grey, All Things Considered | 25 18 |
| 10 | Tim McGraw, My Best Friend | 21 14 |
| 11 | Dixie Chicks, Cowboy Take Me Away | 17 18 |
| 12 | Clay Walker, Live, Laugh, Love | 17 13 |
| 13 | Keith Urban, It's A Love Thing | 14 10 |
| 14 | Joe Diffie, The Outtin' Kind | 14 13 |
| 15 | Gary Allan, Smoke Rings In The Dark | 14 14 |
| 16 | George Strait, Write This Down | 13 14 |
| 17 | Ty Herndon, Steam | 12 9 |
| 18 | Gary Allan, Smoke Rings In The Dark | 12 9 |
| 19 | Sherrill Austin, Little Bear | 12 13 |
| 20 | Kenny Chesney, She Thinks My Tractor's S | 11 2 |
| 21 | Shania Twain, Man! I Feel Like A Woman! | 11 6 |
| 22 | Brooks & Dunn, Beer Thirt | 11 9 |
| 23 | Tracy Byrd, Put Your Hand In Mine | 11 9 |
| 24 | Lonestar, Smile | 11 11 |
| 25 | Shedays, This Woman Needs | 11 12 |
| 26 | Bryan White, God Don't Leave Me This Way | 10 9 |
| 27 | Trace Adkins, Don't Lie | 10 12 |
| 28 | Brooks & Dunn, Beer Thirt | 10 14 |
| 29 | Shania Twain, I'm Home | 9 5 |
| 30 | Chely Wright, Single White Female | 9 5 |

FI Toby Keith, How Do You Like Me Now
FI Kenny Chesney, She Thinks My Tractor's S
FI Joe Messina, Lesson In Leavin'

WKSJ Miami

PD: Bob McKay
MD: Darlene Evans
Beasley 954-431-6200

| | TW | LW |
|----|--------------------------------------|-------|
| 1 | Alan Jackson, Pop A Top | 38 29 |
| 2 | Shania Twain, Come On Over | 37 27 |
| 3 | Tim McGraw, My Best Friend | 35 35 |
| 4 | Brad Paisley, He Didn't Have To Be | 35 31 |
| 5 | Martina McBride, I Love You | 36 32 |
| 6 | Yankee Grey, All Things Considered | 31 33 |
| 7 | George Strait, Write This Down | 21 33 |
| 8 | Dixie Chicks, Cowboy Take Me Away | 25 22 |
| 9 | Faith Hill, Breathe | 23 19 |
| 10 | Clint Black, When I Said I Do | 22 21 |
| 11 | Tim McGraw, Something Like That | 21 19 |
| 12 | Brooks & Dunn, Beer Thirt | 20 19 |
| 13 | Tracy Byrd, Put Your Hand In Mine | 20 19 |
| 14 | Alan Jackson, Pop A Top | 20 15 |
| 15 | LeAnn Rimes, Big Deal | 20 18 |
| 16 | Shedays, Little Good-Byes | 19 12 |
| 17 | Clay Walker, Live, Laugh, Love | 19 12 |
| 18 | Brooks & Dunn, Beer Thirt | 18 19 |
| 19 | Reba McEntire, What Do You Say | 18 18 |
| 20 | Steve Wariner, I'm Already Taken | 17 13 |
| 21 | Clay Walker, Live, Laugh, Love | 17 15 |
| 22 | Brooks & Dunn, Beer Thirt | 17 15 |
| 23 | Joe Diffie, The Outtin' Kind | 16 17 |
| 24 | Joe Messina, Lesson In Leavin' | 16 18 |
| 25 | Trace Adkins, Don't Lie | 15 13 |
| 26 | Sherrill Austin, Little Bear | 15 13 |
| 27 | Kenny Chesney, You Had Me From Hello | 12 8 |
| 28 | Ty Herndon, Steam | 12 12 |
| 29 | Phil Vassar, Carlene | 12 12 |
| 30 | Kenny Rogers, Buy Me A Rose | 6 5 |

FI Tracy Lawrence, Lessons Learned
Shedays, Deck The Halls

WYZZ Hartford

PD: Mike Moore
MD: Jay McCarthy
AMFM 860-723-6000

| | TW | LW |
|----|--|-------|
| 1 | Martina McBride, I Love You | 38 38 |
| 2 | Shania Twain, Come On Over | 36 27 |
| 3 | George Strait, Write This Down | 30 28 |
| 4 | John Michael Montgomery, Home To You | 34 29 |
| 5 | Tim McGraw, Something Like That | 34 33 |
| 6 | Steve Wariner, I'm Already Taken | 32 33 |
| 7 | Joe Messina, Lesson In Leavin' | 31 33 |
| 8 | Dixie Chicks, Ready To Run | 30 33 |
| 9 | Andy Griggs, I'll Go Crazy | 29 26 |
| 10 | Yankee Grey, All Things Considered | 26 24 |
| 11 | Brad Paisley, He Didn't Have To Be | 25 24 |
| 12 | Ty Herndon, Steam | 24 19 |
| 13 | Faith Hill, Breathe | 24 23 |
| 14 | Tim McGraw, My Best Friend | 22 17 |
| 15 | Kenny Chesney, She Thinks My Tractor's S | 21 18 |
| 16 | Clint Black, When I Said I Do | 21 24 |
| 17 | Dixie Chicks, Cowboy Take Me Away | 19 16 |
| 18 | Alan Jackson, Pop A Top | 18 19 |
| 19 | Alan Jackson, Little Man | 17 16 |
| 20 | Dwight Yoakam, Crazy Little Thing Called | 16 10 |
| 21 | Randy Travis, A Man Ain't Made Of Stone | 15 12 |
| 22 | Gary Allan, Smoke Rings In The Dark | 15 12 |
| 23 | Tracy Byrd, Put Your Hand In Mine | 15 13 |
| 24 | Joe Diffie, Night To Remember | 15 25 |
| 25 | Joe Diffie, The Outtin' Kind | 14 10 |
| 26 | Trace Adkins, Don't Lie | 15 13 |
| 27 | Mark Willis, Back At One | 14 17 |
| 28 | Kenny Chesney, You Had Me From Hello | 13 16 |
| 29 | Trace Lawrence, Lessons Learned | 12 8 |
| 30 | Phil Vassar, Carlene | 12 12 |

FI Kenny Rogers, Buy Me A Rose

WYZZ Hartford

PD: Mike Moore
MD: Jay McCarthy
AMFM 860-723-6000

| | TW | LW |
|----|--|-------|
| 1 | Martina McBride, I Love You | 38 38 |
| 2 | Shania Twain, Come On Over | 36 27 |
| 3 | George Strait, Write This Down | 30 28 |
| 4 | John Michael Montgomery, Home To You | 34 29 |
| 5 | Tim McGraw, Something Like That | 34 33 |
| 6 | Steve Wariner, I'm Already Taken | 32 33 |
| 7 | Joe Messina, Lesson In Leavin' | 31 33 |
| 8 | Dixie Chicks, Ready To Run | 30 33 |
| 9 | Andy Griggs, I'll Go Crazy | 29 26 |
| 10 | Yankee Grey, All Things Considered | 26 24 |
| 11 | Brad Paisley, He Didn't Have To Be | 25 24 |
| 12 | Ty Herndon, Steam | 24 19 |
| 13 | Faith Hill, Breathe | 24 23 |
| 14 | Tim McGraw, My Best Friend | 22 17 |
| 15 | Kenny Chesney, She Thinks My Tractor's S | 21 18 |
| 16 | Clint Black, When I Said I Do | 21 24 |
| 17 | Dixie Chicks, Cowboy Take Me Away | 19 16 |
| 18 | Alan Jackson, Pop A Top | 18 19 |
| 19 | Alan Jackson, Little Man | 17 16 |
| 20 | Dwight Yoakam, Crazy Little Thing Called | 16 10 |
| 21 | Randy Travis, A Man Ain't Made Of Stone | 15 12 |
| 22 | Gary Allan, Smoke Rings In The Dark | 15 12 |
| 23 | Tracy Byrd, Put Your Hand In Mine | 15 13 |
| 24 | Joe Diffie, Night To Remember | 15 25 |
| 25 | Joe Diffie, The Outtin' Kind | 14 10 |
| 26 | Trace Adkins, Don't Lie | 15 13 |
| 27 | Mark Willis, Back At One | 14 17 |
| 28 | Kenny Chesney, You Had Me From Hello | 13 16 |
| 29 | Trace Lawrence, Lessons Learned | 12 8 |
| 30 | Phil Vassar, Carlene | 12 12 |

FI Kenny Rogers, Buy Me A Rose

KIKK Houston

PD: Darren Davis
MD: J.D. Daniels
Infinity 713-881-5957

| | TW | LW |
|----|--|-------|
| 1 | Joe Diffie, The Outtin' Kind | 42 41 |
| 2 | Mark Willis, Back At One | 40 18 |
| 3 | Tracy Lawrence, Lessons Learned | 39 23 |
| 4 | Keith Urban, It's A Love Thing | 39 31 |
| 5 | Gary Allan, Smoke Rings In The Dark | 39 39 |
| 6 | Dixie Chicks, Cowboy Take Me Away | 39 39 |
| 7 | Chely Wright, I'm Already Taken | 39 43 |
| 8 | Tim McGraw, My Best Friend | 38 32 |
| 9 | Brooks & Dunn, Beer Thirt | 38 27 |
| 10 | The Mavericks, Here Comes My Baby | 38 44 |
| 11 | Lonestar, Smile | 37 34 |
| 12 | Phil Vassar, Carlene | 37 36 |
| 13 | Clint Black, When I Said I Do | 37 38 |
| 14 | Kenny Chesney, She Thinks My Tractor's S | 37 33 |
| 15 | Alan Jackson, Pop A Top | 36 35 |
| 16 | Clay Walker, Live, Laugh, Love | 36 35 |
| 17 | Wynonna, Can't Nobody Love You | 35 28 |
| 18 | Joe Messina, Lesson In Leavin' | 35 32 |
| 19 | Brad Paisley, He Didn't Have To Be | 35 32 |
| 20 | Ty Herndon, Steam | 34 36 |
| 21 | Steve Hogy, Don't Make Me Beg | 34 43 |
| 22 | Tracy Byrd, Put Your Hand In Mine | 33 30 |
| 23 | Faith Hill, Breathe | 33 36 |
| 24 | Shedays, This Woman Needs | 33 30 |
| 25 | Shania Twain, Come On Over | 26 36 |
| 26 | Reba McEntire, What Do You Say | 26 32 |
| 27 | Kenny Rogers, Buy Me A Rose | 24 2 |
| 28 | Montgomery Gentry, Daddy Won't Sell The | 18 2 |
| 29 | Chad Brock, George Jones And H, A Countr | 16 13 |
| 30 | George Strait, Write This Down | 16 13 |

FI Kenny Rogers, Buy Me A Rose
Montgomery Gentry, Daddy Won't Sell The
Chad Brock, George Jones And H, A Countr

WPOC Baltimore

PD: Scott Lindy
Clear Channel 410-366-3693

| | TW | LW |
|----|--|-------|
| 1 | Faith Hill, Breathe | 40 30 |
| 2 | Brad Paisley, He Didn't Have To Be | 39 33 |
| 3 | John Michael Montgomery, Home To You | 39 31 |
| 4 | Clint Black, When I Said I Do | 38 43 |
| 5 | Tim McGraw, Something Like That | 36 37 |
| 6 | Yankee Grey, All Things Considered | 34 32 |
| 7 | Steve Wariner, I'm Already Taken | 31 30 |
| 8 | Shania Twain, Come On Over | 27 23 |
| 9 | Joe Messina, Lesson In Leavin' | 27 23 |
| 10 | Reba McEntire, What Do You Say | 24 25 |
| 11 | Keith Urban, It's A Love Thing | 22 20 |
| 12 | Alan Jackson, Pop A Top | 22 20 |
| 13 | LeAnn Rimes, Big Deal | 22 22 |
| 14 | Martina McBride, I Love You | 21 18 |
| 15 | Yankee Grey, All Things Considered | 21 17 |
| 16 | Ty Herndon, Steam | 21 18 |
| 17 | Kenny Chesney, She Thinks My Tractor's S | 20 18 |
| 18 | Tim McGraw, My Best Friend | 20 18 |
| 19 | Lonestar, Smile | 19 18 |
| 20 | Tracy Byrd, Put Your Hand In Mine | 19 20 |
| 21 | Dixie Chicks, Cowboy Take Me Away | 19 21 |
| 22 | Brooks & Dunn, Beer Thirt | 17 16 |
| 23 | Mark Willis, Back At One | 15 11 |
| 24 | Joe Messina, Lesson In Leavin' | 15 14 |
| 25 | Lonestar, Amazed | 12 6 |
| 26 | Joe Diffie, The Outtin' Kind | 12 5 |
| 27 | Diamond Ring, Unbelievable | 12 14 |
| 28 | Dixie Chicks, Ready To Run | 12 16 |
| 29 | Chad Brock, George Jones And H, A Countr | 11 1 |
| 30 | Alabama, God Must Have Spent A Little M | 12 17 |

FI Alabama, Small Stuff
Phil Vassar, Carlene

WQYK Tampa

OM: Eric Logan
MD: Jay Roberts
Infinity 813-287-0995

| | TW | LW |
|----|--------------------------------------|-------|
| 1 | Martina McBride, I Love You | 34 32 |
| 2 | Clint Black, When I Said I Do | 32 36 |
| 3 | Shania Twain, Come On Over | 30 28 |
| 4 | Brad Paisley, He Didn't Have To Be | 30 38 |
| 5 | John Michael Montgomery, Home To You | 27 30 |
| 6 | Faith Hill, Breathe | 27 31 |
| 7 | Reba McEntire, What Do You Say | 25 14 |
| 8 | George Strait, Write This Down | 25 25 |
| 9 | Yankee Grey, All Things Considered | 22 17 |
| 10 | Alan Jackson, Pop A Top | 20 21 |
| 11 | Tim McGraw, My Best Friend | 19 20 |
| 12 | Clay Walker, Live, Laugh, Love | 17 10 |
| 13 | | |

KYCY San Francisco
 PD: Dene Hallam
 APD: Steve Jordan
 MD: Richard Ryan
 Infinity 415-391-9330

93.7

| TH | LW |
|----|----|
| 1 | 54 |
| 2 | 54 |
| 3 | 50 |
| 4 | 50 |
| 5 | 49 |
| 6 | 44 |
| 7 | 39 |
| 8 | 39 |
| 9 | 39 |
| 10 | 37 |
| 11 | 35 |
| 12 | 37 |
| 13 | 37 |
| 14 | 34 |
| 15 | 32 |
| 16 | 30 |
| 17 | 30 |
| 18 | 26 |
| 19 | 25 |
| 20 | 24 |
| 21 | 24 |
| 22 | 22 |
| 23 | 23 |
| 24 | 21 |
| 25 | 20 |
| 26 | 20 |
| 27 | 18 |
| 28 | 18 |
| 29 | 17 |
| 30 | 16 |
| FI | 13 |

WZZK Birmingham
 PD: Jim Tice
 APD/MD: Scott Stewart
 Cox 205-916-1100

WZZK

| TH | LW |
|----|----|
| 1 | 34 |
| 2 | 33 |
| 3 | 29 |
| 4 | 29 |
| 5 | 28 |
| 6 | 28 |
| 7 | 28 |
| 8 | 28 |
| 9 | 28 |
| 10 | 27 |
| 11 | 26 |
| 12 | 26 |
| 13 | 26 |
| 14 | 25 |
| 15 | 24 |
| 16 | 24 |
| 17 | 22 |
| 18 | 22 |
| 19 | 22 |
| 20 | 22 |
| 21 | 20 |
| 22 | 19 |
| 23 | 19 |
| 24 | 18 |
| 25 | 18 |
| 26 | 17 |
| 27 | 15 |
| 28 | 15 |
| 29 | 13 |
| 30 | 6 |
| FI | 13 |

WESC Greenville
 OM: Ron Brooks
 MD: John Landrum
 Clear Channel 864-242-4660

92.5 WESC

| TH | LW |
|----|----|
| 1 | 37 |
| 2 | 30 |
| 3 | 35 |
| 4 | 36 |
| 5 | 36 |
| 6 | 34 |
| 7 | 31 |
| 8 | 35 |
| 9 | 25 |
| 10 | 24 |
| 11 | 24 |
| 12 | 22 |
| 13 | 24 |
| 14 | 24 |
| 15 | 22 |
| 16 | 22 |
| 17 | 22 |
| 18 | 22 |
| 19 | 22 |
| 20 | 21 |
| 21 | 21 |
| 22 | 21 |
| 23 | 21 |
| 24 | 20 |
| 25 | 19 |
| 26 | 19 |
| 27 | 19 |
| 28 | 18 |
| 29 | 18 |
| 30 | 17 |
| FI | 15 |

NORTHEAST

| TH | LW |
|----|-----|
| 1 | 578 |
| 2 | 548 |
| 3 | 476 |
| 4 | 464 |
| 5 | 444 |
| 6 | 444 |
| 7 | 407 |
| 8 | 387 |
| 9 | 387 |
| 10 | 354 |
| 11 | 354 |
| 12 | 346 |
| 13 | 342 |
| 14 | 333 |
| 15 | 332 |
| 16 | 326 |
| 17 | 296 |
| 18 | 276 |
| 19 | 270 |
| 20 | 268 |
| 21 | 265 |
| 22 | 258 |
| 23 | 240 |
| 24 | 218 |
| 25 | 213 |
| 26 | 213 |
| 27 | 214 |
| 28 | 206 |
| 29 | 197 |
| 30 | 183 |

MD-ATLANTIC

| TH | LW |
|----|-----|
| 1 | 589 |
| 2 | 577 |
| 3 | 577 |
| 4 | 574 |
| 5 | 572 |
| 6 | 545 |
| 7 | 504 |
| 8 | 504 |
| 9 | 504 |
| 10 | 404 |
| 11 | 431 |
| 12 | 410 |
| 13 | 398 |
| 14 | 387 |
| 15 | 387 |
| 16 | 329 |
| 17 | 327 |
| 18 | 325 |
| 19 | 313 |
| 20 | 313 |
| 21 | 299 |
| 22 | 299 |
| 23 | 290 |
| 24 | 288 |
| 25 | 266 |
| 26 | 259 |
| 27 | 259 |
| 28 | 257 |
| 29 | 255 |
| 30 | 242 |

KWJJ Portland, OR
 PD: Robin Mitchell
 MD: Lola Montgomery
 Fisher Broadcasting 503-228-4393

KWJJ

| TH | LW |
|----|----|
| 1 | 29 |
| 2 | 37 |
| 3 | 27 |
| 4 | 27 |
| 5 | 26 |
| 6 | 35 |
| 7 | 25 |
| 8 | 25 |
| 9 | 25 |
| 10 | 25 |
| 11 | 25 |
| 12 | 25 |
| 13 | 25 |
| 14 | 24 |
| 15 | 24 |
| 16 | 24 |
| 17 | 24 |
| 18 | 24 |
| 19 | 24 |
| 20 | 24 |
| 21 | 23 |
| 22 | 23 |
| 23 | 23 |
| 24 | 22 |
| 25 | 22 |
| 26 | 22 |
| 27 | 22 |
| 28 | 22 |
| 29 | 21 |
| 30 | 21 |
| FI | 18 |
| FI | 11 |
| FI | 9 |

WUSY Chattanooga
 OM: Leslie Pardue
 MD: Bill Poindexter
 Cumulus 423-892-3333

101

| TH | LW |
|----|----|
| 1 | 32 |
| 2 | 31 |
| 3 | 29 |
| 4 | 29 |
| 5 | 29 |
| 6 | 28 |
| 7 | 28 |
| 8 | 28 |
| 9 | 28 |
| 10 | 28 |
| 11 | 28 |
| 12 | 28 |
| 13 | 28 |
| 14 | 28 |
| 15 | 27 |
| 16 | 27 |
| 17 | 27 |
| 18 | 27 |
| 19 | 27 |
| 20 | 26 |
| 21 | 26 |
| 22 | 26 |
| 23 | 26 |
| 24 | 26 |
| 25 | 26 |
| 26 | 26 |
| 27 | 26 |
| 28 | 26 |
| 29 | 26 |
| 30 | 26 |
| FI | 11 |
| FI | 9 |

WMIL Milwaukee
 OM/PD: Kerry Wolfe
 MD: Mitch Morgan
 Clear Channel 414-545-8900

FM-106

| TH | LW |
|----|----|
| 1 | 46 |
| 2 | 44 |
| 3 | 44 |
| 4 | 42 |
| 5 | 39 |
| 6 | 39 |
| 7 | 39 |
| 8 | 39 |
| 9 | 39 |
| 10 | 39 |
| 11 | 39 |
| 12 | 39 |
| 13 | 39 |
| 14 | 39 |
| 15 | 39 |
| 16 | 39 |
| 17 | 39 |
| 18 | 39 |
| 19 | 39 |
| 20 | 39 |
| 21 | 39 |
| 22 | 39 |
| 23 | 39 |
| 24 | 39 |
| 25 | 39 |
| 26 | 39 |
| 27 | 39 |
| 28 | 39 |
| 29 | 39 |
| 30 | 39 |
| FI | 10 |
| FI | 7 |

SOUTHEAST

| TH | LW |
|----|------|
| 1 | 1542 |
| 2 | 1441 |
| 3 | 1436 |
| 4 | 1300 |
| 5 | 1242 |
| 6 | 1230 |
| 7 | 1170 |
| 8 | 1166 |
| 9 | 1145 |
| 10 | 1026 |
| 11 | 967 |
| 12 | 964 |
| 13 | 945 |
| 14 | 859 |
| 15 | 805 |
| 16 | 795 |
| 17 | 787 |
| 18 | 787 |
| 19 | 756 |
| 20 | 705 |
| 21 | 680 |
| 22 | 675 |
| 23 | 661 |
| 24 | 660 |
| 25 | 657 |
| 26 | 636 |
| 27 | 630 |
| 28 | 615 |
| 29 | 588 |
| 30 | 575 |

SOUTHWEST

| TH | LW |
|----|-----|
| 1 | 865 |
| 2 | 822 |
| 3 | 821 |
| 4 | 733 |
| 5 | 709 |
| 6 | 691 |
| 7 | 646 |
| 8 | 639 |
| 9 | 605 |
| 10 | 552 |
| 11 | 535 |
| 12 | 521 |
| 13 | 512 |
| 14 | 483 |
| 15 | 472 |
| 16 | 467 |
| 17 | 438 |
| 18 | 431 |
| 19 | 425 |
| 20 | 387 |
| 21 | 377 |
| 22 | 376 |
| 23 | 367 |
| 24 | 366 |
| 25 | 361 |
| 26 | 357 |
| 27 | 348 |
| 28 | 339 |
| 29 | 338 |
| 30 | 285 |

KFKF Kansas City
 PD: Dale Carter
 MD: Tony Stevens
 Infinity 816-753-4000

KFKF 94FM

| TH | LW |
|----|----|
| 1 | 34 |
| 2 | 33 |
| 3 | 33 |
| 4 | 33 |
| 5 | 32 |
| 6 | 32 |
| 7 | 32 |
| 8 | 31 |
| 9 | 29 |
| 10 | 29 |
| 11 | 29 |
| 12 | 29 |
| 13 | 29 |
| 14 | 29 |
| 15 | 29 |
| 16 | 29 |
| 17 | 29 |
| 18 | 29 |
| 19 | 29 |
| 20 | 29 |
| 21 | 29 |
| 22 | 29 |
| 23 | 29 |
| 24 | 29 |
| 25 | 29 |
| 26 | 29 |
| 27 | 29 |
| 28 | 29 |
| 29 | 29 |
| 30 | 29 |
| FI | 13 |
| FI | 0 |
| FI | 0 |

WDAF Kansas City
 PD/MD: Ted Cramer
 Entercom 913-236-9800

WDAF-AM 670

| TH | LW |
|----|----|
| 1 | 31 |
| 2 | 33 |
| 3 | 33 |
| 4 | 33 |
| 5 | 32 |
| 6 | 32 |
| 7 | 32 |
| 8 | 32 |
| 9 | 32 |
| 10 | 32 |
| 11 | 32 |
| 12 | 32 |
| 13 | 32 |
| 14 | 32 |
| 15 | 32 |
| 16 | 32 |
| 17 | 32 |
| 18 | 32 |
| 19 | 32 |
| 20 | 32 |
| 21 | 32 |
| 22 | 32 |
| 23 | 32 |
| 24 | 32 |
| 25 | 32 |
| 26 | 32 |
| 27 | 32 |
| 28 | 32 |
| 29 | 32 |
| 30 | 32 |
| FI | 11 |
| FI | 9 |

WCOL Columbus, OH
 OM/MD: Tom Fridley
 PD: Gail Austin
 Clear Channel 614-273-9265

92.3 WCOL

| TH | LW |
|----|----|
| 1 | 56 |
| 2 | 53 |
| 3 | 52 |
| 4 | 52 |
| 5 | 51 |
| 6 | 51 |
| 7 | 51 |
| 8 | 51 |
| 9 | 51 |
| 10 | 51 |
| 11 | 51 |
| 12 | 51 |
| 13 | 51 |
| 14 | 51 |
| 15 | 51 |
| 16 | 51 |
| 17 | 51 |
| 18 | 51 |
| 19 | 51 |
| 20 | 51 |
| 21 | 51 |
| 22 | 51 |
| 23 | 51 |
| 24 | 51 |
| 25 | 51 |
| 26 | 51 |
| 27 | 51 |
| 28 | 51 |
| 29 | 51 |
| 30 | 51 |
| FI | 14 |
| FI | 8 |
| FI | 4 |

MIDWEST

| TH | LW |
|----|-----|
| 1 | 892 |
| 2 | 770 |
| 3 | 856 |
| 4 | 818 |
| 5 | 804 |
| 6 | 765 |
| 7 | 752 |
| 8 | 751 |
| 9 | 701 |
| 10 | 691 |
| 11 | 684 |
| 12 | 676 |
| 13 | 656 |
| 14 | 627 |
| 15 | 585 |
| 16 | 580 |
| 17 | 536 |
| 18 | 536 |
| 19 | 526 |
| 20 | 519 |
| 21 | 483 |
| 22 | 461 |
| 23 | 458 |
| 24 | 451 |
| 25 | 451 |
| 26 | 451 |
| 27 | 451 |
| 28 | 451 |
| 29 | 451 |
| 30 | 451 |

WEST

| TH | LW |
|----|-----|
| 1 | 997 |
| 2 | 976 |
| 3 | 931 |
| 4 | 930 |
| 5 | 926 |
| 6 | 926 |
| 7 | 918 |
| 8 | 918 |
| 9 | 918 |
| 10 | 918 |
| 11 | 918 |
| 12 | 918 |
| 13 | 918 |
| 14 | 918 |
| 15 | 918 |
| 16 | 918 |
| 17 | 918 |
| 18 | 918 |
| 19 | 918 |
| 20 | 918 |
| 21 | 918 |
| 22 | 918 |
| 23 | 918 |
| 24 | 918 |
| 25 | 918 |
| 26 | 918 |
| 27 | 918 |
| 28 | 918 |
| 29 | 918 |
| 30 | 918 |

WQMX Akron
 OM: Kevin Mason
 MD: Bill Sheil
 Rubber City Radio Group 330-869-9800

94.9 WQMX

| TH | LW |
|----|----|
| 1 | 37 |
| 2 | 36 |
| 3 | 36 |
| 4 | 36 |
| 5 | 36 |
| 6 | 36 |
| 7 | 36 |
| 8 | 36 |
| 9 | 36 |
| 10 | 36 |
| 11 | 36 |
| 12 | 36 |
| 13 | 36 |
| 14 | 36 |
| 15 | 36 |
| 16 | 36 |
| 17 | 36 |
| 18 | 36 |
| 19 | 36 |
| 20 | 36 |
| 21 | 36 |
| 22 | 36 |
| 23 | 36 |
| 24 | 36 |
| 25 | 36 |
| 26 | 36 |
| 27 | 36 |
| 28 | 36 |
| 29 | 36 |
| 30 | 36 |
| FI | 11 |
| FI | 1 |

KNCI Sacramento
 PD: Mark Evans
 APD: Jennifer Wood
 Infinity 916-338-9200

105.1 KNCI

| TH | LW |
|----|----|
| 1 | 47 |
| 2 | 46 |
| 3 | 45 |
| 4 | 43 |
| 5 | 42 |
| 6 | 42 |
| 7 | 42 |
| 8 | 42 |
| 9 | 42 |
| 10 | 42 |
| 11 | 42 |
| 12 | 42 |
| 13 | 42 |
| 14 | 42 |
| 15 | 42 |
| 16 | 42 |
| 17 | 42 |
| 18 | 42 |
| 19 | 42 |
| 20 | 42 |
| 21 | 42 |
| 22 | 42 |
| 23 | 42 |
| 24 | 42 |
| 25 | 42 |
| 26 | 42 |
| 27 | 42 |
| 28 | 42 |
| 29 | 42 |
| 30 | 42 |
| FI | 11 |
| FI | 9 |

WNOE New Orleans
 PD: Les Acree
 Clear Channel 504-679-7300

WNOE 92.5

| TH | LW |
|----|----|
| 1 | 40 |
| 2 | 38 |
| 3 | 32 |
| 4 | 33 |
| 5 | 32 |
| 6 | 32 |
| 7 | 32 |

Total Detections/Gain

| TRACE ADKINS Don't Lie (Capitol) | | | | | | | | | | ALABAMA Small Stuff (RCA) | | | | | | | | | |
|-------------------------------------|----|----|----|----|-------------------|----|----|----|----|------------------------------|----|----|----|----|-------------------|----|----|----|----|
| 1891/92 | | | | | Chart Move: 29-30 | | | | | 1428/80 | | | | | Chart Move: 33-33 | | | | |
| | | | | | | | | | | | | | | | | | | | |
| Station | TP | DW | WV | WZ | Station | TP | DW | WV | WZ | Station | TP | DW | WV | WZ | Station | TP | DW | WV | WZ |
| New York L.A. | 1 | 1 | 1 | 1 | New York L.A. | 1 | 1 | 1 | 1 | | | | | | | | | | |
| Chicago | 2 | 2 | 2 | 2 | Chicago | 2 | 2 | 2 | 2 | | | | | | | | | | |
| Phila | 3 | 3 | 3 | 3 | Phila | 3 | 3 | 3 | 3 | | | | | | | | | | |
| Detroit | 4 | 4 | 4 | 4 | Detroit | 4 | 4 | 4 | 4 | | | | | | | | | | |
| Dallas | 5 | 5 | 5 | 5 | Dallas | 5 | 5 | 5 | 5 | | | | | | | | | | |
| Wash, DC | 6 | 6 | 6 | 6 | Wash, DC | 6 | 6 | 6 | 6 | | | | | | | | | | |
| Houston | 7 | 7 | 7 | 7 | Houston | 7 | 7 | 7 | 7 | | | | | | | | | | |
| Boston | 8 | 8 | 8 | 8 | Boston | 8 | 8 | 8 | 8 | | | | | | | | | | |
| Miami | 9 | 9 | 9 | 9 | Miami | 9 | 9 | 9 | 9 | | | | | | | | | | |
| Atlanta | 10 | 10 | 10 | 10 | Atlanta | 10 | 10 | 10 | 10 | | | | | | | | | | |
| Seattle | 11 | 11 | 11 | 11 | Seattle | 11 | 11 | 11 | 11 | | | | | | | | | | |
| Long Isl. | 12 | 12 | 12 | 12 | Long Isl. | 12 | 12 | 12 | 12 | | | | | | | | | | |
| San Diego | 13 | 13 | 13 | 13 | San Diego | 13 | 13 | 13 | 13 | | | | | | | | | | |
| Minn. | 14 | 14 | 14 | 14 | Minn. | 14 | 14 | 14 | 14 | | | | | | | | | | |
| St. Louis | 15 | 15 | 15 | 15 | St. Louis | 15 | 15 | 15 | 15 | | | | | | | | | | |
| Balt. | 16 | 16 | 16 | 16 | Balt. | 16 | 16 | 16 | 16 | | | | | | | | | | |
| Pitts. | 17 | 17 | 17 | 17 | Pitts. | 17 | 17 | 17 | 17 | | | | | | | | | | |
| Phoenix | 18 | 18 | 18 | 18 | Phoenix | 18 | 18 | 18 | 18 | | | | | | | | | | |
| Tampa | 19 | 19 | 19 | 19 | Tampa | 19 | 19 | 19 | 19 | | | | | | | | | | |
| Cleveland | 20 | 20 | 20 | 20 | Cleveland | 20 | 20 | 20 | 20 | | | | | | | | | | |
| Denver | 21 | 21 | 21 | 21 | Denver | 21 | 21 | 21 | 21 | | | | | | | | | | |
| Port, OR | 22 | 22 | 22 | 22 | Port, OR | 22 | 22 | 22 | 22 | | | | | | | | | | |
| Cincinnati | 23 | 23 | 23 | 23 | Cincinnati | 23 | 23 | 23 | 23 | | | | | | | | | | |
| Kan City | 24 | 24 | 24 | 24 | Kan City | 24 | 24 | 24 | 24 | | | | | | | | | | |
| Rivers | 25 | 25 | 25 | 25 | Rivers | 25 | 25 | 25 | 25 | | | | | | | | | | |
| Memphis | 26 | 26 | 26 | 26 | Memphis | 26 | 26 | 26 | 26 | | | | | | | | | | |
| Sacram. | 27 | 27 | 27 | 27 | Sacram. | 27 | 27 | 27 | 27 | | | | | | | | | | |
| San Jose | 28 | 28 | 28 | 28 | San Jose | 28 | 28 | 28 | 28 | | | | | | | | | | |
| Provi. | 29 | 29 | 29 | 29 | Provi. | 29 | 29 | 29 | 29 | | | | | | | | | | |
| Colum., OH | 30 | 30 | 30 | 30 | Colum., OH | 30 | 30 | 30 | 30 | | | | | | | | | | |
| Norfolk | 31 | 31 | 31 | 31 | Norfolk | 31 | 31 | 31 | 31 | | | | | | | | | | |
| San Antonio | 32 | 32 | 32 | 32 | San Antonio | 32 | 32 | 32 | 32 | | | | | | | | | | |
| Salt Lake | 33 | 33 | 33 | 33 | Salt Lake | 33 | 33 | 33 | 33 | | | | | | | | | | |
| Indian | 34 | 34 | 34 | 34 | Indian | 34 | 34 | 34 | 34 | | | | | | | | | | |
| Charl., NC | 35 | 35 | 35 | 35 | Charl., NC | 35 | 35 | 35 | 35 | | | | | | | | | | |
| New Or. | 36 | 36 | 36 | 36 | New Or. | 36 | 36 | 36 | 36 | | | | | | | | | | |
| Orlando | 37 | 37 | 37 | 37 | Orlando | 37 | 37 | 37 | 37 | | | | | | | | | | |
| Buffalo | 38 | 38 | 38 | 38 | Buffalo | 38 | 38 | 38 | 38 | | | | | | | | | | |
| Hartford | 39 | 39 | 39 | 39 | Hartford | 39 | 39 | 39 | 39 | | | | | | | | | | |
| Greensb. | 40 | 40 | 40 | 40 | Greensb. | 40 | 40 | 40 | 40 | | | | | | | | | | |
| Nashv. | 41 | 41 | 41 | 41 | Nashv. | 41 | 41 | 41 | 41 | | | | | | | | | | |
| Rochest. | 42 | 42 | 42 | 42 | Rochest. | 42 | 42 | 42 | 42 | | | | | | | | | | |
| W.P.Beach | 43 | 43 | 43 | 43 | W.P.Beach | 43 | 43 | 43 | 43 | | | | | | | | | | |
| Louis/R | 44 | 44 | 44 | 44 | Louis/R | 44 | 44 | 44 | 44 | | | | | | | | | | |
| Rail/Dur. | 45 | 45 | 45 | 45 | Rail/Dur. | 45 | 45 | 45 | 45 | | | | | | | | | | |
| Oklahoma | 46 | 46 | 46 | 46 | Oklahoma | 46 | 46 | 46 | 46 | | | | | | | | | | |
| Okla City | 47 | 47 | 47 | 47 | Okla City | 47 | 47 | 47 | 47 | | | | | | | | | | |

| GARY ALLAN Smoke Rings In The Dark (MCA Nashville) | | | | | | | | | | CLINT BLACK When I Said I Do (RCA) | | | | | | | | | |
|---|----|----|----|----|-------------------|----|----|----|----|---------------------------------------|----|----|----|----|-----------------|----|----|----|----|
| 2467/112 | | | | | Chart Move: 25-24 | | | | | 5450/129 | | | | | Chart Move: 1-2 | | | | |
| | | | | | | | | | | | | | | | | | | | |
| Station | TP | DW | WV | WZ | Station | TP | DW | WV | WZ | Station | TP | DW | WV | WZ | Station | TP | DW | WV | WZ |
| New York L.A. | 1 | 1 | 1 | 1 | New York L.A. | 1 | 1 | 1 | 1 | | | | | | | | | | |
| Chicago | 2 | 2 | 2 | 2 | Chicago | 2 | 2 | 2 | 2 | | | | | | | | | | |
| Phila | 3 | 3 | 3 | 3 | Phila | 3 | 3 | 3 | 3 | | | | | | | | | | |
| Detroit | 4 | 4 | 4 | 4 | Detroit | 4 | 4 | 4 | 4 | | | | | | | | | | |
| Dallas | 5 | 5 | 5 | 5 | Dallas | 5 | 5 | 5 | 5 | | | | | | | | | | |
| Wash, DC | 6 | 6 | 6 | 6 | Wash, DC | 6 | 6 | 6 | 6 | | | | | | | | | | |
| Houston | 7 | 7 | 7 | 7 | Houston | 7 | 7 | 7 | 7 | | | | | | | | | | |
| Boston | 8 | 8 | 8 | 8 | Boston | 8 | 8 | 8 | 8 | | | | | | | | | | |
| Miami | 9 | 9 | 9 | 9 | Miami | 9 | 9 | 9 | 9 | | | | | | | | | | |
| Atlanta | 10 | 10 | 10 | 10 | Atlanta | 10 | 10 | 10 | 10 | | | | | | | | | | |
| Seattle | 11 | 11 | 11 | 11 | Seattle | 11 | 11 | 11 | 11 | | | | | | | | | | |
| Long Isl. | 12 | 12 | 12 | 12 | Long Isl. | 12 | 12 | 12 | 12 | | | | | | | | | | |
| San Diego | 13 | 13 | 13 | 13 | San Diego | 13 | 13 | 13 | 13 | | | | | | | | | | |
| Minn. | 14 | 14 | 14 | 14 | Minn. | 14 | 14 | 14 | 14 | | | | | | | | | | |
| St. Louis | 15 | 15 | 15 | 15 | St. Louis | 15 | 15 | 15 | 15 | | | | | | | | | | |
| Balt. | 16 | 16 | 16 | 16 | Balt. | 16 | 16 | 16 | 16 | | | | | | | | | | |
| Pitts. | 17 | 17 | 17 | 17 | Pitts. | 17 | 17 | 17 | 17 | | | | | | | | | | |
| Phoenix | 18 | 18 | 18 | 18 | Phoenix | 18 | 18 | 18 | 18 | | | | | | | | | | |
| Tampa | 19 | 19 | 19 | 19 | Tampa | 19 | 19 | 19 | 19 | | | | | | | | | | |
| Cleveland | 20 | 20 | 20 | 20 | Cleveland | 20 | 20 | 20 | 20 | | | | | | | | | | |
| Denver | 21 | 21 | 21 | 21 | Denver | 21 | 21 | 21 | 21 | | | | | | | | | | |
| Port, OR | 22 | 22 | 22 | 22 | Port, OR | 22 | 22 | 22 | 22 | | | | | | | | | | |
| Cincinnati | 23 | 23 | 23 | 23 | Cincinnati | 23 | 23 | 23 | 23 | | | | | | | | | | |
| Kan City | 24 | 24 | 24 | 24 | Kan City | 24 | 24 | 24 | 24 | | | | | | | | | | |
| Rivers | 25 | 25 | 25 | 25 | Rivers | 25 | 25 | 25 | 25 | | | | | | | | | | |
| Memphis | 26 | 26 | 26 | 26 | Memphis | 26 | 26 | 26 | 26 | | | | | | | | | | |
| Sacram. | 27 | 27 | 27 | 27 | Sacram. | 27 | 27 | 27 | 27 | | | | | | | | | | |
| San Jose | 28 | 28 | 28 | 28 | San Jose | 28 | 28 | 28 | 28 | | | | | | | | | | |
| Provi. | 29 | 29 | 29 | 29 | Provi. | 29 | 29 | 29 | 29 | | | | | | | | | | |
| Colum., OH | 30 | 30 | 30 | 30 | Colum., OH | 30 | 30 | 30 | 30 | | | | | | | | | | |
| Norfolk | 31 | 31 | 31 | 31 | Norfolk | 31 | 31 | 31 | 31 | | | | | | | | | | |
| San Antonio | 32 | 32 | 32 | 32 | San Antonio | 32 | 32 | 32 | 32 | | | | | | | | | | |
| Salt Lake | 33 | 33 | 33 | 33 | Salt Lake | 33 | 33 | 33 | 33 | | | | | | | | | | |
| Indian | 34 | 34 | 34 | 34 | Indian | 34 | 34 | 34 | 34 | | | | | | | | | | |
| Charl., NC | 35 | 35 | 35 | 35 | Charl., NC | 35 | 35 | 35 | 35 | | | | | | | | | | |
| New Or. | 36 | 36 | 36 | 36 | New Or. | 36 | 36 | 36 | 36 | | | | | | | | | | |
| Orlando | 37 | 37 | 37 | 37 | Orlando | 37 | 37 | 37 | 37 | | | | | | | | | | |
| Buffalo | 38 | 38 | 38 | 38 | Buffalo | 38 | 38 | 38 | 38 | | | | | | | | | | |
| Hartford | 39 | 39 | 39 | 39 | Hartford | 39 | 39 | 39 | 39 | | | | | | | | | | |
| Greensb. | 40 | 40 | 40 | 40 | Greensb. | 40 | 40 | 40 | 40 | | | | | | | | | | |
| Nashv. | 41 | 41 | 41 | 41 | Nashv. | 41 | 41 | 41 | 41 | | | | | | | | | | |
| Rochest. | 42 | 42 | 42 | 42 | Rochest. | 42 | 42 | 42 | 42 | | | | | | | | | | |
| W.P.Beach | 43 | 43 | 43 | 43 | W.P.Beach | 43 | 43 | 43 | 43 | | | | | | | | | | |
| Louis/R | 44 | 44 | 44 | 44 | Louis/R | 44 | 44 | 44 | 44 | | | | | | | | | | |
| Rail/Dur. | 45 | 45 | 45 | 45 | Rail/Dur. | 45 | 45 | 45 | 45 | | | | | | | | | | |
| Oklahoma | 46 | 46 | 46 | 46 | Oklahoma | 46 | 46 | 46 | 46 | | | | | | | | | | |
| Okla City | 47 | 47 | 47 | 47 | Okla City | 47 | 47 | 47 | 47 | | | | | | | | | | |

| BROOKS & DUNN Beer Thirty (Arista Nashville) | | | | | | | | | | 2051/82 | | | | | | | | | |
|---|----|----|----|----|-------------------|----|----|----|----|---------|----|----|----|----|-----------------|----|----|----|----|
| 150 | | | | | Chart Move: 27-28 | | | | | 155 | | | | | Chart Move: 1-2 | | | | |
| | | | | | | | | | | | | | | | | | | | |
| Station | TP | DW | WV | WZ | Station | TP | DW | WV | WZ | Station | TP | DW | WV | WZ | Station | TP | DW | WV | WZ |
| New York L.A. | 1 | 1 | 1 | 1 | New York L.A. | 1 | 1 | 1 | 1 | | | | | | | | | | |
| Chicago | 2 | 2 | 2 | 2 | Chicago | 2 | 2 | 2 | 2 | | | | | | | | | | |
| Phila | 3 | 3 | 3 | 3 | Phila | 3 | 3 | 3 | 3 | | | | | | | | | | |
| Detroit | 4 | 4 | 4 | 4 | Detroit | 4 | 4 | 4 | 4 | | | | | | | | | | |
| Dallas | 5 | 5 | 5 | 5 | Dallas | 5 | 5 | 5 | 5 | | | | | | | | | | |
| Wash, DC | 6 | 6 | 6 | 6 | Wash, DC | 6 | 6 | 6 | 6 | | | | | | | | | | |
| Houston | 7 | 7 | 7 | 7 | Houston | 7 | 7 | 7 | 7 | | | | | | | | | | |
| Boston | 8 | 8 | 8 | 8 | Boston | 8 | 8 | 8 | 8 | | | | | | | | | | |
| Miami | 9 | 9 | 9 | 9 | Miami | 9 | 9 | 9 | 9 | | | | | | | | | | |
| Atlanta | 10 | 10 | 10 | 10 | Atlanta | 10 | 10 | 10 | 10 | | | | | | | | | | |
| Seattle | 11 | 11 | 11 | 11 | Seattle | 11 | 11 | 11 | 11 | | | | | | | | | | |
| Long Isl. | 12 | 12 | 12 | 12 | Long Isl. | 12 | 12 | 12 | 12 | | | | | | | | | | |
| San Diego | 13 | 13 | 13 | 13 | San Diego | 13 | 13 | 13 | 13 | | | | | | | | | | |
| Minn. | 14 | 14 | 14 | 14 | Minn. | 14 | 14 | 14 | 14 | | | | | | | | | | |
| St. Louis | 15 | 15 | 15 | 15 | St. Louis | 15 | 15 | 15 | 15 | | | | | | | | | | |
| Balt. | 16 | 16 | 16 | 16 | Balt. | 16 | 16 | 16 | 16 | | | | | | | | | | |
| Pitts. | 17 | 17 | 17 | 17 | Pitts. | 17 | 17 | 17 | 17 | | | | | | | | | | |
| Phoenix | 18 | 18 | 18 | 18 | Phoenix | 18 | 18 | 18 | 18 | | | | | | | | | | |
| Tampa | 19 | 19 | 19 | 19 | Tampa | 19 | 19 | 19 | 19 | | | | | | | | | | |
| Cleveland | 20 | 20 | 20 | 20 | Cleveland | 20 | 20 | 20 | 20 | | | | | | | | | | |
| Denver | 21 | 21 | 21 | 21 | Denver | 21 | 21 | 21 | 21 | | | | | | | | | | |
| Port, OR | 22 | 22 | 22 | 22 | Port, OR | 22 | 22 | 22 | 22 | | | | | | | | | | |
| Cincinnati | 23 | 23 | 23 | 23 | Cincinnati | 23 | 23 | 23 | 23 | | | | | | | | | | |
| Kan City | 24 | 24 | 24 | 24 | Kan City | 24 | 24 | 24 | 24 | | | | | | | | | | |
| Rivers | 25 | 25 | 25 | 25 | Rivers | 25 | 25 | 25 | 25 | | | | | | | | | | |
| Memphis | 26 | 26 | 26 | 26 | Memphis | 26 | 26 | 26 | 26 | | | | | | | | | | |
| Sacram. | 27 | 27 | 27 | 27 | Sacram. | 27 | 27 | 27 | 27 | | | | | | | | | | |
| San Jose | 28 | 28 | 28 | 28 | San Jose | 28 | 28 | 28 | 28 | | | | | | | | | | |
| Provi. | 29 | 29 | 29 | 29 | Provi. | 29 | 29 | 29 | 29 | | | | | | | | | | |
| Colum., OH | 30 | 30 | 30 | 30 | Colum., OH | 30 | 30 | 30 | 30 | | | | | | | | | | |
| Norfolk | 31 | 31 | 31 | 31 | Norfolk | 31 | 31 | 31 | 31 | | | | | | | | | | |
| San Antonio | 32 | 32 | 32 | 32 | San Antonio | 32 | 32 | 32 | 32 | | | | | | | | | | |
| Salt Lake | 33 | 33 | 33 | 33 | Salt Lake | 33 | 33 | 33 | 33 | | | | | | | | | | |
| Indian | 34 | 34 | 34 | 34 | Indian | 34 | 34 | 34 | 34 | | | | | | | | | | |
| Charl., NC | 35 | 35 | 35 | 35 | Charl., NC | 35 | 35 | 35 | 35 | | | | | | | | | | |
| New Or. | 36 | 36 | 36 | 36 | New Or. | 36 | 36 | 36 | 36 | | | | | | | | | | |
| Orlando | 37 | 37 | 37 | 37 | Orlando | 37 | 37 | 37 | 37 | | | | | | | | | | |
| Buffalo | 38 | 38 | 38 | 38 | Buffalo | 38 | 38 | 38 | 38 | | | | | | | | | | |
| Hartford | 39 | 39 | 39 | 39 | Hartford | 39 | 39 | 39 | 39 | | | | | | | | | | |
| Greensb. | 40 | 40 | 40 | 40 | Greensb. | 40 | 40 | 40 | 40 | | | | | | | | | | |
| Nashv. | 41 | 41 | 41 | 41 | Nashv. | 41 | 41 | 41 | 41 | | | | | | | | | | |
| Rochest. | 42 | 42 | 42 | 42 | Rochest. | 42 | 42 | 42 | 42 | | | | | | | | | | |
| W.P.Beach | 43 | 43 | 43 | 43 | W.P.Beach | 43 | 43 | 43 | 43 | | | | | | | | | | |
| Louis/R | 44 | 44 | 44 | 44 | Louis/R | 44 | 44 | 44 | 44 | | | | | | | | | | |
| Rail/Dur. | 45 | 45 | 45 | 45 | Rail/Dur. | 45 | 45 | 45 | 45 | | | | | | | | | | |
| Oklahoma | 46 | 46 | 46 | 46 | Oklahoma | 46 | 46 | 46 | 46 | | | | | | | | | | |
| Okla City | 47 | 47 | 47 | 47 | Okla City | 47 | 47 | 47 | 47 | | | | | | | | | | |

| TRACY BYRD Put Your Hand In Mine (RCA) | | | | | | | | | | CHAD BROCK WITH HANK WILLIAMS JR. AND GEORGE JONES A Country Boy Can Survive (Y2K Version) (Warner Bros./NRN) | | | | | | | | | |
|---|----|----|----|----|-------------------|----|----|----|----|--|----|----|----|----|-------------------|----|----|----|----|
| 2583/182 | | | | | Chart Move: 24-20 | | | | | 786/125 | | | | | Chart Move: 38-38 | | | | |
| | | | | | | | | | | | | | | | | | | | |
| Station | TP | DW | WV | WZ | Station | TP | DW | WV | WZ | Station | TP | DW | WV | WZ | Station | TP | DW | WV | WZ |
| New York L.A. | 1 | 1 | 1 | 1 | New York L.A. | 1 | 1 | 1 | 1 | | | | | | | | | | |
| Chicago | 2 | 2 | 2 | 2 | Chicago | 2 | 2 | 2 | 2 | | | | | | | | | | |
| Phila | 3 | 3 | 3 | 3 | Phila | 3 | | | | | | | | | | | | | |

| Total Detections/Gain | | | | | | | | | | Total Detections/Gain | | | | | | | | | | Total Detections/Gain | | | | | | | | | | Total Detections/Gain | | | | | | | | | | | | | | | | | | | |
|----------------------------|--|--|--|--|----------|--|--|--|--|--|--|--|--|--|----------|--|--|--|--|--|--|--|--|--|----------|--|--|--|--|--|--|--|--|--|----------|--|--|--|--|---|--|--|--|--|----------|--|--|--|--|
| TY HERNDON Steam (Epic) | | | | | 2765/119 | | | | | FAITH HILL Breathe (Warner Bros./WRN) | | | | | 5257/436 | | | | | STEVE HOLY Don't Make Me Beg (Curb) | | | | | 1146/191 | | | | | ALAN JACKSON Pop A Top (Arista Nashville) | | | | | 4013/205 | | | | | HOWDY KEITH How Do You Like Me Now? (DreamWorks) | | | | | 1145/265 | | | | |
| Chart Move: 23-18 | | | | | | | | | | Chart Move: 5-3 | | | | | | | | | | Chart Move: 36-36 | | | | | | | | | | Chart Move: 11-9 | | | | | | | | | | Chart Move: 37-37 | | | | | | | | | |
| Total Stations: 152 | | | | | | | | | | Total Stations: 155 | | | | | | | | | | Total Stations: 136 | | | | | | | | | | Total Stations: 155 | | | | | | | | | | Total Stations: 137 | | | | | | | | | |
| New York L.A. | | | | | | | | | | New York L.A. | | | | | | | | | | New York L.A. | | | | | | | | | | New York L.A. | | | | | | | | | | New York L.A. | | | | | | | | | |
| Chicago | | | | | | | | | | Chicago | | | | | | | | | | Chicago | | | | | | | | | | Chicago | | | | | | | | | | Chicago | | | | | | | | | |
| Wash., DC | | | | | | | | | | Wash., DC | | | | | | | | | | Wash., DC | | | | | | | | | | Wash., DC | | | | | | | | | | Wash., DC | | | | | | | | | |
| Boston | | | | | | | | | | Boston | | | | | | | | | | Boston | | | | | | | | | | Boston | | | | | | | | | | Boston | | | | | | | | | |
| Atlanta | | | | | | | | | | Atlanta | | | | | | | | | | Atlanta | | | | | | | | | | Atlanta | | | | | | | | | | Atlanta | | | | | | | | | |
| Seattle | | | | | | | | | | Seattle | | | | | | | | | | Seattle | | | | | | | | | | Seattle | | | | | | | | | | Seattle | | | | | | | | | |
| Long Isl. | | | | | | | | | | Long Isl. | | | | | | | | | | Long Isl. | | | | | | | | | | Long Isl. | | | | | | | | | | Long Isl. | | | | | | | | | |
| San Diego | | | | | | | | | | San Diego | | | | | | | | | | San Diego | | | | | | | | | | San Diego | | | | | | | | | | San Diego | | | | | | | | | |
| St. Louis | | | | | | | | | | St. Louis | | | | | | | | | | St. Louis | | | | | | | | | | St. Louis | | | | | | | | | | St. Louis | | | | | | | | | |
| Balt. | | | | | | | | | | Balt. | | | | | | | | | | Balt. | | | | | | | | | | Balt. | | | | | | | | | | Balt. | | | | | | | | | |
| Pitts. | | | | | | | | | | Pitts. | | | | | | | | | | Pitts. | | | | | | | | | | Pitts. | | | | | | | | | | Pitts. | | | | | | | | | |
| Phoenix | | | | | | | | | | Phoenix | | | | | | | | | | Phoenix | | | | | | | | | | Phoenix | | | | | | | | | | Phoenix | | | | | | | | | |
| Tampa | | | | | | | | | | Tampa | | | | | | | | | | Tampa | | | | | | | | | | Tampa | | | | | | | | | | Tampa | | | | | | | | | |
| Cleveland | | | | | | | | | | Cleveland | | | | | | | | | | Cleveland | | | | | | | | | | Cleveland | | | | | | | | | | Cleveland | | | | | | | | | |
| Port., OR | | | | | | | | | | Port., OR | | | | | | | | | | Port., OR | | | | | | | | | | Port., OR | | | | | | | | | | Port., OR | | | | | | | | | |
| Cincinnati | | | | | | | | | | Cincinnati | | | | | | | | | | Cincinnati | | | | | | | | | | Cincinnati | | | | | | | | | | Cincinnati | | | | | | | | | |
| Kan. City | | | | | | | | | | Kan. City | | | | | | | | | | Kan. City | | | | | | | | | | Kan. City | | | | | | | | | | Kan. City | | | | | | | | | |
| Rivers | | | | | | | | | | Rivers | | | | | | | | | | Rivers | | | | | | | | | | Rivers | | | | | | | | | | Rivers | | | | | | | | | |
| Milwaukee | | | | | | | | | | Milwaukee | | | | | | | | | | Milwaukee | | | | | | | | | | Milwaukee | | | | | | | | | | Milwaukee | | | | | | | | | |
| San Jose | | | | | | | | | | San Jose | | | | | | | | | | San Jose | | | | | | | | | | San Jose | | | | | | | | | | San Jose | | | | | | | | | |
| Colum., OH | | | | | | | | | | Colum., OH | | | | | | | | | | Colum., OH | | | | | | | | | | Colum., OH | | | | | | | | | | Colum., OH | | | | | | | | | |
| Norfolk | | | | | | | | | | Norfolk | | | | | | | | | | Norfolk | | | | | | | | | | Norfolk | | | | | | | | | | Norfolk | | | | | | | | | |
| San Antonio | | | | | | | | | | San Antonio | | | | | | | | | | San Antonio | | | | | | | | | | San Antonio | | | | | | | | | | San Antonio | | | | | | | | | |
| Salt Lake | | | | | | | | | | Salt Lake | | | | | | | | | | Salt Lake | | | | | | | | | | Salt Lake | | | | | | | | | | Salt Lake | | | | | | | | | |
| Indian. | | | | | | | | | | Indian. | | | | | | | | | | Indian. | | | | | | | | | | Indian. | | | | | | | | | | Indian. | | | | | | | | | |
| Char., NC | | | | | | | | | | Char., NC | | | | | | | | | | Char., NC | | | | | | | | | | Char., NC | | | | | | | | | | Char., NC | | | | | | | | | |
| New Or. | | | | | | | | | | New Or. | | | | | | | | | | New Or. | | | | | | | | | | New Or. | | | | | | | | | | New Or. | | | | | | | | | |
| Orlando | | | | | | | | | | Orlando | | | | | | | | | | Orlando | | | | | | | | | | Orlando | | | | | | | | | | Orlando | | | | | | | | | |
| Buffalo | | | | | | | | | | Buffalo | | | | | | | | | | Buffalo | | | | | | | | | | Buffalo | | | | | | | | | | Buffalo | | | | | | | | | |
| Hartford | | | | | | | | | | Hartford | | | | | | | | | | Hartford | | | | | | | | | | Hartford | | | | | | | | | | Hartford | | | | | | | | | |
| Greensb. | | | | | | | | | | Greensb. | | | | | | | | | | Greensb. | | | | | | | | | | Greensb. | | | | | | | | | | Greensb. | | | | | | | | | |
| Memphis | | | | | | | | | | Memphis | | | | | | | | | | Memphis | | | | | | | | | | Memphis | | | | | | | | | | Memphis | | | | | | | | | |
| Nashv. | | | | | | | | | | Nashv. | | | | | | | | | | Nashv. | | | | | | | | | | Nashv. | | | | | | | | | | Nashv. | | | | | | | | | |
| Roche. | | | | | | | | | | Roche. | | | | | | | | | | Roche. | | | | | | | | | | Roche. | | | | | | | | | | Roche. | | | | | | | | | |
| W.Peach | | | | | | | | | | W.Peach | | | | | | | | | | W.Peach | | | | | | | | | | W.Peach | | | | | | | | | | W.Peach | | | | | | | | | |
| Las Vegas | | | | | | | | | | Las Vegas | | | | | | | | | | Las Vegas | | | | | | | | | | Las Vegas | | | | | | | | | | Las Vegas | | | | | | | | | |
| Louisv. | | | | | | | | | | Louisv. | | | | | | | | | | Louisv. | | | | | | | | | | Louisv. | | | | | | | | | | Louisv. | | | | | | | | | |
| Rai./Dur. | | | | | | | | | | Rai./Dur. | | | | | | | | | | Rai./Dur. | | | | | | | | | | Rai./Dur. | | | | | | | | | | Rai./Dur. | | | | | | | | | |
| Okla. City | | | | | | | | | | Okla. City | | | | | | | | | | Okla. City | | | | | | | | | | Okla. City | | | | | | | | | | Okla. City | | | | | | | | | |

| Total Detections/Gain | | | | | | | | | | Total Detections/Gain | | | | | | | | | | Total Detections/Gain | | | | | | | | | | Total Detections/Gain | | | | | | | | | | | | | | | | | | | |
|--|--|--|--|--|----------|--|--|--|--|-------------------------|--|--|--|--|----------|--|--|--|--|--|--|--|--|--|---------|--|--|--|--|-------------------------------------|--|--|--|--|----------|--|--|--|--|--|--|--|--|--|----------|--|--|--|--|
| TRACY LAWRENCE Lessons Learned (Atlantic) | | | | | 1384/321 | | | | | LONESTAR Smile (BNA) | | | | | 2822/171 | | | | | MARTINA MCBRIDE Love's The Only House (RCA) | | | | | 651/216 | | | | | TIM MCGRAW My Best Friend (Curb) | | | | | 3429/225 | | | | | JO DEE MESSINA Because You Love Me (Curb) | | | | | 1860/262 | | | | |
| Chart Move: 35-34 | | | | | | | | | | Chart Move: 22-16 | | | | | | | | | | Chart Move: 44-40 | | | | | | | | | | Chart Move: 15-13 | | | | | | | | | | Chart Move: 31-31 | | | | | | | | | |
| Total Stations: 137 | | | | | | | | | | Total Stations: 154 | | | | | | | | | | Total Stations: 94 | | | | | | | | | | Total Stations: 154 | | | | | | | | | | Total Stations: 148 | | | | | | | | | |
| New York L.A. | | | | | | | | | | New York L.A. | | | | | | | | | | New York L.A. | | | | | | | | | | New York L.A. | | | | | | | | | | New York L.A. | | | | | | | | | |
| Chicago | | | | | | | | | | Chicago | | | | | | | | | | Chicago | | | | | | | | | | Chicago | | | | | | | | | | Chicago | | | | | | | | | |
| Wash., DC | | | | | | | | | | Wash., DC | | | | | | | | | | Wash., DC | | | | | | | | | | Wash., DC | | | | | | | | | | Wash., DC | | | | | | | | | |
| Boston | | | | | | | | | | Boston | | | | | | | | | | Boston | | | | | | | | | | Boston | | | | | | | | | | Boston | | | | | | | | | |
| Atlanta | | | | | | | | | | Atlanta | | | | | | | | | | Atlanta | | | | | | | | | | Atlanta | | | | | | | | | | Atlanta | | | | | | | | | |
| Seattle | | | | | | | | | | Seattle | | | | | | | | | | Seattle | | | | | | | | | | Seattle | | | | | | | | | | Seattle | | | | | | | | | |
| Long Isl. | | | | | | | | | | Long Isl. | | | | | | | | | | Long Isl. | | | | | | | | | | Long Isl. | | | | | | | | | | Long Isl. | | | | | | | | | |
| San Diego | | | | | | | | | | San Diego | | | | | | | | | | San Diego | | | | | | | | | | San Diego | | | | | | | | | | San Diego | | | | | | | | | |
| St. Louis | | | | | | | | | | St. Louis | | | | | | | | | | St. Louis | | | | | | | | | | St. Louis | | | | | | | | | | St. Louis | | | | | | | | | |
| Balt. | | | | | | | | | | Balt. | | | | | | | | | | Balt. | | | | | | | | | | Balt. | | | | | | | | | | Balt. | | | | | | | | | |
| Pitts. | | | | | | | | | | Pitts. | | | | | | | | | | Pitts. | | | | | | | | | | Pitts. | | | | | | | | | | Pitts. | | | | | | | | | |
| Phoenix | | | | | | | | | | Phoenix | | | | | | | | | | Phoenix | | | | | | | | | | Phoenix | | | | | | | | | | Phoenix | | | | | | | | | |
| Tampa | | | | | | | | | | Tampa | | | | | | | | | | Tampa | | | | | | | | | | Tampa | | | | | | | | | | Tampa | | | | | | | | | |
| Cleveland | | | | | | | | | | Cleveland | | | | | | | | | | Cleveland | | | | | | | | | | Cleveland | | | | | | | | | | Cleveland | | | | | | | | | |
| Port., OR | | | | | | | | | | Port., OR | | | | | | | | | | Port., OR | | | | | | | | | | Port., OR | | | | | | | | | | Port., OR | | | | | | | | | |
| Cincinnati | | | | | | | | | | Cincinnati | | | | | | | | | | Cincinnati | | | | | | | | | | Cincinnati | | | | | | | | | | Cincinnati | | | | | | | | | |
| Kan. City | | | | | | | | | | Kan. City | | | | | | | | | | Kan. City | | | | | | | | | | Kan. City | | | | | | | | | | Kan. City | | | | | | | | | |
| Rivers | | | | | | | | | | Rivers | | | | | | | | | | Rivers | | | | | | | | | | Rivers | | | | | | | | | | Rivers | | | | | | | | | |
| Milwaukee | | | | | | | | | | Milwaukee | | | | | | | | | | Milwaukee | | | | | | | | | | Milwaukee | | | | | | | | | | Milwaukee | | | | | | | | | |
| San Jose | | | | | | | | | | San Jose | | | | | | | | | | San Jose | | | | | | | | | | San Jose | | | | | | | | | | San Jose | | | | | | | | | |
| Colum., OH | | | | | | | | | | Colum., OH | | | | | | | | | | Colum., OH | | | | | | | | | | Colum., OH | | | | | | | | | | Colum., OH | | | | | | | | | |
| Norfolk | | | | | | | | | | Norfolk | | | | | | | | | | Norfolk | | | | | | | | | | Norfolk | | | | | | | | | | Norfolk | | | | | | | | | |
| San Antonio | | | | | | | | | | San Antonio | | | | | | | | | | San Antonio | | | | | | | | | | San Antonio | | | | | | | | | | San Antonio | | | | | | | | | |
| Salt Lake | | | | | | | | | | Salt Lake | | | | | | | | | | Salt Lake | | | | | | | | | | Salt Lake | | | | | | | | | | Salt Lake | | | | | | | | | |
| Indian. | | | | | | | | | | Indian. | | | | | | | | | | Indian. | | | | | | | | | | Indian. | | | | | | | | | | Indian. | | | | | | | | | |
| Char., NC | | | | | | | | | | Char., NC | | | | | | | | | | Char., NC | | | | | | | | | | Char., NC | | | | | | | | | | Char., NC | | | | | | | | | |
| New Or. | | | | | | | | | | New Or. | | | | | | | | | | New Or. | | | | | | | | | | New Or. | | | | | | | | | | New Or. | | | | | | | | | |
| Orlando | | | | | | | | | | Orlando | | | | | | | | | | Orlando | | | | | | | | | | Orlando | | | | | | | | | | Orlando | | | | | | | | | |
| Buffalo | | | | | | | | | | Buffalo | | | | | | | | | | Buffalo | | | | | | | | | | Buffalo | | | | | | | | | | Buffalo | | | | | | | | | |
| Hartford | | | | | | | | | | Hartford | | | | | | | | | | Hartford | | | | | | | | | | Hartford | | | | | | | | | | Hartford | | | | | | | | | |
| Greensb. | | | | | | | | | | Greensb. | | | | | | | | | | Greensb. | | | | | | | | | | Greensb. | | | | | | | | | | Greensb. | | | | | | | | | |
| Memphis | | | | | | | | | | Memphis | | | | | | | | | | Memphis | | | | | | | | | | Memphis | | | | | | | | | | Memphis | | | | | | | | | |
| Nashv. | | | | | | | | | | Nashv. | | | | | | | | | | Nashv. | | | | | | | | | | Nashv. | | | | | | | | | | Nashv. | | | | | | | | | |
| Roche. | | | | | | | | | | Roche. | | | | | | | | | | Roche. | | | | | | | | | | Roche. | | | | | | | | | | Roche. | | | | | | | | | |
| W.Peach | | | | | | | | | | W.Peach | | | | | | | | | | W.Peach | | | | | | | | | | W.Peach | | | | | | | | | | W.Peach | | | | | | | | | |
| Las Vegas | | | | | | | | | | Las Vegas | | | | | | | | | | Las Vegas | | | | | | | | | | Las Vegas | | | | | | | | | | Las Vegas | | | | | | | | | |
| Louisv. | | | | | | | | | | Louisv. | | | | | | | | | | Louisv. | | | | | | | | | | Louisv. | | | | | | | | | | Louisv. | | | | | | | | | |
| Rai./Dur. | | | | | | | | | | Rai./Dur. | | | | | | | | | | Rai./Dur. | | | | | | | | | | Rai./Dur. | | | | | | | | | | Rai./Dur. | | | | | | | | | |
| Okla. City | | | | | | | | | | Okla. City | | | | | | | | | | Okla. City | | | | | | | | | | Okla. City | | | | | | | | | | Okla. City | | | | | | | | | |

COUNTRY AIRPLAY MONITOR

BRAD PAISLEY 5506/494

Table with columns: Station, Song, TP, and Chart Move. Includes stations like CMT, GAC, WYNY, KIKF, etc.

REBA 4258/287

Table with columns: Station, Song, TP, and Chart Move. Includes stations like CMT, GAC, WYNY, KIKF, etc.

LEANN RIMES 3587/129

Table with columns: Station, Song, TP, and Chart Move. Includes stations like CMT, GAC, WYNY, KIKF, etc.

SHEDAIY 1763/65

Table with columns: Station, Song, TP, and Chart Move. Includes stations like CMT, GAC, WYNY, KIKF, etc.

KEITH URBAN 2084/151

Table with columns: Station, Song, TP, and Chart Move. Includes stations like CMT, GAC, WYNY, KIKF, etc.

PHIL VASSAR 707/134

Table with columns: Station, Song, TP, and Chart Move. Includes stations like CMT, GAC, WYNY, KIKF, etc.

CLAY WALKER 2766/102

Table with columns: Station, Song, TP, and Chart Move. Includes stations like CMT, GAC, WYNY, KIKF, etc.

MARK WILLS 2008/514

Table with columns: Station, Song, TP, and Chart Move. Includes stations like CMT, GAC, WYNY, KIKF, etc.

CHELY WRIGHT 1248/66

Table with columns: Station, Song, TP, and Chart Move. Includes stations like CMT, GAC, WYNY, KIKF, etc.

YANKEE GREY 4148/31

Table with columns: Station, Song, TP, and Chart Move. Includes stations like CMT, GAC, WYNY, KIKF, etc.



Upward-moving songs ranked in order of detections. Songs are removed if they lose more than 5% of their detections from previous week or if their detections decline for two consecutive weeks.

AIRPOWER

Total Detections/Gain

LONESTAR 2822/171
Smile (BNA)

Total Stations: 154/Chart Move: 22-16
Heavy (35+ detections): 2 KIKK, KUZZ
Medium (25-34): 28 KAJA, KBEQ, KCCY, KDDK, KIKF, KKAT, KKBQ, KMLE, KRMD, KSKS, KSON, KYCY, KYGO, WAMZ, WBCT, WEZL, WFLS, WGKK, WKHX, WKSF, WKXC, WNCY, WNKT, WSOC, WXCT, WYAY, WYRK, WYYD
Light (Under 25): 124
First Impressions: 4 KRTY, WQBE, WQMX, WXBQ

AIRPLAY LEADER
(FIRST STATION TO 150 PLAYS)

KEYE • Minneapolis, MN
PD: Gregg Swedberg
MD: Travis Moon
Date: 09/26/99



CLAY WALKER 2766/102
Live, Laugh, Love (Giant)

Total Stations: 151/Chart Move: 20-17
Heavy (35+): 3 KIKK, KYCW, WGH
Medium (25-34): 27 KASE, KBEQ, KFKF, KFMS, KGMV, KIKF, KKAT, KNIX, KRMD, KRTY, KSCS, KSKS, KSSN, KTEX, KTTS, KXKC, KYGO, WBEE, WCMS, WDRM, WGGY, WIRK, WKHX, WKXC, WRBQ, WRNS, WTQR
Light (Under 25): 121
First Impressions: 1 KJWJ

AIRPLAY LEADER
(FIRST STATION TO 150 PLAYS)

WSCA • Savannah, GA
PD: Dale Mitchell
MD: Jason Paul
Date: 09/05/99



2799 - 1000 DETECTIONS

Total Detections/Gain

TY HERNDON 2765/119
Steam (Epic)

Total Stations: 152/Chart Move: 23-18
Heavy (35+): 0
Medium (25-34): 34 KAJA, KBEQ, KCCY, KDDK, KGMV, KIKF, KIKK, KRYS, KSOP, KSSN, KTOM, WBCT, WCKT, WCMS, WDAF, WGGY, WGH, WGNA, WGNB, WIRK, WKXF, WNCY, WNKT, WOKO, WPOP, WQBE, WRBQ, WRNS, WSOC, WTQR, WVLK, WWRG, WXBQ, WYNK
Light (Under 25): 118
First Impressions: 1 KKBQ

TRACY BYRD 2583/182
Put Your Hand In Mine (RCA)

Total Stations: 154/Chart Move: 24-20
Heavy (35+): 2 KKAT, WTQR
Medium (25-34): 13 KASE, KBEQ, KIKK, KRTY, KSOP, KTTS, KUPL, WCAC, WCKT, WEZL, WFMS, WKHX, WPOP
Light (Under 25): 139
First Impressions: 3 WOW, WXCT, WXTU

GARY ALLAN 2467/112
Smoke Rings In The Dark (MCA Nashville)

Total Stations: 150/Chart Move: 25-24
Heavy (35+): 5 KIKK, KPLX, KSCS, KUZZ, WIRK
Medium (25-34): 17 KASE, KBEQ, KDDK, KGMV, KSOP, KSSN, KUPL, KZSN, WGH, WKHX, WNCY, WPOP, WQBE, WRBQ, WRNS, WSOC, WXBQ
Light (Under 25): 128
First Impressions: 2 KJYJ, WGNB

JOE DIFFIE 2238/140
The Quittin' Kind (Epic)

Total Stations: 149/Chart Move: 26-26
Heavy (35+): 2 KIKK, KUZZ
Medium (25-34): 15 KBEQ, KDDK, KMPS, KRTY, KSSN, KTTS, KYNG, WBCT, WDRM, WGGY, WGH, WIVK, WNCY, WRNS, WTQR
Light (Under 25): 132
First Impressions: 3 WGNB, WQMX, WYCD

KEITH URBAN 2084/151

It's A Love Thing (Capitol)
Total Stations: 152/Chart Move: 28-27
Heavy (35+): 4 KIKF, KIKK, KKAT, KSOP
Medium (25-34): 11 KBEQ, KFKF, KKBQ, KRTY, KSKS, KTTS, KUPL, WBEE, WRNS, WTQR, WXBQ
Light (Under 25): 137
First Impressions: 9 KILT, KMPS, WCOL, WCOS, WDSY, WFMS, WKXC, WOGY, WSCA

BROOKS & DUNN 2051/82

Beer Thirty (Arista Nashville)
Total Stations: 150/Chart Move: 27-28
Heavy (35+): 2 KIKK, KPLX
Medium (25-34): 4 KBEQ, KCCY, KNIX, KRTY, KSOP, KYCY, WEZL, WKHX, WKXC, WOGK, WRNS, WSOC, WXCT, WYAY
Light (Under 25): 134
First Impressions: 11 KCCY, KSKS, KTTS, WCAC, WDAF, WKLB, WMZQ, WQDR, WROO, WYVZ, WYYD

MARK WILLS 2008/514

Back At One (Mercury)
Total Stations: 147/Chart Move: 32-29
Heavy (35+): 4 KCCY, KIKF, KIKK, KMLE
Medium (25-34): 11 KBEQ, KHAY, KSOP, KXKC, WKHX, WRBQ, WRBT, WRNS, WXCT, WYAY, WYNY
Light (Under 25): 132
First Impressions: 19 KILT, KUPL, KXXY, WCOL, WDSY, WGGY, WGXK, WIL, WKHK, WKLB, WMIL, WMSI, WMUS, WNKT, WQDR, WRKZ, WXBM, WYCD, WYYD

TRACE ADKINS 1891/92

Don't Lie (Capitol)
Total Stations: 150/Chart Move: 29-30
Heavy (35+): 0
Medium (25-34): 10 KBEQ, KGMV, KPLX, KSOP, KUPL, WNCY, WQBE, WYVK, WXBQ, WXCT
Light (Under 25): 140
First Impressions: 1 WKIX

JO DEE MESSINA 1860/262

Because You Love Me (Curb)
Total Stations: 148/Chart Move: 31-31
Heavy (35+): 0
Medium (25-34): 6 KBEQ, KCCY, KFKF, KIKK, WBCT, WSM
Light (Under 25): 142
First Impressions: 8 KAJA, KJYJ, WCOL, WHOK, WKIS, WMIL, WTQR, WXCT

SHEDAISY 1763/65

This Woman Needs (Lyric Street)
Total Stations: 152/Chart Move: 30-32
Heavy (35+): 0
Medium (25-34): 6 KBEQ, KEEY, KIKK, KKAT, KRTY, WTQR
Light (Under 25): 146
First Impressions: 3 KATM, KFMS, WCOS

ALABAMA 1428/80

Small Stuff (RCA)
Total Stations: 133/Chart Move: 33-33
Heavy (35+): 0
Medium (25-34): 3 KASE, KNIX, WNCY
Light (Under 25): 130
First Impressions: 11 KTST, KUPL, KWJJ, KYCW, WIVK, WKSJ, WMSI, WPOC, WQYK, WXTU, WYYD

TRACY LAWRENCE 1384/321

Lessons Learned (Atlantic)
Total Stations: 137/Chart Move: 35-34
Heavy (35+): 1 KIKK
Medium (25-34): 5 KBEQ, KMLE, KNIX, KSOP, KYCY
Light (Under 25): 131
First Impressions: 14 WAMZ, WBEE, WCAC, WDAF, WGGY, WHSL, WKCC, WKHK, WLWI, WRBT, WRKZ, WUBE, WXBM, WYYD

CHELY WRIGHT 1248/66

It Was (MCA Nashville)
Total Stations: 136/Chart Move: 34-35
Heavy (35+): 1 KIKK
Medium (25-34): 3 KBEQ, KIKF, WGH
Light (Under 25): 132
First Impressions: 4 WCMS, WMJC, WWGR, WXTU

STEVE HOLY 1146/191

Don't Make Me Beg (Curb)
Total Stations: 136/Chart Move: 36-36
Heavy (35+): 1 KSOP
Medium (25-34): 6 KBEQ, KIKK, KPLX, WIRK, WSM, WXBQ
Light (Under 25): 129
First Impressions: 4 KDRK, KIIM, KTOM, KZLA

TOBY KEITH 1145/265

How Do You Like Me Now? (DreamWorks)
Total Stations: 137/Chart Move: 37-37
Heavy (35+): 0

Medium (25-34): 5 KMLE, KSOP, WQBE, WRNS, WSM
Light (Under 25): 132
First Impressions: 27 KAJA, KASE, KATM, KFDI, KILT, KMPS, KRMD, KSCS, KTOM, KUPL, KWJJ, KXKC, KXXY, WCMS, WCOS, WGAR, WGH, WHSL, WIRK, WKIS, WLWI, WOGK, WSCA, WSSL, WWKA, WXCT, WYYD

999 - 500 DETECTIONS

Total Detections/Gain

CHAD BROCK WITH HANK WILLIAMS, JR. AND GEORGE JONES 786/125

A Country Boy Can Survive (Y2K Version) (Warner Bros./WRN)
Total Stations: 89/Chart Move: 38-38
Heavy (35+): 1 KPLX
Medium (25-34): 2 KSCS, WNKT
Light (Under 25): 86
First Impressions: 17 KATM, KDDK, KEEY, KFKF, KGMV, KHKI, KIKF, KIKK, KYCW, WFLS, WFMS, WKCC, WRBQ, WRNS, WSOC, WVLK, WYAY

PHIL VASSAR 707/134

Carlene (Arista Nashville)
Total Stations: 74/Chart Move: 40-39
Heavy (35+): 1 KIKK
Medium (25-34): 2 KYCW, WRNS
Light (Under 25): 71
First Impressions: 11 KFDI, KTTS, KWNK, KXKT, WFLS, WKIS, WKSF, WMUS, WOKO, WPOC, WUSY

MARTINA MCBRIDE 651/216

Love's The Only House (RCA)
Total Stations: 94/Chart Move: 44-40
Heavy (35+): 1 KMLE
Medium (25-34): 0
Light (Under 25): 93
First Impressions: 23 KFKF, KGMV, KIIM, KIKF, KIKK, KTEX, KUBL, WFRE, WGH, WIL, WJCL, WKCN, WKLB, WLWI, WMJC, WMZQ, WNOC, WQBE, WSSL, WUSN, WVLK, WWGR, WXBQ

PAUL BRANDT 643/69

It's A Beautiful Thing (Reprise/WRN)
Total Stations: 80/Chart Move: 39-41
Heavy (35+): 0
Medium (25-34): 3 KBEQ, KIKF, KRTY
Light (Under 25): 77
First Impressions: 5 KHAY, KTOM, WKCN, WOKO, WYYD

MONTGOMERY GENTRY 600/299

Daddy Won't Sell The Farm (Columbia)
Total Stations: 89/Chart Move: 50-42
Heavy (35+): 0
Medium (25-34): 1 WRNS
Light (Under 25): 88
First Impressions: 28 KBEQ, KFKF, KFMS, KFRG, KGMV, KIKK, KKBQ, KRTY, KSKS, KTEX, KTOM, KYCW, KZSN, WBEE, WCMS, WEZL, WFRE, WHSL, WIRK, WJCL, WKCN, WMJC, WPOP, WQDR, WQIK, WTQR, WUSY, WYYD

THE MAVERICKS 516/-2

Here Comes My Baby (Mercury)
Total Stations: 61/Chart Move: 42-43
Heavy (35+): 1 KIKK
Medium (25-34): 1 KBEQ
Light (Under 25): 59
First Impressions: 3 KFDI, WKCC, WSSL

BRYAN WHITE 500/69

God Gave Me You (Asylum)
Total Stations: 79/Chart Move: 45-44
Heavy (35+): 0
Medium (25-34): 1 WXBQ
Light (Under 25): 78
First Impressions: 9 KATM, KDRK, KFRG, KIKK, KVOO, WGGY, WMSI, WRNS, WWGR

499 - 50 DETECTIONS

Total Detections/Gain

WYNONNA 467/53

Can't Nobody Love You (Like I Do) (Mercury)
Total Stations: 66/Chart Move: 46-45
Heavy (35+): 1 KIKK
Medium (25-34): 0
Light (Under 25): 65
First Impressions: 5 KAJA, KJYJ, KPLX, KZLA, WVLK

KENNY ROGERS 459/73

Buy Me A Rose (Dreamcatcher)
Total Stations: 51/Chart Move: 47-46
Heavy (35+): 0

Medium (25-34): 1 WBCT
Light (Under 25): 50
First Impressions: 7 KIKK, WESC, WKXK, WPOP, WSOC, WVLK, WYNY

AARON TIPPIN 341/7

What This Country Needs (Lyric Street)
Total Stations: 50/Chart Move: 48-47
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 50
First Impressions: 1 KGMV

GEORGE JONES 293/-4

The Cold Hard Truth (Asylum)
Total Stations: 73/Chart Move: 52-50
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 73
First Impressions: 2 KFDI, WYYD

CLINT BLACK 245/243

Til' Santa's Gone (I Just Can't Wait) (RCA)
Total Stations: 91/Chart Move: Re-Entry 52
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 91

VINCE VANCE & THE VALIANTS 233/232

All I Want For Christmas Is You (Waldcoy)
Total Stations: 71/Chart Move: Re-Entry 53
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 71
First Impressions: 4 KYCY, WHSL, WKKT, WYGY

DOUG STONE 230/98

Take A Letter Maria (Atlantic)
Total Stations: 56/Chart Move: 59-54
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 56
First Impressions: 5 KBEQ, WBEE, WGAR, WJCL, WVLK

ALECIA ELLIOTT 215/0

I'm Diggin' It (MCA Nashville)
Total Stations: 24/Chart Move: 54-55
Heavy (35+): 0
Medium (25-34): 2 KBEQ, KIKF
Light (Under 25): 22
First Impressions: 1 KIKK

SAMMY KERSHAW 199/8

Me And Maxine (Mercury)
Total Stations: 32/Chart Move: 55-56
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 32
First Impressions: 8 KSSN, KTEX, WBEE, WIRK, WJCL, WKKO, WQXK, WSM

KEITH HARLING 162/21

Bring It On (Giant)
Total Stations: 26/Chart Move: 58-57
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 26
First Impressions: 3 KMDL, KYNG, WIVK

ALABAMA 156/156

Christmas In Dixie (RCA)
Total Stations: 71/Chart Move: Re-Entry 58
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 71

REBA 153/94

Secret Of Giving (MCA Nashville)
Total Stations: 71/Chart Move: 67-59
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 71
First Impressions: 3 KNIX, WGNB, WOW

JULIE REEVES 138/11

What I Need (Virgin)
Total Stations: 20/Chart Move: 60-60
Heavy (35+): 0
Medium (25-34): 1 KSOP
Light (Under 25): 19
First Impressions: 4 WCAC, WFLS, WNKT, WWGR

LORRIE MORGAN 134/134

Sleigh Ride (RCA)
Total Stations: 75/Chart Move: Re-Entry 61
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 75

BRYAN WHITE 119/119

Holiday Inn (Asylum)
Total Stations: 63/Chart Move: Debut 62
Heavy (35+): 0

Medium (25-34): 0
Light (Under 25): 63
First Impressions: 1 WGNB

JESSICA ANDREWS 107/59

Unbreakable Heart (DreamWorks)
Total Stations: 41/Chart Move: Debut 63
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 41
First Impressions: 2 KHAY, WYRK

LILA MCCANN 106/28

I Will Be (Asylum)
Total Stations: 20/Chart Move: 64-65
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 20
First Impressions: 4 KRST, KSKS, KXKC, WVLK

SHEDAISY 104/104

Deck The Halls (Lyric Street)
Total Stations: 31/Chart Move: Debut 66
Heavy (35+): 0
Medium (25-34): 1 WYGY
Light (Under 25): 30
First Impressions: 4 WGNB, WUBE, WWGR, WYGY

LORRIE MORGAN 93/93

My Favorite Things (BNA)
Total Stations: 49/Chart Move: Re-Entry 69
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 49
First Impressions: 1 WOW

BROOKS & DUNN 86/16

Against The Wind (Elektra/EEG)
Total Stations: 73/Chart Move: 65-70
Heavy (35+): 1 KPLX
Medium (25-34): 0
Light (Under 25): 6

JENNIFER DAY 83/25

The Fun Of Your Love (BNA)
Total Stations: 22/Chart Move: 69-71
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 22
First Impressions: 2 KUBL, KXKT

GARTH BROOKS 64/64

White Christmas (Capitol)
Total Stations: 31/Chart Move: Re-Entry 74
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 31
First Impressions: 1 WYGY

BILL ENGVALL 63/63

Here's Your Sign Christmas (Warner Bros./WRN)
Total Stations: 49/Chart Move: Re-Entry 75
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 49

SHEDAISY 61/16

I Will...But (Lyric Street)
Total Stations: 5
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 5

ADAM SANDLER 52/46

The Thanksgiving Song (Warner Bros.)
Total Stations: 14
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 14
First Impressions: 3 KBEQ, KUBL, WCTO

GARTH BROOKS 50/49

(There's No Place Like) Home For The Holidays (Capitol)
Total Stations: 26
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 26
First Impressions: 2 WGNB, WYGY

GARTH BROOKS 50/50

It's The Most Wonderful Time Of The Year (Capitol)
Total Stations: 23
Heavy (35+): 0
Medium (25-34): 0
Light (Under 25): 23
First Impressions: 2 KNIX, WYGY

Billboard Top Country Singles Sales

THE CHART, REPRINTED FROM BILLBOARD MAGAZINE, IS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN, INC.

BILLBOARD ISSUE DATE: DECEMBER 4, 1999

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|--------------|------------|---------------|---|------------------------------|
| NO. 1 | | | | |
| 1 | 1 | 8 | BIG DEAL CURB 73086 3 weeks at No. 1 | LEANN RIMES |
| 2 | 2 | 14 | IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788 | GARTH BROOKS AS CHRIS GAINES |
| 3 | 3 | 9 | STEAM EPIC 79269/SONY | TY HERNDON |
| 4 | 5 | 3 | LITTLE BIRD ARISTA NASHVILLE 13184 | SHERRIE AUSTIN |
| 5 | 7 | 3 | DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD | SHEDAISY |
| 6 | 4 | 9 | I'M DIGGIN' IT MCA NASHVILLE 172121 | ALECIA ELLIOTT |
| 7 | NEW | | CAN'T NOBODY LOVE YOU (LIKE I DO) CURB 172141/MERCURY | WYNONNA |
| 8 | 6 | 15 | ALL THINGS CONSIDERED MONUMENT 79248/SONY | YANKEE GREY |
| 9 | 8 | 22 | LONELY AND GONE COLUMBIA 79210/SONY | MONTGOMERY GENTRY |
| 10 | 9 | 5 | THE QUITTIN' KIND EPIC 79268/SONY | JOE DIFFIE |
| 11 | 10 | 35 | PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080 | TIM MCGRAW |
| 12 | 11 | 129 | HOW DO I LIVE [▲] CURB 73022 | LEANN RIMES |
| 13 | 13 | 14 | ARE YOUR EYES STILL BLUE CURB 73085 | SHANE MCANALLY |
| 14 | 14 | 28 | NEVER BEEN KISSED ARISTA NASHVILLE 13140 | SHERRIE AUSTIN |
| 15 | 15 | 14 | A MATTER OF TIME BNA 65784/RLG | JASON SELLERS |
| 16 | 16 | 21 | YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG | BRYAN WHITE |
| 17 | 12 | 26 | LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN | CHAD BROCK |
| 18 | 24 | 3 | DON'T MAKE ME BEG CURB 73087 | STEVE HOLY |
| 19 | 17 | 36 | WHO NEEDS PICTURES ARISTA NASHVILLE 13156 | BRAD PAISLEY |
| 20 | 20 | 11 | I WEAR YOUR LOVE DREAMWORKS 459031/INTERSCOPE | LISA ANGELE |

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Billboard TOP COUNTRY ALBUMS

THE CHART, REPRINTED FROM BILLBOARD MAGAZINE, IS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN, INC.

BILLBOARD ISSUE DATE: DECEMBER 4, 1999

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST | IMPRINT & CATALOG NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE) | TITLE | PEAK POSITION |
|------------------------|-----------|------------|---------------|------------------------------|--|---------------------|---------------|
| NO. 1 | | | | | | | |
| 1 | 1 | — | 2 | FAITH HILL | WARNER BROS. 47373/WRN (11.98/17.98) | BREATHE | 1 |
| 2 | 2 | 2 | 12 | DIXIE CHICKS [▲] 2 | MONUMENT 69678/SONY (11.98 EQ/17.98) | FLY | 1 |
| 3 | 3 | 4 | 107 | SHANIA TWAIN [◆] 14 | MERCURY 536003 (10.98/17.98) | COME ON OVER | 1 |
| GREATEST GAINER | | | | | | | |
| 4 | 5 | 1 | 4 | LEANN RIMES | CURB 77947 (10.98/17.98) | LEANN RIMES | 1 |
| 5 | 4 | 3 | 4 | ALAN JACKSON | ARISTA NASHVILLE 18892 (10.98/17.98) | UNDER THE INFLUENCE | 2 |
| 6 | 6 | 5 | 29 | TIM MCGRAW [▲] 2 | CURB 77942 (10.98/17.98) | A PLACE IN THE SUN | 1 |
| 7 | 7 | 6 | 95 | DIXIE CHICKS [▲] 8 | MONUMENT 68195/SONY (10.98 EQ/17.98) | WIDE OPEN SPACES | 1 |
| 8 | 8 | 7 | 25 | LONESTAR [▲] | BNA 67762/RLG (10.98/16.98) | LONELY GRILL | 3 |
| 9 | 9 | 8 | 10 | MARTINA MCBRIDE [●] | RCA 67824/RLG (10.98/16.98) | EMOTION | 3 |
| 10 | 10 | 10 | 38 | KENNY CHESNEY [▲] | BNA 67655/RLG (10.98/16.98) | EVERYWHERE WE GO | 5 |

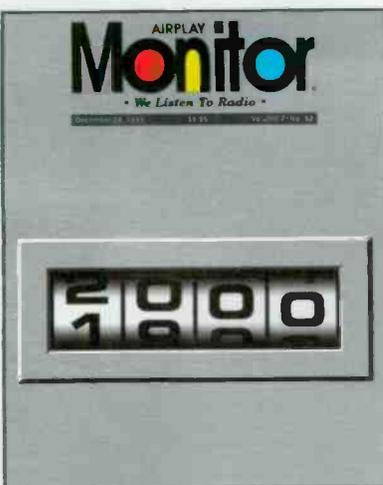
Albums with the greatest sales gains. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for sales of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 1999 Billboard/BPI Communications and SoundScan, Inc.

COUNTRY AUDIENCE

Compiled from a national sample of data supplied by Broadcast Data Systems to Country Airplay Monitor. 155 country stations are electronically monitored 24 hours a day, 7 days a week. © 1999 Billboard/BPI Communications.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | AUDIENCE (millions) | |
|----------------------|------------|---------------|---|-------------------------|---------------------|--------|
| | | | | | TW | LW |
| ★★★ NO. 1 ★★★ | | | | | | |
| 1 | 1 | 15 | WHEN I SAID I DO RCA 2 weeks at No. 1 | CLINT BLACK | 42.087 | 41.810 |
| 2 | 3 | 13 | HE DIDN'T HAVE TO BE ARISTA NASHVILLE | BRAD PAISLEY | 40.685 | 37.970 |
| 3 | 4 | 9 | BREATHE WARNER BROS./WRN | FAITH HILL | 39.916 | 37.728 |
| 4 | 2 | 19 | I LOVE YOU RCA | MARTINA MCBRIDE | 37.609 | 39.452 |
| 5 | 5 | 20 | HOME TO YOU ATLANTIC | JOHN MICHAEL MONTGOMERY | 37.390 | 37.488 |
| 6 | 9 | 11 | WHAT DO YOU SAY MCA NASHVILLE | REBA | 32.471 | 30.463 |
| 7 | 6 | 20 | SOMETHING LIKE THAT CURB | TIM MCGRAW | 31.846 | 34.181 |
| 8 | 7 | 13 | COME ON OVER MERCURY | SHANIA TWAIN | 31.600 | 33.600 |
| 9 | 10 | 17 | ALL THINGS CONSIDERED MONUMENT | YANKEE GREY | 31.223 | 30.261 |
| 10 | 11 | 9 | POP A TOP ARISTA NASHVILLE | ALAN JACKSON | 30.606 | 29.483 |
| 11 | 12 | 14 | BIG DEAL CURB | LEANN RIMES | 27.944 | 27.532 |
| 12 | 13 | 5 | COWBOY TAKE ME AWAY MONUMENT | DIXIE CHICKS | 27.495 | 26.143 |
| 13 | 15 | 6 | MY BEST FRIEND CURB | TIM MCGRAW | 26.658 | 23.727 |
| 14 | 8 | 19 | WHAT DO YOU SAY TO THAT MCA NASHVILLE | GEORGE STRAIT | 25.152 | 30.880 |
| 15 | 19 | 9 | SHE THINKS MY TRACTOR'S SEXY BNA | KENNY CHESNEY | 23.404 | 22.435 |
| 16 | 17 | 32 | AMAZED BNA | LONESTAR | 21.977 | 23.321 |
| 17 | 18 | 31 | LESSON IN LEAVIN' CURB | JO DEE MESSINA | 21.878 | 23.110 |
| 18 | 16 | 21 | I'M ALREADY TAKEN CAPITOL | STEVE WARINER | 20.300 | 23.368 |
| 19 | 21 | 14 | LIVE, LAUGH, LOVE GIANT | CLAY WALKER | 20.297 | 19.384 |
| 20 | 23 | 6 | SMILE BNA | LONESTAR | 19.488 | 17.404 |
| 21 | 22 | 13 | STEAM EPIC | TY HERNDON | 18.893 | 17.997 |
| 22 | 20 | 15 | A MAN AIN'T MADE OF STONE DREAMWORKS | RANDY TRAVIS | 18.796 | 21.769 |
| 23 | 24 | 12 | SMOKE RINGS IN THE DARK MCA NASHVILLE | GARY ALLAN | 17.436 | 17.098 |
| 24 | 25 | 10 | PUT YOUR HAND IN MINE RCA | TRACY BYRD | 17.289 | 15.947 |
| 25 | 14 | 20 | I'LL GO CRAZY RCA | ANDY GRIGGS | 16.932 | 24.359 |
| 26 | 27 | 8 | THE QUITTIN' KIND EPIC | JOE DIFFIE | 15.224 | 14.015 |
| 27 | 26 | 4 | BEER THIRTY ARISTA | BROOKS & DUNN | 15.201 | 14.430 |
| 28 | 29 | 8 | IT'S A LOVE THING CAPITOL | KEITH URBAN | 13.052 | 11.696 |
| 29 | 32 | 4 | BACK AT ONE MERCURY | MARK WILLS | 12.792 | 9.051 |
| 30 | 28 | 7 | DON'T LIE CAPITOL | TRACE ADKINS | 12.405 | 11.787 |
| 31 | 31 | 5 | BECAUSE YOU LOVE ME CURB | JO DEE MESSINA | 11.831 | 9.846 |
| 32 | 30 | 6 | THIS WOMAN NEEDS LYRIC STREET | SHEDAISY | 10.764 | 10.039 |
| 33 | 33 | 4 | SMALL STUFF RCA | ALABAMA | 9.556 | 8.718 |
| 34 | 34 | 3 | LESSONS LEARNED ATLANTIC | TRACY LAWRENCE | 8.968 | 7.019 |
| 35 | 37 | 3 | HOW DO YOU LIKE ME NOW DREAMWORKS | TOBY KEITH | 7.674 | 5.443 |
| 36 | 36 | 3 | PLEASE DON'T MAKE ME BEG CURB | STEVE HOLY | 7.096 | 6.198 |
| 37 | 35 | 3 | IT WAS MCA NASHVILLE | CHELY WRIGHT | 6.855 | 6.271 |
| 38 | 38 | 2 | A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS./WRN CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES | | 6.068 | 5.016 |
| 39 | NEW | | LOVE'S THE ONLY HOUSE RCA | MARTINA MCBRIDE | 4.494 | 2.526 |
| 40 | 39 | 2 | CARLENE ARISTA NASHVILLE | PHIL VASSAR | 4.480 | 3.701 |

Songs ranked by audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ○ Records showing an increase in audience over the previous week, regardless of chart movement. If two records are tied in total audience, the record being played on more stations is placed first. Records become recurrents and are removed from this chart in conjunction with the Country Airplay chart.



RADIO'S MOST-ANTICIPATED, MOST-READ AIRPLAY MONITOR OF THE YEAR...

THE 1999 YEAR-END ISSUE

THIS 4-IN-1 MEGA MONITOR BRINGS A YEAR'S WORTH OF MUSIC, CHARTS AND PLAYLISTS INTO ONE EASY-TO-READ ISSUE COMBINING TOP 40, ROCK, R&B AND COUNTRY FORMATS.

THIS ANNUAL RESEARCH ARCHIVE HITS YOUR DESK THE WEEK OF DECEMBER 13th.

AD DEADLINE: DECEMBER 1st.

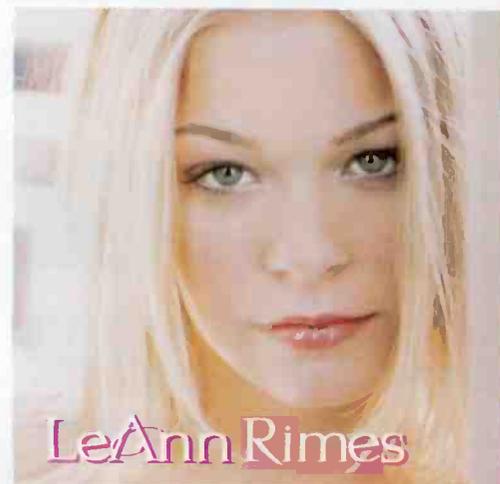
Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Country Airplay Monitor, 55 country stations are electronically monitored 24 hours a day, 7 days a week. © 1999 Billboard/BPI Communications.



| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | DETECTIONS | | |
|-----------|-----------|---------------|--|-------------------------|------------|------|--|
| | | | | | TW | LW | |
| | | | ★ ★ ★ No. 1 ★ ★ ★ | | | | |
| ① | 4 | 15 | HE DIDN'T HAVE TO BE ARISTA NASHVILLE 1 week at No. 1 | BRAD PAISLEY | 5506 | 5012 | |
| ② | 1 | 15 | WHEN I SAID I DO RCA | CLINT BLACK | 5450 | 5321 | |
| ③ | 5 | 10 | BREATHE WARNER BROS./WRN | FAITH HILL | 5257 | 4821 | |
| 4 | 2 | 22 | HOME TO YOU ATLANTIC | JOHN MICHAEL MONTGOMERY | 5075 | 5148 | |
| 5 | 3 | 20 | I LOVE YOU RCA | MARTINA MCBRIDE | 4685 | 5136 | |
| 6 | 6 | 15 | COME ON OVER MERCURY | SHANIA TWAIN | 4347 | 4366 | |
| ⑦ | 10 | 13 | WHAT DO YOU SAY MCA NASHVILLE | REBA | 4258 | 3971 | |
| ⑧ | 8 | 25 | ALL THINGS CONSIDERED MONUMENT | YANKEE GREY | 4148 | 4117 | |
| ⑨ | 11 | 10 | POP A TOP ARISTA NASHVILLE | ALAN JACKSON | 4013 | 3808 | |
| 10 | 7 | 25 | SOMETHING LIKE THAT CURB | TIM MCGRAW | 3862 | 4144 | |
| ⑪ | 12 | 15 | BIG DEAL CURB | LEANN RIMES | 3587 | 3458 | |
| ⑫ | 13 | 14 | COWBOY TAKE ME AWAY MONUMENT | DIXIE CHICKS | 3566 | 3379 | |
| ⑬ | 15 | 12 | MY BEST FRIEND CURB | TIM MCGRAW | 3429 | 3204 | |
| 14 | 9 | 22 | WHAT DO YOU SAY TO THAT MCA NASHVILLE | GEORGE STRAIT | 3307 | 4102 | |
| ⑮ | 17 | 15 | SHE THINKS MY TRACTOR'S SEXY BNA | KENNY CHESNEY | 3239 | 3089 | |
| | | | ★ ★ AIRPOWER ★ ★ | | | | |
| ⑯ | 22 | 13 | SMILE BNA | LONESTAR | 2822 | 2651 | |
| | | | ★ ★ AIRPOWER ★ ★ | | | | |
| ⑰ | 20 | 19 | LIVE, LAUGH, LOVE GIANT | CLAY WALKER | 2766 | 2664 | |
| ⑱ | 23 | 17 | STEAM EPIC | TY HERNDON | 2765 | 2646 | |
| 19 | 19 | 36 | AMAZED BNA | LONESTAR | 2632 | 2845 | |
| ⑳ | 24 | 12 | PUT YOUR HAND IN MINE RCA | TRACY BYRD | 2583 | 2401 | |
| 21 | 16 | 24 | I'M ALREADY TAKEN CAPITOL | STEVE WARINER | 2566 | 3124 | |
| 22 | 18 | 18 | A MAN AIN'T MADE OF STONE DREAMWORKS | RANDY TRAVIS | 2547 | 3024 | |
| 23 | 14 | 22 | I'LL GO CRAZY RCA | ANDY GRIGGS | 2504 | 3320 | |
| ⑳ | 25 | 18 | SMOKE RINGS IN THE DARK MCA NASHVILLE | GARY ALLAN | 2467 | 2355 | |
| 25 | 21 | 33 | LESSON IN LEAVIN' CURB | JO DEE MESSINA | 2385 | 2651 | |
| ⑳ | 26 | 15 | THE QUITTIN' KIND EPIC | JOE DIFFIE | 2238 | 2098 | |
| ⑳ | 28 | 16 | IT'S A LOVE THING CAPITOL | KEITH URBAN | 2084 | 1933 | |
| ⑳ | 27 | 9 | BEER THIRTY ARISTA NASHVILLE | BROOKS & DUNN | 2051 | 1969 | |
| | | | ★ GREATEST GAINER ★ | | | | |
| ⑳ | 32 | 6 | BACK AT ONE MERCURY | MARK WILLS | 2008 | 1494 | |
| ⑳ | 29 | 13 | DON'T LIE CAPITOL | TRACE ADKINS | 1891 | 1799 | |
| ⑳ | 31 | 8 | BECAUSE YOU LOVE ME CURB | JO DEE MESSINA | 1860 | 1598 | |
| ⑳ | 30 | 15 | THIS WOMAN NEEDS LYRIC STREET | SHEDAISY | 1763 | 1698 | |
| ⑳ | 33 | 9 | SMALL STUFF RCA | ALABAMA | 1428 | 1348 | |
| ⑳ | 35 | 6 | LESSONS LEARNED ATLANTIC | TRACY LAWRENCE | 1384 | 1063 | |
| ⑳ | 34 | 10 | IT WAS MCA NASHVILLE | CHELY WRIGHT | 1248 | 1182 | |
| ⑳ | 36 | 9 | DON'T MAKE ME BEG CURB | STEVE HOLY | 1146 | 955 | |
| ⑳ | 37 | 4 | HOW DO YOU LIKE ME NOW?! DREAMWORKS | TOBY KEITH | 1145 | 880 | |

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | DETECTIONS | | |
|-----------|-----------|---------------|--|--|------------|-----|--|
| | | | | | TW | LW | |
| ⑳ | 38 | 4 | A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS./WRN | CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES | 786 | 661 | |
| ⑳ | 40 | 7 | CARLENE ARISTA NASHVILLE | PHIL VASSAR | 707 | 573 | |
| ⑳ | 44 | 4 | LOVE'S THE ONLY HOUSE RCA | MARTINA MCBRIDE | 651 | 435 | |
| ⑳ | 39 | 12 | IT'S A BEAUTIFUL THING REPRISE/WRN | PAUL BRANDT | 643 | 574 | |
| | | | ★ MOST NEW STATIONS ★ | | | | |
| ⑳ | 50 | 4 | DADDY WON'T SELL THE FARM COLUMBIA | MONTGOMERY GENTRY | 600 | 301 | |
| 43 | 42 | 9 | HERE COMES MY BABY MERCURY | THE MAVERICKS | 516 | 518 | |
| ⑳ | 45 | 8 | GOD GAVE ME YOU ASYLUM | BRYAN WHITE | 500 | 431 | |
| ⑳ | 46 | 5 | CAN'T NOBODY LOVE YOU (LIKE I DO) CURB/MERCURY | WYNONNA | 467 | 414 | |
| ⑳ | 47 | 7 | BUY ME A ROSE DREAMCATCHER | KENNY ROGERS | 459 | 386 | |
| ⑳ | 48 | 8 | WHAT THIS COUNTRY NEEDS LYRIC STREET | AARON TIPPIN | 341 | 334 | |
| ⑳ | 51 | 19 | MISSING YOU ARISTA NASHVILLE | BROOKS & DUNN | 325 | 299 | |
| 49 | 49 | 6 | LITTLE BIRD ARISTA NASHVILLE | SHERRIE AUSTIN | 302 | 327 | |
| 50 | 52 | 6 | THE COLD HARD TRUTH ASYLUM | GEORGE JONES | 293 | 297 | |
| 51 | 43 | 19 | LOVE TRIP VIRGIN | JERRY KILGORE | 264 | 470 | |
| ⑳ | RE-ENTRY | | TIL' SANTA'S GONE (I JUST CAN'T WAIT) RCA | CLINT BLACK | 245 | 2 | |
| ⑳ | RE-ENTRY | | ALL I WANT FOR CHRISTMAS IS YOU WALDOXY/MALACO | VINCE VANCE & THE VALIANTS | 233 | 1 | |
| ⑳ | 59 | 4 | TAKE A LETTER MARIA ATLANTIC | DOUG STONE | 230 | 132 | |
| 55 | 54 | 11 | I'M DIGGIN' IT MCA NASHVILLE | ALECIA ELLIOTT | 215 | 215 | |
| ⑳ | 55 | 3 | ME AND MAXINE MERCURY | SAMMY KERSHAW | 199 | 191 | |
| ⑳ | 58 | 6 | BRING IT ON GIANT | KEITH HARLING | 162 | 141 | |
| ⑳ | RE-ENTRY | | CHRISTMAS IN DIXIE RCA | ALABAMA | 156 | 0 | |
| ⑳ | 67 | 2 | SECRET OF GIVING MCA NASHVILLE | REBA | 153 | 59 | |
| ⑳ | 60 | 3 | WHAT I NEED VIRGIN | JULIE REEVES | 138 | 127 | |
| ⑳ | RE-ENTRY | | SLEIGH RIDE BNA | LORRIE MORGAN | 134 | 0 | |
| | | | ★ ★ HOT SHOT DEBUT ★ ★ | | | | |
| ⑳ | NEW ▶ | | HOLIDAY INN ASYLUM | BRYAN WHITE | 119 | 0 | |
| ⑳ | NEW ▶ | | UNBREAKABLE HEART DREAMWORKS | JESSICA ANDREWS | 107 | 48 | |
| 64 | 53 | 15 | POWER WINDOWS LYRIC STREET | JOHN BERRY | 107 | 221 | |
| ⑳ | 64 | 3 | I WILL BE ASYLUM | LILA MCCANN | 106 | 78 | |
| ⑳ | NEW ▶ | | DECK THE HALLS LYRIC STREET | SHEDAISY | 104 | 0 | |
| 67 | 56 | 8 | DON'T TELL ME MCA NASHVILLE | LEE ANN WOMACK | 97 | 173 | |
| 68 | 57 | 4 | LET'S MAKE LOVE WARNER BROS./WRN | FAITH HILL WITH TIM MCGRAW | 97 | 148 | |
| ⑳ | RE-ENTRY | | MY FAVORITE THINGS BNA | LORRIE MORGAN | 93 | 0 | |
| ⑳ | 65 | 3 | AGAINST THE WIND ELEKTRA/EEG | BROOKS & DUNN | 86 | 70 | |
| ⑳ | 69 | 2 | THE FUN OF YOUR LOVE BNA | JENNIFER DAY | 83 | 58 | |
| 72 | 61 | 14 | GOODBYE EARL MONUMENT | DIXIE CHICKS | 77 | 109 | |
| 73 | 63 | 20 | CRUSH ASYLUM | LILA MCCANN | 69 | 82 | |
| ⑳ | RE-ENTRY | | WHITE CHRISTMAS CAPITOL | GARTH BROOKS | 64 | 0 | |
| ⑳ | RE-ENTRY | | HERE'S YOUR SIGN CHRISTMAS WARNER BROS. | BILL ENGVALL | 63 | 0 | |

Songs are ranked by number of detections. ○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the Airplay and Audience charts for the first time with increases in both detections and audience. Greatest Gainer awarded to the record with the largest increase in detections. Most New Stations awarded to the record registering six or more detections at the most stations for the first time this week. If two records are tied in number of detections, the record being played on more stations is placed first. Records below the top 25 are removed from the chart after 20 weeks.



LeAnn Rimes

These Top Research Markets Say It All

Kansas City-KFKF #1 Airplay
WDAF #2 Airplay
Dallas-KYNG #2 Airplay
Nashville-WSM #1 Airplay
Portland-KUPL #1 Airplay
San Francisco-KYCY #1 Airplay

New York-WYNY #2 Airplay
Los Angeles-KZLA #3 Airplay
Louisville-WAMZ #5 Airplay
Atlanta-WYAY #5 Airplay
Seattle-KYCW #6 Airplay
San Antonio-KCYY #6 Airplay

“BIG DEAL” BIG Hit LeAnn Rimes

(Data per BDS 11/22/99)



CHRISTMAS

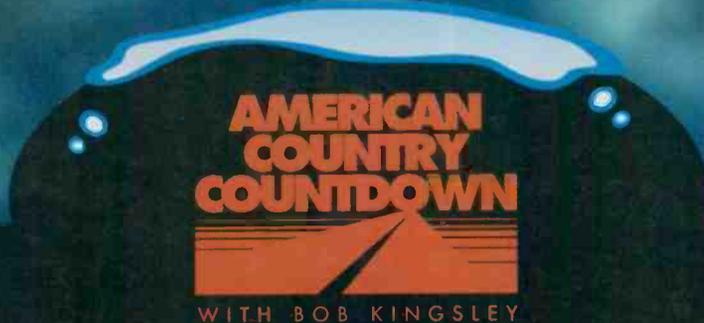
In America
with Bob Kingsley



A country tradition, completely revised for 1999. Bob's special all-star guests drop by to celebrate the season with their favorite holiday music and memories.

6
hours

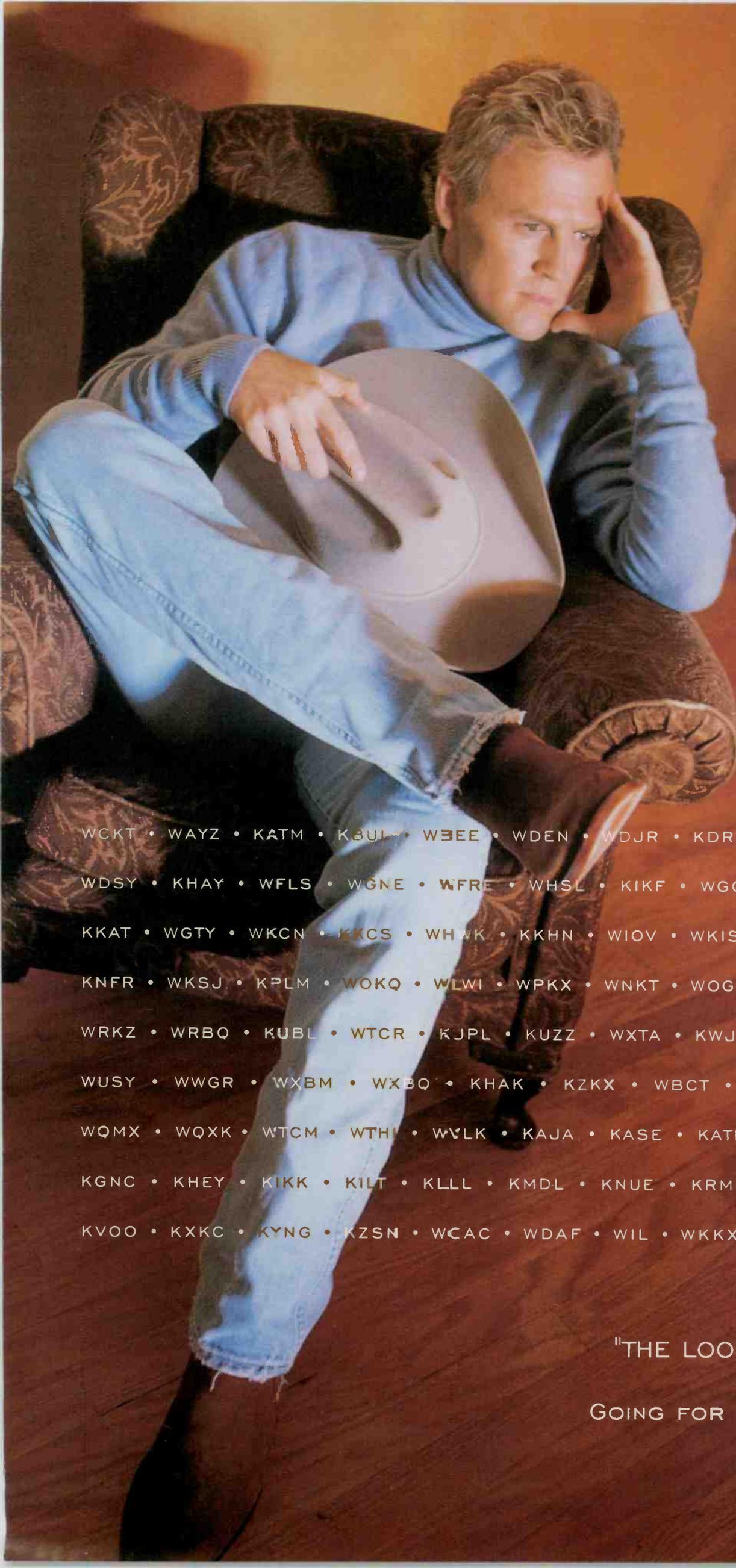
December 18th-26th, 1999



RADIO NETWORKS

For exclusive clearance, call Robin Rhodes (972) 448-3376. Outside the U.S., call Radio Express at (818) 295-5800.
For advertising sales information, call (212) 456-1937.



A photograph of Jerry Kilgore sitting in a dark, patterned armchair. He is wearing a light blue turtleneck sweater and light blue jeans. He is holding a light-colored cowboy hat in his lap with his right hand, and his left hand is resting on his forehead. The background is a warm, orange-toned wall.

JERRY KILGORE AND
VIRGIN RECORDS

WOULD LIKE TO THANK THE
FOLLOWING STATIONS
FOR THEIR SUPPORT
OF "LOVE TRIP"

WCKT • WAYZ • KATM • KBUL • WBEE • WDEN • WDJR • KDRK • WCTK • WDRM • WCTO • WESC • KFRG
WDSY • KHAY • WFLS • WONE • WFRE • WHSL • KIKF • WGGY • WIRK • KIZN • WIVK • KJUG • WJCL
KKAT • WGTY • WKCW • KKCS • WHVK • KKHN • WIOV • WKIS • KGNU • WKKT • WMJC • WKML • WMTZ
KNFR • WKSJ • KPLM • WOKQ • WLWI • WPKX • WNKT • WOGK • WQBE • WQIK • KSOP • WQYK • KTCM
WRKZ • WRBQ • KUBL • WTCR • KJPL • KUZZ • WXTA • KWJJ • WSM • WSOC • WYYD • WSSL • WTOR
WUSY • WWGR • WXBM • WXBQ • KHAK • KZKX • WBCT • WBYT • WFMS • WLLR • WMUS • WQFK
WQMX • WQXK • WTCM • WTHI • WYLK • KAJA • KASE • KATH • KAYD • KBEQ • KFDI • KGEE • KGMV
KGNC • KHEY • KIKK • KILT • KLLL • KMDL • KNUE • KRMD • KSCS • KSSN • KTEX • KTST • KTTS
KVOO • KXKC • KYNG • KZSN • WCAC • WDAF • WIL • WKKX • WMSI • WOGY • WWZD • WXCT • WYNK

LOOK FOR JERRY'S NEW SINGLE,
"THE LOOK", ON YOUR DESK DECEMBER 13TH
GOING FOR ADDS DECEMBER 26TH AT 12:01AM