

# COUNTRY AIRPLAY Monitor

• We Listen To Radio •

March 9, 2001

\$4.95

Volume 9 • No. 10

## COUNTRY HIGHLIGHTS

#1

★ ★ ★ NO. 1 ★ ★ ★

TOBY KEITH

*You Shouldn't Kiss Me Like This* (DREAMWORKS)

★ ★ AIRPOWER ★ ★

DIXIE CHICKS • *If I Fall You're Going Down With Me* (MONUMENT)

THE WARREN BROTHERS • *Move On* (BNA)

TRICK PONY • *Pour Me* (WARNER BROS./WRN)

★ BEST 1ST IMPRESSION ★

GEORGE STRAIT • *If You Can Do Anything Else* (MCA NASHVILLE)

ON YOUR DESK

TAMMY COCHRAN • *Angels In Waiting* (EPIC)

JAMIE O'NEAL • *When I Think About Angels* (MERCURY)

DOLLY PARTON • *A Tender Lie* (SUGAR HILL)

## CRS Tackles Major Issues, But With Fewer Sparks This Time

by Angela King, Sean Ross, Frank Saxe, & Phyllis Stark

The guarded optimism that many country music industryites feel about their format's prospects these days was reflected in a relatively muted Country Radio Seminar, held Feb. 28-March 3 in Nashville. Marked last year by several galvanizing issues, including the "traditional vs. pop" debate and a call for country to again target male listeners, this year's sessions delivered fewer controversies than in the past.

For instance, last year's "Too Pop Or Too Country" panel discussion was heated and contentious, but this year's sequel offered fewer sparks and a repeated call from programmers to just "play the hits." While one PD blamed the lower-key discussions at many programming panels on the corporate culture of radio, concerns about sharing too much information, and the greater fear of burning a bridge with a future employer, there were still some broadcasters, label reps, and even artists who were willing to speak candidly.

At the session "Blow Up The System," the question was raised about whether there is any independent thinking going on at radio, particularly whether PDs are willing to resist label priorities. Although his answer was yes, consultant Joel Raab added that "there are a lot of companies whose 'independent thinking' is given to them every week."

For WPOC Baltimore PD Scott Lindy, independent thinking took

the form of keeping Tim McGraw's "Something Like That" in "A" rotation for 62 weeks. "We did this to ourselves," he said of the format's current slump. "We have the power to say this next boom will last much longer than the last one knowing what we now know and making decisions that aren't chart-based."

And while Raab suggested that PDs shouldn't be reluctant to drop even a bulletted song if it isn't performing, RCA's Keith Gale noted that Sara

Evans' "Born To Fly" went No. 1 in its 31st week. "If we had lost people in week 13 or 14, we never would have gotten there," he said.

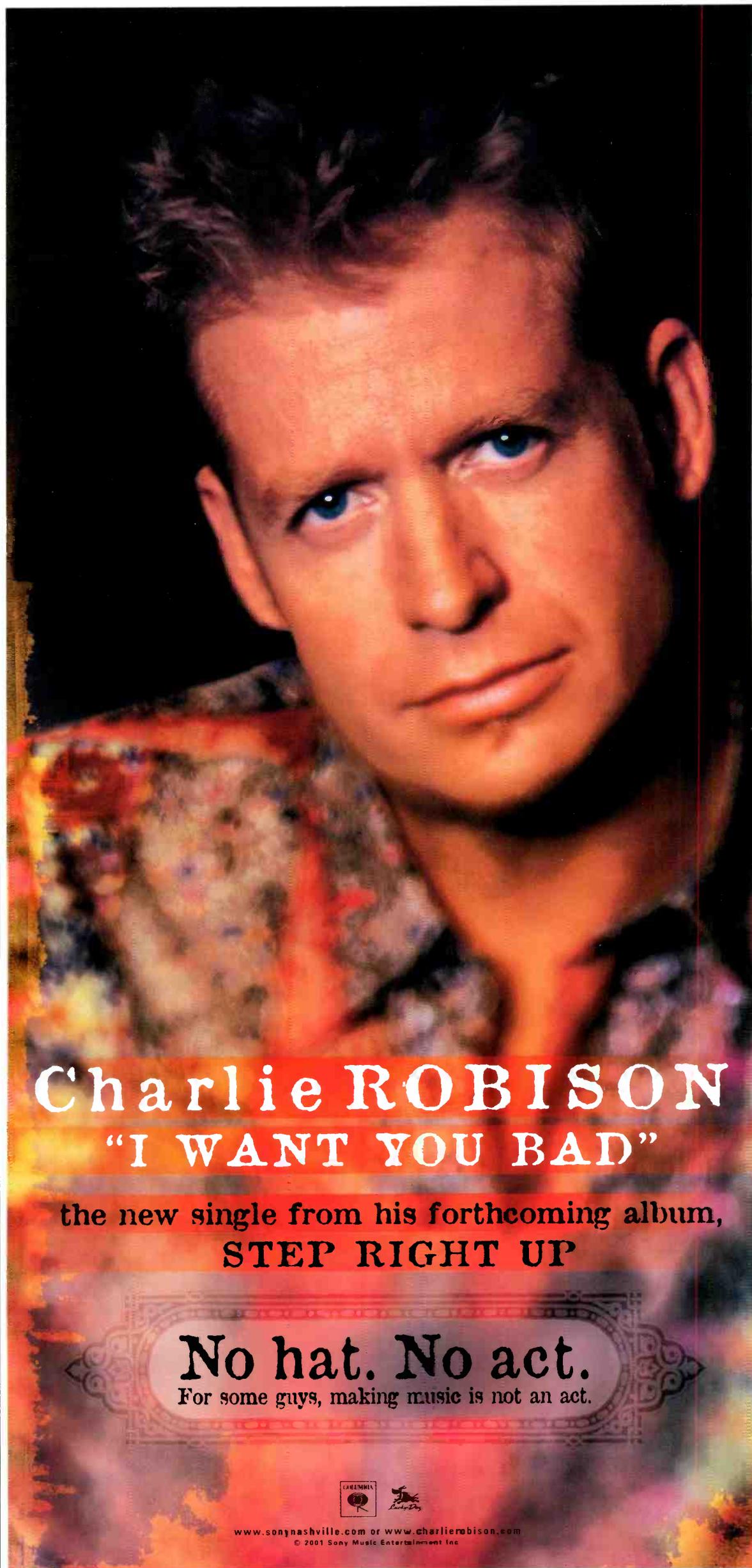
In a discussion of whether

there is room in the system for regional hits, WUSN (US99) Chicago PD Justin Case said, "I don't think there's anything wrong with regional hits. There's nothing wrong with being a Southwest phenomenon."

But Gale noted that an Alabama record he worked had 97.8% of the monitored station panel playing it in heavy rotation, and it "barely went to No. 1. That's not a system that leaves room for regional hits."

As always, there was much discussion of pop crossovers at CRS. After someone in the "Blow Up The System" panel mentioned the often-cited theory that country songs on pop stations are a three-minute advertisement for the country station, KRTY San Jose, Calif., PD Julie Stevens said, "Don't take the fiddle out of a record and tell me it's an advertisement for my format." That led Curb's Jimmy Harnen to counter, "So fiddle and pedal steel define

Continued on page 4



# Charlie ROBISON

## "I WANT YOU BAD"

the new single from his forthcoming album,  
**STEP RIGHT UP**

**No hat. No act.**  
For some guys, making music is not an act.



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# MARSHALL DYLLON™

"This song has a great, fresh sound." -Ray Edwards/KDRK

"I like it, this song could break these guys through." -Tony Stevens/KFKF

"There's been a buzz on this act since day one and you can hear why on this one." -Shadow Stevens/WWKA

"The group has terrific harmonies reminding me of prime Restless Heart." -Larry Bear/WYNY

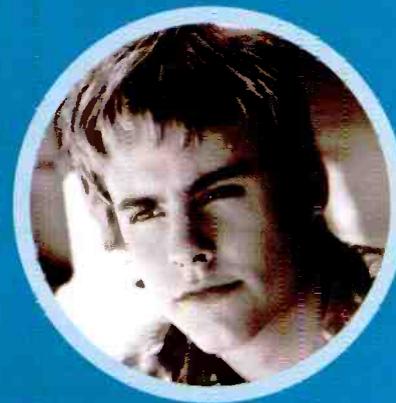
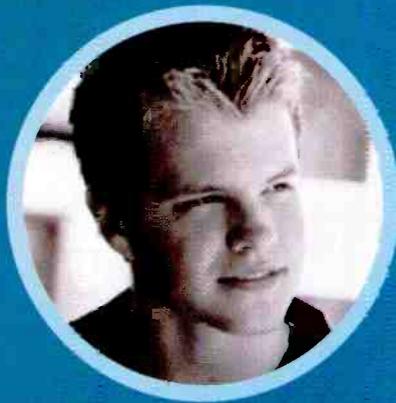
"Potential to bring younger listeners to the format." -Spencer Burke/KIZN

"Beautiful song with lyrics that females will instantly take to." -Ronnie Lane/WRBQ

"It's the new sound of today's country music!" -Stephen Giuttari/KCYJ

"The more I listen, the more I believe it could be the song to break them!" -Mike Peterson/KSKS

"These guys came in live recently and blew us away!" -Brian Landrum/WVLK



"There is a buzz about this band!" -Joan Glenn/KOCC

"Great harmonies, women will love the message." -Lusty Chandler/WNKT

"It's really a pretty song. High in female appeal." -Ray Massie/KFRG

"Fresh sound, good ballad." -John Collins/KIIM

"Great lyrics women love to hear." -Bill Block/WKSJ

Radio wants, radio needs, women crave, women breathe... *you*



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## Roundin' Up CRS' Highs And Lows

Here are some of the more lighthearted moments and memories from the Country Radio Seminar, held Feb. 28-March 3 in Nashville.

- CRS' presence in town wasn't just acknowledged on country stations, as is typically the case. It was also the object of an on-air salvo from top 40 WRVW Nashville morning hosts Woody & Jim, who read off a list of bogus session topics, including "How to properly resent any artist who becomes popular outside the format." The duo also encouraged "the last artist in country" to "turn off the lights."

- Actor Russell Crowe made a surprise appearance at Saturday night's Wildhorse Saloon concert sponsored by Lyric Street, Mercury, and DreamWorks Records. Crowe performed Johnny Cash's "Folsom Prison Blues."

- KRYS (K99) Corpus Christi, Texas, FD Clayton Allen rushed the stage at the disco party sponsored by Premiere Radio Networks with the words "Soy Bomb" emblazoned on his chest. He remained onstage dancing with a flustered Tim Rushlow.

- At a Sony showcase, senior VP Jack Lameier threatened to close the bar if attendees talked while his acts performed, then

ended up shouting "shut up" into the microphone during Tammy Cochran's performance.

- In more serious news, final CRS attendance was 2,241, up 3% from last year.

- Country Radio Broadcasters elected KMP5/KYCW Seattle's Becky Brenner, KFKF Kansas City's Dale Carter, Susquehanna/Dallas' Dan Halyburton, Capitol's Mike Dungan, and the Country Music Assn.'s Kim Leslie to the board of directors. Westwood One's Ed Salamon was re-elected president, Warner Bros.' Bill Mayne was re-elected VP, Premiere's Gary Krantz was re-elected secretary, and Jeff Walker of Aristo-Media and Marco Promotions was re-

lected treasurer. Also re-elected to the board were Westwood One's Charlie Cook and Citadel's Larry Wilson. Monk Family Music Group's Charlie Monk was named director emeritus, a newly created lifetime board position.

- WYNK-FM Baton Rouge, La., senior AE Jim Hogg won a free cruise from Winstar Radio Networks during Country Airplay Monitor's Family Jam party March 2.

Compiled from staff reports.



# COUNTRY CONFIDENTIAL

 BY WADE JESSEN

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## Diamond Rio Denied 'One More Day' On Top

If the top five on this issue's Country Airplay chart were a dance, it would definitely be a shuffle. **Toby Keith's** former chart-topper "You Shouldn't Kiss Me Like This" (DreamWorks) gains 127 plays and regains control after being overtaken by **Diamond Rio's** "One More Day" (Arista Nashville) last issue. That title dips 1-2 on the detections chart, as Keith's single holds sway for a fifth consecutive week atop the Country Audience chart (see At a Glance, page 15).

Despite this, Keith's title posted an increase, as did its first predecessor at No. 1, **Keith Urban's** "But For The Grace Of God" (Capitol), which gains 113 spins to bullet at No. 3 this issue.

Add **Jessica Andrews's** stubborn "Who I Am" (DreamWorks) and **Lee Ann Womack's** "Ashes By Now" (MCA Nashville) to the mix, and you have a bullish top five—the likes of which we haven't seen in recent memory. Andrews improves 254 detections to encore at No. 4, while Womack holds at No. 5 despite dipping 103 plays. "Ashes" closes 345 spins ahead of **Faith Hill's** "If My Heart Had Wings" (Warner Bros.), which jumps 8-6, up 388 detections.

Elsewhere on the chart, **Gary Allan's** "Right Where I Need To Be" (MCA Nashville) repeats its recent airplay spurts, conquering what was initially a plodding chart run. With an increase of 385 plays, Allan's single rises 25-21 in its quest for top 20 protection from our recurrent rule (see legend below chart). The track has accumulated 25 chart weeks but remains on the chart under a provision that allows such titles to continue their ascent, providing they post weekly gains.

Meanwhile, with spins at 45 monitored stations, we welcome **K.T. Oslin** back to the Country Airplay chart as "Live Close By, Visit Often" (BNA) enters at No. 58. Oslin last appeared on the chart in summer '96 with "Silver Tongue And Gold Plated Lies." The new single is the first from a new set that arrives at retail July 10.

Also of note, the fictional **Soggy Bottom Boys** bow at No. 60 with "I Am A Man Of Constant Sorrow" (Mercury), a single issued from the "O Brother, Where Art Thou?" soundtrack. The song spins at 42 monitored signals.

MAMA'S BLEARY EYES: By the time this issue hits subscribers' desks, the last trace of redness should be gone from the bleary eyes of

many attendees of Nashville's annual Country Radio Seminar, which concluded March 3. Here's a brief rundown of some of the memorable moments at this year's gathering.

Keynoter **Sam Donaldson** of ABC News spoke to a receptive crowd after the opening ceremony, reminding them that he used to work in country radio, and belted out a chorus of "Rub-A-Dub-Dub," a 1953 hit by Country Music Hall of Famer **Hank Thompson**.

It's hard to single out the best entertainment event since there were so many, but **Garth Brooks's** intimate acoustic set during the ASCAP-sponsored lunch is certainly a contender. Although he's a wild man on the concert stage, industry pros treasure the quieter, more gentle moments with Garth. He was, as always, powerful, touching, entertaining, and inspirational.

The Country Music Assn. luncheon was one of the more invigorating two hours that participants spent all week. Kudos to the CMA's **Kim Leslie** (who also chaired the seminar agenda this year), who put together an all-star, multimedia encore of CMA singles of the year. Starting with **Jack Greene's** electrifying performance of "There Goes My Everything," priceless footage of CMA acceptance speeches were woven together with other live performances, including **John Anderson's** "Swingin'," **Vince Gill's** "When I Call Your Name," and the **Oak Ridge Boys's** "Elvira."

A mostly comedic repeat of last year's "Too Pop? Too Country?" session left some observers hoping that the agenda committee for the 2002 seminar skips the session entirely. The crossover topic fueled a heated exchange at last year's conference, but this year's selection of **Judge Mills Lane** as the moderator was probably ill-advised. While he gave the session comic relief, his participation ended up being a distraction in the long run. Not to mention that the topic, as it is currently being discussed, seems to be wearing thin with many industry observers.

LINED UP: Wondering where your station's playlist is? In this issue, our Power Playlists section has been updated based on the fall 2000 Arbitron results. Playlists are ranked in order of TSA weekly cume, beginning with the highest cuming station. They will be adjusted again following the release of the spring 2001 survey.

**RADIOACTIVE**  
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## ACM Announces Awards Nominees

Radio station of the year nominees for the Academy of Country Music's (ACM) 36th annual awards presentation are **KASE** Austin, Texas; **KNIX** Phoenix; **WIVK** Knoxville, Tenn.; and **KPLX** (the Wolf) Dallas. The nominees were announced Feb. 27 in Los Angeles.

Nominated for DJ of the year are **Cody Alan**, **KPLX**; **Steve Harmon** and **Scott Evans**, **WXTU** Philadelphia; **Carl P. Mayfield** and the **P Team**, **WKDF** (Music City 103) Nashville; and **Randy Miller**, **KBEQ** (Q104) Kansas City.

The awards show will be held May 9 at the Universal Amphitheatre in Los Angeles and will be broadcast live on CBS-TV from 8 p.m. to 11 p.m. EST. Radio winners will be announced about two weeks prior to the event.

### MANAGEMENT: BENSON BENEFITS

Jefferson-Pilot corporate VP **Don Benson** has been named senior VP of operations and programming for the company's 17 radio stations, including country **KSON** San Diego and country **KYGO** and **KCKK** Denver. Benson will continue to report to **Clarke Brown**, president of Jefferson-Pilot Radio.

### PROGRAMMING: FROM A VOLUNTEER TO A GENERAL

Citadel Broadcasting names **WIVK** Knoxville, Tenn., OM/PD **Mike Hammond** as country format general for the company's country outlets.

Former country PD **Paul Wilson**, most recently the PD of soft AC **KOSY** Salt Lake City, resurfaces as the OM for Clear Channel/Honolulu.

As expected, classic country **KRAK** Sacramento, Calif., flips to Radio Disney as **KIID**. PD **Don Langford** exits.

**WYXY** Springfield, Ill., changes call letters to **WMHX** and formats to adult top 40. PD **Joe Crane** remains.

### PEOPLE: COUNTRY JOCKS GO POP

Adult top 40 **WFLC** (Coast 97.3) Miami's new air staff includes several country folks: **Tony Russell** from **KPLX** (the Wolf) Dallas will

do middays, while **Mike "Gnarly Charlie" Rivers** from **WIRK** West Palm Beach, Fla., joins as host of "Friday Night '80s."

**WNOE** New Orleans MD/morning host **Rebecca Lynn** exits to join the road staff of the **Isaacs Family**, including artist **Sonya Isaacs**. T&Rs to PD **Les Acree**.

**KSCS** Dallas overnighter **Liz Johnson** exits. T&Rs, but no calls, to PD **Dean James**, who is also looking for a morning producer/stunt person.

Country **WUSN** (US99) Chicago APD **Kevin Curnow** joins album **KLPX** and new country sign-on **KCMT** Tucson, Ariz., as promotions and marketing director.

**Ken Anderson**, **WCTO** (Cat Country) Allentown, Pa.'s original morning host, returned to the station March 5. Most recently he has worked at **KLTA** Fargo, N.D., and **WCOL** Columbus, Ohio. The move displaces current morning host **Jeff "Crash" Andrews**. Also, **Chris Kelly** joins the station for nights and station imaging March 12. He arrives from **KIXQ** Joplin, Mo., and replaces **Jake Ehrman**, who is now a producer at **KIIS** Los Angeles.

**WFBE** Flint, Mich., taps **Dave Daniels** for nights, replacing **Keith Allen**, who moves to middays. Daniels, from **WIXK** Lansing, Mich., will use the name "Dave Geronimo."

**Bristol Broadcasting** loses corporate imaging guy **Jack Frazier** to Scott Studios.

**WKKO** Toledo, Ohio, brings over oldies sister station **WRQN** night jock **Cliff Smithers** for nights, replacing market veteran **Dan Dixon**, who exited to XM Satellite Radio.

**Todd Corbett** has been named producer of **NBG** Radio Network's syndicated "Honky Tonk Sundays" show, hosted by **Ichabod Caine**. Corbett previously was an engineer for several **NBG** programs.

### SALES: BUTTERFIELD TWO

**Butterfield Broadcasting** buys country **KULE-FM** and N/T **KULE-AM** Ephrata, Wash., from **Mirage Communications**. **Butterfield**, operated by **Mick Tacher**, owns several Spanish-language stations in Washington and Oregon.

## Country Music Assn. Cuts 4 Jobs

The Country Music Assn. has eliminated four positions. CMA president **Ed Benson** says the positions include one manager in the projects and events department and three staff people, one from the communication department and two from the international and new-business executive department. The duties of these people have been consolidated, reclassified, or outsourced. The organization shrinks from 36 employees to 32. Benson says, "This wasn't a case of economy. It's a case of strategic focus." He says trade organizations like the CMA must follow other business models in keeping the full-time staff "at a minimum."

**Brian Payne**, the former president of **Gaylord Entertainment Co.'s** now-defunct interactive media group, will exit the company to pursue other business interests. He will continue his association with **Gaylord** through projects with the company's music, media, and entertainment groups.

The **Bobby Roberts Company** has signed Capitol artist **Clay Davidson** for booking representation.

**Audium Records** president **Nick Hunter** announced on a Country Radio Seminar panel that he is close to signing former Monument and Decca artist **Danni Leigh** to his label.

Songwriter **Bobby Tomberlin** has re-signed with **Curb Music Publishing**. He is the co-writer of **Diamond Rio's** recent No. 1 hit, "One More Day," as well as **Darryl Worley's** "A Good Day To Run."

The **Nashville Songwriters Assn. International** has announced the lineup for its annual **Tin Pan South**, scheduled for April 2-7 in Nashville. The highlight of the event is expected to be the **Legendary Songwriters Concert** April 3 at the **Ryman Auditorium**. Participants will be **Gordon Lightfoot**, **Ray Parker Jr.**, **Andrew Gold**, **Sharon Vaughn**, and **Merle Kilgore**. Other activities will include a golf tournament, an open-mike night for aspiring songwriters, workshops, panels, and numerous performances.

The **Nashville-based Leadership Music** program is accepting applications from established entertainment-industry leaders for the next class of participants. Because of a revised application form, all previous applicants must reapply this year. Written requests for applications will be accepted until April 1. The deadline for submitting applications is May 1.

Continued from page 1

country? The Dave Matthews Band has a fiddle, and Don Ho has pedal steel."

That discussion was continued later in the "Too Pop? Too Country?" session, which included artists Brad Paisley and Collin Raye as panelists. Raye agreed with many PDs that "there is no question that some songs sound pop, but what does that really mean? It all comes back to benefit us in the long run if somebody brings fans back to country radio. I don't think we should discriminate against a record because of the instrumentation."

Paisley was more concerned about the "too country" half of the equation. "The thing . . . that bothers me is when people say, 'That's a great song, but it's so country.' If it's a great song, take a chance on it, and who gives a crap about research," he said.

Raye said what makes pop interesting "is there are no barriers. That's what I hate about country sometimes."

**SHANE SURVEY**

The pop vs. traditional country issue also resurfaced at a well-received Friday morning presentation previewed by Country Airplay Monitor (March 2). Shane Media CEO Ed Shane re-examined the issue of why former country P1s are spending less time with the format, as well as why some people never listen to country. He found that the former group was still amenable to country, but the latter group was not approachable by the format. He also found that the "country vs. pop" debate had not gone unnoticed by listeners, although they tended to think of it more as "country vs. roots."

Shane found that half of his 1,006 25-54 respondents still cume the format. Of those, 26.3% still considered it their favorite. In addition, 35.5% said it used to be their favorite format. Only 15% hated country music.

Of those P1s, 48.3% believed country was better than ever, up slightly from several years ago. Only 23% considered it not as good as a year ago. In verbatims, listeners who were satisfied with country liked it because it's "not twangy," because of the new artists, and because it was positive. Those who thought the music was worse saw it as "too pop" (or "commercial" or "slick"), missed veteran artists, and thought it sounded too much like rock or too generic.

Of the "expatriates" or former P1s, Shane said, 65% of those listeners still cume the format. Of those listeners, 14% had become former P1s in the past two months and 18% over the past year. Thirty-three percent had left in the past two to five years. (That "past two months" number may have been influenced by fall election coverage.) Of those listeners, 40% had gone to rock radio, 30% to AC, and 20% to top 40. Those listeners said they left because their tastes changed or they preferred other formats, and also because the format was "too pop," because they had switched to Christian music, or because of a change in life circumstance/workplace/etc. Shane also said that a large number of both P1 and P2 listeners saw the format as "too depressing."

Shane tested four clusters with expatriate listeners—pop country (e.g., "Amazed"), "Strait" or more traditional recent country ("That's Why I'm Here," "Where The Green Grass Grows," "Write This Down"), late '80s, and early '80s. Of those clusters, the late-'80s titles tested strongly with both men and women, while the pop cluster tested respectably with women.

As for the respondents who had no interest in country, Shane found that, surprisingly, 52.5% had heard the format in the past year, and 89% could name a country station in their market. While respondents were asked to agree with a series of negative statements about country (asked, among other things, whether they were embarrassed to be seen listening to the format), Shane found that few non-listeners felt that country was "too twangy," "too whiny," or only for residents of trailer parks. But 75% agreed that there was "nothing wrong" with the format—it just was not their taste. And 37% said that not having grown up with country, the music had little

meaning to them.

Shane encouraged PDs not to give up on former P1s and to "strive for variety," which didn't mean more titles but "textural changes."

The Arbitron half of the presentation primarily concentrated on stereotype-busting qualitative data from the format (e.g., 22% of country listeners own stock, 73% own homes, and 38% subscribe to an online service). But that presentation also pointed out that, despite its reputation, country's 12-plus shares had actually been fairly stable over the past two years, sticking to the 8.8-9.8 range. In a seeming contradiction to the spirit of the Shane survey, the presentation encouraged country PDs to concentrate on super-serving their P1s.

**NO FRAGMENTATION YET**

One of Shane's respondents told researchers that the format was "on the verge of getting better, but it hadn't happened yet." In doing so, he could have spoken for a lot of country PDs, and for VFR Records' Nancy Tunick, who told a panel audience, "I feel like we're coming out of the hole." While the success of VFR artist Mark McGuinn's indie-label left-field hit "Mrs. Steven Rudy" and such out-of-the-box approaches to the format as KPLX (the Wolf) Dallas were cited in numerous panels, there were still programmers, such as former WCTQ Sarasota, Fla., PD Rob Carpenter, who thought that few fresh new acts had taken advantage of the Dixie Chicks' stylistic breakthrough several years ago. Unlike Garth Brooks, who opened the door for many other showpiece artists, "the Dixie Chicks are it right now," Carpenter told a Saturday-morning roundtable on alternative country formats. That led KEEY (K102) Minneapolis MD Travis Moon to note that many acts copied the Chicks' look but not their music.

While the alternative-formats roundtable did become a rap room on the state of country, it departed quickly from its intended topic after most of the participants, including moderator L.J. Smith of Jones Broadcast Programming, agreed that such formats were viable primarily as flanker formats in very specialized situations.

**ARBITRON PPMS EXAMINED**

Although the present is largely the focus of most programmers, the ratings of the future were the focus of a panel on Arbitron's personal people meter (PPM), the beeper-like device that captures all media exposure. Arbitron is preparing to begin testing PPM in Wilmington, Del., in 300 households this fall. But not everyone is convinced that PPM will be Arbitron's white knight. "We haven't solved the Rubik's cube; we've just changed the colors. This is basically the same methodology; it just changes the way they send data back," said Eric Logan, OM for WQYK/WRBQ Tampa, Fla.

Critical Mass Media's Carolyn Gilbert is worried that Arbitron will still rely upon the telephone to enlist respondents, a task that has become much more difficult in the age of Caller ID and call-waiting. She thinks Arbitron may have just as difficult a time enlisting young males, African-Americans, and Hispanics to take part in the survey.

Arbitron's Bob Michaels said many tests need to be conducted before it can be said that PPM works as it is hoped it will, and a number of key issues still need to be resolved. Among them is whether to lower the ratings age from 12-plus to 6-plus; whether to release minute-by-minute ratings; and whether to change the traditional average quarter-hour methodology—which gives the station credit if it gets five minutes of listening per AQH.

Bob Walton, who oversees Clear Channel's stations in Wilmington, says his stations have already been encoded with the PPM-detectable signal, and so far there have been no problems. "It changes the way we're going to do things," he explained, noting that his main objective will no longer be getting diarykeepers to remember his station when they sit down each night to fill out their diary. Walton adds, "We may find our phantom cume, but we may also be appalled at

where our listeners go every Thursday night."

**COLLECTIVE CONTESTING**

Collective contesting is apparently here to stay, so programmers at a CRS panel on the subject appeared to be less concerned over whether it is a good thing and are now focused on ways to maximize its effectiveness—or compete against it. Clear Channel has been at the forefront of the collective contesting movement, and many of its 160 country-formatted stations have already participated in at least one promotion. Cumulus' stable of 70 country stations has also conducted groupwide contests.

For many PDs, the biggest challenge has been convincing their jocks that the contests are good for the station. "That is one of the most difficult parts, because they're the ones that want the screaming winner," said WCOS Columbia, S.C., PD Lance Tidwell. "But you can't really argue with the [ratings] numbers. Once you show that to your staff and you get some local winners, they realize it can work."

McVay Media consultant Jaye Albright said the focus must be moved away from the money. "It's the sizzle," she said. "It's not about giving away the \$1 million; it's about the drama and excitement."

Although groupwide contests have increased the amount of money available to give away to listeners and have given middle and small markets marquee artists for their local TV spots, it's still not without a few bugs at this stage. For instance, Tidwell pointed out that the first contest of the day is after most East Coast morning teams sign off.

Tidwell said the typical collective contest runs only four weeks, just one-third of a ratings period. That leaves many stations on their own to fill the other eight weeks with local promotions that generate as much buzz as a contest giving away huge sums of cash.

**HOSTILE MARKET TIPS**

At a Saturday-morning roundtable discussion about programming in a hostile market, WKL Boston PD Mike Brophrey said he is very careful with his music, with a library of just over 300 songs. He says he won't put any artist on the air if they "don't sound like they are from here," because he is fighting the "hick" label that is deeply ingrained in the market.

At a McVay Media client session just prior to the start of CRS (see story, page 6), WPOC's Lindy said repetition is key. "We say 'WPOC' 42 times an hour on average. And 'WPOC.com' 15 times an hour."

WBCT Grand Rapids, Mich., PD Doug Montgomery said it's not just repetition but originality that works. When his Clear Channel collective contest ended three weeks before the end of the summer ratings, Montgomery opted to become the station with "rhyme, not reason." WBCT produced promos

saying it would like to give away a boat, but because of budget cuts, it would give away six goats. Perceptual studies later found that the audience remembered the goat promotion but not the collective contest that preceded it.

**SRO EXAMINES OTHER ISSUES**

As a spinoff to the main CRS convention, the Country Music Assn. resurrected its SRO live-music forum in the form of two 90-minute sessions. Moderated by Russ Simons, GM of the Gaylord Entertainment Center in Nashville, SRO touched on topics affecting the country music touring business.

Among the prickly issues were high ticket prices, the dearth of club business, tight radio playlists that allegedly hinder artist development, free radio shows, and overall dilution of talent in country brought on, in part, by the proliferation of labels in Nashville.

"We've got 30 labels trying to fill 10 slots, and there's just not that much talent in town," said Clarence Spalding, co-manager of Brooks & Dunn. "Some of these people with record deals don't deserve record deals. We're trying to put mediocrity into radio's pipeline, and we wonder why the shares are going down when people switch [formats]."

Tight playlists and slow chart action add to the problem, according to Paul Lohr, agent at Buddy Lee Attractions. "To have a single take 25 weeks to run up the chart, now an act gets two songs a year," Lohr said. "People complain acts don't have enough material to do a show. Well, at this rate it could take six or seven years for an artist to have a set's worth of material so they can do a show people are familiar with."

**CAREER LONGEVITY**

In the session "It's A Marathon, Not A Sprint," about career longevity, Loretta Lynn said, "This fantasy stuff that everybody's listening to ain't going to stick. You need to hit you in the heart with one [song], then laugh at one."

Audium Records' Nick Hunter said, "As things slow down, [artists] find the integrity of [their] endeavors. If you work on your true [artistry], a lot of times the commercial success will come back around." Hunter said artists who chase being hot all the time tend to have careers of short duration. "Is it a marathon or a sprint?" Hunter asked. "Today it's a blink."

Artist Kathy Mattea, who moderated the panel, said, "I talk to artists who can't listen to country music. I can barely listen anymore, [but] I do because I want to keep up. I know you [radio] guys have numbers to meet, but do something that feeds your soul. Add a record into the playlist because it's the right thing to do."

*Assistance in reporting this story was provided by Billboard's Ray Waddell.*

**Pardon Me**



DreamWorks' Jimmy Harnen, far right, goes to Washington, D.C., to request a pardon for that jaywalking offense. Pictured lending support, from left, are WMZQ Washington, D.C., OM Jeff Wyatt, APD/MD Jon Anthony, DreamWorks artist Jessica Andrews, and WMZQ GM Bennett Zier.

# TAMMY COCHRAN

"ANGELS IN  
WAITING"

 ... a lifetime of  
real emotion



WHERE IT'S STILL ABOUT THE MUSIC

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## Analysts' Forecast For Radio: Static

One of radio's top Wall Street analysts has a gloomy forecast for the industry. Merrill Lynch's **Jessica Reif Cohen** says radio's revenue estimates will continue to be pulled back as the advertising market remains soft. For the first quarter, she calculates industrywide revenue to be off by 4% to 6%.



"What you see is what you get, as the second-quarter outlook reflects ongoing, difficult prior-year dotcom comparisons until next July, as well as sluggish demand in the domestic automotive category," says Cohen. She predicts that the second half will see some growth and projects the radio industry to close 2001 with revenue gains of a meager 1% to 5%.

Hardest hit, Cohen says, will be such midsize groups as Cox Radio, Citadel, Spanish Broadcasting Systems, and Entravision. Less vulnerable will be Viacom and Clear Channel, which, she says, are "more secure, given the consolidator cost efficiencies related to the large-scale acquisitions." Emmis, which projects its revenues to be down in the first half of 2001, should find some relief in its international operations, which, Cohen notes, are growing.

"We believe major markets, including New York, Los Angeles, and Chicago, are pacing down 8% to 10%, while middle markets are nearly flat vs. the prior-year period," adds Cohen. "This reflects the heavier reliance in major markets on national spot advertising, which is weaker than local advertising, as well as the concentration of last year's dotcom advertising in top ten markets."

The risk to investors, she says, is whether the economic downturn is harsher than expected and lasts longer than predicted. The bottom line for broadcasters, says Cohen, is that 2001 will be a year for "coping."

Radio analyst **Jim Duncan** is downsizing his prediction of how much radio revenues will grow this year. Late last year Duncan predicted a 6.9% rise in revenues, but he says that number is now too "optimistic" and has cut it to 4%.

Meanwhile, the Radio Advertising Bureau has released its first revenue report for 2001. It shows that national business was off 15% in January compared with last year, while local revenue actually grew 1%. Combined, radio advertising revenues fell 3% for the first month of the year. To blunt the effect of the slowdown, the RAB has released a new index that compares the current month with previous years. It shows January 2001 outpaced other Januaries by one-third.

### CAPITAL: CLEAR CHANNEL EMPIRE MEETS INLAND EMPIRE

Clear Channel has successfully bid for a new 103.3 FM signal in Riverside, Calif. The signal, adjacent to its nearby AC KOST Los Angeles, went up for grabs during an old-fashioned auction last month—which was allowed when all 15 applicants for the signal agreed to battle it out auction-style. Clear Channel's winning bid was \$6.225 million.

### CAPITOL

It didn't take long for low-power FM to return to Capitol Hill. Sen. **John McCain**, R-Ariz., has introduced a bill that would strip away the hard-fought-for ban on LPFM stations on third adjacent channels. That translates into hundreds of additional LPFM stations. McCain, who chairs the Senate Commerce Committee, has often sided with broadcasters and the National Assn. of Broadcasters—but not this time. He is attacking the NAB and National Public Radio for mounting "a successful behind-the-scenes campaign to kill LPFM radio without a single debate on the Senate floor." Although the move has left some scratching their heads, wondering about

McCain's apparent reversal, insiders contend that the move has more to do with political paybacks than public access to the airwaves. One lobbyist thinks it is a pointed attack on Sen. **Judd Gregg**, R-N.H., one of the most outspoken opponents of LPFM. He says Gregg supported **President Bush**, not McCain, during the critical New Hampshire primary. Noting that there were no co-sponsors nor a companion bill in the House, one NAB official says they are not taking the threat of another LPFM debate seriously—yet.

Meanwhile, the NAB has filed its formal opposition to the FCC's proposed revision of the way its radio markets are defined and the way it counts the number of stations in a market. Although it requests a grandfather clause, the NAB says any change in FCC rules would be contrary to what Congress wanted when it passed the 1996 Telecommunications Act. "The commission must in particular refrain from changing its market definition so as to effectively cut back on the radio-station ownership levels that Congress expressly set in 1996," the NAB writes in its filing.

The association also urges the FCC not to use Arbitron's definition of what a radio market is, noting that half of all U.S. radio stations are not located in an Arbitron market. "Arbitron data also lack the neutrality and consistency needed for data to be used as a regulatory tool," it continues, pointing out to the commission that the sole purpose of Arbitron is to serve advertisers. In addition, the NAB argues that modifying the rules will not necessarily eliminate the problems that some have with the commission's math. "NAB doubts that a perfect, anomaly-free method of defining radio markets could ever be formulated," it says.

The FCC is going back to court in an effort to revive its Equal Employment Opportunity rules. The petition, filed in the District of Columbia Circuit's U.S. Court of Appeals, asks for a rehearing to bring back portions of its EEO rules, which the court struck down in January as unconstitutional. FCC Commissioner **Gloria Tristani** says that although she is happy the new Republican-led FCC is still fighting for EEO, she is "disappointed" it is not trying to resurrect the rules in full.

Despite filing a protest calling the FCC's indecency standards unconstitutional, rhythmic top 40 **WLLD** (Wild 98.7) Tampa, Fla., will still have to pay a \$7,000 fine for airing a live concert during which a speaker "repeatedly and unmistakably [asked] the audience in patently offensive terms whether they perform and/or enjoy a type of oral sex." Of note, Infinity lawyers tried to convince the FCC that when saying the word "pump," the speaker meant "playing loud music," and that "bang" meant "fight to kill." The feds didn't buy it.

The agency has, however, decided that a promotion by sports **WGR** Buffalo, N.Y., is *not* indecent. WGR bought urinal splash guards emblazoned with National Hockey League team logos, then encouraged listeners to "piss on" members of the NHL.

FCC Chairman **Michael Powell** has named deputy managing director **Mary Beth Richards** to lead his reform efforts. Richards has been appointed special counsel to lead what is being called the "comprehensive FCC reform project."

The FCC has fined country **WCVP** Murphy, N.C., for operating the station for the month of July 2000 without an EAS system in place. The fine will cost Cherokee Broadcasting \$6,500. The owners argued the terrain around the station was too hilly, which prevented it from receiving two EAS sources. Under FCC regulations, a station can make alternate arrangements with an EAS coordinator, but WCVP management apparently made no effort to do so.

### SALES

Susquehanna Radio buys country **WAVG** Louisville, Ky., and country **WQKC** and AC AM **WZZB** Seymour, Ind., from Sunnyside Radio for \$3.3 million. At 93.7 FM, WQKC is on the adjacent channel to Susquehanna's nearby country **WGRL** Indianapolis.

Portland Broadcasting, operated by **Chris Devine** and **Bruce Buzil**, buys country **KXPC** Portland, Ore., from Spotlight Media.

## Seminars Focus On Women, Young People

by **Angela King & Phyllis Stark**

TSL AT CRS

While her colleague Bob Moody is on a mission to repatriate country's males, McVay Media's **Jaye Albright** urged caution on that score. "As with many things, women lead the way," Albright told a client seminar just prior to the start of the Country Radio Seminar Feb. 28 in Nashville. Using that assumption and the principles put forth in marketing expert Faith Popcorn's book "EVEvolution," Albright is advising her clients to cater to women, not only in their song selections but also with "what happens between the records."

Musically, Albright follows the contemporary thinking, which is more female-leaning, even though she credits acts like Montgomery Gentry and Travis Tritt with helping the fall Arbitron resurgence of men and younger demos. She advocates a continued variety between new music and familiar tunes, and disagrees with those who think the tempo of the format is too slow.

Musical tastes of country listeners are evenly split, said Albright, after tracking the research figures of her 37 client stations. She said the trend is "trying to keep [all listeners] in the tent," but it may not be possible. "Fifty percent say stations should play older gold from 1990-93, even if it means playing less new music, but 43% disagree. Forty-seven percent say they want gold from the '80s, but 49% disagree. We in radio are juggling that disconnect. It is a case for fragmentation." But Albright said unless two stations are under the same ownership, format fragmentation runs the risk of splitting the audience, and it isn't advisable at this point.

Albright said the combined research of her client stations shows two things that most of the country audience agrees on. First, "Eighty-three percent say we are not too slow, musically," while 13% of the audience considers the format too ballad-heavy. "One-third thinks we should play newer songs of today, but two-thirds disagree. Being variety-based is the right way to go." She said it is "more and more difficult to cater to all listeners' [music] needs," so the importance of the nonmusical elements is taking a front seat.

"Are the non-duplicatable branded assets of the station on balance and in sync with the audience? Women are increasingly driving the economy. But they don't buy brands, they adopt them," she said. Using a relationship-marketing approach, Albright advises her clients to use one of the basic strengths of country radio: its community-building. "Connect listeners to one another," Albright said. "Make sure jocks are sharing ideas, emotions, feelings."

During her client presentation, Albright also urged stations to abandon the "ideal listener" philosophy, where stations have one model for their target listener, her age, income, and family situation. "If you are marketing to only one [woman] you are missing others. Understand the [many] roles [of the women in the audience] and anticipate their needs and time-management concerns."

While describing your radio station as "family friendly" can drive away male listening or make a station sound bland, Albright still encourages stations to be mindful of the whole family. "Moms pass their love of this music onto their daughters. Co-parent with them." She also urges stations to work on relatability and share "coffeepot stories [because] every-thing matters."

Jones Broadcast Programming focused on increasing time spent listening and came during its pre-CRS client seminar, also held Feb. 28.

"We're losing the battle for people under 30," said **KFRG** Riverside, Calif., PD **Ray Massie**. "We're just this thing with crappy commercials for car dealers and bad songs. We have ceased to become important in their lives. We have allowed the things we do well in radio to be usurped by other media."

Jones' **L.J. Smith** said, "People want to use radio the same way they did back... when it was compelling. What has changed is the pace of people's lives. We have not taken the time to learn [how] to condense what we say and understand how little they care about radio. We haven't taken the time to understand how we can adapt to how our audience uses radio today."

During a discussion of ways to get young people interested in radio again, an audience

member said, "Remember standing on top of a van and throwing 45s out to kids? There is no rule that says we can't do that now... We need to go out and get those little boogers."

By brainstorming with the audience, the Jones session resulted in a list of things stations can do



to increase TSL:

- Be local.
- Do things only radio can do.
- Sizzle. Make it exciting. Find an angle.
- Be unique and a great communicator.
- Do lots of appearances and touch the listeners.
- Make it emotional. Getting to know your audience makes this easier.
- Care about what you're doing.
- Address what the audience really cares about.
- Personality and promotion should be the focus.
- Focus on the contest process, not the prize, since most listeners don't play contests anyway.
- Put more energy and creativity into commercials.

### ARBITRON ADDRESSES WOBBLERS

Arbitron's **Bob Michaels** addressed the question of ratings wobbles brought about by small sample sizes (Country Airplay Monitor, March 2). Responding to an audience member who described a book in which **KEKB** Grand Junction, Colo., had nearly a 100 share in women in a particular daypart and demo, Michaels said, "On occasion, this is going to happen [in small markets]." The only answer is a larger sample size, Michaels said. "The problem is we can't send out more diaries because we'll oversaturate the market." As a result of the small populations in these markets, Michaels said that "people will end up getting called [by Arbitron] every other year."

In his presentation, Michaels also noted that the trend of fewer people agreeing to keep diaries is increasing, but the company has still stepped up its efforts to get diaries back from hard-to-sample demos, such as young males, blacks, Hispanics, and the newest hard-to-reach demo, women 65-plus. In those households, he said, survey participants will get reminder calls "as few as six and as many as 10 times."

When an audience member noted that in a recent diary review he had seen comments to Arbitron such as, "Your people are obnoxious, stop calling us," Michaels noted that at least those people had returned their diaries.

## Logo-istics



Tim Rushlow admits to his obsession with camels during a recent visit to KMLE Phoenix. Pictured, from left, are morning host Brian Egan, Rushlow, and morning host Ben Campbell.

## ACCESS: NASHVILLE

### Raye Wins CRB Humanitarian Prize

Collin Raye received the artist humanitarian of the year award from Country Radio Broadcasters Inc. at the Country Radio Seminar March 1 in Nashville. Raye devotes his time to numerous charities, including Childhelp USA and the American Indian organization Hecel Oyakapi.

During an ASCAP-sponsored acoustic performance at CRS, Garth Brooks discussed the difficulty of finding songs for his next Capitol project. Because of his impending divorce, Brooks said, the material he's writing is darker than "Edgar Allan Poe on downers." He said he has listened to 4,000 songs by other writers and put only two on hold, including one that will be a duet with Trisha Yearwood. Meanwhile, Brooks' producer, Allen Reynolds, has listened to some 10,000 songs, Brooks said, and has not brought one prospect to Brooks yet.

Montgomery Gentry have signed on as spokesmen for Jim Beam and its Country Band Search during 2001. Joining them on their Jim Beam-tour bus will be a Jim Beam "tour manager," who will collect quotes, pictures, and stories from the road to be featured on JimBeam.com. Among the band's duties as spokesmen for the liquor com-

pany are being featured in a "real friends, real bourbon" ad campaign, judging applications for the Country Band Search, conducting radio interviews on behalf of the company's Benefiting Emerging Artists in Music program, and acting as members of the program's advisory board.

Web site Clickincountry.com has teamed with Gigtours for a Billy Ray Cyrus sweepstakes. The winner receives a trip for two (not including airfare to Nashville) to travel on a luxury tour bus, complete with driver and tour manager, behind Cyrus' bus to shows in Caruthersville, Mo., and Fort Worth, Texas, the weekend of March 16-18.

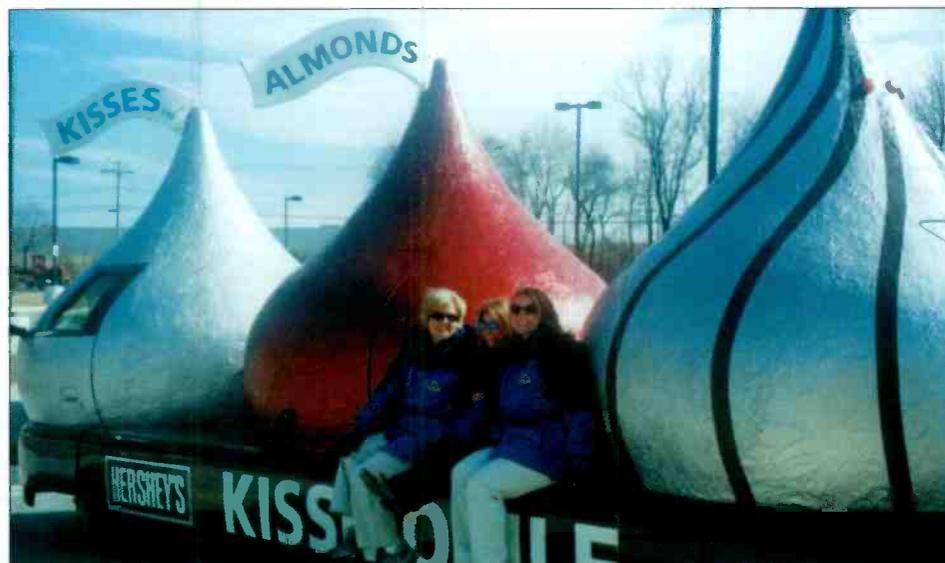
Cledus T. Judd will host the second Hook, Line & Singer April 27 on Old Hickory Lake in Lebanon, Tenn. The industry-only bass-fishing tournament is an annual fund-raiser for St. Jude Children's Research Hospital.

Singer Richard Marx will release a single, "Straight From My Heart," to country radio at the end of March on his own Signal 21 label. Alison Krauss sings background vocals. Marx, whose wife is from the Nashville area, has been spending a lot of time working with artists and writers in Music City. His forthcoming album will include a duet with Chely Wright.

Dolly Parton has been added to the talent lineup for the 14th annual Merlefest, a celebration of the music of the late Merle Watson and his father, Doc Watson. The event is set for April 26-29 in Wilkesboro, N.C. Parton will perform April 28.

Trent Summar & the New Row Mob have been added to the lineup for Charlie Daniels' Volunteer Jam tour, which kicks off May 11 in Charlotte, N.C.

## Kiss This!



WPOC Baltimore morning host Laurie De Young, center, takes a sweet ride with the Hershey Kissmobile girls, Jennifer Kreft, left, and Lindsay McNamara.

# PROMOGANDA

AN OVERVIEW OF RADIO PROMOTIONS • BY ANGELA KING

615-321-4286 • aking@airplaymonitor.com

## Promos Can Do Good As Well As Goofy

A lot of space in this column is devoted to discussing the best way to post nude pictures on station Web sites and how to torture listeners with off-the-wall endurance tests, such as stuffing 10 people in a Volkswagen Beetle or forcing listeners to drink 10 gallons of water through a straw without bathroom breaks. But promotions professionals know that radio can be at its best when it uses its powers for good and not just goofy.

Just as radio is a place to voice our collective thoughts about which "Survivor" cast member will be voted off, it is also a place to express our outrage and sorrow. The death of NASCAR star Dale Earnhardt gave radio an opportunity to be an outlet for community grieving in many parts of the country. Last fall's odd presidential election allowed radio to be a place to vent national frustration. In every market, promotion directors are called upon to find unique, tasteful means of helping the community in times of trouble or distress.

Country WPOC Baltimore put together a spur-of-the-moment fund-raiser for a police officer with five children who was murdered. "The morning it happened, [APD/MD/p.m. driver] Michael J. Foxx was filling in for [morning host] Laurie DeYoung. He was overwhelmed with calls from listeners [and] other police officers, and he was swept up in this tragedy," says Sheila Silverstein. Listener calls continued into the midday show, and the station quickly organized an effort to help the family. "We were out at five Baltimore County Police Departments with donation boxes. Michael took over on the street and did live call-ins from their locations so listeners could come and drop off money. Our GM went on the air and let our listeners know that WPOC would match contributions made that day." Silverstein says the station raised more than \$50,000 for the officer's family, and Foxx's efforts were featured on three local TV stations. "We learned [to] keep it short and focused, and when you've had enough and are emotionally drained, you can bet your audience is too."

Community outreach efforts are not format-specific, although Jim Sheehan says many find it hard to believe the efforts of his station, album rock KSJO San Francisco, which is better-known in this space for its Internet party promotions. "The Tracy Biletnikoff Foundation was founded after the daughter of [Oakland] Raider Hall-Of-Famer Fred Biletnikoff was murdered. With the name 'Biletnikoff' tied to it, most fans know what happened, and it pissed them off as much as it did me," says Sheehan. KSJO has raised more than \$100,000 over the past two years for substance abuse and gender violence programs. "We've had a lot of people who were surprised that KSJO took up this cause," says Sheehan.

Top 40 WHYI (Y100) Miami marketing director Camie Dunbar says that community outreach doesn't always have to center on a tragedy. "When Dan Marino retired from the Miami Dolphins, Y100 went out in full force. At his retirement celebration, we broadcast all day from Joe Robbie Stadium, and we created huge roaming billboards. Every inch of the boards was signed wishing him luck in his retirement. We presented the boards to him at our annual Wing Ding; his kids were so thrilled they were already planning a permanent place for the boards in the backyard of their home." Dunbar says Marino's retirement also proved to be an opportunity to forge partnerships. "We created Cheer Cards that were sent out via the Miami Herald to over

300,000 people before the tribute. As you can imagine, the Y100 logo was everywhere."

News/talk WTIC-AM Hartford, Conn., staged a "president's pool" last fall, while the nation waited for the presidential election to end. "We did a When Will This End? promotion, with the first person correctly guessing the final verdict winning a trip to Florida," says Tristano Korlou, who voted for Spiro Agnew.

## TOPICAL BAROMETER

TW	LW	TOPIC
1	1	"Survivor 2"
2	5	Warm-weather trips
3	—	St. Patrick's Day
4	—	Mother's Day
5	—	Mardi Gras
6	3	Spring-book promotions
7	—	March Madness
8	6	Job fairs
9	10	Station shows
10	—	Easter

**HOTTEST NEW MOVIES:** "Hannibal," "The Mexican," "The Wedding Planner," "3,000 Miles To Graceland"

**HOTTEST TV SHOWS:** "The Sopranos," "Survivor 2," "NYPD Blue," "Friends," "Malcolm In The Middle"

## NTR PROMOTION OF THE WEEK

Country WGAR Cleveland is hosting a Rock and Roll Hall of Fame and Museum charity concert, featuring artists Hal Ketchum, Mindy McCready, and Steve Holy. Lisa Sands reports it is a fund-raiser for "Harvest For Hunger. It's being supported by three clients in various ways." Sands adds that it isn't a "huge moneymaker" for the station, but it's a big plus for the charity.

## FABULOUS FEBRUARY

The month offered three different topical-promotion opportunities, and our Promoganda panelists made good use of Valentine's Day, Presidents Day, and the Grammys. Kudos to Tristano Korlou, who is obviously watching his calendar closely, for using Presidents Day and the Grammys to their promotional fullest. Korlou's R&B oldies WZMX Hartford, Conn., played the "leaders of the music industry" during Presidents Day weekend and gave away four-packs of presidential movies comprising "Nixon," "JFK," "Primary Colors," and "Dave."

Korlou's modern AC WTIC-FM gets "press play" honors this week for its Grammy promotion, which was staged at a local mall. Listeners auditioned for a chance to be in the station's TV commercial, which aired during the Grammy Awards show. "Over 200 people auditioned for a chance at stardom, and WTIC received tons of TV and print media attention," he says.

## QUICK HITS

Modern rock KDGE (the Edge) Dallas promotion director Loren Condrone reports that the station's Itty Bitty Boobie Contest is in full swing. Finalists in this less-is-still-less contest will be chosen from pictures posted on the station's Web site. They will then compete in an Itty Bitty Olympics for the privilege of winning, as Condrone so politely calls them, "a new set of boobs."

Want to participate? E-mail your best promotions to aking@airplaymonitor.com.

## PROMOGANDA HONOR ROLL

Diana Arles, CBS/Charlotte, N.C. • Dan Bowen, WSTR, Atlanta • Tina Brandao, Clear Channel/Jacksonville, Fla. • Stephen Burs, KBQJ, Albuquerque, N.M. • Melanie Clemens, KSTP-FM, Minneapolis • Scott Colbrook, WRBQ, Cincinnati • Loren Condrone, Clear Channel/Dallas • Mike Calotta, WOJ, Tampa, Fla. • Dave Derner, WWSA, Orlando, Fla. • Garret Dell, KNVO, Denver • Camie Dunbar, Clear Channel/Miami • Katie Evers, KMLE, San Francisco • Lisa Fields, WMAG/WHSI, Greensboro, N.C. • Vicki Fiorelli, KNIX, KESZ, Phoenix • Andrew Fleming, WLLD, Tampa, Fla. • Von Freeman, KIS, Los Angeles • Greg Frey, KSON, San Diego • Jason Gani, WWSL, Memphis • Laura Gammatter-Anderson, Clear Channel/New Haven, Conn. • Michael Godfrey, CKIK, Calgary, Alberta • Keith Gross, WPLY, Philadelphia • Dawn Hare, WMYX, Cleveland • Melissa Hawes, WWZZ, WWVZ, Washington, D.C. • Mary Holow, WRAL, Raleigh, N.C. • Jay Holloway, WTTT, Chattanooga, Tenn. • Simone Jones, WUSL, Philadelphia • Adam Klein, WBOS, WRLB, Boston • Tristano Korlou, CBS, Hartford, Conn. • Pete Kuhn, KLMN, Denver • John Lassman, WRXL, Richmond, Va. • Champagne Lou, KPMB-FM, San Diego • Larry Lutz, WJLB, Detroit • Jane Monreux, KEDJ, Phoenix • Diana Obermeyer, KPWR, Los Angeles • Mike Obiwert, WXTB, Tampa, Fla. • Mike Paterson, KRBE, Houston • Garby Reisman, KNTE, Las Vegas • Stephanie Ringer, WISE, WTSJ, Buffalo, N.Y. • Lisa Sands, WGAR, Cleveland • Jim Sheehan, KSJO, San Francisco • Sheila Silverstein, WPOC, Baltimore • Jason Steinberg, WYNY, New York • AnneMarie Strezelski, WRMB, Boston • Donna Tabarico, WCGY, Scranton, Pa. • Vanessa Thill, KLUC, Las Vegas • Shannon Wray, WFLZ, Tampa, Fla.



## 1ST IMPRESSIONS

Songs with 6 or more detections at new stations this week

- NEW STATIONS**
- #1 GEORGE STRAIT** *If You Can Do Anything Else* (MCA Nashville) **43**  
KAJA, KASE, KBEQ, KCKI, KDRK, KEEY, KFKF, KHAY, KHKI, KIIM, KILT, KMDL, KNCI, KRMD, KRST, KSON, KSSN, KTOM, KTST, KUPL, KVOO, KZLA, WCOS, WCTK, WDRM, WEZL, WGH, WGNA, WIRK, WIVK, WKKT, WKSF, WKXC, WKYQ, WMIL, WNOE, WOGK, WPOC, WQBE, WSSL, WXBQ, WXCT, WYNY
  - #2 ALAN JACKSON** *When Somebody Loves You* (Arista Nashville) **31**  
KAJA, KGMV, KMPS, KSSN, KTEX, KVOO, KXKT, KYCY, WCKT, WCTK, WCTO, WEZL, WFMS, WFRE, WJCL, WKCN, WKDF, WKKO, WKSF, WKSJ, WLWI, WMZQ, WNOE, WPOR, WQDR, WQMX, WQXX, WSTH, WWGR, WWYZ, WXTU
  - #3 SARA EVANS** *I Could Not Ask For More* (RCA) **22**  
KGMV, KHAY, KIIM, KJJY, KMPS, KSSN, KTST, WDAF, WFRG, WFRY, WIVK, WKCO, WKSF, WKXC, WMUS, WNCY, WPOR, WROO, WSCA, WSIX, WSLC, WWGR
  - #4 MARK MCGUINN** *Mrs. Steven Rudy* (VFR) **18**  
KIIM, KKBQ, KRMD, KTOM, KXKT, KYCY, WBEE, WESC, WFLS, WIRK, WIVK, WKCO, WKHK, WKXC, WLWI, WMUS, WRBT, WUSN
  - #5 PATTY LOVELESS** *The Last Thing On My Mind* (Epic) **17**  
KCKI, KHEY, KKAT, KRST, KSON, KWNR, WCOS, WESC, WFRE, WGAR, WIL, WKHK, WKSF, WOGK, WRBT, WSLC, WXCT

**ALSO:** TERRI CLARK *No Fear* (Mercury) 17; CLAY WALKER *Say No More* (Giant) 13; CHRIS CAGLE *Laredo* (Virgin/Capitol) 13; MONTGOMERY GENTRY *She Couldn't Change Me* (Columbia) 11

## AIRPLAY LEADERBOARD

THE STATIONS THAT BREAK THE HITS

<b>#1</b>		<b>KMLE</b> <b>Phoenix, AZ</b> <b>PD: Jeff Garrison</b> <b>MD: Chris Loss</b> <b>Airplay Leader Designations: 7</b>
	<b>#2</b>	<b>KPLX, Dallas, TX</b> (PD/MD: Brian Philips/Cody Alan) <b>7</b>
	<b>#3</b>	<b>KSOP, Salt Lake City, UT</b> (PD/MD: Don Hilton/Debby Turpin) <b>7</b>
	<b>#4</b>	<b>KEEY, Minneapolis, MN</b> (PD/MD: Gregg Swedberg/Travis Moon) <b>4</b>
	<b>#5</b>	<b>KBEQ, Kansas City, MO</b> (PD/MD: Mike Kennedy/T.J. McEntire) <b>4</b>

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.

## GREATEST GAINERS

- INCREASE IN DETECTIONS**
- DIXIE CHICKS** • *If I Fall You're Going Down With Me* (MONUMENT) **+771**  
WSLC +25, KRYS +25, KWJJ +24, WKHK +23, KCKI +22, KNIX +20, KHEY +17, WYRK +17, WXTU +17, KXKC +16
  - GEORGE STRAIT** • *If You Can Do Anything Else* (MCA NASHVILLE) **+724**  
KASE +25, WEZL +21, KMLE +20, KBEQ +20, KXKC +19, KMDL +18, KAJA +18, KTST +17, KCYY +17, WQBE +16
  - BROOKS & DUNN** • *Ain't Nothing 'Bout You* (ARISTA NASHVILLE) **+622**  
KRYS +21, KHEY +21, WCKT +17, WKIS +17, WSOE +17, WBCT +16, WKKO +16, WOGK +15, WYRK +15, KCKI +14
  - ALAN JACKSON** • *When Somebody Loves You* (ARISTA NASHVILLE) **+517**  
WEZL +19, WPOR +18, WQDR +18, WKSF +16, WAMZ +15, WWGR +14, WDRM +14, KTEX +13, WQXX +13, KAJA +13
  - TRAVIS TRITT** • *It's A Great Day To Be Alive* (COLUMBIA) **+510**  
WKCO +25, KMLE +22, WZZK +19, WKIS +16, KBEQ +16, KNCI +15, WJCL +15, WOGK +14, WQXX +14, WKYQ +14
  - KENNY CHESNEY** • *Don't Happen Twice* (BNA) **+417**  
KCKI +28, KMLE +17, WPOR +15, WCTK +15, WDSY +14, WPOC +14, WKKO +12, WIRK +12, KXXY +11, WKCO +10
  - FAITH HILL** • *If My Heart Had Wings* (WARNER BROS./WRN) **+388**  
WNKT +20, WZZK +20, WMSI +19, WWGR +16, KGMV +16, KMLE +16, KZSN +15, WQXX +13, WFRG +11, WBEE +11
  - GARY ALLAN** • *Right Where I Need To Be* (MCA NASHVILLE) **+385**  
WYRK +17, KMXM +16, KCKI +13, KTST +13, KWNR +13, WQIK +13, WIRK +13, WPOC +13, KXKT +12, KEEY +12
  - MARK MCGUINN** • *Mrs. Steven Rudy* (VFR) **+370**  
KKBQ +53, WKHK +27, WESC +20, KMXM +15, WMZQ +15, KYCY +14, KXXY +12, KUPL +11, WFRG +10, KSCS +10
  - PATTY LOVELESS** • *The Last Thing On My Mind* (EPIC) **+346**  
KSON +18, WESC +16, KWNR +15, WSIX +14, WCOS +12, KHEY +10, KMDL +9, WYNY +9, KCKI +8, WLWI +8

## 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: MARCH 10, 2001

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>No. 1</b>				
1	1	7	I HOPE YOU DANCE MCA NASHVILLE 172185 7 weeks at No. 1	LEE ANN WOMACK WITH SONS OF THE DESERT
2	2	28	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
3	3	23	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
4	4	12	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
5	5	20	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
6	6	3	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
7	7	17	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
8	8	18	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
9	9	17	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
10	14	56	BREATHE ● WARNER BROS. 16884/WRN	FAITH HILL
11	10	25	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
12	11	3	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
13	15	194	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
14	12	20	I'M IN EPIC 79496/SONY	THE KINLEYS
15	13	34	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
16	17	20	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
17	16	20	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
18	18	24	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
19	20	38	THAT'S THE WAY CURB 73106	JO DEE MESSINA
20	22	21	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN

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. © 2001, 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: MARCH 10, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	IMPRINT & CATALOG NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE)	TITLE	PEAK POSITION
<b>No. 1</b>							
1	1	1	12	SOUNDTRACK ● MERCURY 170069 (11.98/18.98)	3 weeks at No. 1	O BROTHER, WHERE ART THOU?	1
2	3	3	30	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)		COYOTE UGLY	1
3	4	6	68	FAITH HILL ▲ ● WARNER BROS. 47373/WRN (12.98/18.98)		BREATHE	1
4	5	4	14	TIM MCGRAW ▲ <sup>2</sup> CURB 77978 (12.98/18.98)		GREATEST HITS	1
5	2	2	4	LEANN RIMES CURB 77979 (11.98/17.98)		I NEED YOU	1
6	7	8	40	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)		I HOPE YOU DANCE	1
7	6	7	78	DIXIE CHICKS ▲ <sup>8</sup> MONUMENT 69678/SONY (12.98 EQ/18.98)		FLY	1
8	8	5	3	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)		ONE MORE DAY	5
9	10	10	69	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)		HOW DO YOU LIKE ME NOW?!	9
10	9	9	22	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)		GREATEST HITS	1
11	12	11	36	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)		ONE VOICE	2
12	11	14	30	JO DEE MESSINA ● CURB 77977 (11.98/17.98)		BURN	1
13	17	18	21	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)		DOWN THE ROAD I GO	8
14	15	15	94	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98)		THE WHOLE SHEBANG	6
15	14	13	5	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)		LITTLE SPARROW	12
16	13	12	6	ALABAMA RCA 69337/RLG (11.98/17.98)		WHEN IT ALL GOES SOUTH	4
17	16	17	17	JAMIE O'NEAL MERCURY 170132 (11.98/17.98)		SHIVER	14
18	20	19	20	SARA EVANS RCA 67964/RLG (11.98/17.98)		BORN TO FLY	8
19	21	22	56	KEITH URBAN CAPITOL 97591 (10.98/16.98)		KEITH URBAN	18
20	24	21	71	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)		WHAT A WONDERFUL WORLD	4

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. © 2001, Billboard/BPI Communications and SoundScan, Inc.







Table for GARY ALLAN, 2207/385, Right Where I Need To Be (MCA Nashville). Lists stations and chart moves.

Table for JESSICA ANDREWS, 5459/254, Who I Am (DreamWorks). Lists stations and chart moves.

Table for BROOKS & DUNN, 3265/622, Ain't Nothing 'Bout You (Arista Nashville). Lists stations and chart moves.

Table for KENNY CHESNEY, 3354/417, Don't Happen Twice (BNA). Lists stations and chart moves.

Table for CLAY DAVIDSON, 1390/170, Sometimes (Virgin/Capitol). Lists stations and chart moves.

Table for DIXIE CHICKS, 2970/771, If I Fall You're Going Down With Me (Monument). Lists stations and chart moves.

Table for FAITH HILL, 4374/388, If My Heart Had Wings (Warner Bros./WRN). Lists stations and chart moves.

Table for STEVE HOLY, 1447/165, The Hunger (Curb). Lists stations and chart moves.

Table for TOBY KEITH, 5612/127, You Shouldn't Kiss Me Like This (DreamWorks). Lists stations and chart moves.

Table for PATTY LOVELESS, 1594/346, The Last Thing On My Mind (Epic). Lists stations and chart moves.







Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Country Airplay Monitor. 149 country stations are electronically monitored 24 hours a day, 7 days a week. © 2001 Billboard/BPI Communications.



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	DETECTIONS	
					TW	LW
			<b>★★★ No. 1 ★★★</b>			
1	2	21	<b>YOU SHOULDN'T KISS ME LIKE THIS</b> DREAMWORKS <b>2 weeks at No. 1</b>	TOBY KEITH	5612	5485
2	1	19	ONE MORE DAY ARISTA NASHVILLE	DIAMOND RIO	5491	5582
3	3	23	BUT FOR THE GRACE OF GOD CAPITOL	KEITH URBAN	5469	5356
4	4	18	WHO I AM DREAMWORKS	JESSICA ANDREWS	5459	5205
5	5	23	ASHES BY NOW MCA NASHVILLE	LEE ANN WOMACK	4719	4822
6	8	10	IF MY HEART HAD WINGS WARNER BROS./WRN	FAITH HILL	4374	3986
7	10	13	IT'S A GREAT DAY TO BE ALIVE COLUMBIA	TRAVIS TRITT	3847	3337
8	6	22	BURN CURB	JO DEE MESSINA	3697	4189
9	9	30	THERE IS NO ARIZONA MERCURY	JAMIE O'NEAL	3556	3843
10	14	9	DON'T HAPPEN TWICE BNA	KENNY CHESNEY	3354	2937
11	7	17	WILD HORSES CAPITOL	GARTH BROOKS	3347	3994
12	19	5	AIN'T NOTHING 'BOUT YOU ARISTA NASHVILLE	BROOKS & DUNN	3265	2643
13	11	22	LUCKY 4 YOU (TONIGHT I'M JUST ME) LYRIC STREET	SHEDAISY	3227	3149
14	15	20	SHE MISSES HIM ATLANTIC	TIM RUSHLOW	3150	2914
15	13	31	MY NEXT THIRTY YEARS CURB	TIM MCGRAW	2984	3040
			<b>★★ AIRPOWER/GREATEST GAINER® ★★</b>			
16	23	4	IF I FALL YOU'RE GOING DOWN WITH ME MONUMENT	DIXIE CHICKS	2970	2199
17	18	12	IT'S MY TIME RCA	MARTINA MCBRIDE	2771	2669
			<b>★★ AIRPOWER ★★</b>			
18	21	22	MOVE ON BNA	THE WARREN BROTHERS	2668	2542
			<b>★★ AIRPOWER ★★</b>			
19	20	20	POUR ME WARNER BROS./WRN	TRICK PONY	2666	2543
20	12	24	A GOOD DAY TO RUN DREAMWORKS	DARRYL WORLEY	2519	3097
21	25	25	RIGHT WHERE I NEED TO BE MCA NASHVILLE	GARY ALLAN	2207	1822
22	24	9	ROSE BOUQUET ARISTA NASHVILLE	PHIL VASSAR	2066	1894
23	26	13	PLEASE ARISTA NASHVILLE	PAM TILLIS	2037	1815
24	27	8	MRS. STEVEN RUDY VFR	MARK MCGUINN	1737	1367
25	29	10	THE LAST THING ON MY MIND EPIC	PATTY LOVELESS	1594	1248
26	22	20	WHEN IT ALL GOES SOUTH RCA	ALABAMA	1473	2235
27	28	17	THE HUNGER CURB	STEVE HOLY	1447	1282
28	30	8	SOMETIMES VIRGIN/CAPITOL	CLAY DAVIDSON	1390	1220
29	31	10	PEOPLE LIKE US LYRIC STREET	AARON TIPPIN	1375	1214
30	35	6	SHE COULDN'T CHANGE ME COLUMBIA	MONTGOMERY GENTRY	1294	1021
31	32	9	SHOOT STRAIGHT FROM YOUR HEART MCA NASHVILLE	VINCE GILL	1210	1087
32	37	5	I COULD NOT ASK FOR MORE RCA	SARA EVANS	1181	942
33	34	19	WRONG FIVE O'CLOCK MERCURY	ERIC HEATHERLY	1100	1049
34	42	2	WHEN SOMEBODY LOVES YOU ARISTA NASHVILLE	ALAN JACKSON	985	468
35	36	19	I'M IN EPIC	THE KINLEYS	972	958
			<b>★ BEST 1ST IMPRESSION ★</b>			
36	53	3	IF YOU CAN DO ANYTHING ELSE MCA NASHVILLE	GEORGE STRAIT	952	228
37	39	8	THERE YOU GO AGAIN DREAMCATCHER	KENNY ROGERS	891	732
38	40	6	NO FEAR MERCURY	TERRI CLARK	835	645

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	DETECTIONS	
					TW	LW
39	38	17	GO BACK ASYLUM/WRN	CHALEE TENNISON	815	840
40	33	16	DON'T MAKE ME COME OVER THERE AND LOVE YOU MCA NASHVILLE	GEORGE STRAIT	670	1055
41	41	4	BUT I DO LOVE YOU CURB	LEANN RIMES	582	483
42	43	5	BEATIN' IT IN GIANT	NEAL MCCOY	506	468
43	47	7	A ROSE IS A ROSE MERCURY	MEREDITH EDWARDS	462	367
44	45	5	HE DRINKS TEQUILA RCA	LORRIE MORGAN & SAMMY KERSHAW	456	382
45	50	4	SAY NO MORE GIANT	CLAY WALKER	449	321
46	49	5	LAREDO VIRGIN/CAPITOL	CHRIS CAGLE	442	342
47	48	6	WHAT I DID RIGHT MCA NASHVILLE	SONS OF THE DESERT	412	355
48	51	5	SHE IS CURB	HAL KETCHUM	388	278
49	44	9	THAT'S WHAT I LIKE ABOUT YOU ATLANTIC	JOHN MICHAEL MONTGOMERY	353	431
50	59	3	I WILL LOVE YOU DREAMWORKS	LISA ANELLE	280	151
51	52	19	THINGS CHANGE CURB	TIM MCGRAW	223	257
52	56	2	YOU STILL TAKE ME THERE EPIC	COLLIN RAYE	217	163
53	46	9	BURN DOWN THE TRAILER PARK MONUMENT	BILLY RAY CYRUS	215	377
54	55	7	I DROVE HER TO DALLAS CAPITOL	TYLER ENGLAND	205	211
55	58	6	THE MOST BEAUTIFUL GIRL ATLANTIC	SOUTH 65	187	155
56	54	14	LOOKIN' FOR LOVE CURB	SAWYER BROWN	170	222
			<b>★★ HOT SHOT DEBUT ★★</b>			
57	NEW ▶		YOU DREAMCATCHER	MARSHALL DYLLON	160	77
58	NEW ▶		LIVE CLOSE BY, VISIT OFTEN BNA	K.T. OSLIN	154	60
59	57	8	I DON'T KNOW CURB	HANK WILLIAMS III	134	160
60	NEW ▶		I AM A MAN OF CONSTANT SORROW MERCURY	THE SOGGY BOTTOM BOYS	127	55

Songs are ranked by number of detections. ○ Songs showing an increase in detections over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in detections does not exceed the percentage of monitored station downtime for the format. 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 song with the largest increase in detections. Best 1st Impression awarded to the song registering six or more detections at the most stations for the first time this week. A song with a gain in detections over the previous week is placed first if tied with a song with a decline over the same period. When tied songs are each gaining detections or each losing detections, the song being played on more stations is placed first. Songs below the top 20 are removed from the chart after 20 weeks.

AIRPLAY			Monitor RECURRENTS COUNTRY	
RANK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	DETECTIONS TW	DETECTIONS LW
1	THIS EVERYDAY LOVE	RASCAL FLATTS (LYRIC STREET)	2443	2757
2	TELL HER	LONESTAR (BNA)	2422	2703
3	WITHOUT YOU	DIXIE CHICKS (MONUMENT)	2356	2472
4	JUST ANOTHER DAY IN PARADISE	PHIL VASSAR (ARISTA NASHVILLE)	2163	2187
5	BORN TO FLY	SARA EVANS (RCA)	2051	2212
6	BEST OF INTENTIONS	TRAVIS TRITT (COLUMBIA)	1964	1905
7	WE DANCED	BRAD PAISLEY (ARISTA NASHVILLE)	1920	1924
8	THE LITTLE GIRL	JOHN MICHAEL MONTGOMERY (ATLANTIC)	1721	1585

Recurrents are titles that have appeared on the Country Airplay chart for 20 weeks and have dropped below the top 20.

RANK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	DETECTIONS TW	DETECTIONS LW
9	WHAT ABOUT NOW	LONESTAR (BNA)	1615	1619
10	KISS THIS	AARON TIPPIN (LYRIC STREET)	1561	1534
11	I LOST IT	KENNY CHESNEY (BNA)	1442	1506
12	I HOPE YOU DANCE	LEE ANN WOMACK WITH SONS OF THE DESERT (MCA NASHVILLE)	1408	1330
13	HOW DO YOU LIKE ME NOW?!	TOBY KEITH (DREAMWORKS)	1340	1240
14	THE WAY YOU LOVE ME	FAITH HILL (WARNER BROS./WRN)	1331	1202
15	YES!	CHAD BROCK (WARNER BROS./WRN)	1261	1270
16	IT MUST BE LOVE	ALAN JACKSON (ARISTA NASHVILLE)	1200	1310
17	GO ON	GEORGE STRAIT (MCA NASHVILLE)	1169	1266
18	WHAT DO YOU KNOW ABOUT LOVE	DWIGHT YOAKAM (REPRISE/WRN)	1166	1483
19	THAT'S THE WAY	JO DEE MESSINA (CURB)	1149	1262
20	I WILL...BUT	SHEDAISY (LYRIC STREET)	1112	1078

# TRACY BYRD

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# COUNTRY AIRPLAY Monitor

• We Listen To Radio •

February 9, 2001 \$4.95 Volume 9 • No. 6

## COUNTRY HIGHLIGHTS

#1

\*\*\* NO. 1 \*\*\*

JAMIE O'NEAL

*There Is No Arizona* (MERCURY)

\*\*\* AIRPOWER \*\*\*

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

★ BEST 1ST IMPRESSION ★

KENNY CHESNEY • *Don't Happen Twice* (BNA)

### ON YOUR DESK

BROOKS & DUNN • *Ain't Nothing 'Bout You* (ARISTA NASHVILLE)  
DIXIE CHICKS • *If I Fall You're Going Down With Me* (MONUMENT)  
SARA EVANS • *I Could Not Ask For More* (RCA)  
HAL KETCHUM • *She Is* (CURB)  
MARK MCGUINN • *Mrs. Steven Rudy* (VFR)  
COLLIN RAYE • *You Still Take Me There* (EPIC)  
THE SOGGY BOTTOM BOYS • *I Am A Man Of Constant Sorrow* (MERCURY)

## Three Salt Lake City Stations Battle It Out In Unique Market

by Angela King

In the mid-'90s, many of country's stronghold markets found themselves with three or even four country stations. When country's shares tapered off, so, in many cases, did the number of competitors. But not Salt Lake City, where, for more than five years now, the battle between Citadel's KUBL, Clear Channel's KKAT, and independently owned KSOP has been one of the format's toughest.

And while KUBL forced its way into the market in 1995, when there were more than 17 country shares, there are now only 14.5 shares distributed among the three FMs and Clear Channel's country gold AM KWLW.

Despite that, the market yielded two up books in the fall Arbitron, for KKAT (3.8-4.6) and KUBL (4.0-4.6). KSOP was off slightly, 3.8-3.7.

A unique market, Salt Lake City is slightly younger than most markets demographically. It is decidedly white-collar with the influx of software companies, and it is ultra-conservative because of the influence of the Mormon church. Appealing to a young, sophisticated audience while acknowledging the market's conservatism isn't an easy line to walk, admits KKAT PD Shawn Stevens. "We always have to keep in mind where we are and who we're talking to," he says. "People here don't even go to R-rated movies."

To keep a close eye on the content, Stevens has joined the morning show, which has had some turnover in recent years. "You have to pick and choose your material carefully," he says. "But it's not vanilla, it's not bland. We have a great amount of fun."

KUBL (K-Bull) OM Ed Hill says programming for the market requires "good taste, with a modicum of insanity," which he credits for his outlet being voted the most family-friendly station by Utah Family magazine. Hill says KUBL earned that endorsement by being "the relief, the change" from some of today's more salacious media

messages.

KSOP PD Don Hilton says being conservative on the air "makes sense for the market," but he adds that his station won't shy away from more controversial songs. "If you think about the content of country music, there's probably things the [Mormon] church may not want to talk about on a regular basis. We still play the music."

### A THREE-WAY HORSE RACE

Not many radio markets still have three country stations, let alone three with the potential to top the Arbitron ratings in any given book. How do these three differentiate and compete?

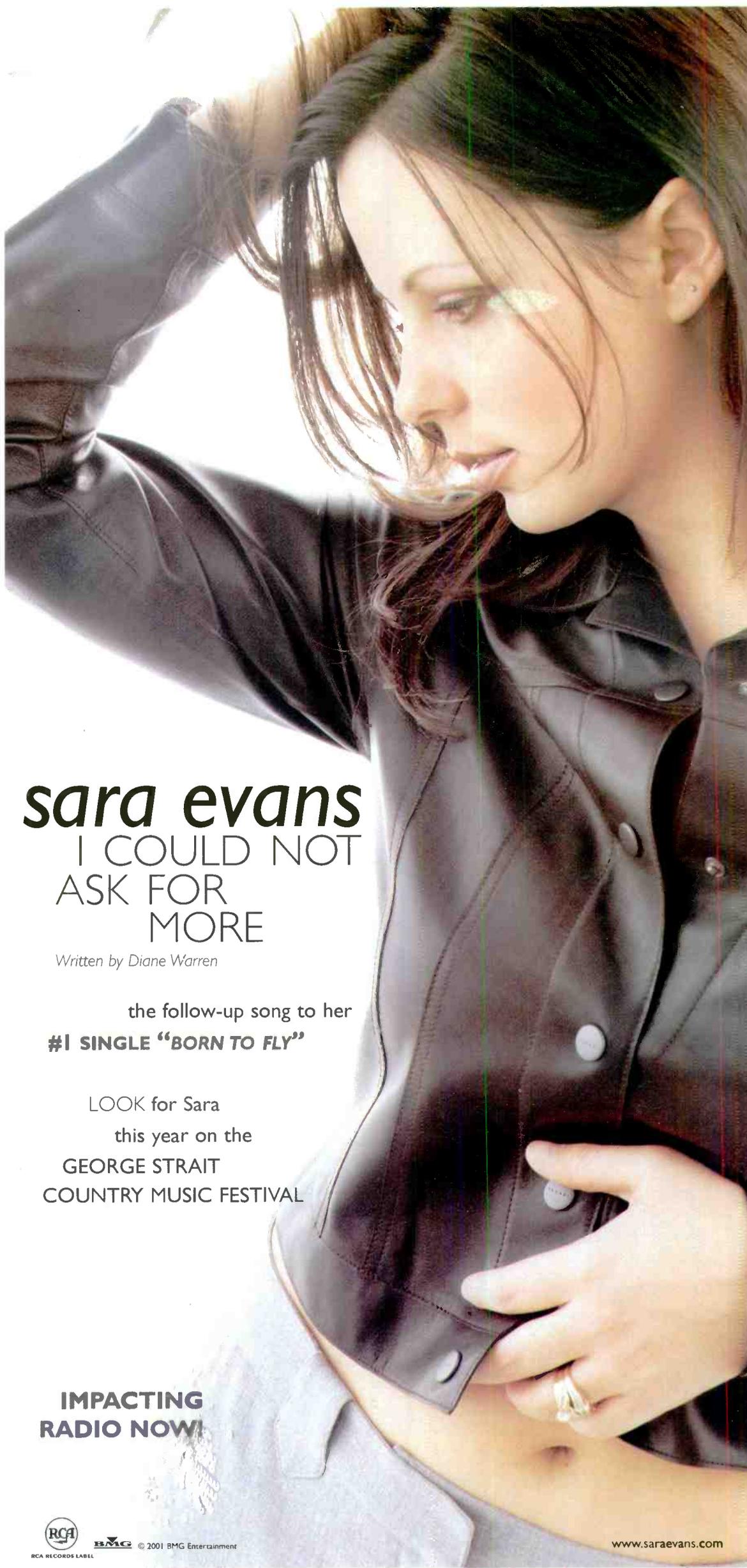
"I live in fear," replies Hill. "That's what keeps me sharp." But he also believes he has a defined position. "KSOP is skewing older, and KKAT is skewing confused," he asserts, citing the high turnover of morning shows and the many different positioners he says KKAT has used in recent years.

KUBL succeeds, Hill says, because "we are incredibly promotionally active. We do more appearances than any station in the market, let alone country stations." KUBL, he says, will do appearances and paid remotes as long as there is "a listener benefit." And he doesn't mind when the same people show up at every event. "I love prize hogs. A lot of PDs and jocks get irritated with them. I'll take every one, and I'll give them everything, because they are listening" and may have an Arbitron ratings diary someday.

"We'll go to an event, and 150 to 200 people are around our booth constantly," adds Hill. "We give out tons of free prizes, have a radio lotto machine, and rent forklifts and throw things off them. Promotional appearances are conducive to our personality. Our jocks are best in personal appearances—they work the crowd well."

KKAT's Stevens says the battle between his station and KUBL has been

Continued on page 6



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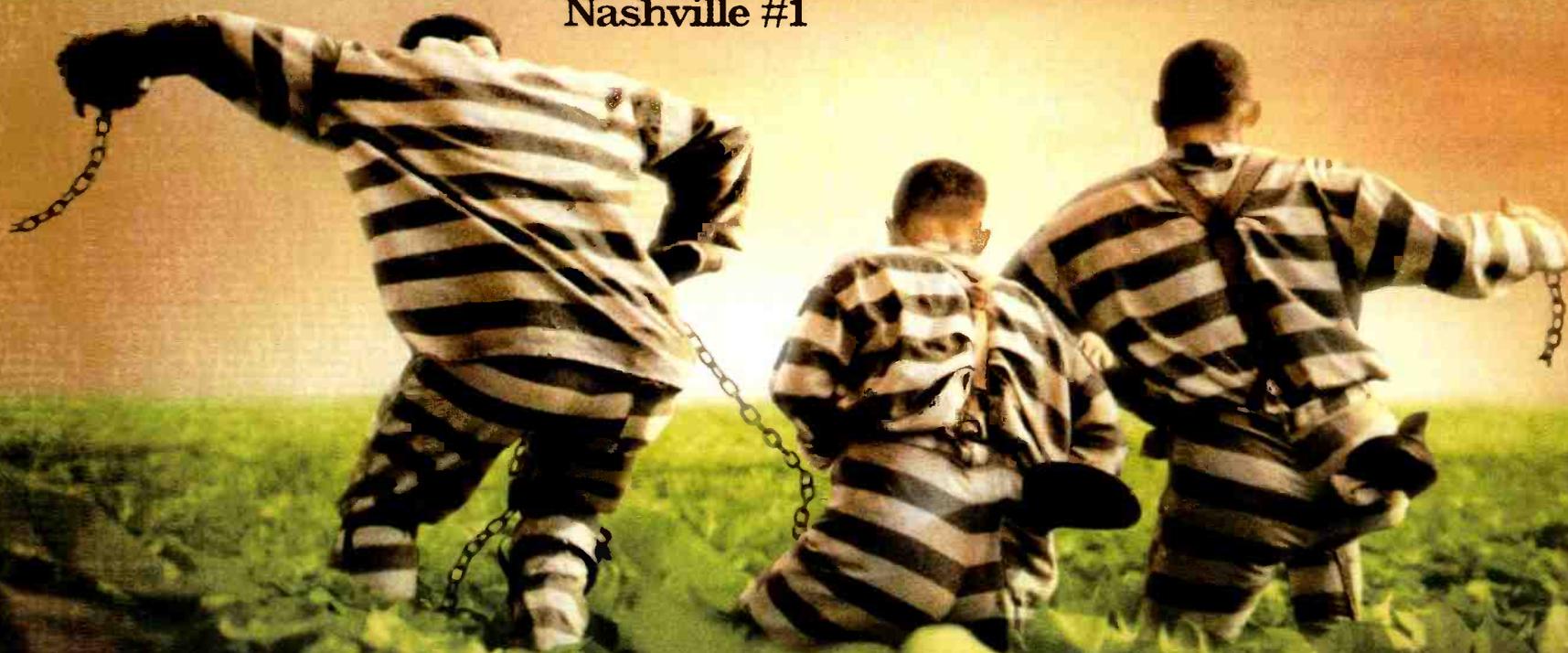


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## Dreamcatcher Splits With Ken Kragen

**Ken Kragen** exits as president of Dreamcatcher Artist Management and has split with client **Kenny Rogers** after 33 years. Rogers is co-owner of Dreamcatcher Entertainment, parent of the artist management division. While Dreamcatcher is positioning the split as amicable, Kragen was taken by surprise by the news, "I don't have a clue why it was done. They never gave me a reason. I think they decided they could work without me," he says. All of the Dreamcatcher artists stay with the firm, including Rogers, **Sara Evans**, **Diamond Rio**, **Linda Davis**, and **Marshall Dyllon**. Kragen, who had retained his Los Angeles-based Kragen & Co. management firm throughout his affiliation with Dreamcatcher, continues with clients of that company, including **3 Of Hearts** and **Mark Collie**. Meanwhile, **Ted Greene** is promoted from VP to senior VP of Dreamcatcher Artist Management.

**Simon Renshaw** has stepped down as CEO of Audium Records. Renshaw, who will not be replaced, has sold his interest in the company to president **Nick Hunter**. While not confirmed at press time, Renshaw is believed to be selling his Nashville-based Senior Management to Los Angeles management company the Firm. Renshaw manages **Dixie Chicks**, among other acts.

Three staffers have been let go from the Left Bank Organization's Nashville office, which continues to be headed by **Phillip Kovac**, who divides his time between Nashville and Los Angeles. Client **Deana Carter** continues to be worked out of Los Angeles. Nashville clients include **Tracy Lawrence**,

**Billy Burnette**, Curb artist **Rodney Atkins**, Crescent Moon artist **Daniel René**, and Beyond Records act **Rappnxxx**.

Mercury Nashville VP of marketing **Kira Florida** shifts to that position at new sister label Lost Highway Records.

Sunbird Records artist **Len Doolin** signs with booking agency Monterey Peninsula Artists.

The newly launched Music City Records has signed a strategic alliance with Fahrenheit Entertainment Inc. to merge operations through a management/marketing contract. The deal is the first step in creating a partnership between the companies to enhance the marketing and distribution of both companies' products. Music City Records president **Bob Heatherly** joins Fahrenheit's board of directors, and Fahrenheit CEO **Peter Trimarco** assumes a director position with Music City Records.

Gaylord Cable Networks' MusicCountry launched Feb. 1 in Brazil. The 24-hour channel, which is initially available to more than 1.6 million subscribers in the country, replaces Gaylord's former network, CMT International, in that region. The programming features a mix of rock, R&B, country, pop, and contemporary Brazilian music.

Hit songwriter **John Jarrad**, 47, died Feb. 1 in Nashville of respiratory failure. Jarrad wrote 11 No. 1 records. In his career, he was affiliated with Alabama Band Music, Pi Gem, Tom Collins Music, Warner/Chappell Music, and Maypop Music Group. He joined the writing team at High Seas Music two years ago. His hit songs include **John Anderson's** "Money In The Bank," **BlackHawk's** "I Sure Can Smell The Rain," **Collin Raye's** "My Kind Of Girl," **Neal McCoy's** "They're Playin' Our Song," and numerous hits for Alabama, including "We Can't Love Like This Anymore." He is survived by his wife, **Janet Tyson**; a daughter, **Amanda**; and stepchildren **Bethany** and **Matt Tyson**. In lieu of flowers, donations can be made to the American Diabetes Assn. or Nashville-based Possibility Incorporated.

**RADIOACTIVE**  
BY PHYLIS STARK AND ANGELA KING

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## Dispute Resolved Over Two CRS Shows

A conflict between Country Radio Broadcasters and record labels DreamWorks, Lyric Street, and Mercury, reported in Country Airplay Monitor for the last two weeks, has a happy ending.

The labels had scheduled a show, billed as Country's Class of 2000, directly against the New Faces show March 3 at the Country Radio Seminar. After first announcing that they had failed to reach a compromise (Country Airplay Monitor, Feb. 2), both sides have adjusted the start times of their shows, which were to have begun at 7 p.m.

Doors for New Faces will now open at 5:30 p.m., just 30 minutes after the WCRS Live! guitar pull ends. Dinner will be served at 6 p.m., with performances to follow shortly thereafter. The show had originally been scheduled to run from 7-10 p.m., with a cocktail reception starting at 6 p.m. Meanwhile, the labels have moved the start time of their show to 9 p.m.

"We applaud the CRB for their willingness to adjust their schedule and to allow all of the attendees a chance to experience all of the great artists performing on Saturday night," says DreamWorks senior executive **Scott Borchetta**.

### KIKK TO COUNTRY ALTERNATIVE

KIKK Houston has shifted its programming in an attempt to target a 50/50 male/female audience and is now using the new tag line "Houston's country alternative." Infinity/Houston group PD **Darren Davis** says, "It's produced like an alternative station, very young, hip, and edgy."

Here's a recent sample hour on KIKK, reflecting some of the station's newly added rock and alt. country influences: **Dixie Chicks**, "I Can Love You Better"; **Toby Keith**, "You Shouldn't Kiss Me Like This"; **Chris Cagle**, "Country By The Grace Of God"; **Lorrie Morgan & Sammy Kershaw**, "He Drinks Tequila"; **Bill Engvall**, "I'm A Cowboy"; the **Mavericks**, "Here Comes My Baby"; **Steve Holy**, "The Hunger"; **Bonnie Raitt**, "Nick Of Time"; and **Cory Morrow**, "Texas

Time Traveling."

Meanwhile, a number of promotions have taken place at KIKK parent Infinity/Houston. KIKK production person **Mark Meyers** is upped to senior production director of the cluster. KIKK marketing manager **Holly Clapham** is promoted to community and media relations manager for the cluster. Part-timer **Tom "Tubby" Lawler** is named KIKK morning producer, and Webmaster and part-time promotion assistant **Darrell Kuykendall** is named full-time promotion coordinator. At sister KILT, interim promotion coordinator "Coach" **Jay Kmiec** takes the position on a permanent basis, replacing **Danny Boze**.

### PROGRAMMING: ASKER FASTER

Former WMJC Long Island, N.Y., PD **Jim Asker**, displaced by that station's change to rock AC, joins All Access to head the company's new Nashville office.

Amid strong market rumors of a pending format change, **WJRV/WARV** (the River) Richmond, Va., morning man **John Seid** and middayer **Jimmy Steele** exit. **Dave Shannon** moves from afternoons to mornings. Cox Radio recently entered into a joint sales agreement with Honolulu Broadcasting Inc., under which it will provide sales and marketing services for WARV.

**WPKX** Springfield, Mass., PD **Chip Miller** adds those duties at sister **WNNZ**, which just flipped from N/T to sports as the Zone.

Country **WHKX/WHQX** Bluefield, Va., PD **Raven** joins modern rock **WWVV** Savannah, Ga., for middays.

### MANAGEMENT: RAB TAPS CARLOUGH

Former Radio Advertising Bureau executive VP **Judy Carlough** has joined Arbitron in a newly created position, VP of advertiser services. She will work to market the company's Webcast ratings to advertisers and agencies. Since leaving the RAB two years ago, Carlough has been work-



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## O Bluegrass, Where Art Thou?

Bluegrass music is showing signs of a stylistic renaissance in today's country music, and a popular new film is exposing the music to the widest audience in recent memory.

Everyone knows that bluegrass has been considered a fundamental element of country music since it was first practiced as an experimental form more than 50 years ago. When a modern practitioner or two has mainstream country success, most people will acknowledge that bluegrass has always been a key element of country music. But when the highly skilled acoustic musicianship that is the basis of bluegrass (along with its trademark Appalachian singing styles) is shelved in favor of pop/rock elements, all bluegrass ever seems to get is a lot of empty lip service from its country cousins.

But even then, there's always been a minority presence of bluegrass and Appalachian music. **Ricky Skaggs** brought bluegrass sensibilities back to country music as the glitter was fading from the "Urban Cowboy" period, and he is now a full-time bluegrass artist who made new fans out of many **Dixie Chicks** ticket buyers last year. **Barbara Mandrell** didn't use much banjo in her records, but she set concert audiences on fire with her picking during her reign as country queen. When **Tom T. Hall** revived country storytelling in the late '60s, he brought along a big dose of bluegrass. **Marty Stuart** is constantly at work promoting the form, as is **Alison Krauss**. **Patty Loveless**, **Diamond Rio**, and **Vince Gill** have scored hits with bluegrass overtones during recent pop-heavy times, and **Dixie Chicks** really opened a new door for bluegrass on "Wide Open Spaces" in late '97.

Since that time, Music Row has been much more conscious of bluegrass music. When Lyric Street signed **Sonya Isaacs**, it allowed her to remain a part of the renowned bluegrass/gospel family group she was raised in, while pursuing a solo career. Curb nabbed the **Clark Family Experience**, a brother group with deep bluegrass/gospel roots, and new indie label VFR Records issued its lead single, **Mark McGuinn's** "Mrs. Steven Rudy," featuring a prominent banjo line. Sugar Hill group **Nickel Creek** has received sporadic radio play in the format and plenty of exposure on video outlets during the past year. Word has it that there's more than one Nashville label currently looking to sign the group.

Over the past two months, the soundtrack to **Joel and Ethan Coen's** "O Brother, Where Art Thou?" has had brisk sales, and it is the first traditional bluegrass album to reach the top five on Billboard's Top Country Albums chart in more than 30 years. The album has scanned 152,000 units in eight weeks and climbs 6-3 this issue (see At a Glance, page 14). The album is considered by most critics to be a bluegrass project, but there's a good measure of Delta blues, chain-gang chants, and gospel music woven into the songs.

Mercury has serviced country radio with the

movie's main song, "I Am A Man Of Constant Sorrow" by the **Soggy Bottom Boys**, a classic **Stanley Brothers** tune that almost accidentally becomes a hit for the fugitive played by **George Clooney** and his ne'er-do-well companions in the film. An accompanying video clip is airing on CMT and Great American Country (see Power Playlists, page 8).

Clooney does a fine job of lip-syncing the song, but the lead voice belongs to mandolinist/guitarist **Dan Tyminski** (currently a member of **Krauss' Union Station** group), with help from singer/songwriter **Harley Allen** and **Nashville Bluegrass Band** member **Pat Enright**.

As successful as the film and soundtrack have been to this point, it's hard to predict whether the new mainstream attention bluegrass music is enjoying through the film will further affect the creative process along Music Row. What we do know is that country music's creative leaders are already paying more attention to bluegrass than at any time during the previous decade. In a story published in the Jan. 13 Billboard, Sony Music Nashville president **Allen Butler** discussed the new impact of bluegrass on country music and hinted that his company "might look at some things in that area this year."

At least for those of us who have bemoaned the extraordinary amount of pop/country coming out of Nashville recently, the concept is welcome. And history tells us the idea isn't new and has proved to be commercially successful for the format in previous decades.

**MILESTONES:** With an increase of 150 detections, **Jamie O'Neal's** "There Is No Arizona" (Mercury) rises 2-1 on our Country Airplay chart, thus becoming the first debut single by a solo female to reach the summit since **Deana Carter's** "Strawberry Wine" dominated for two weeks in November '96. "Arizona" fends off **Jo Dee Messina's** "Burn" (Curb) by just 14 spins.

The last solo male to take a debut single to No. 1 was **Kevin Sharp**, whose "Nobody Knows" spent four weeks at No. 1 in January '97. **Brooks & Dunn's** "Brand New Man" holds the record for a duo/group, reigning for two weeks in September '91.

**CAPITOL GAINS:** This issue, we update chart listings for Virgin singles to reflect the re-assignment of the artist roster to Capitol. Titles affected are **Clay Davidson's** "Sometimes" (42-37) and **Chris Cagle's** "Laredo," which bows at No. 60.

Elsewhere on the Country Airplay tally, **Carolyn Dawn Johnson's** "Georgia" (Arista Nashville) and **Gary Allan's** "Right Where I Need To Be" (MCA Nashville) are allowed to remain on the chart despite our recurrent policy (see legend below chart, page 15), due to increases in detections over the previous week. Both titles have accumulated 21 chart weeks.

ing for the Internet start-up Broadcastspots.com.

### PEOPLE: WUSN SHUFFLES STAFF

**WUSN** (US99) Chicago shuffles its airstaff in the wake of morning host **Ramblin' Ray Stevens'** departure. "Big John" **Howell** moves from mornings to afternoons, where he co-hosts with current morning-team members **Trish Biondo** and **Guitar Gavin**. Midday host "Wild" **Bill Garcia** moves to afternoons. **Audra Evans** joins for middays from afternoons at **WYGY** Cincinnati. Evening host **Mike Myers** and overnighter **Amy Davis** swap shifts.

**WDAF** Kansas City afternoon driver **Dan Roberts** exits. Former MD and current part-timer **David Brien** returns for afternoons.

**KRYS** (K99) Corpus Christi, Texas, 12-year overnight veteran **Lisa Del Ray** exits, as the station automates her shift. She can be reached at

361-853-5206.

**Sean Dale** exits his position as promotion director of country **WCTO** and **AC WLEV** Allentown, Pa. **GM John Hutchinson** seeks a replacement and wants T&Rs.

**KKTT** Eugene, Ore., morning team **Liz Kelly** and **Dave Wooten** exit. The team can be reached at 541-344-4792. They are replaced by **Westwood One's** syndicated **Young and Elder** show.

**KZSN** Wichita, Kan., production director **Don Guidas** exits after 18 years with the station. He goes to crosstown **Christian KTLI**.

**WQRB** Eau Claire, Wis., moves night jock **Alex Edwards** to middays, replacing **T.K. Michaels**, who exited to **WDEZ** Wausau, Wis. Also at **WQRB**, overnights become automated, and jock **Crash Lincoln** steps up from that shift to nights.

## Three Guys, A Girl, and A Hat



WPOC Baltimore PD Scott Lindy, left, and APD/MD Michael J. Foxx, right, served as bookends for a meeting with Andy Griggs and a backstage winner.

## ACCESS: NASHVILLE

### Rimes Disavows New Curb Album

LeAnn Rimes has posted a letter on her Web site, RimesTimes.com, disavowing any connection to her latest album, "I Need You," recently released by Curb Records, and explaining why she filed suits against her father, former manager, and record label last year.

"I have been working on getting my business set up in a way that I would like to see it," she wrote. "Unfortunately, in order to do that I had to file a lawsuit against my previous manager and my father. This was an extremely difficult decision, because I love my father very much. However, I had no other choice.

"Another objective of mine was to have a record contract that would be fair both to me and to the record company. At 12 years of age, with my father's advice, I signed a contract with Curb Records. The terms of the contract were never properly explained to me until recently. I did not know, among other things, that the contract with Curb Records was for an initial period plus six option periods, with multiple albums during each period. This is not fair. I chose at [age] 18 to disaffirm the contract.

"In December, I was informed . . . that Curb Records planned on releasing another album. As you can imagine, I was shocked! This album was made without my creative input. It consists largely of unfinished material and songs that didn't make other albums. I have not heard the album, so I cannot tell you my opinion on it. But what I want to make abundantly clear to you is that this album is not a reflection of myself as an artist but is solely the conception of Curb Records, and for that I am truly and deeply sorry."

Rimes' father, Wilbur Rimes, who produced or co-produced eight of the album's 10 cuts, issued a statement of his own declaring, "These were all finished masters, and LeAnn loved the way it all came together when it was complete."

Curb Records also issued a statement, which said, in part, "We believe that . . . 'I Need You' is the best album that [Rimes] has ever recorded. Nevertheless, we are excited about the new musical directions that LeAnn is exploring for the future, and, as always, we respect her talent and her opinions."

Meanwhile, The Tennessean newspaper reports that Rimes' attorneys quietly dropped her suit against Curb Jan. 16. The suit against her father and former co-manager, Lyle Walker, still stands, as does Wilbur Rimes' countersuit against LeAnn Rimes Entertainment Inc.

### BROOKS & DUNN GET READY TO ROLL

Brooks & Dunn's Neon Circus and Wild West Show tour kicks off April 27 in Birmingham, Ala., with a Nashville stop the following night. The tour, which will also feature Toby Keith, Montgomery

Gentry, and Keith Urban, runs through Aug. 5 in Pittsburgh. Brooks & Dunn's new album, "Steers & Stripes," due April 24, includes guest appearances from Trisha Yearwood and Kim Richey. The duo will also serve as grand marshals of the Endymion Parade during Mardi Gras in New Orleans Feb. 25.

Other upcoming country tours that have yet to be announced include Tim McGraw and Kenny Chesney—with a third act to be announced—playing sheds this summer, and an all-female package featuring Reba McEntire, Martina McBride, and Sara Evans, to begin in mid-July and running for about 26 dates, according to Billboard Bulletin. Charlie Daniels' Volunteer Jam tour, featuring the Charlie Daniels Band, the Dickey Betts Band, and .38 Special, begins May 11 at Blockbuster Pavilion in Charlotte, N.C.

Brad Paisley, Faith Hill, and Dolly Parton will be among the performers on the 43rd annual Grammy Awards, Feb. 21 in Los Angeles. The show will be broadcast on CBS-TV. Vince Gill will be a presenter. Meanwhile, Parton and Hal Ketchum duet on "The Lucky One," written by Sherrie Austin, which appears on Ketchum's upcoming Curb album.

Diamond Rio's "One More Day" is being used in a tribute to the victims of the plane crash that claimed the lives of two players and several others associated with the Oklahoma State University basketball team. Reid Mullins, production director of KTST/KXXY Oklahoma City, assembled the tribute using sound bites from local TV coverage of the tragedy and play-by-play coverage from team announcer Bill Teegins, who was among the victims.

Charlie Robison's new album, "Step Right Up," includes a duet with Natalie Maines of Dixie Chicks on "The Wedding Song." Robison's album is due April 10 on Columbia/Lucky Dog.

Jamie O'Neal will make her national TV debut Feb. 26 on "The Tonight Show With Jay Leno." She has already been booked to appear on this year's Billboard Music Awards show in December.

Kenny Rogers kicks off a 14-city tour of Canada Feb. 21. Label mates Marshall Dyllon will open some of the shows.

Joe Diffie will perform at Jones Broadcast Programming's pre-Country Radio Seminar half-day client seminar, Feb. 28 in Nashville.

Nashville-based Hot Schatz Public Relations has signed the Stabler Brothers for media representation. The group will release the album "Showtime" on its own Music Box Records, April 10. The label will be distributed by Pamplin Distribution.

The annual pre-Fan Fair concert hosted by the International Fan Club Organization has been set for June 12 at Nashville's Ryman Auditorium. Performers will include the Bellamy Brothers, Ricky Lynn Gregg, Billy Hoffman, Paul Overstreet, Ricochet, and Victoria Shaw.

William Lee Golden of the Oak Ridge Boys and his wife, Brenda, are expecting a baby in August. Golden has three sons from a previous marriage.

Neal McCoy, Trace Adkins, and Lisa Angelle have been added to the lineup for Joe Diffie's Country Steps in for First Steps benefit concert, Feb. 11 in Nashville (Airplay Monitor, Jan. 5).

Nashville-based EMBE Cosmetics has named a lipstick after Sara Evans. "Sara" is a soft, peachy-colored shade.

# PROMOGANDA

AN OVERVIEW OF RADIO PROMOTIONS • BY ANGELA KING

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## More To Do And Less Time To Do It

The planning for big spring promotions is already well under way, and our Promogandists are finding their busy schedules more than crammed. While hectic schedules are nothing new for promotions professionals, the majority of the panel reports having more responsibilities and less time to do their work than they did just one year ago.

Consolidation and the ever-growing push to the Internet are part of what's adding to the plate of one Promogandist, whose to do list now includes "Web site, database marketing, [the] marketing direction for more stations, [and] overseeing budgets [and] expenses for additional stations."

Clear Channel/Miami marketing director Camie Dunbar says Internet opportunities mean a lot more work. There's a "heavier focus on Web site and database promotions and NTR opportunities for the sites," she says. And country KBQI (the Big I) Albuquerque, N.M.'s Stephen Byars says the push for sales-driven promotions has picked up this year, dragging him into "lots of sales calls and meetings. Everybody wants a piece of the station."

Responsibilities have increased, Byars says, but he doesn't have more support staff—yet. "I'm under the impression that I will receive a promotion coordinator. I'm serving double duties right now."

Melissa Hawes of WWZZ (Z104) Washington, D.C., says the station has recognized the need for more staffers. "I have more responsibility but also have more support staff. I am planning more remotes and on-site street events. However, with the street team I now have in place [and] the two additional vehicles I was able to purchase last year, I do have increased support."

Country WGAR Cleveland's Lisa Sands suggests recruiting help from fans. She says she used to have two full-time staffers. Now she has one full time and one part time. To fill the gap, she says, she's "located about 10 reliable station fans to help for a small wage or perks and tickets to things."

Dawn Hare from top 40 WAKS (Kiss 104.9) Cleveland has two more support people this year, but her time is more limited. "We are always looking for ideas, and when we come up with a good one, we only have a few days to put it together," she says. For Hare, however, the time crunch is "what makes it so much fun."

One panelist says she has the same number of staffers, but time is always limited. "It used to be spring book and fall book were where you spent the majority of your budget and planning. Now, it's year-round pressure to outperform what you did last week."

Another believes the time she has to do her job is the same, but "it seems that years ago the 'machine' would at least slow down at certain times of the year. Nowadays, it's constant. There is no slow period during the year to catch your breath."

Modern rock KXTE (Extreme Radio) Las Vegas' Carly Reisman says that as a station veteran the time crunch isn't a factor for her. "I'm going into my third year at this station, and I have a feel for what promotions we have at what time of year and how long they take to prepare for."

Tristano Korlou of Infinity/Hartford, Conn., describes what, for many, would be an ideal promotions department. "[I have] one pro-

motion director per station to support me, plus they have part-time assistants. On top of that, we have an event coordinator to lend an extra hand." Korlou says he has more planning time as a result. "My department is structured so well that it gives my promotion directors and [me] more time than ever before to do the best possible job."

## TOPICAL BAROMETER

TW	LW	TOPIC
1	5	Spring book promotions
2	9	Station shows
3	4	Grammys
4	1	Warm-weather trips
5	—	Internet/Web site use
6	3	Valentine's Day
7	10	St. Patrick's Day
8	2	Winter sports
9	8	Movies
10	—	Live pro wrestling

**HOTTEST NEW MOVIES:** "13 Days," "Hannibal," "The Wedding Planner," "Cast Away," "Traffic"

**HOTTEST TV SHOWS:** "Friends," "Temptation Island," "Survivor 2," "Saturday Night Live," "Will & Grace"

### 'GET PRESS' PLAY OF THE WEEK

Adult top 40 WQAL Cleveland gambled on some ink in The Cleveland Plain Dealer newspaper recently, after featuring Dead Pool Dave on its morning show. D.P.D. gives the odds on which celebrities will enter the great beyond soon and discusses Internet "death pool" Web sites. Fewer points are awarded for people who pick Bob Hope. More points are allotted for picks like Kathie Lee Gifford. Press points for Kristy Brown, who says getting publicity is a life or death event at her station.

### QUICK HITS: SUPERBOWL ROUNDUP

Rock WZTA (Zeta) Miami held its annual football block party on the super-est of Sundays, closing down city streets and bringing in big-screen televisions and couches for watching the big game. The free event also featured interactive sideshows, rock-climbing walls, trampolines, food, beer, and a big-screen television giveaway. Camie Dunbar reports this party was a bigger blowout than the game.

The blowout only helped make the party hosted by country WPOC Baltimore better. With less than a week to put together a celebration for the hometown Ravens' going to the big game, the station staged a Festus Maximus Party, with printed T-shirts and purple foods, including purple cole slaw and purple mayonnaise. Prizes were awarded to those in the crowd who had the best cheer, best fashion, and best Raven call. Sheila Silverstein is ranting and Raven about this promotion.

Although it's far from playoff season in the NBA, AC KESZ Phoenix morning co-host Beth McDonald teamed up with the Phoenix Suns to hold a Basketball 101 clinic for women listeners. Teachers were former Suns head coach Cotton Fitzsimmons and former player Tom Chambers. Vicki Fiorelli put the full court press on this one.

Want to participate? E-mail your best promotions to aking@airplaymonitor.com.

### PROMOGANDA HONOR ROLL

Diana Ades, CBS/Charlotte, N.C. • Dan Bowen, WSTR Atlanta • Tina Brandao, Clear Channel/Jacksonville, Fla. • Melissa Burrill, KHBS Dallas • Stephen Byars, KBQI Albuquerque, N.M. • Scott Colebrook, WRDQ Cincinnati • Loren Condon, Clear Channel/Dallas • Mike Calton, WQIX Tampa, Fla. • Dave Dener, WWKA Orlando, Fla. • Garret Doll, KGO Denver • Camie Dunbar, Clear Channel/Miami • Katie Eyerly, KMEL San Francisco • Lisa Fields, WMAG/WHSL Greensboro, N.C. • Vicki Fiorelli, KXIX, KESZ Phoenix • Andrew Fleming, WLLD Tampa, Fla. • Von Freeman, KHLS Los Angeles • Greg Frey, KSON San Diego • Jason Gani, KXHT/WISL Memphis • Laura Giannante-Andronaco, Clear Channel/New Haven, Conn. • Michael Godfrey, CKIX Calgary, Alberta • Kelly Gross, WPLJ Philadelphia • Dawn Hare, WMMX Cleveland • Melissa Hawes, WWZZ Washington, D.C. • Mary Hollow, WRAL Raleigh, N.C. • Jay Holloway, WTTT Chattanooga, Tenn. • Simone Jones, WUSL Philadelphia • Adam Klein, WBOS/WOLB Boston • Tristano Korlou, CBS/Hartford, Conn. • Pete Kuhn, KMMN Denver • John Lassman, WRXL Richmond, Va. • Kim Lewis, KFMB-FM San Diego • Larry Lutz, WJLB Detroit • Jane Monares, KEDJ Phoenix • Dianna Obenreper, KPWR Los Angeles • Mike Olsio, WXTB Tampa, Fla. • Mike Paterson, KRBE Houston • Carly Reisman, KXTE Las Vegas • Stephanie Ringer, WKSE, WTSB Buffalo, N.Y. • Lisa Sands, WGAR Cleveland • Jim Sheehar, KSJO San Francisco • Sheila Silverstein, WPOC Baltimore • Jason Steinberg, WNY New York • Anne-Marie Szrelecki, WBMS Boston • Donna Talarico, WGGY Scranton, Pa. • Vanessa Thill, KLUZ Las Vegas • Shannon Wray, WFLZ Tampa, Fla.

# RAB's Fries: Radio Can Weather Storm

The state of the economy was the big topic of conversation at the Radio Advertising Bureau's (RAB) annual seminar, which drew 2,200 to Dallas Feb. 1-4. While most consider the boom over, few of the attendees contacted by Airplay Monitor believe a full-fledged recession will hit in 2001. In fact, most say radio will weather any storm better than newspapers and TV—and certainly better than most fledgling Web sites.

Looking back at the year that was, the RAB revealed that the industry established another revenue benchmark in 2000. Combined local and national sales increased 12%, bringing the industry close to \$20 billion in revenue, nearly double the level charted in 1994. The increases came despite a downturn in December, when local and national revenues both fell.

"Over the long run, radio will continue to withstand any slowdown in the economy," says RAB president/CEO Gary Fries. "All indicators point to gradual growth [during] 2001 that will pick up momentum as the year progresses."



## CAPITAL: CC PROJECTS LOSS

Providing further evidence that an advertising slowdown has begun, Clear Channel is projecting its first-quarter after-tax cash flow will be flat, compared with the first quarter of 2000. The company projects first-quarter cash flow of \$320 million, or 51 cents a share—that's below the 63 cents a share expected by Wall Street. Clear Channel is, however, predicting the remainder of the year will bring in higher cash flow than in 2000. Analysts were not worried by the news and rewarded its stock price with a gain of nearly 4% in the hours following the announcement.

Just four months after Radio One bought KJOI Dallas from Infinity, it has sold the station to Clear Channel for \$16 million—the same price it bought the station for. Radio One CEO/president Alfred Liggins says the divestiture allows the company to "remove a non-core asset" from its radio portfolio. "Now that we operate two FMs in the Dallas market, we have determined that owning KJOI is not in the best interest of our shareholders," says Liggins. Clear Channel is already operating the station under an LMA.

Arbitron and its parent company, Ceridian, have gotten some good news from the Internal Revenue Service. It agrees with bookkeepers at both companies in their assessment that the reverse spinoff of Arbitron will be tax-free to the company and its shareholders. Ceridian is in the final stages of securing the needed funding to refinance its debt load, and the Minneapolis-based company also reports it is near the end of an SEC review of the spinoff.

## CAPITOL: COMMISSIONER PRIVATIZED

FCC Commissioner Harold Furchtgott-Roth has announced plans to leave after deciding he would not ask President Bush for reappointment. His first term expired June 30, 2000. In a surprise announcement, Furchtgott-Roth said that "there comes a time when every free-market advocate in government must fulfill his dream by returning to the private sector." No specific date for his departure has been set, and Furchtgott-Roth says he will work out a date with the Bush administration. The Republican economist was often a lone voice of dissent on the FCC while it was headed by former chairman Bill Kennard. In his departure, Furchtgott-Roth took pride in his steadfastness, saying it "disciplined the agency and brought it closer to the [intentions of the] Communications Act."

National Assn. of Broadcasters president/CEO Eddie Fritts, who often found a friend in Furchtgott-Roth, calls his decision to exit "unfortunate" and says he brought "a wealth of original thinking" to the FCC.

Good-government groups are attacking Rep. Fred Upton, R-Mich., who has been selected by

House Republicans to lead the House Telecommunications Subcommittee, for owning stock worth thousands of dollars in a number of media companies. According to Upton's most recent financial disclosure statements, released in May 2000, the multimillionaire owns stock valued at between \$450,000 and \$1.1 million in General Electric (parent of NBC), Walt Disney (parent of ABC and ESPN), Hughes Electronics (parent of DirecTV), AT&T, Verizon Communications, SBC Communications, and Gannett, the newspaper publisher. Gannett has lobbied Congress to lift the ban prohibiting newspapers from owning radio and TV stations.

The FCC has suspended its Equal Employment Opportunity rules indefinitely. The move follows a Jan. 16 ruling by the U.S. Court of Appeals for the District of Columbia Circuit, which said the rules are unconstitutional. In a statement, FCC Commissioner Gloria Tristani reiterated her frustration that the court struck down the rules entirely, although it found only portions of the regulations unconstitutional. "It would have been more appropriate to suspend only the filing requirements rather than the rules themselves," she said.

The FCC has flagged Urban Radio Licenses' deal to buy gospel WJTV Columbus, Miss., from Radio Columbus.

## DUDE, WHERE'S MY DEPOSIT?

While a Portland, Maine, auction house reviews the bids submitted for BroadcastAmerica's assets, word comes that SurferNetwork.com has dropped its bid to recoup the \$1 million it gave to prop up the fledgling streaming-media company during a short-lived plan to merge before BroadcastAmerica filed for bankruptcy protection in late December. Under a court-approved agreement, SurferNetwork's money will be considered the company's bid for BroadcastAmerica's assets, which include contracts with more than 750 radio stations and 70 TV stations. The results of the auction, which closed Jan. 31, are expected shortly. The company may be sold in pieces or as a whole.

Meanwhile, GlobalMedia.com has completed its sale of its radio contracts and related assets to SurferNetwork.com for \$2.25 million, including \$1 million in cash and 1 million shares of SurferNetwork stock. GlobalMedia has designated its former board member, Standard Radio president Gary Slight, as its representative on SurferNetwork's board of directors. Global recently refocused its business away from Internet audio to video delivery over the Internet and wireless technology.

Hiwire, an Internet advertising rep firm, will sell ads on worldclassrock.com, the Internet-only successor to triple-A KACD/KBCD Los Angeles operated by the Clear Channel Internet Group. Engineers from Hiwire and Clear Channel have been working since January to enable the site to become capable of delivering localized ads to specific audiences during commercial breaks in its live streaming audio.

Sony Electronics has joined the list of manufacturers developing and making Sirius Satellite Radio receivers for car, home, and portable use. Sony joins Alpine, Clarion, Delphi Delco, Jensen, Kenwood, Panasonic, Pioneer, and Visteon, which have licenses with Sirius to develop three-band (AM/FM/satellite) radios.

## SALES

Robert Jeffers buys Radio Disney outlet WDDZ Chicago from ABC Radio. Radio Disney remains on sister WRDZ. The station has flipped to Spanish.

Mag Mile Media buys AC KMXU Manti, Utah, from Sanpete County Broadcasting for \$2 million. Sanpete will keep crosstown KMTI-AM.

Legend Communications buys country WMOV-AM-FM Parkersburg, W.Va., from Good Neighbor Broadcasters for \$500,000.

Cox Radio is selling adult standards KGTO-AM Tulsa, Okla., to KJMM Inc., part of Oklahoma's R&B-oriented Perry Broadcasting empire, for \$455,000. Cox Radio will still own four FMs and one AM station in Tulsa. KJMM Inc. owns crosstown R&B KJMM.

Chesapeake-Portsmouth Broadcasting buys religious WHRP Claremont, Va., from 4M of Tidewater. Chesapeake is owned by Nancy Epperson, who started Salem Communications with her husband.

# MONITOR PROFILE

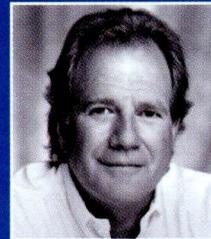
## Luke Lewis Sets His Sights On Non-Mainstream Acts With Lost Highway

In creating Lost Highway Records, newly promoted Mercury Records chairman Luke Lewis says he's fulfilling a dream he's had ever since he came to Nashville.

"We were doing our best to have something other than mainstream country work out of [Nashville,] says Lewis, who will serve as Lost Highway's president in addition to his chairman duties. "We were trying to find a way to make it work with William Topley and Kim Richey and using a loose, unstructured relationship with our sister label in New York. It was somewhat successful, but we realized we needed to have a different sort of internal arrangement rather than being half-assed about it.

"I finally realized the only way to do it was to really ramp up and have a . . . joint venture agreement," he says.

Thus, Lost Highway Records was born as a Nashville-based joint venture between Universal Music Group sisters Mercury and Island/Def Jam Music Group (Country Airplay Monitor, Feb. 2). The label is launching with a roster full of artistically respected but musically hard to define artists.



**Luke Lewis**  
Chairman/President  
Mercury/Lost  
Highway Records

*'All the best music is hard to market'*

They include former Mercury artists Lucinda Williams, Richey, and Topley; Texas country singer (and former Sugar Hill and Arista Austin artist) Robert Earl Keen; and Ryan Adams, former singer/songwriter for Whiskeytown, which recorded albums for Outpost/Geffen and Mood Food. Adams recorded a solo album for Bloodshot Records last year.

Lost Highway has also signed newcomer Tift Merritt, a female singer from North Carolina whom Adams brought to the label's attention. Lewis says, "Some people are calling her a young Emmylou Harris." Lost Highway execs are close to finalizing a recording deal with actor Billy Bob Thornton, who has been working on an album with former MCA Nashville artist Marty Stuart in Los Angeles.

What the Lost Highway artists have in common, Lewis says, is that they are "all singer/songwriters, all great performers, most have a touring base, most have critical acclaim already, and they are not primarily radio-driven acts."

While he hopes the artists will be able to get airplay, Lewis says he's not banking on it. "The

idea is to say to them, 'You can cut pretty much any kind of record you like, and we have the team that can deliver it wherever it falls' . . . Most of these artists have made several records already. They have earned creative freedom, and that's what we aim to give them.

"You can tell by the list that the core of them may be bagged as Americana because of some of their history," says Lewis, "but I don't think their records will be confined formatically. The ones that we're hearing so far certainly aren't . . . My wish [is] that nobody can put a name on it other than great music."

While the label's first acts all have a guitar-driven sound, Lewis says that's not necessarily by design. In fact, there is only one sound the label will steer clear of. "We don't intend to do any pure pop records," he says.

While he recognizes that these projects may be hard to market due to their non-mainstream nature, Lewis says that working with acts that are "hard to market is fun. All the best music is hard to market."

The label will receive promotional support from Island/Def Jam for projects that cross over into AC, hot AC, or triple-A. "Every muscle they have, when we need it, they are going to use," says Lewis.

Lost Highway will also receive A&R input from Island senior VP/head of A&R Jeff Fenster and MCA Nashville president Tony Brown. MCA Nashville will be a partner in the label.

Lewis says he brought former artist manager Frank Callari of FCC Management on board to head the label's A&R and artist development because "what he did with the Mavericks is kind of a blueprint for how we'd like to develop these acts."

Some of the Lost Highway artists say it was meeting Lewis that convinced them Lost Highway was the right home for them.

From their earliest acquaintance, Adams' impression of Lewis was that "money didn't seem to be his bottom line. [The label] didn't seem like it was completely based on cash-ola," says Adams. "It was about how can we further the careers of these artists."

Adams says of Lewis and his team, "They seem like they are not so full of shit. They are really prepared to make records with artists that probably won't be mega multi-million dollar sellers but are important, and that's attractive."

In the year since his last label deal ended, Keen had been the subject of a bidding war among Sony's Lucky Dog label, Rounder, Sugar Hill, Razor & Tie, and, he says, "almost every independent you can name." Like Adams, Keen says he chose Lost Highway because of Lewis.

"I felt like he knew what I was all about and had some really good answers about how to market what I'm doing," says Keen. "I felt like we were somewhat kindred spirits in that we both have a rebellious [nature]."

"Lost Highway" was the title of a 1949 hit record for Hank Williams. The song was written by Leon Payne. **PHYLLIS STARK**

## CRB Names Air Personality Winners

Country Radio Broadcasters has named the winners in its air personality awards, which will be handed out at the "Award Winning Dayparts" session at the Country Radio Seminar March 3.

Winners are WTQR Greensboro, N.C.'s Angie Ward (large market); WKSJ Mobile, Ala.'s Wayne and Shelby, "the Breakfast Club" (medium market); and WCIY Norwich, Conn.'s Jimmy Lane and Chris Kodiak (small market).

CRB has also announced the finalists for this year's Radio Humanitarian Award, which will

be presented at the opening ceremony of CRS March 1. The Radio Humanitarian Award honors country stations for their efforts in improving the quality of life in their communities.

The finalists are as follows:

Large market: WPOC Baltimore, WUSN Chicago, WYAY Atlanta.

Medium market: KXKC Lafayette, La., and WIVK-FM Knoxville, Tenn.

Small market: KAGG Bryan, Texas; KGEE Midland, Texas; WAXX Eau Claire, Wis.

**PHYLLIS STARK**





## 1ST IMPRESSIONS

Songs with 6 or more detections at new stations this week

NEW STATIONS  
31

- #1 KENNY CHESNEY** *Don't Happen Twice (BNA)*  
KCY, KGM, KILT, KJY, KNCI, KNIX, KTEX, KXKC, KXKT, WBEE, WCKT, WDAF, WESC, WEZL, WFMS, WFRY, WIVK, WJCL, WKC, WKDF, WKIS, WKLB, WKSJ, WMSI, WNCY, WQDR, WQXK, WRBQ, WSLC, WSTH, WYYD
- #2 PHIL VASSAR** *Rose Bouquet (Arista Nashville)*  
KAJA, KFRG, KGM, KHAY, KMXM, KRMD, KRYS, KSCS, KSON, KTST, KUBL, WCKT, WCMS, WEZL, WFLS, WFRE, WFRG, WGN, WIRK, WKXC, WLWI, WNCY, WOKO, WRBQ, WRBT, WSCA, WYYD
- #3 BROOKS & DUNN** *Ain't Nothing 'Bout You (Arista Nashville)*  
KCCY, KCKI, KEEY, KFKF, KHKI, KMLE, KPLX, KTTS, KXKT, KYCY, WCTO, WESC, WGAR, WGH, WGKX, WKSF, WKYQ, WQBE, WSM, WSSL, WXBQ
- #4 TRAVIS TRITT** *It's A Great Day To Be Alive (Columbia)*  
KASE, KDRK, KHEY, KNCI, KRYS, KSON, KUPL, KWN, WDAF, WFRE, WFRY, WGGY, WKIS, WKKO, WLWI, WOKQ, WPOC, WXCT, WYAY
- #5 TERRI CLARK** *No Fear (Mercury)*  
KIIM, KKCS, KMPS, KRTY, KSKS, KSSN, KTTS, KXKC, KZSN, WBEE, WEZL, WFLS, WGGY, WGNE, WIRK, WMZQ, WRKZ, WRNS, WSSL

**ALSO:** KENNY ROGERS *There You Go Again (Dreamcatcher)* 16; CLAY DAVIDSON *Sometimes (Virgin/Capitol)* 15; VINCE GILL *Shoot Straight From Your Heart (MCA Nashville)* 10; NEAL MCCOY *Beatin' It In (Giant)* 10; GARY ALLAN *Right Where I Need To Be (MCA Nashville)* 9

## AIRPLAY LEADERBOARD

THE STATIONS THAT BREAK THE HITS

<b>#1</b>	<b>KSOP</b>	<b>Salt Lake City, UT</b>	<b>PD: Don Hilton</b>	<b>MD: Debby Turpin</b>	<b>Airplay Leader Designations: 6</b>
	#2	KMLE, Phoenix, AZ	(PD/MD: Jeff Garrison/Chris Loss)	5	
	#3	KPLX, Dallas, TX	(PD/MD: Brian Philips/Cody Alan)	5	
	#4	KBEQ, Kansas City, MO	(PD/MD: Mike Kennedy/T.J. McEntire)	3	
	#5	WSIX, Nashville, TN	(PD: Mike Moore)	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.

## GREATEST GAINERS

INCREASE IN DETECTIONS

- TRAVIS TRITT** • *It's A Great Day To Be Alive (COLUMBIA)* +595  
KRYS -21, WNOE +19, WMLU +13, WFRE +16, KCCY +13, KJY +13, WMSI +12, WIVK +12, WKIS +12, WFRY +11
- KENNY CHESNEY** • *Don't Happen Twice (BNA)* +525  
WSLC +27, KNIX +21, KTEX +17, KCY +16, WYYD +14, WESC +14, KILT +14, KXKT +13, WFRY +12, WMSI +12
- BROOKS & DUNN** • *Ain't Nothing 'Bout You (ARISTA NASHVILLE)* +421  
WSM +33, KPLX +33, KMLE +30, KTTS +25, WCTO +20, KEEY +20, WSSL +15, KHKI +14, WESC +14, WGAR +13
- DIAMOND RIO** • *One More Day (ARISTA NASHVILLE)* +397  
KCKI +17, KJBL +13, WQMX +13, WSCA +13, WTQR +13, WDSY +13, KMPS +13, WOGK +12, KXKT +11, KMLE +11
- JESSICA ANDREWS** • *Who I Am (DREAMWORKS)* +350  
KWNR +22, WZZK +15, WKIS +14, KATM +13, KIIM +12, KMXM +12, KASE +12, WQDR +11, KKAT +11, KCY +11
- TOBY KEITH** • *You Shouldn't Kiss Me (DREAMWORKS)* +344  
KKBQ -43, WZZK +20, WSIX +17, WSOC +16, WCMS +16, KCKI +15, KDDK +15, KSSN +12, KYCY +11, WMLL +11
- MARTINA MCBRIDE** • *It's My Time (RCA)* +310  
KYCY +19, KSKS +16, WCKT +14, WXEM +13, KRST +13, WSIX +12, WDSY +11, WIL +11, KWNR +10, WPOC +10
- KEITH URBAN** • *But For The Grace Of God (CAPITOL)* +275  
KKBQ +43, WWGR +20, KCKI +19, WXCT +18, KKAT +16, WUSY +13, WQYK +13, KMPS +11, KMDL +10, WCTO +10
- PHIL VASSAR** • *Rose Bouquet (ARISTA NASHVILLE)* +255  
KRYS +18, WKXC +12, WEZL +12, WCMS +12, WFRG +11, WCKT +11, WOKO +11, WFRE +11, KRMD +10, KSON +10

## 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: FEBRUARY 10, 2001			
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT & NUMBER/DISTRIBUTING LABEL			ARTIST	
<b>NO. 1</b>							
1	1	3	I HOPE YOU DANCE MCA NASHVILLE 172185	3 weeks at No. 1			LEE ANN WOMACK WITH SONS OF THE DESERT
2	3	24	CAN'T FIGHT THE MOONLIGHT CURB 73116			LEANN RIMES	
3	2	19	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN			FAITH HILL	
4	4	16	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY			BILLY GILMAN	
5	5	8	POUR ME WARNER BROS. 16815/WRN			TRICK PONY	
6	6	13	MEANWHILE BACK AT THE RANCH CURB 73118			THE CLARK FAMILY EXPERIENCE	
7	7	14	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE			TOBY KEITH	
8	9	13	GEORGIA ARISTA NASHVILLE 69010/RLG			CAROLYN DAWN JOHNSON	
9	8	21	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY			CLEUDUS T. JUDD	
10	10	16	I'M IN EPIC 79496/SONY			THE KINLEYS	
11	11	30	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY			BILLY RAY CYRUS	
12	12	16	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY			MONTGOMERY GENTRY FEATURING CHARLIE DANIELS	
13	13	52	BREATHE WARNER BROS. 16384/WRN			FAITH HILL	
14	14	20	MY LOVE GOES ON AND ON VIRGIN 58867			CHRIS CAGLE	
15	16	16	NOBODY'S GOT IT ALL EPIC 79481/SONY			JOHN ANDERSON	
16	15	27	BEST OF INTENTIONS COLUMBIA 79404/SONY			TRAVIS TRITT	
17	17	34	THAT'S THE WAY CURB 73106			JO DEE MESSINA	
18	18	17	SO WHAT EPIC 79502/SONY			TAMMY COCHRAN	
19	20	190	HOW DO I LIVE CURB 73022			LEANN RIMES	
20	19	40	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE			DARRYL WORLEY	

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. © 2001, 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: FEBRUARY 10, 2001			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	IMPRINT & CATALOG NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE)	TITLE	PEAK POSITION
<b>NO. 1/GREATEST GAINER</b>							
1	5	12	26	SOUNDTRACK	▲ CURB 78703 (11.98/17.98)	7 weeks at No. 1	COYOTE UGLY
2	1	1	10	TIM MCGRAW	▲ CURE 77978 (12.98/18.98)		GREATEST HITS
3	6	4	8	SOUNDTRACK	MERCURY 170069 (11.98/18.98)		O BROTHER, WHERE ART THOU?
4	2	3	74	DIXIE CHICKS	▲ MONUMENT 69678/SONY (12.98 EQ/18.98)		FLY
5	3	2	64	FAITH HILL	▲ WARNER BROS. 47373/WRN (12.98/18.98)		BREATHE
6	8	6	18	KENNY CHESNEY	● ENA 67976/RLG (11.98/17.98)		GREATEST HITS
7	4	—	2	ALABAMA	RCA 69337/RLG (11.98/17.98)		WHEN IT ALL GOES SOUTH
8	9	7	36	LEE ANN WOMACK	▲ MCA NASHVILLE 170099 (11.98/17.98)		I HOPE YOU DANCE
9	7	5	32	BILLY GILMAN	▲ EPIC 62086/SONY (11.98 EQ/17.98)		ONE VOICE
10	11	10	65	TOBY KEITH	● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)		HOW DO YOU LIKE ME NOW?!
11	12	9	90	SHEDDISY	▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98)		THE WHOLE SHEBANG
12	14	11	12	ALAN JACKSON	ARISTA NASHVILLE 69335/RLG (11.98/17.98)		WHEN SOMEBODY LOVES YOU
13	13	13	26	JO DEE MESSINA	● CURB 77977 (11.98/17.98)		BURN
14	NEW	▶	1	DOLLY PARTON	SUGAR HILL 3927 (10.98/16.98)		LITTLE SPARROW
15	16	14	13	JAMIE O'NEAL	MERCURY 170132 (8.98/12.98)		SHIVER
16	15	15	16	SARA EVANS	RCA 67964/RLG (11.98/17.98)		BORN TO FLY
17	10	8	67	ANNE MURRAY	● STRAIGHTWAY 20231 (19.98/19.98)		WHAT A WONDERFUL WORLD
18	17	16	87	LONESTAR	▲ BNA 67762/RLG (10.98/17.98)		LONELY GRILL
19	18	21	17	TRAVIS TRITT	COLUMBIA 62165/SONY (11.98 EQ/17.98)		DOWN THE ROAD I GO
20	23	22	34	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)		RASCAL FLATTS

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. © 2001 Billboard/BPI Communications and SoundScan, Inc.







POWER PLAYLIST

FOR WEEK ENDING FEBRUARY 4, 2001

Songs ranked by number of detections. Playlists are listed in order of TSA weekly come, beginning with the highest-cuming station. Cumers 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. 1st Impressions (FI) denotes songs with 6 or more detections at station for first time this week.

WKIX Raleigh OM: Curtis Media 919-734-3336. Radio City Radio Group 330-869-9800. List of songs and detections for WKIX.

WQMX Akron OM: Kevin Mason APD: Ken Steel. Rubber City Radio Group 330-869-9800. List of songs and detections for WQMX.

WSIX Nashville OM: Bob Barnett PD: Mike Moore. Clear Channel 615-664-2400. List of songs and detections for WSIX.

WZZK Birmingham OM/PD: Rick Shockley APD/MD: Scott Stewart. Cox 205-916-1100. List of songs and detections for WZZK.

WRBQ Tampa OM: Eric Logan PD: Ronnie Lane. MD: Jay Roberts. Infinity 813-287-1047. List of songs and detections for WRBQ.

WESC Greenville OM: Ron Brooks. MD: John Landrum. Clear Channel 864-242-4660. List of songs and detections for WESC.

WYRK Buffalo PD: Mark Lindow APD/MD: Chris Keyzer. Infinity 716-852-7444. List of songs and detections for WYRK.

WKKO Toledo OM: Tim Roberts PD: Gary Shores. Cumulus 419-385-2536. List of songs and detections for WKKO.

WCOL Columbus, OH PD: Gail Austin MD: Dan Zuko. Clear Channel 614-273-9265. List of songs and detections for WCOL.

KFKF Kansas City PD: Dale Carter MD: Tony Stevens. Infinity 816-753-4000. List of songs and detections for KFKF.

KATM Modesto PD: Randy "Bubba" Black MD: D.J. Walker. Citadel 209-523-7756. List of songs and detections for KATM.

KBEQ Kansas City PD: Mike Kennedy MD: T.J. McEntire. Infinity 816-531-2535. List of songs and detections for KBEQ.

WCTK Providence PD: Rick Everett MD: Sam Stevens. Hall Communications 401-467-4366. List of songs and detections for WCTK.

KASE Austin PD: Mac Daniels APD: Bob Pickett. Clear Channel 512-495-1300. List of songs and detections for KASE.

WRKZ Harrisburg PD: Sam McGuire MD: Dandaion. Citadel 717-367-7700. List of songs and detections for WRKZ.

KAJA San Antonio PD: Keith Montgomery MD: Jennie James. Clear Channel 210-736-9700. List of songs and detections for KAJA.

WGKX Memphis PD: Greg Mazing APD: Brian Driver. Barnstable Broadcasting 901-682-1106. List of songs and detections for WGKX.

KCYC San Antonio OM: Steve Guttart. Cox 210-615-5400. List of songs and detections for KCYC.

WXBQ Johnson City PD: Bill Hagy MD: Reggie Neel. Bristol Broadcasting 540-669-8112. List of songs and detections for WXBQ.

WNQE New Orleans PD: Les Acree. Clear Channel 504-679-7300. List of songs and detections for WNQE.

WKDF Nashville PD: Wes McShay MD: Eddie Foxx. Dick Broadcasting 615-244-9533. List of songs and detections for WKDF.

WLK Lexington PD: Brian Landrum. Cumulus 859-253-5900. List of songs and detections for WLK.

KSSN Little Rock PD: Bill Dotson. Clear Channel 501-217-5000. List of songs and detections for KSSN.

WCMS Norfolk PD: John Crenshaw. Barnstable Broadcasting 757-671-1000. List of songs and detections for WCMS.





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

## 2499 - 1000 DETECTIONS

Total Detections/Gain

**THE WARREN BROTHERS** 2443/147  
*Move On (BNA)*  
Total Stations: 148/Chart Move: 21-21  
Heavy (35+ detections): 1 KDDK  
Medium (25-34): 28 KBEQ, KCCY, KEEY, KHEY, KHKI, KIKK, KKCS, KMDL, KNCL, KRKY, KRYS, KSKS, KSOP, KUPL, KXKC, WBCT, WCKT, WDRM, WGH, WIRK, WKXC, WKYQ, WQBE, WQDR, WRBQ, WRNS, WSLC, WXBQ  
Light (Under 25): 119  
1st Impressions: 4 KMPS, WKKO, WOKO, WQXK

**MARTINA MCBRIDE** 2337/310  
*It's My Time (RCA)*  
Total Stations: 146/Chart Move: 24-22  
Heavy (35+): 1 KCKI  
Medium (25-34): 18 KBEQ, KCCY, KIKK, KMDL, KSKS, KUZZ, WAMZ, WFRG, WGAR, WIL, WIRK, WKCW, WKSF, WMUS, WQDR, WSIX, WSLC, WYYD  
Light (Under 25): 127  
1st Impressions: 8 KHKI, KWJJ, KYCY, WDSY, WFRE, WKCO, WKKT, WTQR

**TIM RUSHLOW** 2292/205  
*She Misses Him (Atlantic)*  
Total Stations: 144/Chart Move: 22-23  
Heavy (35+): 4 KMLE, KSOC, KSXS, KTTS  
Medium (25-34): 19 KBEQ, KEEY, KHKI, KRYS, KYGO, WCKT, WESC, WFMS, WGH, WKCN, WKXC, WMUS, WMZQ, WQMX, WWGR, WYYZ, WYRK, WYYD, WZZK  
Light (Under 25): 121  
1st Impressions: 6 KCCY, KRMD, KZLA, WFRG, WKLB, WRNS

**TRAVIS TRITT** 2242/595  
*It's A Great Day To Be Alive (Columbia)*  
Total Stations: 147/Chart Move: 27-24  
Heavy (35+): 3 KCCY, KPLX, WKDF  
Medium (25-34): 16 KEEY, KGMV, KIKK, KXKC, WBCT, WCOS, WDRM, WESC, WKCN, WKHX, WKXC, WMUS, WNCY, WNOE, WSLC, WUSN  
Light (Under 25): 128  
1st Impressions: 19 KASE, KDRK, KHEY, KNCL, KRYS, KSON, KUPL, KWNR, WDAF, WFRE, WFRY, WGGY, WKIS, WKKO, WLWI, WOKQ, WPOC, WXCT, WYAY

**TRICK PONY** 2123/243  
*Pour Me (Warner Bros./WRN)*  
Total Stations: 144/Chart Move: 26-25  
Heavy (35+): 2 KDDK, KWJJ  
Medium (25-34): 18 KAJA, KBEQ, KCCY, KEEY, KFKF, KGMV, KHKI, KIKK, KRKY, KRYS, KSXS, KXKC, KYCY, WCTK, WESC, WKCN, WOKO, WRNS  
Light (Under 25): 124  
1st Impressions: 6 KILT, WKIS, WKIX, WWGR, WYYZ, WYNN

**CAROLYN DAWN JOHNSON** 2019/119  
*Georgia (Arista Nashville)*  
Total Stations: 147/Chart Move: 25-26  
Heavy (35+): 2 KFKF, KTTS  
Medium (25-34): 20 KHKI, KMDL, KMXX, KSXS, KSOP, KXKC, WBCT, WBEE, WFRY, WKCN, WKLB, WKXC, WMUS, WQDR, WQMX, WRBQ, WRNS, WSLC, WSM, WYYD  
Light (Under 25): 125

**DWIGHT YOAKAM** 1723/113  
*What Do You Know About Love (Reprise/WRN)*  
Total Stations: 147/Chart Move: 28-27  
Heavy (35+): 0  
Medium (25-34): 9 KGMV, KIKK, KRKY, KRYS, KSOP, KXKC, KYCY, WESC, WRNS  
Light (Under 25): 138  
1st Impressions: 4 KDDK, KWNR, WKKO, WUBE

**PAM TILLIS** 1452/181  
*Please (Arista Nashville)*  
Total Stations: 140/Chart Move: 29-29  
Heavy (35+): 0  
Medium (25-34): 5 WIRK, WKYQ, WQMX, WSLC, WTQR  
Light (Under 25): 135  
1st Impressions: 7 KDRK, KVOO, WAMZ, WIL, WKHK, WMIL, WQDR

**KENNY CHESNEY** 1416/525  
*Don't Happen Twice (BNA)*  
Total Stations: 120/Chart Move: 34-30  
Heavy (35+): 1 KSOC  
Medium (25-34): 7 KMLE, KPLX, KSOP, KTTS, WQBE, WSLC, WXBQ  
Light (Under 25): 112  
1st Impressions: 31 KCCY, KGMV, KILT, KJJY, KNCL, KNIX, KTEX, KXKC, KXKT, WBEE, WCKT, WDAF, WESC, WEZL, WFMS, WFRY, WIVK, WJCL, WKCN, WKDF, WKIS, WKLB, WKSJ, WMSI, WNCY, WQDR, WQXK, WRBQ, WSLC, WSTH, WYYD

**GARY ALLAN** 1406/212  
*Right Where I Need To Be (MCA Nashville)*  
Total Stations: 141/Chart Move: 30-31  
Heavy (35+): 4 KBEQ, KDDK, KPLX, KUZZ  
Medium (25-34): 9 KCCY, KKCS, KRYS, KSXS, KSOP, KXKC, WRNS, WSLC, WUSY  
Light (Under 25): 128  
1st Impressions: 9 KCKI, KCCY, KVOO, WDRM, WKDF, WNOE, WQMX, WSM, WSOC

**STEVE HOLY** 1198/152  
*The Hunger (Curb)*  
Total Stations: 131/Chart Move: 31-32  
Heavy (35+): 0  
Medium (25-34): 7 KBEQ, KIKK, KKCS, WFRY, WKYQ, WQBE, WXBQ  
Light (Under 25): 124  
1st Impressions: 5 KASE, KILT, KRMD, WCOS, WYCD

**ERIC HEATHERLY** 1028/-13  
*Wrong Five O'clock (Mercury)*  
Total Stations: 126/Chart Move: 32-33  
Heavy (35+): 0  
Medium (25-34): 3 KBEQ, KIKK, WNCY  
Light (Under 25): 123  
1st Impressions: 1 KHAY

## 999 - 500 DETECTIONS

Total Detections/Gain

**PATTY LOVELESS** 987/170  
*The Last Thing On My Mind (Epic)*  
Total Stations: 124/Chart Move: 35-34  
Heavy (35+): 0  
Medium (25-34): 1 WKDF  
Light (Under 25): 123  
1st Impressions: 8 KHKI, WBCT, WFMS, WMUS, WSOC, WSSL, WTQR, WXBQ

**PHIL VASSAR** 953/255  
*Rose Bouquet (Arista Nashville)*  
Total Stations: 99/Chart Move: 40-35  
Heavy (35+): 0  
Medium (25-34): 2 KCCY, KEEY  
Light (Under 25): 97  
1st Impressions: 27 KAJA, KFRG, KGMV, KHAY, KMXX, KRMD, KRYS, KSOC, KSON, KTST, KUPL, WCKT, WCMS, WEZL, WFLS, WFRG, WFRG, WGN, WIRK, WKXC, WLWI, WNCY, WOKO, WRBQ, WRBT, WSCA, WYYD

**CHALEE TENNISON** 843/101  
*Go Back (Asylum/WRN)*  
Total Stations: 120/Chart Move: 37-36  
Heavy (35+): 0  
Medium (25-34): 2 WKDF, WRNS  
Light (Under 25): 118  
1st Impressions: 7 KIM, KSXS, WFRG, WIRK, WMIL, WMUS, WYNN

**CLAY DAVIDSON** 835/176  
*Sometimes (Virgin/Capitol)*  
Total Stations: 83/Chart Move: 42-37  
Heavy (35+): 0  
Medium (25-34): 1 KSXS  
Light (Under 25): 82  
1st Impressions: 15 KILT, KRMD, KSOC, KZSN, WCOS, WCTK, WCTO, WDAF, WFMS, WGGY, WKCO, WKKT, WRKZ, WSOC

**THE KINLEYS** 829/97  
*I'm In (Epic)*  
Total Stations: 107/Chart Move: 38-38  
Heavy (35+): 0  
Medium (25-34): 5 KBEQ, KEEY, KSXS, KSOP, WTQR  
Light (Under 25): 102  
1st Impressions: 2 KRMD, WKKT

**AARON TIPPIN** 812/87  
*People Like Us (Lyric Street)*  
Total Stations: 90/Chart Move: 39-39  
Heavy (35+): 0  
Medium (25-34): 1 WKDF  
Light (Under 25): 89  
1st Impressions: 4 KDRK, KIIM, WKIS, WMUS

**VINCE GILL** 802/139  
*Shoot Straight From Your Heart (MCA Nashville)*  
Total Stations: 78/Chart Move: 41-41  
Heavy (35+): 0  
Medium (25-34): 1 WSLC  
Light (Under 25): 77  
1st Impressions: 10 KAJA, KATM, KSXS, KSON, KSSN, WFMS, WNCY, WRBT, WSTH, WUSY

**MARK MCGUINN** 537/177  
*Mrs. Steven Rudy (VFR)*  
Total Stations: 42/Chart Move: 48-43  
Heavy (35+): 1 KPLX  
Medium (25-34): 5 KBEQ, WGGY, WKYQ, WQBE, WXBQ  
Light (Under 25): 36  
1st Impressions: 7 KCCY, KCKI, KDDK, WCKT, WKDF, WSOC, WUBE

**KENNY ROGERS** 535/158  
*There You Go Again (Dreamcatcher)*  
Total Stations: 92/Chart Move: 47-44  
Heavy (35+): 0  
Medium (25-34): 0  
Light (Under 25): 92  
1st Impressions: 16 KAJA, KATM, KDDK, KDRK, KFDI, KSXS, KTOM, KZSN, WCTO, WDRM, WFRG, WKDF, WKSJ, WSOC, WSTH, WYNN

**BILLY RAY CYRUS** 531/89  
*Burn Down The Trailer Park (Monument)*  
Total Stations: 88/Chart Move: 45-45  
Heavy (35+): 0

Medium (25-34): 1 KUPL  
Light (Under 25): 87  
1st Impressions: 9 KDRK, KHAY, KYCY, WKCN, WMSI, WOKO, WRBQ, WSIX, WYYZ

## 499 - 50 DETECTIONS

Total Detections/Gain

**JOHN MICHAEL MONTGOMERY** 490/84  
*That's What I Like About You (Atlantic)*  
Total Stations: 48/Chart Move: 46-46  
Heavy (35+): 0  
Medium (25-34): 1 WFRG  
Light (Under 25): 47  
1st Impressions: 8 KATM, KRMD, KSSN, KYCY, WJCL, WLWI, WYNN, WYYD

**BROOKS & DUNN** 421/421  
*Ain't Nothing 'Bout You (Arista Nashville)*  
Total Stations: 79/Chart Move: Debut 48  
Heavy (35+): 0  
Medium (25-34): 4 KMLE, KPLX, KTTS, WSM  
Light (Under 25): 75  
1st Impressions: 21 KCCY, KCKI, KEEY, KFKF, KHKI, KMLE, KPLX, KTTS, KXKT, KYCY, WCTO, WESC, WGAR, WGH, WGGY, WKSF, WKYQ, WQBE, WSM, WSSL, WXBQ

**TERRI CLARK** 335/197  
*No Fear (Mercury)*  
Total Stations: 44/Chart Move: 58-49  
Heavy (35+): 0  
Medium (25-34): 0  
Light (Under 25): 44  
1st Impressions: 19 KIIM, KKCS, KMPS, KRKY, KSXS, KSSN, KTTS, KXKC, KZSN, WBEE, WEZL, WFLS, WGGY, WGN, WIRK, WMZQ, WRKZ, WRNS, WSSL

**MONTGOMERY GENTRY** 294/110  
*She Couldn't Change Me (Columbia)*  
Total Stations: 39/Chart Move: 53-50  
Heavy (35+): 0  
Medium (25-34): 2 KEEY, KSOP  
Light (Under 25): 37  
1st Impressions: 8 KFKF, KKCS, KUZZ, WCKT, WDRM, WKCN, WNCY, WSTH

**MEREDITH EDWARDS** 285/54  
*A Rose Is A Rose (Mercury)*  
Total Stations: 41/Chart Move: 51-51  
Heavy (35+): 0  
Medium (25-34): 0  
Light (Under 25): 41  
1st Impressions: 9 KAJA, KSXS, KUPL, KXKC, WFRE, WRNS, WTQR, WWGR, WYYD

**SARA EVANS** 229/106  
*I Could Not Ask For More (RCA)*  
Total Stations: 39/Chart Move: Debut 52  
Heavy (35+): 1 KTTS  
Medium (25-34): 2 KBEQ, KCCY  
Light (Under 25): 36  
1st Impressions: 2 KCCY, WOKO

**LORRIE MORGAN & SAMMY KEISHAW** 222/120  
*He Drinks Tequila (RCA)*  
Total Stations: 37/Chart Move: Debut 53  
Heavy (35+): 0  
Medium (25-34): 0  
Light (Under 25): 37  
1st Impressions: 8 KJLY, KSXS, KTEX, KXKC, WBEE, WGN, WOKO, WSTH

**SOUTH 65** 220/89  
*The Most Beautiful Girl (Atlantic)*  
Total Stations: 71/Chart Move: 59-54  
Heavy (35+): 0

Medium (25-34): 0  
Light (Under 25): 71  
1st Impressions: 2 KSOP, WXCT

**NEAL MCCOY** 210/126  
*Beatin' It In (Giant)*  
Total Stations: 37/Chart Move: Debut 55  
Heavy (35+): 0  
Medium (25-34): 0  
Light (Under 25): 37  
1st Impressions: 10 KDDK, KRMD, KTEX, WQDR, WRNS, WUBE, WUSY, WWGR, WXBQ, WYNN

**SONS OF THE DESERT** 200/74  
*What I Did Right (MCA Nashville)*  
Total Stations: 28/Chart Move: 60-56  
Heavy (35+): 0  
Medium (25-34): 1 WSLC  
Light (Under 25): 27  
1st Impressions: 7 WCTO, WRNS, WSLC, WSOC, WSTH, WUSY, WYYZ

**TYLER ENGLAND** 174/1  
*I Drove Her To Dallas (Capitol)*  
Total Stations: 28/Chart Move: 56-58  
Heavy (35+): 0  
Medium (25-34): 0  
Light (Under 25): 28  
1st Impressions: 1 WCTO

**CHRIS CAGLE** 117/64  
*Laredo (Virgin/Capitol)*  
Total Stations: 43/Chart Move: Debut 60  
Heavy (35+): 0  
Medium (25-34): 1 KPLX  
Light (Under 25): 42  
1st Impressions: 1 KBEQ

**ALLISON MOORER** 114/2  
*Think It Over (MCA Nashville)*  
Total Stations: 13  
Heavy (35+): 0  
Medium (25-34): 0  
Light (Under 25): 13

**LEANN RIMES** 88/73  
*But I Do Love You (Curb)*  
Total Stations: 9  
Heavy (35+): 0  
Medium (25-34): 0  
Light (Under 25): 9  
1st Impressions: 4 KBEQ, WQBE, WUBE, WXBQ

**JOHN RICH** 76/67  
*Rescue Me (BNA)*  
Total Stations: 9  
Heavy (35+): 1 WSOC  
Medium (25-34): 0  
Light (Under 25): 8  
1st Impressions: 3 KTEX, WSIX, WSOC

**DARYLE SINGLETARY** 58/14  
*I've Thought Of Everything (Audiom)*  
Total Stations: 6  
Heavy (35+): 0  
Medium (25-34): 1 WKYQ  
Light (Under 25): 5

**LISA ANGELLE** 50/17  
*I Will Love You (DreamWorks)*  
Total Stations: 15  
Heavy (35+): 0  
Medium (25-34): 0  
Light (Under 25): 15  
1st Impressions: 1 KMXX



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Country Airplay Monitor. 151 country stations are electronically monitored 24 hours a day, 7 days a week. © 2001 Billboard/BPI Communications.



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	DETECTIONS		
					TW	LW	
			★ ★ ★ NO. 1 ★ ★ ★				
1	2	26	THERE IS NO ARIZONA MERCURY	JAMIE O'NEAL	5137	4987	
2	3	18	BURN CURB	JO DEE MESSINA	5123	4938	
3	5	17	YOU SHOULDN'T KISS ME LIKE THIS DREAMWORKS	TOBY KEITH	5080	4736	
4	4	19	BUT FOR THE GRACE OF GOD CAPITOL	KEITH URBAN	5073	4798	
5	1	22	TELL HER BNA	LONESTAR	4891	5230	
6	6	19	ASHES BY NOW MCA NASHVILLE	LEE ANN WOMACK	4844	4703	
7	9	13	WILD HORSES CAPITOL	GARTH BROOKS	4337	4164	
8	11	15	ONE MORE DAY ARISTA NASHVILLE	DIAMOND RIO	4289	3892	
9	12	23	THIS EVERYDAY LOVE LYRIC STREET	RASCAL FLATTS	4105	3873	
10	13	14	WHO I AM DREAMWORKS	JESSICA ANDREWS	3892	3542	
11	8	27	MY NEXT THIRTY YEARS CURB	TIM MCGRAW	3805	4214	
12	7	25	WITHOUT YOU MONUMENT	DIXIE CHICKS	3802	4340	
13	15	6	IF MY HEART HAD WINGS WARNER BROS./WRN	FAITH HILL	3426	3240	
14	14	20	A GOOD DAY TO RUN DREAMWORKS	DARRYL WORLEY	3376	3304	
15	10	34	BORN TO FLY RCA	SARA EVANS	3164	3910	
16	16	16	WHEN IT ALL GOES SOUTH RCA	ALABAMA	3122	3140	
17	17	12	DON'T MAKE ME COME OVER THERE AND LOVE YOU MCA NASHVILLE	GEORGE STRAIT	3007	2929	
18	18	18	LUCKY 4 YOU (TONIGHT I'M JUST ME) LYRIC STREET	SHEDAISY	2929	2850	
19	20	19	YOU MADE ME THAT WAY RCA	ANDY GRIGGS	2528	2678	
20	19	33	BEST OF INTENTIONS COLUMBIA	TRAVIS TRITT	2503	2688	
21	21	18	MOVE ON BNA	THE WARREN BROTHERS	2443	2296	
22	24	8	IT'S MY TIME RCA	MARTINA MCBRIDE	2337	2027	
23	22	16	SHE MISSES HIM ATLANTIC	TIM RUSHLOW	2292	2087	
			★ GREATEST GAINER ★				
24	27	9	IT'S A GREAT DAY TO BE ALIVE COLUMBIA	TRAVIS TRITT	2242	1647	
25	26	16	POUR ME WARNER BROS./WRN	TRICK PONY	2123	1880	
26	25	21	GEORGIA ARISTA NASHVILLE	CAROLYN DAWN JOHNSON	2019	1900	
27	28	19	WHAT DO YOU KNOW ABOUT LOVE REPRISE/WRN	DWIGHT YOAKAM	1723	1610	
28	23	20	WWW.MEMORY ARISTA NASHVILLE	ALAN JACKSON	1623	2061	
29	29	9	PLEASE ARISTA NASHVILLE	PAM TILLIS	1452	1271	
			★ BEST 1ST IMPRESSION ★				
30	34	5	DON'T HAPPEN TWICE BNA	KENNY CHESNEY	1416	891	
31	30	21	RIGHT WHERE I NEED TO BE MCA NASHVILLE	GARY ALLAN	1406	1194	
32	31	13	THE HUNGER CURB	STEVE HOLY	1198	1046	
33	32	15	WRONG FIVE O'CLOCK MERCURY	ERIC HEATHERLY	1028	1041	
34	35	6	THE LAST THING ON MY MIND EPIC	PATTY LOVELESS	987	817	
35	40	5	ROSE BOUQUET ARISTA NASHVILLE	PHIL VASSAR	953	698	
36	37	13	GO BACK ASYLUM/WRN	CHALEE TENNISON	843	742	
37	42	4	SOMETIMES VIRGIN/CAPITOL	CLAY DAVIDSON	835	659	
38	38	15	I'M IN EPIC	THE KINLEYS	829	732	

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	DETECTIONS		
					TW	LW	
39	39	6	PEOPLE LIKE US LYRIC STREET	AARON TIPPIN	812	725	
40	33	17	OKLAHOMA EPIC	BILLY GILMAN	804	916	
41	41	5	SHOOT STRAIGHT FROM YOUR HEART MCA NASHVILLE	VINCE GILL	802	663	
42	36	15	THINGS CHANGE CURE	TIM MCGRAW	560	775	
43	48	4	MRS. STEVEN RUDY VFR	MARK MCGUINN	537	360	
44	47	4	THERE YOU GO AGAIN DREAMCATCHER	KENNY ROGERS	535	377	
45	45	5	BURN DOWN THE TRAILER PARK MONUMENT	BILLY RAY CYRUS	531	442	
46	46	5	THAT'S WHAT I LIKE ABOUT YOU ATLANTIC	JOHN MICHAEL MONTGOMERY	490	406	
47	44	10	LOOKIN' FOR LOVE CURB	SAWYER BROWN	442	476	
			★ ★ HOT SHOT DEBUT ★ ★				
48	NEW		AIN'T NOTHING 'BOUT YOU ARISTA NASHVILLE	BROOKS & DUNN	421	0	
49	58	2	NO FEAR MERCURY	TERRI CLARK	335	138	
50	53	2	SHE COULDN'T CHANGE ME COLUMBIA	MONTGOMERY GENTRY	294	184	
51	51	3	A ROSE IS A ROSE MERCURY	MEREDITH EDWARDS	285	231	
52	NEW		I COULD NOT ASK FOR MORE RCA	SARA EVANS	229	123	
53	NEW		HE DRINKS TEQUILA RCA	LORRIE MORGAN & SAMMY KERSHAW	222	102	
54	59	2	THE MOST BEAUTIFUL GIRL ATLANTIC	SOUTH 65	220	131	
55	NEW		BEATIN' IT IN GIANT	NEAL MCCOY	210	84	
56	60	2	WHAT I DID RIGHT MCA NASHVILLE	SONS OF THE DESERT	200	126	
57	50	4	I DON'T KNOW CURB	HANK WILLIAMS III	193	264	
58	56	3	I DROVE HER TO DALLAS CAPITOL	TYLER ENGLAND	174	173	
59	54	2	SHE IS CURB	HAL KETCHUM	118	183	
60	NEW		LAREDO VIRGIN/CAPITOL	CHRIS CAGLE	117	53	

Songs are ranked by number of detections. Songs 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 song with the largest increase in detections. Best 1st Impression awarded to the song registering six or more detections at the most stations for the first time this week. A song with a gain in detections over the previous week is placed first if tied with a song with a decline over the same period. When tied songs are each gaining detections or each losing detections, the song being played on more stations is placed first. Songs below the top 20 are removed from the chart after 20 weeks.

## AIRPLAY Monitor RECURRENTS COUNTRY

RANK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	DETECTIONS	
		TW	LW
1	JUST ANOTHER DAY IN PARADISE PHIL VASSAR (ARISTA NASHVILLE)	2512	2644
2	WE DANCED BRAD PAISLEY (ARISTA NASHVILLE)	2463	2622
3	I LOST IT KENNY CHESNEY (BNA)	2202	2579
4	THE LITTLE GIRL JOHN MICHAEL MONTGOMERY (ATLANTIC)	1967	2173
5	WHAT ABOUT NOW LONESTAR (BNA)	1834	1765
6	KISS THIS AARON TIPPIN (LYRIC STREET)	1741	1831
7	YES! CHAD BROCK (WARNER BROS./WRN)	1566	1512
8	I HOPE YOU DANCE LEE ANN WOMACK WITH SONS OF THE DESERT (MCA NASHVILLE)	1492	1586

Recurrents are titles that have appeared on the Country Airplay chart for 20 weeks and have dropped below the top 20.

RANK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	DETECTIONS	
		TW	LW
9	IT MUST BE LOVE ALAN JACKSON (ARISTA NASHVILLE)	1413	1532
10	HOW DO YOU LIKE ME NOW? TOBY KEITH (DREAMWORKS)	1379	1483
11	GO ON GEORGE STRAIT (MCA NASHVILLE)	1361	1467
12	FEELS LIKE LOVE VINCE GILL (MCA NASHVILLE)	1313	1332
13	THAT'S THE WAY JO DEE MESSINA (CURB)	1305	1373
14	THE WAY YOU LOVE ME FAITH HILL (WARNER BROS./WRN)	1295	1457
15	PRAYIN' FOR DAYLIGHT RASCAL FLATTS (LYRIC STREET)	1229	1209
16	IT'S ALWAYS SOMETHIN' JOE DIFFIE (EPIC)	1215	1297
17	I WILL... BUT SHEDAISY (LYRIC STREET)	1186	1197
18	COWBOY TAKE ME AWAY DIXIE CHICKS (MONUMENT)	1102	1022
19	I NEED YOU LEANN RIMES (SPARROW/CAPITOL/CURB)	1083	1183
20	YOU'LL ALWAYS BE LOVED BY ME BROOKS & DUNN (ARISTA NASHVILLE)	1037	1005

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"AIN'T NOTHING  
'BOUT YOU"

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PARTNERS  
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**BROOKS & DUNN**

IMPACT DATE: 2/12/01

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