

COUNTRY AIRPLAY Monitor

• We Listen To Radio •

MARCH 29, 2002

▶ Today's Radio: Does It Make You Randy? p. 4

▶ Photos From The Billboard/Airplay Monitor Radio Seminar & Awards p. 8

Billboard Monitor
RADIO.2002
seminar

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NO. 1 THIS WEEK:

MARTINA McBRIDE

Blessed (RCA)

GREATEST GAINER

RASCAL FLATTS

I'm Movin' On (LYRIC STREET)

AIRPLAY ADDS

DARRYL WORLEY

I Miss My Friend (DREAMWORKS)

AUDIENCE

MARTINA McBRIDE

Blessed (RCA)

Amid Controversy, Indies Speak Out

■ by Sean Ross, Dana Hall,
Marc Schiffman, Phyllis Stark,
and Bram Teitelman

"Independent promoters are hard-working people, just like everybody else, and most of them have integrity and do not wish to be included in the slimy part of the business."

That's country record promoter Skip Stevens commenting on the controversy that has surrounded indies during the past year. Once discussed mostly in private, independent promotion has become a hot topic in the consumer press, as well as the most-offered explanation for the skyrocketing "cost of doing business" in today's record industry. Exclusivity deals between stations and indies have been assailed as "legalized payola" and prompted Rep. John Conyers Jr., D-Mich., to call for congressional hearings this summer with an eye toward rewriting the payola laws. In turn, proponents of exclusivity deals—particularly on the R&B side—have accused indies who still work without them of illicit pay-for-play, with one going as far as to suggest that those who oppose such deals must be protecting their own kickbacks.

Airplay Monitor offered independent promoters the chance to speak out on the current controversy and the state of the business. Of those we contacted, only about half were willing to talk at all—even when allowed to speak without attribution. But those who did say that the cost of doing business is being driven by more than just independent promotion. Some cite today's tighter playlists, some say it's "greed" on radio's part, and one goes as far as to suggest that labels are scapegoating indies to divert attention from their own malfeasance.

That promoter, who does make exclusivity deals and works with both rock and pop radio, says the

Continued on page 4

AIRPLAY
MONITOR
EXCLUSIVE

Travis
Tritt

6 ACM
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IN 4 CATEGORIES

- ◆ Top Male Vocalist
- ◆ Album of the Year
DOWN THE ROAD I GO
ARTIST & PRODUCER
- ◆ Single Record of the Year
"IT'S A GREAT DAY TO BE ALIVE"
ARTIST & PRODUCER
- ◆ Vocal Event of the Year
"OUT OF CONTROL RAGING FIRE"
Patty Loveless & Travis Tritt

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DIAMOND RIO

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"BEAUTIFUL MESS"

the debut single from the
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COMPLETELY

IN STORES JUNE 11

"'BEAUTIFUL MESS' is a CAN'T MISS."
Tony Stevens / MD, KFKF, Kansas City, KA

"It's not a mess, it's a beautiful follow-
up to *One More Day*."

Bob Pickett / MD, KASE, Austin

"This is Diamond Rio at their best...
I love this song!"

Chris O'Kelley / PD, WYYD, Lynchburg



He-Daisy



The folks from WWQM Madison, Wis., strike a pose with Shedaisy during a Country Radio Seminar broadcast in Nashville. Pictured, from left, are Shedaisy's Kelsi Osborne and Kassidy Osborne, PD Mark Grantin, Lyric Street's Chris Palmer, MD Mel McKenzie, and the group's Kristyn Osborne.

RADIOACTIVE

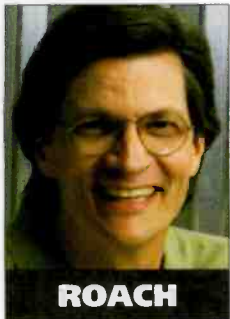
BY PHYLLIS STARK
& ANGELA KING

615-321-4284 • pstark@airplaymonitor.com
615-321-4286 • aking@airplaymonitor.com

Are You Pond Of Froggy's Air Names?

It has been a while since we had a new country station called Froggy, but with the relaunch of Keymarket's WOGI (Froggy 98.3) Pittsburgh, the station's initial 10,000-songs-in-a-row is giving way to another round of marsh-related air names.

Joining previously announced morning man (and market veteran) Jimmy Roach is the Green Team, made up of co-host Murphy Green (formerly Jerry Murphy of WIOV Lancaster, Pa.), news director Kelly Green (who spent 13 years at WHBC-FM Canton,



ROACH

Ohio), and market veteran traffic reporter Neal Spence. Splitting middays are Polly Wogg (9 a.m.-1 p.m.) and WOGI PD Matt Allbritton, who uses the name Dylan McKermitt in his 1 p.m.-3 p.m. shift. Both previously worked at suburban Pittsburgh sister station WOGG. Jeremy "Danger Frog" Mulder arrives for afternoons after 10 years at Memphis outlets WOGI, WMC-FM and, most recently, WYYL, where he was known as Danger Boy. Hoppy Gilmore, a 10-year veteran of several Western Pennsylvania stations, joins for nights. The overnight host is Ray Ribbittski, who joins from nights at WGGY Wilkes-Barre, Pa., where he was known as Leap Erickson.

Terry "the Tadpole" Hunt, who recently joined WOGG as PD (*Country Airplay Monitor*, March 8), is also hosting the 9 a.m.-noon shift at that station. Also new to WOGG are noon-3 p.m. host Robert "Fish" Herring and 3 p.m.-7 p.m. jock Hollywood Hopster. Stacy Rich is named news director for WOGG and sister WPKL (the Pickle). She previously worked at WWVA Wheeling, W.Va.

WELCOME TO LA MAQUINA

KYQQ Wichita, Kan., will flip from country to Spanish March 30 using the syndicated La Maquina Musical format. Beverlee Brannigan remains PD. The airshifts were all automated.

WTKI Huntsville, Ala., will shift from classic country to N/T April 1 using a format that VP/GM Terry Heaton describes as "relationship radio." New call letters WHOH stand for "Heart of Huntsville."

WEGY Shelbyville, Ill., will move from 100.9

FM to the 94.3 position currently occupied by AC sister WMKR next week when its former frequency is taken over by Cromwell Group. The old frequency will stay country but flip handles to US101, targeting Decatur, Ill., under group PD Brian Krysz.

Dave Steele joins WQXX Youngstown, Ohio, as PD / afternoon driver. Steele, who most recently was GM/PD at WKKW Morgantown, W.Va., previously programmed in Lincoln, Neb.; Baton Rouge, La.; and South Bend, Ind.



STEELE

PEOPLE: KITTY CAME BACK

Kitty McVay rejoins the WCTO (Cat Country 96) Allentown, Pa., morning show, replacing Cat Collins, who recently exited. McVay is paired with co-host Ken Anderson, reuniting the station's original morning show from when it signed on in September 1997. She most recently had been APD/midday host at Cumulus classic rocker KHXS (the Bear) Abilene, Texas.

Bear O'Brien returns to WSTH (Rooster 106) Columbus, Ga., in mornings from that shift at WVLK Lexington, Ky. He replaces Shawn Hamilton and Kim Carson, who shift to AC sister station WGSY (Sunny 100).

Former WRKZ Harrisburg, Pa., PD Kelly Iris is the new midday host at crosstown WNNK (Wink 104), as that station segues from mainstream top 40 to adult top 40. Iris was most recently heard on oldies sister WWKL (Fun 92.1).

Nashville Kat exits Jones Radio Networks' syndicated *Lia* evening show, where she did a nightly Nashville news report. She is pursuing a similar gig with other radio stations.

Lineup changes at KTCS Fort Smith, Ark., as APD/MD Jerry Austin shifts from afternoons to middays, and former crosstown KMAG PD/p.m. driver Mark Scott joins for afternoons. Scott most recently was OM of Pearson Radio Group/Mena, Ark., which includes country KTTG. Also at KTCS, Michael Evans shifts to nights from overnights, which is now voice-tracked.

Best wishes to former WQMX Akron, Ohio, personality Bill Shiel. He's recovering from a March 18 hip-replacement surgery in Cleveland.

COUNTRY CONFIDENTIAL

BY WADE JESSEN 615-321-4291 • wjessen@airplaymonitor.com



Once Again, A Message In The Music

For at least the past five years, many industry insiders have complained about a lack of lyrical substance in modern country radio fare. Now, a small army of artists has released singles that are helping expand the format's thematic spectrum.

The events of last Sept. 11 altered everyone's perspective and brought about a new demand for more meaningful material. But since much of the material the format is now utilizing was written and/or recorded before the terrorist attacks, the tragedy may have only hastened a return to meatier songs already in progress along Music Row.

Led by Alan Jackson's emotional "Where Were You (When the World Stopped Turning)" (Arista Nashville), our Country Airplay chart is dotted at virtually every level with compelling, reality-type songs that color outside the lines of love. Has the three-minute-positive-not-too-country-uptempo love song seen its better days? Or is the format simply balancing itself with less formulaic material?

A case could be made for both ideas, but compared with the exact same chart week in 1999 (which most agree was the year of modern country crossover), this issue's tally makes it clear that things have changed.

In our March 26, 1999, issue, Kenny Chesney was the feel-good king atop the chart with "How Forever Feels," but with the notable exceptions of Chad Brock's "Ordinary Life," Billy Ray Cyrus' "Busy Man," and Ty Herndon's "Hands of a Working Man," the thematic composition of the chart totally lacked any pure storytelling and strayed little from topics inspired by romantic love.

At the top of the chart this issue, Martina McBride's thankful anthem "Blessed" (RCA) offers both tempo and substance, while Toby Keith's "My List" (DreamWorks), with its firm resolve to live life to its fullest, is a break from his recent string of testosterone-laced hits.

Tommy Shane Steiner continues his top 10 run with "What If She's an Angel" (RCA) and marks his territory as the first breakthrough artist of the year. There wasn't a debut single in the top 20 on the aforementioned 1999 chart, although Andy Griggs was gaining ground with "You Won't Ever Be Lonely," which moved 24-22 that issue, on its way to a No. 2 peak in May '99.

Jackson and Travis Tritt revive country's long-dormant storytelling style in the chart's upper reaches this issue, as Jackson's "Drive (For Daddy Gene)" (Arista Nashville) and Tritt's "Modern Day Bonnie and Clyde" (Columbia) move 13-10 and 14-13, respectively. The renewed presence of story songs is further accentuated by Brad Paisley's wry "I'm Gonna Miss Her (The Fishin' Song)" (Arista Nashville), Joe Nichols' "The Impossible" (Universal South), and Ty Herndon's "Heather's Wall" (Epic).

Although he certainly knows his way around a great story song, Kenny Rogers' new "Harder Cards" (Dreamcatcher) would most likely have faced resistance three years ago because of its domestic-abuse theme. (In fact, Collin Raye recorded the song two years ago but never released it as a single.) Blake Shelton's "Ol' Red" (Warner Bros.), which defies category altogether, could help galvanize a sustained return to more relatable and entertaining songs for the format.

Other notables on the list include George Jones' "50,000 Names" (Bandit/BNA), Nickel Creek's "The Lighthouse's Tale" (Sugar Hill), Montgomery Gentry's "Didn't I" (Columbia), and Tracy Byrd's "Ten Rounds With Jose Cuervo" (RCA).

Given country radio's communal fear of its music being perceived as "too sad" or "too depressing," the often awkward balance between too much happy and just enough sad appears to be in splendid harmony for now, thanks in no small part to this recent infusion of reality.

TOE TO TOE: MCA Nashville has joined Capitol's promotion effort for Garth Brooks and Trisha Yearwood's "Squeeze Me In" (Capitol), which finishes at No. 17 on our Country Airplay chart. We update label listings this issue to reflect the new promotion partnership, and both companies will share year-end recap points accrued by the single from this point forward.

PANEL CHANGES: WKXC Augusta, Ga., rejoins our panel of monitored stations this issue after being on temporary hiatus because of technical problems.

ON THE ROW

Johnson Promoted To Senior VP At Hall Of Fame

Diana Johnson is promoted to senior VP for museum services at the Country Music Hall of Fame and Museum. She was VP of the museum services division. In addition, historian John Rumble is promoted to senior historian and curator of collections, and Mark Medley is upped to senior curator of collections. Photographer Denny Adcock joins in the newly created photo curator position.

Last week's cutbacks of 1,800 jobs worldwide at EMI Recorded Music resulted in the elimination of seven positions at Capitol Records in Nashville. Only one promotion department staffer was let go: director of promotion Sheila Brown. Six of the affected employees exit immediately. The seventh will stay on for six months.

The newly launched DMZ Records, which has offices in Nashville and Los Angeles, has named a board of advisers that includes musicians Elvis Costello, Tom Waits, and Bono and filmmakers

Joel and Ethan Coen, Callie Khouri, Sam Shephard, and Wim Wenders. The Columbia-distributed label is a joint venture between the Coen brothers and producer T-Bone Burnett (*Country Airplay Monitor*, Feb. 15).

Creative Artists Agency's Ron Baird, Rod Essig, and John Huie will be honored with the Heart of Country Award from the Cystic Fibrosis Foundation at the charity's annual Sizzlin' Country Concert May 21 at Warner Bros. Studios in Los Angeles. On May 20, KZLA Los Angeles will host its second annual Celebrity Bartender Bash in Burbank, Calif. That event is also a fund-raiser for the Cystic Fibrosis Foundation.

Former Sony/ATV Tree director of creative services John Van Meter has formed the Nashville-based company New Sheriff Creative Enterprises. Van Meter serves as the firm's chief creative officer.

Newly signed DreamWorks artist Eric Heatherly signs with the Bobby Roberts Co. for booking representation.

Songwriter Tommy Hill, 72, died March 21 in Nashville. Hill is best-known as the writer of the hits "Slowly," recorded by Webb Pierce, and "Teddy Bear," a hit for Red Sovine. He was also instrumental in the development of Starday Records, and later Stop Records and Gusto Records, according to *The Tennessean*. He recorded for Starday, Decca, and Hickory but never had a hit as a recording artist.

Amid Controversy, Indies Speak Out

Continued from page 1

current controversy is "all a big diversion from what's going on with the record labels and direct promotions with radio stations. There's been a lot of dirty hands," he says, alleging that by giving stations promotions and cutting those deals with PDs, labels offer stations direct consideration for airplay in a way his deals—made with station ownership and vetted by FCC attorneys—do not. "I'm proud of the fact that I've never had to pay anybody to play any record ever," he says. "And now all of a sudden my job's at stake?"

That indie believes his fellow promoters are the easiest scapegoats. "Who is easier to get rid of? Five big independents," he says. "It makes things a lot easier."

In fact, the suggestion has been made in several quarters that labels—afraid to confront indies themselves lest it cost them airplay—are hoping that Congress or the FCC gets involved as a way of bringing down their costs. One country indie says, "The record companies—the pop labels—created the monster, and now they're looking for a way to get rid of it."

"I don't think anyone likes the idea of government interference, but I think that some of the labels believe that unless something dramatic happens, they can't stop the spiral of cost and how deep they've gotten into it," says Lenny Bronstein, president of rock indie Heavy Lenny Promotions. "I'm not sure that any of them would like that to happen, but along the way, they've lost so much control that they have no other choice." While Bronstein thinks the current coverage of indie promotion is exaggerated, he does say, "It's long overdue, in terms of discussing it."

Tom Callahan, a longtime indie who is now transitioning to the head of indie label Vellum Entertainment, says, "There's a little jealousy on everybody's part from the labels' point of view, because the indies are making a whole lot of money. From the labels' standpoint, they're spending a whole lot of money, and their friends that are indies are making a lot of [that] money."

"There's a place for indie promotion," Callahan continues. But the practice has gone "just a little too far, with a lot of the indies trying to collect as many stations as they can and then hold everyone up for ransom. Then they become less effective. They can't handle all those stations."

GREED IS THE WORD

But many indies emphasize that the "cost of doing business" goes deeper than just what their colleagues pull down. One rock indie, who asked to speak anonymously, says, "I think the scapegoating is equally shared between the record companies, the indies, and many of the radio people. The operative word, more than anything else, is greed. I also believe that you have many people that are either new to the business or haven't worked their way through the system. That sometimes gives them a lack of perspective of how business used to be done."

An R&B promoter, who also requested anonymity, says, "If anyone is to blame for the rise in the cost of doing business, it's radio corporations themselves" as owners look to bolster their own faltering bottom line. (Some, it should be noted, have floated the possibility of directly working with labels and cutting out indies altogether.)

Bronstein says, "You've got these huge corporations making deals for obscene amounts of money that are probably not to their benefit in the long run. But they feel they have to capitalize and get as much money as they can."

"Radio has found out they can demand all kinds of things that they never would have dreamed of before," Bronstein says. "A handful of people used to get away with it, then a whole lot more people got away with it, and now formats that never would have dreamed of holding people up are doing it. It takes two to tango, but radio is far from innocent."

Issy Sanchez, president of Elite ADM Marketing—which works with top 40 and R&B stations—is one of several people to note that indies are "a support system for many small-market stations that need help. Some indies do take care of their radio stations and take care of them well."

But the issue of how much support small-market stations can reasonably expect has also been at the core of the "cost of doing business" question.

One indie who asked not to be named says that "one of the big problems is that indie money ends up going to the bottom line and doesn't go where it's supposed to—to help the station send listeners to the Grammys or buy 'N Sync tickets. Then the [station's] promotion department has to fend for itself to get something done with the label. The label has paid the indie, but the promotion department is still [asking] for \$5,000 to fly in the group, and that's where the cost snowballs."

And on the country side, where exclusivity deals are less common, Stevens says that the increased costs of doing business doesn't stem from indies but from smaller playlists, label consolidation, and increased conservatism. "As there are less spaces available to play records, they become more valuable."

REDUCING THE COST

So if independent promoters were running labels, how would they reduce the cost of doing business? "Start at the bottom and work your way up," says the Promotion Co.'s Kenny Rybak. "Some stations are getting three or four copies of a single [sent to them] overnight. Cut those out and you'd save thousands. Then you work your way up to the top of unnecessary promotional duties, i.e., having the local promotion rep picking up the national when he flies into the city."

"I would be cutting those local people, because ... really, what does the local do?" one anonymous rock indie asks. "They take the band to the station. They set up the record. But indies do all that. That's what we can do."

And while he doesn't advocate getting rid of locals, country's Bobby Young of Young-Olsen & Associates agrees that "in a sense, we're doing what regionals were doing 10 years ago—we're more instrumental in that sense." (One R&B indie also emphasizes that he is *not* looking to replace local reps.)

"The industry needs to look at the indies and put some parameters on them. Everyone needs to work together," Callahan says. "They need to identify how the indies can best help the labels, and then there won't be this antagonistic relationship with the indies. If I was [one of] the big indies that had the clout that some of these guys do, I would speak with the labels and say, 'How can we work together effectively so we don't have this animosity?'"

And some indies—mostly those who work on retainer—allow that if they were the labels, they would be trying to reduce what they spend on indie promotions, with one noting that the amount of promotional support that some labels are offering has gone back to more realistic levels recently. But Bronstein says, "Even if you got together with a bunch of people and said, 'We've got to stop this silliness,' someone would break their word behind everyone's back, because you need that advantage."

But, he says, "anything that we would do would be based upon doing time buys or some kind of merchandising tied in with that artist and record and not giving away appliances and trips and assorted other things that have nothing to do with the artist in question. Everything has to be directed at building that artist." That, Bronstein says, would eliminate the opportunity "to take money for things that people wouldn't normally play because they have the freedom to do whatever they want."

THE R&B CONTROVERSY

Since last summer, R&B independents have come under special scrutiny, with a story in Salon.com describing that format as one where under-the-table payments still take place. Earlier this year, group owner Radio One ignited a format-wide controversy when it tried to make a group-wide exclusivity deal. When many labels refused to honor the deal, Radio One COO Mary Catherine Sneed accused R&B promotion people of trying to foster existing corruption and protect their own kickbacks.

Some indies in other formats agree with that characterization. "We all know that R&B radio's

Editorial

Today's Radio: Does It Make You Randy?

When former Citadel president/CEO Larry Wilson keynoted the Country Radio Seminar (CRS), held in Nashville in early March, he didn't attack rival group Clear Channel by name. But he did come out swinging at what he called "Enron Radio"—the use of voice-tracking; stations that were born to flank, rather than win; all the things that had made today's radio more complicated without making it better. Wilson took issue at the notion—most energetically espoused by the Clear Channel folks—that cyberjocking made smaller-market stations more competitive. Good local talent, he said, "will beat slightly better national talent all day long."

There wasn't a shortage of people willing to attack Clear Channel by name at CRS, whether it was for the \$35,000 showcases that the group had sold labels several days earlier or for its use of multi-market voice-tracking, which had also prompted two critical stories in the national press that week. But Citadel doesn't use local talent all day long, either. In fact, with its acquisition of the Pilot Radio stations several years ago, Citadel now owns the stations that invented cyberjocking. When asked about that contradiction, Wilson said that voice-tracking was "OK if it's done really well ... but if we didn't have Wall Street to answer to," he wouldn't use it at all.

A few days later, Radio One COO Mary Catherine Sneed spoke to *R&B Airplay Monitor* about the group's format-wide exclusivity deal with an independent promoter, a now-standard practice (at least on the station level) that most R&B record labels have thus far resisted. "I had never been interested in working with an independent in the past," she said, "but now that this is sanctioned by the FCC and it's also such a big revenue stream for other groups, I finally decided, 'If we don't do this, we are foolish.'"

Those two comments highlight something that has become clear during the past six to 18 months. Clear Channel may be many things, but it's not alone. And sometimes, it's not even first.

Clear Channel drew fire in 2001 for its use of paid backells at WKTU New York. But CBS/Infinity had gone to Nashville to promote a similar plan that initially included paid spins as well several years earlier, before backing off.

During the flap regarding paid backells, Clear Channel's Randy Michaels allowed that he was open to the possibility of paid spins in overnights. But it was Entercom, at year's end,

got its problems. I don't think the other formats have their problems like R&B radio," one pop/rock indie says. Another country indie says Sneed "did the industry a service by bringing to the forefront that there is a problem in R&B radio that has existed for 30 to 40 years."

Country stations, for their part, have attracted more than their share of attention, with demands for fax machines and other items that can't be seen as directly supporting a record. But while country indies, for the most part, operate on retainer like their R&B counterparts, they haven't been accused publicly of being conduits.

But one indie who works with both top 40 and R&B stations says, "I don't agree with anything [Sneed has] said so far about anything. What she wants to do is bring it in-house."

"The main problem with the Radio One deal is that the prices were much too high for the labels to deal with," one R&B indie says. "With the industry in the state it is now—you have CD sales declining, budgets and staffs being cut—how can they expect labels to pay the kind of prices they were demanding? When the label VPs refused, Radio One decided to throw out all these allegations about kickbacks to R&B VPs—without any evidence, mind you."

MOVING FORWARD

Another R&B indie says that his profession "has been vilified in the press. [They] want to point fingers without any justification or proof of any wrong-

whose *CD Preview* actually made them available. And they were a year-and-a-half behind Citadel, which had a sponsored new-music feature on weekends. (By that time, of course, American Radio Systems' KUFO Portland, Ore.—then in the process of being sold to CBS—had already made itself and Limp Bizkit famous for the first paid spin in recent times.) Unlike CBS and Clear Channel, those groups had the advantage of being under less public scrutiny.

Don't like Clear Channel's collective contests? Eventually Infinity had its own. So did Cumulus and Radio One stations. When they began collective contesting, Infinity stations were much more obvious than their CC competitors about being national in nature, although the Clear Channel stations eventually followed suit in that regard.

Think Clear Channel is overly aggressive about trying to prevent other stations from using the "Kiss" name? *M Street Journal* reported in January that CC was only third in the number of nationally registered service marks, behind Infinity and Cox. And while some of CC's attempts to enforce those trademarks look like the extension of on-air competition by other means (and a violation of the one-time gentlemen's understanding in radio that nothing was really anyone's original idea), it was Infinity that tried to stop a noncommercial radio station from using "traffic and weather together."

Did Clear Channel homogenize top 40—fostering a nation of Kiss FMs and "No. 1 Hit Music Channels"? There are many similarly produced (and sometimes similarly programmed) "hit music channels" owned by other groups. And while Clear Channel's system of brand managers has been perceived as reducing the power of some local PDs, it was Cumulus that made the first chain-wide indie deal and Radio One that, as controversy spiraled, finally stopped its PDs from talking to record people at all.

PDs at Clear Channel stations have called *Airplay Monitor* attempting to dissuade us from including rival stations as part of our chart panel. So have the PDs (or, in one case, the president) at several other groups, including some who tried to bully us by threatening to pull their stations in retaliation. (That's hard to do when your station is a monitored reporter, of course, but it didn't make those conversations any more pleasant.)

Continued on page 6

doing." He also points out that retainer indies are "sellers of enthusiasm," who actually plug individual titles, "whereas in an [exclusivity deal] situation, the radio corporation will simply get a list of records without any insight or credence on those records."

"The most important thing is that it is an honest day's work," says the Promotion Co.'s Rybak. "As I was coming up in this business, doing promotion, I really believed that it was promotion, and you worked with labels and artists and could create that magic synergy. It's apparent that some of the independent promotion companies out there are now fully dealing in dollars and cents, and it's just a business world. We have managed to continue to promote and truly be the promotion department, as opposed to the collection agency."

In his keynote at the Billboard/Airplay Monitor Radio Seminar, Rep. Conyers encouraged the industry to work with him on a solution before congressional foes of the entertainment industry got involved. Asked about that specter, Callahan says, "Do I think something should be done by our government? I don't think so. We're all smart people in this business. Let's work on it together."

Rybak says, "In the new millennium, there's a new way of doing business for the labels. With the advent of computers and instant communication and up-and-downloading, we must all re-examine what we've done and how we do it, culminating in the new way of how we're going to get it done. Our services as independent promoters and communicators may prove to be more vital than ever."

"Since I've Seen You Last"

is infectious.

If you play it a little,

you'll have to

play it a lot....

Your audience will

DEMAND it!!

PAUL ORR • WYNK

Baton Rouge, LA

The debut release from...

JOANNA JANÉT **Since I've Seen You Last**

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WYYD / WCTQ / WRBQ / WYNK / KPLM / KSOP / KUBL / KIXZ / KIIM / KJUG



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Tillis Signs With Sony Music Nashville

Former Arista Nashville artist Pam Tillis has signed with Sony Music Nashville. Her first Sony album, a tribute to the songs of her father, Mel Tillis, is due July 30 on Sony's Columbia/Lucky Dog imprints. Pam Tillis produced eight of the tracks on the album. The other four were produced by Asleep at the Wheel frontman Ray Benson (*Country Airplay Monitor*, Feb. 22).

Johnny Cash will be among the recipients of the National Medal of Arts and the National Humanities Medal to be awarded by President George Bush and first lady Laura Bush at a ceremony in April.

Nashville's famed Bluebird Cafe venue will celebrate its 20th anniversary in June with the release of *The Bluebird Cafe Scrapbook*, which will be published by HarperCollins. The book features stories from some of the songwriters, musicians, and artists who have performed there through the years, including Garth Brooks, Faith Hill, Kathy Mattea, Trisha Yearwood, Bob DiPiero, Amy Grant, and Dixie Chicks.

The Bluebird, which has become a Nashville institution for new and established songwriters, features more than 2,500 writer/performers each year.

Diamond Rio's Brian Prout and his wife, singer/songwriter Stephanie Bentley, have announced that they are expecting their first child in October. The couple wed last December.

Clay Walker will perform during the 22nd annual Tejano Music Awards April 13 at San Antonio's Alamodome.

During his current tour, Travis Tritt is honoring U.S. soldiers by giving away blocks of tickets to local service bases whenever possible. A recent Dallas show was attended by more than 400 servicemen and women from Carswell Air Force Base. Sixteen soldiers who had just returned from active duty in Operation Enduring Freedom were chosen to sit in a luxury suite and meet Tritt before the show.

Marty Stuart has signed with Buddy Lee Attractions for booking.

Andy Griggs and Charlie Daniels will be among the celebrities participating in the T.J. Martell Foundation's second annual Fishing for a Cure fund-raising event April 30 on Percy Priest Lake in Nashville. Tracy Byrd will host the post-fishing Bass Bash & Beach Party.

Hollywood Records released the soundtrack to the Walt Disney Pictures film *The Rookie* March 26. It features tracks by Steve Earle, Willie Nelson, and Allison Moorer.

RADIO CONCERT MONITOR

DATE	STATION	EVENT	PROMOTIONS DIRECTOR
April 5-May 10	WSOC Charlotte, N.C.	Concert Series	Chele Fassig
APPEARING: Ricochet (4/5), Trace Adkins (4/12), Mark Chesnutt (4/26), Confederate Railroad (5/3), Tracy Lawrence (5/10)			
April 9	WNKT Charleston, S.C.	Cat Country Jam	Meaghan Kelleher
APPEARING: David Ball, Rascal Flatts, Tim Rushlow, Blake Shelton, Cyndi Thomson			
April 13-14	WFMS Indianapolis	Country Music Expo	Lisa Juillerat
APPEARING: Rhett Akins, Jessica Andrews, David Ball, John Berry, Mark Chesnutt, Kellie Coffey, Charlie Daniels, Emerson Drive, Andy Griggs, Ty Herndon, Steve Holy, Tracy Lawrence, Brad Martin, Brian McComas, Mark Miller, Brad Paisley, Daryle Singletary, Jeffrey Steele, Tommy Shane Steiner			

Let us monitor your event! Call Angela King at 615-321-4286 or e-mail aking@airplaymonitor.com

Today's Radio

Continued from page 4

This isn't an apology for Clear Channel, or an attempt to dismiss its competitor's criticism as mere jealousy (as its officers sometimes have). But if you don't like the way Clear Channel operates, alternatives are getting harder to find. The combination of rapid growth and a slowing economy is confronting many owners—including those who started out believing that programming is king—with the same hard choices as the real-estate speculators who owned their stations during the last recession.

While CC programmers differ from Wilson in their open espousal of better living through voice-tracking, it hardly seems likely that either owner's grand vision included accumulating stations for the specific purpose of making

them more generic. It's just hard for any owner to give each station individual care and feeding after, oh, the first 100 or so, particularly now. And none of the groups are bulletproof any longer, even in their best format. Not every Clear Channel top 40 or every Citadel country station will be a winner.

At the recent Billboard/Airplay Monitor Radio Seminar, it again became clear that many folks who don't like today's radio are being sustained by the hope that the current economic crunch will force the megagroups to sell some stations—if only after they reach the point where there's nothing left to cut. Then we'll know if the smaller groups that buy low are any better at resisting the temptations of massive economies of scale or making their musical programming a commodity, just because it's legal and everyone else does it. So far, the outcome isn't hopeful. **SEAN ROSS**

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49 Music Square W. Nashville, TN 37203
615-321-4290 fax: 615-320-0454
For subscriptions call: 800-745-8922 or email: blbd@kable.com
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PROMOGANDA

AN OVERVIEW OF RADIO PROMOTIONS

BY ANGELA KING 615-321-4286 • aking@airplaymonitor.com

Some Of The Best Promos In Life Are Free

When station managers and programmers talk about being forced to make cuts, the marketing budget is one of the first fatted calves to be slaughtered. In fact, those cuts have been taking place for years, and some of our Promogandists' budgets are now zero. Whether it's station T-shirts, concert promotions, or flyaways, everything must be underwritten by a client at their stations.

While the majority of our panelists say their budget has remained somewhat constant through the years, others report a budget so small you need a microscope to see it. Fortunately, some believe promotions that don't cost any money are the most fun.

Infinity/Hartford, Conn.'s **Tristano Korlou** says his **Million Dollar Dash** for Cash not only sounded huge on the radio but also made money for the station with the sponsoring bank. One listener got a chance to run through a bank vault to pick up as much cash off the floor as possible.

Another panelist, whose station targets families, got mileage out of its **Dugout Patrol**. "We asked communities to let us know about their little league, t-ball, or softball tryouts so we could post them on our Web site," the panelist says. "Once those dates expired, we asked teams if they wanted us to host a game. We are booked through May. Every morning, the morning show showcases the team that we will host. At the game, we hang out with the kids, play games before [the] games, [and] throw out shirts. It's so much fun. And with over 400 kids in just one league, I'm touching my target [at] no cost. Sales can bring a sponsor in. It's a no-brainer."

No-brainer or not, some Promogandists say the majority of no-cost promotions they do are more in the vein of movie premieres. Another panelist says, "We work our relationships with record labels to get flyaway trips or with travel-agent clients for warm-weather trips. We will try to jump on board with big things happening in the city for the exposure, but that's [on] more of a grass-roots level."

However, our panel says that clients are getting more reluctant to give away major prizes for promotional value. "Getting a dealer to give you a car to give away is getting harder and harder, but it can still get done occasionally," one panelist says. "The last car giveaway we did that was totally free to us was back with the release of the new [Volkswagen] Beetle."

WNKS (Kiss 95.1) Charlotte, N.C.'s **Diana Ades** believes doing free promotions isn't always in the best interest of the radio station. "In this economy, there is no such thing as 'hard' costs incurred by the client to do the promotion. In my experience, 'free' promotions usually end up less than exciting, and you have to promise so much in promotional value that you lose the imaging."

Despite the risks, many station marketing and promotion directors must get their promotions paid for before they can move forward. What's the best way to come up with low- or no-cost ideas? Our panel splits on the value of weekly brainstorming sessions.

"I have a promotions meeting with every promotions, programming, and sales manager each week for each of the four stations I work with," Korlou says. "Four brains are better than one."

Others have similar meetings, but one panelist says, "To be honest, it's more related to PR and how we might activate press coverage for something we're doing. A lot of good ideas get thrown on the table, [but] it's having the manpower and time to take them and develop them that's the challenge."

TOPICAL BAROMETER

TW	LW	TOPIC
1	2	Internet/Web site use
2	1	Spring-book promotions
3	—	Movies
4	9	Flyaway trips
5	6	Easter
6	—	Spring break
7	—	Survivor promotions
8	5	Fund-raisers
9	8	Auto racing
10	—	Concerts

HOTTEST NEW MOVIES: *Ice Age*, *We Were Soldiers*, *Resident Evil*, *Showtime*

HOTTEST TV SHOWS: *The Osbournes*, *Fear Factor*, *Survivor: Marquesas*, *Six Feet Under*

Still another Promogandist agrees: "Who has time for anything anymore? Our motto is, 'Move it faster.' This is the time when wide promotion people should be used as experts to help account managers close deals and get the clients' needs met without cluttering up your radio station. Brainstorming sessions done right are excellent tools for a client with problems or flushing out aspects of an idea when faced with a really demanding salesperson who needs something right away and couldn't come up with one idea if their lives depended on it."

SPAM-TASTIC

Rhythmic top 40 WNVZ (Z104) Norfolk, Va., is promoting its **Freeloaders** program with a chance to win \$100,000. The station offers listeners an opportunity to register as a freeloader and to sign up a friend to be solicited through e-mail as well. The station promises that "the first person to reach 104,000 points will win a Camaro."

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

PROMOGANDA HONOR ROLL

Diana Ades, CBS Charlotte, N.C. • Bill Altieri, Clear Channel/Hartford, Conn. • Dan Bowen, WSTR, Atlanta • Tina Brandes, Clear Channel/Jacksonville, Fla. • Melissa Burrell, KHSB Dallas • Scott Calverton, WRKO Cincinnati • Loren Condon, Clear Channel/Dallas • Mike Cabela, WQX Tampa, Fla. • Dave Dener, WJKA Orlando, Fla. • James Dill, WMO Denver • Garret Durbin, Clear Channel/Albany • Kate Eber, KMEI San Francisco • Cheryl Feig, WSOC Charlotte, N.C. • Lisa Fields, WMAG/WNSL Greensboro, N.C. • Vicki Fivoli, RNDV/RESZ Phoenix • Andrew Fleming, WLD Tampa, Fla. • Ken Freeman, KIS Los Angeles • Greg Jure, KSON San Diego • Jason Linn, WRBK Memphis • Laura Gammeter-Anderson, Clear Channel/New Haven, Conn. • Michael Godfrey, CBS Calgary, Alberta • Kelly Gross, WPLY Philadelphia • Shannon Harman, WMTX Tampa, Fla. • Dawn Hare, WQX Cleveland • Melissa Hayes, WWZZ Washington, D.C. • Mary Hollow, WRAL Raleigh, N.C. • Joe Holloman, WTT Chattanooga, Tenn. • Adam Klett, WBOS WRJL Boston • Rene Koppert, KMN Denver • Frisara Kordou, CBS Hartford, Conn. • John Lassman, WRAL Richmond, Va. • Sam Leach, KMB-FM San Diego • Larry Lee, WFLB Detroit • Melanie Mbo, KSTP-FM Minneapolis • Jane Monahan, KEDJ Phoenix • Dhanu Oshrover, KPWR Los Angeles • Mike Oshrover, WXTB Tampa, Fla. • Mike Paterson, KRBE Houston • Jan Pracht, WCHH Charlotte, N.C. • Heidi Preston, WTTJ Detroit • Carl Reisman, KATZ Las Vegas • Stephanie Ringer, WRSE/WFSB Buffalo, N.Y. • Jim Sheehan, KSO San Francisco • Sheila Silverstein, WPOC Baltimore • Jason Sienberg, WBAB Long Island, N.Y. • Anne-Marie Strzelecki, WMBW Boston • Dorota Talancik, WQAG Scranton, Pa. • Vanessa Tibb, KLUZ Las Vegas • Shannon Wray, WFLZ Tampa, Fla.

IT'S NOT JUST A DREAM....



Pictured L-R, Back Row:

JODY VAN-ALIN
(Atlanta) 770-417-3187

BRUCE SHINDLER
(Nashville) 615-463-4650

SCOTT BORCHETTA
(Nashville) 615-463-4650

LISA ANDRICK-OWEN
(Los Angeles) 310-376-2258

JIMMY HARNEN
(Nashville) 615-463-4650

JACKIE PROFFIT
(Nashville) 615-463-4650

Front Row:

KATHARINE CHAPPELL
(Nashville) 615-463-2080

GEORGE BRINER
(Chicago) 630-775-2706

SUZANNE DURHAM
(Dallas) 972-919-6316

DREAMWORKS NASHVILLE HAS BEEN NAMED

COUNTRY LABEL PROMOTION TEAM OF THE YEAR

BY THE READERS OF BILLBOARD AIRPLAY MONITOR!

A sincere thank you from the "Dream Team."



WE BELIEVE IN COUNTRY MUSIC & COUNTRY RADIO!!!

Recognizing The Best In Country Radio

Representatives of the radio and record industries gathered at the Eden Roc Resort in Miami Beach March 14-16 for the Billboard/Airplay Monitor Radio Seminar & Awards. Country events included a roundtable discussion and a luncheon sponsored by Warner Bros. Records. The event wrapped with the awards ceremony at the BillboardLive nightclub. As evidenced by these photos, a good time was had by all.



Clear Channel/Minneapolis' Mick Anselmo, left, brandishes the award for KEEY (K102) APD/MD Travis Moon, joined by fellow winners WQYK/WRBQ Tampa, Fla.'s Mike Culotta, center, and Eric Logan.



The DreamWorks team celebrates its win as country label promotion team of the year at its offices in Nashville. Pictured standing, from left, are Bruce Shindler, Jimmy Harnen, artist JoAnna Janet, Scott Borchetta, artist Jessica Andrews, and artist Darryl Worley. Kneeling, from left, are Katherine Chappell and Jackie Proffit.



WQYK/WRBQ Tampa, Fla., OM Eric Logan, left, acts out at the Radio Awards as co-worker Mike Culotta, center, and WKLB Boston APD/MD Ginny Rogers try not to encourage him. Moments later, Logan picked up WQYK's secondary-market country station of the year award.



Mercury's Michael Powers holds court with the party crowd at the awards ceremony. Pictured, from left, are WQYK/WRBQ Tampa's Eric Logan, WKLB Boston's Ginny Rogers, Powers, Country Airplay Monitor's Lee Ann Photoglo, and WQYK/WRBQ's Mike Culotta.



WQYK/WRBQ Tampa, Fla.'s Mike Culotta, left, and Eric Logan, right, who always wanted to be in New Kids on the Block, bond with awards show host Joey McIntyre, center.



Enjoying a Cuban lunch sponsored by Warner Bros., from left, are Country Airplay Monitor's Angela King, Phyllis Stark, and Wade Jessen and WKLB Boston's Ginny Rogers and Jen Joy.



Following the Warner Bros.-sponsored country session, which was moderated by consultant Larry Daniels and WCKT Fort Myers, Fla., PD Kerry Babb, label reps played music from their new band Sixwire for attendees. Pictured, from left, are Daniels, the label's Jack Purcell, Babb, and Warner Bros.' Brad Howell and Matt Williams.



Country Airplay Monitor director of country charts Wade Jessen, left, visits with consultant Larry Daniels, center, and independent promoter Peter Svendsen, right.



Warner Bros.' Jack Purcell gets cozy at a local restaurant. Pictured, from left, are WQYK/WRBQ Tampa, Fla.'s Mike Culotta and Eric Logan, Purcell, and Country Airplay Monitor's Lee Ann Photoglo.



GREATEST GAINERS COUNTRY

RASCAL FLATTS • <i>I'm Movin' On</i> (LYRIC STREET) +490 WIVK +22, KRST +20, KTST +20, KQXY +17, WUSN +17, WCOS +16, WMSI +14, WUSY +14, KAJA +13, KTTS +13
GEORGE STRAIT • <i>Living And Living Well</i> (MCA NASHVILLE) +443 WPOR +24, WDRM +22, KPLX +19, KNIX +19, KASE +18, KZLA +18, WKHX +14, WDAF +12, WIVK +12, KUZZ +10
ALAN JACKSON • <i>Drive (For Daddy Gene)</i> (ARISTA NASHVILLE) +363 WSM +21, WCMS +20, KNIX +17, WKCN +15, WSTH +13, WPOR +13, KASE +12, WBCT +12, KTEX +12, WNQE +12
BRAD PAISLEY • <i>I'm Gonna Miss Her (The Fishin' Song)</i> (ARISTA NASHVILLE) +357 WWGR +20, KTTS +16, KSCS +16, WUSY +13, WDRM +12, WUBE +12, KZSN +12, KRYS +12, KSKS +12, WTQR +10
KEVIN DENNEY • <i>That's Just Jessie</i> (LYRIC STREET) +349 WKDF +18, KTST +17, KTEX +15, WRBQ +11, WYGY +11, WQMX +11, WEZL +10, WKKO +8, KSKS +8, KWJJ +8

COUNTRY AUDIENCE

Compiled from a national sample of data supplied by Broadcast Data Systems to Country Airplay Monitor. 149 country stations are electronically monitored 24 hours a day, 7 days a week. © 2002 VNU Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	AUDIENCE (millions)	
					TW	LW
1		22	*** No. 1 *** BLESSED RCA	MARTINA MCBRIDE	41.863	39.641
2	3	12	MY LIST DREAMWORKS	TOBY KEITH	38.926	35.994
3	4	23	I BREATHE IN, I BREATHE OUT CAPITOL	CHRIS CAGLE	38.390	35.858
4	2	18	THE COWBOY IN ME CURB	TIM MCGRAW	36.781	38.536
5	6	15	YOUNG BNA	KENNY CHESNEY	34.537	33.718
6	7	23	I'M MOVIN' ON LYRIC STREET	RASCAL FLATTS	33.544	30.789
7	5	22	THE LONG GOODBYE ARISTA NASHVILLE	BROOKS & DUNN	31.401	35.802
8	10	20	THAT'S WHEN I LOVE YOU ARISTA NASHVILLE	PHIL VASSAR	29.947	26.935
9	8	32	GOOD MORNING BEAUTIFUL CURB	STEVE HOLY	28.308	30.528
10	13	7	DRIVE (FOR DADDY GENE) ARISTA NASHVILLE	ALAN JACKSON	27.870	24.421
11	12	15	WHAT IF SHE'S AN ANGEL RCA	TOMMY SHANE STEINER	27.260	25.453
12	9	28	BRING ON THE RAIN CURB	JO DEE MESSINA WITH TIM MCGRAW	25.392	28.460
13	15	11	MODERN DAY BONNIE AND CLYDE COLUMBIA	TRAVIS TRITT	22.597	20.823
14	11	24	SOME DAYS YOU GOTTA DANCE MONUMENT	DIXIE CHICKS	21.812	26.450
15	19	17	I SHOULD BE SLEEPING DREAMWORKS	EMERSON DRIVE	20.510	17.725
16	17	17	I DON'T HAVE TO BE ME (TIL MONDAY) MERCURY	STEVE AZAR	20.015	18.496
17	20	5	LIVING AND LIVING WELL MCA NASHVILLE	GEORGE STRAIT	19.671	15.348
18	14	20	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) ARISTA NASHVILLE	ALAN JACKSON	19.495	21.012
19	18	9	SQUEEZE ME IN CAPITOL/MCA NASHVILLE	GARTH BROOKS DUET WITH TRISHA YEARWOOD	18.551	18.393
20	21	14	I DON'T WANT YOU TO GO ARISTA NASHVILLE	CAROLYN DAWN JOHNSON	16.651	15.037
21	22	13	THAT'S JUST JESSIE LYRIC STREET	KEVIN DENNEY	16.451	14.823
22	24	8	NOT A DAY GOES BY BNA	LONESTAR	13.460	11.182
23	23	15	I CRY EPIC	TAMMY COCHRAN	12.168	12.484
24	27	9	MENDOCINO COUNTY LINE LOST HIGHWAY/MERCURY	WILLIE NELSON DUET WITH LEE ANN WOMACK	12.150	10.664
25	25	13	JEZEBEL MCA NASHVILLE	CHELSEY WRIGHT	11.841	10.940
26	26	10	JUST WHAT I DO WARNER BROS./WRN	TRICK PONY	11.776	10.736
27	28	10	WHEN YOU LIE NEXT TO ME BNA	KELLIE COFFEY	11.678	10.166
28	31	4	I'M GONNA MISS HER (THE FISHER SONG) ARISTA NASHVILLE	BRAD PAISLEY	8.824	6.377
29	29	9	THE ONE MCA NASHVILLE	GARY ALLAN	8.557	7.408
30	30	5	TONIGHT I WANNA BE YOUR MAN RCA	ANDY GRIGGS	8.392	7.096
31	32	9	SHE DOESN'T DANCE VFR	MARK MCGUINN	6.341	5.732
32	35	3	GET OVER YOURSELF LYRIC STREET	SHEDAISY	5.790	4.969
33	33	4	THREE DAYS REPUBLIC/UNIVERSAL SOUTH	PAT GREEN	5.645	5.413
34	34	2	I AM A MAN OF CONSTANT SORROW LOST HIGHWAY/MERCURY	THE SOGGY BOTTOM BOYS	5.593	5.022
35	37	4	HELP ME UNDERSTAND CAPITOL	TRACE ADKINS	5.355	4.488
36	39	4	GOODBYE ON A BAD DAY MCA NASHVILLE	SHANNON LAWSON	4.715	4.066
37	NEW		I MISS MY FRIEND DREAMWORKS	DARRYL WORLEY	4.623	1.815
38	NEW		BEFORE I KNEW BETTER EPIC	BRAD MARTIN	3.889	2.409
39	40	2	I KEEP LOOKING RCA	SARA EVANS	3.811	3.066
40	38	3	HEATHER'S WALL EPIC	TY HERNDON	3.479	4.280

Songs ranked by audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Songs showing an increase in audience over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in audience does not exceed the percentage of monitored station downtime for the format. A song with a gain in audience 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 in audience or each losing in audience, the song being played on more stations is placed first. Songs become re-releases and are removed from this chart in conjunction with the Country Airplay chart.

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 30, 2002

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			No. 1	
1	1	83	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT ● CURB 73116	22 weeks at No. 1 LEANN RIMES
2	2	9	OSAMA-YO' MAMA CURB 73130	RAY STEVENS
3	4	10	THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD	KEVIN DENNEY
4	5	3	I SHOULD BE SLEEPING DREAMWORKS 450362/INTERSCOPE	EMERSON DRIVE
5	3	25	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	AARON TIPPIN
6	6	23	GOD BLESS THE USA CURB 73128	LEE GREENWOOD
7	7	21	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137*/MADACY	RANDY TRAVIS
8	8	33	SOMETHIN' IN THE WATER MONUMENT 79625/SONY	JEFFREY STEELE
9	9	249	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
10	12	52	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
11	10	16	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD	BRIAN MCCOMAS
12	13	44	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	TRICK PONY
13	11	23	GOD BLESS AMERICA CURB 73127	LEANN RIMES
14	14	78	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
15	16	18	GIRL IN LOVE COLUMBIA 79648/SONY	ROBIN ENGLISH
16	18	36	UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD	KORTNEY KAYLE
17	19	35	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	MICALYSTER
18	15	105	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
19	20	44	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLERS
20	23	21	A ROSE IS A ROSE MERCURY 172193	MEREDITH EDWARDS

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. © 2002 VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

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 30, 2002

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & CATALOG NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE)	TITLE	PEAK POSITION
1	1	1	67	SOUNDTRACK ▲ ⁵ LOST HIGHWAY 170069/MERCURY (11.98/19.98)	No. 1 29 weeks at No. 1 O BROTHER, WHERE ART THOU?	1
2	2	2	9	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/18.98)	GREATEST GAINER DRIVE	1
3	3	3	6	VARIOUS ARTISTS BNA 67043/RLG (12.98/17.98)	TOTALLY COUNTRY: 17 NEW CHART-TOPPING HITS	2
4	4	4	93	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS	4
5	6	6	29	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	PACESETTER PULL MY CHAIN	1
6	5	5	47	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN	1
7	7	7	18	GARTH BROOKS ▲ ³ CAPITOL 31330 (10.98/18.98)	SCARECROW	1
8	8	9	85	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
9	10	10	28	STEVE HOLY CURB 77972 (11.98/17.98)	BLUE MOON	7
10	11	12	26	MARTINA MCBRIDE ● RCA 67012/RLG (12.98/18.98)	GREATEST HITS	1
11	9	8	31	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/DJMG (11.98/17.98)	NEW FAVORITE	3
12	12	13	48	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	1
13	15	15	67	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK	13
14	16	19	76	TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
15	18	17	69	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
16	19	18	77	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	GREATEST HITS	1
17	17	14	85	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	BURN	1
18	13	11	9	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	THE GREAT DIVIDE	5
19	14	26	3	SOUNDTRACK COLUMBIA 86403/CRG (12.98 EQ/18.98)	WE WERE SOLDIERS	14
20	21	22	38	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'M ALREADY THERE	1

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. © 2002 VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

COUNTRY PLAYLIST MONITOR

Songs ranked by number of detections. Playlists are listed in order of TSA weekly cume, beginning with the highest-cuming station. Cumes are updated twice yearly following the release of the spring and fall Arbitron surveys. The number of stations shown each week varies depending upon space.

Airplay icon denotes songs with 6 or more detections at station for first time this week.

AIRPLAY LEADERBOARD THE STATIONS THAT BREAK THE HITS #1 WTGE Baton Rouge, LA PD: Randy Chase Airplay Leader Designations: 6

CMT PD: Chris Parr CBS Cable 615-457-8500 Table with 2 columns: Rank, Song/Artist

Great American Country PD: Jim Murphy MD: Jennifer Page Jones Int'l Networks 303-792-3111 Table with 2 columns: Rank, Song/Artist

KZLA Los Angeles OM: R. J. Curtis APD/MD: Tonya Campos Emmis 323-882-8000 Table with 2 columns: Rank, Song/Artist

KPLX Dallas PD: Paul Williams APD: Smokey Rivers MD: Cody Alan Susquehanna 214-526-2400 Table with 2 columns: Rank, Song/Artist

WUSN Chicago PD: Justin Case MD: Tricia Bondo Infinity 312-649-0099 Table with 2 columns: Rank, Song/Artist

KSCS Dallas PD: Dean James ABC/Disney 817-695-0800 Table with 2 columns: Rank, Song/Artist

WMZQ Washington, DC VP/Ops: Jeff Wyatt APD/MD: Jon Anthony Clear Channel 301-231-8231 Table with 2 columns: Rank, Song/Artist

WYNY New York PD: Marty Mitchell Big City Radio 914-592-1071 Table with 2 columns: Rank, Song/Artist

WXTU Philadelphia PD: Bob McKay APD/MD: Cadillac Jack Beasley 610-667-9000 Table with 2 columns: Rank, Song/Artist

WKHX Atlanta OM: Dene Hallam MD: Johnny Gray ABC/Disney 770-955-0101 Table with 2 columns: Rank, Song/Artist

KFRG San Bernardino OM: Ray Massie MD: Don Jeffrey Infinity 909-825-9525 Table with 2 columns: Rank, Song/Artist

WYCD Detroit PD: Mac Daniels APD/MD: Ron Chatman Infinity 248-799-0600 Table with 2 columns: Rank, Song/Artist

KEYEY Minneapolis PD: Gregg Swedberg APD/MD: Travis Moon Clear Channel 952-820-4200 Table with 2 columns: Rank, Song/Artist

KILT Houston Group PD: Darren Davis APD/MD: John Trapani Infinity 713-881-5100 Table with 2 columns: Rank, Song/Artist

KNIX Phoenix PD: George King MD: Gwen Foster Clear Channel 480-966-6236 Table with 2 columns: Rank, Song/Artist

KMPS Seattle OM/PO: Becky Brenner MD: Tony Thomas Infinity 206-805-0941 Table with 2 columns: Rank, Song/Artist

KYGO Denver PD: Joel Burke MD: Tad Svendsen Jefferson Pilot 303-321-9950 Table with 2 columns: Rank, Song/Artist

WKLB Boston PD: Mike Brophy APD/MD: Ginny Rogers Greater Media 617-822-9600 Table with 2 columns: Rank, Song/Artist

WPOC Baltimore PD: Scott Lindy APD/MD: Michael J. Fox Clear Channel 410-366-3693 Table with 2 columns: Rank, Song/Artist

KMLE Phoenix PD: Jeff Garrison APD/MD: Chris Loss Infinity 602-258-8181 Table with 2 columns: Rank, Song/Artist

WIKV Knoxville OM: Mike Hammond MD: Colleen Addair Citadel 865-588-6511 Table with 2 columns: Rank, Song/Artist

WL St. Louis PD: Russ Schell MD: Dan Montana Sinclair 314-781-9600 Table with 2 columns: Rank, Song/Artist

WYAY Atlanta OM: Dene Hallam PD: Steve Mitchell MD: Johnny Gray ABC/Disney 770-955-0106 Table with 2 columns: Rank, Song/Artist

Detailed tracking for upward-moving songs. Total Detections/Gain does not include video play. Tracking week for video play reflects a Fri - Thu cycle. Markets listed in order of population. *Indicates station experienced between 24 and 56 hours of monitored downtime during the chart week.

Total Detections/Gain Chart Move: 15-15 | **Total Detections/Gain Chart Move: 16-17** | **Total Detections/Gain Chart Move: 4-2** | **Total Detections/Gain Chart Move: 5-5** | **Total Detections/Gain Chart Move: 23-23**

STEVE AZAR 3119/169
I Don't Have To Be Me (Til Monday) (Mercury)

City	Station	PL	W	L	ID	WGNM	TW	LW	2W	ID
New York	WCAT	25	1	1	1	25	1	1	1	1
Chicago	WUSA	17	18	13	6	17	18	13	6	6
Los Angeles	KPLX	17	18	13	6	17	18	13	6	6

GARTH BROOKS DUET WITH TRISHA YEARWOOD 2930/17
Squeeze Me In (Capitol/MCA Nashville)

City	Station	PL	W	L	ID	WGNM	TW	LW	2W	ID
New York	WCAT	25	1	1	1	25	1	1	1	1
Chicago	WUSA	17	18	13	6	17	18	13	6	6
Los Angeles	KPLX	17	18	13	6	17	18	13	6	6

CHRIS CAGLE 5249/283
I Breathe In, I Breathe Out (Capitol)

City	Station	PL	W	L	ID	WGNM	TW	LW	2W	ID
New York	WCAT	25	1	1	1	25	1	1	1	1
Chicago	WUSA	17	18	13	6	17	18	13	6	6
Los Angeles	KPLX	17	18	13	6	17	18	13	6	6

KENNY CHESNEY 4848/90
Young (BNA)

City	Station	PL	W	L	ID	WGNM	TW	LW	2W	ID
New York	WCAT	25	1	1	1	25	1	1	1	1
Chicago	WUSA	17	18	13	6	17	18	13	6	6
Los Angeles	KPLX	17	18	13	6	17	18	13	6	6

TAMMY COCHRAN 2157/28
I Cry (Epic)

City	Station	PL	W	L	ID	WGNM	TW	LW	2W	ID
New York	WCAT	25	1	1	1	25	1	1	1	1
Chicago	WUSA	17	18	13	6	17	18	13	6	6
Los Angeles	KPLX	17	18	13	6	17	18	13	6	6

KELLIE COFFEY 1961/23
When You Lie Next To Me (BNA)

City	Station	PL	W	L	ID	WGNM	TW	LW	2W	ID
New York	WCAT	25	1	1	1	25	1	1	1	1
Chicago	WUSA	17	18	13	6	17	18	13	6	6
Los Angeles	KPLX	17	18	13	6	17	18	13	6	6

KEVIN DENNEY 2609/349
That's Just Jessie (Lyric Street)

City	Station	PL	W	L	ID	WGNM	TW	LW	2W	ID
New York	WCAT	25	1	1	1	25	1	1	1	1
Chicago	WUSA	17	18	13	6	17	18	13	6	6
Los Angeles	KPLX	17	18	13	6	17	18	13	6	6

EMERSON DRIVE 3056/212
I Should Be Sleeping (DreamWorks)

City	Station	PL	W	L	ID	WGNM	TW	LW	2W	ID
New York	WCAT	25	1	1	1	25	1	1	1	1
Chicago	WUSA	17	18	13	6	17	18	13	6	6
Los Angeles	KPLX	17	18	13	6	17	18	13	6	6

ALAN JACKSON 3858/363
Drive (For Daddy Gene) (Arista Nashville)

City	Station	PL	W	L	ID	WGNM	TW	LW	2W	ID
New York	WCAT	25	1	1	1	25	1	1	1	1
Chicago	WUSA	17	18	13	6	17	18	13	6	6
Los Angeles	KPLX	17	18	13	6	17	18	13	6	6

CAROLYN DAWN JOHNSON 2785/147
I Don't Want You To Go (Arista Nashville)

City	Station	PL	W	L	ID	WGNM	TW	LW	2W	ID
New York	WCAT	25	1	1	1	25	1	1	1	1
Chicago	WUSA	17	18	13	6	17	18	13	6	6
Los Angeles	KPLX	17	18	13	6	17	18	13	6	6

Detailed tracking for upward-moving songs. Total Detections/Gain does not include video play. Tracking week for video play reflects a Fri - Thu cycle. Markets listed in order of population. *Indicates station experienced between 24 and 56 hours of monitored down during the chart week.

Total Detections/Gain

TOBY KEITH 4855/207

My List (DreamWorks)

Table with columns: Station, ID, and Detections/Gain for Toby Keith's 'My List (DreamWorks)'. Includes stations like Albany, Tucson, Tulsa, etc.

Total Detections/Gain

LONESTAR 2183/322

Not A Day Goes By (BNA)

Table with columns: Station, ID, and Detections/Gain for Lonestar's 'Not A Day Goes By (BNA)'. Includes stations like Albany, Tucson, Tulsa, etc.

Total Detections/Gain

MARTINA MCBRIDE 5612/151

Blessed (RCA)

Table with columns: Station, ID, and Detections/Gain for Martina McBride's 'Blessed (RCA)'. Includes stations like Albany, Tucson, Tulsa, etc.

Total Detections/Gain

RASCAL FLATTS 4769/490

I'm Movin' On (Lyric Street)

Table with columns: Station, ID, and Detections/Gain for Rascal Flatts' 'I'm Movin' On (Lyric Street)'. Includes stations like Albany, Tucson, Tulsa, etc.

Total Detections/Gain

TOMMY SHANE STEINER 4004/224

What If She's An Angel (RCA)

Table with columns: Station, ID, and Detections/Gain for Tommy Shane Steiner's 'What If She's An Angel (RCA)'. Includes stations like Albany, Tucson, Tulsa, etc.

Total Detections/Gain

GEORGE STRAIT 2779/453

Living And Living Well (MCA Nashville)

Table with columns: Station, ID, and Detections/Gain for George Strait's 'Living And Living Well (MCA Nashville)'. Includes stations like Albany, Tucson, Tulsa, etc.

Total Detections/Gain

TRICK PONY 2083/156

Just What I Do (Warner Bros./WRN)

Table with columns: Station, ID, and Detections/Gain for Trick Pony's 'Just What I Do (Warner Bros./WRN)'. Includes stations like Albany, Tucson, Tulsa, etc.

Total Detections/Gain

TRAVIS TRITT 3274/180

Modern Day Bonnie And Clyde (Columbia)

Table with columns: Station, ID, and Detections/Gain for Travis Tritt's 'Modern Day Bonnie And Clyde (Columbia)'. Includes stations like Albany, Tucson, Tulsa, etc.

Total Detections/Gain

PHIL VASSAR 3996/287

That's When I Love You (Arista Nashville)

Table with columns: Station, ID, and Detections/Gain for Phil Vassar's 'That's When I Love You (Arista Nashville)'. Includes stations like Albany, Tucson, Tulsa, etc.

Total Detections/Gain

CHELY WRIGHT 1922/163

Jezebel (MCA Nashville)

Table with columns: Station, ID, and Detections/Gain for Chely Wright's 'Jezebel (MCA Nashville)'. Includes stations like Albany, Tucson, Tulsa, etc.

most airplay adds COUNTRY

NEW STATIONS

Table listing new stations and their detection counts for various artists like Darryl Worley, Brett James, Brad Paisley, George Strait, and Shedaisy.

Detections

Main table listing stations across various states (Ala., Ark., Cal., Fla., Ga., Ill., Ind., Iowa, Ky., La., Mich., Miss., Mo., N.C., N.H., N.J., N.Y., Pa., S.C., Tex., Va., W.Va., Wis., Wyo.) with station call letters, artist names, and detection counts.

NEW STATIONS reflects stations playing song 6 or more times for the first time. TOTAL reflects stations playing song 6 or more times. DAYPART % reflects total detections on all stations.

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. © 2002 VNU Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	DETECTIONS	
					TW	LW
★ ★ ★ No. 1 ★ ★ ★						
①	1	23	BLESSED RCA <small>2 weeks at No. 1</small>	MARTINA MCBRIDE	5612	5461
②	4	29	I BREATHE IN, I BREATHE OUT CAPITOL	CHRIS CAGLE	5249	4969
③	2	19	THE COWBOY IN ME CURB	TIM MCGRAW	4947	5245
④	6	16	MY LIST DREAMWORKS	TOBY KEITH	4855	4648
⑤	5	15	YOUNG BNA	KENNY CHESNEY	4848	4758
★ GREATEST GAINER® ★						
⑥	7	26	I'M MOVIN' ON LYRIC STREET	RASCAL FLATTS	4769	4279
⑦	3	24	THE LONG GOODBYE ARISTA NASHVILLE	BROOKS & DUNN	4379	4989
⑧	10	16	WHAT IF SHE'S AN ANGEL RCA	TOMMY SHANE STEINER	4004	3780
⑨	12	23	THAT'S WHEN I LOVE YOU ARISTA NASHVILLE	PHIL VASSAR	3996	3709
⑩	13	10	DRIVE (FOR DADDY GENE) ARISTA NASHVILLE	ALAN JACKSON	3858	3495
⑪	11	36	GOOD MORNING BEAUTIFUL CURB	STEVE HOLY	3386	3743
⑫	9	27	SOME DAYS YOU GOTTA DANCE MONUMENT	DIXIE CHICKS	3275	4023
⑬	14	13	MODERN DAY BONNIE AND CLYDE COLUMBIA	TRAVIS TRITT	3274	3094
⑭	8	30	BRING ON THE RAIN CURB <small>JO DEE MESSINA WITH TIM MCGRAW</small>		3235	4067
⑮	15	26	I DON'T HAVE TO BE ME (TIL MONDAY) MERCURY	STEVE AZAR	3119	2950
⑯	17	22	I SHOULD BE SLEEPING DREAMWORKS	EMERSON DRIVE	3056	2844
⑰	16	10	SQUEEZE ME IN CAPITOL/MCA NASHVILLE <small>GARTH BROOKS DUET WITH TRISHA YEARWOOD</small>		2930	2913
⑱	18	17	I DON'T WANT YOU TO GO ARISTA NASHVILLE <small>CAROLYN DAWN JOHNSON</small>		2785	2638
★ ★ AIRPOWER ★ ★						
⑲	21	8	LIVING AND LIVING WELL MCA NASHVILLE	GEORGE STRAIT	2779	2336
⑳	22	18	THAT'S JUST JESSIE LYRIC STREET	KEVIN DENNEY	2609	2260
㉑	20	20	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) ARISTA NASHVILLE	ALAN JACKSON	2429	2526
㉒	25	11	NOT A DAY GOES BY BNA	LONESTAR	2183	1861
㉓	23	21	I CRY EPIC	TAMMY COCHRAN	2157	2129
㉔	24	12	JUST WHAT I DO WARNER BROS./WRN	TRICK PONY	2083	1927
㉕	27	16	WHEN YOU LIE NEXT TO ME BNA	KELLIE COFFEY	1961	1738
㉖	26	16	JEZEBEL MCA NASHVILLE	CHELY WRIGHT	1922	1759
㉗	28	11	MENDOCINO COUNTY LINE LOST HIGHWAY/MERCURY <small>WILLIE NELSON DUET WITH LEE ANN WOMACK</small>		1548	1371
㉘	29	12	THE ONE MCA NASHVILLE	GARY ALLAN	1493	1322
㉙	31	6	I'M GONNA MISS HER (THE FISHIN' SONG) ARISTA NASHVILLE	BRAD PAISLEY	1492	1135
㉚	30	10	TONIGHT I WANNA BE YOUR MAN RCA	ANDY GRIGGS	1453	1316
㉛	32	18	SHE DOESN'T DANCE VFR	MARK MCGUINN	1241	1127
㉜	34	6	HELP ME UNDERSTAND CAPITOL	TRACE ADKINS	979	879
㉝	35	9	GOODBYE ON A BAD DAY MCA NASHVILLE	SHANNON LAWSON	943	838
㉞	36	5	GET OVER YOURSELF LYRIC STREET	SHEDAISY	893	703
㉟	38	8	BEFORE I KNEW BETTER EPIC	BRAD MARTIN	847	624
㊱	39	4	I KEEP LOOKING RCA	SARA EVANS	778	610
㊲	37	15	HEATHER'S WALL EPIC	TY HERNDON	686	704
㊳	40	11	THREE DAYS REPUBLIC/UNIVERSAL SOUTH	PAT GREEN	677	571
㊴	41	22	I AM A MAN OF CONSTANT SORROW LOST HIGHWAY/MERCURY <small>THE SOGGY BOTTOM BOYS</small>		655	520

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	DETECTIONS	
					TW	LW
★ MOST AIRPLAY ADDS ★						
④①	45	3	I MISS MY FRIEND DREAMWORKS	DARRYL WORLEY	617	347
41	33	19	I'M NOT GONNA DO ANYTHING WITHOUT YOU MERCURY <small>MARK WILLS DUET WITH JAMIE O'NEAL</small>		591	953
④②	42	9	SHE WAS COLUMBIA	MARK CHESNUTT	541	457
④③	44	5	DON'T WASTE MY TIME MONUMENT	LITTLE BIG TOWN	457	351
④④	46	3	THE IMPOSSIBLE UNIVERSAL SOUTH	JOE NICHOLS	408	302
④⑤	48	4	FRANTIC MERCURY	JAMIE O'NEAL	332	279
★ ★ HOT SHOT DEBUT ★ ★						
④⑥	NEW▶		CHASIN' AMY ARISTA NASHVILLE	BRETT JAMES	311	92
④⑦	57	3	UNTIL WE FALL BACK IN LOVE AGAIN CURB	JEFF CARSON	242	134
④⑧	52	4	MINIVAN VFR	HOMETOWN NEWS	238	192
49	43	11	SWEET MUSIC MAN MCA NASHVILLE	REBA	238	439
⑤①	NEW▶		ANYTHING THAT TOUCHES YOU DUALTONE	MCBRIDE & THE RIDE	220	106
51	50	4	DIDN'T I COLUMBIA	MONTGOMERY GENTRY	219	227
⑤②	NEW▶		THIS PRETENDER MONUMENT	JOE DIFFIE	202	27
⑤③	60	2	OL' RED WARNER BROS./WRN	BLAKE SHELTON	202	111
54	47	9	I COULD NEVER LOVE YOU ENOUGH LYRIC STREET	BRIAN MCCOMAS	195	286
55	49	5	THE LIGHTHOUSE'S TALE SUGAR HILL	NICKEL CREEK	181	232
56	53	2	HARDER CARDS DREAMCATCHER	KENNY ROGERS	137	175
⑤⑦	NEW▶		ALMOST THERE REPUBLIC/UNIVERSAL	GABBIE NOLEN	127	47
⑤⑧	59	19	INSIDE OUT MCA NASHVILLE <small>TRISHA YEARWOOD FEATURING DON HENLEY</small>		123	120
⑤⑨	NEW▶		TEN ROUNDS WITH JOSE CUERVO RCA	TRACY BYRD	116	107
60	51	10	CIRCLES CURB	SAWYER BROWN	113	216

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. Most Airplay Adds 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.

Monitor RECURRENCS COUNTRY

RANK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	DETECTIONS	
		TW	LW
1	WRAPPED AROUND BRAD PAISLEY (ARISTA NASHVILLE)	2276	2619
2	I WANNA TALK ABOUT ME TOBY KEITH (DREAMWORKS)	2020	2152
3	WHERE THE STARS AND STRIPES AND THE EAGLE FLY AARON TIPPIN (LYRIC STREET)	1935	2117
4	RUN GEORGE STRAIT (MCA NASHVILLE)	1931	2143
5	ONLY IN AMERICA BROOKS & DUNN (ARISTA NASHVILLE)	1815	1935
6	LOVE OF A WOMAN TRAVIS TRITT (COLUMBIA)	1407	1527
7	ON A NIGHT LIKE THIS TRICK PONY (WARNER BROS./WRN)	1340	1409
8	RIDING WITH PRIVATE MALONE DAVID BALL (DUALTONE)	1330	1253

RANK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	DETECTIONS	
		TW	LW
9	AUSTIN BLAKE SHELTON (GIANT/WRN)	1317	1386
10	IT'S A GREAT DAY TO BE ALIVE TRAVIS TRITT (COLUMBIA)	1293	1220
11	I'M TRYIN' TRACE ADKINS (CAPITOL)	1230	1268
12	WHERE I COME FROM ALAN JACKSON (ARISTA NASHVILLE)	1228	1385
13	ONE MORE DAY DIAMOND RIO (ARISTA NASHVILLE)	1188	1227
14	ANGRY ALL THE TIME TIM MCGRAW (CURB)	1188	1241
15	AIN'T NOTHING 'BOUT YOU BROOKS & DUNN (ARISTA NASHVILLE)	1183	1174
16	I'M ALREADY THERE LONESTAR (BNA)	1159	1155
17	WHEN I THINK ABOUT ANGELS JAMIE O'NEAL (MERCURY)	1091	1081
18	WHO I AM JESSICA ANDREWS (DREAMWORKS)	1009	1004
19	IN ANOTHER WORLD JOE DIFFIE (MONUMENT)	1006	1122
20	SHE COULDN'T CHANGE ME MONTGOMERY GENTRY (COLUMBIA)	1000	996

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



CAROLYN DAWN JOHNSON

"I DON'T WANT YOU TO GO"

Everybody's talkin' Research-- Well, here's a great research story to talk about from Bullseye Research

FEMALES OVERALL #7!
MALES OVERALL #10!
DIGGIN' DEEPER
ADULTS OVERALL TOTAL POSITIVES
25-44 #8! 25-54 #8! 35-44 #2

BRETT JAMES

"CHASIN' AMY"

BILLBOARD
HOT SHOT DEBUT #46
R&R'S HIGHEST DEBUT #43

"This guy is a star!"
Gail Austin,
Director of
Programming,
Clear Channel-
Jacksonville

COUNTRY AIRPLAY Monitor

• We Listen To Radio •

MARCH 22, 2002

Billboard Monitor
AIRPLAY
RADIO 2002
awards

**FULL
WINNERS
LIST ON PG. 8**

VOLUME 10 • NO. 12

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NO. 1 THIS WEEK:

MARTINA McBRIDE

Blessed (RCA)

GREATEST GAINER

TOBY KEITH

My List (DREAMWORKS)

AIRPLAY ADDS

SHEDAISY

Get Over Yourself (LYRIC STREET)

AUDIENCE

MARTINA McBRIDE

Blessed (RCA)

WQYK-FM Wins Big At Radio Awards

WQYK-FM Tampa, Fla., was the big winner at the Billboard/Airplay Monitor Radio Awards held March 16 in Miami Beach. OM Eric Logan was on hand to pick up the prize for secondary-market station of the year. Promotion/marketing director Mike Culotta and morning man Skip Mahaffey were also honored in their respective categories.

In addition to being part of KPLX (the Wolf) Dallas' victory in the major-market country station of the year category, former KPLX director of programming Brian Philips was awarded trophies for major-market country PD of the year and for modern rock radio consultant/group PD of the year. Philips—who was with KPLX and parent

company Susquehanna during the eligibility period of May 2000 to May 2001—is now senior VP/GM at CMT. KBEQ (Q104)



Kansas City PD Mike Kennedy was named secondary-market country PD of the year. Winners in the APD/MD category were KEEY (KI02) Minneapolis' Travis Moon and WFMS Indianapolis' J.D. Cannon.

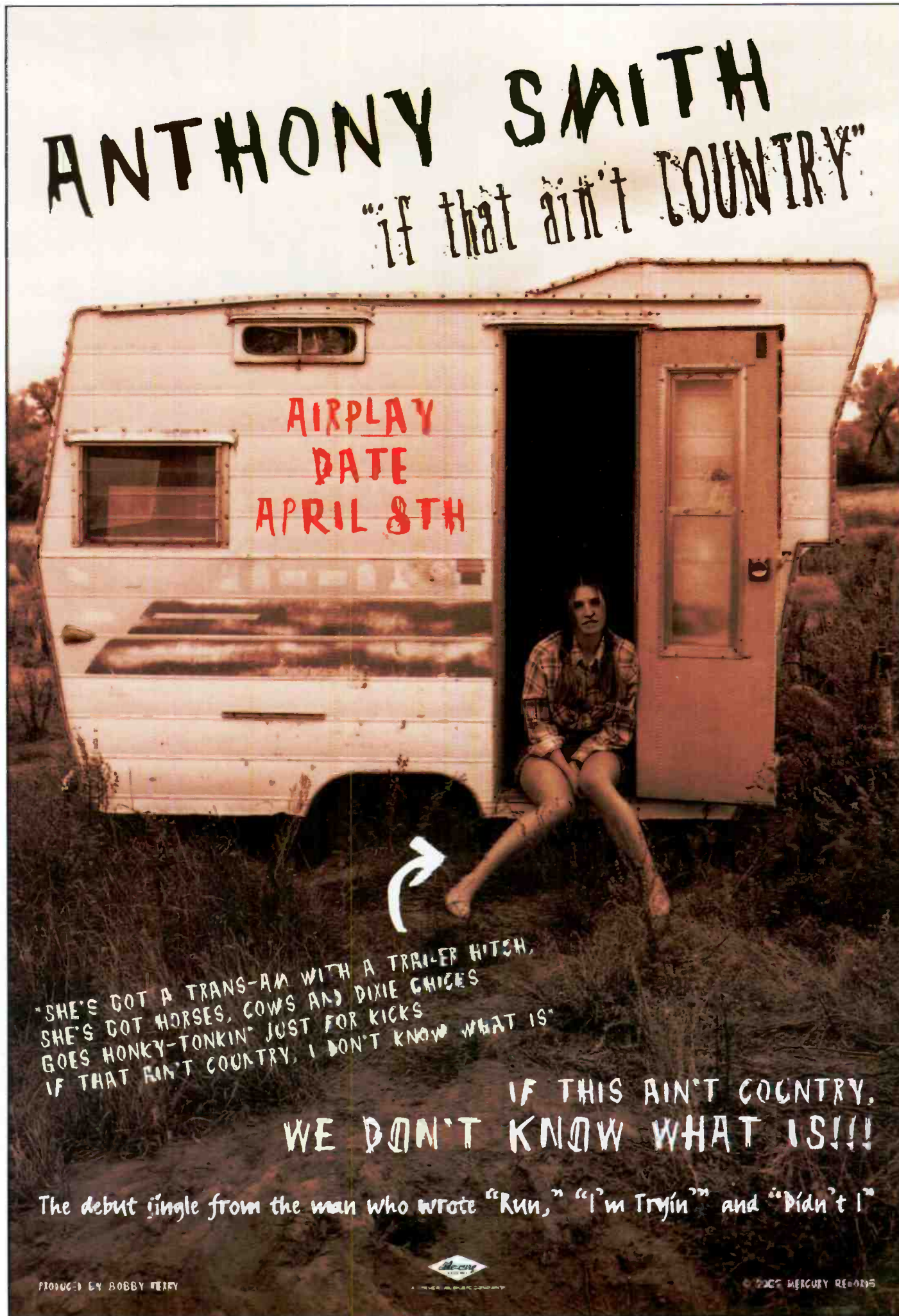
DreamWorks Records was named country label promotion team of the year. Ralph Carroll Promotions was the first country recipient in the new independent promotion company category.

Rusty Walker was named country consultant of the year for the seventh consecutive year. Another perennial honoree, Howard Stern, was the winner in the non-format-specific category of nationally syndicated air personality of the year for the eighth time in a row.

American Country Countdown With Bob Kingsley was the winner in the network/syndicated program category for an unprecedented 15th consecutive year. Kingsley was given a special trophy to mark this accomplishment during the recent Country Radio Seminar in Nashville.

For a complete list of winners, see the photo spread that begins on page 8.

The Radio Awards culminated the three-day Billboard/Airplay Monitor Radio Seminar. Complete seminar coverage begins on page 6.



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INSIGHT:



Cause & effect. BDS and SoundScan data bonded together give you airplay and sales in one custom integrated report. An "instant" marketing meeting tool.

BDS CERTIFIED:



Recognition. The award that recognizes radio's support and celebrates your artists' airplay success. Certification at milestones of more than 50,000 and 100,000 spins are rewarded.

BDS REAL TIME:



Up to the minute. Stay in tune with who's playing your record and how your record stacks up to the competition as it happens. Updated every 5 minutes to give you the most current airplay information, BDS Real Time is continuously in motion.

ENCORE:



The new face of information. The ultimate record industry power tool. ENcore offers new reports, new data and a new look to celebrate its evolution. Designed especially for you, by you.

BDS FIRST ALERT:



Spins find you as they happen! Get alerted when your song plays for the first time on the radio. Sent automatically to your pager or e-mail as they happen.

ROBO A&R:



Get ahead of the buzz. The robotic, customizable search-engine that scours BDS and SoundScan for upstart indie bands.

BDS EXPRESS.COM:



Stay connected. Fast and Easy Internet access to your favorite BDS reports. Now you can get BDS information wherever you are, whenever you need it.



We Listen to YOU.

Full Monty's



Clear Channel/Minneapolis market manager Mick Anselmo, right, joined Mercury's Rocco Cosco, center, and consultant Joe Patrick for a show of the latest restaurant fashion statements during the Billboard/Airplay Monitor Radio Seminar in Miami Beach.

RADIOACTIVE

BY PHYLLIS STARK
& ANGELA KING

615-321-4284 • pstark@airplaymonitor.com
615-321-4286 • aking@airplaymonitor.com

Wilson Exits Citadel, As Sykes Oversees Infinity

Two big management shake-ups in radio this week. First, Citadel chairman Larry Wilson exits the company after 18 years for what he's calling "personal considerations." Wilson recently gave up his CEO title to Farid Suleman, who came from the president/CEO post at Infinity. Meanwhile, that company has named VH1/CMT president John Sykes president/CEO of Infinity Radio, reporting to Viacom president/COO Mel Karmazin. Infinity Radio president Dan Mason will report to Sykes.

Judy McGrath gets an expanded role as president of MTV Networks Music Group, overseeing CMT, MTV, MTV2, and VH1, as well as the group's digital music services. She had been president of the MTV group/chairman of interactive music.

ACM NAMES RADIO NOMINEES

Two sets of rival stations—KMLE and KNIX Phoenix and KPLX (the Wolf) and KSCS Dallas—will compete in the radio station of the year category for the 37th annual Academy of Country Music Awards along with KYGO Denver.

Nominees were announced March 14 in Universal City, Calif. Nods in the DJ of the year category went to WXTU Philadelphia's Cadillac Jack; KMPS Seattle's Ichabod Caine & the Waking Crew; KMLE's Stu Evans; WCOL Columbus, Ohio's Steve Harmon; and WFMS Indianapolis' Vicki Murphy.

Winners in these categories will be announced about two weeks prior to the May 22 awards show.

PROGRAMMING: KAT MAXES OUT

WAKT (Kat Country) Panama City, Fla., moves frequency from 105.1 to 103.5 and changes call letters to WMXP (Max Country 103.5). PD Brett James remains.

WSLC-AM Roanoke, Va., ends its simulcast of country WSLC-FM. The station now simulcasts adult R&B sister WVBE Lynchburg, Va.

KKBQ (93Q) Houston adds Jones Radio Networks' syndicated Lia evening show.

KDRK Spokane, Wash., PD Ray Edwards adds similar duties for N/T sister KGA.

WIBW Topeka, Kan., hires former WSCA Savannah, Ga., PD Trey Cooler for the same duties, replacing Kevin Wagner, who's now at Eagle Radio/St. Joseph, Mo.

Zimmer Radio/Joplin, Mo., OM Warren

McDonald exits the cluster that includes country KIXQ. A replacement has not been named.

PEOPLE: GREENWOOD NAMED APD

WSIX Nashville MD/midday host Billy Greenwood adds APD duties.



GREENWOOD

WSM-FM Nashville hires former WSIX afternoon host Johnny Mack for similar duties. The station also taps WSOC Charlotte, N.C., programming assistant Corey Duke as promotion director and WSOC part-timer David Huitt for swing shifts and promotions.

Country Music

Hall of Fame member Whisperin' Bill Anderson is now hosting his own show on XM Satellite Radio's country oldies service. The one-hour program, *Bill Anderson Visits With the Legends*, airs six days a week on XM's America channel.

WGTR (Gator 107.9) Myrtle Beach, S.C., PD/afternoon host Johnny Walker moves to mornings and is taking T&Rs for a co-host. Morning jock Joey Dee assumes MD duties and moves to afternoons. Morning co-host Christine Wild exits.

WWZD (the Wizard) Tupelo, Miss., PD Brian Driver relinquishes music duties and ups morning host Paul Stone to APD/MD.

KZKS (Kiss Country 105.3) Grand Junction, Colo., afternoon host Steven Dee segues to mornings, as morning co-host Rick James moves to afternoons.

MANAGEMENT: FERRO EXITS WW1

Westwood One/Culver City, Calif., VP of country programming Charlie Cook becomes interim VP of programming/GM, as Thom Ferro exits the company.

Cumulus/Lake Charles, La., market manager Scott Gilreath exits. A replacement has not yet been named for the cluster, which includes country KYKZ.

Classic country KDVE (Lonesome Dove) Longview, Texas, hires radio veteran Bob Straczek as GM, replacing Mark McKay.

WMDH New Castle, Ind., ups GSM Paulette Lees to GM, replacing Ernie Caldemone.

COUNTRY CONFIDENTIAL

BY WADE JESSEN 615-321-4291 • wjessen@airplaymonitor.com



A Return To One-Week Chart-Toppers

It has been more than three years since our Country Airplay chart had three consecutive No. 1 titles by different artists that didn't involve at least one multiple-week stay at the top. That particular chart scenario hasn't occurred since Ty Herndon's "It Must Be Love," Faith Hill's "Let Me Let Go," and Brooks & Dunn's "Husbands and Wives" each spent one week atop the chart in December 1998.

But with an increase of 277 detections, Martina McBride's "Blessed" (RCA) moves 3-1 and closes this three-year chart gap by replacing Brooks & Dunn's "The Long Goodbye" (Arista Nashville) atop the chart. The duo spent one week at No. 1, as did its two immediate predecessors, Tim McGraw's "The Cowboy in Me" (Curb) and "Bring On the Rain," his vocal collaboration with Jo Dee Messina.

If McBride's song is unseated next issue, it would be the first time in seven years that the format has seen four consecutive, non-multiple-week No. 1 songs.

Then again, the odds for an encore are pretty good, since "Blessed"—as it takes the fattest top five gain—is followed closely by Chris Cagle's increase of 250 spins. Cagle's "I Breathe In, I Breathe Out" (Capitol) is the nearest bulleted title below McBride and moves 6-4. Kenny Chesney's "Young" (BNA) may also threaten McBride's chances for a second week at the top. Although Chesney's single gains only 35 plays this issue, it has consistently posted more robust gains in prior weeks and, with 14 chart weeks, is the youngest title in the top 10.

With an increase of 502 plays, Toby Keith's "My List" (DreamWorks) swipes the Greatest Gainer trophy on Country Airplay (8-6) and shoots 8-3 on Country Audience, up more than 4 million listener impressions.

BLUEGRASS WITH NEW GAS: On the heels of increased airplay because of a renewed push by Lost Highway/Mercury, the Soggy Bottom Boys' "I Am a Man of Constant Sorrow" is allowed to re-enter our Country Airplay chart at No. 41 this issue.

Although *Airplay Monitor* chart policy requires singles that experience a resurgence less than six months after their initial chart life to re-enter inside the top 20, several factors unique to "I Am a Man of Constant Sorrow" prompted us to relax those provisions. The track spent 20 weeks on the chart and last appeared in the Nov. 30, 2001, issue.

Included among those factors is that the single re-enters at a higher position than it had achieved during its initial 20-week chart run—it previously peaked at No. 50 in the April 28, 2001, issue. That the label re-serviced the single to country stations also suggested a more serious commitment to the new promotion push, which accelerated following multiple Grammy Award wins for the *O Brother, Where Art Thou?* soundtrack, including album of the year.

In its second chart run, "I Am a Man of Constant Sorrow" will continue to accrue chart weeks in the "weeks on" column and will be allowed to remain on the chart below No. 20 at the discretion of the chart manager, not to exceed two consecutive weeks of decline.

As is the case with all titles on the chart, "I Am a Man of Constant Sorrow" will be protected from the recurrent rule while inside the top 20 (see legend below chart). The single re-enters Country Airplay with 520 detections, with spins at 79 monitored stations. It debuts on Country Audience at No. 34 with approximately 5 million listener impressions.

UPDATE: After a brief hiatus because of technical problems, we resume the use of airplay data from KBQI Albuquerque, N.M., for chart tabulation this issue. WKXC Augusta, Ga., remains on temporary hiatus from the chart panel.

ON THE ROW

Wright Steps Up At MCA Nashville

After more than two decades on Music Row as a songwriter/producer/publisher/record company executive, Mark Wright is stepping into an expanded leadership role at MCA Nashville. According to *Billboard*, he is expected to be given the executive VP title, although at press time, his contract had not been finalized. In the wake of MCA president Tony Brown's recent departure to launch Universal South, Wright will now be working with MCA Nashville chairman Bruce Hinton to shape the label's future. He previously was MCA's senior VP of A&R.

Wright's credits as a writer include "Today My World Slipped Away," recorded by Vern Gosdin and George Strait; the Oak Ridge Boys' "Lucky Moon"; Earl Thomas Conley's "Nobody Falls Like a Fool"; and Mark Chesnut's "Your Love Is a Miracle" and "Goin' Through the Big D." As a producer, he has worked with Chesnut, Clint Black, Gary Allan, Rhett Akins, Brooks & Dunn, and Lee Ann Womack.

Wright began honing his skills when he went to work for United Artists in 1981. Three years later, Wright shifted to RCA as A&R talent manager and began producing Conley, Bill Medley,

Gus Hardin, Pake McEntire, and Louise Mandrell. In 1994, Wright became senior VP of Decca Records and helped launch the careers of Allan and Womack.

In other news, Vince Gill has been elected president of the board of trustees and officers of the Country Music Hall of Fame and Museum in Nashville, and retired Gaylord executive E.W. "Bud" Wendell was re-elected to a second one-year term as chairman. New officers, appointed for one-year terms, are BMI's Paul Corbin and SunTrust Bank's Brian Williams. Trustees re-elected to three-year terms are Warner/Chappell's Tim Wipperman, Brookside Properties' Nelson Andrews, and Wendell. Re-elected officers are executive VP Mike Curb of Curb Records, first VP Ernest Williams III of Southern Fiduciary Group, treasurer Wayne Halper of DreamWorks Records, and secretary Keel Hunt of the Strategy Group.

Shane Tarleton has been promoted to manager of creative services at RCA Label Group. He previously was coordinator of creative services at the label group.

Republic/Universal Records has signed Dallas-based duo the Marie Sisters—Chaz and Kessie Marie—to its artist roster. Their self-titled debut album is due June 11 and was produced by Max T. Barnes, Richard Marx, and Guy Roche.

Kenny Chesney has signed with ASCAP. Jan Perry Rogers has opened JanPR Media, a publicity and promotion business in Nashville. She previously spent nine years as director of creative marketing for Hamstein Music Group and Hamstein Productions.

Celebrating The Ladies



The Country Music Assn. (CMA) celebrated the success of women in the industry during a Country Radio Seminar luncheon that featured live music. After the show, WQYK/WRBQ Tampa, Fla., OM Eric Logan posed with some of the performers. Pictured, from left, are Logan, Lynn Anderson, Tanya Tucker, Trisha Yearwood, Martina McBride, CMA associate executive director Tammy Genovese, and CMA executive director Ed Benson.

Spin City



Broadcast Data Systems helped Blake Shelton celebrate 100,000 spins for "Austin" with a special plaque presented during Country Radio Seminar in Nashville. Pictured, from left, are BDS' Nancy Wagner and Vinny Martino, Shelton, Country Airplay Monitor director of charts Wade Jessen, and Monitor publisher Jon Guynn.

Wolfe Man In Nashville



WMIL Milwaukee OM Kerry Wolfe, center, hangs with Lyric Street's Renee Leymon, left, and artist Brian McComas after Clear Channel meetings at Country Radio Seminar in Nashville.

ACCESS NASHVILLE

Price Signs With Audium Records

Country Music Hall of Fame member **Ray Price** has signed a recording deal with Audium Records. He will reteam with his former producer, **Fred Foster**, for an album due in early summer.

CMT will host its first Flameworky Music Video Awards June 12 at the Gaylord Entertainment Center in Nashville, just before the start of Fan Fair. The fan-voted awards show replaces the network's previous annual awards program, done in conjunction with *Country Weekly*.

The Academy of Country Music (ACM) has teamed with St. Jude Children's Research Hospital for the second consecutive year to hold an online auction to benefit the hospital. The auction, which will be featured on hollywoodcharities.org from May 22-28, will sell items worn or used and then donated by nominees, presenters, and performers at the ACM Awards, airing May 22 on CBS-TV. The ACM has also teamed with Home Depot to present the first Home Depot Humanitarian Award during the broadcast. It is the first fan-voted category in the history of the ACM Awards. Fans will be able to vote online at the Home Depot Web site beginning in April.

Tammy Cochran has recorded the song "Run On Forever" for a music video being sponsored by United Auto Workers/General Motors (UAW-GM) in conjunction with the Make a Wish Foundation. The video, which features a 12-year-old Lexington, Ky. girl who has battled liver disease all her life, will be used by the UAW-GM Center for Human Resources to create awareness and raise money for the Kentucky chapter of the foundation.

Billy Gilman recently taped two episodes of the ABC/Family Channel Saturday-morning show *Go for It* in Orlando, Fla. Gilman will join the *Go for It* road show later this year. The day-long road show, targeted at 8- to 14-year-olds, features music artists and pro athletes promoting healthy living.

Charlie Robison hosts CMT's *Best of Austin City Limits* March 22. The episode from 1999 features Robison and Dixie Chicks.

Dwight Yoakam's Bakersfield Biscuits company has inked a sponsorship deal with the Countryman Motorsports NASCAR racing team.

ON THE MEND

Pat Green was hospitalized with multiple facial fractures after he was attacked by two men March 11 while he, his wife, and members of his band were at the beach on South Padre Island, Texas. Green, a Republic/Universal artist, had to cancel his scheduled concert the next night at Concrete State Amphitheatre in Corpus Christi, Texas. The primary assailant was in police custody at press time and charges were pending.

Billy Joe Shaver underwent successful heart bypass surgery Feb. 28 in Austin, Texas, and is recuperating at home in Waco, Texas.

Pub Crawlers



A contestant in the WMZQ Washington, D.C., Glutton Bowl enjoys a worm-tini cocktail. The winner received backstage passes to meet Alan Jackson.

RADIO CONCERT MONITOR

DATE	STATION	EVENT	PROMOTIONS DIRECTOR
April 5-May 10	WSOC Charlotte, N.C.	Concert Series	Chele Fassig
		APPEARING: Ricochet (4/5), Trace Adkins (4/12), Mark Chesnutt (4/26), Confederate Railroad (5/3), Tracy Lawrence (5/10)	
April 9	WNKT Charleston, S.C.	Cat Country Jam	Meaghan Kelleher
		APPEARING: David Ball, Rascal Flatts, Tim Rushlow, Blake Shelton, Cyndi Thomson	
May 11	WCTO Allentown, Pa.	Listener Appreciation Concert	Dave Moore
		APPEARING: Joe Diffie, Keith Urban	
June 22	WUBE Cincinnati	Jammin' in the Country	Ron James
		APPEARING: David Ball, Tammy Cochran, Ronnie Milsap, Travis Tritt	

Let us monitor your event! Call Angela King at 615-321-4286 or e-mail aking@airplaymonitor.com

Group Editor: Sean Ross
Nashville Bureau Chief/Managing Editor: Phyllis Stark
Associate Editor: Angela King
Director of Charts-Country: Wade Jessen
Copy Editor: Chris Woods
Chart Assistant: Mary DeCroce (Nashville)
Chart Production Manager: Michael Cusson
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49 Music Square W. Nashville, TN 37203
 615-321-4290 fax: 615-320-0454
 For subscriptions call: 800-745-8922 or email: blbd@kable.com
 Order online @ www.orderbillboard.com

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WITH BOB KINGSLEY

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The Producer/Host of American Country Countdown...

Bob Kingsley



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Seminar Attendees Call For A Change In Business Practices

■ by Phyllis Stark and Sean Ross

Calls for a change in the way the music industry does business—whether it's a revamping of payola laws or just a decreased number of releases—were at the core of this year's Billboard/Airplay Monitor Radio Seminar & Awards, held March 14-16 in Miami Beach.

The seminar took place as the music industry deals with both declining sales and an increased cost of doing business. The industry is also facing increased public scrutiny, with much of it directed at independent promotion and exacerbated by the public outcry regarding R&B broadcaster Radio One's attempts to introduce pop-style exclusivity deals with an indie promoter to its format.

In his March 15 keynote, Rep. John Conyers Jr., D-Mich.—who has been calling for a congressional investigation of independent promotion since January—offered attendees both an olive branch and a stick when he urged the industry to work with him "before we get to a scandal" that draws in "overeager little members of Congress" who are traditionally unfriendly to the major media. "Maybe there are some things we can do to restore reasonableness and fairness" to the music business, Conyers told the audience.

Conyers—who chose to forgo a Q-and-A session but instead took one-on-one questions after his address—later said that he was planning to meet with House Judiciary Committee chairman F. James Sensenbrenner Jr., R-Wis., before the month is out in hopes of setting a date for hearings that would examine whether current independent promotion exclusivity agreements violated the spirit, if not the letter, of the payola laws. Conyers also told another questioner, who asked whether the congressman expected to rewrite the current payola statute, "Yes, I can see some changes. You can help me decide which way to go."

The informal Q-and-A period also led to an unusual exchange between Conyers and two independent promoters, both of whom defended their practices, with one suggesting that labels, not indies, deserved scrutiny. "Like congressmen, there are good ones and bad ones," Conyers responded. "Don't worry, we're not pointing our fingers at you."

INDEPENDENT THINKING

While some panelists were careful to tread lightly on the subject of independent promotion—and the Radio One dispute in particular—it still sparked heated debate at a March 16 R&B panel. Addressing a controversy that began when Radio One appointed an exclusive indie and then escalated last week with individual PDs being forbidden to talk to the labels, co-moderator/Jive Records senior VP of R&B promotions and marketing Larry Khan asked, "What if record companies simply stopped providing any sort of payment to radio—artist appearances, giveaways, trips, even music? Instead, let's have the radio stations pay for our product, which they now get for free."

That was followed by a discussion of a music process that, even before the Radio One incident, was becoming increasingly centralized. Def Jam/IDJMG senior VP of urban promotion Johnnie Walker said that "PDs still have a gut instinct on records—they just don't have the autonomy to use it." Asked if he sees a day when one group PD will be making all music decisions for numerous stations, Clear Channel director of urban programming Doc Wynter allowed that "it's possible. For radio corporations, it's about the bottom line, period." That said, Wynter did comment that his PDs have "autonomy on music selection, and that guarantees the product's quality."

The panel "Living on the Front Lines: The VPs of Promotion Speak," which kicked off the seminar March 14, featured an unlikely exchange between independent promoter George Luthin and V2 head of promotion Matt Pollack. Luthin noted that owners in secondary markets were

becoming unrealistic about the amount of money they expected to make by dealing with indies, meaning that his cost of business was increasing as well, even as labels cut back.

That prompted Pollack to note that there would be more available dollars if it weren't for independent promotion. With indies receiving from \$1,500 to \$4,000 for an add, he said, "we are no longer going to recoup in any market."

\$1 MILLION OUT OF THE BOX

Even without independent promotion, the cost of doing business is escalating. At the "Living on the Front Lines" panel, Elektra senior VP of promotion Dennis Reese pointed out that any new project costs "in excess of \$1 million" before the first spin is procured. "We don't just go sign an artist, press a CD-Pro, do photo shoots and a few track dates, and see what sticks."

That's taking place against what IDJMG VP of national top 40 promotion Erik Olsen called the "shrinking of future markets. The kids of tomorrow are not going to buy records. They're ripping CDs at 9 years old. When they become 18, they're not going to buy CDs, because they never have." And Mercury Nashville VP of promotion Michael Powers said that with labels now part of larger companies, they're under pressure to justify their existence. "We're trying to struggle to make our numbers. Everybody is. It's a shitty time."

To that end, many on the panel foresaw roll-backs in expenditures on everything from release schedules to staff. Reese said Elektra will be working six fewer projects this year compared with 2001. He said the problem is "you still need to get the same amount of money on those fewer releases."

Fewer releases also means less milking of individual albums. Powers pointed out that a hit or two on an album can make it a viable catalog seller with little overhead for years to come. But to stretch an album to three or four singles no longer has a financial upside. He said, "I would get out of records faster."

Reese agreed: "Two singles and see ya." And if stations call him suggesting a third single, Reese would tell them to "play it. We won't release it [as a single though], because we won't make a dime."

For their part, PDs at the March 16 top 40 panel already felt that they had too many records to deal with. WDRQ Detroit PD Alex Tear compared himself to an air traffic controller, and WFLZ Tampa, Fla., PD Jeff Kapugi added, "There's just too much out there. There's no opportunity to develop a song, because there's always something waiting to take its place."

Reese foresaw field promotion staffs being cut from 20 members to as few as five.

KEEPING THE CONSUMER CONSUMING

At the top 40 panel, Atlantic senior VP of promotion Danny Buch, citing his diminishing resources, asked PDs, "What is the most important way we can [spend our available dollars] for you?" WKZL Greensboro, N.C., PD Jeff McHugh responded, "Spend more time influencing consumers and not PDs." McHugh also noted that WKZL, which will occasionally find its own hits, has trouble getting those songs stocked in his market. When Buch pointed out the costs associated with getting records on shelves, McHugh suggested that labels bypass retail and work directly to sell music through radio stations.

The issue of whether the industry was losing sales on records that don't hit retail until well after impacting radio was also raised, and Elektra VP of top 40 promotion Jeff Bardin noted that "our retailers need a story on a record" before they

stock it. But Robin Jones, PD of ABC's Radio Disney, warned that while kids will pay for the records they love, they do not have any trouble looking for a free download online if it isn't in the stores.

LOSING PASSION?

Diminishing passion was an issue for both record and radio folks. At the "Living on the Front Lines" panel, Mercury's Powers expressed fear that as people become more obsessed with the business side of things, art will be sacrificed. And then, he said, "we may as well be selling washing machines."

Programming veteran George Johns told the adult top 40 panel, "When a PD has to juggle five different stations, they won't be left with enough energy to be passionate about any of them."

The March 16 panel, "Ruling the New Landscape Before It Rules You," specifically addressed that environment. While today's radio may appear increasingly standardized, panelists' experiences were not, and it often came down to the people involved. XM Satellite Radio's Mike Abrams detailed two very different experiences within the same company. He said the first involved a supportive GM who "understood that I knew what I was doing." During the other, there was "a first-time GM who'd listen to everybody else above me."

Similarly, when Cromwell Group head of programming Brian Krysz asked, rhetorically, whether Clear Channel multi-market morning man Valentine was winning anywhere, his lawyer, Glenn Goldstein—citing a number of markets where the cyberhost was indeed successful—said,

"As centralized as Clear Channel can be, it still comes down to the individual PD" to do the work that makes the show successful.

GONE TOO FAR?

The March 15 panel "How Far Is Too Far?" looked at stations that pushed the envelope, both in terms of lyrical and jock content. At one end of the spectrum was consultant Guy Zapoleon, who broke ranks with many broadcasters last summer by agreeing with the FCC's now-rescinded decision to fine KKMG Colorado Springs, Colo., for playing Eminem's "The Real Slim Shady." Zapoleon cited that day's *USA Today* headline, "The Sexual Revolution Hits Junior High." "I think we're partially responsible for that," he said. At the other end of the discussion was WLLD (Wild 98.7) Tampa, Fla., PD Orlando, who asked, "How does [an attempt to monitor content] begin with radio [rather than TV or movies]?" The PD cited a recent episode of *Survivor*. "I can't play an Eminem record, and you've got people peeing on somebody's hands?"

Orlando, who accused critics of expecting him to do "Dr. Phil radio," also pointed out that WLLD had beaten rival WFLZ for the first time after being fined for allowing indecent content to air during a simulcast of a station show. "If [stations with edgy content] weren't beating you, there wouldn't be a problem," he contended. But WJKS Wilmington, Del., owner/PD Tony Quartarone said that R&B radio shares were higher in the era before shock radio.

Billboard Monitor AIRPLAY RADIO.2002 seminar

Country's Need To Break New Acts

■ by Angela King and Phyllis Stark

At the Billboard/Airplay Monitor Radio Seminar's March 16 country roundtable, both sides of the industry acknowledged shortcomings in breaking new acts and in serving listeners. Other topics included the dangers of country radio's shift toward a 35-plus target demo and why the format didn't see the expected fall-book gains following last September's terrorist attacks.

Warner Bros. VP of promotion Jack Purcell believes the key to making superstars is to be "first, unique, and different," but he blames some on the label side for giving up on potential stars and having a "soup-of-the-day mentality. Breaking acts is like a golf swing," he said. "We hit the ball and don't follow through."

And following through is not necessarily about spending money, according to Mercury VP of promotion Michael Powers. "We pumped a million dollars into Shane Minor [and] couldn't break it [sales-wise]," he said, despite three top 20 singles. "The audience decides."

Purcell agreed. "The public always decides who's the star." And when the public speaks, Powers added, "that's when the setup stops and the delivering starts."

Powers encouraged PDs to test the boundaries. "The future will not be as comfortable for you as you want it to be," he said. "The pain of growing the format is [that] the station will not sound the way it did three years ago. [Artists are] not gonna sound like Alabama anymore." And Powers—who found himself at odds with radio regarding the *O Brother, Where Art Thou?* soundtrack for more than a year, thinks that if something is too unusual, PDs "want to stand on its neck until it dies down."

Also at issue during the country session was the format's recent switch toward targeting 35-plus women as opposed to the previous target of 25- to 34-year-olds. N/T KYNG Dallas PD Bob McNeill sees the continued "aging of America" as a potential reason that radio and record agendas will continue to be separate.

Powers argued that fans of country music are not all older adults. "When Shania [Twain] or Tim McGraw rolls through a market, everybody wants a piece of it." Young concertgoers love country, Powers maintained, "they just don't like country radio... There are a lot of young people that are excited about our format, and we'd better sign 'em up." Powers also warned that if country continues to chase this older demo, "we're just going to be 'beautiful country music of your life.' You have to claim a demo," he said. "Unfortunately, we've been relegated to a pretty bad one for concert promotion, [CD] sales, and breaking new artists."

The age issue isn't the only problem facing country radio, WRBQ/WQYK Tampa, Fla., OM Eric Logan said. "If you look at what's happening in America, it's more and more ethnic. We're a very white format. We're walking to the Arbitron plate with two strikes against us."

While many expected country radio to enjoy a ratings boost following Sept. 11, McNeill said that according to research he had done, the format lost shares to oldies. "People said country music was too sad [and that they] 'needed something to pick me up.'"

Logan said that wasn't the scenario in all markets. "The stations with perceived values that transcend country music turboed [after Sept. 11]," crediting those gains to "a connection [to the listener]." Panel co-moderator Kerry Babb, PD of WCKT Fort Myers, Fla., agreed. "We need to be a good radio station that happens to play country music."

At the AC format session, some of the talk centered on the glut of country crossovers being worked to AC radio. Moderator Jerry Lembo, who owns an AC marketing company, commented that "when you listen to a lot of these [country] songs, they're really pop songs."

ACC Consulting's Tom Watson said that country songs work for the AC audience because "the words touch a core in the female listener's heart, and she bonds with the radio station."

KOSI Denver PD Rick Martini agreed. "Women love wonderful, emotional lyrics, and some of the [country] songs are the key."

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RECORDS

"It's kind of fun to do the
impossible" - Walt Disney

lyricstreet.com






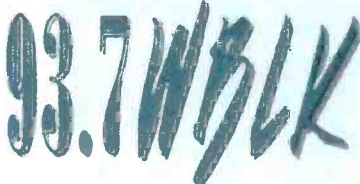



Billboard Monitor AIRPLAY RADIO 2002 awards

THE WINNERS

RADIO STATION OF THE YEAR (MAJOR MARKET)

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY
 WLTW New York	 WBMX Boston	 KPLX Dallas
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 WAAF Boston	 KROQ Los Angeles	 KKBT Los Angeles
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 WRKS New York	 KIIS Los Angeles	 WKTU New York




RADIO STATION OF THE YEAR (SECONDARY MARKET)

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY
 WSNY Columbus	 WTIC Hartford	 WQYK Tampa, Fla.
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 WLZR Milwaukee	 KNRK Portland	 WBLK Buffalo
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 WYLD New Orleans	 WNKS Charlotte	 WLLD Tampa

PROGRAM/OPERATIONS DIRECTOR OF THE YEAR (MAJOR MARKET)

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY
 JIM RYAN WLTW New York	 GREG STRASSELL WBMX Boston	 BRIAN PHILIPS KPLX Dallas
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 GREG STEELE WZTA Miami	 LESLIE FRAM WNNX Atlanta	 ELROY R.C. SMITH WGCI Chicago
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 HECTOR HANNIBAL WHUR Washington	 JOHN IVEY WXKS Boston	 TODD CAVANAH WBBM Chicago

PROGRAM/OPERATIONS DIRECTOR OF THE YEAR (SECONDARY MARKET)









ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY
 CHUCK KNIGHT WSNY Columbus	 JOHN ROBERTS WOMX Orlando	 MIKE KENNEDY KBEQ Kansas City
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 VINCE RICHARDS KQRC Kansas City	 DAVE STEWART KKND New Orleans	 SKIP DILLARD WBLK Buffalo
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 CY YOUNG WFXC Raleigh	 JOHN REYNOLDS WNKS Charlotte	 ORLANDO WLLD Tampa

THE WINNERS

ASSISTANT PD/MUSIC DIRECTOR OF THE YEAR (MAJOR MARKET)

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
								
DARLA THOMAS KLSY Seattle	TONY MASCARO WPLJ New York	TRAVIS MOON KEEY Minneapolis	TROY HANSON WRIF Detroit	MIKE PEER WXRK New York	DORSEY FULLER KKBT Los Angeles	DAISY DAVIS WDAS Philadelphia	PAUL "CUBBY" BRYANT WHTZ New York	ERIK BRADLEY WBBM Chicago


ASSISTANT PD/MUSIC DIRECTOR OF THE YEAR (SECONDARY MARKET)

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
								
JEANNE ASHLEY KSRC Kansas City	KOZMAN KALC Denver	J.D. CANNON WFMS Indianapolis	WILLIE B. KBPI Denver	LENNY DIANA WXDX Pittsburgh	ANGELA WATSON WQUE New Orleans	KJ WSOL Jacksonville	STAN "THE MAN" PRIEST WFLZ Tampa	J.B. KING KLUC Las Vegas

STATION PROMOTION/MARKETING DIRECTOR OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
					
ANNE-MARIE STRZELECKI WBMX Boston	MIKE CULOTTA WQYK/WRBQ Tampa, Fla.	MIKE OLIVIERO WXTB Tampa	AMY STEVENS KROQ Los Angeles	SIMONE JONES WUSL Philadelphia	VON FREEMAN KIIS Los Angeles

NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR


HOWARD STERN Infinity

LOCAL AIR PERSONALITY OF THE YEAR

ADULT CONTEMPORARY	ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
								
VALERIE SMALDONE WLTW New York	JEFF AND JER KFMB San Diego	SKIP MAHAFFEY WQYK Tampa, Fla.	COUZIN ED WYSP Philadelphia	KEVIN AND BEAN KROQ Los Angeles	STEVE HARVEY KKBT Los Angeles	FRED BUGGS WRKS New York	PAUL "CUBBY" BRYANT WHTZ New York	GERONIMO WKTU New York

THE WINNERS

TRIPLE-A

STATION OF THE YEAR	PROGRAM/OPERATIONS DIRECTOR OF THE YEAR (TIE)		MUSIC DIRECTOR OF THE YEAR	LOCAL AIR PERSONALITY OF THE YEAR	PROMO/MKTG DIRECTOR OF THE YEAR
 WXRT Chicago	 DAVE BENSON KFOG San Francisco	 BRUCE WARREN WXPN Philadelphia	 SHAWN STEWART KMTT Seattle	 LIN BREHMER WXRT Chicago	 ADAM KLEIN WBOS Boston

RADIO CONSULTANT/GROUP PD OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
 GUY ZAPOLEON Zapoleon Media Strategies	 RUSTY WALKER Rusty Walker Programming	 FRED JACOBS Jacobs Media	 BRIAN PHILIPS Susquehanna	 TONY GRAY Gray Communications	 GUY ZAPOLEON Zapoleon Media Strategies

INDEPENDENT PROMOTION COMPANY OF THE YEAR

COUNTRY	ROCK	R&B	TOP 40
 RALPH CARROLL PROMOTIONS	 JEFF MCCLUSKY & ASSOCIATES Marketing & Promotion	 COAST TO COAST	 JEFF MCCLUSKY & ASSOCIATES Marketing & Promotion

NETWORK/SYNDICATED PROGRAM OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM/MODERN ROCK	R&B	TOP 40
 AMERICAN TOP 20 WITH CASEY KASEM Premiere Radio Networks	 AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC/KCCS Productions	 ROCKLINE Premiere Radio Networks	 ON THE AIR WITH RUSS PARR Superadio Networks	 AMERICAN TOP 20 WITH CASEY KASEM Premiere Radio Networks

RECORD LABEL PROMOTION TEAM OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40/CROSSOVER
 ATLANTIC	 DREAMWORKS	 INTERSCOPE	 DREAMWORKS	 ISLAND DEF JAM	 JIVE	 ISLAND DEF JAM

GABBIE NOLEN

“ALMOST THERE”

impacts MARCH 18th

**MOST
ADDED!**



“Lots of calls in Wolf-land on ‘Almost There’ I think people can relate to the lyrics. Who hasn’t heard it’s my way or the highway? The girl in the song goes for the latter! And Gabby delivers the message in a simple, sincere fashion.” -Cody Alan/KPLX

“Our new programming philosophy at K102 in Minneapolis is less talk, more Gabby!”
-Travis Moon/KEEY

ALREADY ON:

KPLX/Dallas

KBEQ/Kansas City

WSM/Nashville

WBCT/Grand Rapids

KTOM/Monterey

WNKT/Charleston

WITL/Lansing

KUAD/Ft. Collins

KEEY/Minneapolis

KRTY/San Jose

WBEE/Rochester

WGGY/Wilkes-Barre

KHEY/El Paso

KIXZ/Spokane

KIZN/Boise

WPUR/Atlantic City

KFRG/Riverside

KUBL/Salt Lake City

KIIM/Tucson

KSKS/Fresno

WRZK/Harrisburg

KJUG/Visalia

WXBM/Pensacola

Management: Gab-A-Lot Productions
Written by Kristy Tinley Jackson
Published by Fever Pitch Music

www.gabbielen.com

www.universalrecords.com



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Songs ranked by number of detections. Playlists are listed in order of TSA weekly cumes, beginning with the highest-cuming station. Cumes are updated twice yearly following the release of the spring and fall Arbitron surveys. The number of stations shown each week varies depending upon space.

WDSY Pittsburgh
VP/Pgm: Keith Clark
APD/MD: Stoney Richards
Infinity 412-920-9400
List of songs and ratings for WDSY Pittsburgh.

WTQR Greensboro
PD: Paul Franklin
APD/MD: Angie Ward
Clear Channel 336-822-2000
List of songs and ratings for WTQR Greensboro.

WGAR Cleveland
PD: Meg Stevens
MD: Chuck Collier
Clear Channel 216-520-2600
List of songs and ratings for WGAR Cleveland.

WFMS Indianapolis
OM: David Wood
PD: Bob Richards
MD: J.D. Cannon
Susquehanna 317-842-9550
List of songs and ratings for WFMS Indianapolis.

WKIS Miami
MD: Darlene Evans
Beasley 305-654-1700
List of songs and ratings for WKIS Miami.

WWKA Orlando
PD: Len Shackelford
MD: Shadow Stevens
Cox 407-298-9292
List of songs and ratings for WWKA Orlando.

WSOC Charlotte
OM/PD: Jeff Roper
APD/MD: Rick McCracken
Infinity 704-522-1103
List of songs and ratings for WSOC Charlotte.

WAMZ Louisville
OM: Kelly Carls
PD/MD: Coyote Calhoun
Clear Channel 502-582-7840
List of songs and ratings for WAMZ Louisville.

WQYK Tampa
OM: Eric Logan
MD: Jay Roberts
Infinity 813-287-0995
List of songs and ratings for WQYK Tampa.

WWYZ Hartford
PD: Jay McCarthy
MD: Jay Thomas
Clear Channel 860-723-6000
List of songs and ratings for WWYZ Hartford.

WQDR Raleigh
PD: Lisa McKay
MD: Morgan Thomas
Curtis Media 919-876-6464
List of songs and ratings for WQDR Raleigh.

WBCT Grand Rapids
OM: Doug Montgomery
MD: Dave Iaft
Clear Channel 616-459-1919
List of songs and ratings for WBCT Grand Rapids.

KWJL Portland, OR
OM: Bruce Agler
PD: Ken Boesen
MD: Craig Lockwood
Fisher 503-228-4393
List of songs and ratings for KWJL Portland, OR.

WUSY Chattanooga
OM: Clay Hinnicutt
MD: Bill Pindexter
Clear Channel 423-892-3333
List of songs and ratings for WUSY Chattanooga.

WSSL Greenville
OM: Bruce Logan
APD/MD: Kix Layton
Clear Channel 864-242-1005
List of songs and ratings for WSSL Greenville.

WMIL Milwaukee
OM/PD: Kerry Wolfe
MD: Mitch Morgan
FM-106
Clear Channel 414-545-8900
List of songs and ratings for WMIL Milwaukee.

KSD St. Louis
OM/PD: Mark Langston
Clear Channel 314-436-9370
List of songs and ratings for KSD St. Louis.

WGNA Albany, NY
PD: Buzz Brindle
MD: Bill Earley
Regent 518-782-1474
List of songs and ratings for WGNA Albany, NY.

KNCI Sacramento
OM: Mark Evans
APD: Jennifer Wood
Infinity 916-338-9200
List of songs and ratings for KNCI Sacramento.

WKKT Charlotte
OM: Mike Berlak
PD: Kevin King
MD: Keith Todd
Clear Channel 704-714-9444
List of songs and ratings for WKKT Charlotte.

KSON San Diego
OM: John Dimick
APD/MD: Greg Frey
Jefferson Pilot 619-291-9797
List of songs and ratings for KSON San Diego.

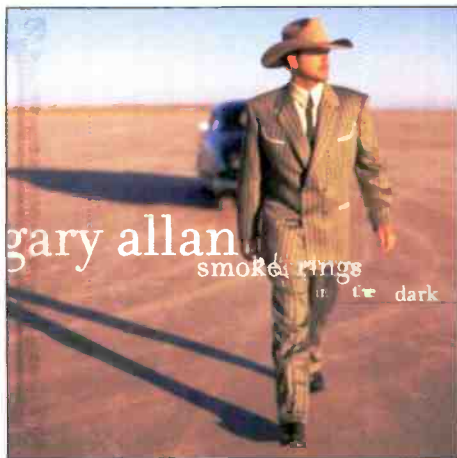
KUPL Portland, OR
PD: Cary Rolfe
MD: Rick Taylor
Infinity 503-223-0300
List of songs and ratings for KUPL Portland, OR.

KIKK Houston
Group PD: Darren Davis
APD/MD: John Trapani
Infinity 713-881-5957
List of songs and ratings for KIKK Houston.

WZZK Birmingham
OM/PD: Rick Shockley
Cox 205-916-1100
List of songs and ratings for WZZK Birmingham.

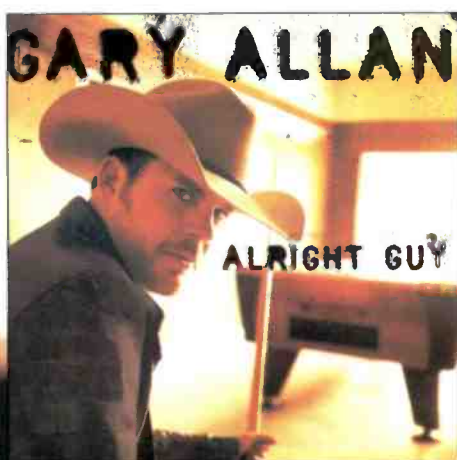
congratulations gary

“Smoke Rings In The Dark” is PLATINUM!



Certified Platinum

Gary's new single "THE ONE" has generated a 50% increase in sales over the last three weeks. "THE ONE" is already testing 18th with women and is only 46% familiar.



Approaching Gold

Look for Gary on the Brooks & Dunn tour this spring and summer.

MCA
NASHVILLE

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COUNTRY PLAYLISTS

Songs ranked by number of detections. Playlists are listed in order of TSA weekly cumes, beginning with the highest-cuming station. Cumes are updated twice yearly following the release of the spring and fall Arbitron surveys. The number of stations shown each week varies depending upon space.

WUBE Cincinnati
OM: Tim Closson
APD: Kathy O'Connor
MD: Duke Hamilton
Infinity 53-721-1050
BIOS logo

WCOL Columbus, OH
PD: Johnnyb Crenshaw
MD: Dan Zuko
Clear Channel 614-486-6101
92.3 WCOL logo

KFKF Kansas City
PD: Dale Carter
MD: Tony Stevens
Infinity 816-753-4000
92.5 WESC logo

WESC Greenville
OM: Bruce Logan
MD: John Landrum
Clear Channel 864-242-4660
92.5 WESC logo

WDAF Kansas City
PD/MD: Ted Cramer
Entercom 913-677-8998
Y100 logo

KCYC San Antonio
OM: Steve Guitman
Cox 210-615-5400
Y100 logo

Table with 2 columns: Song Title and Rank. Includes songs like 'The Cowboy In Me', 'I Don't Have To Be Me', 'I Breathe Out', etc.

Table with 2 columns: Song Title and Rank. Includes songs like 'Where The Stars And Stripes', 'The Cowboy In Me', 'I Breathe Out', etc.

Table with 2 columns: Song Title and Rank. Includes songs like 'I Don't Have To Be Me', 'The Cowboy In Me', 'I Breathe Out', etc.

Table with 2 columns: Song Title and Rank. Includes songs like 'Kenny Chesney Young', 'The Cowboy In Me', 'I Breathe Out', etc.

Table with 2 columns: Song Title and Rank. Includes songs like 'Garth Brooks Duel With Trish Squeeze Me', 'Travis Tritt Modern Day Bonnie And Cld', etc.

Table with 2 columns: Song Title and Rank. Includes songs like 'Ioby Keith My List', 'Phil Vassar That's When I Love You', etc.

WCTK Providence
PD: Rick Everett
MD: Sam Stevens
Hall 401-467-4366
98.1 WCTK logo

KBEQ Kansas City
PD: Mike Kennedy
MD: T.J. McIntire
Infinity 816-531-2535
106.5 WYRK logo

WYRK Buffalo
PD: John Paul
APD/MD: Chris Keyzer
Infinity 716-852-7444
106.5 WYRK logo

WYGY Cincinnati
PD: Jay Phillips
APD: Dawn Michaels
Salem 513-533-2500
96.5 WYGY logo

KAJA San Antonio
PD: Keith Montgomery
MD: Jennie James
Clear Channel 210-736-9700
KJ-97 logo

KSSN Little Rock
PD: Bill Dotson
Clear Channel 501-217-5000
KSSN logo

WBEE Rochester, NY
OM: Dave Symonds
PD: Coyote Collins
Entercom 716-423-2900
92.5 WBEE logo

WHOK Columbus, OH
OM: Charley Lake
APD/MD: George Wolf
Infinity 614-227-9696
95.5 WHOK logo

WNOE New Orleans
PD: Les Acree
MD: Casey Carter
Clear Channel 504-679-7300
100.5 WNOE logo

WCMS Norfolk
OM: Randy Brooks
PD: Mike Moore
Barnstable Broadcasting 757-671-1000
100.5 WNOE logo

WSIX Nashville
OM: Bob Barnett
PD: Mike Moore
APD/MD: Billy Greenwood
Clear Channel 615-664-2400
98 WSIX logo

WKKO Toledo
OM: Tim Roberts
PD: Gary Shores
APD/MD: Harvey J. Steele
Cumulus 419-385-2536
100 WKKO logo

WQMX Akron
OM: Kevin Mason
APD: Ken Steel
Rubber City Radio Group 330-869-9800
106.5 WQMX logo

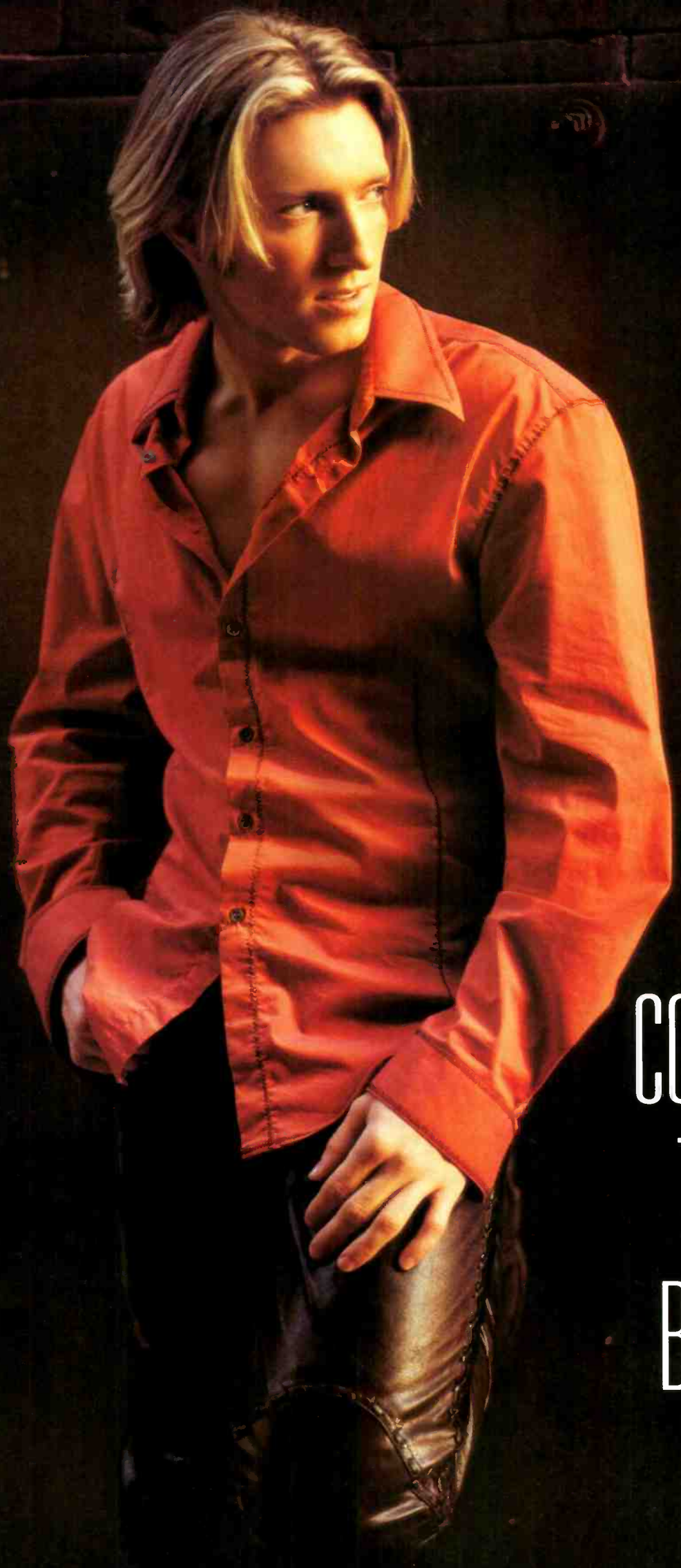
WGKX Memphis
PD: Greg Mozingo
MD: Mark Billingsley
Barnstable Broadcasting 901-682-1106
106.5 WQMX logo

WXBQ Johnson City
PD: Bill Hagy
MD: Reggie Neel
Bristol 540-669-8112
106.5 WQMX logo

WGH Norfolk
OM: Randy Brooks
Barnstable 757-671-1000
106.5 WQMX logo

WRBQ Tampa
OM: Eric Logan
MD: Jay Roberts
Infinity 813-287-1047
106.5 WQMX logo

WSM Nashville
PD: Kevin O'Neal
APD: Frank Seres
Gaylord 615-889-6595
95 WSM logo



TOMMY
SHANE
STEINER

“what if
she’s
an
angel!”

CONGRATULATIONS TOMMY!
THE FIRST NEW ARTIST
BREAKTHROUGH OF 2002!

ALBUM IN STORES APRIL 9

COUNTRY AIRPLAY MONITOR

Songs ranked by number of detections. Playlists are listed in order of TSA weekly cumes, beginning with the highest-cuming station. Cumes are updated twice yearly following the release of the spring and fall Arbitron surveys. The number of stations shown each week varies depending upon space. Airplay Adds (AA) denotes songs with 6 or more detections at station for first time this week.

KTST Oklahoma City PD: Pgm: L.J. Smith APD: Crash Clear Channel 405-528-5543

WFRE Frederick, MD PD: Lisa Allen MD: Linda West Clear Channel 301-663-4337

KUBL Salt Lake City OM: Ed Hill MD: Pat Garrett Citadel 801-485-6700

KASE Austin APD: Bob Pickett Clear Channel 512-495-1300

KWNR Las Vegas OM: John Marks MD: Brooks O'Brien Clear Channel 702-732-7753

WDRM Huntsville OM: Wes McShay APD: Stuart Langston MD: Dan McClain Clear Channel 256-837-1021

WKQK Portsmouth, NH OM: Mark Ericson PD: Mark Jennings APD/MD: Dan Lunnie Citadel 603-749-9750

KATM Modesto PD: Randy 'Bubba' Black APD: D.J. Walker MD: Joe Roberts Citadel 209-523-7756

WKV Nashville PD: Dave Kelly MD: Eddie Foxx Citadel 615-244-9533

WQIK Jacksonville Dir. of Pgm: Gail Austin APD: Marshall Howell MD: John Scott Clear Channel 904-642-0115

WRNS New Bern, NC PD/MD: Wayne Carlyle APD: Mark Andrews Pinnacle 252-522-4141

WRKZ Harrisburg PD: Sam McGuire MD: Dandalon Citadel 717-367-7700

WKQC Saginaw PD: Rick Walker MD: Stan Parman MacDonald 517-752-8161

KIIM Tucson OM: Herb Crowe PD: Buzz Jackson MD: John Collins Citadel 520-887-1000

KXXY Oklahoma City Dir. of Pgm: L.J. Smith MD: Bill Reed Clear Channel 405-528-5543

WVLC Lexington PD: Brian Landrum Cumulus 859-253-5900

WBUL Lexington OM: Barry Fox PD: Ric Larson Clear Channel 859-422-1000

WYNK Baton Rouge PD: Paul Orr APD/MD: Austin James Clear Channel 225-231-1860

KKAT Salt Lake City PD: Eddie Haskell Clear Channel 801-908-1300

WGGY Wilkes-Barre OM: Jim Rising PD: Mike Krnik MD: Kelly Green Entercom 570-883-1111

WFLS Fredericksburg PD: John Reed Free Lance-Star Publishing 540-373-1500

WMSJ Jackson OM: Scott Johnson PD: Rick Adams MD: Van Haze Clear Channel 601-982-1062

WBBS Syracuse PD: Rich Lauber MD: Skip Clark Clear Channel 315-472-9797

KSKS Fresno PD: Mike Peterson MD: Steve Montgomery Infinity 559-490-5800

Kevin Denney

"That's Just Jessie"

18 BULLET R&R

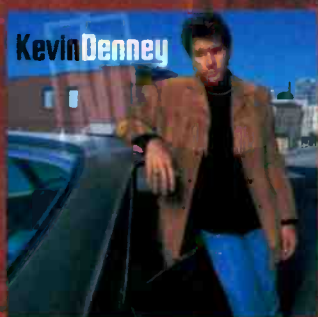
21 BULLET Billboard

4 BULLET Soundscan Single Sales

BULLSEYE NATIONAL CALLOUT

Females 35 - 44

32 - 17 Rank



From the self-titled debut album
KEVIN DENNEY

In-Stores April 23

LYRIC STREET
RECORDS

"It's kind of fun to do the impossible" - Walt Disney

lyricstreet.com

AIRPLAY Monitor

Detailed tracking for upward-moving songs. Total Detections Gain does not include video play. Tracking week for video play reflects a Fri - Thu cycle. Markets listed in order of population. *Indicates station experienced between 24 and 56 hours of monitored downtime during the chart week.

Main chart area containing 12 columns of station data for artists like Toby Keith, Lonestar, Martina McBride, Rascal Flatts, Tommy Shane Steiner, and George Strait. Each column includes station call letters, signal strength, and chart position.

Secondary chart area containing 12 columns of station data for artists like George Strait, Trick Pony, Travis Tritt, Phil Vassar, and Chely Wright. Each column includes station call letters, signal strength, and chart position.



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. © 2002 VNU Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	DETECTIONS	
					TW	LW
*** No. 1 ***						
1	3	22	BLESSED RCA	MARTINA MCBRIDE	5426	5149
2	2	18	THE COWBOY IN ME CURB	TIM MCGRAW	5211	5326
3	1	23	THE LONG GOODBYE ARISTA NASHVILLE	BROOKS & DUNN	4964	5342
4	6	28	I BREATHE IN, I BREATHE OUT CAPITOL	CHRIS CAGLE	4937	4687
5	5	14	YOUNG BNA	KENNY CHESNEY	4723	4688
★ GREATEST GAINER® ★						
6	8	15	MY LIST DREAMWORKS	TOBY KEITH	4615	4113
7	9	25	I'M MOVIN' ON LYRIC STREET	RASCAL FLATTS	4248	4104
8	4	29	BRING ON THE RAIN CURB	JO DEE MESSINA WITH TIM MCGRAW	4045	4712
9	7	26	SOME DAYS YOU GOTTA DANCE MONUMENT	DIXIE CHICKS	3989	4285
10	12	15	WHAT IF SHE'S AN ANGEL RCA	TOMMY SHANE STEINER	3755	3607
11	10	35	GOOD MORNING BEAUTIFUL CURB	STEVE HOLY	3725	4074
12	11	22	THAT'S WHEN I LOVE YOU ARISTA NASHVILLE	PHIL VASSAR	3684	3615
13	13	9	DRIVE (FOR DADDY GENE) ARISTA NASHVILLE	ALAN JACKSON	3474	2994
14	14	12	MODERN DAY BONNIE AND CLYDE COLUMBIA	TRAVIS TRITT	3070	2970
15	18	25	I DON'T HAVE TO BE ME (TIL MONDAY) MERCURY	STEVE AZAR	2930	2623
16	16	9	SQUEEZE ME IN CAPITOL	GARTH BROOKS DUET WITH TRISHA YEARWOOD	2890	2776
17	17	21	I SHOULD BE SLEEPING DREAMWORKS	EMERSON DRIVE	2821	2742
18	20	16	I DON'T WANT YOU TO GO ARISTA NASHVILLE	CAROLYN DAWN JOHNSON	2620	2467
19	15	31	WRAPPED AROUND ARISTA NASHVILLE	BRAD PAISLEY	2603	2965
20	19	19	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) ARISTA NASHVILLE	ALAN JACKSON	2513	2493
21	23	7	LIVING AND LIVING WELL MCA NASHVILLE	GEORGE STRAIT	2314	1879
22	21	17	THAT'S JUST JESSIE LYRIC STREET	KEVIN DENNEY	2239	2216
23	22	20	I CRY EPIC	TAMMY COCHRAN	2105	1921
24	27	11	JUST WHAT I DO WARNER BROS./WRN	TRICK PONY	1911	1624
25	24	10	NOT A DAY GOES BY BNA	LONESTAR	1843	1701
26	25	15	JEZEBEL MCA NASHVILLE	CHELY WRIGHT	1739	1649
27	26	15	WHEN YOU LIE NEXT TO ME BNA	KELLIE COFFEY	1728	1619
28	33	10	MENDOCINO COUNTY LINE LOST HIGHWAY/MERCURY	WILLIE NELSON DUET WITH LEE ANN WOMACK	1369	984
29	29	11	THE ONE MCA NASHVILLE	GARY ALLAN	1312	1187
30	30	9	TONIGHT I WANNA BE YOUR MAN RCA	ANDY GRIGGS	1306	1165
31	34	5	I'M GONNA MISS HER (THE FISHIN' SONG) ARISTA NASHVILLE	BRAD PAISLEY	1127	817
32	32	17	SHE DOESN'T DANCE VFR	MARK MCGUINN	1113	1078
33	31	18	I'M NOT GONNA DO ANYTHING WITHOUT YOU MERCURY	MARK WILLS DUET WITH JAMIE O'NEAL	951	1159
34	36	5	HELP ME UNDERSTAND CAPITOL	TRACE ADKINS	874	655
35	35	8	GOODBYE ON A BAD DAY MCA NASHVILLE	SHANNON LAWSON	831	768
★ MOST AIRPLAY ADDS ★						
36	44	4	GET OVER YOURSELF LYRIC STREET	SHEDAISY	702	372
37	39	14	HEATHER'S WALL EPIC	TY HERNDON	690	563
38	37	7	BEFORE I KNEW BETTER EPIC	BRAD MARTIN	620	610
39	42	3	I KEEP LOOKING RCA	SARA EVANS	608	446

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	DETECTIONS	
					TW	LW
40	40	10	THREE DAYS REPUBLIC/UNIVERSAL SOUTH	PAT GREEN	568	461
41	RE-ENTRY		I AM A MAN OF CONSTANT SORROW LOST HIGHWAY/MERCURY	THE SOGGY BOTTOM BOYS	520	499
42	43	8	SHE WAS COLUMBIA	MARK CHESNUTT	445	392
43	38	10	SWEET MUSIC MAN MCA NASHVILLE	REBA	423	599
44	47	4	DON'T WASTE MY TIME MONUMENT	LITTLE BIG TOWN	348	283
45	51	2	I MISS MY FRIEND DREAMWORKS	DARRYL WORLEY	347	174
46	56	2	THE IMPOSSIBLE UNIVERSAL SOUTH	JOE NICHOLS	302	139
47	46	8	I COULD NEVER LOVE YOU ENOUGH LYRIC STREET	BRIAN MCCOMAS	286	300
48	52	3	FRANTIC MERCURY	JAMIE O'NEAL	279	174
49	49	4	THE LIGHTHOUSE'S TALE SUGAR HILL	NICKEL CREEK	232	188
50	50	3	DIDN'T I COLUMBIA	MONTGOMERY GENTRY	227	184
51	45	9	CIRCLES CURB	SAWYER BROWN	216	340
52	48	3	MINIVAN VFR	HOMETOWN NEWS	192	245
★★ HOT SHOT DEBUT ★★						
53	NEW		HARDER CARDS DREAMCATCHER	KENNY ROGERS	175	77
54	53	7	WHAT A MEMORY ATLANTIC/WRN	TRACY LAWRENCE	174	179
55	NEW		50,000 NAMES BANDIT/BNA	GEORGE JONES	141	48
56	55	6	MONEY OR LOVE RCA	CLINT BLACK	137	152
57	RE-ENTRY		UNTIL WE FALL BACK IN LOVE AGAIN CURB	JEFF CARSON	134	62
58	54	9	MAYBE, MAYBE NOT CAPITOL	MINDY MCCREADY	133	164
59	57	18	INSIDE OUT MCA NASHVILLE	TRISHA YEARWOOD FEATURING DON HENLEY	120	131
60	NEW		OL' RED WARNER BROS./WRN	BLAKE SHELTON	111	30

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. Most Airplay Adds 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	I WANNA TALK ABOUT ME TOBY KEITH (DREAMWORKS)	2138	2282
2	RUN GEORGE STRAIT (MCA NASHVILLE)	2134	2319
3	WHERE THE STARS AND STRIPES AND THE EAGLE FLY AARON TIPPIN (LYRIC STREET)	2103	2163
4	ONLY IN AMERICA BROOKS & DUNN (ARISTA NASHVILLE)	1921	1792
5	LOVE OF A WOMAN TRAVIS TRITT (COLUMBIA)	1518	1454
6	ON A NIGHT LIKE THIS TRICK PONY (WARNER BROS./WRN)	1397	1381
7	WHERE I COME FROM ALAN JACKSON (ARISTA NASHVILLE)	1377	1462
8	AUSTIN BLAKE SHELTON (GIANT/WRN)	1375	1348

RANK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	DETECTIONS	
		TW	LW
9	I'M TRYIN' TRACE ADKINS (CAPITOL)	1254	1415
10	RIDING WITH PRIVATE MALONE DAVID BALL (DUALTONE)	1253	1456
11	ANGRY ALL THE TIME TIM MCGRAW (CURB)	1231	1204
12	ONE MORE DAY DIAMOND RIO (ARISTA NASHVILLE)	1220	1226
13	IT'S A GREAT DAY TO BE ALIVE TRAVIS TRITT (COLUMBIA)	1212	1274
14	AIN'T NOTHING 'BOUT YOU BROOKS & DUNN (ARISTA NASHVILLE)	1165	1173
15	I'M ALREADY THERE LONESTAR (BNA)	1152	1226
16	IN ANOTHER WORLD JOE DIFFIE (MONUMENT)	1120	1924
17	I'M JUST TALKIN' ABOUT TONIGHT TOBY KEITH (DREAMWORKS)	1093	1116
18	WHEN I THINK ABOUT ANGELS JAMIE O'NEAL (MERCURY)	1068	1241
19	SHE COULDN'T CHANGE ME MONTGOMERY GENTRY (COLUMBIA)	996	1099
20	WRAPPED UP IN YOU GARTH BROOKS (CAPITOL)	995	1193

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



looking for a fun, up-tempo song this spring (book)?

TRACY BYRD

Ten Rounds With José Cuervo

The follow-up single to his hit "JUST LET ME BE IN LOVE"
from his RCA Records album *Ten Rounds*



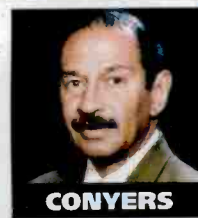
COUNTRY AIRPLAY Monitor

• We Listen To Radio •

MARCH 15, 2002

Conyers To Address Radio Seminar Attendees Friday p. 3

Wade Jessen Remembers Harlan Howard p. 3



VOLUME 10 • NO. 11

\$6.95

NO. 1 THIS WEEK:

BROOKS & DUNN

The Long Goodbye (ARISTA NASHVILLE)

GREATEST GAINER

GEORGE STRAIT

Living And Living Well (MCA NASHVILLE)

AIRPLAY ADDS

BRAD PAISLEY

I'm Gonna Miss Her (The Fishin' Song) (ARISTA NASHVILLE)

AUDIENCE

TIM MCGRAW

The Cowboy In Me (CURB)

Radio's Hot Issues: Live And In Print

This issue previews some of the hottest panels taking place at this week's Billboard/Airplay Monitor Radio Seminar & Awards, being held March 14-16 at the Eden Roc Resort and Spa in Miami Beach.

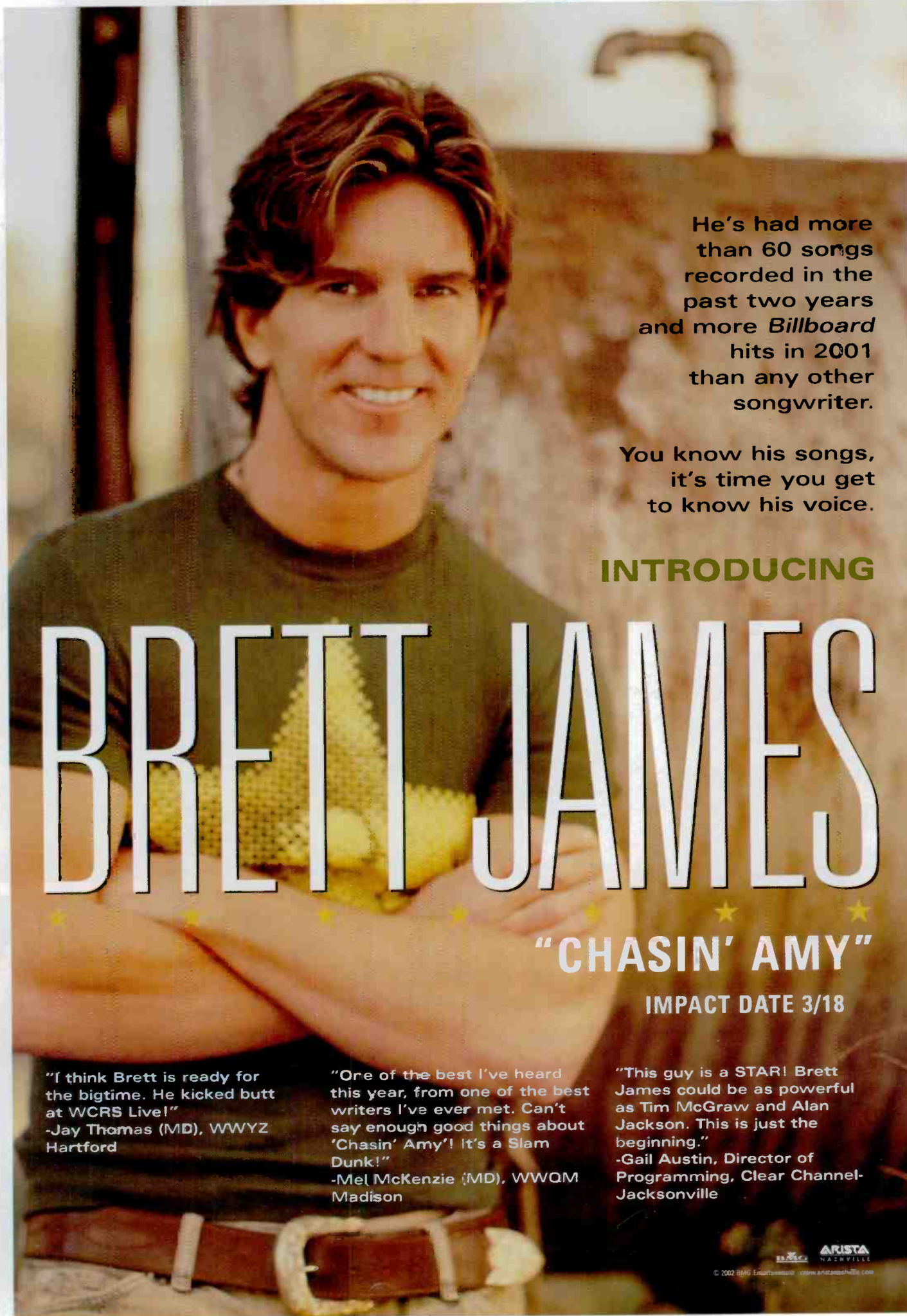
On page 7, *Airplay Monitor* looks at some of the issues to be addressed in the keynote speech from Rep. John Conyers Jr., D-Mich., an outspoken foe of pay-for-play—including the variant that seems to pass legal muster—and advocate of artists' rights. Conyers will speak Friday (15) afternoon.

On page 8, label promotion executives, including DreamWorks' Bruce Shindler and VFR's Nancy Tunick, discuss the crossroads at which the record business finds itself, with record sales off and the price of doing business with radio having skyrocketed. This topic will be highlighted at the session "Living on the Front Lines: The VPs of Promotion Speak" at 3:45 p.m. Thursday (14). Mercury's Michael Powers will be among the panelists.

Billboard Monitor RADIO.2002 seminar

On page 10, programmers including Clear Channel/Chattanooga, Tenn., OM Clay Hunnicutt and WKLB Boston PD Mike Brophy weigh in on the new realities of their profession. Among the topics they discuss are keeping staff morale high, doing more with fewer resources, taking on additional job responsibilities, and maintaining their sanity in today's corporate radio environment. Those questions will be the subject of the panel "Ruling the New Landscape Before It Rules You" at 2:15 p.m. Saturday (16).

On page 11, *Monitor* looks at radio's role in the community—and the preponderance of edgy content—and how those issues have changed since Sept. 11, 2001. KATM Modesto, Calif., PD Randy Black and KDRK Spokane, Wash., PD Ray Edwards are among the programmers tackling this subject. The panel "How Far Is Too Far" will continue the discussion at 2:45 p.m. Friday. Welcome to Miami, and enjoy the seminar.



He's had more than 60 songs recorded in the past two years and more *Billboard* hits in 2001 than any other songwriter.

You know his songs, it's time you get to know his voice.

INTRODUCING

BRETT JAMES

"CHASIN' AMY"

IMPACT DATE 3/18

"I think Brett is ready for the bigtime. He kicked butt at WCRS Live!"

-Jay Thomas (MD), WWYZ Hartford

"One of the best I've heard this year, from one of the best writers I've ever met. Can't say enough good things about 'Chasin' Amy'! It's a Slam Dunk!"

-Mel McKenzie (MD), WWQM Madison

"This guy is a STAR! Brett James could be as powerful as Tim McGraw and Alan Jackson. This is just the beginning."

-Gail Austin, Director of Programming, Clear Channel-Jacksonville

ARISTA NASHVILLE

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Conyers To Give Keynote At Seminar

Rep. John Conyers Jr., D-Mich., will give the keynote address at the Billboard/Airplay Monitor Radio Seminar & Awards March 15 at the Eden Roc Resort and Spa in Miami Beach. Conyers, the second most senior member of the House and Democratic leader on the House Judiciary Committee, has been a longtime patron of the arts (see story, page 7).



CONYERS

Conyers has served on the Judiciary Committee's Courts, the Internet, and Intellectual Property Subcommittee, addressing such issues as payola violations in the radio industry, the preservation of jazz music, and artists' rights. Milestones in Conyers' career include

the Jazz Preservation Act and his involvement with the Electronic Signature Bill.

In January, Conyers told the *Los Angeles Times* that he intended to launch government hearings later this year examining the current promotional landscape in the music business. Conyers said that the hearings would "look closer at potential new forms of payola that appear to be everywhere now. We need to examine the negative impact that consolidation has had on the public airwaves."

Conyers' keynote will be required listening for anyone who is concerned about the future of the music and radio industries. It's only one of the hard-hitting panels planned for the Radio Seminar. A companion to the seminar begins on page 7.

WCKT Fort Myers, Fla., PD Kerry Babb has been added as co-moderator of the country format session at 10:30 a.m. March 16. Babb joins previously announced co-moderator Larry Daniels of Daniels Country Radio Resources.

RADIOACTIVE

BY PHYLLIS STARK
& ANGELA KING

615-321-4284 • pstark@airplaymonitor.com
615-321-4286 • aking@airplaymonitor.com



'No Depression,' NBG Team On Radio Show

No Depression magazine has teamed with radio syndicator NBG to launch the two-hour weekly *No Depression: The All-Country Radio Show*. It will feature a mixture of country, roots rock, honky-tonk, Western swing, bluegrass, and folk music from such artists as Lyle Lovett, Emmylou Harris, Alison Krauss, Lucinda Williams, and Dwight Yoakam.

The show will be hosted and produced by Rob Reinhart, who also produces the syndicated triple-A show *Acoustic Cafe*. The new show is expected to launch in late April or early May.

PROGRAMMING: YOUNG ON THE MOVE

Saga/Clarksville, Tenn., OM Bill Young exits for a similar position at Clear Channel/Panama City, Fla., effective April 1. The Panama City cluster includes country WPAP. Young's duties in Clarksville included programming country WVVR. Saga executive VP/group PD Steve Goldstein is seeking a replacement and wants T&Rs.



YOUNG

The Cayman Islands have a new country station following the March 8 sign-on of ZFKY (Rooster 101.8 Cayman Country). Gavin Smith is promoted to program manager of the station after working with top 40 sister Z99 for the past two years. The station airs the syndicated *Bill Cody's Classic Country Weekend* program Sunday mornings. Mike Carta is doing the station's imaging. The morning show, which is all-talk from 7 a.m. to 10 a.m., is hosted by local personality Val Lichtenstein.

Sam Newton is no longer OM of KKRK (the Range) Albuquerque, N.M., or its four sister stations. Jim Walton remains PD at KKRK.

Triad Broadcasting/Bluefield, Va., hires Bill Brock as OM, replacing Doug Dillon, who remains as PD for oldies WKOY. The nine-station cluster includes country WHKX/WHQK.

WPKX Springfield, Mass., morning host R.J. McKay adds interim PD duties, following former PD Chip Miller's move to WFBE Flint, Mich. (*Country Airplay Monitor*, March 8). MD/midday host Jess Tyler joins McKay in mornings, and production director/night jock Nick Damon moves to afternoons. Adult top 40 sister WHYN-FM midday host Bridget Lynott takes on midday duties.

WWKA Orlando, Fla., adds the syndicated *Lia*

show for nights, replacing Bobby Mitchell, who remains for production duties.

MANAGEMENT: SHERRY JOINS COX

Cox/Birmingham, Ala., hires Renda Broadcasting/Pittsburgh GM Mike Sherry for the same duties. He replaces Jeff Clark. The cluster includes country WZZK.

PEOPLE: KMLE LANDS MORNING SHOW

Look for KMLE (Camel Country) Phoenix to hire former top 40 KJYO (KJ103) Oklahoma City morning team T.J. & Tooker for mornings. They will replace Ben & Brian, who will segue to Clear Channel when their contract expires in June. T.J. & Tooker formerly worked mornings at country KHKI (the Hawk) Des Moines, Iowa. Their start date at KMLE is still uncertain.

KUZZ Bakersfield, Calif., hires XHCR (Hot Country) San Diego MD/promotion director Adam Jeffries as MD/night host. He replaces Kris Daniels, who recently segued to mornings/assistant MD duties at KIIM Tucson, Ariz. Jeffries' first day is March 25. XHCR PD Steve Sapp assumes music duties and is taking T&Rs for a promotion director.

KOYT Tucson, Ariz., MD Savannah Jones relinquishes music duties to become promotion director. PD Jeff Baird adds the MD title.

KUBB Merced, Calif., MD/afternoon host Stephan Carpenter exits. Rhythmic top 40 sister KHTN PD Rene Roberts assumes those duties.

WPUR Atlantic City, N.J., midday host Josie Blaine exits. T&Rs to PD Joe Kelly.

WTVY Dothan, Ala., hires local TV personality Taylor Wills for morning duties, replacing Diane McKenzie, who exited March 4.

WVYZ Hartford, Conn., has an opening in mornings. T&Rs to PD Jay McCarthy.

Sorry to report that KFKF Kansas City midday host/programming assistant Karen Carson lost her baby in her eighth month of pregnancy. In lieu of flowers, Karen and her husband, Dave, have asked that donations be made to the Birthing Center Infant Loss Program at St. Mary's Hospital at 201 W. R.D. Mize Road, Blue Springs, Mo., 64014.

ARBITRON UPDATE

Six additional stations have been added to the Philadelphia-area market trial of its Portable People Meter, including WCTO (Cat Country) Allentown, Pa. The six new stations join the 38 radio stations that were already taking part in the trial by encoding their signals.

COUNTRY CONFIDENTIAL



BY WADE JESSEN 615-321-4291 • wjessen@airplaymonitor.com

Howard: The Songwriter's Songwriter

As the Nashville music community mourned the March 3 passing of legendary songwriter Harlan Howard (*Country Airplay Monitor*, March 8), I was reminded of meeting him during a 1991 interview on WSM Nashville. It was an early-morning visit to promote his annual Harlan Howard Birthday Bash, a raucous parking lot fund-raiser for the Nashville Songwriters Assn. International. It was his 64th birthday, and his radio appearance was a rare treat, because he was known to avoid them whenever possible.

Considering his immense contribution to the country music songbook, I was impressed by Howard's humility and the hesitant but gracious way he responded to praise. After all, he was the songwriter's songwriter. He was particularly humble and candid when I asked about his astonishing body of work and the 4,000 songs he had penned. "That number—4,000 songs—doesn't tell you anything," he said. "I mean, there's a bunch of real dogs in there. There's songs in there so bad I wouldn't even play them for my wife. I hope she never finds 'em."

At one point in 1961, Howard boasted writing credits on 15 of the top 30 country songs. His demand on Music Row became part of industry lore when he once had 12 songs cut in one week. "The business was so much smaller then," he recalled during our interview. "There was only about eight of us writers in town and about 150 singers. When I got those [12] songs recorded in the same week, I thought, 'This is gonna be huge, and man, I bet this will go on forever.' Of course, it didn't."

That said, Howard's hit streak spanned five decades. His profound influence on the songwriting craft will reverberate for at least that long.

On several occasions I spent time with Harlan talking about music and the songs I loved best. He had a particular appreciation for young people who liked traditional country music. In one of my early conversations with him, his eyes twinkled as he remarked, "You're an awfully young man to know as much about Ray Price as you do." But it was still a mistake to think I could stump him about his own songs, although I tried.

The WSM interview occurred shortly after the car accident that killed Dottie West. As we wrapped up, we discussed the many friends he had lost through the years, including West. "It hurts, because you just think you have a bunch of time left [to spend] with 'em, and all of a sudden they're outta here," he said. "But we're all born to die, and that's just the way it is. So maybe we ought to be nicer to each other while we've got the chance."

The man, who defined country music as "three chords and the truth," certainly had a way with words.

ODDS & ENDS: As Brooks & Dunn's "The Long Goodbye" (Arista Nashville) moves 2-1 on our Country Airplay chart, they claim three back-to-back chart-toppers with the first three singles from one album for the third time in their career. They accomplished four straight No. 1 singles from their 1991 debut *Brand New Man*, and the first three singles from *If You See Her* took top honors in 1998.

Elsewhere on the chart, Willie Nelson claims his first top 40 single since "Ain't Necessarily So" rose to No. 17 in summer 1990. His "Mendocino County Line" (Lost Highway/Mercury) with Lee Ann Womack gains 223 detections and advances 35-33.

The newly opened Universal South label charts its first single, as Joe Nichols opens at No. 56 with "The Impossible." The label also assumes promotion duties for Pat Green's "Three Days" on sister imprint Republic.

PANEL UPDATE: WBBS Syracuse, N.Y., (PD: Rich Lauber, MD: Skip Clark, phone: 315-472-9797, fax: 315-474-7879) rejoins our monitored station panel, bringing the total number of reporters to 149.

Because of technical problems, airplay data from WKXC Augusta, Ga., and KBQI Albuquerque, N.M., was not used for chart tabulation this issue.

ON THE ROW

Balmur Corus Closes Nashville Office

Toronto-based Balmur Corus Music is shuttering its Nashville office and selling its publishing catalog. At least four staffers are seeking new jobs, including director of finance and business affairs Stephen Grauberger.

Barry Poss has been upped from president to chairman of Sugar Hill Records, the label he founded in 1978. In his new role, Poss will move out of the label's daily operations into an advisory role but will continue to perform A&R duties and oversee the direction of the label.

Brinson Strickland has joined JAG Management in Nashville after a seven-year stint as tour manager/guitar player for Bryan White. JAG represents Brad Paisley.

Shannon Brown exits the BNA Records artist roster.

Publicist Scott Stem joins the Country

Music Assn. as senior manager of media relations, effective March 18. He most recently ran his own Scott Stem Publicity in Antioch, Tenn., and previously was VP of publicity at Capitol Records.

Publicist Kay Clary exits Front Page Publicity after two years to form the Nashville-based Commotion PR. Clients include Lucky Dog Records, Bruce Robison, McBride & the Ride, and Kathy Mattea.

Acuff Rose Music adds Dallas native Nathan Belt to its roster of songwriters. Belt also recently signed an artist production agreement with Marathon Productions and is pursuing a recording deal in Nashville.

A memorial scholarship fund has been established as a tribute to the late songwriter Harlan Howard, who died March 3. In lieu of flowers, the family is requesting that donations be made to the Harlan Howard Music Scholarship Fund, which has been set up at SunTrust Bank's Music Row office in Nashville.

With trade publication *Gavin* ceasing operations last week, three Nashville staffers—Jamie Matteson (msmatteson@aol.com), Paula Erickson (paula1010@aol.com), and Marcus Rowe (rowemg@earthlink.net)—are out.

"Since I've Seen You Last" is infectious.
If you play it a little, you'll have to play it a
lot....Your audience will DEMAND it!!

PAUL ORR • WYNK

I like her sound a lot...impressive.
May be one of the
bright stars in the class of 2002!

MARK PHILLIPS • WWGR

If she we're in the Olympics,
I'd say she'd have a shot at a medal!

MIKE PETERSON • KSKS

I love this girl. She sings the exact kind
of music I really dig and after
seeing her live, I know she's the real deal!

JENI TAYLOR • WPCV

Joanna recently came by the station
and proved that she's the real deal.
She sings great, writes great, and plays.
The song is good and her project has
plenty of other great songs. I'm impressed!

GREG FREY • KSON

This is a fresh sound...
love the energy, love the tempo.

RON CHATMAN • WYCD

I believe in JoAnna Janét!

GINNY ROGERS • WKLB

The debut release from...

JOANNA JANÉT

Since I've Seen You Last

{JEN-NAY}

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GABBIE NOLEN

"ALMOST THERE"

ADD DATE

3/18

"Lots of calls in Wolf-land on 'Almost There' I think people can relate to the lyrics. Who hasn't heard it's my way or the highway? The girl in the song goes for the latter! And Gabbie delivers the message in a simple, sincere fashion." -**Cody Alan KPLX**

"I like it... I can definitely hear this on just about any country station." -**R.J. Curtis KZLA**

"Great production backing a great vocal quality. Very easy to listen to with a nice groove... I give it a 90." -**Cary Rolfe/KUPI**

"Like the song. Certainly fits with what country music is doing today and in some cases fits much nicer." -**Mike Kennedy/KBEQ**

"I like it, it's my favorite off the album." -**Debbie Turpin/KSOP**

"Very cool sound. I dig it." -**Stix Franklin/KKCS**

"Coming back from CRS, I heard the whole project 6 times and I'm hooked!" -**Dave Daniels/KJUG**

"Incredible potential here. I like it!" -**James Anthony KRMD**

"I really like the voice and performance." -**Mark Grantin WWQM**

"Our new programming philosophy at K102 in Minneapolis is less talk, more Gabbie!" -**Travis Moon/KEYY**

"I like the open guitar based sound. This is highly produced without being over produced. I like the feel." -**Justin Case/WUSN**

"This is a good sounding record. I've listened to additional cuts...and she's got the right stuff." -**Ray Massie/KFRG**

"Wow this is all so amazing." -**Nate Deaton/KRTY**

"One of the freshest new voices to hit radio in a long time. A new and exciting sound in country." -**Chaz Malibu/KHEY**

"Wow... where has this girl been?" -**Brian Landrum/WVLK**

"This has a good sound... fits the sound of what country needs now..." -**Chris O'Kelley/WYYD**

"Great song. Great voice. This is already pulling huge phones." -**Joe Kelly/WPUR**

"Damn! This is good... this is a song and a style I can hear my girls and my wife listening to." -**Kipp Gregory/WKNN**

Management: Gab-A-Lot Productions
Written by Kristy Tinley Jackson
Published by Fever Pitch Music

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CONYERS: ON PAYOLA & MORE

by Marc Schiffman

On the afternoon of March 15, Rep. John Conyers Jr., D-Mich., will give the keynote address at the 2002 Billboard/Airplay Monitor Radio Seminar. Conyers has been an outspoken critic of what he sees as a resurgence of payola at radio since the implementation of the 1996 Telecommunications Act. Conyers plans to hold congressional hearings later this year on the issue.

Conyers told the *Los Angeles Times* in January that "what we really need to do is beef up enforcement . . . We need to examine the negative impact that consolidation in the radio business has had on the public airwaves."

On March 6, Conyers addressed the controversy regarding the Radio One independent deal in the *Times*, saying, "No matter how it is accomplished, payola is illegal . . . When radio stations, so-called independent promoters, or their employees demand money from record companies and recording artists for airplay, the payments are illegal unless disclosed, no matter how the transactions are structured."

Why is this representative from Detroit such an outspoken critic of this issue? An aide to Conyers—who has served as the policy person on this subject—says the congressman "has counseled a lot of musicians as friends. He's really followed the music industry for a long time, and he's a musician himself. It's his second career, actually, once he's done with Congress."

With the topic of payola becoming increasingly prominent in the consumer press since last summer, Conyers thought more about how the issue has evolved and what can be done to address it.

Conyers sees a strong dividing line between art and commerce, which pay-for-play crosses. "It turns the whole notion of encouraging and promoting this important part of our cultural heritage into a commercial vehicle," he told the *Times*. "Allowing creativity to be stifled because of questionable commercial endeavors or legal gymnastics is just plain wrong."

As owners have consolidated their holdings and built virtual monopolies on various radio markets, they've been able to generate nontraditional revenue streams—which help offset the debt incurred in buying the stations—through exclusivity deals with indies. Those deals "explain why I'm hearing so much bad music so often lately," Conyers told the *Times*. "This stuff that is cluttering up the public airwaves should be an embarrassment to the folks who run the industry."

True to his friend-of-the-musician stance, Conyers' office worries that so much money is spent promoting big artists, "a lot of whom may not even need promotion because they're so well-known, but the payments are demanded so they have to make them," the congressman's aide says. That takes money away from developing new artists "who [the labels] think could become big and popular, but they can't promote them. They just don't have the money left."

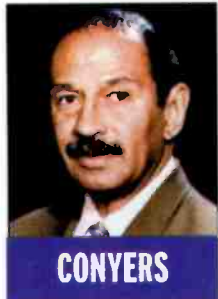
WHERE ARE THE HEARINGS?

"We started looking into it around June or July [2001] more intently," says the aide, who attributes today's landscape to the 1996 Telecom Act. As broadcasters were deregulated and started consolidating, "they were able to ask for more money, because they're the only outlets for radio play. Some of the same companies also own the venues for the concerts. They own the ticket-sales outlets . . . These few companies are gaining in power, and it seems that they're demanding money from the labels and the artists for airplay and concerts."

The fear, the aide says, is "if you don't pay them for the radio airplay, you're not going to get the concert venue in that same city."

The hearings that Conyers first forecast in January could happen—depending on congressional schedules—in late spring or summer.

The objective of the hearings is "to get an idea from all sides [and] confirm from the people in the industry that it is a problem, find out what the causes are, and find out what the extent of it is . . . There are a lot of different players from who we'd be interested in hearing—the labels, the artists, the promoters, the broadcasters," Conyers' aide says.



CONYERS

Billboard Monitor AIRPLAY RADIO.2002 seminar

"There's so many different angles to this."

One potential problem is finding people from those businesses who are willing to talk. Conyers' aide confirms that while there are people who will say that it's a problem, "they can't come forward. They feel worried about what some of the ramifications might be. Apparently, it's such a big problem that they're afraid of coming forth, publicly at least."

One way Conyers' office is trying to work around that is to find "someone who isn't necessarily involved in the industry anymore," the aide says, "who can talk about the experience they had maybe a year ago or two years ago."

Conyers is not the only legislator probing radio's power base. Congressman Howard L. Berman, D-Calif., has asked the FCC and the Department of Justice to investigate Clear Channel's 1,000-plus stations and ties to concert venues, as well as the current Radio One controversy—making it unlikely that the two congressmen will join forces on hearings.

THE \$50,000 FRIENDSHIP

Conyers' aide sees at least one loophole in the way the FCC defines payola, citing a late-'70s ruling that says, "It's not payola if it's a gift between friends, a social exchange." So all these gifts that you see now

are 'social exchanges.' It can be the same issue here where perhaps there's some interpretation that wasn't meant to be taken as broadly as it was, and that could be the reason for all of this . . . If we can get rid of this social-exchange loophole or tighten it up to say that the person you met two days ago is not your best friend, you can't give them \$50,000 worth of gifts."

Conyers may be ready for battle on this issue, but it seems that the FCC is not vigorously pursuing it. Radio One COO Mary Catherine Sneed told *Airplay Monitor* in a previous interview that the group's exclusivity deal was reviewed and approved by its own and the FCC's attorneys. Conyers' aide says that the FCC's relative disinterest, compared with a pet issue like indecency, stems from the more direct correlation between hearing something on the air that someone might deem offensive and people not knowing what's going on behind the scenes. Listeners "may not be aware about all the underlying issues of payola—the competition issues, the monopoly issues, the First Amendment issues. It's something that hasn't been brought to their attention. [The FCC thinks] that there are other issues that are broader and may be more important to the public at the time."

And that's why Conyers wants hearings—to bring this to the attention of the public. The concept of the airwaves still belonging

to the public is key to his argument. He told the *Times*, "The original idea was that leasing the airwaves to broadcast companies would be a service for our citizens . . . The idea was that we were only renting these guys the airwaves on a temporary basis, subject to their living up to the modest regulations. But now we seem to be going in a different direction: Less regulation. Less oversight. Less enforcement. Competition is drying up. Monopoly is on the rise. The whole thing is becoming more of a business and less of an arena for communication about new musical ideas . . . This is a matter of national interest."

DOES THE PUBLIC CARE?

The issue seems to pale in comparison with today's headlines of war, terrorist threats, and the economy. "In the grand scheme of things, where does it lie in the importance of people's lives today?" the aide asks. "It's clearly not as important as people's safety. It's part of our economy, though. It affects what we listen to and what people hear every day. If it was brought to people's attention, it could be on a list of what people care about. It may not be No. 1, but it would be there."

"That's what Congress is for," the aide continues. "To bring issues to light so that the people who wouldn't normally hear

'This stuff that is cluttering up the public airwaves should be an embarrassment to the folks who run the industry'

-Rep. John Conyers Jr.,
D-Mich.

about them, hear about them."

But it's no longer the 1950s, and today's media landscape is more crowded than when payola first came to light. Consumers are more savvy about what's on the radio or why a brand of soap or a particular CD is on the endcap at retail. But Conyers' aide theorizes that there are two types of consumers: those who thought that payola was eliminated after previous scandals were settled, and those that might understand conceptually that payola still exists but "may not understand the extent of it and may not know why it's happening and may not realize that maybe there's a solution to it. If the problem that led to [payola] is deregulation, maybe if we created more competition we could diminish the problem."

The aide also draws a distinction between the song that was paid for on the radio and the soap company that paid for good positioning in the aisle. "It's a different market," he says. "With the radio, it's about First Amendment issues, and the airwaves are public—we all pay for them. They're licensed to the broadcasters, so we all have a right and a stake in what's played, in a sense."

BEYOND PAYOLA

As an author of the 1995 Digital Performance Rights Act, Conyers has considered music-related issues beyond payola. Addressing the Future of Music Policy Summit 2002 in early January, Conyers was outspoken against compulsory licenses, saying, "While such licenses ensure that the copyrighted works will be made available, I believe they would have the unintended consequence of discouraging the creation of musical works in the first place."

He's also wary of other threats of monopoly on the new-media front, be it the regional telephone companies asking Congress to "eliminate competitive safeguards included in the 1996 telecommunications law" or Microsoft "bundling music software into their monopoly operating system . . . In the short run, it may seem convenient to have all of your software bundled together. But history has proven that, in the long run, [fewer] competitors means less innovation."

And Conyers has weighed in on the potential changes to California legislation that would prohibit companies from holding artists in contracts in excess of seven years. Conyers' fear is that a change in California law could lead the industry to enter into such contracts outside of the Golden State. "The last thing we want is a race to the bottom legislatively," he said, "where the state with the weakest protections becomes the jurisdiction of choice."

LABELS AT A CROSSROADS

by Bram Teitelman

Even before the recent torrent of consumer press articles, most record and radio people already recognized that the music business is at a crossroads. Record sales are off. Sales of recordable CDs are up. The price of doing business has skyrocketed, and national gatekeepers are controlling more local outlets.

Those are just some of the issues to be tackled at 3:45 p.m. March 14 in Miami Beach, when the Billboard/Airplay Monitor Radio Seminar kicks off with "Living on the Front Lines: The VPs of Promotion Speak."

As a discussion starter, *Airplay Monitor* asked label execs about how the decline in record sales has affected promotion, the continuing effects of radio consolidation, and how the economic downturn has changed the way labels do their jobs.

The way the business operates "changes every week," Jive senior VP of pop promotion Joe Riccitelli says. "It's constantly moving, because the business is constantly shifting. We just have to be more cost-conscious when spending money on every level, whether it's indies, promotions, or trade advertising."

"It's more of a business than it was when things were flowing freely," Riccitelli continues. "That's the biggest change. You'll slowly see field staffs pared back. The 15- to 20-member field staff is going to be a thing of the past as more business is done through instant-messaging, e-mail, and two-way pagers."

"Things have changed, but I think they're about to change more," says Epic VP of rock promotion Cheryl Valentine, who cites a middling post-Grammy Awards week as a further sign of eroding record sales. "Even though Alicia Keys and some [acts] doubled their sales, it was still low for post-Grammy sales. Viewership was low, too. We might feel a stronger need to continue building a sales momentum than we would have in other times."

For some, the label/radio relationship has changed on a personal level. "You're not in the marketplace hanging out with a PD or MD to be their friend as much anymore," IDJMG VP of national top 40 promotion Erik Olesen says. "The days of building a relationship [aren't] there anymore. It's more [about] building a business relationship. It's more matter-of-fact: 'Is what I'm doing—spending this money—going to make a difference in sales or airplay?'"

VFR Records national director of promotion Nancy Tunick says that in country, where sales have been slumping for several years, "a record promoter [now] also needs to be a marketing person. It's not a change so much as a return [to that way of doing business]. During the [country] boom, promoters could just be a cog in the wheel, because things were selling so well. We now have an inherent responsibility to make an outside impact at retail and [with] media in addition to radio."

"You have to be more intensive in your marketing [to] find all the sources you can to sell records," DreamWorks Nashville director of national promotion Bruce Shindler says. "Video channels and street promotions are important now. You can't just say, 'Hey, I've got the record on the radio' and walk away."

Similarly, J Records VP of R&B promotion Cynthia Johnson says, "If I'm doing my job and getting records played, but the records are not selling as much as they once were, we have to

ask, 'Why is that?' It's because the technology has changed to such an extent—with Internet downloading, CD burning, and everything else—that all the work we do is for naught."

Johnson adds that "we are always looking at ways to promote our records, aside from at radio. That's just good business sense. When you look at the amount of audience that listens to radio, and then you ask yourself, 'What else do these people do?,' that's where you go to promote your records in addition to going to radio. That's why we go to the clubs and the community centers."

NEW GATEKEEPERS

One of the direct effects of radio's consolidation is that there are more OMs, group PDs, and station managers than ever. "Having a VP of programming only makes my job easier, if that person really likes my song and wants all of his stations to play it," Johnson says. "But when he doesn't like a song, it makes it that much harder to break. [In some companies], you can still go to the individual PDs and work them on a record. But when all the power is in one person's hands alone, it makes it a lot more difficult."

"In some instances, it's been a lot easier," TMT senior director of rock promotion Joanne Grand says. "You can deal with multiple situations in multiple markets at one time, whether it's interviews or presents issues. I haven't found it difficult yet."

DreamWorks' Shindler says the situation varies by owner. "[With] Cumulus, you have [VP] Bob Raleigh, who controls the lists of what the stations play, more or less. Bob is a very big key there. There really isn't one person you speak to [at] Clear Channel. You call each PD. [And at] Citadel, you also talk to individual PDs, but you can also work with people at the top there, too."

Shindler continues, "We call each individual station, [but] you can make a marketing deal with a chain and get a promotion at all their stations in one shot. So that does make it easier."

"It's a double-edged sword," IDJMG's Olesen says. "If a group PD likes a record, he'll put it on five stations. If one guy sees callout in one market not up to par, he can pull it back at five stations. If there's good callout, the increase in spins is enormous."

"You're not getting to the decision-maker in secondary markets," Jive's Riccitelli says. "It's sad in a way, because I know some of these secondary programmers had a history of being the decision-maker for a long time. Some of their power base erodes when this happens. The regional rep is responsible for working that station, and if spins are down or a record's not being played, they need to reach the decision-maker and find out why. If there's no decision-maker in that market . . . it comes back on the national staff to make sure they are getting to the decision-maker if the regional rep can't."

"In terms of being a promotions person, I don't think it's changed," Warner Bros. VP of rock formats Mike Rittberg says. "Communication still has to be the same in terms of getting the people information and getting them early so they can hear the records."

ONE HAND IN OUR POCKETS

While labels look to cut costs, stations are slashing their own budgets and looking for more promotional support. "Radio is under

the assumption that there was a lot of money being made by record companies, when really it was just a handful of record companies making good profits," Riccitelli says. "Radio thinks that they're tapping into a revenue of record company profits, and that's where it gets really sticky."

"Radio and [labels] need to work together to be more creative," J Records' Johnson says. "If they are having budgets cut and we're having budgets cut, then maybe we need to split the costs on things rather than look to the other to foot the entire bill. Or maybe we pull in a third party, a product or service [that] could also benefit from being associated with our artist and the radio station. There are a lot of companies that will pitch in dollars to be able to tie in. But again, that only comes from getting together and being creative."

But Shindler says that it's probably other label spending that will be reduced, not radio expenses. "At this point, I don't see how working with radio could be cheaper. If anything, it could become more expensive, because the more power a chain has, the more they can ask [for]. The good part of that is, you can work with a particular chain and accomplish more for your artist. The payback might be bigger that way."

The limits of what a group can ask for are currently being tested by the controversy regarding the deal between R&B radio giant Radio One and an independent promoter. While exclusivity deals have long been commonplace on the pop side, R&B execs have resisted them. And the notion of one indie representing an entire group is one that all formats have had to grapple with in recent years. "It's hiking the price," says one exec who asked to speak anonymously. "Now the financial parameters of certain promotions are being predetermined by the radio side."

'I always worry about the price of promoting a record'

—Nancy Tunick, VFR Records national director of promotion

Riccitelli notes that with some of the group deals, "some of the smaller stations on the local level don't get to see that money. So you still find yourself doing a show in Little Rock [Ark.] and still having to take care of the station there when our band comes to town, because you don't see this money trickling down to the little stations."

"At the end of the day, [group initiatives] will not dictate how we want to support a radio station," another label rep vows. "In terms of the dollars that are spent, that's our decision. You can ask for whatever you want to ask for, but we're the ones that have to give it. We control all that stuff."

And other reps are equally determined to draw the line. "I always worry about the price of promoting a record, and I worry

Billboard Monitor AIRPLAY RADIO.2002 seminar

about it in an increasing fashion every day," VFR's Tunick says. "It's the responsibility of the [record] community to draw some lines, to yell when [radio is] twisting arms too much." Tunick worries that rising costs may create a situation where "the cost of [promoting] is so outrageous that even if we sell, we don't profit."

"In order to save money, we have identified key tastemaker stations to start records out at if it's going to be viable for pop radio, and we know which radio stations those are," IDJMG's Olesen says. "Instead of going after the all-out assault on some records—like the Ludacris record, for example—we set a small budget, and then we set the impact date . . . We take the sniper approach and target key stations and create a buzz."

Tunick says that at her indie label, the need to spend judiciously is even greater, particularly compared with the major labels that are happy to have a one-in-three or one-in-five batting average. But Epic's Valentine comes from the indie world and says that caution is spreading. "Having come from independent labels in the first place, I have often had to rely on my mouth."

DreamWorks' Shindler says his job hasn't changed simply because the economy has. "I'm doing record promotion like I've always done. There are more details to be aware of. I'm probably gathering more research than I ever have. We need to watch where we spend the money, but it hasn't prevented us from working records to the fullest extent we can. My job has very much become more technical than [me simply saying], 'Just let me go to dinner with somebody and let me promote a record.'"

"We try not to let outside things influence how we make decisions," Jive's Riccitelli says. "Record companies don't run their businesses like normal businesses. The eventual outcome is that record companies will be run more as a business and not a record company."

On the rock side, both TMT and Warner Bros. are having current success that buffet them from today's downturn. TMT's Grand says, "I know that TMT has become more budget-conscious, and like any professional relationship, we've been candid about it and so have stations. There's not as much careless spending as before, and I'm seeing that on both sides." However, she adds, "we have two of the biggest radio successes we've ever had at rock now, so it's almost more of an even playing field."

"I don't think it's any different," Warner Bros.' Rittberg says. "We just have to make smart decisions. Anyone that works for a label or radio station [is] probably [a] stockholder of said company, and we all want to be successful and watch our companies grow as well. So I think we're all trying to make smart business decisions. At the same time, you've got to make those decisions while acting in the best interests of the artist and company."



TUNICK



SHINDLER

We Listen
to More
than the
Radio.

BDS REAL TIME:



Up to the minute. Stay in tune with who's playing your record and how your record stacks up to the competition as it happens. Updated every 5 minutes to give you the most current airplay information, BDS Real Time is continuously in motion.



We Listen
to You.

DOING MORE, STAYING SANE

by Phyllis Stark

The new realities of programming include changed job descriptions, additional duties, more meetings, and multiple bosses. Faced with those challenges, how do programmers keep their staffs' morale high, not to mention their own, and how do they maintain their sanity and still move their careers forward in this environment?

Those questions will be the subject of "Ruling the New Landscape Before It Rules You" at the Billboard/Airplay Monitor Radio Seminar at 12:15 p.m. March 16 in Miami Beach. As a preview to that panel, *Airplay Monitor* put those queries to PDs, beginning by asking how their jobs have changed during the past year.

Most programmers cited more responsibilities, including oversight for more stations, closely followed by more involvement with the sales department.

Clay Hunnicutt is OM for Clear Channel's six Chattanooga, Tenn., stations and brand manager for an additional 15. "We're handling a lot more tasks than we ever handled before," he says. "There are a lot more reports, more budgetary items that get handled during a day, and it's a different world. It's a lot more intense, and the big thing for me to learn has been maximizing my time to get to everything I can get to . . . and still get home at a decent hour for two kids."

Kelli Cluque, OM of modern rock KCXX/AC KATY Riverside, Calif., says the biggest change has been "learning how to time-manage. I remember when I started off in radio, where we could spend a day talking about one recorded promo."

"Eighteen months ago, I became the station manager," Barry James of adult top 40 WTMX Chicago says. "Unlike a lot of other ops manager titles, a great portion of my day is taken up by sales and general and administrative work. However, at the end of the day, my primary duty is to ensure ratings integrity."

John O'Connell, OM of modern rock WPBZ/adult top 40 WJBX West Palm Beach, Fla., says, "Seeing the way that everything's going with the economy taking a bad turn, I find myself working even more closely with sales on a number of things. Not that you ever give up on making sure that your promotions benefit your radio station, but now you almost have to make sure that they also benefit the client. . . . Being owned by Infinity, bottom line is bottom line, and they expect everyone to contribute in their own way."

KMXV/KSRC Kansas City OM Jon Zellner hasn't seen his own job change drastically during the past year, but he has seen the industry at large come to a sharper realization. "I've always been a sales-friendly PD, but more and more PDs are understanding that their success is no longer based on ratings alone but on cash flow."

Mickey Johnson, PD of R&B WBHJ (95.7 Jamz) Birmingham, Ala., agrees that radio "has moved away from a programming vs. sales atmosphere . . . [it used to be] we could say to sales that we wouldn't do promotions with certain clients. We can't necessarily do that anymore. We have to be more creative and find ways to make it interesting and relevant to the listeners."

Johnson poses this question to those who might fight sales on too many fronts: "If a station is forced to make staff cuts, where do

you think they will cut first? The folks who are costing them money or those who are making them money?"

Carl Conner, PD of adult R&B KMJQ Houston, says that while "the management landscape may change any time you are with a new company, there are always new and positive things you can and must embrace. We have to understand that our company is not the enemy—the competition is."

MEETINGS GALORE

Veteran programmer Steve Rivers recently told a convention panel that while he was at KHS Los Angeles in the mid-'80s, he spent 90% of his time in meetings and much less programming the station. Not surprisingly, 15 years later those complaints are greater. Country WKL Boston PD Mike Brophrey suggests "meeting management. I walk out of more meetings that were an hour or two long with people saying, 'Gee, we could have done that in 15 minutes.'" The exception, he says, are brainstorming meetings, which need more time.

Brophrey adds, "I don't have a problem with saying, 'No, I can't attend that meeting if one of my people can attend [it] for me.'"

"A lot of times when I'm in these meetings, I take other work with me," O'Connell says. "I'll always say, 'Excuse me, I'm listening to everything you say,' but while I'm doing this, I'm sitting on my laptop typing up other things."

During the past year, Vince Richards has gone from being PD of KQRC Kansas City to Clear Channel/Houston's director of rock programming, overseeing three stations. In his new role, he says, "you have to schedule your meetings in a manner that will allow you to make sure you're paying attention to the product, and that's important."

The key in James' case is to "truly empower" his staffers. "As you have more people pulling at you . . . you have X amount of time for communicating. If you lose everything else, you have to figure out who the top two or three people are to communicate with on a daily basis," he says, adding that he also makes it a point to add one more person to his daily rounds—anyone in the office he has not recently visited with.

"By delegating, I'm in effect training the next person to program," R&B WKKV Milwaukee PD Jamillah Muhammad says. "So it serves two purposes: to help you handle the extra workload and help create the next generation of PDs."

"There is simply less time to talk to record folks," Johnson says. "I try to stay in touch with them by using alternative ways of communicating. I'm very big on Instant Messenger, because I can be doing several things at once and giving a regional feedback on [IM] at the same time. That way, they can tell their boss they 'talked' to me."

Conner says, "I'm not an 8:30 a.m. to 5:30 p.m. programmer. Sometimes, I'm here till 10 p.m. And if I have to be, I'm here early in the morning. That allows me to get everything done, even while I might have to attend several meetings a day. At the same time, you have to keep your priorities straight. If my son had a football game that I needed to be at, I'd go."

WHO'S THE BOSS?

Many programmers report that in today's corporate environment, they have several

different bosses to report to. So who to listen to when there are conflicting directives?

Hunnicutt's simple answer: "It depends on who's highest on the food chain." While he answers directly to his market manager, as a brand manager himself Hunnicutt also reports to four different VPs of programming, plus CC country specialist Alan Sledge, as well as "anybody above them. It's really just trying to prioritize the demands."

Muhammad says, "If I feel that [a manager] is not in touch, I wouldn't listen to that person. I'd go to the next person for guidance. But luckily, all the people I report to are very good at what they do."

Conner says, "If I get different directives from different managers, I make sure I get everything in writing. Paperwork can easily clear up any confusion. My goal is to ask management what their goals are and what they need me to do. Then I tell them what I need to accomplish those goals."

THE MORALE CHALLENGE

Another issue for programmers is keeping morale high as stock prices drop, workloads increase, stations cut workers, and everyone is forced to do more with less.

O'Connell says he reminds his staff of one thing: "It sucks to be unemployed. Infinity hasn't [cut jobs]. We've been very lucky. Marketing and promotions budgets are being cut, and you can't have all the bells and whistles that you're used to. The fact of the matter is that we're still getting things. I'm not being forced to fire people."

Johnson says keeping his staff in the loop "helps to keep their morale up. My jock meeting on Tuesday is specifically geared to tell them everything that is going on, so they know what to expect. . . . It's lack of information [that] makes the jocks feel out of control of their situation."

Conner says, "They may not like everything you have to say, but they will appreciate the honesty. We should all be thankful that we even have the opportunity to work, because there are a lot of folks who have been let go in recent years . . . and who have not returned."



HUNNICUTT



BROPHEY

fall books. "Usually the best product wins, and if you have a superior product and the jocks stand out and sizzle and are bigger than life, every day you're going to win without marketing. The listeners are going to figure it out."

WKL Boston's Brophrey says the best staff morale booster is "being in their corner when something happens that's not in their best interest."

Cluque has another simple solution: "time off when they want it. Time off is a major deal around here, and I award it without hesitation."

"We have tried to market ourselves as a cluster," Clear Channel/Albany, N.Y., OM John Cooper says. "We're the big dogs in Albany, and I think that's a great way of looking at things from a morale point of view."

For Richards, the solution is "keeping people focused and giving them the tools that they do need. . . . Everything in radio now has changed and is constantly changing. Adapting to that and making it work is what separates the men from the boys. Anybody can have a \$5 million promotions budget and do well."

GETTING A LIFE

So how do PDs maintain their sanity and advance their careers in today's environment? "Fortunately, my wife is not involved in radio," Zellner says. "So I absolutely have a life outside of radio and go home and look forward to my time spent with my family. It's a reprieve." That's crucial, he adds, because while radio is important to us, "for most people it's an appliance."

"I leave it at the office," Hunnicutt says. "You have to step away from it, [or] it will eat you alive."

"You get to the point where you remember why you're doing it and that every day you do something worthwhile that affects people's lives," Cluque says. "If you can take a second and stop every now and then and realize that you're doing something that does matter, it helps."

O'Connell says, "I like having a lot of things to do. Sometimes I feel more sane when I'm busy. I feel needed and more in control. One of the biggest things I find myself doing is babysitting. That's what makes me the craziest. I didn't want to be in radio to break up an argument between two jocks. The real work—when I can sit back and watch something come off well—makes me feel good."

Muhammad says she is "just as excited and passionate about radio as when I became an intern more than 10 years ago. And the same drive I had as an MD aspiring to be a PD is what I have now as a PD aspiring to be a market manager. I want my station to be successful so that I can use it as a tool and an example to help teach new PDs in their first gigs. If it wasn't exciting, then I might not be in this business. But because I feel there is always something new to learn—new formulas, programming ideas, or techniques to build come or market your station—then I will still be doing this."

'Lack of information makes the jocks feel out of control'

-Mickey Johnson, WBHJ Birmingham, Ala., PD

But Zellner cautions against oversharing. "The more jaded you are in your managerial roles, [the more likely] that trickles down," he says. "So we set a positive tone and tell them what they need to hear and don't tell them what they don't need to hear. They don't need to know what's going on at corporate unless it affects them directly."

For instance, Zellner says, his stations had their marketing budgets cut last fall, but instead of "whining about it," the two teams pulled themselves together and had two great

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RADIO'S ROLE IN THE COMMUNITY

by Dana Hall with Angela King

Over the years, stations' roles in their communities have evolved and changed. And some contend that in recent years, radio has become lax, as have FCC regulations governing a broadcaster's responsibility to its listenership.

Programmers contacted by *Airplay Monitor* still say, almost universally, that community involvement is the key to success and radio's one advantage over other media. But that doesn't stop everyone from deliberately pushing some buttons that unnerve listeners; in fact, some PDs regard community ties as the thing that allows them to push the envelope with regard to content.

Monitor will be looking at the importance of community involvement and the question of content during the panel "How Far Is Too Far," 2:45 p.m. March 15 at the Billboard/Airplay Monitor Radio Seminar & Awards in Miami Beach.

Top 40 WAPE Jacksonville, Fla., PD Cat Thomas says being involved in the community is "one of the most important things we do . . . It's felt not only in programming but [also] throughout the entire building. It feels like something we should do because it's the right thing to do."

Modern rock KCXX/AC KATY Riverside, Calif., OM Kelli Cluque calls a local presence "the one stronghold that radio has in the entertainment business, and nobody can touch that; so therefore, it needs to be our top priority."

KDRK Spokane, Wa., PD Ray Edwards says community relations is the key for all formats and not just his country station. "As an industry, [community] is . . . all we have. We are up against not only CD players, MP3s, and video games but [also satellite broadcasters]—they are going to be more of a factor. If we don't marry ourselves to the community, [we're lost]. And I mean real community service, not just lip service."

Edwards continues, "The litmus test for us is [whether] we [can] make a real contribution, or are we just looking for a pat on the back? If we can't make a meaningful contribution, we move on to something else."

MORE THAN PSAs

All the PDs surveyed by *Monitor* say their service is more than just PSAs or van stops. Rhythmic top 40 WLLD Tampa, Fla., PD Orlando says, "We're very involved in the community, but we don't simply go the average route of PSAs. We do our lion's share of that, but our direct contact is pretty much with the audience through our 15-member street team and our involvement with blood drives, Boys and Girls Clubs, and [things like that]."

Dion Summers, PD of mainstream R&B WERQ (92Q) Baltimore, cites their "92 is for the Q-munity" slogan. "We started using it in '96, and it's finally embedded in listener's minds now, so much so that they actually use the term 'Q-munity' when calling us. And for that to have happened, they would have to believe it," he says. "We've achieved that over time by consistently being there for the holiday food drives, the breast cancer walks, or by trying to help listeners heal when there's been violence in our neighborhoods."

Country KATM Modesto, Calif., PD

Randy Black says KATM's community partnerships with toy-drive campaigns, food drives, and his annual St. Jude Radiothon have already "made that tie. It's a tie that's hard to break . . . I don't think you can ever make a halo too big when it comes to the radio station."

So how does that dovetail with the increased outrageousness of today's radio? Modern rock WWDC (DC101) Washington, D.C., morning man Elliot Segal, whose "free shot of Bush" stunt—having a morning-team member stand outside the White House and hand out pornographic magazines—earned him a Secret Service file, says, "I don't want to [speak] on behalf of the station, but in terms of my show, in some cases [community responsibility] is important, and in others, I really don't care . . . people know the show and get it."

In fact, Black says there are "niches everywhere that lean over the edge. Maybe an oldies station would have a good rapport with listeners [and community standards]. But [other formats] are not as effective as country [in community-service elements] because the lifegroup is different. Country music speaks to you a little more, and the personalities are different . . . I'm not saying there aren't people who care in other formats, but you have to train people all the time [to think of your station that way]."

HELPING OUT WHILE PUSHING THE ENVELOPE

But while programmers say serving the community is their top priority, they still have to win ratings. And in some formats, the hits often include explicit sexual content, cursing, references to drug use, and misogynist messages.

Orlando, who admits his station will push the limit musically, says that you have to win the listeners before you can help them. "With us being so credible on the street and real on the air, they feel when we walk in the door [to a high school], we get instant credibility . . . These agencies and organizations are seeking us out, because we are the people that are relatable to the audience. We just got a meeting with the junior welfare board here because they want us to be involved with having kids stay in school. Later this week I'm out talking to a school that has had gang problems."

Summers adds that "with music the way it is today, [your listeners] will hear some conflicting images. In fact, there are many songs we choose not to play, such as 'Project Chick' or songs about 'chickenheads.' At the same time, we have to adapt with the times and be entertaining. We just launched our new street bus, it's called the Big Phat Azz Buss. And we did get a few calls from listeners who didn't like the name . . . so it's a balancing act. And remember, five years ago it was a big controversy to play a song with the word 'ass' in it. Now it's all over songs and on TV shows."

R&B WBLK Buffalo, N.Y., PD Skip Dillard says, "Our community work always gives us a trump card whenever people start to complain about lyrics. I've even had a few local preachers tell me that while they feel they could take issue with some of the lyrical content in the music we play, they feel we do so much good for their community, that balances it all out."

TOWING THE LINE, SOMETIMES

In fact, the definition of what's acceptable and how far is too far is determined by the community your station serves. PDs say that's why it's so hard to have blanket rules and regulations on content. And when it comes to policing, they would much rather leave it to their listeners.

Cluque says, "We draw the line at things that we consider harmful in the respect of humanity . . . It's really hard to define it, but anything that's harmful toward animals, children, the handicapped, or race, those are the four areas we take on case by case. We ask if it will be something that people will always remember that we did and remember negatively. If the answer is yes, then we don't want to do it."

Thomas says, "We want to be positive on the air and not negative. We don't even slam the other radio stations in town. As far as music content, I don't want any lyrics that will offend a mom in the car and make her have to explain what that means to her kids."

Orlando says that "there's a clear line that the FCC puts down that we of course observe, and there's a clear line that we put down as a corporation . . . The word 'bitch' can be used on the air here because it's not one of the words the FCC restricts. But you won't hear people on our station use it disrespectfully. It's part of the vernacular but not in a disrespectful way."

Orlando continues, "Any songs that glorify violence or committing crimes—we don't back that up. That's not something the FCC holds over our head, but as a company we won't do that. I don't think you lose any credibility by doing that, because [if there's] anything you do on the radio that makes your core adult cringe, you're not doing your job."

'People are a lot more sensitive since Sept. 11'

—Skip Dillard, WBLK Buffalo, N.Y., PD

While Dillard may push the envelope with song content at times, he says, "While a lot more radio stations choose to use jocks who use shock value to entertain, that's not our approach here. Using vulgarity or talking about something shocking [that involves] a particular artist doesn't take a lot of thought or brainpower."

Thomas says, "I can tune in someone like Chris Rock and laugh my tail off and listen to some of the edgier comedians and some of the edgier music. But I can remember some of the old-line comics saying you don't have to be dirty to be funny. You don't have to be talking smack on the radio."

Thomas adds, "You get that divide be-

Billboard Monitor AIRPLAY RADIO.2002 seminar

tween the young PDs and the guys who have been around for a while. Those younger ones will say, 'Let them change the station if they don't like it.' But my job is to keep people's finger away from that button."

But Segal argues that today "any subject matter is fine—it's all in how it's presented . . . As long as it's interesting, anything goes."

In fact, Segal contends that "if you're going to get popped for a \$10,000 [fine from the FCC for indecency], you might as well get \$10,000 worth of press out of it. I don't know [controversial WXTB Tampa, Fla., morning host] Bubba [the Love Sponge], but that story wasn't hidden anywhere. And Howard [Stern] has never kept it a big secret that he has been fined."

Summers says you'll hear from your listeners long before you'll hear from the FCC.

"Our listeners have always kind of policed us in the past, so having people call in when they are concerned about an issue is nothing new to us. That's why we never thought twice about not playing those objectionable songs."

But at the same time, Summers says, "R&B radio's involvement in their community is a mixed blessing. On one hand, it endears us to our listeners. Yet on the other hand, you're held under a microscope for everything we do or say or play."

AN INCREASED SENSITIVITY

While complaints vary by station, Dillard says, "People are a lot more sensitive to their surroundings, especially since Sept. 11. And I've found that people are more vocal about things that don't seem right to them. Anything that touches their lives personally they will speak up about. And if we are doing our jobs right as programmers, then we are a part of their lives on a daily basis, so I want them to call and let me know if they don't like something. While we haven't seen an increase in complaints here, I have seen in general, in every facet of our society, people who are more active . . . about their concerns."

While many programmers say they were just as community-minded before the Sept. 11 tragedies as they are now, others have stepped up their efforts. Edwards says his station and staff are more willing to extend themselves for community events. "We just agreed to help do a fund-raiser for a child here who has to have major surgery. We're getting nothing out of it. It's not that we wouldn't do this before, but we're just doing more of them. Before, we would have said, 'We just can't get to everything; we're going to have to pass.' Now the response from everybody here is, 'We're going to have to find a way to do this.'"

But Black thinks he has to be more careful than ever to maintain focus on his station. "You can't please everybody. It's easier to say, 'We can't help everybody.' We have so many charities [we are already committed to]. We don't want to overdo it."



GREATEST GAINERS COUNTRY

Table listing Greatest Gainers in Country music with columns for artist, title, label, and gain.

COUNTRY AUDIENCE

Large table for Country Audience with columns for week, last week, weeks on chart, title/imprint/promotion label, artist, and audience (TW, LW).

Songs ranked by audience, computed by cross-referencing exact times of airplay with Arbitron listener data.

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.

Table for Billboard Top Country Singles Sales with columns for this week, last week, weeks on chart, title/imprint & number/distributing label, and artist.

Records with the greatest sales gains this week. Recording Industry Assn. of America certification for sales of 500,000 units.

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.

Table for Billboard Top Country Albums with columns for this week, last week, weeks ago, weeks on chart, artist, imprint & catalog number/distributing label (suggested list price), title, and peak position.

Albums with the greatest sales gains. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units.

COUNTRY Monitor

Songs ranked by number of detections. Playlists are listed in order of TSA weekly cume, beginning with the highest-cuming station. Cumes are updated twice yearly following the release of the spring and fall Arbitron surveys. The number of stations shown each week varies depending upon space.

Airplay Adds (AA) denotes songs with 6 or more detections at station for first time this week.

AIRPLAY LEADERBOARD

THE STATIONS THAT BREAK THE HITS



WTGE Baton Rouge, LA PD: Randy Chase Airplay Leader Designations: 5

Table with 2 columns: Rank and Station Name. #2 KEYE, Minneapolis, MN; #3 WKHX, Atlanta, GA; #4 KBEQ, Kansas City, MO; #5 KCCY, Colorado Springs, CO.

Refer to Impact page for this week's Airplay Leaders and Airplay Leaderboard rules.

KSCS Dallas PD: Dean James ABC/Disney 817-695-0800

Table with 2 columns: Rank and Song/Artist. 1 Kenny Chesney Young; 2 Brooks & Dunn The Long Goodbye; 3 Chris Cagle I Breathe In, I Breathe Out.

AA No Airplay Adds This Week

WYCD Detroit PD: Mac Daniels APD/MD: Ron Chatman Infinity 248-799-0600

Table with 2 columns: Rank and Song/Artist. 1 Dixie Chicks Some Days You Gotta Dance; 2 Brad Paisley Wrapped Around; 3 Chris Cagle I Breathe In, I Breathe Out.

AA No Airplay Adds This Week

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

Table with 2 columns: Rank and Song/Artist. 1 Brooks & Dunn The Long Goodbye; 2 Martina McBride Blessed; 3 Tim McGraw The Cowboy In Me.

VIDEO PLAYLIST TRACKING PERIOD: MARCH 1 - 7, 2002

CMT PD: Chris Parr CBS Cable 615-457-8500

Table with 2 columns: Rank and Song/Artist. 1 Martina McBride Blessed; 2 Kenny Chesney Young; 3 Tim McGraw The Cowboy In Me.

AA Brad Paisley I'm Gonna Miss Her; AA Brian Combs, I Could Never Love You En

Great American Country PD: Jim Murphy APD/MD: Jennifer Page Jones Int'l Networks 303-792-3111

Table with 2 columns: Rank and Song/Artist. 1 Tim McGraw The Cowboy In Me; 2 Toby Keith My List; 3 Tracy Byrd Just Let Me Be In Love.

AA Clint Black Money On Ice; AA Reba McEntire Sweet Music Man; AA Little Big Town Don't Waste My Time

KZLA Los Angeles OM: R.J. Curtis APD/MD: Tonya Campos Emmis 323-882-8000

Table with 2 columns: Rank and Song/Artist. 1 Tim McGraw The Cowboy In Me; 2 Rascal Flatts I'm Movin' On; 3 Phil Vassar That's When I Love You.

AA Joe Nichols The Impossible

KPLX Dallas PD: Paul Williams APD: Smokey Rivers MD: Cody Alan Susquehanna 214-526-2400

Table with 2 columns: Rank and Song/Artist. 1 Kenny Chesney Young; 2 Alan Jackson Drive (For Daddy Gene); 3 Chris Cagle I Breathe In, I Breathe Out.

AA Travis Trill Modern Day Bonnie And Clyd

WUSN Chicago PD: Justin Case MD: Tricia Biondo Infinity 312-649-0099

Table with 2 columns: Rank and Song/Artist. 1 Chris Cagle I Breathe In, I Breathe Out; 2 Steve Holy Good Morning Beautiful; 3 Tim McGraw The Cowboy In Me.

AA Steve Azar I Don't Have To Be Me (Ti)

WMZQ Washington, DC VP/ODS: Jeff Wyatt APD/MD: Jon Anthony Clear Channel 301-231-8231

Table with 2 columns: Rank and Song/Artist. 1 Jo Dee Messina With Tim McGraw Bring On T; 2 Tim McGraw The Cowboy In Me; 3 Martina McBride Blessed.

AA No Airplay Adds This Week

WYNY New York PD: Marty Mitchell Big City Radio 914-592-1071

Table with 2 columns: Rank and Song/Artist. 1 Brooks & Dunn The Long Goodbye; 2 Dixie Chicks Some Days You Gotta Dance; 3 Chris Cagle I Breathe In, I Breathe Out.

AA Kellie Coffey When You Lie Next To Me; AA SheDaisy Get Over Yourself

WXTU Philadelphia PD: Bob McKay APD/MD: Cadillac Jack Beasley 610-667-9000

Table with 2 columns: Rank and Song/Artist. 1 Brooks & Dunn The Long Goodbye; 2 Martina McBride Blessed; 3 Tim McGraw The Cowboy In Me.

AA Lonestarr Not A Day Goes By; AA SheDaisy Get Over Yourself

WKHX Atlanta OM: Dene Hallam MD: Johnny Gray ABC/Disney 770-955-0101

Table with 2 columns: Rank and Song/Artist. 1 Rascal Flatts I'm Movin' On; 2 Toby Keith My List; 3 Tim McGraw The Cowboy In Me.

AA No Airplay Adds This Week

KFRG San Bernardino OM: Ray Jeffrey Infinity 909-825-9525

Table with 2 columns: Rank and Song/Artist. 1 Phil Vassar That's When I Love You; 2 Chris Cagle I Breathe In, I Breathe Out; 3 Tim McGraw The Cowboy In Me.

AA Brad Paisley I'm Gonna Miss Her (The Fi)

KEYE Minneapolis PD: Gregg Swetberg APD/MD: Travis Moon Clear Channel 952-820-4200

Table with 2 columns: Rank and Song/Artist. 1 Tim McGraw The Cowboy In Me; 2 Kenny Chesney Young; 3 Phil Vassar That's When I Love You.

AA Joe Nichols The Impossible

KILT Houston Group PD: Darren Davis APD/MD: John Trapani Infinity 713-881-5100

Table with 2 columns: Rank and Song/Artist. 1 Tim McGraw The Cowboy In Me; 2 Chris Cagle I Breathe In, I Breathe Out; 3 Phil Vassar That's When I Love You.

AA Kenny Rogers Harder Cards; AA Gary Allan The One; AA Mark Willis Duel With Jamie O I'm Not Co

KNIX Phoenix PD: George King MD: Gwen Foster Clear Channel 480-966-6236

Table with 2 columns: Rank and Song/Artist. 1 Tim McGraw The Cowboy In Me; 2 Jo Dee Messina With Tim McGraw Bring On T; 3 Rascal Flatts I'm Movin' On.

AA No Airplay Adds This Week

KMPS Seattle OM/PA: Becky Brenner MD: Tony Thomas Infinity 206-805-0941

Table with 2 columns: Rank and Song/Artist. 1 Alan Jackson Drive (For Daddy Gene); 2 Jo Dee Messina With Tim McGraw Bring On T; 3 Brooks & Dunn The Long Goodbye.

AA Chely Wright Jezebel; AA Brad Paisley I'm Gonna Miss Her (The Fi)

KYGO Denver PD: Joel Burke MD: Tad Svendsen Jefferson Pilot 303-321-0950

Table with 2 columns: Rank and Song/Artist. 1 Brad Paisley Wrapped Around; 2 Tim McGraw The Cowboy In Me; 3 Steve Holy Good Morning Beautiful.

AA No Airplay Adds This Week

WPOE Baltimore PD: Scott Lindy APD/MD: Michael J. Fox Clear Channel 410-366-3693

Table with 2 columns: Rank and Song/Artist. 1 Martina McBride Blessed; 2 Steve Holy Good Morning Beautiful; 3 Tim McGraw The Cowboy In Me.

AA Steve Azar I Don't Have To Be Me (Ti)

KMLE Phoenix PD: Jeff Ganson APD/MD: Chris Loss Infinity 602-258-8181

Table with 2 columns: Rank and Song/Artist. 1 Phil Vassar That's When I Love You; 2 Tommy Shane Steiner What If She's An An; 3 Jo Dee Messina With Tim McGraw Bring On T.

AA No Airplay Adds This Week

WVK Knoxville OM: Mike Hammond MD: Colleen Addair Citadel 865-588-5511

Table with 2 columns: Rank and Song/Artist. 1 Tammy Cochran I Cry; 2 Kenny Chesney Young; 3 Trace Adkins I'm Flyin'.

AA Mark Chesnut She Was

WIL St. Louis PD: Russ Schell MD: Dan Montana Sinclair 314-781-9600

Table with 2 columns: Rank and Song/Artist. 1 Brooks & Dunn The Long Goodbye; 2 Chris Cagle I Breathe In, I Breathe Out; 3 Tim McGraw The Cowboy In Me.

AA George Strait Living And Living Well; AA Kellie Coffey When You Lie Next To Me

WYAT Atlanta OM: Dene Hallam MD: Steve Mitchell MD: Johnny Gray ABC/Disney 770-955-0106

Table with 2 columns: Rank and Song/Artist. 1 Kenny Chesney Young; 2 Toby Keith My List; 3 Tim McGraw The Cowboy In Me.

AA Kevin Denney That's Just Jessie

COFFEY

talk from CRS

"If I was a singer... I wouldn't get on stage with her, before her, or after her!

She is incredible... I told Baldrice...

There is your next 10 years at BNA...right there on stage!"

— John Trapani, KIKK/KILT

"I thought Kellie's performance was magnanimous. Very powerful.

#1 requested song in Louisville."

— Coyote Calhoun, WAMZ

"She's A Star!"

— Rick Taylor, KUPL

"The Country format is searching for its future stars. The future is now and it's Kellie Coffey!"

— Mike Brophy, WKLB

"Incredible performer, Incredible person...The future of the format."

— Chris Loss, KMLE

"Kellie Coffey will be the format's next big superstar."

— Gregg Suedberg, KEEY

"...the single hit me between the eyes the first time I heard it and that doesn't happen often!"

— Kerry Babb, WCKT

"I was sure that this song was a Top 10 record the first time I heard it... and

after meeting Kellie, I want to hear more!"

— Dene Hallam, WKHX/WYAY

"Kellie is one of the most talented new artists to come down the pike in some time..."

— Dex, WUSY

"She sings like a bird. I love Kellie Coffey!"

— Mike Hammond, WTVK

KELLIE COFFEY

*"when you lie
next to me"*

album in stores everywhere

MAY 7th

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most airplay adds
COUNTRY

NEW STATIONS

BRAD PAISLEY <i>I'm Gonna Miss Her (The Fishin' Song)</i> (Arista Nashville) 24 KASE, KFDI, KFKF, KFRG, KGMV, KHAY, KHEY, KJUY, KPMS, KRMD, KTST, KTTS, WCMS, WEZL, WFMS, WGKX, WHOK, WJCL, WKKO, WSSL, WSTH, WVLK, WYGY, WYNK Total Stations With Six Or More Detections: 60 TOTAL DETECTIONS BY DAYPART: 6-10 8% , 10-3 22% , 3-7 18% , 7-12 22% , 12-6A 29%	GEORGE STRAIT <i>Living And Living Well</i> (MCA Nashville) 20 KRYS, KTST, KVOO, WCKT, WCMS, WDSY, WFRY, WGKX, WHOK, WIL, WKKO, WKLB, WMIL, WMSI, WPOC, WSTH, WTQR, WUSY, WXTU, WYGY Total Stations With Six Or More Detections: 101 TOTAL DETECTIONS BY DAYPART: 6-10 12% , 10-3 22% , 3-7 18% , 7-12 23% , 12-6A 25%	WILLIE NELSON DUET WITH LEE ANN WOMACK <i>Mendocino County Line (Lost Highway/Mercury)</i> 15 KCY, KFKF, KHAY, KHKI, KRMD, KTEX, KUBL, WAMZ, WCMS, WFLS, WFRY, WMIL, WMUS, WNKT, WOKO Total Stations With Six Or More Detections: 65 TOTAL DETECTIONS BY DAYPART: 6-10 12% , 10-3 21% , 3-7 16% , 7-12 24% , 12-6A 27%	SARA EVANS <i>I Keep Looking</i> (RCA) 11 KCCY, KDRK, KFDI, KHAY, KRMD, WIRK, WJCN, WKKO, WKKT, WSM, WYNK Total Stations With Six Or More Detections: 32 TOTAL DETECTIONS BY DAYPART: 6-10 11% , 10-3 19% , 3-7 17% , 7-12 24% , 12-6A 29%	TRACE ADKINS <i>Help Me Understand</i> (Capitol) 10 KATM, KDRK, KFDI, KTEX, WBEE, WPOR, WSOC, WTQR, WVLK, WYYD Total Stations With Six Or More Detections: 52 TOTAL DETECTIONS BY DAYPART: 6-10 6% , 10-3 17% , 3-7 13% , 7-12 28% , 12-6A 36%
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WQMX Akron, Ohio Alan Jackson Drive (For Daddy Gene) 10 Pat Green Three Days 9	WYRK Buffalo, N.Y. Trick Pony Just What I Do 7	KKCS Colorado Springs, Colo. Darryl Worley I Miss My Friend 24	WYCD Detroit No Airplay Adds This Week	WRBT Harrisburg, Pa. No Airplay Adds This Week	WGKX Memphis George Strait Living And Living Well 18 Brad Paisley I'm Gonna Miss Her (Th) 7	WXBM Pensacola, Fla. No Airplay Adds This Week	WJCL Savannah, Ga. Brad Paisley I'm Gonna Miss Her (Th) 11 Little Big Town Don't Waste My Time 9
WGNA Albany, N.Y. No Airplay Adds This Week	WOKO Burlington, Vt. Willie Nelson Duet With L Mendocino 7	WCOS Columbia, S.C. Lonestar Not A Day Goes By 11	KHEY El Paso, Texas Alan Jackson Drive (For Daddy Gene) 16 Brad Paisley I'm Gonna Miss Her (Th) 13	WRKZ Harrisburg, Pa. George Jones 50,000 Names 7 Joanna Janet Since I've Seen You La 6	WKIS Miami No Airplay Adds This Week	WXTU Philadelphia George Strait Living And Living Well 11 Lonestar Not A Day Goes By 9 Shannon Lawson Goodbye On A Bad Day 7 Gary Allan The One 6	WGGY Scranton, Pa. Little Big Town Don't Waste My Time 9 Mark Chesnut She Was 6
KRST Albuquerque, N.M. Trick Pony Just What I Do 7	WKKT Charlotte, N.C. Sara Evans I Keep Looking 7	WKCN Columbus, Ga. Sara Evans I Keep Looking 9	WKCO Flint/Saginaw, Mich. No Airplay Adds This Week	WWYZ Hartford, Conn. No Airplay Adds This Week	WMIL Milwaukee George Strait Living And Living Well 11 Willie Nelson Duet With L Mendocino 8 Lonestar Not A Day Goes By 7	KMLE Phoenix No Airplay Adds This Week	KMPS Seattle Chely Wright Jezebel 13 Brad Paisley I'm Gonna Miss Her (Th) 6
WCTO Allentown, Pa. Andy Griggs Tonight I Wanna Be Your Trick Pony Just What I Do 6	WSOC Charlotte, N.C. SheDaisy Get Over Yourself 10 Trace Adkins Help Me Understand 7	WSTH Columbus, Ga. George Strait Living And Living Well 9 Brad Paisley I'm Gonna Miss Her (Th) 7	WFRE Frederick, Md. Steve Azar I Don't Have To Be Me (10	KIKK Houston Kenny Rogers Harder Cards 38 Gary Allan The One 8 Mark Willis Duet With Jami I'm Not G 8	WKSJ Mobile, Ala. Gary Allan The One 13	KNIX Phoenix No Airplay Adds This Week	KRMD Shreveport, La. Brad Paisley I'm Gonna Miss Her (Th) 14 Sara Evans I Keep Looking 11 Willie Nelson Duet With L Mendocino 9
WKHX Atlanta No Airplay Adds This Week	WEZL Charleston, S.C. Brad Paisley I'm Gonna Miss Her (Th) 10	WCOL Columbus, Ohio Alan Jackson Drive (For Daddy Gene) 14	WFLS Fredericksburg, Va. Willie Nelson Duet With L Mendocino 16 Lonestar Not A Day Goes By 13 Steve Azar I Don't Have To Be Me (8 Tammy Cochran I Cry 6	KILT Houston Kenny Rogers Harder Cards 18 Gary Allan The One 8 Mark Willis Duet With Jami I'm Not G 8	KATM Modesto, Calif. Trace Adkins Help Me Understand 7 Travis Tritt Modern Day Bonnie And 6 Jamie O'Neal Frantic 6	WDSY Pittsburgh George Strait Living And Living Well 16	KDRK Spokane, Wash. Sara Evans I Keep Looking 10 Hometown News Minivan 10 Trace Adkins Help Me Understand 10 David Ball She Always Talked About 10
WYAY Atlanta Kevin Denney That's Just Jessie 9	WQBE Charleston, W.Va. No Airplay Adds This Week	WHOK Columbus, Ohio George Strait Living And Living Well 10 SheDaisy Get Over Yourself 7 Brad Paisley I'm Gonna Miss Her (Th) 7 Ty Herndon Heather's Wall 6 Reba Sweet Music Man 6	WVLA Jacksonville, Fla. Shannon Lawson Goodbye On A Bad Day 16 Jamie O'Neal Frantic 13	WORM Huntsville, Ala. No Airplay Adds This Week	KTOM Monterey, Calif. Trick Pony Just What I Do 8	WPOR Portland, Maine Shannon Lawson Goodbye On A Bad Day 7 Travis Tritt Modern Day Bonnie And 6 Trace Adkins Help Me Understand 6	KGMY Springfield, Mo. Brad Paisley I'm Gonna Miss Her (Th) 8
KASE Austin, Texas Trick Pony Just What I Do 6 Brad Paisley I'm Gonna Miss Her (Th) 6	WUSY Chattanooga, Tenn. George Strait Living And Living Well 13 Andy Griggs Tonight I Wanna Be Your Little Big Town Don't Waste My Time 6	WVOS Jacksonville, Fla. George Strait Living And Living Well 12 Shannon Lawson Goodbye On A Bad Day 6	WROO Jacksonville, Fla. Tammy Cochran I Cry 11	WFMS Indianapolis Brad Paisley I'm Gonna Miss Her (Th) 12 Garth Brooks Duet With Tr Squeeze M 12 Lonestar Not A Day Goes By 7	WLWI Montgomery, Ala. Montgomery Gentry Didn't I 8 Steve Azar I Don't Have To Be Me (8	WTKT Providence, R.I. Nickel Creek The Lighthouse's Tale 9 SheDaisy Get Over Yourself 6	KTTS Springfield, Mo. Brad Paisley I'm Gonna Miss Her (Th) 6
KUZZ Bakersfield, Calif. Andy Griggs Tonight I Wanna Be Your Lonestar Not A Day Goes By 7	WUSN Chicago Darryl Worley I Miss My Friend 16 Steve Azar I Don't Have To Be Me (6	WVON Jacksonville, Fla. George Strait Living And Living Well 12 Shannon Lawson Goodbye On A Bad Day 6	WXBQ Johnson City, Tenn. Toby Keith My List 6	WQIK Jacksonville, Fla. Shannon Lawson Goodbye On A Bad Day 16 Jamie O'Neal Frantic 13	WMUS Muskegon, Mich. Andy Griggs Tonight I Wanna Be Your Willie Nelson Duet With L Mendocino 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	KSD St. Louis Alan Jackson Drive (For Daddy Gene) 8 SheDaisy Get Over Yourself 6
WPOC Baltimore George Strait Living And Living Well 13 Steve Azar I Don't Have To Be Me (8	WUBE Cincinnati Gary Allan The One 15 Andy Griggs Tonight I Wanna Be Your Kellie Coffey When You Lie Next To 10	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WYRK Knoxville, Tenn. Mark Chesnut She Was 8	WQJK Jacksonville, Fla. Shannon Lawson Goodbye On A Bad Day 16 Jamie O'Neal Frantic 13	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WIL St. Louis George Strait Living And Living Well 23 Kellie Coffey When You Lie Next To 6
WTGE Baton Rouge, La. No Airplay Adds This Week	WYGY Cincinnati Joe Nichols The Impossible 10 George Strait Living And Living Well 8 Brad Paisley I'm Gonna Miss Her (Th) 7 Emerson Drive I Should Be Sleeping 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	KMDL Lafayette, La. Hometown News Minivan 6	WYCD Detroit No Airplay Adds This Week	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WBBS Syracuse, N.Y. Chely Wright Jezebel 11 Mark McGuinn She Doesn't Dance 8 Trick Pony Just What I Do 8 Phil Vassar That's When I Love You 8 Carolyn Dawn Johnson I Don't Want Y 7
WYNK Baton Rouge, La. Sara Evans I Keep Looking 13 Brad Paisley I'm Gonna Miss Her (Th) 7	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6
WDXB Birmingham, Ala. No Airplay Adds This Week	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6
WZZK Birmingham, Ala. Steve Azar I Don't Have To Be Me (7	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6
WKLB Boston Kellie Coffey When You Lie Next To 10 Kevin Denney That's Just Jessie 9 George Strait Living And Living Well 7	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Montgomery Gentry Didn't I 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6	WVON Roanoke, Va. Trace Adkins Help Me Understand 6

NEW STATIONS reflects stations playing song 6 or more times for the first time. TOTAL reflects stations playing song 6 or more times. DAYPART % reflects total detections on all stations.

COUNTRY AIRPLAY Monitor

• We Listen To Radio •

MARCH 8, 2002

KYGO, WIVK, WAXX Win CRB
Humanitarian Awards p. 3



Country Ties Its Lowest Arbs Since
Before The Early-'90s Boom p. 4

VOLUME 10 • NO. 10

\$6.95

NO. 1 THIS WEEK:

TIM McGRAW

The Cowboy In Me (CURB)

GREATEST GAINER

GEORGE STRAIT

Living And Living Well (MCA NASHVILLE)

AIRPLAY ADDS

GEORGE STRAIT

Living And Living Well (MCA NASHVILLE)

AUDIENCE

TIM McGRAW

The Cowboy In Me (CURB)

Programmers Still Waiting For Breakthrough, But Not 'O Brother'

■ by Angela King, Sean Ross,
and Phyllis Stark

The 33rd annual Country Radio Seminar (CRS), held Feb. 27-March 2 in Nashville, found country PDs and record folks in roughly the same place they were a year earlier: waiting for a "next big thing" to return country radio to its prominence of a decade earlier and strongly divided on whether the soundtrack to *O Brother, Where Art Thou?* should have been acknowledged by country radio.

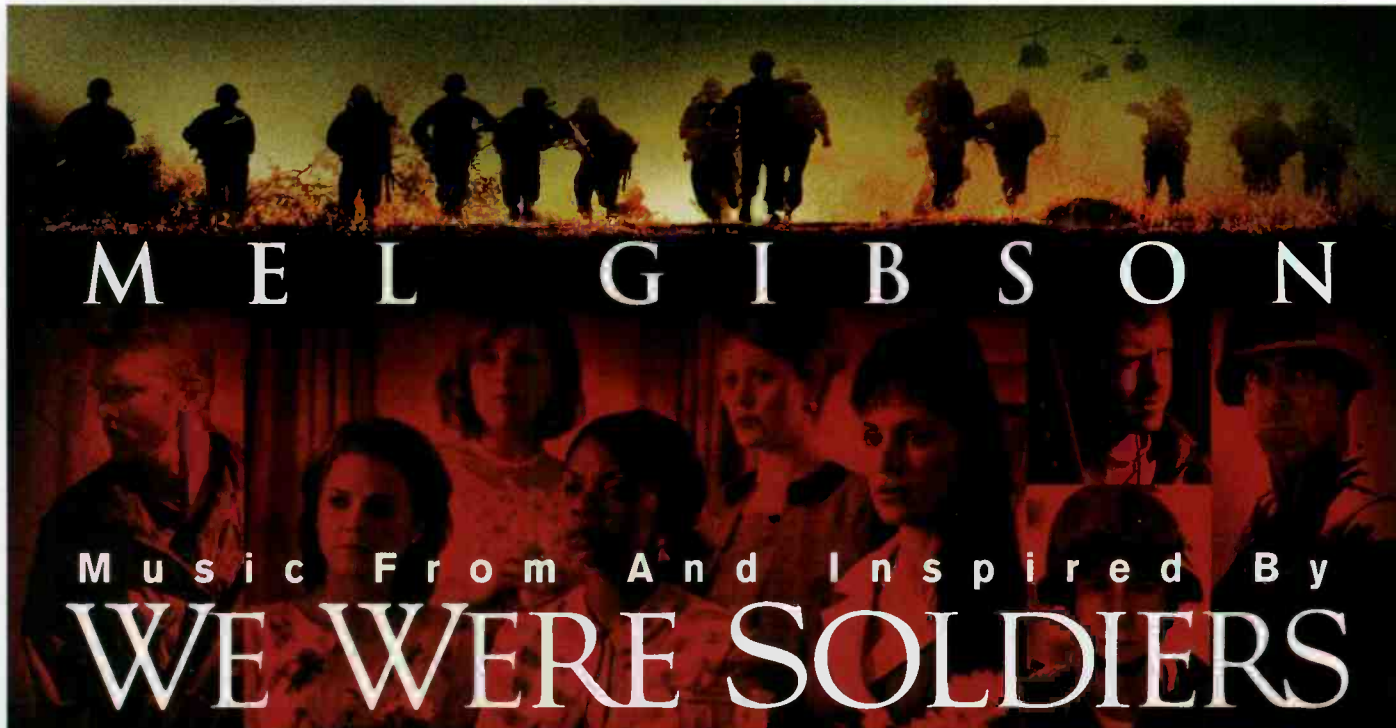
This year's CRS was heavily influenced by two events that took place shortly before the convention's first session. One was the Feb. 27 Grammy Award triumph for *O Brother, Where Art Thou?* and a number of other titles that had received little support at country radio. The other was the format meetings held by group operator Clear Channel earlier that week, during which numerous labels paid \$35,000 to showcase acts (*Country Airplay Monitor*, March 1).



The radio giant was slammed by panelists and attendees at numerous sessions, with "New Faces" show host Charlie Monk jokingly asking, "What is the difference between Enron and Clear Channel?" His answer: "About six months."

After more serious jabs against the company were lobbed during several panels, Gary Krantz of Clear Channel's Premiere Radio Networks division stood up to defend the \$35,000 showcases. "When you throw these generalities out, it's dangerous, because it's based on fear," he said. "It wasn't a profit center. [It was a way to help labels] justify an expense." Krantz noted that labels spend "an inordinate amount of money doing events and showcases" with uncertain results. A "partnership" with Clear Channel can at least guarantee the acts will be seen and heard by its programmers. "It would be great if three to four months from now

Continued on page 4



Featuring New Recordings by

Mary Chapin Carpenter

Johnny Cash & Dave Matthews

Steven Curtis Chapman

Tammy Cochran

Five For Fighting

India.Arie

Jars Of Clay

Carolyn Dawn Johnson

Jamie O'Neal &
Michael McDonald

Rascal Flatts

Train

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ON THE ROW

Augustine Joins MCA Nashville

Longtime Columbia Records West Coast regional **Marlene Augustine** will join MCA Nashville in a similar capacity April 1. She replaces **Denise Roberts**, who recently segued to Universal South Records.

Jama Bowen has been promoted to VP of press at CMT and its Web site, CMT.com. She previously was director of communications for the network, where she has worked for seven years.

Doug Stone is in the process of signing with Audium Records. The artist, who previously recorded for Epic, Columbia, and Atlantic, has one platinum and four gold albums to his credit. Stone has scored 15 top 10 singles, including four No. 1 titles.

Chip Hardy has been appointed to the newly created position of VP/GM at Marathon Key Music, reporting to the publishing company's president, **Billy Joe Walker Jr.** Hardy most recently was VP of creative services at Hamstein Music Group and previously was director of A&R at MCA Records.

Curb Records is working **Steve Holy's** recent No. 1 hit, "Good Morning Beautiful," to secondary AC stations, impacting March 11.

The Nashville-based Leadership Music program is accepting applications from established industry leaders for its next class of participants. Application requests will be accepted until April 1. Deadline for submissions is May 1.

HARLAN HOWARD PASSES AWAY

Legendary songwriter **Harlan Howard**, 74, died March 3 in Nashville. Alternately known as "the dean of Nashville songwriters" and "the Irving Berlin of country," Howard penned more than 4,000 songs during a career that spanned five decades. Among his most well-known compositions are "I Fall to Pieces" and "I've Got a Tiger by the Tail," made famous by **Patsy Cline** and **Buck Owens**, respectively.

Among the numerous other acts that cut his songs are the **Judds**, **Patty Loveless**, **Rodney Crowell**, **Pam Tillis**, **Reba McEntire**, **Conway Twitty**, **Burl Ives**, **Kitty Wells**, **Trisha Yearwood**, **Jimmy Dickens**, **Johnny Cash**, **George Jones**, **Bobby Darin**, and **Willie Nelson**.

Howard was inducted into both the New York-based National Songwriters Hall of Fame and the Country Music Hall of Fame in Nashville in 1997. He joined the Nashville Songwriters Hall of Fame in 1973.

Howard had his first big hit in 1958, when **Charlie Walker** recorded "Pick Me Up on Your Way Down." The following year, both country singer **Ray Price** and pop artist **Guy Mitchell** recorded Howard's "Heartaches by the Number," scoring simultaneous hits on the country and pop charts.

Howard recorded several albums of his own material, including *Mr. Songwriter* and *Down to Earth* on RCA and *Harlan Howard Sings Harlan Howard* on Capitol. Several other artists also cut full albums of Howard's songs, including **Waylon Jennings'** 1967 RCA set *Waylon Sings Ol' Harlan* and Owens' *Buck Owens Sings Harlan Howard* on Capitol in 1961.

Most recently, Howard and his wife, **Melanie**, ran the small publishing company **Harlan Howard Songs** in Nashville.

COUNTRY CONFIDENTIAL

BY WADE JESSEN 615-321-4291 • wjessen@airplaymonitor.com



The Disparity Between Adds And Airplay Adds

For years, advocates of reported playlists have asserted that monitored airplay would merely reflect what stations had promised to do during the previous week. Years of comparisons failed to bear that contention out, and the music and radio industries have stopped looking to reported airplay as a barometer of anything.

Except adds.

Because adds remained an important part of the early scorecard on any new record, the industry has continued to hope that stations' reported adds would constitute a commitment to airplay for the following week.

With the introduction two weeks ago of **Airplay Adds** in *Country Airplay Monitor*, we decided to test that hypothesis. **Airplay Adds** are songs that have received more than six detections on a given station for the first time. And if previous wisdom was borne out, they should reflect the airplay that stations promised to give songs a week earlier.

So for the 124 *Country Airplay Monitor* reporting stations that also report their adds to another publication, we compared the previous week's reported info with the following week's **Airplay Adds**. We were specifically looking to see whether all the songs that had been reported as adds the previous week actually showed up as **Airplay Adds**.

For the first week of **Airplay Adds**, the correlation was less than half. Only 42% of the stations that share panels actually showed **Airplay Adds** on everything they had reported a week earlier. Fifty-eight percent did not.

For the week ending Feb. 24, the numbers were even more dramatic. Only 44 of the shared reporters—or 35%—were showing **Airplay Adds** on all of their previously reported adds. Eighty, or 65%, were not.

Does that mean that everything that didn't match was a paper add? No. Some stations have stopped predicting adds, so that the adds they show in other trades are the same songs that appear during the same week as **Airplay Adds**. But we also found a surprising number of stations whose "commitment" for the previous week didn't even convert to six spins—less than one play a day—in the seven days that followed.

We also looked at the five "most added" songs for the previous week to see how they matched this week's **Airplay Adds**. Only three out of five of the most added songs were among the five songs with the Most **Airplay Adds** in *Country Airplay Monitor*. The two remaining songs that showed the Most **Airplay Adds** weren't even in the top 10.

The disparity between adds and **Airplay Adds** suggests that in this day and age—when any song's journey between impact date and the top 10 can be six months—many new songs don't even achieve measurable airplay for at least two weeks after they're "added," if then.

Airplay Adds are just one more example of our ongoing mission to give the radio and music industries the most accurate barometer of real airplay possible. Your feedback is welcome.

TABLE FOR TWO: After topping our Country Airplay chart last issue with "Bring On the Rain," a duet with labelmate **Jo Dee Messina**, **Tim McGraw** is the first artist in two decades to replace himself at No. 1 on our Country Airplay chart, as "The Cowboy in Me" shoots 3-1, up 268 detections.

With more than 42 million estimated audience impressions, McGraw's solo single leads our Country Audience chart for a second week, with an increase of 1.7 million impressions.

The last time an artist pushed out his or her own No. 1 record was May 1982, when **Waylon Jennings** and **Willie Nelson's** duet "Just to Satisfy You" replaced Nelson's "Always on My Mind" on the *Billboard* Hot Country Singles chart.

BECAUSE OF technical problems, **KBQI** Albuquerque, N.M., has been temporarily removed from our panel of monitored stations.

RADIOACTIVE

BY PHYLLIS STARK & ANGELA KING

615-321-4284 • pstark@airplaymonitor.com
615-321-4286 • aking@airplaymonitor.com



Stations Honored With CRB Humanitarian Award

KYGO Denver; **WIVK** Knoxville, Tenn.; and **WAXX** Eau Claire, Wis., were honored at Country Radio Seminar Feb. 27 in Nashville as the

winners of Country Radio Broadcasters' Radio Humanitarian Award. The award recognizes outstanding community service efforts.

In other CRS-related news, **Ray Edwards** of Citadel/Spokane, Wash., and **Kevin Mason** of WQMX Akron, Ohio, were elected agenda chairman and vice chairman, respectively, for next year's seminar. Also, several new members were elected to the CRB board of directors. They are **WKIS** Miami GSM **Carol Bowen**; **WPOC** Baltimore GM **Jim Dolan**; **Cumulus/Toledo**, Ohio, OM **Tim Roberts**; and **KEEY** Minneapolis OM **Gregg Swedberg**. In the record category, new board members are MCA Nashville's **Bill Macky** and Monument's **Larry Pareigis**.

Incumbents re-elected to the CRB board are **KZLA** Los Angeles OM **R.J. Curtis**, **Bridges Consulting's Gene Bridges**, former MCA Nashville VP of promotion **David Haley**, and **AristoMedia/Marco Promotions' Jeff Walker**.

PROGRAMMING: WALKER WALKS ON

WKIS Miami PD **Robert W. Walker** exits but will continue to do imaging work for the station. T&Rs to GM **Joe Bell**. Also at **WKIS**, **Gator** moves from mornings to afternoons, as **R.J. McCoy** exits. Morning host **Debbie Blake** remains for wakeups. A co-host should be named shortly.

Longtime **WQXK** (K105) Youngstown, Ohio, PD/MD **Burton Lee** exits to pursue other business interests after more than 13 years at the station. OM **Tim Roberts** assumes interim duties and is taking T&Rs.

Celebrating 'ACC'



During Country Radio Seminar in Nashville, *American Country Countdown* host **Bob Kingsley** was surprised with a special award recognizing his unprecedented 15th consecutive win in the network/syndicated program of the year category of the *Billboard/Airplay Monitor* Radio Awards. Pictured, from left, are Kingsley and *Airplay Monitor* Nashville bureau chief **Phyllis Stark** and director of country charts **Wade Jessen**.

WFBE (B95) Flint, Mich., hires **WPKX** Springfield, Mass., PD **Chip Miller** as PD, replacing **Brian Cleary**, who exits.

Keymarket Communications has completed the Pittsburgh move-in of its formerly suburban **WOGI** (Froggy 98.3). The tower was moved from outside Charleroi, Pa., to downtown Pittsburgh. The station is currently stunting with 10,000 songs in a row and giving away \$1,000 after every 1,000 songs. Longtime Pittsburgh personality **Jimmy Roach** is the station's morning host. **Matt Albritton**, who had been PD of the simulcast between **WOGI** and another suburban Pittsburgh outlet, **WOGG**, will now devote his entire attention to **WOGI**, meaning that **Terry Hunt** from **KAGG** (Aggie 96) College Station, Texas, becomes PD of **WOGG**. That station is now being programmed separately from **WOGI**. When the latter's commercial-free period ends, the stations will simulcast mornings, nights, and overnights. **WFGI-AM**, which is also part of the former simulcast, will again carry **WOGI's** programming at some point. At **KAGG**, midday host **Chuck Baker** is upped to PD.

Clear Channel's AM powerhouse **WWNC** Asheville, N.C., which has been country since 1969, flips to N/T March 18. N/T sister **WTZY**

flips to classic country as **WPEK** (the Peak).

Former **WSM-FM** Nashville PD **Tim Murphy** has launched the Nashville-based **Quantum Strategies**, a consultancy specializing in marketing, media, planning, and leadership development.

WWWD Fort Wayne, Ind., flips to top 40 as **WHTD**.

KYYX Minot, N.D., hires crosstown **KZPR** PD **Jim Bradley** as PD/morning host. He replaces **Jason Walette**, who exited. Midday host **Dylan Connor** assumes MD duties.

WTVN Jackson, Tenn., hires classic rock **WZZP** Clarksville, Tenn., PD **J. Patrick** for similar duties as **Lori James** exits.

PEOPLE: ROBERTS JOINS KATM AS MD

KATM Modesto, Calif., hires **KQFC** Boise, Idaho, personality **Joe Roberts** as MD. He assumes duties from morning host **D.J. Walker**, who was recently upped to APD.

WSOC Charlotte, N.C., hires crosstown AC **WSSS** imaging director **Ricky Wolfe** for mid-days, replacing **Mike Terry**, who segued to middays from **WSM-FM** Nashville.

WCTO (Cat Country) Allentown, Pa., morning co-host **Cat Collins** exits after just a few weeks at the station.



GREATEST GAINERS COUNTRY

GEORGE STRAIT • Living And Living Well (MCA NASHVILLE)	+698
KSNS +28, KHKI +22, WOIK +20, WKYO +19, KEEY +18, WRKZ +17, WRNS +16, WYNY +16, WUBE +15, KOOY +15	
ALAN JACKSON • Drive (For Daddy Gene) (ARISTA NASHVILLE)	+642
WKHK +24, WDRM +19, KWNR +16, WSLC +15, WDAF +14, WOKO +14, KMPS +13, WIVK +13, WYNY +13, WDSY +13	
CHRIS CAGLE • I Breathe In, I Breathe Out (CAPITOL)	+481
WZZK +28, KZLA +20, WDXB +20, WUSN +15, KGMV +13, KOOY +13, KXKC +13, WRBT +13, WKXC +12, WMIL +12	
CAROLYN DAWN JOHNSON • I Don't Want You To Go (ARISTA NASHVILLE)	+376
KTTS +21, WXBQ +14, KCCY +13, WKYO +13, WGKX +12, WMUS +11, WQBE +11, WMIL +10, KMXM +10, KZLA +9	
TOBY KEITH • My List (DREAMWORKS)	+368
KEEY +19, WKHK +19, WVGR +16, WMSI +16, WCTO +15, KSCS +15, WSTH +15, WSIX +14, KFKF +14, WOMX +14	

COUNTRY AUDIENCE

Compiled from a national sample of data supplied by Broadcast Data Systems to Country Airplay Monitor. 148 country stations are electronically monitored 24 hours a day, 7 days a week. © 2002 VNU Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL		ARTIST	AUDIENCE (millions)	
			TW	LW			
☆☆☆ No. 1 ☆☆☆							
1	1	15	THE COWBOY IN ME CURB		TIM MCGRAW	42.239	40.497
2	2	25	BRING ON THE RAIN CURB		JO DEE MESSINA WITH TIM MCGRAW	37.146	38.633
3	3	19	THE LONG GOODBYE ARISTA NASHVILLE		BROOKS & DUNN	37.107	37.754
4	5	19	BLESSED RCA		MARTINA MCBRIDE	36.639	36.446
5	4	29	GOOD MORNING BEAUTIFUL CURB		STEVE HOLY	34.336	36.519
6	7	12	YOUNG BNA		KENNY CHESNEY	32.089	30.644
7	8	20	I BREATHE IN, I BREATHE OUT CAPITOL		CHRIS CAGLE	31.967	29.230
8	11	9	MY LIST DREAMWORKS		TOBY KEITH	30.166	26.804
9	9	21	SOME DAYS YOU GOTTA DANCE MONUMENT		DIXIE CHICKS	30.002	27.930
10	10	20	I'M MOVIN' ON LYRIC STREET		RASCAL FLATTS	29.044	27.568
11	6	28	WRAPPED AROUND ARISTA NASHVILLE		BRAD PAISLEY	28.333	35.663
12	14	17	THATS WHEN I LOVE YOU ARISTA NASHVILLE		PHIL VASSAR	24.867	22.834
13	13	12	WHAT IF SHE'S AN ANGEL RCA		TOMMY SHANE STEINER	23.539	23.260
14	12	17	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) ARISTA NASHVILLE		ALAN JACKSON	22.129	24.554
15	19	4	DRIVE (FOR DADDY GENE) ARISTA NASHVILLE		ALAN JACKSON	20.424	16.299
16	16	23	RUN MCA NASHVILLE		GEORGE STRAIT	20.423	22.027
17	18	8	MODERN DAY BONNIE AND CLYDE COLUMBIA		TRAVIS TRITT	18.551	16.838
18	20	6	SQUEEZE ME IN CAPITOL		GARTH BROOKS DUET WITH TRISHA YEARWOOD	17.231	15.761
19	15	28	IN ANOTHER WORLD MONUMENT		JOE DIFFIE	17.068	22.826
20	23	14	I DON'T HAVE TO BE ME (TIL MONDAY) MERCURY		STEVE AZAR	15.211	12.628
21	22	14	I SHOULD BE SLEEPING DREAMWORKS		EMERSON DRIVE	15.052	14.176
22	24	10	THAT'S JUST JESSIE LYRIC STREET		KEVIN DENNEY	13.489	12.185
23	25	11	I DON'T WANT YOU TO GO ARISTA NASHVILLE		CAROLYN DAWN JOHNSON	13.442	11.883
24	28	12	I CRY EPIC		TAMMY COCHRAN	11.398	10.455
25	35	2	LIVING AND LIVING WELL MCA NASHVILLE		GEORGE STRAIT	10.110	5.543
26	29	10	JEZEBEL MCA NASHVILLE		CHELY WRIGHT	9.953	9.044
27	27	16	I ALWAYS LIKED THAT BEST CAPITOL		CYNDI THOMSON	9.488	10.989
28	31	5	NOT A DAY GOES BY BNA		LONESTAR	9.177	7.691
29	30	7	JUST WHAT I DO WARNER BROS./WRN		TRICK PONY	8.835	7.913
30	32	7	WHEN YOU LIE NEXT TO ME BNA		KELLIE COFFEY	8.524	6.833
31	34	8	I'M NOT GONNA DO ANYTHING WITHOUT YOU MERCURY		MARK WILLS DUET WITH JAMIE O'NEAL	6.329	5.904
32	39	6	MENDOCINO COUNTY LINE LOST HIGHWAY/MERCURY		WILLIE NELSON DUET WITH LEE ANN WOMACK	6.002	4.850
33	36	6	THE ONE MCA NASHVILLE		GARY ALLAN	5.872	5.185
34	38	2	TONIGHT I WANNA BE YOUR MAN RCA		ANDY GRIGGS	5.674	5.016
35	37	6	SHE DOESN'T DANCE VFR		MARK MCGUINN	5.239	4.992
36	40	3	SWEET MUSIC MAN MCA NASHVILLE		REBA	3.697	3.554
37	NEW		GOODBYE ON A BAD DAY MCA NASHVILLE		SHANNON LAWSON	3.073	3.156
38	NEW		HELP ME UNDERSTAND CAPITOL		TRACE ADKINS	2.994	2.756
39	NEW		THREE DAYS REPUBLIC/UNIVERSAL SOUTH		PAT GREEN	2.986	2.356
40	NEW		I'M GONNA MISS HER (THE FISHIN' SONG) ARISTA NASHVILLE		BRAD PAISLEY	2.931	1.441

Songs ranked by audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ○ Songs showing an increase in audience over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in audience does not exceed the percentage of monitored station downtime for the format. A song with a gain in audience 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 in audience or each losing in audience, the song being played on more stations is placed first. Songs become re-entrants and are removed from this chart in conjunction with the Country Airplay chart.

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.

THIS WEEK	LAST WEEK	WKS. ON CHART	BILLBOARD ISSUE DATE: MARCH 9, 2002		ARTIST
			TITLE/IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION	
No. 1					
1	1	80	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT ● CURB 73116		19 weeks at No. 1 LEANN RIMES
2	2	6	OSAMA-YO' MAMA CURB 73130		RAY STEVENS
3	3	22	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD		AARON TIPPIN
4	5	7	THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD		KEVIN DENNEY
5	4	20	GOD BLESS THE USA CURB 73128		LEE GREENWOOD
6	6	18	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137/MADACY		RANDY TRAVIS
7	7	20	GOD BLESS AMERICA CURB 73127		LEANN RIMES
8	8	246	HOW DO I LIVE ▲ ³ CURB 73022		LEANN RIMES
9	10	30	SOMETHIN' IN THE WATER MONUMENT 79625/SONY		JEFFREY STEELE
10	9	75	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN		FAITH HILL
11	11	13	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD		BRIAN MCCOMAS
12	15	33	UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD		KORTNEY KAYLE
13	14	15	GIRL IN LOVE COLUMBIA 79648/SONY		ROBIN ENGLISH
14	13	32	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186		MICALYSTER
15	12	42	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE		SHANE SELLERS
16	17	102	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE		THE OSBORNE BROTHERS
17	16	92	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788		GARTH BROOKS AS CHRIS GAINES
18	23	18	A ROSE IS A ROSE MERCURY 172193		MEREDITH EDWARDS
19	19	41	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN		TRICK PONY
20	22	68	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE		TOBY KEITH

○ 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. © 2002 VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	BILLBOARD ISSUE DATE: MARCH 9, 2002		PEAK POSITION
				ARTIST IMPRINT & CATALOG NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE)	TITLE	
No. 1						
1	1	1	6	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/18.98)		6 weeks at No. 1 DRIVE
2	2	3	64	SOUNDTRACK ▲ ¹ LOST HIGHWAY 170069/MERCURY (11.98/18.98)		O BROTHER, WHERE ART THOU?
3	3	2	3	VARIOUS ARTISTS BNA 67043/RLG (12.98/17.98)		TOTALLY COUNTRY: 17 NEW CHART-TOPPING HITS
4	5	5	26	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)		PULL MY CHAIN
5	4	4	15	GARTH BROOKS ▲ ³ CAPITOL 31330 (10.98/18.98)		SCARECROW
6	6	6	44	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)		SET THIS CIRCUS DOWN
7	8	7	90	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)		RASCAL FLATTS
8	10	9	82	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)		COYOTE UGLY
9	7	8	25	STEVE HOLY CURB 77972 (11.98/17.98)		BLUE MOON
10	9	10	23	MARTINA MCBRIDE ● RCA 67012/RLG (12.98/18.98)		GREATEST HITS
11	11	11	6	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)		THE GREAT DIVIDE
12	12	12	45	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)		STEEPS & STRIPES
13	15	25	28	ALISON KRAUSS + UNION STATION ROUNDER 610495/DJMG (11.98/17.98)		NEW FAVORITE
14	18	15	82	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)		BURN
15	17	14	74	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)		GREATEST HITS
16	13	—	2	KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD)		BARRICADES & BRICKWALLS
17	16	16	66	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)		GREATEST HITS
18	20	21	73	TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)		DOWN THE ROAD I GO
19	19	17	130	DIXIE CHICKS ▲ ⁹ MONUMENT 69678/SONY (12.98 EQ/18.98)		FLY
GREATEST GAINER						
20	28	27	7	HANK WILLIAMS JR. CURB 78725 (7.98/17.98)		ALMERIA CLUB

○ 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. © 2002 VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

AIRPLAY LEADERBOARD THE STATIONS THAT BREAK THE HITS #1 WTGE Baton Rouge, LA PD: Randy Chase Airplay Leader Designations: 5 #2 WKHX, Atlanta, GA (PD/MD: Hallam/Gray) 4 #3 KEYE, Minneapolis, MN (PD/MD: Swedberg/Moon) 4 #4 KCCY, Colorado Springs, CO (PD/MD: Daily/Waters) 3 #5 WRBQ, Tampa, FL (PD/MD: Logan/Roberts) 2

VIDEO PLAYLIST TRACKING PERIOD: FEBRUARY 15 - 22, 2002. Table with columns for station, artist, song, and rank. Includes stations like CMT, Great American Country, KZLA, KPLX, and WUSN.

Table for station KZLA Los Angeles. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station KPLX Dallas. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station WUSN Chicago. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station KSCS Dallas. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station WMZQ Washington, DC. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station WYNY New York. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station WXTU Philadelphia. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station WKHX Atlanta. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station KFRG San Bernardino. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station WYCD Detroit. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station KEYE Minneapolis. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station KILT Houston. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station KNIX Phoenix. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station KMPS Seattle. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station KYGO Denver. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station WKLB Boston. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station WPOC Baltimore. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station KMLE Phoenix. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station WIVK Knoxville. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station WIL St. Louis. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

Table for station WYAY Atlanta. Lists top 30 songs including 'The Cowboy In Me' by Tim McGraw and 'Good Morning Beautiful' by Steve Holy.

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	DETECTIONS	
					TW	LW
*** No. 1 ***						
1	3	16	THE COWBOY IN ME CURB <i>1 week at No. 1</i>	TIM MCGRAW	5361	5093
2	2	21	THE LONG GOODBYE ARISTA NASHVILLE	BROOKS & DUNN	5259	5160
3	1	27	BRING ON THE RAIN CURB	JO DEE MESSINA WITH TIM MCGRAW	5125	5285
4	4	20	BLESSED RCA	MARTINA MCBRIDE	5061	4919
5	9	26	I BREATHE IN, I BREATHE OUT CAPITOL	CHRIS CAGLE	4575	4094
6	7	12	YOUNG BNA	KENNY CHESNEY	4554	4308
7	8	24	SOME DAYS YOU GOTTA DANCE MONUMENT	DIXIE CHICKS	4365	4117
8	6	33	GOOD MORNING BEAUTIFUL CURB	STEVE HOLY	4291	4474
9	10	23	I'M MOVIN' ON LYRIC STREET	RASCAL FLATTS	3937	3697
10	11	13	MY LIST DREAMWORKS	TOBY KEITH	3843	3475
11	5	29	WRAPPED AROUND ARISTA NASHVILLE	BRAD PAISLEY	3597	4682
12	14	20	THAT'S WHEN I LOVE YOU ARISTA NASHVILLE	PHIL VASSAR	3465	3228
13	13	13	WHAT IF SHE'S AN ANGEL RCA	TOMMY SHANE STEINER	3424	3239
14	17	10	MODERN DAY BONNIE AND CLYDE COLUMBIA	TRAVIS TRITT	2761	2491
** AIRPOWER **						
15	22	7	DRIVE (FOR DADDY GENE) ARISTA NASHVILLE	ALAN JACKSON	2757	2115
16	15	17	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) ARISTA NASHVILLE	ALAN JACKSON	2628	2850
** AIRPOWER **						
17	21	7	SQUEEZE ME IN CAPITOL <i>GARTH BROOKS DUET WITH TRISHA YEARWOOD</i>		2622	2342
18	12	34	IN ANOTHER WORLD MONUMENT	JOE DIFFIE	2569	3301
19	20	19	I SHOULD BE SLEEPING DREAMWORKS	EMERSON DRIVE	2527	2355
20	16	23	RUN MCA NASHVILLE	GEORGE STRAIT	2522	2711
21	25	14	I DON'T WANT YOU TO GO ARISTA NASHVILLE	CAROLYN DAWN JOHNSON	2372	1996
22	23	23	I DON'T HAVE TO BE ME (TIL MONDAY) MERCURY	STEVE AZAR	2340	2085
23	26	15	THAT'S JUST JESSIE LYRIC STREET	KEVIN DENNEY	2122	1933
24	24	19	I ALWAYS LIKED THAT BEST CAPITOL	CYNDI THOMSON	1919	2058
25	27	18	I CRY EPIC	TAMMY COCHRAN	1865	1733
26	28	13	JEZEBEL MCA NASHVILLE	CHELY WRIGHT	1610	1500
27	32	13	WHEN YOU LIE NEXT TO ME BNA	KELLIE COFFEY	1567	1266
28	31	9	JUST WHAT I DO WARNER BROS./WRN	TRICK PONY	1457	1300
29	33	8	NOT A DAY GOES BY BNA	LONESTAR	1406	1214
* GREATEST GAINER®/MOST AIRPLAY ADDS *						
30	38	5	LIVING AND LIVING WELL MCA NASHVILLE	GEORGE STRAIT	1374	676
31	34	16	I'M NOT GONNA DO ANYTHING WITHOUT YOU MERCURY	MARK WILLIS DUET WITH JAMIE O'NEAL	1189	1138
32	36	9	THE ONE MCA NASHVILLE	GARY ALLAN	1097	943
33	37	7	TONIGHT I WANNA BE YOUR MAN RCA	ANDY GRIGGS	1057	931
34	35	15	SHE DOESN'T DANCE VFR	MARK MCGUINN	1024	1042
35	42	8	MENDOCINO COUNTY LINE LOST HIGHWAY/MERCURY	WILLIE NELSON DUET WITH LEE ANN WOMACK	762	527
36	39	8	SWEET MUSIC MAN MCA NASHVILLE	REBA	702	604
37	30	19	DOES MY RING BURN YOUR FINGER MCA NASHVILLE	LEE ANN WOMACK	642	1435
38	40	6	GOODBYE ON A BAD DAY MCA NASHVILLE	SHANNON LAWSON	627	561

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	DETECTIONS	
					TW	LW
39	41	12	HEATHER'S WALL EPIC	TY HERNDON	581	547
40	44	3	HELP ME UNDERSTAND CAPITOL	TRACE ADKINS	532	417
41	43	5	BEFORE I KNEW BETTER EPIC	BRAD MARTIN	524	487
42	50	3	I'M GONNA MISS HER (THE FISHER SONG) ARISTA NASHVILLE	BRAD PAISLEY	501	216
43	46	8	THREE DAYS REPUBLIC/UNIVERSAL SOUTH	PAT GREEN	419	333
44	47	6	SHE WAS COLUMBIA	MARK CHESNUTT	364	318
45	45	7	CIRCLES CURB	SAWYER BROWN	359	333
** HOT SHOT DEBUT **						
46	NEW		I KEEP LOOKING RCA	SARA EVANS	351	92
47	52	2	GET OVER YOURSELF LYRIC STREET	SHEDAISY	325	204
48	48	6	I COULD NEVER LOVE YOU ENOUGH LYRIC STREET	BRIAN MCCOMAS	271	254
49	NEW		FRANTIC MERCURY	JAMIE O'NEAL	194	72
50	51	4	MONEY OR LOVE RCA	CLINT BLACK	190	197
51	RE-ENTRY		DON'T WASTE MY TIME MONUMENT	LITTLE BIG TOWN	178	83
52	58	2	THE LIGHTHOUSE'S TALE SUGAR HILL	NICKEL CREEK	169	127
53	54	16	INSIDE OUT MCA NASHVILLE	TRISHA YEARWOOD FEATURING DON HENLEY	163	167
54	53	7	MAYBE, MAYBE NOT CAPITOL	MINDY MCCREADY	161	176
55	57	5	WHAT A MEMORY ATLANTIC/WRN	TRACY LAWRENCE	155	132
56	55	20	DAYS OF AMERICA COLUMBIA	BLACKHAWK	142	155
57	60	6	TRAVELIN' SOLDIER NO LABEL	DIXIE CHICKS	120	93
58	NEW		MINIVAN VFR	HOMETOWN NEWS	103	71
59	59	3	UNTANGLE MY HEART BNA	SHANNON BROWN	99	100
60	NEW		DIDN'T I COLUMBIA	MONTGOMERY GENTRY	90	47

Songs are ranked by number of detections. (b) 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. Most Airplay Adds 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	I WANNA TALK ABOUT ME TOBY KEITH (DREAMWORKS)	2357	2355
2	WHERE THE STARS AND STRIPES AND THE EAGLE FLY AARON TIPPIN (LYRIC STREET)	2190	2431
3	ALL OVER ME BLAKE SHELTON (WARNER BROS./WRN)	2168	2426
4	ONLY IN AMERICA BROOKS & DUNN (ARISTA NASHVILLE)	1719	1921
5	JUST LET ME BE IN LOVE TRACY BYRD (RCA)	1628	2310
6	LOVE OF A WOMAN TRAVIS TRITT (COLUMBIA)	1544	1526
7	WHERE I COME FROM ALAN JACKSON (ARISTA NASHVILLE)	1451	1547
8	ON A NIGHT LIKE THIS TRICK PONY (WARNER BROS./WRN)	1420	1477

RANK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	DETECTIONS	
		TW	LW
9	RIDING WITH PRIVATE MALONE DAVID BALL (DUALTONE)	1419	1408
10	I'M TRYIN' TRACE ADKINS (CAPITOL)	1407	1507
11	WHEN I THINK ABOUT ANGELS JAMIE O'NEAL (MERCURY)	1347	1340
12	AUSTIN BLAKE SHELTON (GIANT/WRN)	1309	1346
13	IT'S A GREAT DAY TO BE ALIVE TRAVIS TRITT (COLUMBIA)	1291	1227
14	I'M ALREADY THERE LONESTAR (BNA)	1251	1284
15	WRAPPED UP IN YOU GARTH BROOKS (CAPITOL)	1245	1502
16	ANGRY ALL THE TIME TIM MCGRAW (CURB)	1218	1266
17	ONE MORE DAY DIAMOND RIO (ARISTA NASHVILLE)	1169	1245
18	I'M JUST TALKIN' ABOUT TONIGHT TOBY KEITH (DREAMWORKS)	1130	1135
19	SHE COULDN'T CHANGE ME MONTGOMERY GENTRY (COLUMBIA)	1112	1101
20	AIN'T NOTHING 'BOUT YOU BROOKS & DUNN (ARISTA NASHVILLE)	1092	1199

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



looking for a fun, up-tempo song this spring (book)?
TRACY BYRD
Ten Rounds With José Cuervo

The follow-up single to his hit "JUST LET ME BE IN LOVE"
 from his RCA Records album *Ten Rounds*



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COUNTRY AIRPLAY Monitor

• We Listen To Radio •

MARCH 1, 2002

The Rise And Fall Of
The Boom Of '92 p. 9

Looking Ahead To The
Next Country Boom p. 10



VOLUME 10 • NO. 9

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NO. 1 THIS WEEK:

JO DEE MESSINA WITH TIM McGRAW

Bring On The Rain (CURB)

GREATEST GAINER

ALAN JACKSON

Drive (For Daddy Gene) (ARISTA NASHVILLE)

AIRPLAY ADDS

ALAN JACKSON

Drive (For Daddy Gene) (ARISTA NASHVILLE)

AUDIENCE

TIM McGRAW

The Cowboy In Me (CURB)

Country Lifegroup Still Exists, But It's Shrinking

■ by Angela King
and Phyllis Stark

During country's early and mid-'90s boom years, it seemed as though nearly everyone had become part of the country music lifegroup. Country nightclubs abounded, line dancing was all the rage, and the costume of boots, hat, and starched jeans was commonplace. But as country music has waned, the lifegroup appears to have shrunk as well. Good markets for country have become tough, and tough ones have become impossible.

One hint that the lifegroup has been diminished is found in the Arbitron ratings of markets that country once dominated. While there are still markets like Indianapolis; Louisville, Ky.; and Albany, N.Y., where the country leader is in or near double digits, the No. 1 country station in



SLEDGE

comparably sized Charlotte, N.C., had a 5.4, while Orlando, Fla.'s top country share was a 5.1.

The top country station in Phoenix had a 4.4 share during the fall. Its Houston counterpart had a 4.1, while Atlanta's country leader had a 4.7 share. And not one of those markets has had a change in the number of country competitors that should affect an incumbent's ratings.

Detroit; Washington, D.C.; and Chicago aren't thought of as country lifegroup markets. But they've had consistently strong country stations. Still, the top country share in those markets during last fall was a 3.7, a 3.2, and a 2.9, respectively.

As PDs gather in Nashville for Country Radio Seminar, we asked whether there is still a country lifegroup—defined for the purposes of this story as those people who live the country lifestyle and

Continued on page 6

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Country Adds Stations In Feb. Tally

Table with columns: RANK, This Month, Last Month, FORMATS, STATION COUNT (FEB '02, JAN '02, FEB '01), NET GAIN OR LOSS THIS MONTH. Includes a sub-table for 'The MStreet MONITOR' with radio icon and copyright notice.

M Street Corp. is a Nashville-based provider of radio station information to the radio and music industries. Call 615-251-1525 for more information.

ACCESS NASHVILLE New Management, Lineup For Sons Of The Desert

Sons of the Desert have made some changes, shifting management to Fitzgerald Hartley from API Management Group. The group also parted ways with bassist Doug Virden at the end of last year.

Curb Records has signed singer/songwriter/bassist Jenai. Her debut album, Cool Me Down, is due May 7 and was produced by Brent Maher.

A Nashville memorial service for Waylon Jennings has been set for 7:30 p.m. March 23 at the Ryman Auditorium. Meanwhile, Reba McEntire's video for "Sweet Music Man" will be dedicated to Jennings.

Rogers, meanwhile, will be one of the recipients of the inaugural Lone Star Legend Award during his performance at RodeoHouston's finale event March 2 at the Astrodome.

formed throughout the rodeo's history. Rogers will perform that night as part of the event's Legends of RodeoHouston in Concert show.

Tim McGraw and Lonestar are part of the newly unveiled national celebrity cabinet for the American Red Cross. Cabinet members have committed to supporting the Red Cross mission for a one-year term of volunteer service.

Sara Evans will perform at the Miss USA competition March 1 in Gary, Ind. The event will be televised live on CBS.

Jo Dee Messina will headline the concert that follows the third annual Country Music Marathon April 27 in Nashville. Lee Roy Parnell will open the post-race show.

Rutledge Hill Press is due to publish a book in April based on the lyrics of the Rascal Flatts song "I'm Moving On," written by D. Vincent Williams and Phillip White.

WSM-AM Nashville and the Grand Ole Opry will host a listener-appreciation show March 1 at the Grand Ole Opry House. Performers will include Bill Anderson, Joe Diffie, Hal Ketchum, Loretta Lynn, Brad Paisley, and Porter Wagoner.

Tommy Shane Steiner's debut album Then Came the Night, due April 9 on RCA, includes guest vocals from Randy Travis, Vince Gill (on the current single, "What If She's an Angel"), and Lonestar's Richie McDonald.

Eddy Raven's next single on RMG Records, "New Orleans Is a Mighty Good Town," is a duet with cajun act Buckwheat Zydeco. The single is due April 8, and a video is being shot in New Orleans in March.

Group Editor: Sean Ross; Nashville Bureau Chief/Managing Editor: Phyllis Stark; Associate Editor: Angela King; Director of Charts-Country: Wade Jensen; Copy Editor: Chris Woods; Chart Assistant: Mary DeCroce (Nashville); Chart Coordinator: Patrick McGowan (N.Y.); Chart Production Manager: Michael Cusson; Associate Chart Production Manager: Alex Vitoulis; Administrative Assistant: Gordon Murray; Senior Editorial Production Manager: Barry Bishin; Editorial Production Manager: Susan Chicola; Editorial Production: Marc Glaquinto, Rodger Leonard, Maria Manlicic, Leilla Sivey, Sandra Watanabe; Advertising Production Manager: Len Durham; Art Director: Ray Carlson; Advertising Production Artists: Ken Diamond, James Babbini; Senior Account Manager: Lee Ann Photoglo; Office Assistant: Jeff Matteuzzi.

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PROMOGANDA

AN OVERVIEW OF RADIO PROMOTIONS

BY ANGELA KING 615-321-4286 • aking@airplaymonitor.com

Hope Springs Eternal For Station Shows

Spring and summer planning are well under way, as stations begin organizing their station show lineups, but Promoganda panelists say the season will be far from an easy one.

Several panelists say they aren't staging station concerts this year, while others maintain that it's difficult to recruit talent, as well as new clients to come aboard as sponsors.

The majority of the panelists who are working to organize a concert this season agree. But Infinity/Hartford, Conn.'s Tristano Korlou thinks more pre-planning would help.

Also helping sell clients on taking part in concert events is the artist lineup that stations are able to secure. The quality of acts available vary from format to format.

CUPIDITY

Stations across the country celebrated Valentine's Day with mass weddings, but top 40 KBKS (Kiss 106.1) Seattle morning team Jackie & Bender helped one couple get hitched in the glamour of the station's conference room.

Adult top 40 WQAL (Q104) Cleveland's annual Smooch-a-Thon at a local mall ended in a draw, with two couples lasting until the mall closed.

In a different kind of kiss-off for Valentine's Day, one married couple in Great Britain actually broke up on a local radio station, Vibe FM.

In other lip-lock news, adult top 40 KATW Lewiston, Idaho, is staging its Lip Sync to 'N Sync contest. The station is taking over a local bowling alley as groups of contestants do their best 'N Sync impression.

PROMOGANDA HONOR ROLL

Diana Ades, CBS, Charlotte, N.C. • WB Allari, Clear Channel/Hartford, Conn. • Dan Bowen, WSTR Atlanta • Tara Brandon, Clear Channel/Jacksonville, Fla. • Melissa Burnett, KHKS Dallas • Scott Calvert, WRKQ Cincinnati • Loren Cantelmo, Clear Channel/Dallas • Mike Calvert, WJON Tampa, Fla. • Dave Demers, WWSA Orlando, Fla. • Carrie Dell, KNEZ Denver • Cammie Dunbar, Clear Channel/Miami • Katie Eberly, KMBZ San Francisco • Chuck Fendig, WBOC Charlotte, N.C. • Jan Fields, WJAG/WHN, Greensboro, N.C. • Vicki Fioerli, WJZ, KESZ Phoenix • Andrew Fleming, WJLD Tampa, Fla. • Van Freeman, KISN Los Angeles • Greg Fries, KSON San Diego • Jason Gami, WRNS Memphis • Laura Gammaman-Anderson, Clear Channel/New Haven, Conn. • Michael Gofford, CKLX Calgary, Alberta • Kelly Green, WFLY Philadelphia • Shannon Harmon, WMTX Tampa, Fla. • Dawn Hare, WMYX Cleveland • Melissa Hayes, WWZZ Washington, D.C. • Mary Hutton, WRAL/Raleigh, N.C. • Jan Hubbard, WTTT Chattanooga, Tenn. • Adam Kisin, WBOB/WLB Boston • Rene Koppert, KMBN Denver • Tristano Korlou, CBS/Hartford, Conn. • John Lassman, WRXL Richmond, Va. • Kim Leck, KPMB-FM San Diego • Larry Lux, WJLB Detroit • Melanie Mize, ASTFM Minneapolis • Jane Mowbray, KSHM Phoenix • Teazeta Obermeyer, KPNR Los Angeles • Mike Obregon, WXTB Tampa, Fla. • Mike Patterson, KRBE Houston • Jon Pinner, WCEH Charlotte, N.C. • Vicki Preson, WDTJ Detroit • Carly Reinman, KXTE Las Vegas • Stephanie Ringer, WJSE/WFSB Buffalo, N.Y. • Jim Sherman, KSJO San Francisco • Sheila Silverstein, WPOC Baltimore • Jason Stenberg, WBAB Long Island, N.Y. • Anne-Marie Strzedek, WRBK Boston • Dennis Talarico, WGGY Scranton, Pa. • Vanessa Thill, KLUC Las Vegas • Sharonne Wray, WJLZ Tampa, Fla.

NTR SPOTLIGHT

Country KNIX Phoenix morning team Tim & Willy is holding private lunchtime performances with its All Earl Band and one country performer each quarter, with free lunch for listeners and client tie-ins.

TOPICAL BAROMETER

Table with columns: TW, LW, TOPIC. Lists topics like Spring-book promotions, Winter Olympics, Fund-raisers, etc.

HOTTEST NEW MOVIES: Ice Age, Queen of the Damned, A Beautiful Mind, Black Hawk Down, Scooby-Doo

HOTTEST CONCERTS: 'N Sync, Alan Jackson, Puddle of Mudd, No Doubt, Dave Matthews Band

QUICK HITS: THE TALL AND THE SMALL

Small-town radio promotion is at its best with N/T WGLO Mason City, Iowa's first Tractor Ride. The station expects 125 "tractor enthusiasts" to participate in the three-day race across the state.

While some promotions go to the ground, others take to the sky, as top 40 WHITZ (Z100) New York staged a live broadcast from the top of the Empire State Building to welcome new night jock Romeo.

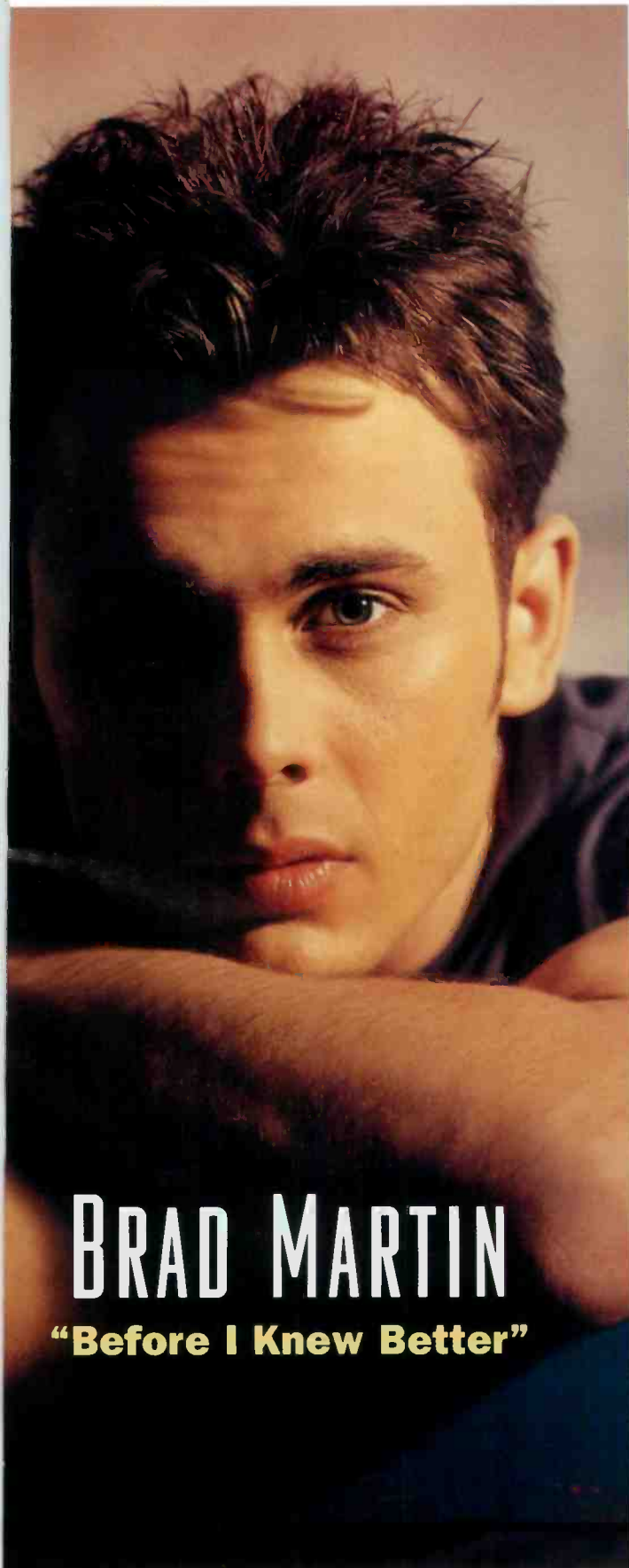
WZTA Miami took to the South Beach nightclub circuit during a recent visit by former President Bill Clinton. Station personality Branzig tracked Clinton through the area with a life-size cardboard cutout of Monica Lewinsky in tow.

Country WRNS New Bern, N.C., garnered local media attention with a what-would-you-do-for promotion to win Daytona 500 tickets.

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

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regard the format as a cultural choice, not just a musical one. Country lifegroup listeners kept stations in certain markets successful even during the doldrums between *Urban Cowboy* and Randy Travis. But they're less visible now.

For the most part, programmers agree that a country lifegroup still exists but is shrinking. Westwood One consultant Ed Salamon says, "If you define it narrowly, those people are disappearing."

Programmers cite an increased Hispanic and African-American population in many markets, an audience that country radio has not been able to co-opt (or has lost in some cases), as well as an inability to convert the younger listeners of a decade ago into partisans. But some of it is also that, for many PDs, the country audience is no longer centered around a common lifestyle.

WESC/WSSL Greenville, S.C., OM Bruce Logan thinks a portion of his audience could still fit into a stereotypical country lifegroup definition, but "is that the majority of the country listeners? Absolutely not," he says. Logan's typical listener is a "40-year-old female with kids. She's not spending much time in bars, and she's not doing much hunting."

"Do I believe there's a lifegroup deep down in my heart? Yes, I do," Infinity/Tampa, Fla., OM Eric Logan says. "I still see people in Tampa living the lifestyle, driving the trucks, wearing the hats, going to the country clubs. Is it as big as it was when it was in vogue and Garth [Brooks] was on the cover of all the magazines in the early '90s? No. Is it as big as it was in the mid-'80s with the *Urban Cowboy* days? No. Is it going to be that big again when another boom happens? Absolutely.

"I think the lifegroup comes and goes," Eric Logan continues. "Formats evolve, and genres come and go. I just keep taking my surfboard, swimming out into the ocean, and waiting to catch the next wave."

Meanwhile, he adds, "Arbitron is having a harder and harder time finding [the country lifegroup]. We judge the lifegroup based upon how well Arbitron does their job. If they don't find the lifegroup in a certain month or a [certain] book, we assume our format is in a recession."

IF THE WORLD HAD A FRONT PORCH

In some ways, the notion that there should be such a thing as a country lifegroup makes industryites uncomfortable—particularly since country is still trying to shake off some decades-old stereotypes. As Epic VP of promotion Rob Dalton notes, "We don't sit on the front porch and play banjos. The country lifegroup as it once was no longer exists. Our true format is probably music that relates to everyday life. The core of the country format is music that is relative to everyday situations."

"I don't think there is much of a farm population anymore," Cumulus regional OM Tim Roberts says. Still, he adds, "there is a country lifegroup because country music embodies a lot of American values."

And even 25 years ago when Salamon programmed the groundbreaking WHN New York, its audience was "not typical of any stereotype that anyone could hang on the country audience. There are some people who actually participate in some so-called country activities, or [the music] is an escape for them from their lives, but in my heart, a country lifegroup is about how people feel, what their attitudes are about life as opposed to their activities. Country music has songs [that] talk about rural activities, but most of it is about relationships."

'ALWAYS EVOLVING'

As the "urbanization" of the nation continues, WNOE New Orleans PD Les Acree says the country lifegroup is "always evolving. When I first got into this business, it was a male-driven format. That has swayed back and forth."

Acree's definition of his country lifegroup is based on his prototypical listener: "You try and focus on that one person, a 40-year-old mom who works and picks up her kids and goes to soccer practice... That is the core of our audience."

MONITOR PROFILE

KLUR Morning Duo Brad & Becky See A Rosy Future With CRB Win

KLUR Wichita Falls, Texas, morning team Brad & Becky Austin is making its first trip to the Country Radio Seminar in Nashville this year—in order to accept their Country Radio Broadcasters' award for small-market air personalities of the year—but they hope to travel much farther than that in the future. "My dream is to be syndicated someday," says Becky, who believes the award may spur "an opportunity to go to a bigger market. I like challenges. Don't tell us it can't be done."

Despite the shared last name, the two are not married to each other, and in fact, have only been an on-air pair for three years. But, Brad claims, "Becky and I know each other better than any other people on the planet." That includes their respective spouses. Becky agrees. "When you're together as much as we are," she says, "you can't help but talk about everything."

And everything is fodder for their four-and-a-half-hour-long morning show, including their home lives. Becky says, "I've been married more times than he has—five times, and he's been married two. That's what's compelling to listen to. We're real, compelling people, and [the audience] is listening in on our conversation. Everyone likes to eavesdrop."

Brad says they make sure to "share our lives with the people who listen to us. We're kind of corny. I have the dry humor," he says, whereas Becky has "kind of a childish humor. We're not trying to give you a good line or a good joke."

Becky agrees. "We're genuine; we're not acting," she says. "We share everything we can with people, whether it's significant or not. People think we care about them [because to us] they are people, not listeners."

Along with marriage, the two tackle such everyday topics as what's for dinner (Brad is a gourmet chef, and Becky microwaves everything) and local school-bond issues. "We're both really intense," Brad says. "I'm 46 years old and a conservative Republican, and she's a 29-year-old liberal Democrat. That's why it works."

Daily show prep also helps. "He's a big, hairy computer," Becky says. "He sits at the computer all day long, and his mind is a dictionary full of everything and anything you wanted to know. We're on the phone together for an hour each afternoon [doing show prep], and we instant-message each other. We say, 'Go to this Web site. This would be cool [to talk about on the show].'"

The show works, Becky says, because they enjoy being together. "The relationship is like brother

and sister. We love each other as people. I don't know how [anyone] could throw people who hate each other [together] and [expect to] have a good show that way."

But there are special challenges that come with working in a small market. Becky believes their CRB award will help "our town have some national recognition from Nashville. We're not a reporting station. We're market [No.] 250. You don't know how many times I've been on the phone and [been told], 'We only deal with markets 115 and up.' Five minutes with Randy Travis [on the air live] meant everything to us and our listeners. I spent three months working on [that] one interview because no one wants to talk to us."



BRAD & BECKY AUSTIN
Morning Team

KLUR Wichita Falls, Texas
Owner: Cumulus

'We want to give our audience what bigger markets can give them'

"We want to give our audience what bigger markets can give them," Becky continues. While the team doesn't think its award will necessarily pave the way to get big stars on the station, Brad says, "It couldn't hurt."

The team's tenacity to bring bigger things to Wichita Falls has paid off with interviews with such stars as Sara Evans, Jerry Mathers, and *Survivor* contestants.

The award "gives us confidence," Becky says. "Hopefully, it will give us more utensils."

Ironically, neither Brad nor Becky wanted to submit an entry for the judges. Their OM told the team that there was a corporate mandate from parent company Cumulus to enter a tape. Becky says, "I said, 'I don't really care about getting national recognition here. All I care about is getting numbers in the book.' I was grumpy that day; we had other promotions to work on. It was inconvenient." And Brad says they thought, "We're not gonna win, anyway."

"So is the lifegroup shrinking? Perhaps a little bit on the younger end," Sledge continues. "We still have to manage this big population bubble that represents 40-years-old-plus in this country. That's where we're doing our best business."

A CHANGING DEMOGRAPHY

It's significant that certain country stronghold markets used to sport significant teen numbers, even during the '80s doldrums. Similarly, some heavily Hispanic markets—such as Houston and El Paso, Texas—were also successful country markets because of their demography, not despite it.

But now, some country PDs think that the lifegroup is shrinking because, as consultant Keith Hill notes, "the demography of America is changing, [becoming] less white, more African-American, more Hispanic, less rural. Hence, [there are fewer] country partisans."

Dene Hallam, OM of WKHX/WYAY Atlanta, also thinks ethnicity comes into play. Several unsuccessful attempts to co-opt Hispanics in other markets has convinced Hallam that country is "a white format, unfortunately, in a world that's getting less white percentage-wise."

And, just as Sledge notes that younger listeners have more choices, Hispanic listeners also

Still, the pair spent three hours poring over show tapes—"going through everything we had," Becky says—all the while thinking, "We're not gonna win jack. WUSY [Chattanooga, Tenn.] wins everything."

When they were notified of their win, Becky says they "had a parade in the hallway. We couldn't believe it." It was only then that their OM told them there wasn't a corporate mandate, because he knew they wouldn't have submitted a tape without that kind of prodding.

Both Brad and Becky are self-described military brats who moved often throughout their childhoods. Brad worked at KLUR throughout college but left in 1977 to pursue an acting career. "I proceeded to do dinner theater and regional theater [in various markets throughout the South]. I was in two movies." Those movie credits are one background scene in *Smokey and the Bandit II* and a scene in *Cannonball Run* that ended up on the cutting-room floor.

After stints as a TV OM in such markets as Peoria, Ill., Brad decided to return to Wichita Falls for a regional theater production. He opted to stay when, in the course of that production, he met his future wife.

Becky joined Brad for mornings in 1999. Brad says, "Becky was doing middays, and I said, 'Get in here, let's try this.' After that, I immediately went to the GM. We've been working together ever since."

Becky, a New Jersey native, started her radio career when "I was 17 years old and flirting with a disc jockey who worked overnights in a small Oklahoma town," she says. "I called and said, 'Hey, I want to do what you do.' He said, 'Why don't you come up here,' and I stupidly went. He helped me make a tape for a classic rock station." That tape led to her first part-time radio job. She then did an afternoon stint at classic rock KWBR San Luis Obispo, Calif., while "going to beauty school to learn how to do nails and hair."

Becky returned to Oklahoma for her first country radio job on KLaw Lawton. "They fired me. They never told me why," she says. After that, she joined KLUR, where she has worked for six years.

The pair say it is looking forward to coming to Nashville to accept the award, and the two jocks are hoping for a chance to do bigger things. "We're gonna wait until the right thing happens," Becky says. "[Hopefully], someone [will] recognize us and say, 'We'd like to give you a try.' [But] we're too honest. It hurts." **ANGELA KING**

have numerous Spanish-language FMs that didn't exist a decade ago.

The issue may not be that the lifegroup has shrunk, but that there's nobody else left. Or, as Hill says, "The core country lifegroup still exists, and we have atrophied back to it. There has been a big exodus by young men to classic rock and rock products, and young women have gone back to AC and [top 40]. They looked like PIs to country in the mid-'90s, but they really were non-loyalists who now have defected."

Hallam also wonders what happened to the young people who were country fans during the '90s boom. "A lot of what you call a lifegroup originates with young people, especially high school and college [ages] 16-24. I think country was somewhat of a faddish, hot thing in the '90s and that had gone away, so it's been less defined now."

"Where are all the 18-24s that were there from '90-'95? Theoretically, they should have grown with the format," Hallam continues. "Even if they don't listen as heavily, they should at least be cuming it. We should be doing pretty good 25-34 or even 30-44 as a format, because if you look at the numbers eight years ago, they were really good 18-34 in a lot of markets. What happened to them? That's the million-dollar question."

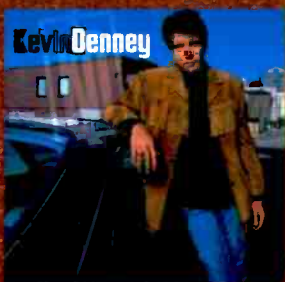
Kevin Denney

"That's Just Jessie"



- Top 5 Single Sales
- #1 Song Power Index Score
- Top 10 Requests - Jones/US Country Network
- 1 of 2 Gavin Guarantee Artists to Breakthru 2002
- 52 spins 99-5 The Wolf
- 46 spins WTGE Baton Rouge
- 24 spins WKHX Atlanta
- 24 spins KXKC Lafayette
- 23 spins KTOM Monterey
- 31 spins WXBQ Tri-Cities
- 23 spins WWGR Ft. Myers
- 34 spins WSLC Roanoke
- 29 spins WGKX Memphis

"I just about stopped breathing when he started to sing... somewhere, the ghost of Keith Whitley is smiling" Robert K. Oermann



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BLESSED



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KEKE WYATT



OLETA ADAMS

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TANK



KIM SCOTT



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The Rise And Fall Of The Boom Of '92

by Angela King
and Phyllis Stark

"Operator, please connect me to 1992/I need to make apologies for what I didn't do."

OK, so the year Randy Travis actually sang about was 1982, but for years now many broadcasters and country music industryites have been wishing it was 1992 again—the most explosive year of the last great country boom.

Most who were involved with country music at that time look back on 1992

with a combination of awe and wistfulness. After all, it was the year during which:

- There were 2,552 country stations on the air in the U.S., according to the *M Street Journal*, and many markets were quickly adding second and third country stations. Those figures continued to rise—hitting 2,642 in 1994—before they began falling. By contrast, there were 2,150 commercial country stations on the air in January of this year.

- The format's national Arbitron shares rose to 12.5 12-plus in the winter book, up from 11.0 the previous winter. Paralleling an upsurge in country album sales, country radio enlarged its year-old lead in listenership over the then-declining top 40 format. Those country shares continued to rise, peaking at 13.1 in the winter of 1993.

AIN'T NOTHIN' WRONG WITH THE RADIO

Industryites believe there were a number of cues indicating that the format was reaching colossal heights in 1992 and 1993, from hearing a teenage listener on the request line for the first time to seeing country stations proliferate.

Westwood One consultant Ed Salamon says, "I'll always remember looking at the Detroit market and seeing W4 [WWWW] hit No. 1 demographically. It was No. 1 in the most marketable demos, and it wasn't long before an FM talk station in that market flipped to country and gave them some competition. That example was happening around the country in market after market."

McVay Media consultant Jaye Albright saw a similar scenario when she was working with KKAT Salt Lake City. "We had a 10 or 11 share, No. 1 12-plus [against KSOP]. Then Citadel basically flushed a \$2 million cash-flowing classic rock station and went country on KUBL," she says. "At the time, I couldn't believe they would do that."

But Albright had other clues that country was becoming more of a phenomenon. "I knew the format was exploding when we relaunched KDDK [the Duck] in Little Rock [Ark.], and it went to a 10 share in the first book. That was 1992."

Instant success stories from that time abound. WESC/WSSL Greenville, S.C., OM Bruce Logan says he knew country was hot "when I had absolutely no idea what I was doing but was made PD of WKHW [Louisville,

Ky.] anyway, and I pulled a 7 share against [WAMZ PD] Coyote Calhoun."

Logan saw other indications that country was becoming huge. "If [an artist] owned a hat, it cost \$15,000 to book [him for a station event]." And he says he saw signs when he heard his top 40 sister station play "the live version of [Garth Brooks'] 'Friends in Low Places.'"

Many top 40 PDs suddenly became country programmers during the boom years—often because their top 40 stations had changed formats to country and because there were fewer stations where they could find another top 40 job.

Salamon cites another indicator: "Artists began to sell at pop-record levels," he says. "Today, you sort of expect that. You see Alan Jackson's album do so well, it's not a huge surprise for people. At that time, when Garth Brooks had a No. 1 album in the [Billboard 200] album chart, that was a momentous occasion. A lot of people thought country couldn't be that popular."

Epic VP of promotion Rob Dalton says, "When you're caught up in the whole growth of it all—with things popping left and right, acts breaking, records screaming [up the chart]—I took it for granted. Looking back, seeing it taper off was a buzz-kill."

WNOE New Orleans PD Les Acree saw the country boom coming before it hit from his vantage point as PD of WTQR Greensboro, N.C. "Randy Travis was coming to town [at the same time] as New Kids on the Block. And a teenager called [and said], 'Are you gonna give away Randy Travis tickets? I've got New Kids tickets. I've got to win Randy Travis tickets.' It was a time when if you were just on the radio and played country, you could get a decent share."

HAMMER TIME? OR TIME-OUT?

Dalton thinks the boom occurred for a number of reasons, including problems in other formats. "A lot of it had to do with rap monopolizing some of the pop station's playlists, and it drove some people to our format. The other formats had some issues that the country format didn't," he says. But Dalton believes country radio helped set the stage for the boom as well.

"Back then, people were playing a lot more current—70% current," he says. "There was a sizzle, electricity, and excitement of new and fresh things that helped to grab people's at-

tention and hold it, [so they in turn would] tell their friends about it."

For Salamon, it was more than just a simple decision by PDs to play more currents. "Country programmers, more than those in any other format, constantly prepare themselves to take advantage of opportunities," he says. "[They] recognized and accepted the new music and new artists and made the tough decisions not to play [some] established artists in order to give airtime to new [acts]. It was an agonizing decision and hotly debated at the time. Playing a record by one of these newcomers meant you weren't playing a record by someone else. It was disturbing the status quo, and it took a lot of courage for radio PDs to sweep some of the older artists away."

Acree agrees. "We had gone through such an era of watered-down, unexciting music," he says. "It was [suddenly] exciting again."



Concerts were drawing [fans], fairs were starting to put more country acts on shows. We had a lot more venues to take advantage of and have presence."

A BOOT-SCOOTIN' BONANZA

Billy Ray Cyrus was one of the biggest acts to emerge in 1992, when his "Achy Breaky Heart" became the biggest pop crossover record in almost a decade. He says, "'92 for me was a rocket ride. There was no way for me to analyze going from being a guy living in a Chevy Beretta with a guitar and a dream in '91 to going all over the world and getting invitations from the queen."

"Six months before ["Achy Breaky Heart"], I was driving a bread truck that hauled our gear for our band," Cyrus continues. "Next thing I knew I was catching airplanes and flying around . . . For the next two years I was just so busy going full throttle that next thing I knew I looked up and country music was kind of coming down, and I began my ride down the coaster."

Still, Cyrus has managed to maintain his career and is working on a new album for Monument Records, *Time Flies*, due in June.

Another of 1992's breakout artists who still has a major-label deal today is Warner Bros. artist Tracy Lawrence. He calls 1992 "the best time in the history of country music . . . You

Performers at the New Faces Show Country Radio Seminar 1992

Brooks & Dunn
Clinton Gregory
Sammy Kershaw
Hal Ketchum
Tracy Lawrence
Little Texas
Eddie London
McBride & the Ride
Collin Raye
Pam Tillis

BROOKS & DUNN

could feel the energy in Nashville because there was so much excitement. Country was really becoming a very popular music [genre]. For the first time, teenagers around the United States were actually getting turned on to country music. It was so fresh and so exciting.

"I felt like I came [to Nashville] at the exact right time in September of 1990," Lawrence adds. By May 1991, "I was cutting my first album and had [a] No. 1 record off of it." (His debut single, "Sticks and Stones," hit No. 1 in early 1992.)

Despite the receptiveness to new music among programmers at the time, Lawrence says it still wasn't easy breaking out of the box in 1992. "The competition was very difficult out there. When I broke, Atlantic Records was on the verge of closing its doors. Without my success, Atlantic Records might not have made it into the boom."

"It was difficult for everybody," Lawrence continues. "It could have gone either way for me. There were eight major record labels functioning when I came to Nashville. By the mid-'90s, there were over 30. Now things have downsized again, and all the split-off labels have reconsolidated."

PLAY COUNTRY, GET NUMBERS

Taking advantage of the country boom was easy, according to Acree. "We rode the wave," he says. "That is just what most people did."

Logan says, "When your acts are on *USA Today* and *Saturday Night Live*, when pop culture catches on, it's hard to get out of the way. [Young PDs at the time] were there at the right time and got to learn on the job."



"We all took advantage of the boom," Logan continues. "Those who didn't embrace it were left in the dust." Logan says he capitalized on the boom in his marketing. "I put my morning show on a billboard with their heads on Garth Brooks' body [using] the red checker album art. I got into a lot of trouble with Capitol Records and Garth Brooks' management. I didn't know there was anything wrong with that."

Logan also thinks the music made his job easier. "We were more open to new artists because they were all working. We weren't scared of new artists. It was fire by association; things caught on fire strictly because they were country."

CONTINUED ON PAGE 10



GREATEST GAINERS

COUNTRY

ALAN JACKSON • <i>Drive (For Daddy Gene)</i> (ARISTA NASHVILLE) +751 <small>WKDF +23, KCYY +22, KKCS +20, KBOI +18, KXKT +17, KNIX +17, KRTY +16, WYYD +16, WESC +15, KHKI +15</small>
KENNY CHESNEY • <i>Young (BNA)</i> +496 <small>WDXB +23, WRBT +18, WYYZ +18, WRNS +17, WKCO +16, KFKF +15, WTQR +14, WUSY +13, WKXC +12, KASE +11</small>
TRAVIS TRITT • <i>Modern Day Bonnie And Clyde</i> (COLUMBIA) +418 <small>WYRK +17, WKHX +16, WMIL +15, WDAF +14, KHAY +13, KMDL +13, WKLB +13, KUZZ +12, KXXY +12, WESC +10</small>
CHRIS CAGLE • <i>I Breathe In, I Breathe Out</i> (CAPITOL) +400 <small>KHKI +27, KWJJ +25, WQYK +19, KXXY +18, WNKT +17, WYCD +17, WRKZ +16, WSSL +14, KDRK +13, KTEX +13</small>
JO DEE MESSINA WITH TIM MCGRAW • <i>Bring On The Rain</i> (CURB) +381 <small>WQIK +31, WGGY +23, KSD +22, KIIM +16, WYNY +15, WIVK +13, WNCY +13, WOGK +13, KKCS +12, KKAT +12</small>

COUNTRY AUDIENCE

Compiled from a national sample of data supplied by Broadcast Data Systems to Country Airplay Monitor. 148 country stations are electronically monitored 24 hours a day, 7 days a week. © 2002 VNU Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT/PROMOTION LABEL	ARTIST	AUDIENCE (millions)	TW	LW
①	3	14	★ ★ ★ No. 1 ★ ★ ★ THE COWBOY IN ME CURB	TIM MCGRAW	40.642	36.977	1 week at No. 1
②	5	24	BRING ON THE RAIN CURB	JO DEE MESSINA WITH TIM MCGRAW	38.774	36.183	
③	4	18	THE LONG GOODBYE ARISTA NASHVILLE	BROOKS & DUNN	37.883	36.244	
4	1	28	GOOD MORNING BEAUTIFUL CURB	STEVE HOLY	36.574	39.725	
⑤	6	18	BLESSED RCA	MARTINA MCBRIDE	36.531	33.414	
6	2	27	WRAPPED AROUND ARISTA NASHVILLE	BRAD PAISLEY	35.737	37.784	
⑦	7	11	YOUNG BNA	KENNY CHESNEY	30.722	28.559	
⑧	10	19	I BREATHE IN, I BREATHE OUT CAPITOL	CHRIS CAGLE	29.366	25.722	
⑨	9	20	SOME DAYS YOU GOTTA DANCE MONUMENT	DIXIE CHICKS	28.028	27.371	
⑩	12	19	I'M MOVIN' ON LYRIC STREET	RASCAL FLATTS	27.659	24.510	
⑪	14	8	MY LIST DREAMWORKS	TOBY KEITH	26.883	23.208	
12	8	16	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) ARISTA NASHVILLE	ALAN JACKSON	24.593	27.577	
⑬	16	11	WHAT IF SHE'S AN ANGEL RCA	TOMMY SHANE STEINER	23.329	22.475	
⑭	19	16	THAT'S WHEN I LOVE YOU ARISTA NASHVILLE	PHIL VASSAR	22.910	21.004	
15	13	27	IN ANOTHER WORLD MONUMENT	JOE DIFFIE	22.841	23.614	
16	11	22	RUN MCA NASHVILLE	GEORGE STRAIT	22.169	24.602	
17	18	23	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET	AARON TIPPIN	20.025	21.108	
⑮	21	7	MODERN DAY BONNIE AND CLYDE COLUMBIA	TRAVIS TRITT	16.897	13.944	
⑯	26	3	DRIVE (FOR DADDY GENE) ARISTA NASHVILLE	ALAN JACKSON	16.354	11.903	
⑰	22	5	SQUEEZE ME IN CAPITOL	GARTH BROOKS DUET WITH TRISHA YEARWOOD	15.811	13.641	
21	20	19	ALL OVER ME WARNER BROS./WRN	BLAKE SHELTON	14.443	14.923	
⑳	23	13	I SHOULD BE SLEEPING DREAMWORKS	EMERSON DRIVE	14.248	13.384	
23	28	13	I DON'T HAVE TO BE ME (TIL MONDAY) MERCURY	STEVE AZAR	12.787	11.341	
24	29	9	THAT'S JUST JESSIE LYRIC STREET	KEVIN DENNEY	12.241	11.101	
25	27	10	I DON'T WANT YOU TO GO ARISTA NASHVILLE	CAROLYN DAWN JOHNSON	11.966	11.432	
26	24	20	WRAPPED UP IN YOU CAPITOL	GARTH BROOKS	11.488	12.594	
27	25	15	I ALWAYS LIKED THAT BEST CAPITOL	CYNDI THOMSON	11.038	12.271	
⑳	31	11	I CRY EPIC	TAMMY COCHRAN	10.535	8.966	
29	32	9	JEZEBEL MCA NASHVILLE	CHELY WRIGHT	9.091	8.271	
⑳	34	6	JUST WHAT I DO WARNER BROS./WRN	TRICK PONY	7.963	6.757	
31	33	4	NOT A DAY GOES BY BNA	LONESTAR	7.743	6.971	
32	35	6	WHEN YOU LIE NEXT TO ME BNA	KELLIE COFFEY	6.838	6.359	
33	30	15	DOES MY RING BURN YOUR FINGER MCA NASHVILLE	LEE ANN WOMACK	6.759	9.526	
34	36	7	I'M NOT GONNA DO ANYTHING WITHOUT YOU MERCURY	MARK WILLS WITH JAMIE O'NEAL	5.946	5.753	
35	NEW▶		LIVING AND LIVING WELL MCA NASHVILLE	GEORGE STRAIT	5.543	2.764	
36	37	5	THE ONE MCA NASHVILLE	GARY ALLAN	5.196	4.534	
37	38	5	SHE DOESN'T DANCE VFR	MARK MCGUINN	5.064	4.488	
38	NEW▶		TONIGHT I WANNA BE YOUR MAN RCA	ANDY GRIGGS	5.027	3.579	
39	40	5	MENDOCINO COUNTY LINE LOST HIGHWAY/MERCURY	WILLIE NELSON WITH LEE ANN WOMACK	4.850	3.788	
40	39	2	SWEET MUSIC MAN MCA NASHVILLE	REBA	3.560	4.019	

Songs ranked by audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ○ Songs showing an increase in audience over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in audience does not exceed the percentage of monitored station downtime for the format. A song with a gain in audience 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 in audience or each losing in audience, the song being played on more stations is placed first. Songs become re-entrants and are removed from this chart in conjunction with the Country Airplay chart.

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 2, 2002				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST		
NO. 1						
①	1	79	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT ● CURB 73116	18 weeks at No. 1	LEANN RIMES	
②	2	5	OSAMA-YO' MAMA CURB 73130		RAY STEVENS	
3	3	21	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD		AARON TIPPIN	
4	4	19	GOD BLESS THE USA CURB 73128		LEE GREENWOOD	
⑤	5	6	THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD		KEVIN DENNEY	
6	6	17	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137/MADACY		RANDY TRAVIS	
7	7	19	GOD BLESS AMERICA CURB 73127		LEANN RIMES	
8	8	245	HOW DO I LIVE ▲ CURB 73022		LEANN RIMES	
9	12	74	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN		FAITH HILL	
10	11	29	SOMETHIN' IN THE WATER MONUMENT 79625/SONY		JEFFREY STEELE	
11	15	12	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD		BRIAN MCCOMAS	
12	10	41	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE		SHANE SELLERS	
13	9	31	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186		MCALYSTER	
14	13	14	GIRL IN LOVE COLUMBIA 79648/SONY		ROBIN ENGLISH	
15	14	32	UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD		KORTNEY KAYLE	
16	19	91	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788		GARTH BROOKS AS CHRIS GAINES	
17	16	101	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE		THE OSBORNE BROTHERS	
⑮	24	49	LOVE IS ENOUGH RCA 69034/RLG		3 OF HEARTS	
19	18	40	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN		TRICK PONY	
20	17	5	LEGACY MERCURY 172183		NEAL COTY	

○ 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. © 2002 VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

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 2, 2002					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & CATALOG NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE)	TITLE	PEAK POSITION	
NO. 1/GREATEST GAINER							
①	1	1	5	ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	DRIVE	1	
②	3	2	63	SOUNDTRACK ▲ LOST HIGHWAY 170069/MERCURY (11.98/18.98)	O BROTHER, WHERE ART THOU?	1	
3	2	—	2	VARIOUS ARTISTS BNA 67043/RLG (12.98/17.98)	TOTALLY COUNTRY: 17 NEW CHART-TOPPING HITS	2	
4	4	3	14	GARTH BROOKS ▲ CAPITOL 31330 (10.98/18.98)	SCARECROW	1	
⑤	5	4	25	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	PULL MY CHAIN	1	
⑥	6	5	43	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN	1	
⑦	8	8	24	STEVE HOLY CURB 77972 (11.98/17.98)	BLUE MOON	7	
8	7	9	89	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS	7	
⑨	10	10	22	MARTINA MCBRIDE ● RCA 67012/RLG (12.98/18.98)	GREATEST HITS	1	
10	9	7	81	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1	
11	11	6	5	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	THE GREAT DIVIDE	5	
12	12	11	44	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEEPS & STRIPES	1	
⑬	NEW▶		1	KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD)	BARRICADES & BRICKWALLS	13	
⑭	13	12	15	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	THE ROAD LESS TRAVELED	1	
⑮	25	21	27	ALISON KRAUSS + UNION STATION ROUNDER 610495/IDJMG (11.98/17.98)	NEW FAVORITE	3	
⑯	16	15	65	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	GREATEST HITS	1	
⑰	14	16	73	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	GREATEST HITS	1	
⑱	15	14	81	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	BURN	1	
⑳	17	18	129	DIXIE CHICKS ▲ MONUMENT 69678/SONY (12.98 EQ/17.98)	FLY	1	
20	21	23	72	TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8	

○ 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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 2002 VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.



TOMMY SHANE STEINER

“WHAT IF
SHE’S AN
ANGEL”

from his forthcoming debut album,
THEN CAME THE NIGHT
IN STORES APRIL 9TH



PRODUCED BY JIMMY RITCHIE



RCA RECORDS LABEL



www.rcanashville.com © 2002 BMG Entertainment

LOOK FOR TOMMY AT CRS 2002

EMERSON DRIVE

"I Should Be Sleeping"

GREAT NATIONAL AND LOCAL RESEARCH COMING IN DAILY!

THESE SPIN LEADERS AREN'T SLEEPING...

WGGY 459	WSLC 441	KTOM 365	WGNE 288
KDRK 273	WBCT 270	KBQI 268	KBEQ 267
WQMX 255	WKCQ 247	KSOP 241	WWYZ 229
WKYQ 222	WFRE 220	WCTK 217	KNIX 216
WGH 214	WTGE 213	WCOL 209	(total detections)

On Tour With *Toby Keith!*



I like her sound a lot...impressive.

May be one of the
bright stars in the class of 2002!

MARK PHILLIPS • WWGR

If she we're in the Olympics,
I'd say she'd have a shot at a medal!

MIKE PETERSON • KSKS

I love this girl. She sings the exact kind
of music I really dig and after
seeing her live, I know she's the real deal!

JENI TAYLOR • WPCV

Joanna recently came by the station
and proved that she's the real deal.
She sings great, writes great, and plays.
The song is good and her project has
plenty of other great songs. I'm impressed!

GREG FREY • KSON

This is a fresh sound...
love the energy, love the tempo.

RON CHATMAN • WYCD

I believe in JoAnna Janét!

GINNY ROGERS • WKLB

The debut release from...

JOANNA JANÉT

Since I've Seen You Last
{JEN-NAY}

IMPACTING NOW!



WE BELIEVE! www.dreamworksnashville.com ©2002 SKG Music Nashville LLC & DreamWorks Records Nashville

COUNTRY AIRPLAY MONITOR

FOR WEEK ENDING FEBRUARY 24, 2002

Songs ranked by number of detections. Playlists are listed in order of TSA weekly cume, beginning with the highest-cuming station. Cumes are updated twice weekly following the release of the spring and fall Arbitron surveys. The number of stations shown each week varies depending upon dates.

Airplay Adds (AA) denote songs with 6 or more detections at station for first time this week.

AIRPLAY LEADERBOARD

THE STATIONS THAT BREAK THE HITS

#1
WTGE Baton Rouge, LA
PD: Randy Chase
Airplay Leader Designation: 5

#2 KEFY, Minneapolis, MN (PD/MD: Swedberg/Moon) 4
#3 KCCY, Colorado Springs, CO (PD/MD: Daily/Waters) 3
#4 WKHX, Atlanta, GA (PD/MD: Hallam/Gray) 3
#5 WRBQ, Tampa, FL (PD/MD: Logan/Roberts) 2

Refer to Impact! page for this week's Airplay Leaders and Airplay Leaderboard rules.

VIDEO PLAYLIST TRACKING PERIOD: FEBRUARY 15 - 21, 2002

CMT
PD: Chris Parr
CBS Cable 615-457-8500

Great American Country
PD: Jim Murphy
MD: Jennifer Page
Jones Int'l Networks 303-792-3111

TW	LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

KZLA Los Angeles

OM: R.J. Curtis
APD/MD: Tony Campos
Emmis 323-882-8000

93.9 KZLA

TW	LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

KPLX Dallas

PD: Paul Williams
APD: Smokey Rivers
MD: Cody Alan
Susquehanna 214-526-2400

99.5 the wolf

TW	LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

WUSN Chicago

PD: Justin Case
MD: Tricia Biondo
Infinity 312-649-0099

US-99

TW	LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

KSCS Dallas

PD: Dean James
ABC/Disney 817-695-0800

93.7 KSCS

TW	LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

WMZQ Washington, DC

VP/OPs: Jeff Wyatt
APD/MD: Jon Anthony
Clear Channel 301-231-8231

98.7 WMZQ

TW	LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

WYNY New York

PD: Marty Mitchell
Big City Radio 914-592-1071

107.7 WYNY

TW	LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

WXTU Philadelphia

PD: Bob McKay
APD/MD: Cadillac Jack
Beasley 610-667-9000

92.5 XJTU

TW	LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	9
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Songs ranked by number of detections. Playlists are listed in order of TSA weekly cume, beginning with the highest-cuming station. Cumes are updated twice yearly following the release of the spring and fall Arbitron surveys. The number of stations shown each week varies depending upon space.

Airplay Adds 6+ denotes songs with 6 or more detections at station for first time this week.

WDSY Pittsburgh
VP/Pgm: Keith Clark
APD/MD: Stoney Richards
Infinity 412-920-9400

Y106

TW LW

- 1 Steve Holy Good Morning Beautiful 44 45
- 2 Steve Holy Good Morning Beautiful 44 43
- 3 Tim McGraw The Cowboy In Me 42 28
- 4 Brad Paisley Wrapped Around 42 32
- 5 Aaron Tippin Where The Stars And Stripes 41 40
- 6 Alan Jackson Where Were You 41 41
- 7 George Strait Run 39 44
- 8 Brooks & Dunn The Long Goodbye 30 25
- 9 Kenny Chesney Young 30 29
- 10 Chris Cagle I Breathe In, I Breathe Out 30 29
- 11 Martina McBride Blessed 30 33
- 12 Rascal Flatts I'm Movin' On 28 28
- 13 Phil Vassar That's When I Love You 28 19
- 14 Joe De Messina Bring On The Rain 28 31
- 15 Joe Diffie In Another World 27 25
- 16 Tommy Shane Steiner What If She's An An 26 20
- 17 Kenny Chesney Young 26 24
- 18 Toby Keith My List 24 20
- 19 Trace Adkins I'm Tryin' 22 22
- 20 Lonestar With Me 22 25
- 21 Travis Tritt Modern Day Bonnie & Clyde 21 16
- 22 Jeff Carson Real Life 21 22
- 23 David Ball Riding With Private Malone 21 22
- 24 Dixie Chicks Some Days You Gotta Dance 20 22
- 25 Sara Evans Saints & Angels 20 38
- 26 Carolyn Dawn Johnson I Don't Want You T 19 3
- 27 Cyndi Thomson I Always Liked That Best 19 21
- 28 Tammy Cochran I Cry 18 27
- 29 Blake Shelton All Over Me 18 19
- 30 Trick Pony On A Night Like This 18 19
- 31 Garth Brooks W/Trisha Yearwo Squeeze Me 17 4

AA Carolyn Dawn Johnson I Don't Want You T 19 3
AA Garth Brooks W/Trisha Yearwo Squeeze Me 17 4
AA Trick Pony Just What I Do 15 1

WTQR Greensboro
PD: Paul Franklin
APD/MD: Angie Ward
Clear Channel 336-822-2000

Y106

TW LW

- 1 Tim McGraw The Cowboy In Me 45 32
- 2 Joe De Messina Bring On The Rain 45 43
- 3 Chris Cagle I Breathe In, I Breathe Out 41 40
- 4 Martina McBride Blessed 40 40
- 5 Brooks & Dunn The Long Goodbye 39 37
- 6 Kenny Chesney Young 34 23
- 7 Rascal Flatts I'm Movin' On 34 23
- 8 Alan Jackson Where Were You 30 34
- 9 George Strait Run 30 38
- 10 Lonestar With Me 26 22
- 11 Jeff Carson Real Life 25 18
- 12 Blake Shelton Austin 25 19
- 13 Kellie Coffey When You Lie Next To Me 25 20
- 14 Toby Keith I Wanna Talk About Me 25 24
- 15 Keith Urban Where The Blacktop Ends 24 15
- 16 Tommy Shane Steiner What If She's An An 24 22
- 17 Toby Keith My List 24 24
- 18 Aaron Tippin Where The Stars And Stripes 24 25
- 19 Mark McGinnis She Doesn't Dance 22 18
- 20 Alan Jackson Drive (For Daddy Gene) 22 22
- 21 Tracy Byrd Just Let Me Be In Love 22 15
- 22 Alan Jackson Drive (For Daddy Gene) 22 15
- 23 Travis Tritt Love Of A Woman 21 21
- 24 Joe Diffie In Another World 20 17
- 25 Blake Shelton All Over Me 20 18
- 26 Phil Vassar That's When I Love You 20 12
- 27 Rascal Flatts I'm Movin' On 20 17
- 28 Garth Brooks W/Trisha Yearwo Squeeze Me 19 19
- 29 Trick Pony On A Night Like This 18 19
- 30 Travis Tritt Modern Day Bonnie & Clyde 17 11

AA Shannon Lawson Goodbye On A Bad Day 10 0
AA Sawyer Brown Circles 6 0

WGAR Cleveland
PD: Meg Stevens
MD: Chuck Collier
Clear Channel 216-520-2600

WGAR 99.5

TW LW

- 1 Brooks & Dunn The Long Goodbye 37 29
- 2 Joe De Messina Bring On The Rain 35 25
- 3 Dixie Chicks Some Days You Gotta Dance 34 26
- 4 Toby Keith I Wanna Talk About Me 34 33
- 5 George Strait Run 33 25
- 6 Kenny Chesney Young 32 28
- 7 Alan Jackson Where Were You 31 33
- 8 Rascal Flatts I'm Movin' On 30 26
- 9 Aaron Tippin Where The Stars And Stripes 30 34
- 10 Travis Tritt Love Of A Woman 29 30
- 11 Blake Shelton Austin 29 30
- 12 Tom McRae Angry All The Time 29 31
- 13 Steve Holy Good Morning Beautiful 27 23
- 14 Trisha Yearwood Feat. Don He Inside Out 21 13
- 15 Trace Adkins I'm Tryin' 21 19
- 16 Brooks & Dunn Ain't Nothing 'Bout You 20 16
- 17 Phil Vassar That's When I Love You 19 17
- 18 Trick Pony On A Night Like This 18 22
- 19 Martina McBride Blessed 17 21
- 20 Lonestar I'm Already There 16 13
- 21 Toby Keith You Shouldn't Kiss Me 16 12
- 22 Alan Jackson Drive (For Daddy Gene) 16 15
- 23 Tim McGraw The Cowboy In Me 15 18
- 24 Kenny Chesney Don't Happen Twice 14 14
- 25 Travis Tritt It's A Great Day To Be Alive 14 14
- 26 Mark Willis W/Jamie O'Neal I'm Not Gonna 14 9
- 27 Phil Vassar That's When I Love You 14 18
- 28 Alan Jackson Drive (For Daddy Gene) 13 3
- 29 Emerson Drive I Should Be Sleeping 13 10
- 30 Mark McGinnis She Doesn't Dance 13 11

AA Alan Jackson Drive (For Daddy Gene) 13 3
AA Brian McComas I Could Never Love You En 9 4
AA Carolyn Dawn Johnson I Don't Want You T 8 2

WFMS Indianapolis
DM: David Wood
PD: Bob Richards
MD: J.D. Cannon
Susquehanna 317-842-9550

WFMS 95.5

TW LW

- 1 Brooks & Dunn The Long Goodbye 40 40
- 2 Chris Cagle I Breathe In, I Breathe Out 39 33
- 3 Martina McBride Blessed 39 38
- 4 Joe Diffie In Another World 38 20
- 5 Rascal Flatts I'm Movin' On 38 35
- 6 John Berry How Much Do You Love Me 37 28
- 7 Tim McGraw The Cowboy In Me 33 34
- 8 Brad Paisley Wrapped Around 33 38
- 9 Toby Keith My List 26 19
- 10 Dixie Chicks Some Days You Gotta Dance 22 21
- 11 Kenny Chesney Young 19 22
- 12 Travis Tritt Modern Day Bonnie & Clyde 20 21
- 13 Steve Holy Good Morning Beautiful 20 38
- 14 Blake Shelton All Over Me 19 15
- 15 Kevin Denney That's Just Jessie 19 22
- 16 Tommy Shane Steiner What If She's An An 19 22
- 17 Chely Wright Jazibel 18 13
- 18 David Ball Riding With Private Malone 17 17
- 19 Joe De Messina Bring On The Rain 17 36
- 20 Aaron Tippin Where The Stars And Stripes 16 19
- 21 Phil Vassar That's When I Love You 16 10
- 22 Trace Adkins I'm Tryin' 16 23
- 23 Trick Pony Just What I Do 15 6
- 24 Tammy Cochran I Cry 15 11
- 25 Brooks & Dunn Only In America 15 9
- 26 Mark Willis W/Jamie O'Neal I'm Not Gonna 14 16
- 27 Alan Jackson Drive (For Daddy Gene) 14 20
- 28 Alan Jackson Drive (For Daddy Gene) 13 3
- 29 Emerson Drive I Should Be Sleeping 13 10
- 30 Mark McGinnis She Doesn't Dance 13 11

AA Alan Jackson Drive (For Daddy Gene) 13 3
AA Brian McComas I Could Never Love You En 9 4
AA Carolyn Dawn Johnson I Don't Want You T 8 2

WKIS Miami
PD: Robert W. Walker
MD: Darlene Evans
Beasley 305-654-1700

99.9 KISS COUNTRY

TW LW

- 1 Joe De Messina Bring On The Rain 39 36
- 2 Dixie Chicks Some Days You Gotta Dance 39 37
- 3 Martina McBride Blessed 37 38
- 4 Brooks & Dunn The Long Goodbye 36 38
- 5 Brad Paisley Wrapped Around 36 35
- 6 Tim McGraw The Cowboy In Me 32 35
- 7 Joe Diffie In Another World 31 36
- 8 Rascal Flatts I'm Movin' On 30 26
- 9 Tommy Shane Steiner What If She's An An 28 31
- 10 Travis Tritt Modern Day Bonnie & Clyde 28 23
- 11 Toby Keith My List 28 24
- 12 Kenny Chesney Young 25 17
- 13 Steve Azar I Don't Have To Be Me 25 18
- 14 Chris Cagle I Breathe In, I Breathe Out 25 19
- 15 Steve Holy Good Morning Beautiful 23 37
- 16 Chely Wright Jazibel 21 27
- 17 George Strait Run 21 27
- 18 Carolyn Dawn Johnson I Don't Want You T 20 16
- 19 Garth Brooks W/Trisha Yearwo Squeeze Me 18 20
- 20 Tony Martin Ridin' With The Legend 17 18
- 21 Blake Shelton Austin 17 18
- 22 Alan Jackson Drive (For Daddy Gene) 17 18
- 23 Trick Pony Just What I Do 15 23
- 24 Lee Ann Womack Does My Ring Burn Your F 14 11
- 25 Andy Griggs Tonight I Wanna Be Your Man 13 11
- 26 Phil Vassar That's When I Love You 12 17
- 27 Brooks & Dunn Only In America 12 17
- 28 Travis Tritt It's A Great Day To Be Alive 11 7
- 29 Diamond Rip One More Day 10 9
- 30 Emerson Drive I Should Be Sleeping 10 6

AA Tony Martin Ridin' With The Legend 17 0

WWKA Orlando
PD: Len Shaeffer
MD: Shadow Stevens
Cox 407-298-9292

K92FM

TW LW

- 1 Toby Keith I Wanna Talk About Me 52 45
- 2 Alan Jackson Where Were You 50 47
- 3 Tim McGraw The Cowboy In Me 50 51
- 4 Aaron Tippin Where The Stars And Stripes 50 53
- 5 Brooks & Dunn Only In America 49 54
- 6 Rascal Flatts I'm Movin' On 39 38
- 7 Toby Keith My List 36 30
- 8 Tommy Shane Steiner What If She's An An 36 36
- 9 Steve Holy Good Morning Beautiful 30 27
- 10 Travis Tritt Love Of A Woman 29 33
- 11 George Strait Run 29 25
- 12 Brad Paisley Wrapped Around 28 27
- 13 Alan Jackson Drive I Come From 24 25
- 14 Brooks & Dunn The Long Goodbye 21 21
- 15 Tim McGraw Angry All The Time 21 25
- 16 Kenny Chesney Don't Happen Twice 18 17
- 17 Montgomery Center She Couldn't Change M 18 20
- 18 David Ball Riding With Private Malone 17 18
- 19 Sara Evans Born To Fly 16 15
- 20 Diamond Rip One More Day 15 17
- 21 Blake Shelton Austin 16 17
- 22 Travis Tritt It's A Great Day To Be Alive 14 13
- 23 Brad Paisley We Danced 14 16
- 24 Blake Shelton All Over Me 13 8
- 25 Chely Wright Jazibel 13 8
- 26 Chris Cagle I Breathe In, I Breathe Out 12 13
- 27 Kenny Chesney Young 12 2
- 28 Brooks & Dunn Ain't Nothing 'Bout You 12 13
- 29 Dixie Chicks Without You 10 9
- 30 Joe De Messina Bring On The Rain 10 10

WSOC Charlotte
DM/PD: Jeff Roper
APD/MD: Rick McCracken
Infinity 704-522-1103

WSOC 103.7

TW LW

- 1 Joe De Messina Bring On The Rain 50 41
- 2 Chris Cagle I Breathe In, I Breathe Out 45 40
- 3 Brooks & Dunn The Long Goodbye 44 37
- 4 Alan Jackson Where Were You 39 37
- 5 Joe Diffie In Another World 39 38
- 6 George Strait Run 38 48
- 7 Dixie Chicks Some Days You Gotta Dance 37 39
- 8 Kenny Chesney Young 29 24
- 9 Garth Brooks W/Trisha Yearwo Squeeze Me 26 18
- 10 Kevin Denney That's Just Jessie 25 19
- 11 Toby Keith I Wanna Talk About Me 23 21
- 12 Diamond Rip One More Day 21 19
- 13 Rascal Flatts I'm Movin' On 21 19
- 14 Steve Holy Good Morning Beautiful 20 23
- 15 Travis Tritt Love Of A Woman 19 16
- 16 Tammy Cochran I Cry 19 17
- 17 Blake Shelton Austin 19 17
- 18 Montgomery Center She Couldn't Change M 19 21
- 19 Martina McBride Blessed 19 21
- 20 Toby Keith My List 18 8
- 21 Mark Willis W/Jamie O'Neal I'm Not Gonna 17 6
- 22 Alan Jackson Drive (For Daddy Gene) 17 6
- 23 Lonestar Not A Day Goes By 16 7
- 24 Lonestar I'm Already There 16 15
- 25 Tim McGraw The Cowboy In Me 14 19
- 26 Emerson Drive I Should Be Sleeping 12 9
- 27 Tommy Shane Steiner What If She's An An 12 9
- 28 Travis Tritt Modern Day Bonnie & Clyde 12 10
- 29 Reba McEntire Sweet Music Man 12 12
- 30 Trisha Yearwood Kar's And Oos's (Ani Me) 11 5

AA Alan Jackson Drive (For Daddy Gene) 16 3
AA Gary Allan The One 10 2
AA Hometown News Minivan 8 4

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

WAMZ 103.7

TW LW

- 1 Brooks & Dunn The Long Goodbye 42 37
- 2 Joe De Messina Bring On The Rain 41 35
- 3 Toby Keith My List 40 32
- 4 Dixie Chicks Some Days You Gotta Dance 38 35
- 5 Kenny Chesney Young 36 36
- 6 Rascal Flatts I'm Movin' On 35 37
- 7 Martina McBride Blessed 35 31
- 8 Rascal Flatts I Breathe In, I Breathe Out 30 11
- 9 Joe De Messina Bring On The Rain 30 37
- 10 Kellie Coffey When You Lie Next To Me 26 17
- 11 Aaron Tippin Where The Stars And Stripes 26 38
- 12 Garth Brooks W/Trisha Yearwo Squeeze Me 25 27
- 13 Chris Cagle I Breathe In, I Breathe Out 25 23
- 14 Kevin Denney That's Just Jessie 23 21
- 15 Carolyn Dawn Johnson I Don't Want You T 23 21
- 16 Joe Diffie In Another World 23 22
- 17 Phil Vassar That's When I Love You 23 24
- 18 Chely Wright Jazibel 23 26
- 19 Cyndi Thomson I Always Liked That Best 22 20
- 20 Steve Azar I Don't Have To Be Me 21 16
- 21 Trace Adkins I'm Tryin' 21 17
- 22 Alan Jackson Drive (For Daddy Gene) 21 18
- 23 Shannon Lawson Goodbye On A Bad Day 21 20
- 24 Blake Shelton All Over Me 19 18
- 25 George Strait Run 17 19
- 26 Emerson Drive I Should Be Sleeping 17 12
- 27 Tammy Cochran I Cry 11 7
- 28 Garth Brooks W/Trisha Yearwo Squeeze Me 10 7
- 29 Brooks & Dunn Only In America 10 6

AA Sheedys Get Over Yourself 9 0
AA Brad Paisley I'm Gonna Miss Her 9 0
AA Gary Allan The One 9 0

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

WYQK 92.5

TW LW

- 1 Brooks & Dunn The Long Goodbye 38 35
- 2 Steve Holy Good Morning Beautiful 36 34
- 3 Toby Keith My List 36 36
- 4 Tim McGraw The Cowboy In Me 34 33
- 5 Tommy Shane Steiner What If She's An An 32 34
- 6 Dixie Chicks Some Days You Gotta Dance 32 35
- 7 Brad Paisley Wrapped Around 32 36
- 8 Chris Cagle I Breathe In, I Breathe Out 30 11
- 9 Joe De Messina Bring On The Rain 30 37
- 10 Tracy Byrd Just Let Me Be In Love 25 19
- 11 Aaron Tippin Where The Stars And Stripes 25 12
- 12 Rascal Flatts I'm Movin' On 25 18
- 13 George Strait Run 25 23
- 14 Kenny Chesney Young 18 19
- 15 Travis Tritt Modern Day Bonnie & Clyde 18 19
- 16 Joe Diffie In Another World 22 16
- 17 Alan Jackson Where Were You 17 16
- 18 Carolyn Dawn Johnson I Don't Want You T 16 9
- 19 Cyndi Thomson I Always Liked That Best 15 15
- 20 Trace Adkins I'm Tryin' 15 16
- 21 Garth Brooks W/Trisha Yearwo Squeeze Me 14 17
- 22 Phil Vassar That's When I Love You 14 15
- 23 Garth Brooks W/Trisha Yearwo Squeeze Me 13 10
- 24 Steve Azar I Don't Have To Be Me 13 20
- 25 Mark Willis W/Jamie O'Neal I'm Not Gonna 12 10
- 26 Kevin Denney That's Just Jessie 12 10
- 27 Tammy Cochran I Cry 12 12
- 28 Alan Jackson Drive (For Daddy Gene) 12 13
- 29 Toby Keith My List 12 14
- 30 David Ball Riding With Private Malone 12 17

AA Andy Griggs Tonight I Wanna Be Your Man 10 2
AA Shannon Lawson Goodbye On A Bad Day 9 1

WYVZ Hartford
PD: Jay McCarthy
MD: Jay Thomas
Clear Channel 860-723-6000

COUNTRY 92.5

TW LW

- 1 Joe De Messina Bring On The Rain 39 37
- 2 Tommy Shane Steiner What If She's An An 38 15
- 3 Kenny Chesney Young 36 38
- 4 Brad Paisley Wrapped Around 36 27
- 5 John Berry How Much Do You Love Me 35 39
- 6 Tim McGraw The Cowboy In Me 35 37
- 7 Steve Holy Good Morning Beautiful 36 40
- 8 Rascal Flatts I'm Movin' On 35 23
- 9 Travis Tritt Love Of A Woman 35 32
- 10 Brooks & Dunn The Long Goodbye 24 21
- 11 Phil Vassar That's When I Love You 24 22
- 12 Steve Azar I Don't Have To Be Me 24 22
- 13 Dixie Chicks Some Days You Gotta Dance 23 20
- 14 Chris Cagle I Breathe In, I Breathe Out 22 18
- 15 Martina McBride Blessed 22 18
- 16 Toby Keith My List 21 21
- 17 Emerson Drive I Should Be Sleeping 17 15
- 18 Carolyn Dawn Johnson I Don't Want You T 17 17
- 19 Kellie Coffey When You Lie Next To Me 16 18
- 20 Trick Pony Just What I Do 16 9
- 21 Chely Wright Jazibel 16 9
- 22 Phil Vassar That's When I Love You 16 13
- 23 Mark McGinnis She Doesn't Dance 14 16
- 24 Alan Jackson Drive (For Daddy Gene) 14 32
- 25 Alan Jackson Drive (For Daddy Gene) 13 20
- 26 Joe Diffie In Another World 13 13
- 27 Joe Diffie In Another World 13 26
- 28 Tony Martin Ridin' With The Legend 13 16
- 29 Diamond Rip One More Day 13 17
- 30 Toby Keith I Wanna Talk About Me 13 34
- 31 Aaron Tippin Where The Stars And Stripes 13 37
- 32 Mark Chesnut She Was 13 0

AA Alan Jackson Drive (For Daddy Gene) 13 0
AA Mark Chesnut She Was 12 0
AA Trace Adkins Help Me Understand 6 2

WQDR Raleigh
PD: Lisa McKay
Curtis Media 919-876-6464

94.1 WQDR

TW LW

- 1 Toby Keith I Wanna Talk About Me 44 39
- 2 Tracy Byrd Just Let Me Be In Love 44 41
- 3 Steve Holy Good Morning Beautiful 44 42
- 4 Brad Paisley Wrapped Around 42 37
- 5 George Strait Run 42 41
- 6 George Strait Run 40 39
- 7 Alan Jackson Where Were You 39 37
- 8 Joe De Messina Bring On The Rain 29 21
- 9 Chris Cagle I Breathe In, I Breathe Out 23 19
- 10 Phil Vassar That's When I Love You 23 10
- 11 Tony Martin Ridin' With The Legend 23 20
- 12 Martina McBride Blessed 22 19
- 13 Blake Shelton All Over Me 22 18
- 14 Trisha Yearwood Feat. Don He Inside Out 22 22
- 15 Dixie Chicks Some Days You Gotta Dance 22 21
- 16 Steve Azar I Don't Have To Be Me 20 19
- 17 Steve Azar I Don't Have To Be Me 20 19
- 18 Carolyn Dawn Johnson I Don't Want You T 20 18
- 19 Tim McGraw The Cowboy In Me 20 24
- 20 Keith Urban Where The Blacktop Ends 18 16
- 21 Sara Evans Saints & Angels 18 21
- 22 Aaron Tippin Where The Stars And Stripes 19 21
- 23 Travis Tritt Modern Day Bonnie & Clyde 17 14
- 24 Lonestar I'm Already There 17 21
- 25 Joe De Messina Bring On The Rain 16 16
- 26 Joe De Messina Bring On The Rain 16 13
- 27 Tim McGraw The Cowboy In Me 15 16
- 28 Alan Jackson Drive (For Daddy Gene) 15 14
- 29 Trisha Yearwood Would've Loved You An 15 14
- 30 Blake Shelton Austin 15 14

AA No Airplay Adds This Week

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

WBCT 103.7 FM

TW LW

- 1 Steve Holy Good Morning Beautiful 39 39
- 2 Kenny Chesney Young 38 35
- 3 Martina McBride Blessed 37 39
- 4 Brooks & Dunn The Long Goodbye 36 36
- 5 Rascal Flatts I'm Movin' On 34 24
- 6 Brad Paisley Wrapped Around 31 38
- 7 Tim McGraw The Cowboy In Me 30 35
- 8 Rascal Flatts I'm Movin' On 28 27
- 9 Tommy Shane Steiner What If She's An An 28 24
- 10 Dixie Chicks Some Days You Gotta Dance 27 24
- 11 Toby Keith My List 27 25
- 12 Phil Vassar That's When I Love You 26 29
- 13 Tracy Byrd Just Let Me Be In Love 25 23
- 14 Alan Jackson Drive (For Daddy Gene) 24 10
- 15 Chris Cagle I Breathe In, I Breathe Out 23 20
- 16 Tammy Cochran I Cry 23 21
- 17 Garth Brooks W/Trisha Yearwo Squeeze Me 23 23
- 18 Emerson Drive I Should Be Sleeping 23 23
- 19 Travis Tritt Modern Day Bonnie & Clyde 22 24
- 20 Keith Urban Where The Blacktop Ends 21 19
- 21 Aaron Tippin Where The Stars And Stripes 19 21
- 22 Alan Jackson Where Were You 19 29
- 23 Diamond Rip One More Day 18 13
- 24 Joe De Messina Bring On The Rain 17 16
- 25 Joe De Messina Bring On The Rain 17 17
- 26 Ty Herndon Heather's Wall 17 19
- 27 George Strait Run 17 19
- 28 Cyndi Thomson What I Really Meant To Say 16 11
- 29 Trisha Yearwood Would've Loved You An 16 13
- 30 Kevin Denney That's Just Jessie 16 13

AA Cyndi Thomson I Always Liked That Best 8 4

KWJL Portland, OR
OM: Bruce Agler
PD: Ken Boesen
MD: Craig Lockwood
Fisher 503-228-4393

KWJL 107.7

TW LW

- 1 Joe De Messina Bring On The Rain 63 59
- 2 Tim McGraw The Cowboy In Me 59 28
- 3 Joe Diffie In Another World 57 27
- 4 Chris Cagle I Breathe In, I Breathe Out 57 47
- 5 Toby Keith My List 52 47
- 6 Alan Jackson Where Were You 46 45
- 7 Tammy Cochran I Cry 43 24
- 8 Kevin Denney That's Just Jessie 40 19
- 9 Brad Paisley Wrapped Around 33 62
- 10 Kenny Chesney Young 32 48
- 11 Dixie Chicks Some Days You Gotta Dance 30 48
- 12 Phil Vassar That's When I Love You 25 26
- 13 Tommy Shane Steiner What If She's An An 23 13
- 14 Aaron Tippin Where The Stars And Stripes 20 16
- 15 Martina McBride Blessed 19 31
- 16 Brooks & Dunn The Long Goodbye 17 17
- 17 Rascal Flatts I'm Movin' On 16 17
- 18 Travis Tritt It's A Great Day To Be Alive 15 14
- 19 Toby Keith I Wanna Talk About Me 15 14
- 20 Brooks & Dunn Only In America 15 14
- 21 Trick Pony Just What I Do 15 19
- 22 Steve Holy Good Morning Beautiful 15 24
- 23 Montgomery Center She Couldn't Change M 14 11
- 24 Garth Brooks Friends In Low Places 14 13
- 25 Blake Shelton Austin 13 10
- 26 Steve Azar I Don't Have To Be Me 13 11
- 27 Lonestar With Me 13 13
- 28 Alan Jackson Drive I Come From 13 13
- 29 Trace Adkins I'm Tryin' 13 17
- 30 Pam Tillis Maybe It Was Memphis 12 7

AA Travis Tritt Modern Day Bonnie & Clyde 7 3

WUSY Chattanooga
OM: Clay Hunicutt
MD: Bill Poindexter
Clear Channel 423-892-3333

WUSY 101

TW LW

- 1 Joe Diffie In Another World 35 30
- 2 Brooks & Dunn The Long Goodbye 35 31
- 3 Tommy Shane Steiner What If She's An An 35 31
- 4 Joe De Messina Bring On The Rain 34 29
- 5 Kenny Chesney Young 34 33
- 6 Tim McGraw The Cowboy In Me 33 31
- 7 Martina McBride Blessed 33 31
- 8 Steve Holy Good Morning Beautiful 33 34
- 9 Alan Jackson Where Were You 24 32
- 10 Travis Tritt Modern Day Bonnie & Clyde 30 48
- 11 Diamond Rip One More Day 19 17
- 12 Lonestar Not A Day Goes By 19 19
- 13 Toby Keith I'm Just Talkin' About Tonic 18 17
- 14 Blake Shelton Austin 18 17
- 15 George Strait Run 18 17
- 16 Aaron Tippin Where The Stars And Stripes 18 19
- 17 Brad Paisley Wrapped Around 18 16
- 18 Lee Ann Womack Does My Ring Burn Your F 17 15
- 19 Alan Jackson Drive (For Daddy Gene) 17 16
- 20 Trace Adkins I'm Tryin' 17 15
- 21 Trick Pony On A Night Like This 17 19
- 22 Phil Vassar That's When I Love You 17 19
- 23 Alan Jackson Drive (For Daddy Gene) 17 16
- 24 Lonestar Not A Day Goes By 17 16
- 25 Tim McGraw The Cowboy In Me 17 15
- 26 Tammy Cochran I Cry 15 17
- 27 Garth Brooks W/Trisha Yearwo Squeeze Me 15 15
- 28 Phil Vassar That's When I Love You 15 15
- 29 Lonestar I'm Already There 15 16
- 30 Chris Cagle I Breathe In, I Breathe Out 14 10

AA Alan Jackson Drive (For Daddy Gene) 9 0

WSSL Greenville
OM: Bruce Logan
APD/MD: Kix Layton
Clear Channel 864-242-1005

WSSL 109.7 FM

TW LW

- 1 Steve Holy Good Morning Beautiful 48 45
- 2 Joe Diffie In Another World 47 43
- 3 Brad Paisley Wrapped Around 47 43
- 4 Tim McGraw The Cowboy In Me 46 44
- 5 Joe De Messina Bring On The Rain 45 43
- 6 Martina McBride Blessed 45 46
- 7 Chris Cagle I Breathe In, I Breathe Out 43 29
- 8 Steve Holy Good Morning Beautiful 33 34
- 9 Rascal Flatts I'm Movin' On 32 26
- 10 Brooks & Dunn The Long Goodbye 22 30
- 11 Kenny Chesney Young 28 19
- 12 Tracy Byrd Just Let Me Be In Love 25 25
- 13 Blake Shelton All Over Me 24 30
- 14 Dixie Chicks Some Days You Gotta Dance 22 48
- 15 Alan Jackson Drive (For Daddy Gene) 22 19
- 16 Montgomery Center She Couldn't Change M 20 18
- 17 Tommy Shane Steiner What If She's An An 20 19
- 18 Brooks & Dunn Ain't Nothing 'Bout You 19 16
- 19 Diamond Rip One More Day 19 18
- 20 Phil Vassar That's When I Love You 19 21
- 21 Blake Shelton Austin 18 13
- 22 Carolyn Dawn Johnson I Don't Want You T 18 14
- 23 Emerson Drive I Should Be Sleeping 18 15
- 24 Garth Brooks W/Trisha Yearwo Squeeze Me 18 16
- 25 Brooks & Dunn Bring On America 17 19
- 26 Alan Jackson Where I Come From 18 16
- 27 Keith Urban But For The Grace Of God 18 18
- 28 Travis Tritt Modern Day Bonnie & Clyde 17 18
- 29 Tim McGraw My Next Thirty Years 17 14
- 30 Travis Tritt Love Of A Woman 17 16

AA George Strait Living And Living Well 11 0
AA Ty Herndon Heather's Wall 6 2
AA Mark Chesnut She Was 6 2

WMIL Milwaukee
MD: Kerry Wolfe
MD: Mitch Morgan
Clear Channel 414-545-8900

FM-106

TW LW

- 1 Brad Paisley Wrapped Around 47 37
- 2 Joe De Messina Bring On The Rain 47 42
- 3 Steve Holy Good Morning Beautiful 38 43
- 4 Tim McGraw The Cowboy In Me 37 25
- 5 George Strait Run 37 25
- 6 Rascal Flatts I'm Movin' On 32 28
- 7 Brooks & Dunn The Long Goodbye 31 27
- 8 Kenny Chesney Young 29 28
- 9 Martina McBride Blessed 28 30
- 10 Dixie Chicks Some Days You Gotta Dance 28 30
- 11 Alan Jackson Where Were You 27 32
- 12 Emerson Drive I Should Be Sleeping 27 21
- 13 Travis Tritt Modern Day Bonnie & Clyde 25 10
- 14 Phil Vassar That's When I Love You 25 23
- 15 Blake Shelton All Over Me 25 13
- 16 Tommy Shane Steiner What If She's An An 24 22
- 17 Montgomery Center She Couldn't Change M 24 24
- 18 Chris Cagle I Breathe In, I Breathe Out 24 25
- 19 Joe Diffie In Another World 23 24
- 20 Sara Evans Saints & Angels 23 25
- 21 Tracy Byrd Just Let Me Be In Love 22 23
- 22 Chely Wright Jazibel 22 20
- 23 Cyndi Thomson I Always Liked That Best 20 25
- 24 Steve Azar I Don't Have To Be Me 19 15
- 25 Alan Jackson Drive (For Daddy Gene) 18 15
- 26 Garth Brooks W/Trisha Yearwo Squeeze Me 17 14
- 27 Aaron Tippin Where The Stars And Stripes 15 12
- 28 Carolyn Dawn Johnson I Don't Want You T 14 11
- 29 Brooks & Dunn Only In America 14 28
- 30 Garth Brooks W/Trisha Yearwo Squeeze Me 13 10

AA Kellie Coffey When You Lie Next To Me 7 1
AA Mark Willis W/Jamie O'Neal I'm Not Gonna

PAT GREEN

three days

"This is the Best country singer you've never heard of. Green, out of Waco, Texas, is another subtly sardonic, wry Southwesterner along the lines of Waylon Jennings: he is thoughtful without making an issue out of it."

- *People Magazine*

"He is one heck on entertainer.....and it's a great change of pace"

- *USA today*

"If 'Texas music' is a genre all its own, then Pat Green is its latest ambassador.....the upbeat green seems determined to offer a song for every mood - except despair."

- *Rollingstone.com*

"His Republic debut is a sturdy collection of goodtime, guitar-fueled country rock that kicks off with the rowdy, likable survivor's tribute "Carry On." Stylistically and lyrically, Green recalls a harder-edged Jerry Jeff Walker.....it's a lot of fun and shows a wealth of promise."

- *Billboard Magazine*

"Pure, wide-open sound could put him among Lone Star stalwarts."

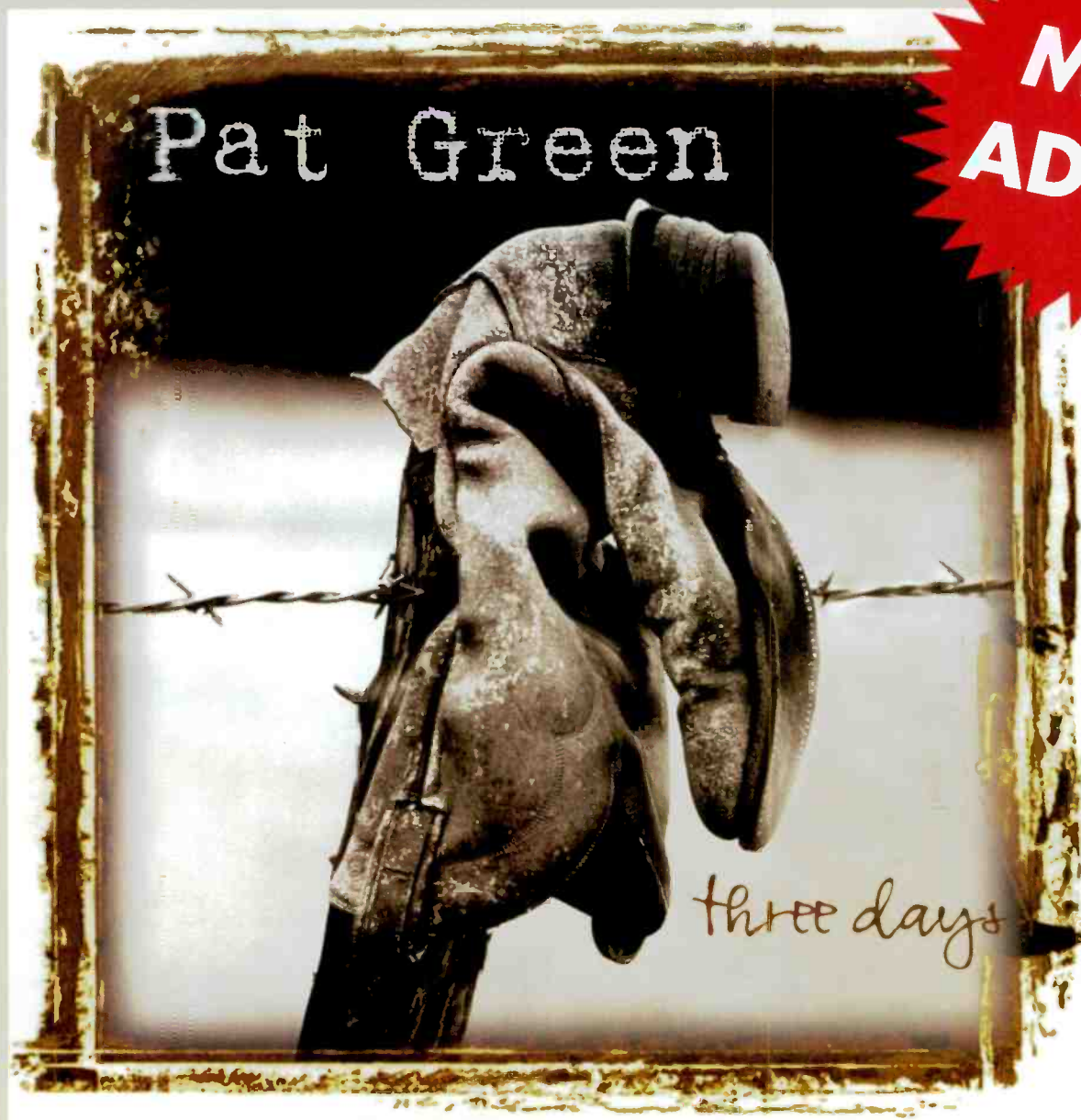
- *Dallas Morning News*

"Pat Green is a lightning rod. He is the most successful country artist in Central Texas in a long, long time."

- *Austin Chronicle*

"Attention Country Radio...This is not a Texas thing...It's not a regional thing...It's not a KIKK thing...It's a hit record thing!"

- *John Trapani/KIKK*



**MOST
ADDED!**

ALREADY BREAKING AT:

- | | | | |
|------------------|---------------------|----------------|-------------------|
| KZLA/LOS ANGELES | KSCS/DALLAS | KPLX/DALLAS | KILT/HOUSTON |
| KIKK/HOUSTON | WRBQ/TAMPA | KWJJ/PORTLAND | KBEQ/KC |
| KAJA/SAN ANTONIO | KUBL/SALT LAKE CITY | KASE/AUSTIN | WSIX/NASHVILLE |
| WSM/NASHVILLE | WKDF/NASHVILLE | WIRK/WEST PALM | ...AND MANY MORE! |

- OVER 100,000 SOLD
- ON TOUR NOW

MONITOR 46

COMING SOON:



- CRS NEW FACES SHOWCASE 3/2
- VIDEO WORLD PREMIERE ON CMT'S "ON THE VERGE" 3/24

COUNTRY AIRPLAY MONITOR

Detailed tracking for upward-moving songs. Total Detections/Gain does not include video play. Tracking week for video play reflects a Fri - Thu cycle. Markets listed in order of population. *Indicates station experienced between 24 and 56 hours of monitored downtime during the chart week.

STEVE AZAR 2131/225 I Don't Have To Be Me (Til Monday) (Mercury) Total Stations: 146 Chart Move: 25-23

BROOKS & DUNN 5208/267 The Long Goodbye (Arista Nashville) Total Stations: 148 Chart Move: 4-2

GARTH BROOKS DUET WITH TRISHA YEARWOOD 2361/316 Squeeze Me In (Capitol) Total Stations: 145 Chart Move: 24-21

CHRIS CAGLE 4136/400 I Breathe In, I Breathe Out (Capitol) Total Stations: 148 Chart Move: 9-9

KENNY CHESNEY 4335/496 Young (BNA) Total Stations: 148 Chart Move: 8-7

TAMMY COCHRAN 1759/321 I Cry (Epic) Total Stations: 143 Chart Move: 30-27

KEVIN DENNEY 1951/269 That's Just Jessie (Lyric Street) Total Stations: 147 Chart Move: 28-26

DIXIE CHICKS 4146/151 Some Days You Gotta Dance (Monument) Total Stations: 147 Chart Move: 7-8

EMERSON DRIVE 2379/275 I Should Be Sleeping (DreamWorks) Total Stations: 146 Chart Move: 22-20

ALAN JACKSON 2133/751 Drive (For Daddy Gene) (Arista Nashville) Total Stations: 140 Chart Move: 32-22

most airplay adds
COUNTRY

NEW STATIONS

ALAN JACKSON <i>Drive (For Daddy Gene)</i> (Arista Nashville) 32 KAJA, KATM, KBQI, KFKF, KHKI, KJJY, KNIX, KRY5, KSON, KSSN, KTEX, KUPL, KKKT, KXXY, KZSN, WDRM, WESC, WFMS, WGNA, WKKT, WNCY, WOKQ, WPOR, WRBT, WSLC, WSOC, WUSY, WVLK, WWYZ, WXTU, WYRK, WYYD Total Stations With Six Or More Detections: 120 TOTAL DETECTIONS BY DAYPART: 6-10 12% , 10-3 23% , 3-7 19% , 7-12 25% , 12-6A 21%	GEORGE STRAIT <i>Living And Living Well</i> (MCA Nashville) 24 KAJA, KASE, KATM, KCYY, KFDI, KHAY, KIIM, KJJY, KMPS, KNCI, KNIX, KRST, KTTS, WESC, WEZL, WFLS, WKCN, WNKT, WOKO, WQXK, WSLC, WSSL, WUBE, WYNK Total Stations With Six Or More Detections: 37 TOTAL DETECTIONS BY DAYPART: 6-10 11% , 10-3 23% , 3-7 18% , 7-12 25% , 12-6A 22%	TRACE ADKINS <i>Help Me Understand</i> (Capitol) 23 KBEQ, KFKF, KFRG, KHAY, KIKK, KILT, KRMD, KSOP, KTOM, KUJL, KKKT, WCTK, WEZL, WFLS, WGNE, WKHX, WKKT, WNKT, WRNS, WSM, WWGR, WYYZ, WXTU Total Stations With Six Or More Detections: 36 TOTAL DETECTIONS BY DAYPART: 6-10 7% , 10-3 19% , 3-7 13% , 7-12 28% , 12-6A 32%	TAMMY COCHRAN <i>I Cry</i> (Epic) 14 KCCY, KMXM, KNCI, KUPL, KXXY, WFRE, WFRY, WIL, WJCL, WKKO, WLWI, WQXK, WRBT, WUSN Total Stations With Six Or More Detections: 108 TOTAL DETECTIONS BY DAYPART: 6-10 12% , 10-3 19% , 3-7 15% , 7-12 24% , 12-6A 30%	GARY ALLAN <i>The One</i> (MCA Nashville) 12 KCYY, KSCS, WAMZ, WBEE, WFRY, WHOK, WKLB, WSM, WSOC, WUSN, WYNY, WYYD Total Stations With Six Or More Detections: 67 TOTAL DETECTIONS BY DAYPART: 6-10 11% , 10-3 17% , 3-7 15% , 7-12 26% , 12-6A 31%
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Detections		Detections		Detections		Detections		Detections		Detections		Detections		Detections		Detections		Detections		Detections		Detections		
WQMX Akron Andy Griggs Tonight I Wanna Be Your 7	WZBK Birming. Cyndi Thomson I Always Liked That B 7 Travis Tritt Modern Day Bonnie And 6 Garth Brooks Duet With Tr Squeeze M 6	WUBE Cincinn. George Strait Living And Living Wel 6	WYGO Denver Brad Paisley I'm Gonna Miss Her (Th 12	WROO Jacksonv. No Airplay Adds This Week	WYCD Detroit No Airplay Adds This Week	WVLC Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6	WVWK Lex., KY Alan Jackson Drive (For Daddy Gene) 8 Andy Griggs Tonight I Wanna Be Your 6

NEW STATIONS reflects stations playing song 6 or more times for the first time. TOTAL reflects stations playing song 6 or more times. DAYPART % reflects total detections on all stations.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Country Airplay Monitor. 148 country stations are electronically monitored 24 hours a day, 7 days a week. © 2002 VNU Business Media, Inc. All rights reserved.

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE/IMPRINT/PROMOTION LABEL, ARTIST, DETECTIONS (TW, LW). Includes highlights like 'No. 1', 'AIRPOWER', and 'GREATEST GAINER/MOST AIRPLAY ADDS'.

Continuation of the main chart table, showing ranks 40 through 60.

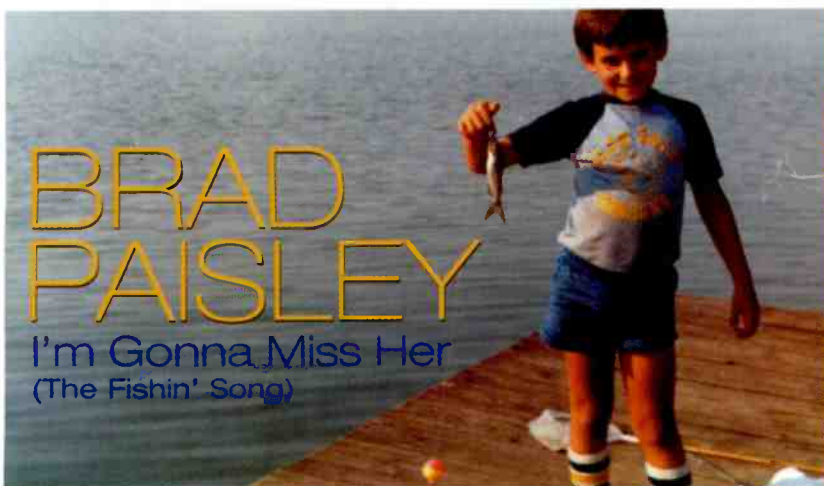
Songs are ranked by number of detections. ○ Songs showing an increase in detections over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in detections does not exceed the percentage of monitored station downtime for the format.

Monitor RECURRENENTS COUNTRY

Table of recurrent songs with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), DETECTIONS (TW, LW).

Table of recurrent songs with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), DETECTIONS (TW, LW).

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



BRAD PAISLEY I'm Gonna Miss Her (The Fishin' Song)

ON YOUR DESK NOW!

"If you can't hear this record, Brad Paisley and the whole Arista Promotion staff should be allowed to beat you over the head with a fishin' pole!"

John Trapane (APD/MD), KIKK & KILT Houston

"Very, very cool... couldn't have been a better pick... it's perfect for this time of year." Mike Farley, WRNS

Already on these great stations and many more! KCYY, KPMS, KYGO, WGH, WKDF, WSM, WRNS, WWQM, WAMZ, WCMS, WIVK, WQYK, WROO, WGNA, KKCS, WFMS

Catch...

JAMESON CLARK

At CRS 2002
Performing Wednesday,
February 27, 10:30 PM
at the Wildhorse Saloon

On your desk now!
Still Smokin'

the new single from his upcoming debut album,
Workin' On A Groove

Written by Jameson Clark and Bob Regan
Produced by Jameson Clark and Ron Stuve

"You want women? Women love this guy!"
- Julie Stevens, KRTY, San Jose, CA

"Insanely Good!"
- Mark Jennings, WOKQ, Dover, NH

"He is good off the tee - iron play is a little weak -
not a bad putter...and he can play a guitar too.
Seriously-Great party record!"
- Ted Turner, WHKR, Melbourne, FL

"Some of the most refreshing music I've heard in a
long time. Jamo, you da man!"
- Brian Landrum, WVLK, Lexington, KY

"'Still Smokin'" is exactly what country needs.
The whole album from start to finish cooks
I'm on it!"
- Gail Austin, WROO/WQIK, Jacksonville, FL

Add Date: March 11



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