

# Billboard Radio Monitor

WEEK OF MARCH 17, 2006

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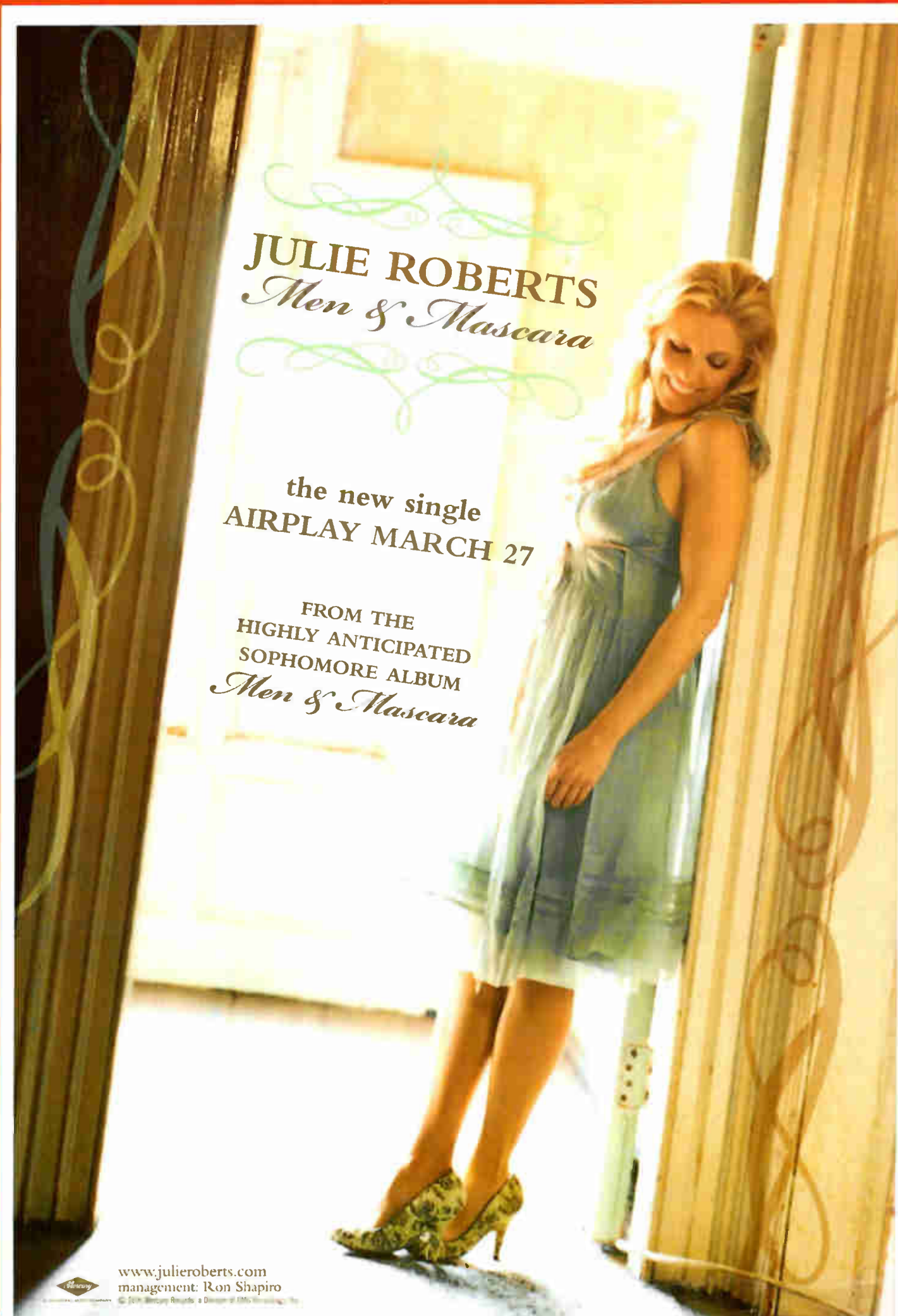
**WANTED:  
FEMALE ARTISTS  
TO CONQUER COUNTRY**

**WKTU'S  
DECADE OF DANCE**

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FUTURE  
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## MARKET PROFILE: SAN ANTONIO



San Antonio's ever-increasing Hispanic population has made it one of the nation's fastest-growing cities. Boasting its own NBA team, the Spurs, the city will also be home to a new Toyota plant by the close of 2006.

**POPULATION: 1,552,100**

**RADIO MARKET RANK: 30**

### DEMOGRAPHICS:\*

	TOTAL 75-MARKET POPULATION %	SAN ANTONIO ARBITRON METRO %	INDEX
Age 18-24	13%	14%	112
Age 25-34	18%	19%	105
Some college	28%	30%	106
College graduate	14%	12%	87
White	70%	43%	62
Hispanic	14%	49%	356
Three or more children in household	9%	12%	134
Own residence	69%	69%	100
Visited radio station site	5%	4%	77

**NO. OF RADIO STATIONS: 40**

### RADIO OWNERSHIP:

OWNER	NO. OF STATIONS	RATINGS SHARE**
Cox	2 AM, 2 FM (4)	21.5%
Clear Channel	2 AM, 3 FM (5)	21.0%
Univision	1 AM, 2 FM (3)	20.5%

**FORMATS:** 6 N/T, 5 country, 4 regional Mexican, 4 Latin, 3 top 40, 3 religious, 2 classic rock, 1 active, 1 adult top 40, 1 R&B/hip-hop, 10 other

### RATINGS LEADERS:\*\*

STATION	FORMAT	AQH SHARE 12-PLUS
KBBT-FM	top 40	8.7
KAJA-FM	country	6.0
KONO-AM-FM	oldies	5.9
KROM-FM	regional Mexican	5.1
WOAI-AM	N/T	5.1

### INTERESTING FACT:\*

San Antonio's country listeners are 30% more likely to have installed a home security system and 74% more likely to have installed a pool or spa in the past 12 months.

\*Source: Scarborough Research 2006  
\*\*Source: Arbitron Fall 2005 Report

[ HOW DID THESE 2 BRATS GET TO BE 10 YEARS OLD? ]



HAPPY BIRTHDAY  FROM ONE 10 YEAR OLD TO ANOTHER.



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# WKLTU'S DECADE-LONG DANCE

BY CHUCK TAYLOR

It's 3 p.m. on a frosty March day as New Yorkers are single-mindedly working their way from one point to another. It's sleeting outside, so their mission—while decked out in black gloves, black coats and black hats—is to find a way inside, whether it be an East Village restaurant for comfort food, a frame shop on the Upper West Side or a cab heading in any direction where the heat is on.

At each destination, the same radio station is likely to be playing, and it's making a joyful noise. At this hour, WKLTU—"the beat of New York"—is revisiting 1983, playing songs like Irene Cara's "Flashdance (What a Feeling)" and Toni Basil's "Mickey."

At eatery BBQ in downtown Manhattan, a waitress sings along, clearly more focused on the music than serving a half-chicken to her slowly thawing customers.

Clear Channel's classic dance WKLTU (103.5) has been serving a consistent menu of simmering rhythmic hits, both fresh and classic, for a solid decade, weaving itself into the tight-knit fabric of New Yorkers' daily lives. The station works tenaciously to maintain relevance in a market with consistently high expectations, keeping pulse with the community far and wide as a booster, caretaker and entertainment outlet.

The next night the station addresses the latter by hosting its 10-year anniversary Parti Gras concert in midtown with a cavalcade of artists whose careers would inarguably amount to less if not for WKLTU. From New York icons, like freestyler Judy Torres and Lucas Prata to Cascada, whom the station helped cross over

to pop radio, to under-the-radar artists made into hit acts, such as Amuka and Stunt, the stage embodies a bounty of best wishes and appreciation for the station that continues to etch an indelible mark in New York radio.

"I remember when I first heard my first song, 'This Is Your Night,' on the radio in 1996. I was in a clothing store with my sister. It was 'KTU,'" says Amber, a singer/songwriter and Parti Gras headliner who has logged eight No. 1 hits on the national dance charts. "I cannot even count how many WKLTU venues I have performed in over the years. It is pretty amazing to have had a 10-year relationship with a station—one that you want to support your records, because from there anything is possible. Dance has a shot at top 40 since so many stations listen to what they add."

## TREASURE TROVE

On a nationwide scale, WKLTU is one of only nine outlets whose monitored airplay contributes to Billboard Radio Monitor's Dance chart. Because of its current-based rhythmic mix, the station is also a longtime contributor to the Rhythmic Top 40 chart.

Since its debut on Feb. 10, 1996, WKLTU has maintained a treasure trove of songs that uniquely belong to New York as well as hits the station has boldly made its own, then launched for the rest of the nation. It plays Gloria Gaynor and Donna Summer every week while slicing the cutting edge open for artists like Cascada and D.H.T., who ultimately cross to top 40, as well as the latest from Madonna, seldom-played Kelly Clarkson dance remixes and hip, lower-end demo hits from the likes of Ne-Yo and Sean Paul.

"You have to constantly energize and excite New York musically," says WKLTU PD Jeff Z, who helped launch the station in

1996 as music and programming coordinator. In 2000, he moved up to APD, added MD duties in 2001 and was promoted to PD in September 2003.

"When people tune in to the station, they should feel like it's an extension of their lifestyle. Of course, it requires constant reinvention. This radio station has been through so many transitions in 10 years that it's been a musical roller-coaster ride," he says. "But it still comes down to being able to define what WKLTU represents within a four-song set, whether it's Cascada and Gloria Gaynor or Madonna or Luther Vandross or Deborah Cox or Everything but the Girl."

His point: "Really, over the years, we don't concentrate as much on artists as we do the sound."

Unlike many stations that narrow their target demographic down to, say, a married, white, 43-year-old female, WKLTU represents kingdom come for several disparate listener groups.

Jeff Z explains, "We have the 25-year-old white or Hispanic woman who is just getting out of the club scene and into the real world; the 34-year-old white woman who has recently married and maybe has kids; the 40-something that watches 'Oprah' and reads In Touch who still wants to be a 30-something and relate to her kids or her younger friends; the cool, out, gay Manhattan crowd; and the suburban listeners who just want to hear something uptempo and energetic from their radio station.

"Really, we're here for anyone that's looking for a little kick in their step," he says.

## COMPETITION

Remarkably, that kick remains intuitively unique to WKLTU, despite the 58 signals in the greater New York metro area vying

The WKLTU staff was all smiles last November at the station's Intimate Evening at New York's Hammerstein Ballroom. Pictured, from left, are Cindy Vero, Jeff Z, K7, Mike Opelka, Jewelz, Broadway Bill Lee, Goumba Johnny, Bartel, Baltazar, Showboat, Speedy (flashing peace sign) and Diane Prior. (Photo: Nicole Johnson)



# MOST-PLAYED SONGS ON WKTU

## FEB. 10, 1996 TO FEB. 10, 2006

SOURCE: NIELSEN BDS

for a morsel of the 18-54 pie.

The station's biggest threats are, logically enough, top 40 WHTZ (Z100), AC WLTW (Lite-FM) and hip-hop WWPR (Power 105.1), but they are all Clear Channel sisters, better regarded as collaborators than opponents. ABC adult top 40 WPLJ certainly has its position, but that station seldom encroaches on 'KTU's rhythmic catalog.

Its only face-to-face competitor is CBS Radio's WNEW (Mix 102.7), which has struggled to carve out a profitable niche over nearly five years. Its current rhythmic AC format might be considered complementary to WKTU: Its sound closely mimics the pre-millennium sound of the station, focusing on New York gold freestyle, disco and dance acts without the percentage of currents. In 2004, Mix even employed WKTU's first PD Frankie Blue in the same role for a short time and a number of its on-air personalities, including Michelle Visage, Efrén Sifuentes and Paco Lopez—all veterans of the current WKTU.

Even so, "We really don't look across the street at WNEW anymore," Jeff Z says. "We've made the mistake of taking our eye off the ball. You've just got to concentrate on what's on your radio station. Every station knows their core audience and that's what remains most important."

Having such formidable corporate sisters helps WKTU remain focused, too. Along with 'KTU, Z100, Power 105.1 and Lite-FM, Clear Channel commandeers classic rock WAXQ (Q104) in the nation's No. 1 radio market. Onboard are two of the broadcasting industry's foremost programmers, Clear Channel senior VP of programming/Z100 PD Tom Poleman and Jim Ryan, Clear Channel VP of AC programming/Lite-FM PD.

"The Clear Channel brain trust is incredible," Jeff Z says. "To be able to go to a WLTW perceptual test or to spend five minutes with Captain Ryan, then to go down the street and talk with Tom [Poleman], who is so research-savvy and book-smart he is invaluable. I combine that with the street smarts that I learned from Frankie [Blue], and the resources are just unbelievable."

### STUFF OF LEGENDS

The visionaries who planted the seeds for WKTU are also the stuff of legends. The station's call letters launched in New York in 1975, first as an AC station that became one of the first successful FM frequencies in New York.

As Studio 54 and Donna Summer rose to fame, it became the first station in the country to adopt a disco format on July 24, 1978. Within six months, Disco 92 rang the bell as the market's No. 1 radio station, annihilating the perennially top-rated top 40 WABC-AM.

By 1980, disco's cachet in the United States had been axed at the knees, following the infamous Disco Sucks night led by rock WLUP Chicago in July 1979, and WKTU dropped the Disco 92 moniker to become 92 KTU. Top 40 and Latin freestyle were blended into the mix and by 1984, the station had more or less morphed into a typical pop outlet.

In 1985, with the broadcast of Live Aid, WKTU flipped to WXRK (K-Rock), which became an album-oriented rock hybrid—and the home of Howard Stern—until he departed for Sirius Satellite Radio at the beginning of this year.

The WKTU call letters, meanwhile, were farmed out to a station in Atlantic City, N.J., until they were reclaimed for the station's momentous return in 1996. Country WYNY had occupied the 103.5 frequency since September 1988, but when the station was purchased by Evergreen Media, the new company was looking to achieve marquee value on nearby Wall Street during radio's unbridled consolidation during the mid- to late 1990s.

On Friday, Feb. 9, 1996, a tape loop of a heartbeat began emanating across the airwaves for 15 hours to tease the new station. The next day, C+C Music Factory's "Gonna Make You Sweat" opened the floodgates to the new WKTU, and the heartbeat of New York

#	TITLE	ARTIST	DETECTIONS	#	TITLE	ARTIST	DETECTIONS
1	YOUR LOVING ARMS	Billie Ray Martin	3,594	19	NEVER (PAST TENSE)	The Roc Project Feat. Tina Arena	2,978
2	NOBODY'S SUPPOSED TO BE HERE	Deborah Cox	3,579	20	BETTER OFF ALONE	Alice Deejay	2,926
3	IT'S NOT RIGHT, BUT IT'S OK	Whitney Houston	3,538	21	MISSING	Everything But The Girl	2,835
4	SEXUAL (LI DA DI)	Amber	3,490	22	LADY (HEAR ME TONIGHT)	Modjo	2,810
5	IT FEELS SO GOOD	Sonique	3,476	23	I LIKE IT	Narcotic Thrust	2,728
6	THING'S JUST AIN'T THE SAME	Deborah Cox	3,396	24	HOW DID YOU KNOW	Mynt Feat. Kim Sozzi	2,717
7	UN-BREAK MY HEART	Toni Braxton	3,377	25	I'LL BE LOVING YOU	Collage	2,680
8	DREAMER	Livin' Joy	3,328	26	CASTLES IN THE SKY	Ian Van Dahl	2,614
9	I LIKE IT	The Blackout AllStars	3,243	27	DON'T STOP MOVIN'	Livin' Joy	2,605
10	BE MY LOVER	La Bouche	3,237	28	MARIA	Ricky Martin	2,596
11	WHERE DO YOU GO	No Mercy	3,234	29	IF YOU HAD MY LOVE	Jennifer Lopez	2,580
12	ONE MORE NIGHT	Amber	3,197	30	WAITING FOR TONIGHT	Jennifer Lopez	2,578
13	YOU SANG TO ME	Marc Anthony	3,194	31	I WILL SURVIVE	Gloria Gaynor	2,574
14	THIS IS YOUR NIGHT	Amber	3,176	32	SOMETHING	Lasgo	2,565
15	STRANGER IN MY HOUSE	Tamia	3,130	33	TONIGHT IS THE NIGHT	Le Click	2,496
16	SOMETHING HAPPENED ON THE WAY TO HEAVEN	Deborah Cox	3,096	34	BELIEVE	Cher	2,496
17	IF YOU COULD READ MY MIND	Ultra Nate, Amber & Jocelyn Enriquez	3,085	35	I DON'T WANT YOU	Widelife	2,440
18	DO YOU MISS ME	Jocelyn Enriquez	3,005	36	FREE	Ultra Nate	2,432
				37	HE WASN'T MAN ENOUGH	Toni Braxton	2,420
				38	IN A DREAM	Rockell	2,393
				39	I NEED TO KNOW	Marc Anthony	2,380
				40	TOGETHER AGAIN	Janet Jackson	2,379

began pounding. Evergreen got its payout when the station achieved legendary "worst-to-first" ratings, catapulting from a 1.9 share to a 6.7 share 12-plus in its first full Arbitron survey. It also cleaned up as the No. 1 station 25-54 and 18-34. To top that, its 2.55 million cume made it the most-listened-to station in the nation.

The blueprint for the format was designed by then Evergreen president/COO Jim de Castro, group programmer Steve Rivers, consultant Guy Zapoleon and a brain trust from across the industry. Perhaps most rewarding for de Castro, WKTU became the first of his 39 radio properties to score No. 1 ratings in the major demos.

The station's first PD was Blue, who had interned at the original WKTU, served as MD of Z100 and programmed the Box in Miami as VP of operations and programming.

"What's making us No. 1 is that we can entertain such a mass-appeal audience," Blue told Billboard in July 1996. "The biggest compliment I had was when a mother said we were her favorite station because we played 'I Will Survive' and 'Ring My Bell,' and her daughter said we're her favorite station because we play 'Be My Lover' and 'Macarena.' It just goes back to hoping that every song you play and everything you do is entertaining to all."

### FLASH IN THE PAN

Of course, the more formidable goal was to keep the station from becoming a flash-in-the-pan novelty and to plant roots with new listeners.

Blue acknowledged, "We tried to hit the bull's-eye and we accomplished it. It's all good work habits and teamwork. But it was an innocent climb. We were a baby station taking baby steps and it happened so fast. Now we have to reinvent ourselves and focus on where to go from here."

In May 2003, the station endured a major transition when Blue, by this point VP of operations and programming for WKTU, was relieved of his duties. Jeff Z stepped in to the role four months later. The two remain the only PDs the station has ever employed.

In the years since, WKTU has settled in about midway among popular New York stations. It typically draws between a 2.6 and 3.5 share. In fall 2005, the station was on the lower end of the spectrum at 2.6. In the 18-34 demographic, the station posted a robust 4.1 share in fall 2005, while it commanded a 3.7 share 25-54.

Among the station's reinforced building blocks has been a high-caliber morning show. Goumba Johnny has helmed the mic since the turn of the decade, initially with Michelle Visage and Freddie Colon by his side and, beginning in 2003, with Baltazar.

Throughout its history, the station has also branded its Miracle on 34th Street and Beatstock festivals as must-attend events. Over the years, A-list guests have included Cher, Mariah Carey, Kylie Minogue, Marc Anthony, Alicia Keys and Mary J. Blige. Other specialty events have kept staple artists in the New York concert limelight, like the Bee Gees, Chaka Kahn and Patti LaBelle.

### MEET THE DEMANDS

Musically, WKTU has evolved—and occasionally devolved—in its quest to meet the demands of popular music's shifting trends. Finding its way back to the center remains its critical mandate.

"Every adjustment we make is trial by success or failure," Jeff Z says. "The landscape around us has changed dramatically. A lot of our music has crossed to top 40 and [from] top 40 to AC, so there's much wider crossover between stations playing the same records."

"We're still able to own the dance music, but that genre has also made a transition," he says. "Black Eyed Peas, Kelly Clarkson and Gwen Stefani are now power artists for us. We have to be very careful about how many artists like Cascada or Milky we play because it's still very hard to put a face with them. That makes it really difficult to familiarize your audience. So if I throw a couple of those types of songs out there, they stick. But if I throw five of them out there, it's not going to help us." Artists like Chris Brown, Ne-Yo and Beyoncé add R&B flavor.

Through the years, the station has also tiptoed into hip-hop, but found that too much of the sound was doing nothing to reinforce WKTU's individuality. "Hip-hop is really zero for us now," Jeff Z says. "It's saturated enough in this market that we would never get credit for it. I just don't think people come here for that."

"The hardest thing is trying to create the future classics," he says, for both ends of its demographic spectrum. "At the end of the day, we're the moms' radio station, but their daughters are OK leaving it on in the car," he says. "They both will hear something they like."

Like most in the business, Jeff Z stresses that there's never such a thing as a day to coast. "The challenge is that we can never sit back and say, 'Yeah, we're going great here. Let's just keep going.'"

Amber offers her vote of confidence. "We have lost so many stations nationwide that gave dance a chance, and ultimately many artists have gone under," she says. "I am glad that WKTU has stuck with it as much as they could. New York is a melting pot, a world city with so many tastes. It's such a pleasure to see a station that has stuck with the people."

# COUNTRY'S

# GENDER

BY PHYLLIS STARK

## IS IT TOUGHER FOR FEMALE ARTISTS TO BREAK THROUGH?

# BENDER

### IS IT A BAD TIME TO BE a new female country artist?

If you asked some of the panelists at the recent Country Radio Seminar in Nashville, the answer would likely be "yes." But many programmers hold a different view.

"Hell no," says Curtis Media Group's WQDR Raleigh, N.C., PD Lisa McKay, when asked if female artists are struggling at radio. "Look at Carrie Underwood's meteoric rise. The right song in the right mass-appeal package will win."

At issue is the fact that women voiced just 19 of the 60 songs on the Country Airplay chart for the week ending March 5. Take out the chart's three male/female duets and the mixed-gender group Little Big Town, and only 14 of the 60 songs primarily feature a woman's voice.

At CRS, R.J. Curtis, OM of Emmis' KZLA Los Angeles, pointed to the relative dearth of female artists in the format and asked where they all had gone. While noting that such things are cyclical, Curtis said that with the exception of Sugarland, Miranda Lambert, Underwood and some established stars, there are relatively few female acts right now.

Several record label heads agreed with Curtis. Universal Music Group Nashville co-chairman Luke Lewis said his company is now "afraid" to sign female acts and "tensed up about it . . . There's a big, bloody pile of female artists from last year that didn't work," he said. "We're hearing from radio that maybe they have enough."

Renee Revett, PD of Citadel's KXKC Lafayette, La., cites Shelly Fairchild, Jessi Alexander and Catherine Britt as examples of artists on that pile.

Sony Music Nashville president John Grady said at CRS, "I just got my teeth kicked in on a Gretchen Wilson record, so maybe the era [of women artists] is over." He was referring to Wilson's ballad, "I Don't Feel Like Loving You Today," which peaked at No. 22 on the Country Airplay chart in December.

### FIRST SINGLE ROADKILL

That is not to say women have not succeeded. Underwood quickly became a country star after winning "American Idol" last year. And the hitmaking group (now duo) Sugarland features charismatic vocalist Jennifer Nettles as its focal point.

"If a new female stands out from the crowd, if it's a smash hit, you bet we've got room," says Mel McKenzie, MD of Mid-West Family Stations' WWQM Madison, Wis. "A hit song is a hit song even if it's sung by Elmo."

But for every Underwood and Nettles, there are three female artists who have not been immediately embraced by country radio. Susan Haynes' remake of Maria McKee's "Drinkin' in My Sunday Dress" stalled on the chart at No. 51. Shannon Brown's first single for Warner Bros., "Corn Fed," peaked at No. 50 despite a massive media blitz. Danielle Peck's first Big Machine single, "I Don't," peaked at No. 28.

Peck is already back on the chart with a promising new single. Brown has a new single out as well. And radio programmers say

they are excited about new female artists Megan Mullins on Broken Bow, Ashley Monroe on Columbia and Bomshel on Curb. Meanwhile, established stars like Sara Evans, LeAnn Rimes, Faith Hill, Shedaisy, Jo Dee Messina, Jamie O'Neal, Lee Ann Womack and Martina McBride continue to have hits.

But some programmers, like Clear Channel's KNIX Phoenix MD Gwen Foster, say "there aren't any slam-dunks when it comes to females," no matter how well-established they are. Even female superstars, she notes, "ride the wave."

### THE 'X' FACTOR

Many programmers say there are either not enough female artists right now or not enough distinctive ones. KZLA APD/MD Tonya Campos says when she and Curtis recently wanted to do a female, block-party weekend, they discovered that they "really did not have a lot of artists to choose from."

Many programmers say the real issue is one of distinctiveness, something Wilson and Sugarland were able to overcome with their unique sounds.

"If the female acts being signed sound pretty much the same and there's no breakout voice among the group, yeah, they get piled up," KXKC's Revett says. "It's tough out there."

"We need more women with an 'X' factor, a look, a voice, a style that is relatable to the audience," says Debby Turpin,

APD/MD of the privately owned KSOP Salt Lake City.

Ed Hill, PD of Citadel's KUBL and KKAT-AM-FM Salt Lake City, says, "The problem is uniqueness . . . It's hard for females to distinguish their voices from one another." Hill urges Music Row to "find women with vision, soul, power. They are out there. Forget the pin-up girls in the tight jeans. Find powerful women . . . complicated and crazy, passionate women singers and turn 'em loose."

Campos not only thinks there aren't enough female artists, she's had her fill of "mediocre" ones. But she also thinks the expectations labels and radio place on female artists may be unrealistic.

"There is way too much pressure on females to not only be talented, be a great songwriter, be able to sing in front of a crowd, be able to put everything aside and travel [but they'd] better look great doing it, too," she says. "With that many restrictions, you have already cut the options down by more than half."

"It all comes down to a box we are trying to put women in," Campos continues. "That is not going to work for too much longer. Women's roles are changing in society and that is usually reflected in music. Women in country are pigeonholed into singing about certain subjects and anything past that is taboo. I want to hear women sing about things going on now, such as work, drinking [and] not wanting to be tied down with a family."



Miranda Lambert



Carrie Underwood

## GENDER BALANCE

Smokey Rivers, APD of Susquehanna's KPLX (the Wolf) Dallas, notes that the format's gender debate is hardly a new one. "Country just hasn't historically supported many female acts at any one time," he says. "This format has never been a safe haven for female artists. They usually only make up 10%-20% of a station's weekly playlist."

But many programmers say listeners don't notice or care about gender balance.

"People hear hits, they don't hear that we didn't play a female in the last half hour," says Brian Jennings, OM of Clear Channel's KZKX Lincoln, Neb.

female audience wants to be entertained. And even women can only take so many sad, emotional, kiss-off songs."

## 'OLD SCHOOL' THINKING

Some programmers agree with the label heads that it's a struggle out there for new female artists, even if they disagree that there is any shortage of them.

"I don't get the sense that there is a paucity of female artists, but it does seem to me that female records do seem to have a much more difficult time gaining traction and lasting through the long haul," says Chris Huff, APD/MD of ABC Radio's KSCS and KTYS Dallas. "We've had recent records from more

ples. "The right 'it' factors just need to be in place, along with grass-roots groundwork," she says.

But while she says that "there is no conspiracy to keep women from becoming successful as artists in country music," KNIX's Foster believes female listeners—herself included—are harder on women artists. "I'm much pickier when it comes to female acts," she says. "Women are more critical of women. A female artist has to not only have talent, but she can't appeal too much to men and exclude women, and she can't come across solely as a male basher."

## WHAT YOUR GUY WON'T SAY

Then there is the age-old question of whether female listeners prefer to hear male artists on the radio. On this topic, programmers are divided. And even those who believe it is true have a hard time explaining why.

"Ask any listener who their top three favorites are," WWQM's McKenzie says. "Chances are they won't say one female. Why? Who knows?"

Revtett says she's seen evidence that women—who make up the bulk of the country radio audience—have some resistance to songs by women. "In the early '90s, country ratings were at an all-time high in most markets," she says. "It's amazing to note that as the percentage of female artists increased on our playlists, the ratings slipped down exponentially. I'd call that 'listener resistance.'"

Consultant Pam Shane of Houston-based Shane Media Services says, "Country has tended to be a man's game. That's partly related to the fact that the fans, both those who listen to radio and those who buy product, are women. Since this is a love song and story-song [dominated] product, women want to hear men say the things their own guys can't, or won't."

Meanwhile, MD Robynn Jaymes of the privately owned WSLC Roanoke, Va., believes it's all about the song. "Women are always going to want to hear a man sing to them," she says. "But if the songs connect, like [Wilson's] 'Redneck Woman' or [Evans'] 'Cheatin',' then the female audience is totally there."

## LISTEN UP, NASHVILLE

Several programmers say more female input is needed on the front end at the Nashville record labels, which are signing these female acts and A&R'ing their projects. And several say they'd like to see Music Row take more time to develop these acts.

"How many women in Nashville are involved in making decisions when it comes to who is being signed and what is being released?" Foster asks.

Citadel's Hill agrees, noting, "Most of the guys in Nashville and many of the producers are producing the same old stuff with the same effect. We need more female decision-makers. It's still an old boys' club [and] the boys have run out of ideas."

While Rivers doesn't think there's a shortage of female acts, he does think there is a shortage of "patience on the label side. They need to decide what act they are going to support and really give her time to break through . . . Knowing that there probably won't be a sophomore CD—or even a third single—for most of these female acts makes programmers think twice about giving up valuable playlist real estate."

Jim Dorman, PD of Citadel's WSJR Wilkes-Barre, Pa., agrees. "I would love to see more great female artists, and I love the fact that we keep getting new ones," he says. "I just wish they pour more into the ones they already have. I am not a big fan of [the] 'OK, what's next' method. If you believed in an act enough to sign them, please keep trying."

Meanwhile, some programmers are optimistic that the cycle will soon swing back to more successful female artists.

"We have a whole crop of young ladies right now that are hot, distinctive and going to change the playing field a little," McKenzie predicts.

Susan Haynes



Shannon Brown



## A MAN'S WORLD

Quite a few programmers contacted for this story noted that there are probably an equal number of male acts who failed to break through last year as females.

Meg Stevens, PD of Clear Channel's WGAR Cleveland, challenges Lewis' CRS comment about female artists, saying, "At the end of every year there is a big, bloody pile of artists that didn't work, gender non-specific."

Greg Frey, APD/MD at CBS Radio's KILT Houston, says, "I bet for every female that didn't break, I could name a male artist who also failed to launch."

Ginny Rogers, APD/MD of Greater Media's WKLB Boston, says one factor in the lack of female hits may be the strength of music coming from the male artists right now, a factor many programmers pointed to in a Billboard Radio Monitor story the last time there was a shortage of female acts in 2003.

"The men are giving us great music right now," Rogers says. "You play the hits. If they happen to be mostly men, then so be it."

Tracey Garrett, APD/MD of Clear Channel's KZSN Wichita, Kan., says, "The quality of new female artists is wonderful and very encouraging, but the songs they are releasing don't have the punch to make it. Females have to work harder and have to have better songs to survive this male-dominated business."

"I don't see any listener resistance to new female acts," Rogers adds, "but I do see the male acts being more exciting . . . Our

**'Country just hasn't historically supported many female acts at any one time. This format has never been a safe haven for female artists.'**

**—SMOKEY RIVERS**

tenured females like Martina, Faith and Sara that are standing the long-term test, but even the biggest records from the biggest female breakthrough of the last few years—[like] Gretchen Wilson—have had problems with staying power.

"The dearth of new female voices is not for lack of effort on Nashville's part," Huff continues. "We see a lot of new projects that are female, and every one is a very talented voice. But for whatever reason, it does seem to be more of a challenge for those female voices to break through the clutter. The female acts that have broken through—like Gretchen—seem to have a marked difference in sound and image from everyone else at the time."

KSOP's Turpin calls the notion that it's harder to break a female act "old school," citing Wilson and Underwood as exam-

# WOULD YOU LIKE A SIDE (CHANNEL)

BY KEN TUCKER PHOTOGRAPH BY SCOTT SPELLMAN / RETNA LTD.

**A**fter shaking off what seemed to be an aversion to digital distribution in the '90s, the record industry has gone gangbusters on the new-media frontier in the last few years: embracing digital downloads, partnering with cell-phone providers and teaming with such radio groups as Clear Channel for webcasts, among other things.

But is it missing the boat when it comes to new opportunities at hundreds of HD2 stations that are cropping up across the country? Probably not at this point when only a minuscule number of listeners are equipped to hear HD2 broadcasts. But the new high-definition side channels growing out of terrestrial radio's expansion efforts might deserve at least a little attention from labels seeking new avenues for growth and exposure.

While not all HD2 channels will feature new music—Clear Channel adult top 40 KBIG Los Angeles has a multicast channel dedicated to disco—there are a number of stations that have, or will have, new music offerings.

The side band that will go down in history as the new format's first commercial outlet is CBS Radio/Chicago's Future Country US 99.5 HD2, which, as the name suggests, plays brand-new country music 24 hours a day. WUSN 99.5 HD2 is the little sister to country WUSN. The station, which runs without jocks,

them have other responsibilities at the company. "They're all under 30 and in that lifestyle," Pennington says. "We really try to get a diverse feel. One guy is really into the hardcore metal stuff, and my middayer [and WRIF weekend] Suzy Cole is really into the indie scene and the local scene."

"From day one, we thought it was important to have people on the air because we wanted to have a real Detroit feel to it," Pennington says. "We wanted to be talking about the bands, talking about the clubs."

Lifestyle awareness is also important. "We wanted to have personalities in there that could talk about what the listeners were," he says. "So we're talking about text messaging, and we're talking about MySpace and where these guys are really living." Hourly features about gaming and Web sites are also part of the offering.

Unlike other HD2 channels, RIFF2 has a number of different shows. "I have a gaming show, I have a metal show, a goth/industrial show, a local show," Pennington says. "We're really trying to get some niche angles to it."

The station even makes appearances. "Our gaming show will go out to local bars, and whatever new game comes out that week, they'll go out and play it," he says. "We're really trying to target a lifestyle as much as anything else."

"The only rhyme or reason about how I choose music is how it sounds," McKay says. "There's no research, nothing."

## CAN YOU HEAR ME NOW?

Peterson says the side channel only has a handful of listeners, including, he says with a laugh, "everybody in this office." While WUSN HD2 has been on the air for 10 months, Peterson says he has heard from only one listener who wrote the station a letter earlier this year. "Believe it or not, the one early adopter we've heard from is a female," he says, "and she loves what we're doing."

For Peterson, the exact number of listeners doesn't matter. "It could be 19, it could be 190; the point is, it's not very many right now," he says.

HD developer iBiquity Digital says there are tens of thousands of HD-capable radios in the marketplace, but fewer than 25 have made it into the Philadelphia area, according to WXTU's McKay. Which explains why the veteran programmer says he has not gotten any feedback from listeners to the 6-month-old station.

But he does not mind the lack of listener response. At this point, he spends only about five minutes per week scheduling music for the station. "It's like a little laboratory," he says. "It's fun."

**'RIFF2 is geared toward men 18-24 and how they're listening to their iPods. We're playing Eminem into Bright Eyes into Lamb of God.'**—MARK PENNINGTON

signed on May 17, 2005, and plays new music and songs that have not yet made it to the main channel.

The station's positioning statement, "All new music all the time," leaves the door open to play "the new George Strait song or even an album cut from Cross Canadian Ragweed," PD Mike Peterson says. "We have that type of flexibility."

The HD2 signal has also allowed Peterson to experiment with different programming slants. "We've taken it from a lot of ballads—just to see what that sounds like—and then we've focused on everything uptempo to see what that sounds like," he says. "We've been able to play around with it."

"Our balance has been a little more tempo, a little more rock-based, but that doesn't keep us from playing something that's all steel guitar and totally country," he says.

Songs stay on the station for four to six weeks on average. "We usually cycle through everything pretty quick," Peterson says. "For us, it's a great big music meeting. We average 65-85 songs, and we just turn them over. Our concern for burn is basically none."

Meanwhile, Greater Media launched RIFF2, a side channel to active rock WRIF Detroit, last summer. WRIF APD/MD and RIFF2 PD Mark Pennington says the station covers a lot of bases. "It's 25% local bands," he says. "Then we're playing indie rock, hardcore metal stuff, hip-hop, a little bit of everything really." He says the station is geared toward men 18-24 and "how they're listening to their iPods. We're playing Eminem into Bright Eyes into Lamb of God."

Unlike many HD2 stations, RIFF2 has DJs, although most of

When the former WXRK (K-Rock) New York was positioned away from being a current-leaning modern rock station last spring, CBS Radio launched KRock2, an Internet stream, to continue to serve the modern audience. The station later became a multicast channel.

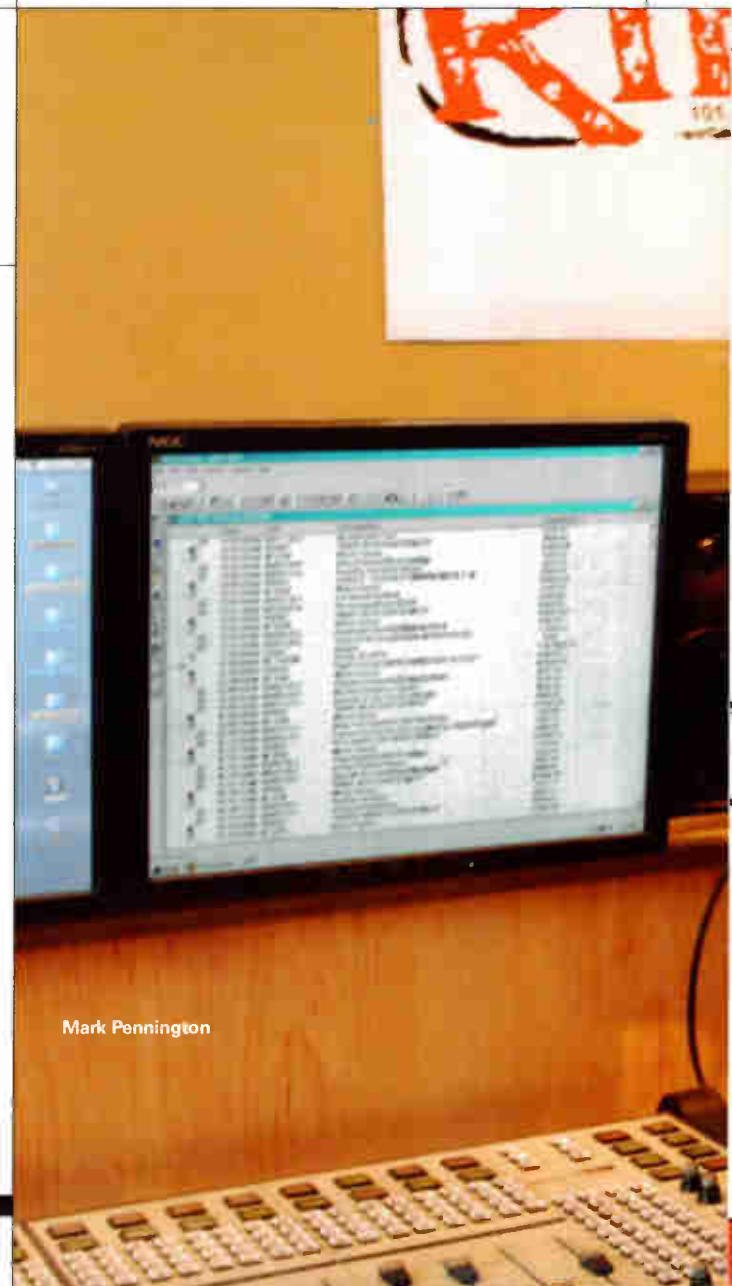
Like RIFF2, the station airs such specialty shows as "Import/Export," which features the top five songs played on KRock2 and London-based XFM, and "Domestic Disturbance," which focuses on signed and unsigned local artists. The station also features a punk show and a live concert series.

"We run it just like a regular radio station," says PD Mark Chernoff, who also serves as VP of programming for talk WPNY (Free FM) and sports WFAN (the Fan).

Across town, Clear Channel top 40 WHTZ (Z100) uses its multicast channel to give listeners "a place to discover new music and artists before they make it mainstream." Like RIFF2 and KRock2, Z100 New Music HD2 also has jocks and streams on the Web.

When new artists stop by Z100, DJs interview them and then produce 15- to 20-minute profiles that run on the HD2 channel.

Meanwhile, Beasley launched a HD multicast sister to mainstream country WXTU Philadelphia last September. "Future Country," which doesn't have DJs, includes singles and album cuts in its roughly 180-song library and, unlike WUSN's stream, has a youthful slant. "Keith Urban is the center of this thing and [it goes] younger," PD Bob McKay says. "No George Strait, no Tim McGraw, no Brooks & Dunn, none of that."



Mark Pennington



# OF NEW MUSIC WITH THAT?

While Pennington is unsure of how many listeners the station has since the station also streams on the Web, the numbers are higher than if it were an HD2-only channel. "That's been a very good tool for us to get the buzz out," he says. "We've targeted the clubs and MySpace to get the local bands involved and steer them toward the stream. Hopefully once they hear the stream, they'll go out and buy the radios."

"It's been a grass-roots thing with the local bands [because] they're playing it for their friends," Pennington says.

As for the number of HD2-capable radios in Detroit, Pennington admits he does not know how many there are. "I have two—one in the house and one in the car—so we're off to a good start," he says with a laugh.

While he knows the audience is small, Pennington does not let that affect the way he programs the station. "My approach is that it's a real radio station and we're broadcasting to hundreds of thousands of people . . . we want to make it sound good and make it sound right," he says.

Like Pennington, KRock2's Chernoff says more listening can be attributed to the Web stream than to the HD2 channel at this point.

## 'RIGHT DOWN THE ALLEY'

Chernoff says that since KRock2 is the only commercial alternative radio source for New Yorkers, labels do pay attention to the station, including giving the outlet concert tickets for giveaways.

WFNY APD/MID and KRock2 OM Mike Peer handles calls

from the labels, according to Chernoff, and while record labels do suggest certain tracks, it's still a matter of Peer picking what's right for the station. "He has the ears," Chernoff says. Since the station also plays local music, Peer listens to songs from local bands in the studio and in the clubs.

Epic VP of rock promotion Cheryl Valentine says her approach is similar to the way she initially viewed satellite radio. "I've had a lot of conversations with PDs and GMs, but there's nothing succinct yet," she says. "They're still trying to figure it out. There's still a whole hell of a lot of consumer awareness that needs to happen."

But Valentine says she "definitely" keeps in touch with KRock2 and other stations. "It's the only rock exposure in all of New York City," she says. "We never took them off the list."

WXTU's McKay says labels are not yet approaching him about airplay, but he knows they will eventually. "I am certain that down the road they will because what I'm doing and what [WUSN in] Chicago is doing is right down the alley for these guys," he says. "It's brand-new music."

When record reps visit his office, McKay says they get the HD experience. "When they see it and hear it, they love it," he says.

While Warner Bros. VP of rock formats/promotion Mike Rittberg says he is not actively promoting music to stations, he says they willingly offer up info. "Most of them have told us flat out, 'Hey, we're already playing your song on our HD2 signal,'" he says. "It seems like the music directors are in charge of the

HD2 channels and they're just having fun with it."

But Rittberg is keeping his eye on the new market and is aware of stations like RIFP2, KRock2 and CBS Radio talk WYSP (Free FM) Philadelphia's rock HD2 channel. "It's great that Boston Acoustics dropped the price [of HD tabletop radios] 200 bucks," he says. "The one thing that pushed satellite, besides the early converters, was when you got a three-month subscription with your new car. When you're able to retain 40%–60% of those people, then you win."

"Except for high-end users—and especially because of the high price point until a few weeks ago—I don't think anyone's running out to get one," Rittberg says of the new HD radios.

"They're starting to take notice," Pennington says of the major labels. "I'm getting put on the mailing list and getting worked on things here and there, but the indie labels seem to have gotten attracted to it a lot quicker."

Lack of attention is not a bad thing for Pennington. In a throw-back to an earlier era, he plays multiple tracks from core acts, while keeping the station commercial-free for roughly 12 more months. "I really didn't want to start doing flyaways," he says. "I really wanted to keep it very underground and clear of all that stuff. I don't have to do it. There's no charts, there's no BDS, so they don't know what I'm playing anyway. It's sort of refreshing."

"They are working me on stuff, but it's stuff I was playing anyway," he says. "When I got the new Disturbed record, I played six tracks right away. I've taken the approach that if a record comes out and it's good, let's play six tracks and rotate them, instead of sticking to a single because we're not bound to a single the way a lot of people are. That's been refreshing, too."

Peterson says that while his country label reps seem interested in the station, they are not actively promoting him right now. "Their interest has been, 'If this is all new music, how can we become a part of this somewhere down the road?'" he says, adding that there's also interest "in the technology and all it's going to offer."

But one promotion executive that Billboard Radio Monitor contacted has major concerns about terrestrial radio's commitment to multicasting's future. "Do you remember the advertising that XM did early on in the movie theaters?" he asks. "They spent millions of dollars educating consumers that this was something they had to have in their lives. Is radio going to do that? I don't think so."

"It reminds me of beta vs. VHS," he continues. "HD may be the better-sounding format, but because satellite radio has such a consumer jump, I don't think [HD is] going to penetrate through."

The exec also has an issue with the content on a number of HD2 channels. "It's turnkey programming," he says of stations that were assigned formats through the HD Digital Radio Alliance. "I don't get the sense that there's any real commitment to follow through."

"I want to be positive for radio . . . but as a bystander looking in at this, I'm not getting the sense that there's a great deal of commitment to really, really succeed with it," he says. "I may be wrong, but that's the impression I've got."

But Universal VP of pop promotion Dave Reynolds says, "Sometimes we waste too much energy trying to tear something down. Why not look at ways to use something like this to expose your artists? It's radio. It's not monitored, but it's radio."

Reynolds says he does talk to programmers about getting play on their HD2 channels even though he knows the audience is small. "It allows them to hear your song in a mix that they created," he says. "How can that be a bad thing? In some ways it's better than an overnight spin on a monitored station. At least you know the programmer and people in the office are hearing the song."

"We look at it just like we do indicator stations," he says. "It's a way to get a record heard."



# START ME UP!

## SATCASTERS GO EARLY ON NEW ARTISTS

BY MIKE BOYLE

**W**ith a subscriber base approaching 10 million, satellite radio is becoming an increasingly attractive proposition for record companies to expose new artists. Among the multitude of commercial-free music channels offered by XM Satellite Radio and Sirius Satellite Radio are outlets that program primarily new music. And, in some cases, those channels are stepping out with significant spins on new artists ahead of their terrestrial counterparts.

However, given the wide disparity in audience size between terrestrial and satellite, no one expects XM or Sirius to single-handedly break bands anytime soon.

"The only way a satellite provider is going to be able to take credit for helping to break a band is if they have a record first prior to any label going to the Internet or the band having a giant tour base," a major-label promotion executive says. "Otherwise, any record that they are going to start to play, more than likely the record company has already started an Internet campaign for the band, the band's been touring for a while, and they've got a name brand already somewhat established."

With consumers distracted by an ever-expanding menu of entertainment options, radio has become only one step in the artist-breaking process, albeit often the one with the largest retail impact. Touring, street-level marketing and Internet buzz are often prerequisites to terrestrial airplay. Now satellite radio, in a handful of instances, is part of the early adoption phase.

Billboard Radio Monitor's analysis of Nielsen BDS airplay data shows satellite radio jumps first on select new artists, in some cases months before terrestrial radio. Among them are She Wants Revenge (Flawless/Geffen), Evans Blue (Pocket Recordings/Hollywood) and Head Automatica (Warner Bros.).

### DISCOVERING THE BANDS

Formed in 2003 by Los Angeles DJs Justin Warfield and Adam (Adam 12) Bravin and signed by Flawless/Geffen in 2005, She Wants Revenge gave a copy of its unreleased debut album to Christopher the Minister, programming coordinator/on-air host of Sirius channels Left of Center (indie/college rock) and Alt Nation, in April 2005. The following month, Minister played "Tear You Apart" on Left of Center after seeing the band play at the Coachella festival in Indio, Calif. The channel officially added the track May 17, almost a full two months before CBS Radio modern rock KITS (Live 105) San Francisco first played it July 3.

Left of Center (channel 26) subsequently added another track from the Southern California band, "Out of Control," on July 11, while Alt Nation (channel 21) officially added "Tear You Apart" Sept. 16. It wasn't until Oct. 25 that Flawless/Geffen officially released "Tear You Apart" as a single.

As of March 7, Alt Nation has played "Tear You Apart" 730 times, according to Nielsen BDS, while Phoenix Media Group modern rock WFNX Boston was the closest terrestrial radio spinner with 655 spins. CBS Radio modern rock KROQ Los Angeles and Live 105 had registered 523 and 451 spins, respectively.

The self-titled debut album from She Wants Revenge has scanned 82,000 units, according to Nielsen SoundScan.

"Radio—satellite and terrestrial—really led the charge on this band, more than I've seen in a long time for a rock band," Geffen head of rock promotion Gary Spivak says. "Before press, before touring, it really was radio programmers."

Sirius senior VP of music programming Steve Blatter adds, "When you look at a band like She Wants Revenge and the initial airplay it got on Sirius on Left of Center, it's that channel's mission to expose new music, and She Wants Revenge is just one example of a new artist that received its first exposure on Sirius and caught on."

Another example of satellite radio stepping out on a new band well in advance is Canadian export Evans Blue.

"It happened because of my relationship with their manager, Mari Dew," Sirius senior director of music programming Gregg Steele says. "She gave me the record, and I thought it would be



She Wants Revenge (back row) hangin' at Sirius with Left of Center programmer/host Rick McLaughlin (bottom left) and Left of Center and Alt Nation host Christopher the Minister (bottom right).

fine to play. I ran it by Jose Mangin from our Octane channel. I didn't want to force it down his throat, but he said, 'Hell yeah, I want to play this, this is great.' ”

That was in early September of last year. By March 7, Octane (channel 20) has spun the band's "Cold (But I'm Still Here)" 729 times. The track's biggest terrestrial radio rotator, Sandusky Radio active rock KUPD Phoenix, has given it 391 spins, the first of which was detected by Nielsen BDS Oct. 19. The track is No. 6 on the Active Rock chart and No. 35 at Modern Rock.

In fact, it was Sirius airplay that led to Evans Blue inking a deal with Hollywood on Oct. 18, according to Joey Scoleri, the label's VP of promotion.

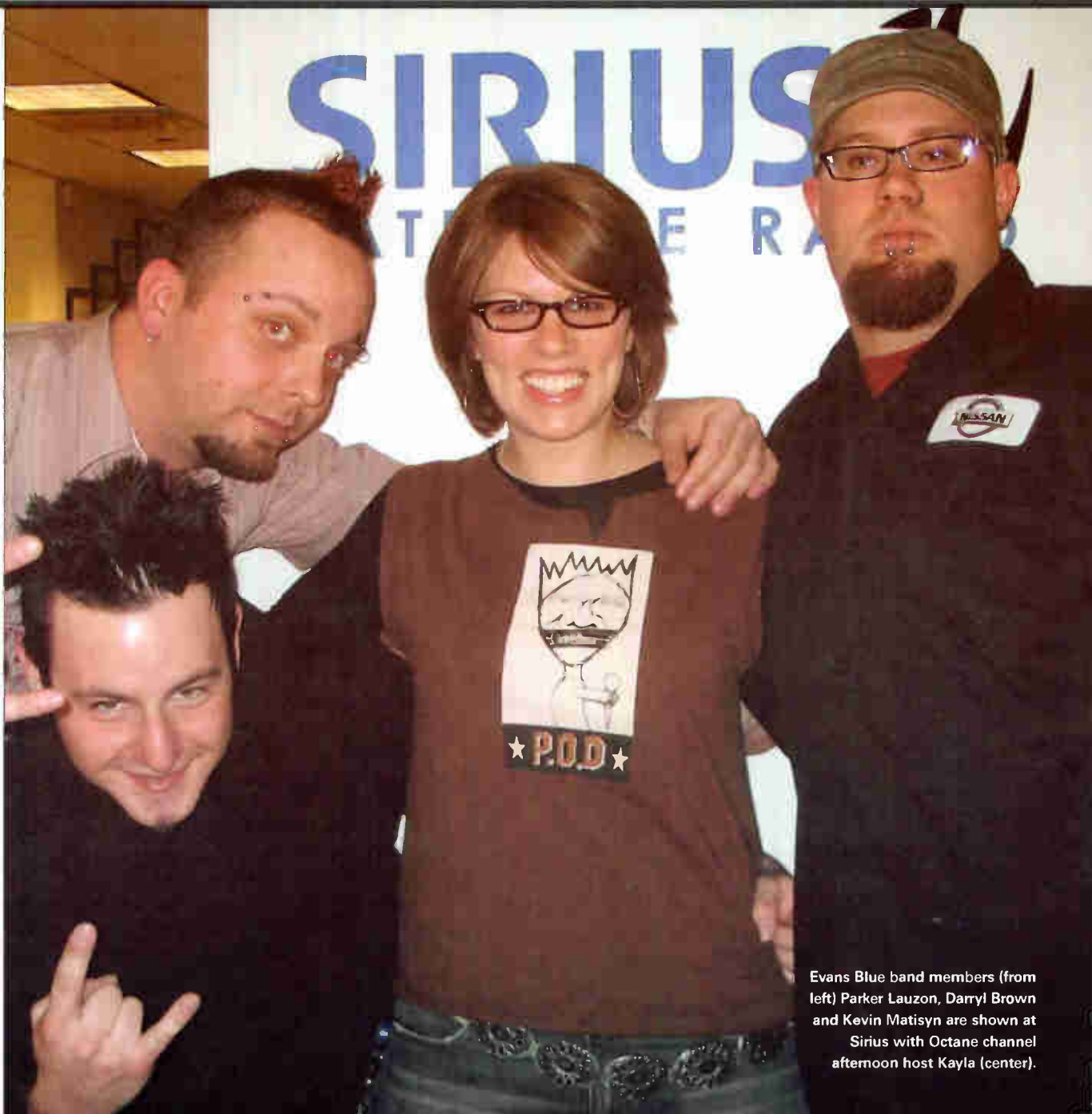
"Mari Dew sent me a CD in late October and Sirius had just started playing it," Scoleri says. "I called up Gregg Steele and started talking to him about it. He said it sounded great on the air, and he was already getting calls from listeners about it. I brought it to the attention of our senior VP of promotion Justine Fontaine, who listened to it and liked it. He played it for our senior staff and really pushed to get these guys signed."

"The Sirius airplay was absolutely instrumental in helping Evans Blue get signed," Dew says. "Hollywood Records signed them less than a month and a half after Sirius put it into rotation. There were other labels interested that called me as well because of the Sirius airplay."

"Sirius is still banging away on 'Cold (But I'm Still Here)' and still getting requests," she adds, "but they've also put in another track called 'Beg,' so they're the only ones playing two tracks from this band currently. But they may be switching to a track called 'Over.' It's early to start talking about another single, but it's great to say that they're getting great feedback on both the tracks they're playing."

"The Melody and the Energetic Nature of Volume," the Canadian band's debut album, has sold 18,000 copies, according to Nielsen SoundScan.

Satellite didn't lead the pack on Head Automatica's "Beating Heart Baby" but still stepped up with considerable support. Adding the track ahead of satellite on Feb. 12, Entercom modern rock KRBZ (the Buzz) Kansas City clearly wins the to-date spins battle with 838, according to Nielsen BDS. Four days later, XM modern rock outlet Ethel (channel 47) began playing it. (XM



Evans Blue band members (from left) Parker Lauzon, Darryl Brown and Kevin Matisyn are shown at Sirius with Octane channel afternoon host Kayla (center).

## 'SIRIUS AND XM ARE ON THE OFFENSIVE IN TERMS OF LOOKING FOR NEW MUSIC AND TALENT—THEY WANT TO COMPEL AND ENTERTAIN.' —JOEY SCOLERI

programmers were not available to comment.) Sirius' Alt Nation followed March 3. The total spins on those two channels as of March 7 has Sirius with 699 and XM at 73.

Head Automatica's album "Decadense" has scanned 92,000 copies, according to Nielsen SoundScan.

### THE COMMITMENT

Despite early airplay on these bands, Sirius isn't striving to be the first radio outlet to jump on new acts. "Are we going out of the way to find new music to champion first? The answer is no," Blatter says. "I think it is just part of the DNA of Sirius and the way this programming department works. Unlike at local radio, we have the ability to offer channels that are meant to appeal to audiences that only want to hear new music. There might be terrestrial stations that are positioned that way, but they're still playing a high percentage of library material and are still relatively conservative in the number of new bands that they expose."

Sirius' Steele adds, "We're just looking to find the kinds of music that we feel are interesting and compelling for our subscribers. Fortunately, a good chunk of the talent here in the programming department is very passionate about music. Rich McLaughlin, who programs Left of Center and Alt Nation, and his staff are big fans of music and are very aggressive about getting these new and exciting, unheard-of pieces of music on the air. I encourage the staff to be very enthusiastic about trying to embrace new music and bands that have yet to get on the map."

### A WELCOME PARTNER

Any and all new vehicles to expose artists are welcomed with open arms by labels. Satellite radio support is no exception.

"I'm not taking a shot at terrestrial radio, but they're in a position where they're trying to protect what they've already had," Hollywood's Scoleri says. "Unfortunately, people that make those decisions right now think protecting it means to play

defense. Remember, when you want to win a game, you have to score points, and that the best defense is a great offense. Sirius and XM are on the offensive in terms of looking for new music and talent—they want to compel and entertain."

Evans Blue manager Dew sees satellite as an important outlet with fewer restrictions than terrestrial. "For us being a melodic hard rock band, there aren't really a lot of outlets for that [kind of] hard rock, and satellite gives you so much more opportunity right now because of their freedom to play a lot of different artists and not have such a limited playlist like some of the terrestrial stations unfortunately do because they are consulted to death and have limited playlists. It's not a slag against them, it's just the reality of this day and age. They just don't have the freedom in the local markets sometimes."

Or, as She Wants Revenge manager Tony Sarig told Sirius VP of talent and industry affairs Steve Leeds, "This is what radio used to do—identify singles and break bands." ■■■

# TALKIN' AUDIO BROADCAST FLAG BLUES

BY TONY SANDERS

**AS YOU READ THIS**, it is likely that the RIAA and the NAB will have had their first official meeting to discuss the audio broadcast flag. As *Billboard Radio Monitor* went to press, the two trade associations were set to agree on a date for their first meeting sometime between March 9 and March 17.

Based on *Billboard Radio Monitor's* conversations with members from both associations, there are still some sticking points and differences of opinion, but it appears the broadcasters and record labels are each moving toward a middle ground and are ready to work on an agreement that irons out most of their differences.

As the NAB and RIAA were preparing to meet, it appeared that each had found a favorite piece of Capitol Hill legislation to best express their goals (see story, below).

RIAA chairman/CEO Mitch Bainwol spoke to *Billboard Radio Monitor* March 8, as he was returning from an evening visit to Capitol Hill.

"We're very hopeful that we're going to find a time in the next few days to begin this process of negotiations," he said. "The reality here is that we do have common interests in protecting content and, at the end of the day, if we can find a way to make a 'buy button' work, that will make everybody in the chain of music, including broadcasters, a big winner."

A "buy button" would allow digital radio listeners to press a button and make an impulse purchase, while ensuring that copy-

right holders and music creators could be properly compensated for their music. Such a button would require a broadcast flag—a way to make individual songs, audio or video content uniquely identifiable to prevent unauthorized copying or downloading.

## WHICH FLAG IS YOURS?

The issue has two distinct components. The video broadcast flag refers to specific technology that the film and TV industries want incorporated into computer and video hardware; such devices would play only copy-protected content. The audio broadcast flag deals with similar protections but for digital radio.

For broadcasters and the music industry, there has been plenty of disagreement over the issue. The RIAA is concerned that digital radios will allow for the automatic recording and reorganizing of CD-quality music, leading to lost sales. The NAB feels those concerns are overstated and discounts the notion that high-definition radios could be used to aid unauthorized music distribution.

In a March 7 letter to Sen. Ted Stevens, R-Alaska, and Sen. Daniel Inouye, D-Hawaii, NAB president/CEO David Rehr wrote: "The radio industry has thousands of stakeholders in a potential audio flag technology. The industry is involved in an exciting rollout of digital radio . . . and consumers, over the next couple of years, will see greater availability of product on the market, none of which are a threat to music piracy."

To date, there has not been any law or regulation developed to cover an audio broadcast flag. The FCC approved the video broadcast flag at the end of 2003, but in May 2005, a federal appeals court decided the FCC had exceeded its authority. In essence, the appeals court found that the FCC has the right to govern how TV signals are received, but not what is done with them after reception of the signal is complete.

After that decision, the entertainment industries turned to Congress for support.

Earlier this year, a Jan. 24 Senate Commerce Committee meeting was expected to hash out key issues related to the video and audio broadcast flags. It didn't, although Sen. Gordon Smith, R-Ore., and Sen. John Sununu, R-N.H., stepped up to ask the NAB and RIAA to justify their positions on the issue of an audio broadcast flag.

Ultimately, that committee's co-chairmen, Stevens and Inouye, agreed the best way to resolve the disagreements was to set a March timetable, have the two associations meet and to request a progress report every three weeks.

Inouye also said that a draft bill written by Smith, the Digital Content Protection Act of 2006, would serve as the "prime source" for any final legislation that the committee might introduce. Inouye suggested the trade associations would be better off reaching their own agreement rather than allow Congress to

**'Both the NAB and the RIAA are sincere in their efforts to try to solve the confrontational issues. Maybe, at the end of the day, we can get 95% of the issues solved and have only 5% of them unsolved.'**  
—DAVID REHR

## NEGOTIATING AN AUDIO FLAG: WHAT'S THE DIFFERENCE?

AS THE NAB AND RIAA prepare to meet and discuss an audio broadcast flag, it appears that each has found a favorite piece of Capitol Hill legislation that best expresses its own goals.

The RIAA has a House bill, H.R. 4861, the Audio Broadcast Flag Licensing Act of 2006. The NAB has an unnumbered Senate proposal, currently known as the Digital Content Protection Act of 2006.

Both bills have several similarities and only a few differences, but the real question is, how important are the differences?

Both the House and Senate bills specifically require the use of "broadcast flag technology." Both bills emphasize no delay in the adoption and deployment of digital radio. Both the House and Senate bills prevent the unauthorized duplication of copyrighted digital audio content.

Both bills would prevent the redistribution of such copyrighted content over a digital network.

Both bills would allow the customary historic use of broadcast content by consumers so long as that use is legal.

Both bills would require satellite radio to comply with the new laws.

Both bills would allow performing rights and mechanical rights organizations to monitor

public performances and have access to musical works to collect or distribute royalties.

The House bill is specific in how it grants the FCC authority to establish and use an audio broadcast flag. In addition, H.R. 4861 only focuses on an audio broadcast flag.

The Senate bill covers both a video broadcast flag and an audio broadcast flag. It also inserts another step prior to the FCC's establishment and use of any audio broadcast flag.

The Senate bill first establishes a "federal advisory committee" of private sector groups that might be affected by an audio broadcast flag and gives that committee "the opportunity to draft and submit a proposal regarding the content of any regulations." Ten fully separate industries are mentioned as groups that "must be provided an opportunity" to draft proposed regulations.

The FCC is given up to a year to determine if the private-sector groups have reached a consensus. In addition, if the FCC determines that the groups are "continuing to negotiate in good faith," and there is reasonable expectation that a final proposal could be reached, that 12-month deadline can be extended by another six months.

The commission also gets the right to cut that deadline short and establish audio broadcast flag regulations on its own if it determines that the private-sector groups cannot reach a consensus.

—TONY SANDERS



David Rehr

deliberative industry process should be allowed to develop,” and that Congress should allow the NAB and RIAA’s negotiations to “unfold.” He also asked these representatives to “refrain from co-sponsoring H.R. 4861 at this time.”

It appears the NAB prefers Smith’s draft legislation. In the NAB’s March 7, triweekly update to Stevens and Inouye, Rehr wrote that his association’s discussions with the RIAA “need to strike a careful balance to protect the current products on the market, preserve the rollout of HD technology and ultimately should involve the many other stakeholders beyond our two associations, many of which are referenced in Senator Smith’s draft bill.”

The RIAA is concerned that unprotected digital radio could allow consumers to acquire unlimited music from free, over-the-air broadcasts with CD-like quality without having to download any software, expose their computers to viruses and spyware or themselves to a copyright infringement lawsuit.

At the same time, however, the RIAA maintains that it does not want to interfere with the deployment and growth of digital radio. It just wants consumers to copy digital broadcasts the old-fashioned way as they would traditional analog radio—manually pressing a button to start and stop recording a song.

The RIAA has argued that broadcasters and on-demand download services would each lose out if an audio broadcast flag is not established. The opportunity to provide a “buy button” would be harder to establish if the music can’t be identified with an audio broadcast flag.

The NAB’s Rehr recently told Billboard Radio Monitor, “Both the NAB and the RIAA are sincere in their efforts to try to solve the confrontational issues. Maybe, at the end of the day, we can get 95% of the issues solved and have only 5% of them unsolved.”

It’s not clear what part of the audio broadcast flag issue constitutes the solvable 95% and what constitutes the final 5%.

In the RIAA’s March 7 letter to the two senators, Bainwol said he would propose that the NAB and RIAA would “report jointly on the progress of these negotiations in the next three weeks.” The next triweekly update is due around March 28.



Mitch Bainwol

craft a final agreement for them.

Since that hearing, there have been letters sent back and forth between the trade associations, including expressions of intent to meet. Letters have also been sent to senators and representatives on Capitol Hill.

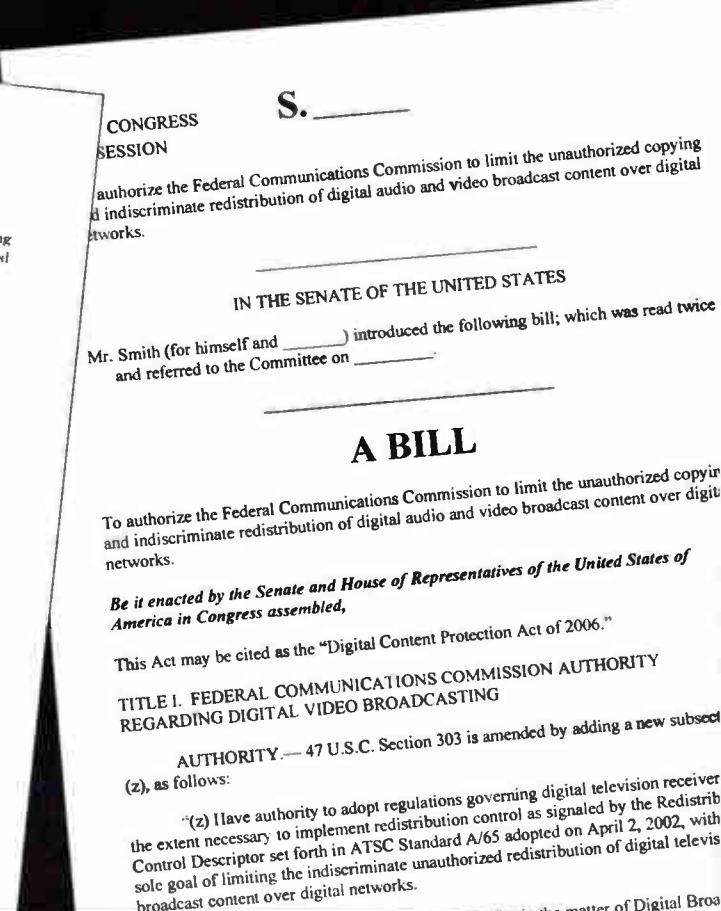
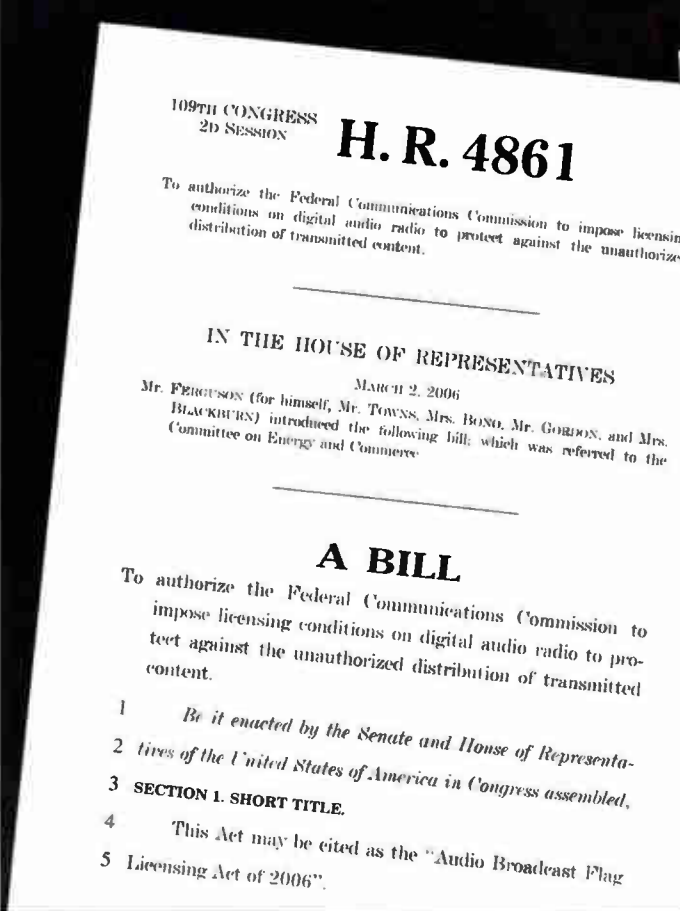
Most recently, on March 3, Rep. Mike Ferguson, R-N.J., introduced H.R. 4861, the Audio Broadcast Flag Licensing Act of 2006. Ferguson is a member of the House Commerce Committee’s subcommittee on Telecommunications and the Internet. His bill currently has four co-sponsors.

That bill requires digital radio services that plan to offer downloading as an option to acquire the same licenses from music creators that subscription digital music services or others offering downloads must obtain.

The RIAA’s Bainwol applauded Ferguson’s bill, and said the proposal would “allow for new consumer functionality for radio while requiring a license to offer a download-like service. This approach aims to strike a balance that’s good for the music, good for the fans and good for business.”

The NAB’s Rehr wasn’t quite as happy. In a March 8 “Dear Representative” letter to the Telecommunications subcommittee, Rehr wrote that radio stations “steadfastly oppose unauthorized copying and distribution of sound recordings. At the same time, however, concerns that HD radio poses a legitimate copyright threat or that it will facilitate the unauthorized distribution of music on the Internet have been overstated.”

Rehr told members of that subcommittee that a “thoughtful,



# APPROACHING IRRELEVANCE

AS BABY BOOMERS AGE OUT OF THE 25-54 DEMO, WILL RADIO LEAVE THEM IN THE LURCH? BY PAUL HEINE

**B**aby boomers are turning 50 at the rate of 10,000 per day. During the past five years, the number of men and women age 50-plus skyrocketed from 44.6 million to 51.1 million in the 87 metro markets surveyed by the Media Audit.

Today's 50-somethings are better educated and more affluent than previous generations. Since 2000, 50-plusers with annual incomes of \$75,000 or more increased from 17.8% to 22.1%; those with household incomes of \$100,000 or more jumped from 9.5% to 12.8%; and the percentage with at least one college degree grew from 32.5% to 36.3%.

"The numbers make it pretty clear that the baby boomers don't stop spending money when they turn age 50," says Bob Jordan, president of International Demographics, the market research firm that produces the Media Audit. "A lot of their 'plan to buy' numbers are very comparable to those of the general adult population."



Oprah Winfrey:  
Age 52

Sounds like an attractive target for radio stations and advertisers, right? The answer hinges on whether radio and its clients adjust their 25-54 obsession as this pig moves through the demographic python. With its leading edge bumping into age 60, the baby boom could become radio's next lost generation.

In many markets, oldies stations have disappeared. Is classic rock next?

With 62-year-old Mick Jagger strutting with the same swagger he had decades ago, what's considered old has changed. "The new 50 is actually 40," says Dennis McGuire, VP/regional director for Carat U.S.A.

"Advertisers have to change" and shift their focus from 25-54 to 25-64, McGuire says. Americans over 50 "take better care of themselves and are more affluent. They're healthier and living longer. Advertisers are going to have to react to the fact that 50-plus are not all dead. They have great buying power and discretionary dollars. They're downsizing and taking new apartments, sometimes moving back into the city, to be closer to cultural events."

When it comes time to sell the family house, empty nesters increasingly shun the traditional migration to the Sun Belt and buy new wiggy pads in the city. According to active adult business development company Del Webb, when the nest empties, disposable income increases 67%. That increased leisure spending will have an impact on ticket sales for entertainment and the arts, McGuire predicts.

"All new avenues are opening up for them," McGuire says. Astute planners are already taking this information to their clients.

McGuire says broadcasters and advertisers should target 50-plus audiences, but should plan carefully. "It has to be twofold and it may need two different types of campaigns. They want to grow their consumer base but they don't want to do it at the expense of losing the loyal consumers who have the money."

To maximize their consumer base, the key for marketers and ad planners will be separate ad campaigns for youth and mature demos, he adds.

Maribeth Papuga, senior VP/director of local broadcast for MediaVest, a media buying agency, expects a gradual change toward targeting 50-plus consumers on the part of radio and advertisers.

"Age Wave" author Ken Dychtwald says the notion that consumers over the age of 50 are branded is a myth. To illustrate, Dychtwald, who is 55, says if he were branded, he would still be wearing Thom McCann shoes.

"Brand loyalty has become more difficult for all products and services as more choices have become available to consumers," Papuga says. "The whole U.S. is not as brand loyal as it was 25 or 30 years ago."

## MEDIA OPPORTUNITIES AHEAD

For many advertisers, 50-plusers are already irrelevant, Jacobs Media GM Paul Jacobs says. Consumers 50-plus purchase half of all cars sold in the United States, Jacobs notes, but car companies direct most of their marketing at the youth market.

"Given the size and affluence of baby boomers, you'll see advertisers shift gears and go older," Jacobs predicts. "We will see more media opportunities, radio and TV, for 50-plus."

Although he doesn't believe classic rock radio is headed for extinction anytime soon, Jacobs suggests that those stations' sales

departments need to become champions for their audiences, which typically begin at age 40. "They need to sell the value of their audience to advertisers," Jacobs says. "It's a hell of a lot easier to sell baby boomers than to sell alternative [listeners]."

Papuga says she's already seeing that happen. "We have seen certain stations offer up to us what they have done to attract the older audience, because they believe there is listener loyalty," she says. "So they have subtly changed their programming to keep these people as their tastes change. But I don't know that that's a trend across the country."



Bruce Springsteen:  
Age 56

America has become "demographically bipolar," Jacobs says. Any advertiser that continues to focus on the broad spectrum of 25-54 is "out of his mind," Jacobs says.

Research by national ad rep firms Interep and Katz confirms that the lion's share of national radio ad dollars are funneled to stations targeting 25-54 listeners. According to Katz, 53.4% of national dollars last year flowed to 25-54-targeted stations, compared to 8% for stations aiming 35-plus and 7.3% for 18-34-skewed stations.

"Advertisers are going to start to split it up," Jacobs predicts, adopting separate campaigns for 18-49 and for 35-plus. "But advertisers won't abandon 50-plus."

Jacobs says you can see 50-plus ad targeting at play in the financial services sector, where Ameriquest underwrote the Rolling Stones U.S. tour and Fidelity Investments partnered with Paul McCartney. Classic rock songs have been an advertising staple for years.

According to Papuga, marketers use more than age and sex demographics when targeting campaigns, she says.

"What a marketer is looking for is somebody who encompasses more than just that age," she says. "It's what are their likes and dislikes. You're looking for a total person. And they may not be reached by radio. Once you start layering in [different qualitative attributes], our media measurement is not always robust enough within radio that you're actually capturing these people."

"While radio can give us some psychographic information, when you do a multimix model, there's not enough data coming out of Arbitron to give you the same blitz you might get with other services," Papuga continues. "Hopefully [Arbitron's Portable People Meter] will do something [to help identify] who these people listening to radio are and when can I capture them." ■■■

## NATIONAL RADIO REVENUE BY DEMO

CLUSTER DEMO	05 INDUSTRY \$	05 INDUSTRY % COMP	% CHANGE FROM LY	04 INDUSTRY \$	04 INDUSTRY % COMP
18-34	\$183,569,697	7.3%	1.8%	\$180,802,022	7.2%
18-49	\$731,386,900	29.3%	11.1%	\$661,611,663	26.4%
25-54	\$1,334,043,597	53.4%	2.7%	\$1,301,994,274	52%
35+	\$199,432,562	8.0%	-32.3%	\$295,210,032	11.8%
OTHER	\$35,067,038	1.4%	-50.6%	\$49,495,257	2.0%
YOUTH	\$16,168,416	0.7%	0.0%	\$16,212,502	0.7%
	<b>\$2,499,668,210</b>	<b>100.0%</b>		<b>\$2,505,325,750</b>	<b>100.0%</b>

SOURCE: KATZ MEDIA

# THE PHOTOS

Compiled by Susan Visakowitz  
svisakowitz@billboard.com



**KICKIN' BACK WITH KIX**  
Kix Brooks, half of honky-tonk super duo Brooks & Dunn, held an event at his home in Brentwood, Tenn., to celebrate his new role as host of ABC Radio Networks' "American Country Countdown." Pictured, from left, are Brooks and a bad-ass margarita; teetotaler Scott Mahalick of Entercom country KKWF Seattle-Tacoma, Wash.; John Willyard of John Willyard Productions, double-teaming a Dasani water and a beer; and Johnny Gray of ABC Radio country WKHX Atlanta with a previously full glass of Johnny Walker. (Photo: ABC Radio)



**SERCHING FOR TODD SMITH**  
Baby-faced LL Cool J stopped by Clear Channel R&B/hip-hop WJLB Detroit to show morning man Serch some love. LL is out promoting his new CD, "Todd Smith," and its first single, "Control Myself." From left are Def Jam's Thomas Lytle and Nicole McCarty, LL and Serch. (Photo: IDJMG)



**FOR 'KTU, MIRACLES DO HAPPEN**  
As the poster right above her head implies, recording artist Cascada was the "Miracle on 34th Street" for the fellas at Clear Channel rhythmic top 40 WKTU New York. She came by to help promote 'KTU's Parti Gras event, which took place later that evening at the Copacabana. Pictured, from left, are Robbins Entertainment VP of promotion Frank Murray, 'KTU PD Jeff Z, Cascada, 'KTU MD Bartel and 'KTU voice/creative services director Harry Legg. (Photo: WKTU)



**DIFF'RENT STROKES**  
In between three sold-out shows at New York's Hammerstein Ballroom, Strokes frontman Julian Casablancas, right, held on tightly to Sirius Satellite Radio's Alt Nation channel 21 host Demos while at the Sirius headquarters to do an interview. (Photo: Sirius)

# NEW MUSIC WEEKLY

FOR THE WEEK OF MARCH 20

Artist	Title	(Label)
<b>MAINSTREAM TOP 40</b>		
Flipsyde	Someday	(Interscope)
Jonas Brothers	Mandy	(Columbia)
Ne-Yo	When You're Mad	(IDJMG)
<b>RHYTHMIC TOP 40</b>		
Missy Elliott	We Run This	(Atlantic)
Too Short	Blow The Whistle	(Zomba)
Q Amy	Forever Girl	(UMRG)
Rick Ross	Hustlin'	(IDJMG)
<b>ADULT TOP 40</b>		
Dixie Chicks	Not Ready To Make Nice	(Columbia)
The New Cars	Not Tonight	(Eleven Seven)
Nick Lachey	What's Left Of Me	(Zomba)
Cyndi Lauper	Above The Clouds	(Epic)
<b>ADULT CONTEMPORARY</b>		
Dixie Chicks	Not Ready To Make Nice	(Columbia)
The New Cars	Not Tonight	(Eleven Seven)
Nick Lachey	What's Left Of Me	(Zomba)
Cyndi Lauper	Above The Clouds	(Epic)
<b>R&amp;B/HIP-HOP</b>		
Cherish	Do It To It	(Capitol)
Donell Jones	I'm Gonna Be	(Zomba)
Field Mob	So What	(Interscope)
Lil Flip	You're A Trick	(SUM)
Missy Elliott	We Run This	(Atlantic)
Rick Ross	Hustlin'	(IDJMG)
<b>ADULT R&amp;B</b>		
Donell Jones	I'm Gonna Be	(Zomba)
<b>CHRISTIAN</b>		
Brian Littrell	Welcome Home	(Reunion)
David Crowder Band	Wholly Yours	(EMICMG)
Lincoln Brewster	Majestic	(Integrity)
MercyMe	So Long Self	(INO)
Roads To Rome	Alive In Me	(Union Street)
Run Kid Run	We've Only Just Begun	(Tooth & Nail)
<b>COUNTRY</b>		
Daniel Smith	I'm Going Home	(Parlor)
Diamond Rio	God Only Cries	(Arista Nashville)
Delana Stevens	Welcome To My World	(Mach One)
Gary Nichols	Tales From The Road	(Mercury)
Povertyneek Hillbillies	Hillbilly Way	(Rust)
Rick Monroe	I Remember The Music	(Divorce)
Ryan Shupe & The RubberBand	Banjo Boy	(Capitol)
<b>MODERN ROCK</b>		
Action Action	The Game	(Victory)
Fall Out Boy	A Little Less Sixteen Candles, A Little More 'Tough Me'	(IDJMG)
The Raconteurs	Steady, As She Goes	(V2)
The Working Title	The Mary Getaway (I Lost Everything)	(UMRG)
<b>ACTIVE ROCK</b>		
As I Lay Dying	The Darkest Nights	(Metal Blade)
Blue October	Hate Me	(UMRG)
Mercy Fall	I Got Life	(Atlantic)
Theory Of A Deadman	Santa Monica	(Roadrunner/IDJMG)
Wolfmother	Woman	(Interscope)
<b>HERITAGE ROCK</b>		
Mercy Fall	I Got Life	(Atlantic)
Theory Of A Deadman	Santa Monica	(Roadrunner/IDJMG)
Wolfmother	Woman	(Interscope)
<b>TRIPLE-A</b>		
Danny Tate	Last Chance Heaven	(NoVillie)
Edwin McCain	Gramercy Park Hotel	(Vanguard)
The New Cars	Not Tonight	(Eleven Seven)
The Raconteurs	Steady, As She Goes	(V2)
Rebecca Pidgeon	Ordinary Blues	(The Lab)

## AUSTIN: A RICH PALETTE OF NEW ROCK

CHART COMMENTARY BY JOE FLEISCHER

IN HONOR OF THIS WEEK'S SOUTH BY SOUTHWEST music festival in Austin, we take a look at the Texas state capital's modern-rock downloaders for some insight into the local flavor. Like the storied town itself, the chart boasts some of the greatest diversity you will find in any U.S. market. Familiar names like System of a Down and Gorillaz abound, but the presence of Hasidic reggae star

Matisyahu, San Fernando Valley new wave upstarts She Wants Revenge and the fast-rising Panic! at the Disco makes for a rich palette of new rock. And then there are the surprise golds, such as a-Ha, and comedy bands like Tenacious D. The radio times are a-changin', and Austin is a great reminder of how broad musical tastes are now and likely to continue expanding.



NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK	NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK
1	FALL OUT BOY	DANCE, DANCE	15829	7	11	A-HA	TAKE ON ME	3814	-
2	SYSTEM OF A DOWN	HYPNOTIZE	7437	4	12	KORN	TWISTED TRANSISTOR	3814	-
3	GORILLAZ	DARE	7247	6	13	PANIC! AT THE DISCO	THE ONLY DIFFERENCE BETWEEN...	3623	-
4	MATISYAHU	KING WITHOUT A CROWN	7247	1	14	THE ALL-AMERICAN REJECTS	MOVE ALONG	3432	47
5	CITIZEN COPE	SON'S GONNA RISE	6293	5	15	TENACIOUS D	TRIBUTE	3242	45
6	BLUE OCTOBER	HATE ME	5721	8	16	AQUALUNG	BRIGHTER THAN SUNSHINE	2860	-
7	WEEZER	PERFECT SITUATION	5339	-	17	H.I.M.	RIP OUT THE WINGS OF A BUTTERFLY	2822	21
8	AVENGED SEVENFOLD	BAT COUNTRY	4958	29	18	SHINEDOWN	SAVE ME	2479	11
9	YELLOWCARD	LIGHTS AND SOUNDS	4195	17	19	SHE WANTS REVENGE	TEAR YOU APART	2479	9
10	10 YEARS	WASTELAND	4004	2	20	COLDPLAY	TALK	2288	23

**ON THE WEB**  
For complete format listings, go to [BillboardRadioMonitor.com](http://BillboardRadioMonitor.com).

# THE CHARTS

THIS WEEK IN DATA. For complete charts, there's always more at [www.BillboardRadioMonitor.com](http://www.BillboardRadioMonitor.com)

## LEGEND TO CHARTS

Charts are ranked by detections except for Jazz, Latin, Christian, Gospel and Country charts which are based on audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

### ● Songs showing an increase in detections

(audience for Jazz, Latin, Christian, Gospel and Country) over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in detections (audience for Jazz, Latin, Christian, Gospel and Country) does not exceed the percentage of monitored station downtime for the format. Exempting the Country chart, a song that has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections (audience for Jazz, Latin, Christian, Gospel and Country). Country titles which decline in audience but increase in detections will also receive a bullet if (the total audience erosion for the week does not exceed 3%.

**AUDIENCE TOTALS** on the charts are derived, in part, using certain Arbitron free, copyrighted Parsons 12+ audience estimates, under license.

**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. Airpower awards do not appear on the Latin and Christian, Gospel charts.

**GREATEST GAINER:** awarded to the song with the largest increase in detections (audience for Jazz, Latin, Christian, Gospel and Country).

**MOST AIRPLAY ADDS:** awarded to the song registering six or more detections at the most stations for the first time this week.

**TIES:** A song with the best

detection differential (audience differential for Jazz, Latin, Christian, Gospel and Country) over the previous week is ranked first if tied with another song on the chart. If the songs are still tied at this point, the title that is being played on the most stations at that format will be ranked first.

**RECURRENT RULE:** Songs below the top 20 (top 15 for Adult Top 40, AC, Adult R&B, Heritage Rock, Dance, Christian and Gospel) become recurrenents and are removed from the chart after 20 weeks. In addition, songs that have been on the chart for more than 52 weeks and rank below No. 10 will become recurrenents and will be removed from the chart. Descending country titles move to recurrent after 20 weeks if they rank below No. 15 in either audience or detections.

**Nielsen BDS certification** for display of 100,000 detections on all monitored stations, including satellite and national networks, across the U.S. and Canada. Numeral following symbol indicates multiple level of 100,000 detections.

★ Indicates title earned Hit Predictor status in research data provided by Promosquad.

Playlists are listed in order of TSA weekly cumes, beginning with the highest-daily station. Cumes are updated twice yearly following the release of the spring and fall Arbitron surveys.

**A+ AIRPLAY ADDS** denote songs with 10 or more detections at stations for first time this week.

**IMPACT!** Songs at Airpower level and below with a gain in detections or with a percent loss in detections equal to or better than the monitored doubling in the format.

★ **INITIAL IMPACT:** Indicates a song's first appearance on the Impact! page.



BY ANTHONY COLOMBO, RAPHAEL GEORGE, WADE JESSEN AND PATRICK MCGOWAN

## THE SPIN

### PEARL JAM RETURNS IN A BIG WAY

After the longest chart hiatus of its career, Pearl Jam scores its highest Modern Rock debut as "World Wide Suicide" (RMG) enters at No. 3. The entry surpasses the No. 8 bows of "Go" in October 1993 and "Who You Are" in August 1996. The band's last appearance on the chart was with "Save You" in early 2003.



"World" also becomes the fifth track to debut within the top three in Modern Rock chart history and the highest debut since Linkin Park's "Somewhere I Belong" started at No. 2 in the March 7, 2003, issue.

"World" grabs Greatest Gainer, Most Airplay Adds and Airpower honors at Modern Rock, Active Rock and Heritage Rock and adds the Gainer title at Triple-A. The track's No. 4 debut at Heritage Rock is Pearl Jam's highest at that format while its No. 11 Active Rock entry is the quintet's third best on that list.

### 'Sick' Slips, But Slides To No. 1 At Mainstream Top 40

Despite a loss of 362 detections, Ne-Yo's "So Sick" (IDJMG) moves into the No. 1 slot at Mainstream Top 40, displacing "Check on It" (Columbia) by Beyoncé Featuring Slim Thug, which drops a more drastic 484 spins. "Sick" is the first song to spend its first week at No. 1 with a triple-digit spin loss. The prior mark belonged to Savage Garden's "I Knew I Loved You," which went 2-1 in the Dec. 31, 1999, chart week with a drop of 97 spins.

Ne-Yo is the second solo male artist this year to hit the top with his first chart entry if we count Chris Brown's 2005 carry-over No. 1 "Run It!" (Zomba). "Sick" has already topped the Rhythmic Top 40 chart, as well as The Billboard Hot 100. The track also leaps 16-12 with a 123-spin improvement for the Greatest Gainer tag at Adult R&B.

### CHICKS DON GAME FACES FOR COUNTRY CHART BOW

After being unceremoniously dumped by most of the format's programmers in early 2003 following controversial comments regarding President George W. Bush's Iraqi War declaration, the Dixie Chicks return with their first official radio single in nearly three years. With spins detected at 19 stations, "Not Ready to Make Nice"

(Columbia) starts at No. 54 with more than 1 million audience impressions. It is the trio's first charted title since it issued "Hope," a charity project for relief efforts following Hurricane Katrina, which spent three weeks on the chart's lower end late last year. The Chicks' most recent radio single, "Godspeed (Sweet Dreams)," spent nine weeks on the chart and peaked at No. 48 in the June 20, 2003, issue.

### SHINEDOWN STREAKS AT ACTIVE

Shinedown extends its career-launching top 10 streak at Active Rock to six as "I Dare You" (Atlantic) climbs 11-10. The Jacksonville, Fla., quartet is the fourth act to start its career with at least six straight Active Rock top 10s. Creed leads that list with eight, followed by Godsmack and Puddle of Mudd with six each. Shinedown's string is the only one that is currently active.

Meanwhile, at Triple-A, Shawn Mullins lands his fourth solo top 10 in as many chart appearances as "Beautiful Wreck" (Vanguard) jumps 15-8. Mullins, who had gone more than five years between his current and last visits, first charted in September 1998 with "Lullaby."

### T.I.'S GAINS TOP 10 IN FIVE

T.I. notches his fourth consecutive Greatest Gainer honor at R&B/Hip-Hop and streaks his way to his fastest top 10 to date with "What You Know" (Atlantic). Only five weeks into its journey, the track lands at No. 10 with a 383-detection boost. T.I.'s former No. 1, "U Don't Know Me," needed eight weeks to reach the same region last year.

On the lower end of the chart, Ghostface Killah hooks up with Def Jam labelmate Ne-Yo to ring the bell on his first bow with "Back Like That" at No. 40.

### WORSHIP LEADERS TAKE TOP CHART HONORS

Worship leader Aaron Shust vaults 5-1 on Christian Songs with his first chart-topper, "My Savior, My God" (Brash), which also takes the chart's fattest gain, up 520,000 audience impressions. Shust's song jumps 6-3 on the Christian Adult Contemporary list, where it also draws that chart's biggest increase (489,000 impressions). Fellow worship leader Chris Tomlin's "How Great Is Our God" (Sparrow) takes a 4-1 leap on Christian AC. He previously topped this chart for two weeks last spring with "Holy Is the Lord."





# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## MAINSTREAM TOP 40 POWER PLAYLISTS

WHTZ New York		KIIS Los Angeles		WKSC Chicago		WXKS Boston		WIOQ Philadelphia		KRBE Houston	
PD: VP/Pgm: Tom Poleman APD: Sharon Dastur MD: Paul Bryant Clear Channel 201-209-6200		PD: John Ivey APD/MD: Julie Pilet Clear Channel 818-558-2252		PD: Rod Phillips MD: Jeff "Smash" Murray Clear Channel 312-540-2000		VP/Pgm: Jack McCartney APD/MD: Kid David Corey Clear Channel 617-386-1430		DM: Thea Mitchum PD: Rick Vaughn APD/MD: Marian McAdam Clear Channel 610-784-3333		PD: Tracy Austin APD/MD: Leslie Basenberg-White Susquehanna 713-266-1000	
TW	LW	TW	LW	TW	LW	TW	LW	TW	LW	TW	LW
1	Sean Paul Temperature	100	99	1	Chris Brown Yo (Excuse Me Miss)	101	99	1	Sean Paul Temperature	103	100
2	Natasha Bedingfield Unwritten	98	78	2	Mary J. Blige Be Without You	99	85	2	Cascade Everyday We Touch	102	99
3	Rihanna SOS	92	77	3	Rihanna SOS	92	77	3	Crossfade Cold	96	94
4	Rihanna SOS	80	81	4	Sean Paul Temperature	83	53	4	Mary J. Blige Be Without You	94	96
5	Mary J. Blige Be Without You	56	75	5	Mary J. Blige Be Without You	67	99	5	Mary J. Blige Be Without You	84	102
6	Natasha Bedingfield Unwritten	57	75	6	Nelly Featuring Paul Wal Griz	57	56	6	Natasha Bedingfield Unwritten	82	54
7	Nick Lachey What's Left Of Me	53	43	7	T-Pain Featuring Mike Jo I'm N Luv	55	54	7	Fall Out Boy Dance, Dance	85	102
8	Kelly Clarkson Walk Away	51	58	8	The Pussycat Dolls Featu Beep	54	54	8	Kelly Clarkson Walk Away	49	51
9	Kelly Clarkson Walk Away	51	58	9	Beyonce Featuring Slim T Check On I	54	54	9	Kelly Clarkson Walk Away	56	52
10	Cascade Everyday We Touch	50	70	10	Rihanna SOS	51	54	10	The All-American Rejects Dirty Lit	51	47
11	Chris Brown Yo (Excuse Me Miss)	49	51	11	Shakira Featuring Wyclef Hips Don't	50	48	11	Ne-Yo So Sick	51	48
12	Fall Out Boy Dance, Dance	47	53	12	Kelly Clarkson Walk Away	49	48	12	Rihanna SOS	49	48
13	The Pussycat Dolls Featu Beep	37	28	13	Fall Out Boy Dance, Dance	45	43	13	Fall Out Boy Dance, Dance	36	30
14	Black Eyed Peas Pump It	35	35	14	Kelly Clarkson Walk Away	45	43	14	Beyonce Featuring Slim T Check On I	48	52
15	The All-American Rejects Dirty Lit	36	36	15	The All-American Rejects Dirty Lit	42	40	15	Daddy Yankee Rompe	45	27
16	Shakira Featuring Wyclef Hips Don't	35	32	16	The Pussycat Dolls Featu Beep	37	37	16	Ray J One Wish	40	54
17	Gorizatz Feel Good Inc	35	28	17	Natasha Bedingfield Unwritten	37	37	17	Twista Featuring Mariah So Lonely	39	25
18	The Pussycat Dolls Featu Beep	35	35	18	Chris Brown Run It!	34	29	18	The Black Eyed Peas My Humps	30	27
19	Teddy Geiger For You I Will (Confid)	34	33	19	Garlicz Feel Good Inc	34	29	19	Nicki Minaj Feat. Lil Jon Yeah!	30	27
20	Stained Right Here	33	30	20	The All-American Rejects Dirty Lit	33	29	20	Ying Yang Twins Featurin Shake	30	27
21	Saving Jane Girl Next Door	33	30	21	Bubba Sparox Featurin Ms. New Bo	32	28	21	Sean Paul We Be Burnin'	29	25
22	Princk Stupid Girls	32	32	22	The Black Eyed Peas My Humps	31	27	22	Sean Paul We Be Burnin'	29	25
23	Rihanna SOS	29	27	23	Ne-Yo When You're Mad	29	27	23	Rihanna SOS	29	27
24	Rihanna SOS	29	27	24	Kanye West Featurin Jay-Z	28	26	24	Eminem When I'm Gone	28	26
25	Mariah Carey What's Left Of Me	28	27	25	Sean Paul We Be Burnin'	28	26	25	Chris Brown Run It!	28	26
26	Nicki Minaj Feat. Lil Jon Yeah!	28	27	26	Sean Paul We Be Burnin'	28	26	26	Ying Yang Twins Featurin Shake	28	26
27	Nicki Minaj Feat. Lil Jon Yeah!	28	27	27	Sean Paul We Be Burnin'	28	26	27	Ying Yang Twins Featurin Shake	28	26
28	Nicki Minaj Feat. Lil Jon Yeah!	28	27	28	Sean Paul We Be Burnin'	28	26	28	Ying Yang Twins Featurin Shake	28	26
29	Nicki Minaj Feat. Lil Jon Yeah!	28	27	29	Sean Paul We Be Burnin'	28	26	29	Ying Yang Twins Featurin Shake	28	26
30	Nicki Minaj Feat. Lil Jon Yeah!	28	27	30	Sean Paul We Be Burnin'	28	26	30	Ying Yang Twins Featurin Shake	28	26
31	Nicki Minaj Feat. Lil Jon Yeah!	28	27	31	Sean Paul We Be Burnin'	28	26	31	Ying Yang Twins Featurin Shake	28	26
32	Nicki Minaj Feat. Lil Jon Yeah!	28	27	32	Sean Paul We Be Burnin'	28	26	32	Ying Yang Twins Featurin Shake	28	26
33	Nicki Minaj Feat. Lil Jon Yeah!	28	27	33	Sean Paul We Be Burnin'	28	26	33	Ying Yang Twins Featurin Shake	28	26
34	Nicki Minaj Feat. Lil Jon Yeah!	28	27	34	Sean Paul We Be Burnin'	28	26	34	Ying Yang Twins Featurin Shake	28	26
35	Nicki Minaj Feat. Lil Jon Yeah!	28	27	35	Sean Paul We Be Burnin'	28	26	35	Ying Yang Twins Featurin Shake	28	26
36	Nicki Minaj Feat. Lil Jon Yeah!	28	27	36	Sean Paul We Be Burnin'	28	26	36	Ying Yang Twins Featurin Shake	28	26
37	Nicki Minaj Feat. Lil Jon Yeah!	28	27	37	Sean Paul We Be Burnin'	28	26	37	Ying Yang Twins Featurin Shake	28	26
38	Nicki Minaj Feat. Lil Jon Yeah!	28	27	38	Sean Paul We Be Burnin'	28	26	38	Ying Yang Twins Featurin Shake	28	26
39	Nicki Minaj Feat. Lil Jon Yeah!	28	27	39	Sean Paul We Be Burnin'	28	26	39	Ying Yang Twins Featurin Shake	28	26
40	Nicki Minaj Feat. Lil Jon Yeah!	28	27	40	Sean Paul We Be Burnin'	28	26	40	Ying Yang Twins Featurin Shake	28	26

# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## MAINSTREAM TOP 40 POWER PLAYLISTS

Station	PD	APD	MD	Clear Channel	Channel	Phone	City	State	Website
<b>WNCL</b> Columbus	Michael McCoy	Danny Wright	Joe Kelly	614-430-9624	92.9	92.9	Columbus	OH	www.92.9.com
<b>KHTS</b> San Diego	Dir./FM Pgm: Jim Richards	PD: Jimmy Steele	APD/MD: Hitman Haze	Clear Channel 858-292-2000	107.7	107.7	San Diego	CA	www.107.7.com
<b>KZZP</b> Phoenix	PD: Mark Medina	APD/MD: Conna	Clear Channel 602-374-8035	102.1	102.1	Phoenix	AZ	www.102.1.com	
<b>WNKS</b> Charlotte	PD: John Reynolds	MD: Kati Reynolds	CBS Radio 704-331-9510	97.7	97.7	Charlotte	NC	www.97.7.com	
<b>WKSS</b> Hartford	Acting PD: JoJo Brooks	Clear Channel 860-723-8180	103.5	103.5	Hartford	CT	www.103.5.com		
<b>WKST</b> Pittsburgh	PD: Alex Tear	MD: Mad Dawg Mikey	Clear Channel 412-937-1441	93.7	93.7	Pittsburgh	PA	www.93.7.com	
<b>WXXL</b> Orlando	PD: Tommy Chuck	APD/MD: Jana Sutter	Clear Channel 407-916-7800	103.3	103.3	Orlando	FL	www.103.3.com	
<b>WDCG</b> Raleigh	DM: Jon Robbins	PD: Rendi West	MD: Brody	Clear Channel 919-878-1500	103.3	103.3	Raleigh	NC	www.103.3.com
<b>WXSS</b> Milwaukee	DM: Brian Kelly	APD/MD: JoJo Martens	Entercom 414-529-1250	103.3	103.3	Milwaukee	WI	www.103.3.com	
<b>WPRO</b> Providence	PD: Tony Bravetti	MD: David Morris	Crated 401-433-4200	93.7	93.7	Providence	RI	www.93.7.com	
<b>KDND</b> Sacramento	Stn. Mgr./PD: Steve Weed	APD: Heather Lee	MD: Christopher K	Entercom 916-334-7777	103.3	103.3	Sacramento	CA	www.103.3.com
<b>WNOU</b> Indianapolis	DM: David Edge	PD: Chris Edgar	Emmis 317-236-9300	103.3	103.3	Indianapolis	IN	www.103.3.com	
<b>WRVV</b> Nashville	PD: Rich Davis	MD: Tommy Butter	Clear Channel 615-864-2400	107.5	107.5	Nashville	TN	www.107.5.com	
<b>KMXV</b> Kansas City	APD: Ponch	Interim MD: Dave Johnson	CBS Radio 816-756-5698	93.3	93.3	Kansas City	MO	www.93.3.com	
<b>WKFS</b> Cincinnati	DM/MD: Tommy BoDean	MD: Carson	Clear Channel 513-763-6499	103.3	103.3	Cincinnati	OH	www.103.3.com	
<b>KKRZ</b> Portland	PD: Brian Bridgman	APD: Mike Miller	MD: Brooke Fox	Clear Channel 503-226-0100	107.5	107.5	Portland	OR	www.107.5.com
<b>WFBC</b> Greenville, SC	PD: Chase Murphy	Entercom 864-271-9200	93.7	93.7	Greenville	SC	www.93.7.com		
<b>KXXM</b> San Antonio	PD: Tony Travatto	MD: Tony Cortez	Clear Channel 210-736-9700	93.7	93.7	San Antonio	TX	www.93.7.com	

Station	PD	APD	MD	Clear Channel	Channel	Phone	City	State	Website
<b>WXXL</b> Orlando	PD: Tommy Chuck	APD/MD: Jana Sutter	Clear Channel 407-916-7800	103.3	103.3	Orlando	FL	www.103.3.com	
<b>WDCG</b> Raleigh	DM: Jon Robbins	PD: Rendi West	MD: Brody	Clear Channel 919-878-1500	103.3	103.3	Raleigh	NC	www.103.3.com
<b>WXSS</b> Milwaukee	DM: Brian Kelly	APD/MD: JoJo Martens	Entercom 414-529-1250	103.3	103.3	Milwaukee	WI	www.103.3.com	
<b>WPRO</b> Providence	PD: Tony Bravetti	MD: David Morris	Crated 401-433-4200	93.7	93.7	Providence	RI	www.93.7.com	
<b>KDND</b> Sacramento	Stn. Mgr./PD: Steve Weed	APD: Heather Lee	MD: Christopher K	Entercom 916-334-7777	103.3	103.3	Sacramento	CA	www.103.3.com
<b>WNOU</b> Indianapolis	DM: David Edge	PD: Chris Edgar	Emmis 317-236-9300	103.3	103.3	Indianapolis	IN	www.103.3.com	
<b>WRVV</b> Nashville	PD: Rich Davis	MD: Tommy Butter	Clear Channel 615-864-2400	107.5	107.5	Nashville	TN	www.107.5.com	
<b>KMXV</b> Kansas City	APD: Ponch	Interim MD: Dave Johnson	CBS Radio 816-756-5698	93.3	93.3	Kansas City	MO	www.93.3.com	
<b>WKFS</b> Cincinnati	DM/MD: Tommy BoDean	MD: Carson	Clear Channel 513-763-6499	103.3	103.3	Cincinnati	OH	www.103.3.com	
<b>KKRZ</b> Portland	PD: Brian Bridgman	APD: Mike Miller	MD: Brooke Fox	Clear Channel 503-226-0100	107.5	107.5	Portland	OR	www.107.5.com
<b>WFBC</b> Greenville, SC	PD: Chase Murphy	Entercom 864-271-9200	93.7	93.7	Greenville	SC	www.93.7.com		
<b>KXXM</b> San Antonio	PD: Tony Travatto	MD: Tony Cortez	Clear Channel 210-736-9700	93.7	93.7	San Antonio	TX	www.93.7.com	





# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## ADULT TOP 40 POWER PLAYLISTS

WPLJ New York	WTMX Chicago	WBWX Boston	KIOI San Francisco	KHMX Houston	WDVD Detroit
VP/Pgm: Tom Cuddy PD: Scott Shannon MD: Tony Mascaro ABC/Disney 212-613-8900	VP/Pgm: Greg Salk PD: Mary Ellen Kachinske AMD: Nikki Chummatto Bonnieville 312-946-1019	PD: Jerry McKenna APD/MD: Mike Mullany CBS Radio 617-779-2000	VP/Pgm: Michael Maron PD: James Baker Clear Channel 415-538-1013	PD: Buddy Scott APD/MD: Rick O'Bryan Clear Channel 713-212-8000	PD: Ron Harrell ABC/Disney 313-871-3000
<b>1</b> Daniel Powter Bad Day 41 38	<b>1</b> The Fray Over My Head (Cable Car) 39 38	<b>1</b> James Blunt You're Beautiful 43 39	<b>1</b> James Blunt You're Beautiful 52 50	<b>1</b> Nickelback Photograph 47 47	<b>1</b> Rob Thomas Ever The Same 41 38
<b>2</b> Boy Jovi Who Says You Can't Go Home 41 41	<b>2</b> Daniel Powter Bad Day 39 41	<b>2</b> The Pussycat Dolls Suckwitu 38 38	<b>2</b> Keith Urban You'll Think Of Me 49 49	<b>2</b> James Blunt You're Beautiful 47 47	<b>2</b> James Blunt You're Beautiful 40 44
<b>3</b> Fall Out Boy Sugar, We're Goin' Down 40 37	<b>3</b> Despeche Mode Precious 38 39	<b>3</b> Lifehouse You And Me 36 35	<b>3</b> Kelly Clarkson Because Of You 48 47	<b>3</b> Kelly Clarkson Because Of You 46 44	<b>3</b> Boy Jovi Who Says You Can't Go Home 37 41
<b>4</b> James Blunt You're Beautiful 40 37	<b>4</b> Collective Soul How Do You Love? 38 41	<b>4</b> Kelly Clarkson Because Of You 33 33	<b>4</b> Lifehouse You And Me 47 47	<b>4</b> Rob Thomas Ever The Same 46 48	<b>4</b> Nickelback Photograph 33 41
<b>5</b> Go Go Dolls Better Days 40 39	<b>5</b> KT Tunstall Black Horse & The Cherry 38 38	<b>5</b> Jack Johnson Upside Down 32 31	<b>5</b> Kelly Clarkson Behind These Hazel E 46 43	<b>5</b> INXS Pretty Vegas 45 45	<b>5</b> Train Cab 29 25
<b>6</b> Rob Thomas Ever The Same 39 37	<b>6</b> Coldesty Talk 38 30	<b>6</b> Natasha Bedingfield Unwritten 28 26	<b>6</b> Michael Bublé Home 46 46	<b>6</b> Stained Right Here 44 45	<b>6</b> Stained Right Here 25 24
<b>7</b> Nickelback Photograph 39 37	<b>7</b> Rob Thomas Ever The Same 37 37	<b>7</b> U2 City Of Blinding Lights 28 11	<b>7</b> Green Day Wake Me Up When September 30 28	<b>7</b> Nickelback Photograph 41 45	<b>7</b> Howie Day She Says 27 25
<b>8</b> Sheryl Crow Good Is Good 36 27	<b>8</b> Fall Out Boy Sugar, We're Goin' Down 30 42	<b>8</b> Chris Brown Run It 28 27	<b>8</b> Nickelback Photograph 31 25	<b>8</b> The All-American Rejects Dirty Lit 27 29	<b>8</b> Go Go Dolls Better Days 27 26
<b>9</b> INXS Pretty Vegas 36 39	<b>9</b> Go Go Dolls Better Days 29 29	<b>9</b> Beyonce Featuring Slim Thack Check On 1 27 30	<b>9</b> Boy Jovi Who Says You Can't Go Home 31 30	<b>9</b> Boy Jovi Who Says You Can't Go Home 26 26	<b>9</b> Daniel Powter Bad Day 27 41
<b>10</b> Train Cab 34 31	<b>10</b> James Blunt You're Beautiful 29 42	<b>10</b> Gavin DeGraw Follow Through 22 23	<b>10</b> Santana Featuring Steven Just Feel 30 29	<b>10</b> Fall Out Boy Sugar, We're Goin' Down 25 34	<b>10</b> The Fray Over My Head (Cable Car) 27 41
<b>11</b> Natasha Bedingfield Unwritten 33 29	<b>11</b> Alexis Morassutini Crazy 25 26	<b>11</b> Kelly Clarkson Walk Away 25 18	<b>11</b> Sheryl Crow & Sting Always On Your 30 30	<b>11</b> Daniel Powter Bad Day 24 17	<b>11</b> Natasha Bedingfield Unwritten 26 28
<b>12</b> Kelly Clarkson Walk Away 33 29	<b>12</b> INXS Pretty Vegas 25 29	<b>12</b> Stained Right Here 25 24	<b>12</b> Train Cab 30 30	<b>12</b> The Fray Over My Head (Cable Car) 23 21	<b>12</b> Coldesty Talk 26 28
<b>13</b> Stained Right Here 33 30	<b>13</b> Rihanna SOS 23 21	<b>13</b> Rihanna SOS 18 16	<b>13</b> Jewel Agan And Again 28 30	<b>13</b> Go Go Dolls Better Days 22 21	<b>13</b> Santana Featuring Steven Just Feel 25 26
<b>14</b> Lifehouse You And Me 33 30	<b>14</b> Josh Kelley Almost Honest 23 24	<b>14</b> Pink Spud Girls 18 21	<b>14</b> Rob Thomas Ever The Same 27 29	<b>14</b> Santana Featuring Steven Just Feel 22 27	<b>14</b> Kelly Clarkson Because Of You 23 28
<b>15</b> Keith Urban You'll Think Of Me 29 26	<b>15</b> D.A.R. Love And Memories 22 17	<b>15</b> Fall Out Boy Sugar, We're Goin' Down 17 4	<b>15</b> Daniel Powter Bad Day 27 29	<b>15</b> Sheryl Crow & Sting Always On Your 22 30	<b>15</b> Santana Featuring Alex B Why Don't 22 22
<b>16</b> Rob Thomas This Is How A Heart Brea 27 26	<b>16</b> Better Than Ezra Juicy 22 19	<b>16</b> Boy Jovi Who Says You Can't Go Home 17 25	<b>16</b> Go Go Dolls Better Days 24 18	<b>16</b> Gavin DeGraw I Don't Want To Be 19 17	<b>16</b> Coldesty Speed Of Sound 21 21
<b>17</b> Green Day Holiday 20 20	<b>17</b> Better Than Ezra Juicy 22 22	<b>17</b> Daniel Powter Bad Day 16 15	<b>17</b> Green Day Boulevard Of Broken Dream 23 23	<b>17</b> Nickelback Savin' Me 19 17	<b>17</b> Go Go Dolls Give A Little Bit 20 16
<b>18</b> Green Day Wake Me Up When September 20 21	<b>18</b> Scott Stapp The Great Divide 21 23	<b>18</b> KT Tunstall Black Horse & The Cherry 16 18	<b>18</b> Natasha Bedingfield Unwritten 20 22	<b>18</b> Train Cab 19 24	<b>18</b> Dave Matthews Band American Baby 20 20
<b>19</b> Sheryl Crow & Sting Always On Your 19 17	<b>19</b> Nickelback Photograph 21 26	<b>19</b> Keane Somewhere Only We Know 16 25	<b>19</b> The Pussycat Dolls Suckwitu 18 24	<b>19</b> 3 Doors Down Let Me Go 18 16	<b>19</b> Gavin DeGraw I Don't Want To Be 20 22
<b>20</b> KT Tunstall Black Horse & The Cherry 17 18	<b>20</b> The Killers Mr. Brightside 20 23	<b>20</b> The Fray Over My Head (Cable Car) 15 7	<b>20</b> Hoobastank If I Were You 18 46	<b>20</b> Keith Urban You'll Think Of Me 18 20	<b>20</b> Kelly Clarkson Walk Away 19 20
<b>21</b> The Fray Over My Head (Cable Car) 16 18	<b>21</b> Stained Right Here 19 25	<b>21</b> Gwen Stefani Featuring E Rich Girl 15 12	<b>21</b> Keith Urban Making Memories Of Us 17 0	<b>21</b> Green Day Wake Me Up When September 17 13	<b>21</b> Green Day Boulevard Of Broken Dream 19 17
<b>22</b> Coldesty Talk 13 0	<b>22</b> Madonna Hung Up 18 9	<b>22</b> Santana Featuring Steven Just Feel 14 11	<b>22</b> Kelly Clarkson Breakaway 17 42	<b>22</b> Maroon 5 This Love 17 15	<b>22</b> 3 Doors Down Let Me Go 19 20
<b>23</b> Jewel Agan And Again 13 0	<b>23</b> Teddy Geiger For You I Will (Confid 16 0	<b>23</b> Weezer Beverly Hills 14 12	<b>23</b> Gwen Stefani Cool 15 10	<b>23</b> Los Lonely Boys Heaven 17 15	<b>23</b> Maroon 5 Sunday Morning 18 16
<b>24</b> Keith Urban Making Memories Of Us 12 17	<b>24</b> Pink Spud Girls 16 0	<b>24</b> Boy Jovi Have A Nice Day 12 10	<b>24</b> Kelly Clarkson Walk Away 14 1	<b>24</b> The Killers Mr. Brightside 17 16	<b>24</b> Lifehouse You And Me 17 16
<b>25</b> U2 City Of Blinding Lights 11 8	<b>25</b> The Killers Mr. Brightside 12 11	<b>25</b> The Fray Over My Head (Cable Car) 12 11	<b>25</b> Hoobastank If I Were You 11 10	<b>25</b> Rob Thomas Ever The Same 16 17	<b>25</b> Green Day Boulevard Of Broken Dream 18 16
<b>26</b> No Doubt It's My Life 11 8	<b>26</b> D.A.R. Love And Memories 12 13	<b>26</b> Nickelback Photograph 12 15	<b>26</b> Michelle Branch Everywhere 11 10	<b>26</b> Weezer Beverly Hills 16 17	<b>26</b> Hoobastank The Reason 17 16
<b>27</b> Bowling For Soup Almost 11 9	<b>27</b> Kelly Clarkson Behind These Hazel E 15 17	<b>27</b> Carrie Underwood Some Hearts 11 9	<b>27</b> Police Every Breath You Take 11 10	<b>27</b> Lifehouse You And Me 16 17	<b>27</b> Rob Thomas This Is How A Heart Brea 16 17
<b>28</b> Avril Lavigne My Happy Ending 10 7	<b>28</b> Live The River 11 9	<b>28</b> Carrie Underwood Some Hearts 11 9	<b>28</b> U2 Vertigo 11 10	<b>28</b> Paper Roach Scars 16 19	<b>28</b> Kelly Clarkson Behind These Hazel E 16 19
<b>29</b> U2 Vertigo 10 7	<b>29</b> Howie Day She Says 13 25	<b>29</b> Green Day Holiday 11 10	<b>29</b> When In Rome The Promise 11 11	<b>29</b> No Airway Adds This Week 16 16	<b>29</b> Kelly Clarkson Walk Away 15 14
<b>30</b> Ryan Cabrera On The Way Down 10 8					
<b>30</b> Coldesty Talk 13 0	<b>30</b> Teddy Geiger For You I Will (Confid 16 0	<b>30</b> INXS Pretty Vegas 39 35	<b>30</b> Keith Urban Making Memories Of Us 17 0	<b>30</b> No Airway Adds This Week 16 16	<b>30</b> Kelly Clarkson Walk Away 15 14
<b>30</b> Jewel Agan And Again 13 0	<b>30</b> Pink Spud Girls 16 0	<b>30</b> Nickelback Savin' Me 14 1	<b>30</b> Kelly Clarkson Walk Away 14 1		
<b>30</b> Josh Kelley Almost Honest 9 0	<b>30</b> Hootie & The Blowfish Get Out Of My 16 0				







# Billboard Radio Monitor

ADULT CONTEMPORARY POWER PLAYLISTS

POWERED BY Nielsen Broadcast Data Systems

Station	City	PD/MD	Clear Channel	TW	LW	Station	City	PD/MD	Clear Channel	TW	LW	Station	City	PD/MD	Clear Channel	TW	LW	Station	City	PD/MD	Clear Channel	TW	LW	Station	City	PD/MD	Clear Channel	TW	LW	Station	City	PD/MD	Clear Channel	TW	LW	Station	City	PD/MD	Clear Channel	TW	LW	Station	City	PD/MD	Clear Channel	TW	LW																																																																																																																																				
<b>WLTW</b> New York 106.7 Lite FM	New York	VP/AC Pgm: Jim Ryan APD: Bridget Sullivan MC: Morgan Prue Clear Channel 212-603-4600	212-603-4600	20	23	<b>KOST</b> Los Angeles 103.5FM	Los Angeles	PD/MD: Stella Schwartz Clear Channel 818-559-2252	818-559-2252	21	18	<b>WLIT</b> Chicago 93.9 WLTIT	Chicago	DM: Darren Davis APD: Eric Richeke Clear Channel 312-540-2000	312-540-2000	18	16	<b>WBEB</b> Philadelphia 101 101	Philadelphia	PD/MD: Chris Conley WEA7 Radio 610-667-8400	610-667-8400	28	21	<b>WNIC</b> Detroit 103.1 103.1	Detroit	PD: Don Gosselin APD/MD: Theresa Lucas Clear Channel 248-324-5800	248-324-5800	13	14	<b>WASH</b> Washington, DC 27.1	Washington, DC	PD: Bill Hess Clear Channel 301-984-9710	301-984-9710	22	20	<b>WJXX</b> Boston 106.7 MAGIC 106.7	Boston	VP/Pgm: Don Kelley APD: Candy O'Leary MD: Mark Laurence Greater Media 617-822-9600	617-822-9600	26	23	<b>KVIL</b> Dallas 103.1 103.1	Dallas	PD: Nikki Nite APD: Michael Prendergast CBS Radio 214-691-1037	214-691-1037	22	20	<b>WMGF</b> Orlando 107.1 107.1	Orlando	PD: Ken Payne APD: Brenda Matthews MD: Miles Christian Clear Channel 407-916-7790	407-916-7790	20	19	<b>KESZ</b> Phoenix 99.9 99.9	Phoenix	Dir/Pgm: Smokey Rivers PD: Kevin Gossett APD/MD: Jon Brady Clear Channel 480-966-6236	480-966-6236	27	23	<b>WMGC</b> Detroit 103.1 103.1	Detroit	DM: Jim Harper PD: Lori Bennett APD/MD: Jon Brady Greater Media 248-414-5600	248-414-5600	21	18	<b>KEZK</b> St. Louis 102.5 102.5	St. Louis	PD: Mark Edwards APD: Bob London CBS Radio 314-531-0000	314-531-0000	17	13	<b>KRWV</b> Seattle 106.9 106.9	Seattle	PD: Gary Nolan MD: Laura Dane Sandusky 425-373-5545	425-373-5545	22	21	<b>KOSI</b> Denver 105.1 105.1	Denver	PD: Dave Dillon APD: Steve Hamilton Entercom 303-967-2700	303-967-2700	31	30	<b>WDOK</b> Cleveland 97.5 97.5	Cleveland	PD: Scott Miller MD: Ted Kowalski CBS Radio 216-696-0123	216-696-0123	16	12	<b>WALK</b> Long Island 97.5 97.5	Long Island	PD: Rob Miller Clear Channel 631-475-5200	631-475-5200	25	22	<b>KSFI</b> Salt Lake City 105.1 105.1	Salt Lake City	DM: Alan Hague APD: Bob Nelson Bonneville 801-575-7601	801-575-7601	21	20	<b>WRAL</b> Raleigh 101.1 101.1	Raleigh	DM: Joe Wade Formicola MD: Jim Kelly WRAL Inc 919-890-6101	919-890-6101	21	20	<b>WSHH</b> Pittsburgh 99.7 99.7	Pittsburgh	PD: Ron Antill Renda 412-875-9500	412-875-9500	14	13	<b>WRCH</b> Hartford 100.5 100.5	Hartford	PD: Allan Camp MD: Joe Hann CBS Radio 860-677-6700	860-677-6700	14	14	<b>WHUD</b> Poughkeepsie 104.1 104.1	Poughkeepsie	PD: Steve Petrone MD: Tom Furci Pamali 845-838-6000	845-838-6000	26	24	<b>WMTX</b> Tampa 107.7 107.7	Tampa	DM/PD: Doug Hamand MD: Kristy Knight Clear Channel 813-839-9393	813-839-9393	32	30	<b>WWLI</b> Providence 105 105	Providence	PD: Tony Bristol Citadel 401-433-4200	401-433-4200	19	17	<b>KUDL</b> Kansas City 98.1 98.1	Kansas City	DM: Thom McGinty PD: Dan Hurst Entercom 913-677-8996	913-677-8996	17	14	<b>WLMG</b> New Orleans 101.9 101.9	New Orleans	DM: Jeff Scott PD: Andy Holt APD/MD: Steve Suter Entercom 504-834-9587	504-834-9587	31	29	<b>WTVR</b> Richmond 98 98	Richmond	DM: Bill Cahill APD: Adam Stubbs MD: Kat Simons Clear Channel 804-355-3217	804-355-3217	20	20	<b>WRRM</b> Cincinnati 98 98	Cincinnati	DM: T.J. Holland APD: Ted Morro Susquehanna 513-241-9898	513-241-9898	31	26	<b>KKCW</b> Portland, OR 103 103	Portland, OR	RVP Pgm/PD: Tony Coles Clear Channel 503-222-5103	503-222-5103	17	12	<b>WSNY</b> Columbus 95 95	Columbus	PD: Chuck Knight Saga 614-451-2191	614-451-2191	17	11	<b>WEAT</b> West Palm Beach 104.5 104.5	West Palm Beach	PD: Rick Shockley MD: Chad Parry CBS Radio 561-686-9505	561-686-9505	22	21









POWERED BY Nielsen Broadcast Data Systems

R & B/ HIP-HOP POWER PLAYLISTS

WQHT New York

PD: John Dimick
APD/MD: Ebro
MC: Janine Morris
Emms 212-229-9797



Table with 2 columns: Song Title and Position. 40 songs listed.

WWPR New York

PD: Nate Bell
MC: Nadine Santos
Clear Channel 212-704-1051



Table with 2 columns: Song Title and Position. 40 songs listed.

KKBT Los Angeles

PD: Tom Calococi
MC: Tawala Sharp
Radio One 323-634-1800



Table with 2 columns: Song Title and Position. 40 songs listed.

WGCI Chicago

OM: Elroy Smith
APD/MD: Tiffany Green
Clear Channel 312-540-2000



Table with 2 columns: Song Title and Position. 40 songs listed.

WPGC Washington, DC

VP/Pgm: Jay Stevens
APD/MD: Brown Hornht
CBS Radio 301-918-0955



Table with 2 columns: Song Title and Position. 40 songs listed.

WVEE Atlanta

PO: Reggie Rouse
APD/MD: Totha Lowe
CBS Radio 404-888-9500



Table with 2 columns: Song Title and Position. 40 songs listed.

DJ Drama Featuring Dante Casuso

No-You-Sock, Busta Rhymes Touch It, etc.

50 Cent & Olivia Best Friend, Purple Ribbon All-Stars Body Rock

Meek Mill's 'The Way I Am', Busta Rhymes Touch It

Christina Milian Feat. Sade, Busta Rhymes Touch It

Boy-Shoot-You-Sir, Sean Paul Temperature

WUSL Philadelphia

OM: Tisha Mitchem
MC: Kasha Powell
Clear Channel 610-784-3333



Table with 2 columns: Song Title and Position. 40 songs listed.

KBXX Houston

PD: Terry Thomas
Radio One 713-623-2108



Table with 2 columns: Song Title and Position. 40 songs listed.

WKYS Washington, DC

OM: Kathy Brown
PO: Derrick Brown
MC: P-Stew
Radio One 301-306-1111



Table with 2 columns: Song Title and Position. 40 songs listed.

KMEL San Francisco

VP/Pgm: Michael Martin
PO: Stacy Cunningham
APD/MD: Big Von Johnson
Clear Channel 415-538-1061



Table with 2 columns: Song Title and Position. 40 songs listed.

KKDA Dallas

PD: Skip Cheatham
Service 972-283-9911



Table with 2 columns: Song Title and Position. 40 songs listed.

WPWX Chicago

PO: Jay Alan
MC: Barbara McDowell
Crawford 773-734-4455



Table with 2 columns: Song Title and Position. 40 songs listed.

No-You-Sock, Busta Rhymes Touch It, etc.

Yung Joc Goin' Down, Rick Ross Hustler

Rick Ross Hustler, Busta Rhymes Touch It

Lil Jon Feat. E-40 & Snap Ya Fi, Busta Rhymes Touch It

Juvenile What's Happenin', Busta Rhymes Touch It

Cherish Do It To It, Rick Ross Hustler

KBFB Dallas

PD: John Candelario
MC: Big Bink
Radio One 972-331-5400



Table with 2 columns: Song Title and Position. 40 songs listed.

WEDR Miami

OM/PO: Tony Fields
APD: Derrick Baker
Cox 305-623-7711



Table with 2 columns: Song Title and Position. 40 songs listed.

WJLB Detroit

OM/Pgm: K.J. Holiday
APD/MD: Kris Kelly
Clear Channel 313-965-2000



Table with 2 columns: Song Title and Position. 40 songs listed.

WMIB Miami

PO: Mara Melendez
MC: Coca Lani
Clear Channel 404-862-2000



Table with 2 columns: Song Title and Position. 40 songs listed.

WHTA Atlanta

PO: Jerry Smokin' B
MC: Ramona DeBraux
Radio One 404-765-9790



Table with 2 columns: Song Title and Position. 40 songs listed.

WERQ Baltimore

PO: Victor Starr
MC: Neke Howse
Radio One 410-332-8200



Table with 2 columns: Song Title and Position. 40 songs listed.

Gucci Mane Go Ahead, Busta Rhymes Touch It, etc.

Paul Wall Girl, Nick Cannon Feat. In Dime Piece

LeToya Ton, Mobb Deep Put Em In Their Place

Jehstun The Chosen One, Phaedra Girl Tonight

Nick Cannon Feat. In Dime Piece, Busta Rhymes Touch It

No-You-Sock, LeToya Ton



ROTATIONS Heavy = 45+ Medium = 25-44 Light = Under 25 See legend to charts on lead page of charts section for rules and explanations. SONG ACTIVITY REPORTS NOW AVAILABLE AT [www.BillboardRadioMonitor.com](http://www.BillboardRadioMonitor.com).

### AIRPOWER

**POPPIN' MY COLLAR** 2237/275  
Three 6 Mafia  
(Hypnotize Minds/Columbia/SUM)  
**AIRPLAY LEADER** (1st Station to 150 Plays)  
KXHT Memphis, TN  
PD: Maurice Rivera  
Date: 12/22/05  
Also: WBFA Columbus, GA  
Chart Move: 17-15  
Total Stations 85  
Total detections by daypart  
11% 19% 19% 25% 26%  
Heavy KXHT, WBTV, WHRR, WJMH, WJUC, WPEG, WQSL, WRJH, WWHV 9  
Medium KATZ, KBFB, KBLR, KHTE, KMJJ, KRRO, WBFA, WBTE, WCDX, WEMX, WEUP, WFXE, WHHH, WHTA, WHTD, WHXT, WIZF, WJBT, WJHM, WJLB, WJMI, WJTT, WJWZ, WKKV, WKYS, WMBB, WPHI, WPRW, WPPX, WUBT, XCTY 31  
Light 45  
Airplay Adds SIHJ, WQZB, WILD 3

### AIRPOWER BOUND

**BEST FRIEND** 1568/173  
50 Cent & Olivia  
(G-Unit/Interscope)  
Chart Move: 22-21  
Total Stations 75  
8% 23% 20% 20% 29%  
Heavy 0  
Medium KBFB, KHTE, KIPR, KKDA, KXHT, SIHJ, WAMO, WBTE, WBTV, WCDX, WCKX, WDHT, WEMX, WENZ, WERO, WFXA, WGCI, WQZB, WIZF, WJHM, WJTT, WJUC, WOWI, WPEG, WPHI, WPHI, WPRW, WPPX, WQSL, WRJH, WUSL, WWHV, WWWW, XCTY 41  
Light 41  
Airplay Adds KKBT, KXHT, WFXE, WILD 4

**LOOKING FOR YOU** 1287/185  
Kirk Franklin  
(Fo Yo Soul/  
Gospo Centric/Zomba)  
Chart Move: 29-23  
Total Stations 66  
16% 29% 17% 11% 28%  
Heavy KATZ, KBT, KHTE, KKDA, WBTV, WEMX, WERO, WJLB, WKKV, WQBT, WXBT, WZHT 12  
Medium WBFA, WBLK, WEAS, WEDR, WJBT, WUSL, WVEE 7  
Light 47  
Airplay Adds KMJJ 1

**GETTIN' SOME** 1242/129  
Shawna  
(DTP/Def Jam/IDJMG)  
Chart Move: 28-24  
Total Stations 73  
7% 15% 19% 31% 29%  
Heavy KATZ, WJUC, WWHV 3  
Medium KBLR, KKDA, SIHJ, WEAS, WEDR, WEMX, WGCI, WHHH, WJWZ, WMIB, WPPX, WRJH, XCTY 57  
Light 57  
Airplay Adds WENZ, WHTD, WJMH 3

**SAY I** 1046/219  
Christina Millan Feat. Young Jeezy  
(Island/IDJMG)  
Chart Move: 35-28  
Total Stations 72  
8% 20% 20% 23% 29%  
Heavy KXHT, SIHJ 2  
Medium KHTE, WBLX, WBTV, WCDX, WCKX, WENZ, WQZB, WJHM, WJMH, WJUC, WMBX, WPHI, WWHV, WZMX 14  
Light 56  
Airplay Adds KHTE, KMJJ, WILD, WJMH, WPGC, WQBT, WZFX 7

**SNAP YA FINGERS** 1026/37  
Lil Jon Feat. E-40 & Sean Paul  
(BME/TVT)  
Chart Move: 31-29  
Total Stations 63  
9% 18% 22% 26% 25%  
Heavy KATZ, KBFB, KXHT, WBHJ, WEUP, WHTA, WRJH 7  
Medium KBT, KKDA, WHHH, WHXT, WKS, WJWZ, WMBX 7  
Light 49  
Airplay Adds KMEL, WKKV, WQBT, WQSL 4

**MOVE AROUND** 971/78  
B.G. Feat. Mannie Fresh  
(Choppa City/Koch)  
Chart Move: 32-31  
Total Stations 78  
7% 13% 18% 33% 30%  
Heavy 0  
Medium KHTE, KNDA, KRRO, KXHT, WBHJ, WEMX, WFXA, WFXE, WIZF, WJWZ, WQUE 11  
Light 67  
Airplay Adds SIHJ, WQBT 2

**HUSTLER MUSIK** 917/92  
Lil Wayne  
(Cash Money/UMRG)  
Chart Move: 36-32  
Total Stations 64  
7% 16% 17% 28% 33%  
Heavy KNDA, WJMH 2  
Medium KRRO, KXHT, WBHJ, WEMX, WJWZ, WQUE, WRJH, WWHV 8  
Light 54  
Airplay Adds KATZ, WBHJ, WMIB, WXBT, XCTY 5

**GOOD LUCK CHARM** 892/85  
Jagged Edge  
(Columbia/SUM)  
Chart Move: 37-33  
Total Stations 58  
10% 22% 14% 19% 35%  
Heavy WGCI, WJUC, WPEG 3  
Medium KMEL, WJTT, WQUE, WVEE, WZMX 5  
Light 50  
Airplay Adds WEAS, WHXT, WKKV, WZFX 4

**GIRL** 891/207  
Paul Wall  
(Swishahouse/Asylum/Atlantic)  
Chart Move: Debut 34  
Total Stations 58  
8% 19% 16% 24% 32%  
Heavy WMBX, WZHT 2  
Medium KBBT, KRRO, KXHT, WBHJ, WEMX, WJMI, WJUC, WJWZ, WQSL, WQUE  
Light 46  
Airplay Adds 8  
GOIN' DOWN 891/112  
Yung Joc  
(Block Entertainment/  
Bad Boy South/Atlantic)  
Chart Move: 38-35  
Total Stations 59  
7% 14% 22% 32% 25%  
Heavy KBFB, KKDA, KXHT, WFXE, WHTA, WJWZ, WZHT 7  
Medium WHXT, WPEG, WRJH, WVEE 4  
Light 48  
Airplay Adds KHTE, KJMM, WQZB, WJTT, WPRW 6

**WHEN YOU'RE MAD** 643/267  
Ne-Yo  
(Def Jam/IDJMG)  
Total Stations 52  
9% 24% 19% 20% 28%  
Heavy KHTE 1  
Medium KBLR, KKBT, KMEL, WBTV, WJHM, WMBX, WQSL, WZMX 8  
Light 43  
Airplay Adds KJMM, KRRO, KVSP, WBTP, WEMX, WERO, WHRR, WJCS, WPEG, WPRW, WQSL, WWHV, WWPR 13

**I DON'T LIKE THE LOOK OF IT** 614/72  
Da Backwudz  
(Rowdy/UMRG)  
Total Stations 48  
5% 14% 17% 27% 38%  
Heavy WFXA 1  
Medium KNDA, WBTE, WFXE, WJUC, WJWZ, WRJH 6  
Light 41  
Airplay Adds WQUE 1

**TELL ME WHEN TO GO** 610/202  
E-40 Feat. Keak Da Sneak  
(Sick Wid' It/BME/Warner Bros.)  
Total Stations 76  
11% 14% 20% 33% 23%  
Heavy KDAY, KKBT, KMEL 3  
Medium KBLR, KXHT 2  
Light 71  
Airplay Adds KATZ, KPRS, KRRO, KXHT, WBTE, WDKX, WJBT, WJCS, WJLB, WJUC, WWWZ 11

**TORN** 594/226  
LeToya  
(Capitol)  
Total Stations 56  
11% 20% 18% 19% 33%  
Heavy 0  
Medium KBXX, WEMX, WJCS, WVEE, WZFX 5  
Light 51  
Airplay Adds KBLR, KIPR, KJMM, KMJJ, KVSP, WDKX, WERO, WEUP, WFXE, WJLB, WRJH, WWHV 12

**CHOP CHOP** 552/26  
YoungBloodZ  
(LaFace/Zomba)  
Total Stations 58  
7% 13% 21% 33% 26%  
Heavy WZHT 1  
Medium WJWZ 1  
Light 58  
Airplay Adds KATZ, WHHH, WJUC, WJWZ 9

**SPIT YOUR GAME** 512/62  
The Notorious B.I.G. Feat. Twista, Bone Thugs-N-Harmony & 8ball & MJG  
(Bad Boy/Atlantic)  
Total Stations 63  
5% 12% 18% 31% 35%  
Heavy 0  
Medium KHTE 1  
Light 62  
Airplay Adds KMJJ, WBTV, WDKX, WFXE, WJCS, WOWI, WZFX, XCTY 8

### CHART BOUND

**CAN'T LET GO** 665/108  
Anthony Hamilton  
(So So Def/Zomba)  
Total Stations 41  
9% 26% 14% 17% 34%  
Heavy KKDA, WHRR, WOWI 3  
Medium KMEL, KPRS, WERO, WJBT, WPEG, WWPR 6  
Light 32  
Airplay Adds WRJH, WXBT, WZFX 3

**WHAT I NEED** 483/145  
Ray J  
(Knockout/Sanctuary)  
Total Stations 41  
10% 20% 18% 17% 35%  
Heavy 0  
Medium WJCS, WMBX, WZMX 3  
Light 38  
Airplay Adds KJMM, WBHJ, WBLK, WDKX, WEUP, WJBT, WPHI, WZFX 8

**BAD GIRL** 447/40  
Black Buddafly Feat. Fabolous  
(RSMG/IDJMG)  
Total Stations 51  
6% 17% 17% 24% 35%  
Heavy 0  
Medium KIPR, KNDA, WAMO, WJUC 4  
Light 47  
Airplay Adds WJBT, WUBT 2

**DIME PIECE** 444/173  
Nick Cannon Feat. Izzy  
(Motown/UMRG)  
Total Stations 57  
7% 15% 18% 21% 39%  
Heavy 0  
Medium WHTA 1  
Light 56  
Airplay Adds KNDA, WBLK, WEDR, WEMX, WEUP, WHTA, WHTD, WHXT, WJBT, WJHM, WKKV, WRJH, WWHV, WWPR 14

**PUT EM IN THEIR PLACE** 426/91  
Mobb Deep  
(G-Unit/Interscope)  
Total Stations 73  
8% 13% 16% 35% 28%  
Heavy 0  
Medium KNDA, SIHJ, XCTY 3  
Light 70  
Airplay Adds KBLR, KVSP, WBLK, WFXE, WJCS, WJLB, WJMH, WMBX, WPRW, WRJH, WWWZ 11

**BUMPIN MY MUSIC** 410/98  
Ray Cash Feat. Scarface  
(Ghet-O-Vision/Columbia/SUM)  
Total Stations 60  
7% 13% 21% 33% 26%  
Heavy WZHT 1  
Medium WJWZ 1  
Light 58  
Airplay Adds KJMM, KRRO, KVSP, WBLK, WFXE, WJCS, WJTT, WMBX, WPEG 9

**I'M IN LOVE** 389/3  
Ginuwine  
(Epic/SUM)  
Total Stations 41  
5% 20% 14% 19% 42%  
Heavy 0  
Medium KATZ, WJUC 2  
Light 39  
Airplay Adds WEAS, WOWI 2

**HYPOTHETICALLY** 374/36  
Lyle Jennings Feat. Fantasia  
(Columbia/SUM)  
Total Stations 28  
8% 26% 17% 17% 32%  
Heavy WGCI, WQBT, WUSL 3  
Medium WJLB, WPHH, WVEE 3  
Light 22

**GIT IT** 360/4  
Ying Yang Twins Feat. Bun-B  
(ColliPark/TVT)  
Total Stations 45  
10% 14% 20% 29% 27%  
Heavy KXHT, WJMH 2  
Medium SIHJ, WMBX, WQSL 3  
Light 40  
Airplay Adds WPPX 1

**HUSTLIN'** 336/61  
Rick Ross  
(Slip-N-Slide/Def Jam/IDJMG)  
Total Stations 59  
9% 7% 24% 44% 15%  
Heavy 0  
Medium WHTA, WJHM, WQHT, WZMX 4  
Light 55  
Airplay Adds KBXX, WBTE, WCDX, WFXE, WKYS, WFPWX 6

**HOLLA AT ME** 333/67  
DJ Khaled Feat. Lil Wayne,  
Paul Wall, Fat Joe & Pitbull  
(Terror Squad/Koch)  
Total Stations 67  
4% 7% 21% 38% 30%  
Heavy 0  
Medium WEDR 1  
Light 66  
Airplay Adds KHTE, KIPR, WJBT, WJCS, WJUC, WMIB, WPHH, WPRW 8

**GO AHEAD** 328/84  
Gucci Mane  
(LaFlare/Big Cat)  
Total Stations 39  
9% 17% 18% 28% 28%  
Heavy 0  
Medium WFXE, WHTA, WJMI, WJWZ 4  
Light 35  
Airplay Adds KBFB, KIPR, KNDA, WJWZ 4

**MY TURN** 303/59  
Luke & Q  
(Underdog/J/RMG)  
Total Stations 38  
8% 19% 12% 18% 43%  
Heavy 0  
Medium 0  
Light 38  
Airplay Adds KVSP, WJTT, WKKV, WPPX, WUBT 5





ADULT R & B POWER PLAYLISTS

WRKS New York PD: Toya Beasley MD: Julie Gustines Emmis 212-242-8670

WBLB New York PD: Vinny Brown MD: Stacy Anderson Inner City 212-447-1000

KHHT Los Angeles PD: Mike Marino APD: Ron Shapiro MD: Damon Knight Clear Channel 818-559-2252

ROTATIONS Heavy = 24+ Medium = 12-23 Light = Under 12 See Chart and Features Legend on National Airplay page for rules and explanations. SONG ACTIVITY REPORTS NOW AVAILABLE AT www.BillboardRadioMonitor.com.

AIRPOWER LOVE 357/65 Keyshia Cole (A&M/Interscope) AIRPLAY LEADER (1st Station to 100 Plays) WBLB New York, NY

Chart Move: 23-20 Total Stations 30 Total detections by daypart 7% 22% 14% 24% 32%

AIRPOWER BOUND INTO YOU 404/48 Kem (Motown/UMRG) Chart Move: 19-18

Total Stations 55 Heavy WAKB, WJBW 2 Medium KBLX, KJLH, KMJK, KNEK, WJMR, WKUS, WKXI, WMMJ, WPHR, WROU, WTLZ

GOD'S GIFT 344/17 Jeff Majors Feat. Kelly Price (Music One/Epic/SUM) Chart Move: 22-22

PRETTY BABY 254/78 Eric Benet (Friday/Reprise/Warner Bros.) Chart Move: 30-24

GOTTA GO 244/29 Trey Songz (Song Book/Atlantic) Chart Move: 28-25

LAY DOWN 223/4 Floetry (ervingwonder/Geffen/Interscope) Chart Move: 27-29

THE CHOSEN ONE 131/44 Jaheim (Divine Mill/Warner Bros.) Chart Move: Re-Entry 32

YOU 128/61 Raheem DeVaughn (Jive/Zomba) Chart Move: Debut 33

Total Stations 17 Heavy WAKB, WJBW 2 Medium KBLX, KJLH, KMJK, KNEK, WJMR, WKUS, WKXI, WMMJ, WPHR, WROU, WTLZ

ME MISS 128/7 Chris Brown (Jive/Zomba) Chart Move: 32-34

THIS TOO SHALL PASS 107/31 Yolanda Adams (Elektra/Atlantic) Chart Move: Debut 35

CURSED 105/8 Vivian Green (Columbia/SUM) Chart Move: 39-36

FLY LIKE A BIRD 103/37 Mariah Carey (Island/IDJMG) Chart Move: Debut 37

GOODBYE 100/7 Hil St Soul (Shanachie) Chart Move: 40-38

CHART BOUND EVERY LITTLE BIT HURTS 66/6 Alicia Keys (J/RMG)

Total Stations 4 Heavy X562 1 Medium WBLB 2 Light

WOMAN FIRST 63/48 Kindred The Family Soul (Epic/Hidden Beach) Chart Move: 12

MINE AGAIN 57/17 Mariah Carey (Island/IDJMG) Chart Move: 22

CHARACTER 55/55 Van Hunt (Capitol) Chart Move: 10

WVAZ Chicago DM: Elroy Smith APD/MD: Armando Rivera Clear Channel 312-540-2000

WDAS Philadelphia VP/GM/PD: Joe Tamburro DM: Thea Michien APD/MD: Jo Ann Gamble Clear Channel 610-617-8500

WHUR Washington, DC PD: David A. Dickinson DM: Traci LaTrelle Howard Univ. 202-806-3500

KMJQ Houston PD: Sam Choise Radio One 713-823-2108

WMXD Detroit PD: Jamillah Muhammad Clear Channel 313-965-2000

KJLH Los Angeles PD/MD: Aundrea Russell TAXI 310-330-2200

WMMJ Washington, DC DM: Kathy Brown MD: Mike Chase Radio One 301-306-1111

WHQT Miami PD: Phil Michaels-Trueba APD: Karen Vaughn MD: Ken James Cox 954-584-7117

WDMK Detroit PD: Skip Dillard APD/MD: Lady BG Radio One 313-259-2000

WRNB Philadelphia DM: Helen Little MD: Mo'Shay Laren Radio One 610-276-1100

KBLX San Francisco PD: Kevin Brown MD: Kimmie Taylor Inner City 415-284-1029

WYLD New Orleans PD/MD: AJ Appleberry Clear Channel 504-679-7300



# Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## COUNTRY POWER PLAYLISTS

Station	City	PD	APD/MD	Country	TW	LW
<b>WUSN</b> Chicago 93.9 KZLA	Chicago	PD: Mike Peterson APD/MD: Marci Braun CBS Radio 312-649-0099	Los Angeles	DM: R.J. Curtis APD/MD: Tonya Campos Emmis 323-882-8000	93.9 KZLA	
<b>KPLX</b> Dallas 99.5 The Wolf	Dallas	PD: John Cook APD: Smokey Rivers MD: Cody Allen Susquehanna 214-526-2400				
<b>WKHX</b> Atlanta Kicks 101.5 FM	Atlanta	DM: Mark Richards APD/MD: Johnny Gray ABC/Disney 770-955-0101				
<b>KSCS</b> Dallas 92.5 X	Dallas	DM: Lorna Palagi APD/MD: Chris Huff ABC/Disney 817-695-0800				
<b>WXIU</b> Philadelphia 92.5 X	Philadelphia	PD: Bob McKay Beasley 610-667-9000				
<b>KEYE</b> Minneapolis K25.2	Minneapolis	VP/Pgm: Gregg Swedberg APD/MD: Travis Moon Clear Channel 952-417-3000				
<b>WYCD</b> Detroit KMPX	Detroit	PD: Tim Roberts APD/MD: Ron Chatman CBS Radio 248-799-0600				
<b>KILT</b> Houston 100.5 FM	Houston	DM/VP: Jeff Garrison APD/MD: Greg Frey CBS Radio 713-881-5100				
<b>WIL</b> St. Louis KJZZ	St. Louis	PD: Greg Mozingo APD/MD: Dan Montana Bonneville 314-983-6000				
<b>WFMS</b> Indianapolis WFMS 93.5	Indianapolis	DM: David Wood PD: Bob Richards MD: J.D. Cannon Susquehanna 317-842-9550				
<b>WGAR</b> Cleveland 99.5	Cleveland	PD: Meg Stevens MD: Chuck Collier Clear Channel 216-520-2600				
<b>WILB</b> Boston Country 99.5	Boston	PD: Mike Brophy APD/MD: Ginny Rogers Greater Media 617-822-9600				
<b>KNIX</b> Phoenix K25.2	Phoenix	PD: Smokey Rivers MD: Gwen Foster Clear Channel 480-966-6236				
<b>WKVX</b> Knoxville K25.2	Knoxville	DM: Mike Hammond MD: Colleen Adair Citadel 665-586-6511				
<b>KYGO</b> Denver 98.3 KYGO	Denver	PD: Joel Burke MD: Garrett Dool Jefferson Pilot 303-321-0950				
<b>WDSY</b> Pittsburgh Y108	Pittsburgh	VP/Pgm: Keith Clark APD/MD: Stoney Richards CBS Radio 412-520-9400				
<b>WGDR</b> Raleigh 94.7 WDR	Raleigh	PD: Lisa McKay APD/MD: Mike Biddle Curtis Media 919-876-6464				
<b>KMLE</b> Phoenix 93.3	Phoenix	PD: Jay McCarthy APD/MD: Dave Taft CBS Radio 602-452-1000				
<b>WBCT</b> Grand Rapids 99.3	Grand Rapids	DM: Doug Montgomery MD: Dave Taft Clear Channel 616-459-1919				
<b>WQVY</b> Tampa K25.2	Tampa	DM: Mike Culotta APD: Barbara Martin MD: Jay Roberts CBS Radio 813-287-0995				
<b>WAMZ</b> Louisville K25.2	Louisville	VP/Pgm: Kelly Carls PD/MD: Mike Brown Clear Channel 502-479-2222				
<b>KTYS</b> Dallas K25.2	Dallas	DM: Lorna Palagi PD: Crash Poter MD: Chris Huff ABC/Disney 817-695-1820				



Table with columns: This Week, Last Week, Weeks on Chart, Title, Artist, Nielsen BDS Certification, Hit Predictor Status, Imprint/Promotion Label, Detections TW, Detections LW, Audience Millions, Rank. Contains 40 rows of chart data.

MOST AIRPLAY ADDS

Table listing most airplay adds for Pearl Jam (J/RMG) with station lists and detection counts.

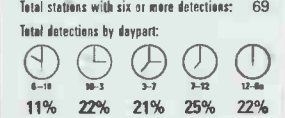


Table for 'THIS IS SUCH A PITY' by Weezer (Geffen) with station lists and detection counts.

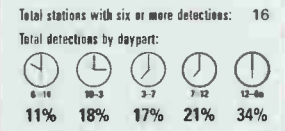


Table for 'YOUTH' by Matisyahu (JDub/Or/Epic) with station lists and detection counts.

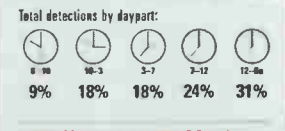


Table for 'I BET YOU LOOK GOOD ON THE DANCEFLOOR' by Arctic Monkeys (Domino) with station lists and detection counts.

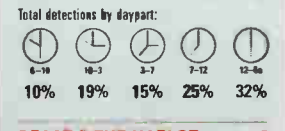


Table for 'BEAST & THE HARLOT' by Avenged Sevenfold (Hopeless/Warner Bros.) with station lists and detection counts.



RECURRENTS

Table listing recurrent songs with columns: This Week, Title, Artist/Imprint/Promotion Label, Detections TW, Detections LW. Contains 20 rows of data.

GREATEST GAINERS section featuring a large upward-pointing arrow and a list of songs with their week-over-week increase in detections.

75 modern rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. See legend to charts on lead page of charts section for rules and symbol explanations.

We Deliver New Babies

Leading record companies trust DMDS to deliver their new music releases to radio stations, everywhere. We do it online, on time, and securely. No discs, no couriers, no medical bills. It's life's other miracle.

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# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## MODERN ROCK POWER PLAYLISTS

Station	City	PD	MD	Clear Channel	TW	LW
<b>KROQ</b> Los Angeles	Los Angeles	Sr. VP/Pgm: Kevin Weatherly OM: Gene Sandbloom MD: Lisa Wordan CBS Radio 323-930-1067				
<b>WBCN</b> Boston	Boston	PD: Dave Wellington MD: Dan O'Brien CBS Radio 617-746-1400				
<b>WKQX</b> Chicago	Chicago	VP/Pgm: Mike Stern EMMS: 312-527-8348				
<b>WWDC</b> Washington, DC	Washington, DC	PD: Rick Flynn MD: Donnell Schmidt AMC: Greg Roche Clear Channel 301-587-7100				
<b>KDGE</b> Dallas	Dallas	PD: Ouanne Doherty APD/MD: Aaron Ayco Clear Channel 972-770-7777				
<b>KITS</b> San Francisco	San Francisco	PD: Sean Demery APD/MD: Aaron Axelsson CBS Radio 415-402-6700				
<b>KTBTZ</b> Houston	Houston	PD: Vince Richards MD: Don Jantzen Clear Channel 713-212-8000				
<b>CIMX</b> Detroit	Detroit	PD: Murray Brookshaw APD: Vince Cannova MD: "Phat" Matt Franklin CHUM Group 519-258-8888				
<b>WNNX</b> Atlanta	Atlanta	Dir/Pgm: Leslie Fram MD: Jay Harren Susquehanna 404-266-0997				
<b>WOLO</b> Orlando	Orlando	PD: Bobby Smith CBS Radio 407-919-1000				
<b>KTCL</b> Denver	Denver	Dir. Ops: Joe Benaviseque APD/MD: Neil Clear Channel 303-713-8000				
<b>KNDD</b> Seattle	Seattle	PD: Phil Manning APD: Jim Keller MD: Harms Entercom 206-622-3251				
<b>KPNT</b> St. Louis	St. Louis	PD: Tommy Matten MD: Friz EMMS: 314-231-1057				
<b>WJRR</b> Orlando	Orlando	PD: Pat Lynch MD: Brian Dickerman Clear Channel 407-918-7790				
<b>KWOD</b> Sacramento	Sacramento	SM: Curtiss Johnson MD: Jill Jordan Entercom 916-334-7777				
<b>WRXZ</b> Indianapolis	Indianapolis	Dir: FM Pgm: Scott Jameson PD: Lemmy Collins MD: Michael Young Clear Channel 317-257-7585				
<b>WXDX</b> Pittsburgh	Pittsburgh	OM: John Moschetti MD: Marci Collins Clear Channel 412-937-1441				
<b>XTRA</b> San Diego	San Diego	VP/Pgm: Kevin Stapleford MD: Marci Collins Finest City 619-292-2000				
<b>WSBN</b> Tampa	Tampa	OM: Chuck Beck PD: Shark Cox 727-577-7131				
<b>WBUR</b> Providence	Providence	PD: Seth Restler Co-MD: Kyle Tajima Co-MD: Sarah Ross Brown 401-272-9550				
<b>WEND</b> Charlotte	Charlotte	OM/PD: Jack Daniel Clear Channel 704-338-9600				
<b>KCXX</b> Riverside/San Bernardino	Riverside/San Bernardino	PD: John DeSantis MD: Bobby Sato All Pro 959-384-1039				
<b>KEDJ</b> Phoenix	Phoenix	PD: Kevin Mannheim MD: Robin Nash Riviera 480-423-9255				
<b>KXRR</b> Salt Lake City	Salt Lake City	PD: Todd Nuke 'Em APD: Corey D'Brien MD: Artie Fufkin Simmons 801-524-2600				

ROTATIONS Heavy = 30+ Medium = 15-29 Light = Under 15 See legend to charts on lead page of charts section for rules and explanations. SONG ACTIVITY REPORTS NOW AVAILABLE AT www.BillboardRadioMonitor.com.

**AIRPOWER**

★ **WORLD WIDE**  
**SUICIDE** 1715/1687  
Pearl Jam (J/RMG)

**NO AIRPLAY LEADER**  
Chart Move: Debut 3  
Total Stations 73  
Total detections by daypart: 11% 22% 21% 25% 22%

**Heavy** CIMX, KNDD, KROQ, KXRR, KXTE, SIAN, WBRU, WBZT, WCYW, WDYL, WEOX, WGRD, WHRL, WKRL, WRZX, WDXD, WXNR, WZNE  
**Medium** KBZT, KFMA, KFRR, KFTE, KITS, KJEE, KMBY, KMYZ, KNRK, KQRA, KRBB, KTBJ, KTCL, KUCC, KWOD, WAQZ, WARD, WAVE, WBCN, WEDG, WEND, WFNX, WFXH, WHTG, WJBJ, WJRR, WKQX, WLRS, WMFS, WNNX, WOCL, WRAX, WRWK, WRXL, WWCD, WXEG, WXRK, XETH, XTRA  
**Light** 16  
**Airplay Adds** 68  
CIMX, KBZT, KCXX, KEDJ, KFMA, KFRR, KFTE, KHBZ, KITS, KJEE, KMBY, KMYZ, KNRK, KNXX, KPNT, KQRA, KRBB, KROQ, KTBJ, KTCL, KUCC, KWOD, KXRR, KXTE, WARD, WAVE, WBCN, WBRU, WBZT, WCYW, WDYL, WEDG, WEND, WFNX, WFXH, WHTG, WHFS, WHRL, WHTG, WJBJ, WJRR, WKQX, WKRL, WLRS, WLMU, WMFS, WNFZ, WNNX, WOCL, WPBZ, WRAX, WROX, WRWK, WRXL, WRZX, WSUN, WWCD, WWDC, WDXD, WXEK, WXNR, WXRK, WZNE, XETH, XTRA

**AIRPOWER BOUND**  
**SAYING SORRY** 986/32  
Hawthorne Heights (Victory)  
Chart Move: 18-17  
Total Stations 63  
7% 12% 13% 31% 38%

**Heavy** KFRR, SIAN, WCYW, WXNR 4  
**Medium** KCXX, KDGE, KFMA, KMBY, KNXX, KROX, KTBJ, KUCC, KXRR, WAQZ, WBZT, WDYL, WKQX, WOCL, WPBZ, WROX, WRWK, WRXL, WTRZ, WXEG, WZJO, XETH 23  
**Light** 36  
**Airplay Adds** 2  
KNDD, WLRS

**GOLD LION** 910/1  
Yeah Yeah Yeahs (Dress Up/Interscope)  
Chart Move: 20-19  
Total Stations 62  
9% 16% 15% 25% 34%

**Heavy** KITS, KMBY, SIAN, WCYW, WGVX 5  
**Medium** CIMX, KBZT, KEDJ, KFMA, KFRR, KJEE, KNDD, KNRK, KNXX, KROX, KWOD, KXRR, WBRU, WBZT, WDYL, WEOX, WFNX, WRAX, WSUN, WTRZ, WWCD, WXRK, WZJO, XETH, XTRA 25  
**Light** 32  
**Airplay Adds** 3  
KCXX, WAQZ, WOCL

**CROOKED TEETH** 899/27  
Death Cab For Cutie (Atlantic)  
Chart Move: 21-20  
Total Stations 57  
12% 18% 17% 20% 34%

**Heavy** KITS, SIAN, WEOX, WFNX, WRAX 5  
**Medium** KEDJ, KFRR, KJEE, KMBY, KNDD, KNRK, KNXX, KRBB, KWOD, KXRR, WARD, WBRU, WBZT, WCYW, WGVX, WHTG, WKQX, WOCL, WRWK, WRZX, WTRZ, WWCD, WXRK, WZJO 24  
**Light** 28  
**Airplay Adds** 3  
KPNT, KTCL, WOCL

**WINGS OF A BUTTERFLY** 824/24  
him (Sire/Warner Bros.)  
Chart Move: 22-21  
Total Stations 54  
9% 18% 15% 24% 35%

**Lonely Day** 784/70  
System Of A Down (American/Columbia)  
Chart Move: 24-22  
Total Stations 53  
8% 17% 14% 27% 33%

**I DARE YOU** 671/45  
Shinedown (Atlantic)  
Chart Move: 27-25  
Total Stations 41  
7% 18% 15% 27% 33%

**Heavy** WBRU, WSUN 2  
**Medium** KDGE, KHBZ, KNXX, KPNT, KTBJ, KUCC, WARD, WCYW, WFXH, WGRD, WHRL, WJRR, WKRL, WLRS, WMFS, WNFZ, WRWK, WRXL, WRZX, WTRZ, WXEG 22  
**Light** 17  
**Airplay Adds** 1  
WWDC

**IF I WERE YOU** 659/23  
Hoobastank (Island/IDJMG)  
Chart Move: 28-26  
Total Stations 48  
9% 21% 16% 18% 36%

**Heavy** KTBJ, KUCC 2  
**Medium** CIMX, KDGE, KEDJ, KFMA, KFRR, KHBZ, KITS, KQRA, KROX, KTCL, KXRR, WAQZ, WBRU, WCYW, WEND, WKRL, WRWK, WTRZ, WXNR, WZJO 20  
**Light** 26  
**Airplay Adds** 2  
WRWK, WXRK

**FOXY FOXY** 649/10  
Rob Zombie (Geffen)  
Chart Move: 26-27  
Total Stations 43  
5% 16% 14% 27% 38%

**Heavy** SIAN, WGVX, WXNR 3  
**Medium** KBZT, KFMA, KFRR, KITS, KJEE, KNDD, KNRK, KROQ, KROX, WBZT, WCYW, WEOX, WFNX, WKRL, WMFS, WNNX, WWCD, XETH, XTRA 19  
**Light** 23  
**Airplay Adds** 6  
KFRR, KMBY, KMYZ, KNXX, KXRR, WHTG

**JUST STOP** 594/3  
Disturbed (Reprise)  
Chart Move: 30-30  
Total Stations 36  
7% 16% 15% 24% 38%

**Heavy** KXTE, WJBJ, WZNE 3  
**Medium** KDGE, KFRR, KPNT, WARD, WBRU, WBZT, WCYW, WFXH, WHRL, WJRR, WKRL, WOCL, WPBZ, WRZX, WDXD, WXNR, WZJO 17  
**Light** 16  
**Airplay Adds** 3  
WEND, WRXL, WRZX

**THE KILL (BURY ME)** 525/34  
30 Seconds To Mars (Immortal/Virgin)  
Chart Move: 35-33  
Total Stations 39  
5% 12% 11% 28% 45%

**Heavy** KMBY 1  
**Medium** KCXX, KDGE, KMYZ, KQRA, KXTE, WCYW, WKRL, WPBZ, WRWK, WSUN, WXRK, WZJO 12  
**Light** 26  
**Airplay Adds** 4  
WDYL, WFXH, WHTG, WRZX

**COLD (BUT I'M STILL HERE)** 498/41  
Evans Blue (The Pocket/Hollywood)  
Chart Move: 36-35  
Total Stations 33  
5% 16% 14% 28% 38%

**Heavy** KDGE, KFRR, KTBJ, WJBJ 4  
**Medium** CIMX, KHBZ, KMYZ, KPNT, WCYW, WEDG, WFXH, WNFZ, WRZX, WDXD, WXRK 11  
**Light** 18  
**Airplay Adds** 1  
WPBZ

**YOUTH** 467/174  
Matisyahu (JDub/Or/Epic)  
Chart Move: Debut 36  
Total Stations 40  
9% 18% 18% 24% 31%

**COMING UNDONE** 382/53  
Kom (Virgin)  
Chart Move: Debut 39  
Total Stations 33  
5% 16% 10% 33% 37%

**IF YOU TALK TOO MUCH (MY HEAD WILL EXPLODE)** 376/14  
People In Planes (Wind-up)  
Chart Move: 40-40  
Total Stations 33  
7% 10% 11% 26% 46%

**Heavy** SIAN 1  
**Medium** KWOD, WEOX, WGVX, WKRL, WRZX, WWCD, XETH 7  
**Light** 25

**★ THIS IS SUCH A PITY** 273/169  
Weezer (Geffen)  
Total Stations 32  
11% 18% 17% 21% 34%

**BULLET WITH A NAME** 272/19  
Nonpoint (Bieler Bros.)  
Total Stations 17  
6% 16% 16% 25% 37%

**WELCOME HOME** 270/48  
Coheed And Cambria (Equal Vision/Columbia)  
Total Stations 33  
3% 6% 10% 35% 46%

**YOU HAVE KILLED ME** 261/23  
Morrisey (Attack/Sanctuary)  
Total Stations 38  
13% 19% 16% 23% 30%

**COSMOPOLITAN** 259/25  
Nine Black Alps (Melodic/Interscope)  
Total Stations 28  
11% 14% 15% 22% 39%

**SAVIN' ME** 239/43  
Nickelback (Roadrunner/IDJMG)  
Total Stations 15  
10% 21% 18% 26% 24%

**THE GIFT** 194/67  
Seether (Wind-up)  
Total Stations 16  
7% 19% 17% 24% 34%

**BEAST & THE HARLOT** 191/53  
Avenge Sevenfold (Hopeless/Warner Bros.)  
Total Stations 28  
3% 7% 11% 41% 38%

**PARALYZED** 184/56  
Rock Kills Kid (Reprise)  
Total Stations 34  
9% 18% 16% 30% 27%

**EVERYTHING CHANGES** 169/46  
Staind (Flip/Atlantic)  
Total Stations 21  
8% 16% 15% 24% 37%

**MUNICH** 159/41  
Editors (Absolute Spain)  
Total Stations 23  
11% 14% 14% 33% 29%

**Medium** KNRK, XETH, XTRA 3  
**Light** 19  
**Airplay Adds** 2  
WFNX, WWCD

**★ STEADY, AS SHE GOES** 155/128  
The Raconteurs (Third Man/V2)  
Total Stations 18  
10% 20% 19% 27% 24%

**RAPTURE** 155/18  
Hurt (Capitol)  
Total Stations 16  
5% 14% 16% 30% 35%

**★ DON'T LISTEN TO THE RADIO** 142/55  
The Vines (Capitol)  
Total Stations 19  
9% 18% 17% 27% 30%

**Heavy** WSUN 1  
**Medium** KHBZ, KTBJ, KXTE, WARD, WHRL, WXEG 6  
**Light** 9  
**Airplay Adds** 1  
WHRL

**Heavy** SIAN, XETH 2  
**Medium** KJEE, KNRK, KUCC, WEOX, WHTG, WOCL 6  
**Light** 24  
**Airplay Adds** 11  
KMBY, KNRK, KRBB, KTCL, WBZT, WCYW, WEOX, WHFS, WLMU, WRWK, XETH

**CRAZY BITCH** 137/10  
Buckcherry (Eleven Seven)  
Total Stations 19  
0% 9% 14% 45% 32%







ACTIVE ROCK ROTATIONS Heavy = 21+ Medium = 14-21 Light = Under 14

HERITAGE ROCK ROTATIONS Heavy = 18+ Medium = 12-17 Light = Under 12

See Chart and Features Legend on National Airplay page for rules and explanations. SONG ACTIVITY REPORTS NOW AVAILABLE AT www.BillboardRadioMonitor.com.

### AIRPOWER

★ **WORLD WIDE SUICIDE** 984/984  
Pearl Jam (J/RMG)

**NO AIRPLAY LEADER**

Chart Move: Debut 11

Total Stations 56

Total detections by daypart

Heavy KAZR, KCAL, KISW, KQRC, KUFD, KXXR, KZRO, SIOC, WAAF, WBSX, WBZ, WCHZ, WHDR, WIL, WNVE, WQXA, WRAT, WRIF, WTFX, WTKX, WYBB, WYSP 22

Medium KATT, KDJE, KICT, WCCC, WIYY, WRQC, WTPT, WWWX 8

Light 26

Airplay Adds 47  
KATT, KAZR, KBER, KCAL, KDJE, KFRQ, KHTO, KICT, KISS, KISW, KOMP, KQRC, KRAB, KRZ, KRZR, KUFD, KXXR, KZRO, SIOC, WAAF, WBSX, WBZ, WCHZ, WHDR, WIL, WIYY, WJJO, WKLO, WMM, WNVE, WQXA, WRAT, WRIF, WRQC, WTFX, WTKX, WTPT, WWWX, WXZZ, WYBB, WYSP, WZOR, XSQU

**CRAZY BITCH** 740/234  
Buckcherry (Eleven Seven)

**AIRPLAY LEADER**  
(1st Station to 100 Plays)

KXXR Minneapolis, MN  
PD: Wade Linder  
MD: Pablo  
Date: 02/26/06

Chart Move: 23-18

Total Stations 45

Heavy KHTO, KISS, KISW, KQRC, KUFD, KZRO, SIOC, WAAF, WBZ, WCCC, WCHZ, WIYY, WKLO, WRAT, WRX, WYBB, WWWX, WXQR, WXZZ, WYBB 20

Medium KICT, KOMP, KRXQ, KXXR, WBUZ, WZOR, XSQU 7

Light 18

Airplay Adds 4  
KRAB, KZRO, WCHZ, WNVE

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### AIRPOWER BOUND

**RAPTURE** 688/62  
Hurt (Capitol)

Chart Move: 19-20

Total Stations 53

Heavy KBPI, KDJE, KILO, KNCN, KZRO, WJJO, WRXW, WYBB, WZOR 10

Medium KICT, KOMP, KQRC, KUFD, SIOC, WBUZ, WCCC, WHDR, WRAT, WRQC, WTFX, WWWX, WXQR, WXZZ, XSQU 15

Light 28

Airplay Adds 4  
KRZR, KXXR, WCHZ, WHDR

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**LONELY DAY** 655/85  
System Of A Down (American/Columbia)

Chart Move: 22-21

Total Stations 49

Heavy KRAB, KZRO, WCHZ, WIYY, WRXW 5

Medium KCAL, KDJE, KILO, KQRC, KRZR, KXXR, SIOC, WCCC, WIL, WRIF, WTKX, WYBB, WXZZ 14

Light 30

Airplay Adds 8  
KDJE, KFRQ, KICT, KIOZ, WAAF, WBUZ, WCHZ, WRAT

**BULLET WITH A NAME** 600/7  
Nonpoint (Bieler Bros.)

Chart Move: 21-23

Total Stations 38

Heavy KBPI, KDJE, KHTO, KRAB, KRZR, KUFD, SIOC, WHDR, WJJO, WRXW, WYBB 11

Medium KTEG, WBUZ, WBZ, WKLO, WTFX, WXQR, WYBB, XSQU 8

Light 19

Airplay Adds 2  
KCAL, WCHZ

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**BEAST & THE HARLOT** 491/120  
Avenge Sevenfold (Hopeless/Warner Bros.)

Chart Move: 24-25

Total Stations 47

Heavy KRAB, KTEG, WIYY, WXQR, WZOR 5

Medium KATT, KBPI, KILO, KOMP, KXXR, SIOC, XSQU 7

Light 35

Airplay Adds 11  
KDJE, KHTO, KICT, KNCN, KZRO, WCHZ, WKLO, WNVE, WRIT, WWWX, WYBB

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**THE GIFT** 472/87  
Seether (Wind-up)

Chart Move: 27-26

Total Stations 38

Heavy KZRO, SIOC, WCHZ, WRQC 4

Medium KDJE, KHTO, KILO, KISS, KOMP, KQRC, WCCC, WRAT, WRIT, WRXW, WYBB, XSQU 12

Light 22

Airplay Adds 6  
KATT, KFRQ, KIOZ, WCHZ, WRAT, WWWX

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**WELCOME HOME** 424/43  
Coheed And Cambria (Equal Vision/Columbia)

Chart Move: 25-27

Total Stations 33

Heavy KRAB, KRZR, KTEG, SIOC, WRXW, WZOR 6

Medium KDJE, KILO, KZRO, WAAF, WCHZ, WXZZ, XSQU 7

Light 20

Airplay Adds 4  
WCHZ, WRIT, WXQR, WYSP

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**THROUGH THE IRIS** 379/67  
10 Years (Republic/Universal/UMRG)

Chart Move: 28-28

Total Stations 42

Heavy KRAB, KUFD, KZRO, WZOR 4

Medium KDJE, KOMP, WCCC, WIL, WRIT, WYBB 6

Light 32

Airplay Adds 6  
KFRQ, KICT, KRXQ, KRZR, WQXA, WTKX

**EVERYTHING CHANGES** 353/99  
Staind (Flip/Atlantic)

Chart Move: 32-30

Total Stations 34

Heavy KATT, KHTO, KZRO, WCCC 4

Medium KNCN, KRXQ, WBSX, WBZ, WQXA, WRIF, WWWX 7

Light 23

Airplay Adds 8  
KDJE, KICT, KNCN, KZRO, WBSX, WCHZ, WRIT, WXQR

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**SAVIN' ME** 306/54  
Nickelback (Roadrunner/IDJMG)

Chart Move: 33-31

Total Stations 25

Heavy KXXR, WBSX, WCHZ, WTKX 4

Medium KAZR, KICT, WKLO, WTKX 4

Light 17

Airplay Adds 4  
KOMP, WCHZ, WRXW, WXQR

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**FAILURE** 236/87  
Sevendust (7Bros/Winedark)

Chart Move: 37-34

Total Stations 25

Heavy WBUZ, WJJO 2

Medium KHTO, KILO, KQRC, SIOC, WZOR 5

Light 18

Airplay Adds 6  
KDJE, KILO, KTEG, WBZ, WCCC, WYBB

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**EX'S AND OH'S** 175/30  
Atreyu (Victory)

Chart Move: 38-36

Total Stations 36

Heavy 0

Medium KDJE, SIOC, WYBB, WZOR 4

Light 32

---

**SELL ME OUT** 172/38  
Bloodsimple (Reprise)

Chart Move: Debut 38

Total Stations 21

Heavy 0

Medium KBPI, WXQR, WZOR 3

Light 18

Airplay Adds 2  
WBUZ, XSQU

---

**OH YEAH** 168/7  
Huck Johns (Hideout)

Chart Move: 36-39

Total Stations 18

Heavy WYBB 1

Medium WIYY, WRIF, WXQR 3

Light 14

### CHART BOUND

**OUR TRUTH** 149/17  
Lacuna Coil (Century Media)

Total Stations 35

Heavy SIOC 1

Medium KICT, WJJO, WYBB 3

Light 31

Airplay Adds 1  
WYBB

---

**PAPER THIN HYMN** 139/18  
Anberlin (Tooth & Nail/EMR)

Total Stations 10

Heavy KHTO, KRAB, KTEG 3

Medium WBSX, WXZZ 2

Light 5

---

★ **RED SKY** 104/2  
Thrice (Island/IDJMG)

Total Stations 14

Heavy 0

Medium KDJE 1

Light 13

Airplay Adds 2  
WBUZ, WJJO

---

**I FOUND FOREVER** 99/4  
Fighting Instinct (Gotee/EMR/Virgin)

Total Stations 11

Heavy KUPD 1

Medium KIOZ 1

Light 9

---

★ **THE KILL (BURY ME)** 96/47  
30 Seconds To Mars (Immortal/Virgin)

Total Stations 15

Heavy 0

Medium WZOR 1

Light 14

Airplay Adds 4  
KDJE, KRXQ, WRIT, WYBB

---

**POPSTAR WEDDING** 95/2  
Reverry (EVO)

Total Stations 10

Heavy 0

Medium KCAL, WKLO, WXQR 3

Light 7

---

★ **HATE ME** 86/13  
Blue October (Universal/UMRG)

Total Stations 14

Heavy KZRO 1

Medium WYBB 1

Light 12

### AIRPOWER

★ **WORLD WIDE SUICIDE** 256/255  
Pearl Jam (J/RMG)

**NO AIRPLAY LEADER**

Chart Move: Debut 4

Total Stations 21

Total detections by daypart

Heavy WBBB, WHJY, WLUP, WMMR, WXMM, WZZO 6

Medium KEZO, WDHA 2

Light 13

Airplay Adds 13  
KDKB, KEZO, WAQX, WAXQ, WBBB, WDHA, WHJY, WLUP, WMMR, WONE, WXXF, WXMM, WZZO

---

**SAVIN' ME** 95/22  
Nickelback (Roadrunner/IDJMG)

**NO AIRPLAY LEADER**

Chart Move: 18-17

Total Stations 9

Heavy WKLC 1

Medium WMMR, WONE 2

Light 6

Airplay Adds 2  
KLAQ, WMMR

---

**WINGS OF A BUTTERFLY** 93/4  
him (Sire/Warner Bros.)

**AIRPLAY LEADER**  
(1st Station to 100 Plays)

WMMR Philadelphia, PA  
PD: Bill Weston  
MD: The Rabbi  
Date: 10/23/05

Chart Move: 17-19

Total Stations 9

Heavy KLAQ 1

Medium KDKB, WDHA, WKLC 3

Light 5

---

### AIRPOWER BOUND

**FOXY FOXY** 70/2  
Rob Zombie (Geffen)

Chart Move: 19-20

Total Stations 12

Heavy KLAQ 1

Medium WHJY 1

Light 10

Airplay Adds 1  
KSHE

---

**EVERY DAY IS EXACTLY THE SAME** 67/2  
Nine Inch Nails (Nothing/Interscope)

Chart Move: 20-21

Total Stations 7

Heavy 0

Medium KLAQ, WBBB, WKLC 3

Light 4

**CRAZY BITCH** 57/10  
Buckcherry (Eleven Seven)

Chart Move: 27-22

Total Stations 12

Heavy 0

Medium WBBB, WXMM 2

Light 10

---

**JUST STOP** 51/6  
Disturbed (Reprise)

Chart Move: 30-25

Total Stations 10

Heavy 0

Medium KLAQ 1

Light 9

Airplay Adds 1  
WDHA

---

**COLD (BUT I'M STILL HERE)** 47/5  
Evans Blue (The Pocket/Hollywood)

Chart Move: Re-Entry 28

Total Stations 11

Heavy 0

Medium KLAQ 1

Light 10

---

### CHART BOUND

★ **EVERYTHING CHANGES** 36/21  
Staind (Flip/Atlantic)

Total Stations 6

Heavy 0

Medium KMOD 1

Light 5

Airplay Adds 2  
KDKB, KMOD

---

★ **THROUGH THE IRIS** 33/16  
10 Years (Republic/Universal/UMRG)

Total Stations 7

Heavy 0

Medium KZRR 1

Light 6

Airplay Adds 1  
KZRR

---

★ **THE GIFT** 33/3  
Seether (Wind-up)

Total Stations 5

Heavy 0

Medium 0

Light 5

HERITAGE ROCK

DANCE

Main Heritage Rock chart table with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Nielsen BDS Certifications, Detections, Audience, and Rank.

Main Dance chart table with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Nielsen BDS Certifications, Detections, and Rank.

TRIPLE-A

Triple-A chart table listing songs and artists with their chart positions and Nielsen BDS data.

DANCE POWER PLAYLISTS

Grid of dance power playlists for stations including WKTU, WDVV, KNHC, WCDV, KNRJ, XBPM, and others, listing track names and local chart positions.

LATIN RHYTHM

CONTEMPORARY JAZZ

Table with columns: This Week, Last Week, Weeks on Chart, Title, Artist, Imprint / Promotion Label, Audience (in millions) TW, Audience (in millions) LW. Lists top Latin Rhythm songs including 'Rompe' by Daddy Yankee at #1.

LATIN

Table with columns: This Week, Last Week, Weeks on Chart, Title, Artist, Imprint / Promotion Label, Audience (in millions) TW, Audience (in millions) LW. Lists top Latin songs including 'Rompe' by Daddy Yankee at #1.

Table with columns: This Week, Last Week, Weeks on Chart, Title, Artist, Imprint / Promotion Label, Audience (in millions) TW, Audience (in millions) LW. Lists top Contemporary Jazz songs including 'Mystique' by Richard Elliot at #1.

GOSPEL

Table with columns: This Week, Last Week, Weeks on Chart, Title, Artist, Imprint / Promotion Label, Audience (in millions) TW, Audience (in millions) LW. Lists top Gospel songs including 'Looking for You' by Kirk Franklin at #1.

103 Latin stations (16 Latin rhythm, 29 Latin pop, 12 tropical and 51 regional Mexican) are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. See legend to charts on lead page of charts section for rules and symbol explanations.

24 Contemporary jazz stations and 37 gospel stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. See legend to charts on lead page of charts section for rules and symbol explanations.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)	
						TW	LW							TW	LW
1	4	10	<b>HOW GREAT IS OUR GOD</b>	CHRISTOMLIN	SIXSTEPS/SPARROW/EMICMG	4.033	3.734	1	5	11	<b>MY SAVIOR, MY GOD</b>	AARON SHUST	BRASH	4.259	3.739
	1	30	<b>I AM</b>	MARK SCHULTZ	WORD-CURB	4.005	4.065	2	4	10	<b>HOW GREAT IS OUR GOD</b>	CHRISTOMLIN	SIXSTEPS/SPARROW/EMICMG	4.223	3.918
2	6	11	<b>MY SAVIOR, MY GOD</b>	AARON SHUST	BRASH	4.000	3.511	3	2	30	<b>THIS MAN</b>	JEREMY CAMP	BEC	4.017	4.104
3	3	31	<b>THIS MAN</b>	JEREMY CAMP	BEC	3.814	3.903	4	3	30	<b>I AM</b>	MARK SCHULTZ	WORD-CURB	4.010	4.069
4	2	28	<b>CRY OUT TO JESUS</b>	THIRD DAY	ESSENTIAL/PLG	3.745	3.914	5	1	28	<b>CRY OUT TO JESUS</b>	THIRD DAY	ESSENTIAL/PLG	3.967	4.161
5	5	16	<b>JESUS, TAKE THE WHEEL</b>	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE/PLG	3.661	3.586	6	6	16	<b>JESUS, TAKE THE WHEEL</b>	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE/PLG	3.698	3.600
6	7	17	<b>ONLY GRACE</b>	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	3.138	3.141	7	7	18	<b>ONLY GRACE</b>	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	3.324	3.350
7	9	12	<b>WHAT ARE YOU WAITING FOR</b>	NATALIE GRANT	CURB	2.573	2.223	8	9	16	<b>WHAT ARE YOU WAITING FOR</b>	NATALIE GRANT	CURB	2.654	2.342
8	8	20	<b>PSALM 40</b>	NEWSONG	INTEGRITY	2.466	2.467	9	8	20	<b>PSALM 40</b>	NEWSONG	INTEGRITY	2.467	2.468
9	11	6	<b>PRAISE YOU IN THIS STORM</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	2.100	1.868	10	11	6	<b>PRAISE YOU IN THIS STORM</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	2.387	2.061
10	10	34	<b>LIFESONG</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	1.839	2.033	11	12	9	<b>I AM FREE</b>	NEWSBOYS	INPOP	1.996	1.880
11	12	10	<b>I AM FREE</b>	NEWSBOYS	INPOP	1.728	1.678	12	10	34	<b>LIFESONG</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	1.928	2.137
12	13	6	<b>HALLELUJAH</b>	NICOL SPONBERG	CURB	1.455	1.514	13	13	7	<b>WE ARE ONE TONIGHT</b>	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	1.812	1.742
13	15	5	<b>BLESS THE BROKEN ROAD</b>	SELAH	CURB	1.413	1.332	14	15	7	<b>I NEED YOU TO LOVE ME</b>	BARLOWGIRL	FERVENT/WORD-CURB	1.708	1.467
14	18	3	<b>SOMETIMES BY STEP</b>	BEBO NORMAN & RICH MULLINS	WATERSHED/ESSENTIAL/PLG	1.354	1.127	15	14	6	<b>HALLELUJAH</b>	NICOL SPONBERG	CURB	1.457	1.516
15	16	6	<b>WE ARE ONE TONIGHT</b>	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	1.354	1.329	16	16	5	<b>BLESS THE BROKEN ROAD</b>	SELAH	CURB	1.413	1.332
16	20	6	<b>I NEED YOU TO LOVE ME</b>	BARLOWGIRL	FERVENT/WORD-CURB	1.261	1.048	17	19	3	<b>SOMETIMES BY STEP</b>	BEBO NORMAN & RICH MULLINS	WATERSHED/ESSENTIAL/PLG	1.356	1.127
17	23	4	<b>MY JESUS</b>	TODD AGNEW	ARDENT/SRE/INO	1.002	0.860	18	10	23	<b>MY JESUS</b>	TODD AGNEW	ARDENT/SRE/INO	1.004	0.860
18	21	12	<b>ALIVE AGAIN</b>	SCOTT KRIPPAYNE	SPRING HILL	0.942	1.025	19	25	5	<b>FREE</b>	SHAWN MCDONALD	SPARROW/EMICMG	0.990	0.833
19	17	19	<b>REMEMBERING YOU</b>	STEVEN CURTIS CHAPMAN	WALDEN MEDIA/WALT DISNEY/EMICMG	0.937	1.218	20	21	11	<b>ALIVE AGAIN</b>	SCOTT KRIPPAYNE	SPRING HILL	0.943	1.025
20	24	15	<b>STRONG TOWER</b>	KUTLESS	BEC	0.935	0.854	21	18	19	<b>REMEMBERING YOU</b>	STEVEN CURTIS CHAPMAN	WALDEN MEDIA/WALT DISNEY/EMICMG	0.939	1.220
21	26	16	<b>NOW</b>	JOHN DAVID WEBSTER	BHT	0.916	0.750	22	17	15	<b>I STAND FOR YOU</b>	TREE63	INPOP	0.924	1.316
22	30	6	<b>LIGHT OF THE WORLD</b>	WATERMARK	ROCKETOWN	0.895	0.514	23	26	13	<b>NOW</b>	JOHN DAVID WEBSTER	BHT	0.916	0.751
23	19	16	<b>I STAND FOR YOU</b>	TREE63	INPOP	0.873	1.107	24	29	2	<b>LIGHT OF THE WORLD</b>	WATERMARK	ROCKETOWN	0.895	0.514
24	25	10	<b>SHADOW OF YOUR CROSS</b>	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	0.848	0.847	25	24	9	<b>SHADOW OF YOUR CROSS</b>	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	0.848	0.847
25	27	5	<b>FREE</b>	SHAWN MCDONALD	SPARROW/EMICMG	0.780	0.616	26	22	11	<b>LOVE WON'T LEAVE YOU</b>	AVALON	SPARROW/EMICMG	0.814	0.953
26	22	11	<b>LOVE WON'T LEAVE YOU</b>	AVALON	SPARROW/EMICMG	0.705	0.876	27	27	5	<b>ALL THAT I AM</b>	THE AFTERS	SIMPLE/INO	0.673	0.701
27	28	17	<b>I SHALL BELIEVE</b>	MATT BROUWER	BLACK SHOE	0.588	0.578	28	32	9	<b>FOREVER</b>	OVERFLOW	ESSENTIAL/PLG	0.624	0.495
28	31	12	<b>WHEN DID YOU FALL?</b>	CHRIS RICE	EB+FLO/INO	0.583	0.495	29	28	18	<b>I SHALL BELIEVE</b>	MATT BROUWER	BLACK SHOE	0.623	0.613
29	29	5	<b>ALL THAT I AM</b>	THE AFTERS	SIMPLE/INO	0.548	0.554	30	31	10	<b>WHEN DID YOU FALL?</b>	CHRIS RICE	EB+FLO/INO	0.583	0.495
30	NEW		<b>WITHOUT YOU</b>	BIG DADDY WEAVE	FERVENT/WORD-CURB	0.522	0.355	31	RE-ENTRY		<b>BETTER DAYS</b>	ROBBIE SEAY BAND	SPARROW/EMICMG	0.574	0.346
31	36	6	<b>HALLELUJAH</b>	BETHANY DILLON	SPARROW/EMICMG	0.510	0.396	32	36	5	<b>HALLELUJAH</b>	BETHANY DILLON	SPARROW/EMICMG	0.557	0.440
32	32	13	<b>WE FALL DOWN</b>	KUTLESS	BEC	0.495	0.493	33	NEW		<b>WITHOUT YOU</b>	BIG DADDY WEAVE	FERVENT/WORD-CURB	0.522	0.355
33	37	8	<b>FOREVER</b>	OVERFLOW	ESSENTIAL/PLG	0.494	0.396	34	NEW		<b>SAVED</b>	WARREN BARFIELD	CREATIVE TRUST WORKSHOP/ESSENTIAL/PLG	0.514	0.343
34	RE-ENTRY		<b>BETTER DAYS</b>	ROBBIE SEAY BAND	SPARROW/EMICMG	0.476	0.269	35	33	3	<b>THE NOISE</b>	JESSIE DANIELS	MIDAS	0.500	0.485
35	34	5	<b>ALL IN THE SERVE</b>	MICHAEL W. SMITH	REUNION/PLG	0.473	0.415	36	30	6	<b>WE FALL DOWN</b>	KUTLESS	BEC	0.498	0.495
36	NEW		<b>FIND YOUR WINGS</b>	MARK HARRIS	INO	0.455	0.270	37	34	6	<b>CHANGING HAPPY</b>	JADON LAVIK	BEC	0.487	0.464
37	33	3	<b>BECAUSE I'M FORGIVEN</b>	PHILLIPS, CRAIG AND DEAN	INO	0.433	0.419	38	38	5	<b>ALL IN THE SERVE</b>	MICHAEL W. SMITH	REUNION/PLG	0.476	0.415
38	NEW		<b>SAVED</b>	WARREN BARFIELD	CREATIVE TRUST WORKSHOP/ESSENTIAL/PLG	0.393	0.267	39	NEW		<b>FIND YOUR WINGS</b>	MARK HARRIS	INO	0.455	0.270
39	39	7	<b>BELIEVE</b>	ANDY CHRISMAN	SHELTER	0.368	0.367	40	NEW		<b>UNCHANGABLE</b>	ZOEGIRL	SPARROW/EMICMG	0.439	0.355

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SONGS WITH HIT POTENTIAL | THIS WEEK'S DEBUTS IN RED | SONGS RANKED BY NIELSEN BROADCAST DATA SYSTEMS DETECTIONS FOR WEEK ENDING MARCH 12, 2006

## MAINSTREAM TOP 40

Artist Title/Label/(Score)	Chart Rank
NE-YO <i>So Sick</i> IDJMG (65.0)	1
NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (70.2)	4
KELLY CLARKSON <i>Walk Away</i> RMG (83.8)	5
CASCADA <i>Everytime We Touch</i> ROBBINS (70.0)	8
JAMES BLUNT <i>You're Beautiful</i> ATLANTIC (65.2)	10
SAVING JANE <i>Girl Next Door</i> UMRG (65.4)	23
NICKELBACK <i>Savin' Me</i> IDJMG (79.5)	24

Artist Title/Label/(Score)	Chart Rank
SHAKIRA FEAT. WYCLEF JEAN <i>Hips Don't Lie</i> EPIC (67.0)	30
<b>THE ALL-AMERICAN REJECTS</b> <i>Move Along</i> INTERSCOPE (66.9)	39
NICK LACHEY <i>What's Left Of Me</i> ZOMBA (68.3)	40

Artist Title/Label/(Score)	Chart Rank
MARY J. BLIGE <i>Be Without You</i> INTERSCOPE (94.2)	1
CHRIS BROWN <i>Yo (Excuse Me Miss)</i> ZOMBA (88.5)	2
SEAN PAUL <i>Temperature</i> ATLANTIC (73.0)	7
BOW WOW <i>Fresh Azimiz</i> SUM (77.0)	13
KEYSHIA COLE <i>Love</i> INTERSCOPE (83.9)	15
PAUL WALL <i>Girl</i> ATLANTIC (77.9)	18
RIHANNA <i>SOS</i> IDJMG (95.0)	20

## RHYTHMIC TOP 40

Artist Title/Label/(Score)	Chart Rank
50 CENT & OLIVIA <i>Best Friend</i> INTERSCOPE (73.1)	23
KANYE WEST FEAT. LUPE FIASCO <i>Touch The Sky</i> IDJMG (84.1)	24
NE-YO <i>When You're Mad</i> IDJMG (77.6)	25
THE PUSSYCAT DOLLS FEAT. WILL.I.AM <i>Beep</i> INTERSCOPE (79.5)	27
FIELD MOB FEAT. CIARA <i>So What</i> INTERSCOPE (71.3)	35
RAY J <i>What I Need</i> SANCTUARY (81.1)	36

Artist Title/Label/(Score)	Chart Rank
PAULA DEANDA FEAT. BABY BASH <i>Doing Too Much</i> EVIDENT (69.3)	38
<b>CHART BOUND</b>	
SHAKIRA FEAT. WYCLEF JEAN <i>Hips Don't Lie</i> (SUM) (72.0)	
JAGGED EDGE <i>Good Luck Charm</i> SUM (88.4)	

## MODERN ROCK

Artist Title/Label/(Score)	Chart Rank
FALL OUT BOY <i>Dance, Dance</i> IDJMG (71.1)	2
FOO FIGHTERS <i>No Way Back</i> RMG (67.5)	4

## R&B / HIP-HOP

Artist Title/Label/(Score)	Chart Rank
DEM FRANCHIZE BOYZ <i>Lean Wit It, Rock Wit It</i> VIRGIN (66.8)	1
CHRIS BROWN <i>Yo (Excuse Me Miss)</i> ZOMBA (90.9)	2
KEYSHIA COLE <i>Love</i> INTERSCOPE (89.6)	3
T-PAIN FEAT. MIKE JONES <i>I'm N Luv (Wit A Stripper)</i> ZOMBA (77.6)	7
BUSTA RHYMES <i>Touch It</i> INTERSCOPE (68.6)	8
T.I. <i>What You Know</i> ATLANTIC (75.0)	10
SEAN PAUL <i>Temperature</i> ATLANTIC (79.6)	13

Artist Title/Label/(Score)	Chart Rank
KANYE WEST FEAT. LUPE FIASCO <i>Touch The Sky</i> IDJMG (89.0)	17
AVANT <i>4 Minutes</i> INTERSCOPE (71.1)	19
KIRK FRANKLIN <i>Looking For You</i> ZOMBA (84.9)	23
FAITH EVANS <i>Tru Love</i> CAPITOL (84.8)	25
LIL JON FEAT. E-40 & SEAN PAUL <i>Snap Ya Fingers</i> TVT (74.9)	29
JAGGED EDGE <i>Good Luck Charm</i> SUM (85.4)	33
PAUL WALL <i>Girl</i> ATLANTIC (69.9)	34

Artist Title/Label/(Score)	Chart Rank
REMY MA <i>Conceited (There's Something About Remy)</i> UMRG (71.6)	38
<b>CHART BOUND</b>	
NE-YO <i>When You're Mad</i> IDJMG (79.8)	
LETOYA <i>Torn</i> CAPITOL (73.8)	
THE NOTORIOUS B.I.G. <i>Spit Your Game</i> ATLANTIC (79.0)	
RAY J <i>What I Need</i> SANCTUARY (77.0)	
JAHEIM <i>The Chosen One</i> WARNER BRDS. (77.5)	

## ADULT TOP 40

Artist Title/Label/(Score)	Chart Rank
ROB THOMAS <i>Ever The Same</i> ATLANTIC (84.5)	2
NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (65.9)	10
KELLY CLARKSON <i>Walk Away</i> RMG (68.3)	11
BON JOVI <i>Who Says You Can't Go Home</i> IDJMG (73.6)	12
THE ALL-AMERICAN REJECTS <i>Dirty Little Secret</i> INTERSCOPE (73.4)	15
KEITH URBAN <i>Making Memories Of Us</i> EMC (78.2)	26
HOOBASTANK <i>If I Were You</i> IDJMG (65.2)	31

Artist Title/Label/(Score)	Chart Rank
INXS <i>Afterglow</i> EPIC (66.2)	39
<b>CHART BOUND</b>	
HOOTIE & THE BLOWFISH <i>Get Out Of My Mind</i> VANGUARD (71.8)	

## ADULT CONTEMPORARY

Artist Title/Label/(Score)	Chart Rank
SANTANA FEAT. MICHELLE BRANCH <i>I'm Feeling You</i> RMG (66.7)	9
FAITH HILL <i>Like We Never Loved At All</i> WARNER BRDS. (82.3)	11
JIM BRICKMAN FEAT. WAYNE BRADY <i>Beautiful</i> HOLLYWOOD (88.8)	12

## COUNTRY

Artist Title/Label/(Score)	Chart Rank
MONTGOMERY GENTRY <i>She Don't Tell Me To</i> COLUMBIA (91.7)	5
BON JOVI WITH JENNIFER NETTLES <i>Who Says You Can't Go Home</i> IDJMG (81.7)	6
BLAKE SHELTON <i>Nobody But Me</i> WARNER BRDS. (85.5)	8
TOBY KEITH <i>Get Drunk And Be Somebody</i> SHOW DOG (83.2)	10
SARA EVANS <i>Cheatin'</i> RCA (87.3)	11
BROOKS & DUNN <i>Believe</i> ARISTA NASHVILLE (78.8)	12
JAMEY JOHNSON <i>The Dollar</i> BNA (86.6)	14

Artist Title/Label/(Score)	Chart Rank
JASON ALDEAN <i>Why Broken Bow</i> (76.9)	15
YAN ZANT <i>Nobody Gonna Tell Me What To Do</i> COLUMBIA (77.8)	16
FAITH HILL <i>The Lucky One</i> WARNER BRDS. (77.4)	17
DIERKS BENTLEY <i>Settle For A Slowdown</i> CAPITOL (87.8)	18
LEANN RIMES <i>Something's Gotta Give</i> ASYLUM-CURB (75.0)	19
JOE NICHOLS <i>Size Matters (Someday)</i> UNIVERSAL SOUTH (92.2)	21
GEORGE STRAIT <i>The Seashores Of Old Mexico</i> MCA NASHVILLE (85.0)	22

Artist Title/Label/(Score)	Chart Rank
GARTH BROOKS & TRISHA YEARWOOD <i>Love Will Always Win</i> LYRIC STREET (79.4)	26
PHIL VASSAR <i>Last Day Of My Life</i> ARISTA NASHVILLE (96.4)	27
CRAIG MORGAN <i>I Got You</i> BROKEN BOW (83.3)	28
GRETCHEN WILSON FEAT. MERLE HAGGARD <i>Politically Incorrect</i> EPIC (76.1)	29
GARY ALLAN <i>Life Ain't Always Beautiful</i> MCA NASHVILLE (87.6)	32
JAMIE O'NEAL <i>I Love My Life</i> CAPITOL (80.3)	33

Artist Title/Label/(Score)	Chart Rank
KENNY RODGERS <i>I Can't Unlove You</i> CAPITOL (90.3)	34
RODNEY ATKINS <i>If You're Going Through Hell</i> CURB (75.0)	35
NEAL MCCOY <i>The Last Of A Dying Breed</i> 903 MUSIC (82.6)	41
CHRIS CAGLE <i>Wal-Mart Parking Lot</i> CAPITOL (78.7)	42
BLAINE LARSEN <i>I Don't Know What She Said</i> BNA (75.1)	51

Artist Title/Label/(Score)	Chart Rank
AARON SHUST <i>My Savior, My God</i> BRASH (66.4)	1
CHRIS TOMLIN <i>How Great Is Our God</i> EMICMG (93.0)	2
MARK SCHULTZ <i>I Am</i> WORD-CURB (69.0)	4
CARRIE UNDERWOOD <i>Jesus, Take The Wheel</i> PLG (84.0)	6
MATTHEW WEST <i>Only Grace</i> EMICMG (72.3)	7
NATALIE GRANT <i>What Are You Waiting For</i> CURB (73.3)	8

Artist Title/Label/(Score)	Chart Rank
CASTING CROWNS <i>Praise You In This Storm</i> PLG (76.7)	10
SELAH <i>Bless The Broken Road</i> CURB (79.5)	16
SCOTT KRIPPAYNE <i>Alive Again</i> SPRING HILL (65.1)	20
MATT BROUWER <i>I Shall Believe</i> BLACK SHOE (70.6)	29
ROBBIE SEAY BAND <i>Better Days</i> EMICMG (69.2)	31

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