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WEEK OF JANUARY 28, 2005

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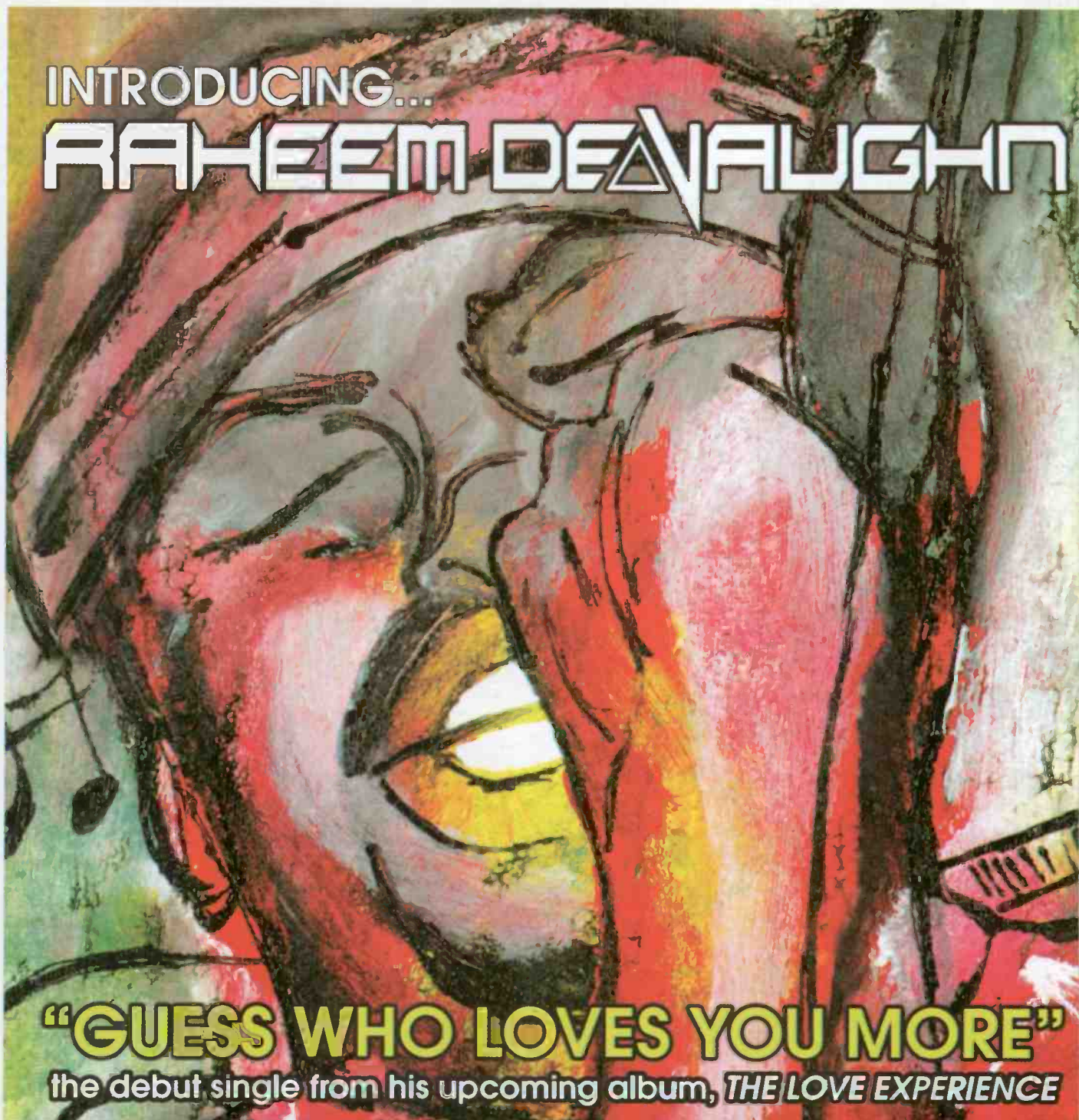
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# LOGAN'S RUN

**FROM STATION MASCOT  
TO INFINITY AND BEYOND,  
PROGRAMMER ERIC  
LOGAN ON ENHANCING  
THE XM EXPERIENCE**

**BY PAUL HEINE  
PHOTOGRAPH BY  
MITCHELL LAYTON / RETNA LTD.**

It was an epiphany; a revelation that hit him like a two-by-four across the head. Eric Logan was standing in front of a large bank of monitors last summer in the traffic and weather center at XM Satellite Radio. He had come to Washington, D.C., to explore a job opportunity, and he was becoming hopelessly smitten by the infrastructure XM uses to serve local traffic and weather information to 21 markets.

"Here's this national platform that has found a way to do a better job in these markets than we were doing [at local radio]," he remembers thinking.

So Logan, who at 33 had already held senior executive positions at two of radio's largest companies, decided to leave behind the industry in which he had spent his entire career and cross over to the other side as XM executive VP of programming.

He had come a long way since his first paying radio gig in 1985 as "Chuck the Duck" in Oklahoma City. Mastering his station mascot skills, Logan traded Chuck's webbed feet for the sharp incisors of "Cody the Coyote" at crosstown country KEBC. By age 21, he was programming the station.

Leaving OKC for an abbreviated "stopset" as assistant PD/night host at WMIL Milwaukee, Logan returned to KEBC for a second programming stint. That's when Rick Torcasso rang him up with an offer to program a Seattle startup. Logan accepted and launched "Young Country Seattle" on KYCW.

Two years later, Infinity acquired KYCW owner Alliance. It was a purchase that would prove fortuitous for Logan. Transferring within the company to San Francisco, he took over the programming of KYCY and proceeded to chase the legendary KSAN out of the format. Still in his 20s, he became Infinity's Tampa, Fla., OM, in charge of country WQYK-AM-FM, country WRBQ and the Buccaneers Radio Network.

Four years later, the 31-year-old Logan moved to Chicago to program Infinity country WUSN. Less than a year into the job, he got a call from Andy Schuon and John Sykes in the home office. Soon he was packing his bags again, this time for New York as Infinity VP of programming.

One year later, Logan, now married and itching to do something "more entrepreneurial," fielded a call from Farid Suleman, whom he knew from Infinity. Now running Citadel, Suleman asked Logan if he was interested in joining the company as president of programming. He was.

Eighteen months later, it was Hugh Panero on the phone, inquiring about Logan's interest in XM. "I didn't know much about it," Logan recalls. "Like most people in terrestrial, I had been in a state of denial about what was going on in this industry." Logan's wife, pregnant at the time, encouraged him to go for it. So he trekked to Eckington Place and drank the XM Kool-Aid.

## LOTS OF MOVING PARTS

What convinces a programmer at the top of his game to leave behind a successful, stable career in an 80-year-old industry for the fledgling satellite radio business? After all, 1 1/2 of Infinity's

New York stations out-came all of XM's 100-plus channels.

"I didn't get to where I was by being conservative," Logan tells *Billboard Radio Monitor* in his first in-depth interview since making the move. "The thing that appealed to me about XM was that it plays to one of my passions, which is technology."

Neither a startup nor a turnaround, XM is an "enhancement situation," Logan says, "where we're able to utilize our base in a different way and look at ways we can leverage content, attract bigger talent and do more innovative things with both music and talk."

Between swigs of Red Bull, Logan admits that it has taken him close to five months to figure the place out. "There are a lot of moving parts," he says. After all, XM is a content company and a technology company. Hardware, distribution and the Web play critical roles. "I had to go to school to learn everything, like how the audio gets from the servers to the satellites and from the satellites to the radios," he continues. "I don't look at it as a turnaround, I look at it as 'How can we make this XM experience better?'"

One improvement he's working on involves connectivity, or how to make it so that a subscriber digging on his or her favorite channel doesn't feel disconnected from the rest of the world. Another aspect of Logan's job is identifying musical niches XM may have missed.

"As somebody who hasn't built the platform, coming in three or four years down the road, I have the ability to challenge the status quo," he says.

The platform was built by chief programming officer Lee Abrams, who arrived on the satellite radio scene in June 1998 to declare war on programming clichés. Vowing to reinvent radio, Abrams—aided by his trusty sidekick, Dave Logan (no relation to Eric)—went to work on crafting the XM sound.

"A lot of the vision he had when he started putting this thing together is still in place today," Logan says, acknowledging that he grew up "always hearing about the great Lee Abrams." (Ironically, Abrams now reports to Logan, who in turn reports to CEO Panero.) "Subsequently, you see other services—satellite and nonsatellite—replicating some of the things he put into place. Lee is the XM muse, the original soul."

Abrams' background is rock, Logan's is country, and they complement each other. "We immediately hit it off," Logan says. "We have an enormous amount of respect for each other and we work great together."

## EMPHASIZING LONGFORM PROGRAMMING

One area of concentration for Abrams is the satcaster's longform programming, Logan says, including one-hour, commercial-free, in-depth "artist confidential" interview specials. Abrams is also instrumental in creating serial content, like "From Bebop to Hip-Hop With Quincy Jones." Logan believes that Abrams is "at his best when he has the ability to leverage his knowledge, resources and talent to create never-before-heard content."

Based on the high premium XM places on special programming, Abrams' talents are well deployed. While terrestrial radio derives image value from special programming but typically ghetto-izes it to less-popular dayparts, XM plays it in prime time. "We believe that is one of the reasons why people choose satellite radio over terrestrial," Logan says. "We think that the longform programming, the HBO-esque experience, is a key driver for XM."

XM generally premieres an artist special on a Sunday night and repeats it in Monday morning drive (ET). It would air again midday Wednesday on both coasts, Friday morning on the West Coast and again on Saturday afternoon. In addition to this horizontal integration, the company uses vertical integration, airing the special on as many as five channels. One hour of original content will get 25 hours of airtime. XM calls the tactic "road blocking."

The company can get away with this because it has more than 100 ways to keep subscribers listening if they don't want to hear a Lenny Kravitz or Bonnie Raitt special. Terrestrial programmers don't have that advantage.

But there's more to it than that, Logan says. "There is a higher expectation from consumers who pay for radio than there is from people who get it for free. I think we're held to a higher standard."

Another reason XM airs specials in drive times is to develop an image of being dedicated to music. Artist interviews, live broadcasts and other longform specials "all clearly send the message that XM Satellite Radio owns the music," Logan says. Live music programming "is an integral part of what we do to differentiate ourselves from other radio."

To that end, XM has acquired Effanel Music, a New York-based mobile and remote recording company. The acquisition demonstrates XM's commitment to live content, according to Logan.

"A big focus this year is challenging our staff to come up with additional ways to own the music," he adds.

Compared with Sirius Satellite Radio, XM appears to be more musically adventurous. It goes deeper into genres and artist cat-

**'THERE IS A HIGHER EXPECTATION FROM CONSUMERS WHO PAY FOR RADIO THAN THERE IS FROM PEOPLE WHO GET IT FOR FREE. I THINK WE'RE HELD TO A HIGHER STANDARD.' —ERIC LOGAN**

alogs. It also has more of an anti-radio presentation. Is that what consumers inclined to purchase a satellite radio want? Look at the scorecard, Logan suggests. "Having the listener lead that we have is the easy answer."

XM has more than 3.2 million subscribers; Sirius has in excess of 1.1 million. One reason for XM's lead is that it was first to market. "The differences between Sirius and XM are as different as the technologies and the way the satellites were launched," Logan says. "From a content perspective, we do believe that our music is more adventurous, and we do believe that is a reason why people will choose us. We want to have a listening environment and a listening experience unlike anything else. If all a consumer wants is a playlist with 100 titles and no DJ chatter, they can get that—it's called an iPod. What they can't get from companies that have tight playlists and very narrow points of view is that feeling of discovery, that feeling of adventure that a lot of our music channels can take people on. We tell our staff that programming is a journey; it is not a destination. For a lot of people, programming is a set of systems and rules that get implemented but don't continue to evolve. I always view programming on every one of our channels as a continuous journey that really doesn't have an end."

#### THE HBO MODEL

Panero believes terrestrial radio companies are going to work hard to keep their big personalities from migrating to satellite radio. "The focus of our company will be to follow the HBO model and develop talent in-house, making stars of people we think can entertain our customers," Panero told *The Hollywood Reporter*.

One of those people is Mike Marrone, the programmer and anchor personality on the Loft, which plays singer/songwriters. Marrone has been profiled in *The New York Times'* entertainment section, and XM believes his national popularity will increase as the company moves toward its goal of 20 million subscribers by 2010.

"Mike is a star with us today. Imagine how big Mike is going to be in 2010," Logan says. "His popularity is incrementally going to grow on this platform as the platform continues to grow. So there is an inherent growth challenge about making sure we have the right personalities here. The flip side is we have to be more adventurous in terms of our personalities and identify talent that wants to be involved with XM that currently doesn't have an outlet to be involved and give them a show or a forum to experiment with their talent, whether its talk or music talent."

While XM initially populated its channels with talent disenfranchised or discarded by terrestrial radio, it and Sirius are increasingly seen as attractive next steps for air talent. Talent sharing between the two industries is becoming more common. Dr. Laura Schlessinger and G. Gordon Liddy originate their shows on terrestrial; XM picks up their feeds. The opposite is true for Opie & Anthony, who tested their satellite-to-terrestrial syndication on Citadel active rock WAQX Syracuse, N.Y., and are expected to resurface terrestrially.

Opie & Anthony "are such a dynamic brand that there's still a lot of interest out there," Logan says. But if they were available on regular radio, why would their fans pay to hear them on XM?

"If XM becomes the venue by which you have all the content you want, it's somewhat less important whether or not a radio station in a particular market has Opie & Anthony," Logan says. "There are going to be a certain amount of people who would sign up specifically for Opie & Anthony. We believe they add to the overall XM experience—more so than they would hurt us if we put them into Syracuse in terms of subscribers."

Additionally, Logan isn't worried about Howard Stern's migration to Sirius. "Howard has raised the awareness for the entire satellite category, and that's a positive for us," he says. "The programming point of views between XM and Sirius are

different enough that people are going to choose one or the other for a variety of reasons. We know why people are choosing XM, why they're continuing to pay and subscribe. It's our goal to do what brought us to the dance, to continue executing our strategy and not worry about what any other competitors in this space do, whether it's Sirius, Apple, Hewlett Packard or Internet radio.

"We watch all the technologies, and we have a streaming front," Logan continues. "We talk about things like wallet share, or how many times will people be willing to pay a monthly subscription for a variety of things. We monitor things and try to figure out how to partner with technology, how to adjust program-

ming and marketing strategies to technology.

"We believe that content is the driver of this business in the future," he says, cracking another Red Bull. "Ours will be a very comprehensive strategy, in lock step with what our automotive partners are looking for—specifically General Motors, Honda, Toyota and also from an aftermarket standpoint. We look at the variety of technology that's out there; we are engaged in observing it. It's competition. Competition is a good thing. Competition makes us better." ●●●

*Additional reporting by Christopher Walsh in New York.*



Eric Logan

# CHILL AND

# SERVE

BY CHUCK TAYLOR

PHOTOGRAPH BY  
MELISSA JONES / RETNA LTD.

## SMOOTH JAZZ CD 101.9 JOINS GROWING TREND TO ADD CHILL TO THE MUSIC MIX

**NEW YORKERS MAY BE KNOWN** for approaching life with a frenetic charge, but Emmis Broadcasting is intent on convincing them to chill.

Just after Thanksgiving, the radio group's stalwart Gotham smooth jazz outlet, WQCD (CD 101.9), refashioned its playlist—and its attitude—to freshen an aging format and add enough of a cool edge to ease its 25-54 adult target more toward the center. Its new “chill” format has incorporated elements of electronica and world music into a reliable stable of light jazz artists and AC/soul vocalists.

Strategically, it also means distancing WQCD from crosstown adult R&B sister WRKS (Kiss FM). The two stations were increasingly sharing titles as CD 101.9—16 years into the format—added more vocal tracks to its mix over time, by such artists as Luther Vandross, Sade and Anita Baker.

“We didn't have to blow up the whole format and reinvent the wheel,” Emmis New York VP of sales and marketing Matt Ross says. “We just needed to take some items off the menu, keeping the favorites but trying some new updated dishes. It's a safe evolution that's thoughtful and research-based.”

Already, the shift seems to be paying off. In the just-released fall 2004 Arbitron survey, WQCD leapfrogged from 15th to a ninth-place tie (2.8-3.4), even though the change occurred in the third phase of the quarter. Ross says the station began to quietly add one chill title per hour in September. The ratio now includes one chill title for every three songs; as a result, he notes that TSL has grown a solid hour during the period.

### CHILL AROUND THE WORLD

Elements of chill have long been popular in Europe, originating as a genre at clubs on trendy Spanish vacation islands Ibiza and Café del Mar. Radio Nova in Paris is regarded as the broadcasting innovator of the format. And its Web site, novaplanet.com, remains popular.

In the United States, the genre has gained popularity from specialty programs at radio stations in various pockets of the country during the past decade, including Detroit; Norfolk, Va.; San Diego; and San Francisco. KLBU Santa Fe, N.M., devotes full-time programming to a chill format, the nation's first, as Blu 102.9. The station, owned by the independent BluVentures, scored a 2.1 rating 12-plus in the spring 2004 Arbitron book.

“There's a cosmopolitan feel to the chill format,” says Garrett Michaels, PD of adult alternative hybrid KZBT San Diego, which hosts “Big Sonic Chill” six nights per week. “The show is based on mood and vibe, and it has been a very prudent move for us. We've actually gotten the 25-34 demo to turn on the radio again.”

Illustrating the genre's versatility, Michaels adds that “our show is for [the] alternative mind-set, not smooth jazz,” with a mix that includes Cocteau Twins, Massive Attack, the Cure, Portishead and Beth Orton.

The chill vibe has begun to seep into pop culture as a chic, cosmopolitan signature, with CD compilations surfacing at such trend-setting retail outlets as Starbucks, Pottery Barn and Victoria's Secret. Sirius Satellite Radio jumped on the bandwagon with a channel that caters to fans of chill, featuring a dewy, sensual blend of pop, dance, electronica, smooth jazz and world music. Cable TV music carrier Music Choice also features its Chillout channel as part of its broadband offerings.



"The chill format creates a laid-back and relaxing atmosphere, which makes it very appealing to a wide demographic," notes Seth Neiman, senior manager of Music Choice. "Chillout started out as a block for Music Choice on our Sounds of the Seasons channel between holidays. It developed a large fan base that overwhelmed us with requests to make Chillout a full-time channel. We decided to add Chillout to our broadband channel lineup," which is scheduled to launch nationally in early 2005.

CD 101.9's particular brand of chill is designed to complement a known, successful brand while convincing advertisers that the product is new and novel enough to take a fresh look.

"There has been a lot of talk over the last year or two about the aging of smooth jazz and a lot of discussion about chillout music—or at least the jazzier side of it—being the future of the format," says Sean Ross, VP of music and programming for Edison

Media Research. "The thing that's unique about CD 101.9 is that Emmis is trying to build it on a smooth jazz station that is doing well enough that they don't want to just rip it up and start over. If you were starting from scratch, you wouldn't necessarily have as much of a smooth jazz component."

Matt Ross says, "From an advertising perspective, media buyers and advertisers have always looked at the station as appealing and comfortable. However, the knock has been that... it is what it is. Maybe the format has grown a little stale over the years."

#### CHILL TAKES ROOT

CD 101.9's evolution took root in August when Emmis senior VP/New York market manager Barry Mayo (who originally launched WRKS) hired current PD Blake Lawrence, an electronics and dance aficionado who programmed smooth jazz in

San Francisco and then eight dance channels for XM in Washington, D.C.

"The idea of merging smooth jazz with dance is something I had been thinking about for a long time—using new textures and sounds as a way to keep the format up to date and bring in new listeners as the median age of the audience gets older," Lawrence says.

The smooth jazz format had also evolved, he adds: "This station began in 1988 with a large playlist that got whittled down over time, as it needed to improve. It was pretty out there and progressive for the first three or four years, but by the early 1990s it was more mainstream and featured a lot more crossover vocals."

Those vocals were potentially funneling listeners from Kiss FM, so part of Lawrence's mandate in rejuvenating CD 101.9, while protecting WRKS, was to separate its sound from Kiss.

CD 101.9's brand of chill includes most of the station's smooth jazz musical core—Rick Braun, Boney James, Norman Brown, Chris Botti and David Sanborn—and adds a host of acts that define the nouveau sound: Zero Seven, Bent, Thievery Corporation, Moby, Praful, Chris Coco and Bebel Gilberto.

"We're looking to get more 35- to 44-year-olds involved; that's the first sell," Lawrence says. "We need to have some staying power or else our audience will age out of relevancy."

He adds that while the station does not have a head-to-head competitor on the New York airwaves, "we're reaching out to people that have given up on radio. This is our cry to them that radio does still appreciate you and want your business."

On-air presentation is simple and forthright, with low-key DJs that talk about the music and artists instead of reading liners and ad copy.

"We took sales information out of the mouths of our jocks," Lawrence says. "The vibe is no hype; jocks are there to be companions and not hucksters for products. They talk about lifestyle and the city of New York."

In line with that concept, the station does not have call-in contests.

#### GRASSROOTS MARKETING

CD 101.9 is also taking a grassroots approach to spread the word about its tweaked format. "No TV; we're not going for the traditional, old-school way of launching a new radio station," Matt Ross says. "We have a great, responsive e-mail base—Blake personally responds to every e-mail he receives—and we're looking at retail partners, events marketing and various online strategies to differentiate the station. We want to be a bit more cerebral and mature."

Ross says that even a modest increase in ratings would prove to be a boon for the station. "The New York radio landscape is extremely fragmented. Even a small bump could put us top five 25-54. This station was not broken, and now we have the opportunity to break out again as a top-tier station that's getting better. I think people are already starting to recognize that and are beginning to invest with us differently."

In terms of nationwide potential, the players stress that any brand of chill must be tailored to its individual market.

Lawrence says, "New York is very cosmopolitan, so you already have hip hotels, restaurants and boutiques playing chill music. People have heard it out and about. The average person may not be familiar with it at first, but we're already making inroads there."

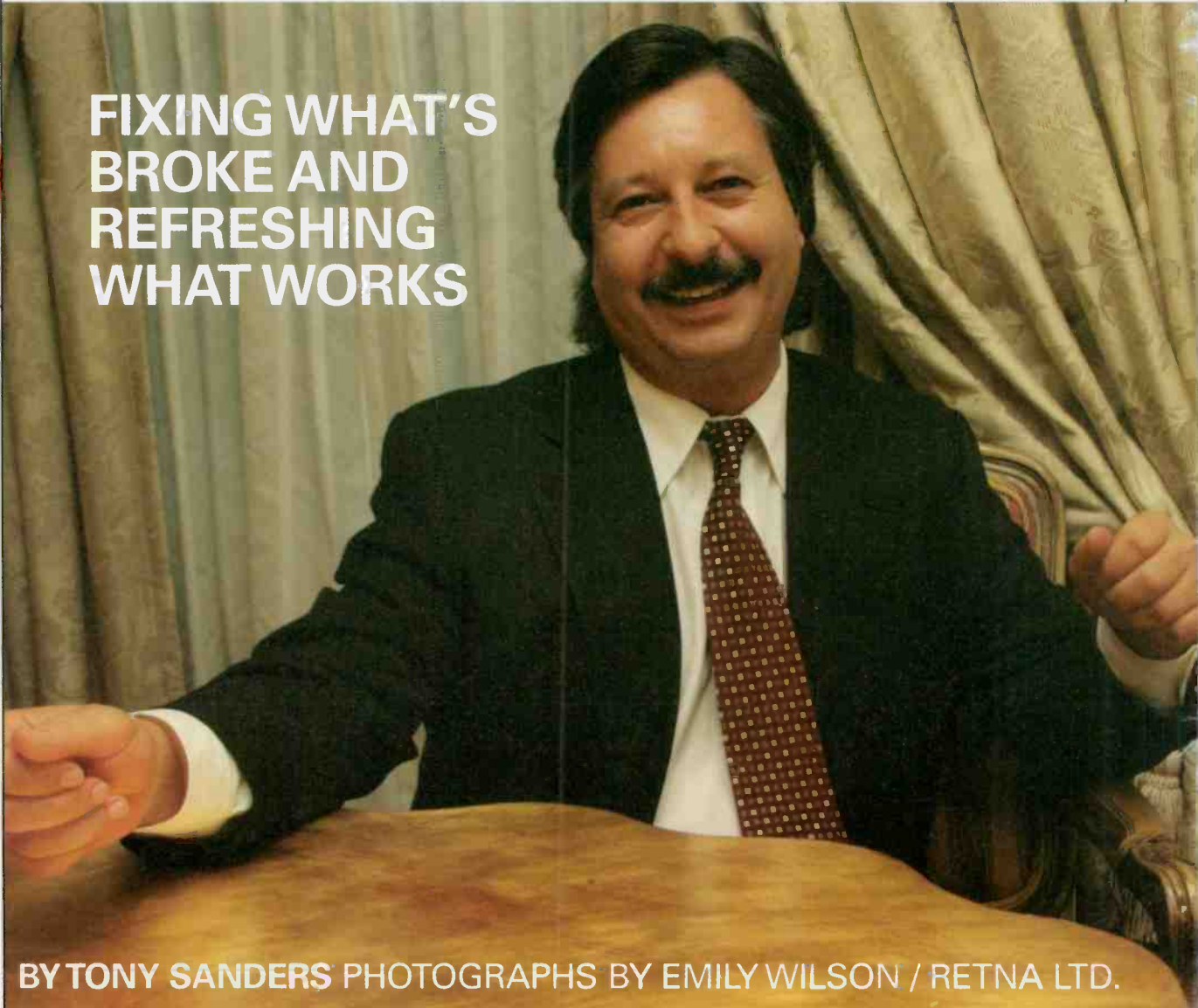
"Certainly, there are other major cities where this would probably work well," he adds. "No two chill shows are the same—some lean more rock, we lean more jazz and groove, because that's what we think will be accepted in New York."

KBZT's Michaels thinks his show has the potential for nationwide syndication. "People want something different to relax to and unwind with, to have a drink, make love, work on the computer. Our show has become a soundtrack for people who want music at night. I see a lot of interest in this for other stations and cities."

Blake Lawrence, left, and Matt Ross



# CAPITAL B FOR BEASLEY



FIXING WHAT'S  
BROKE AND  
REFRESHING  
WHAT WORKS

**T**hrough the years, the Beasley Broadcast Group has developed a talent for acquiring and improving underperforming radio stations. George Beasley, 72, who started the company in eastern North Carolina in 1961, is still active in the group's business, especially in station acquisitions, and holds the title of chairman/CEO. His son, Bruce Beasley, 46, is the company's president, a post he has held since 1997. In 2001, Bruce added the title of co-COO. He shares that position with Allan Shaw, who gave Bruce his first GM position.

Bruce started with Beasley after he graduated from high school, working summers at one of the group's AM daytimers. After graduating from college in 1980, he held on-air and sales positions with the group. About five years later, Bruce got his first sales manager position, also in eastern North Carolina. In 1986, he became GM at one of the group's stations in Fort Myers, Fla. In 1989, Bruce earned his VP of operations stripes, working in the corporate office. He transferred to Philadelphia in 1991 to manage the group's country operation, now WXTU. That tour of duty lasted until 1995, when he moved back to Florida as VP of operations, then became president.

**Given your family's commitment to the radio industry, it is obvious that your strategy is to build for the long term, and to do so, generally, in smaller markets, or to buy smaller stations in large markets.**

**I'd like to talk about your Las Vegas cluster and how you're developing those stations, but can we first talk about the value you see in your AM stations in Boston, Atlanta and West Palm Beach, Fla.? How do those stations fit into your overall game plan?**

You're talking about our large-market AMs. The value we saw in those stations was we could buy them at low multiples. Back when things were going for 20-times cash flow, we could get them for about 10-times [cash flow] or less. They're stations that deliver high cash-flow margins, historically 60% or 70%. We also bought those stations with an eye on the future and the introduction of [high-definition] digital. We looked toward the future to create value for the company as digital becomes more prevalent.

**When did you buy those?**

In the late 1990s, early 2000. As satellite was looming out there, we knew that we had to be as technologically advanced as possible. So, with digital, as you know, FM will sound like CD and AM will sound like FM. We knew broadcasters were going to get there quicker.

**That brings us to another point, about brokered programming. Do you see that becoming a bigger part of your mix?**

No. We never expected it to become more than 10%-15% of our

BY TONY SANDERS PHOTOGRAPHS BY EMILY WILSON / RETNA LTD.

revenue. It's a consistent generator of revenue, but if a market is going to grow 5%, that's how fast these AM stations are going to grow. You're not going to see a 15% or 20% or 30% year-over-year growth on those stations. It's very consistent. In down times they're still going to grow, but in good times they're still only going to grow with the market.

**Whereas, personality-driven radio . . .**

Right. For example, when we bought Las Vegas, there was only one station that was really doing well. Of the three that we bought, two were underperformers. And since then, back in 2000 or 2001, we've grown our revenue substantially and now have three real players in the market. That has been our philosophy. When we go in and buy a cluster, we would like to have at least one that's performing and to have two that are underperforming, so we can build them up and see some good-quality growth.

For example, in Q3 of 2004, the Las Vegas market grew at a little over 10%, and our cluster grew at about 17%. We've been doing that for the last two or three years, consistently outperforming the market.

**It's a great market to be in. Is the mix of the formats important to you?**

Not necessarily. One of our stations is targeted to men 25-54. The other is targeted to adults 25-54, and the last is targeted

to adults 35-44-plus. What we try to do is garner the most dollars with the formats that are available in the market and the opportunities.

**When you're competing against groups like Clear Channel and Infinity, do you bring any special tactics to your programming or operations?**

Not particularly. We just use our 41 years of experience in developing stations, researching stations and hiring the best people we can. In our company, the average general manager has been with Beasley, as a general manager, for north of 10 years. So we hire good people, and fortunately we've been able to keep them.

**Let's shift to station trading for a moment. One of your family's claims to fame has to be the sale of the KRTH Los Angeles combo to Mel Karmazin for \$116 million in 1993. But that was just one stellar moment in a long history of station trading for Beasley.**

Actually we bought the AM-FM combo for \$86.6 million and spun off the AM for \$26 million, and then three years later sold the FM to Karmazin for \$116 million.

**Through the years, your group has bought 55 radio stations for an aggregate price of \$200.5 million and sold them for an aggregate price of \$370.6 million.**



**Were all of your deals profitable?**

Timing is everything, but I can't say we batted 1,000 with every acquisition or divestiture we've made. But we've done pretty well.

**What are some of the lessons learned?**

Over the years, the way we've grown this company, and the way my father built this company back in the late 1960s, we started in a small eastern North Carolina market. Then he sold that station and bought a larger station in a larger market. That's the way he grew the company. We would buy and we would sell, and along the way we would learn. I guess we learned from our mistakes in the smaller markets. Then, by the time we got to the larger markets, we had learned some of the lessons that worked.

**You have been a buyer of stations virtually every year since 1991. I think the only years you haven't bought a station were 1999, 2002 and 2004. Any reason you didn't buy in those most recent years?**

The economy hasn't been the most healthy. We have spent those years—and quite frankly, since 9-11—operating our company trying to increase our value to our shareholders through increased broadcast cash flow. I think we've done a good job of that. You have to be prudent. Our leverage was a little high back when times were a little worse than they are now, so we concentrated on bringing our leverage down. We're now in a more comfortable level.

**What's on the horizon for 2005? Is there room for more "tuck-ins," as it were, or would you like to make a fresh entrance into a new market?**

We've made no bones about our acquisition strategy. We've always said that we would pursue swaps if that's what makes sense for our shareholders. We would love to do fill-ins if that made sense, and we would look at buying completed clusters if it made sense to our leverage and our opportunities in any particular markets.

**You have about \$40 million available for acquisitions. That could get you a lot of stations in the smaller markets.**

We're really going to concentrate on the top 100 markets. That's

where our focus is going to be. We've operated stations in unrated markets all the way to the top revenue market, L.A., so we've had experience in all different sizes of markets. But we're going to concentrate on the top 100 markets.

**[Infinity CEO] Joel Hollander has said that he is going to pursue swaps, and one market he says he wants to get into is Miami.**

I don't think it's any secret that Infinity has wanted to be in Miami for many years.

**That has always been an important market for Beasley. And WPOW has always been an important station for you.**

We bought Power 96 in 1985, and we've operated it ever since. It has been a very successful radio station. We've been successful against competitor after competitor after competitor. As a matter of fact, in the last three years, I think we've had two competitors. We always manage to come back strong.

We also have a sports station there, WQAM, that has a lot of revenue, but with the cost of the rights fees, the bottom line could be better. And we have the only country station in town.

**Why are you so good at what you do?**

It's certainly because of our general manager, Greg Reed, who has been there since we bought the station. As a matter of fact, he was a co-owner of that station until we bought him out. He has had a very successful sales team in there. Bill Tanner was not our original PD, but he was in there very shortly after we bought the station. We've had Jerry Clifton in there as our consultant for a long time, and Kid Curry is our PD, and he just does a tremendous job. We have some great on-air talent.

**You said that Power 96 is the model for your rhythmic top 40 WRDW in Philadelphia. And you're using Bill Tanner and Jerry Clifton to consult. How are things going?**

Wired has been on a bit over a year. Our first full book, we popped it out No. 1 teens, No. 3 18-34 and have maintained those

levels through our third full book, which was the summer. I think we dropped to No. 4 18-34, but it was still No. 1 teens.

**And how has the cycle of available new music been for you and the station?**

That's one of the things that we've been able to work through at Power 96—the cycles that the music goes through. With the experience we have there, if and when WRDW goes through those cycles, we know some of the techniques to use to hold our ratings. I don't see that happening anytime soon though.

**Could you tell me what you see in the future for terrestrial radio? Do you see satellite radio—and now the looming potential of cellular radio [XM or Sirius on a mobile phone]—as real competition?**

We take satellite radio seriously, just like any competitor. Radio's first competitor was television, and we went from there to 8-track tapes, from there to cassettes, and then CDs and then to cable TV with no commercials, and you could listen to it at home and they thought they could jump in our pockets there.

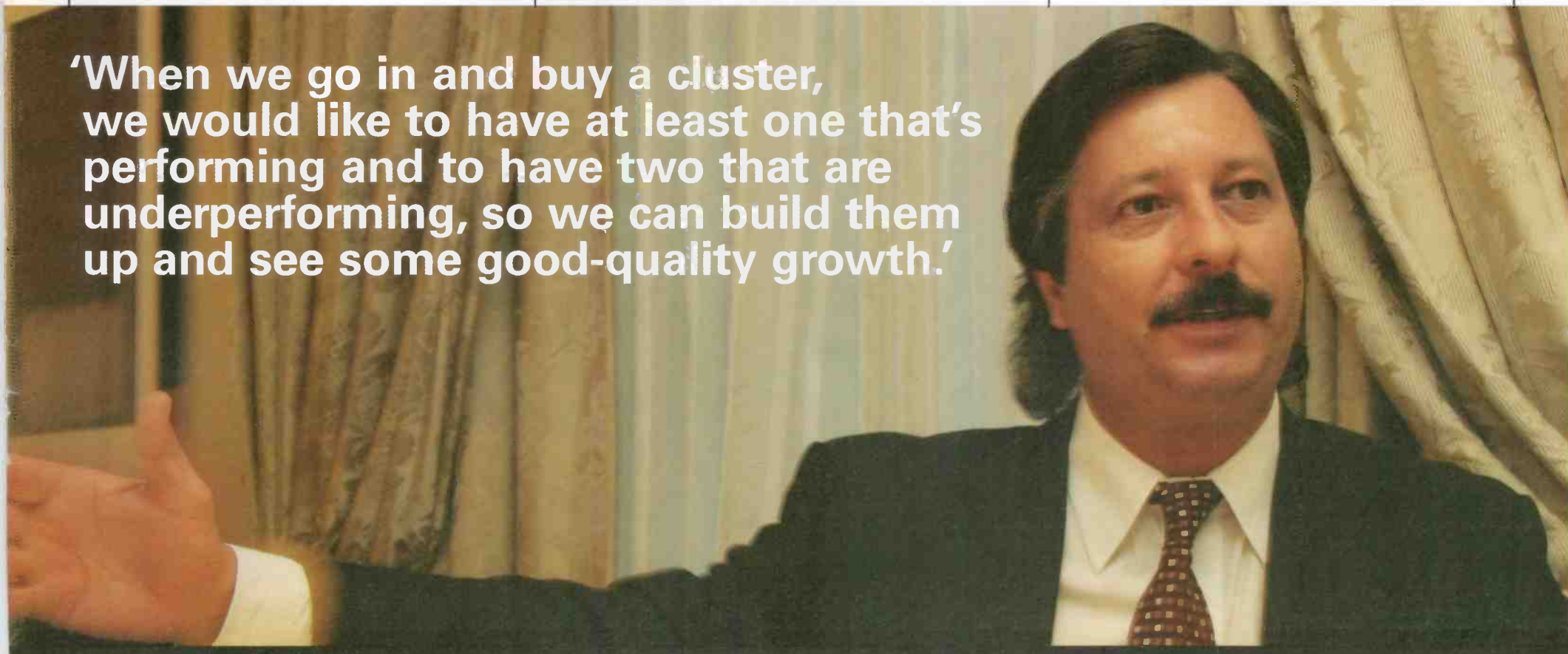
But as long as we address the clutter issues, as long as we address content, and as long as we continue to keep our focus locally—moms need to know how to dress their kids in the morning. Guys want to know how their local football team did last night. Amazingly, people want to know where the best sales are.

Whether or not people want to believe it, listeners want to know if the local talent is going to be at the car dealer so [they] can go by and say hi. Sometimes, the closest some people will ever get to a star is the local radio personality. So, it has got to be locally focused, and you've got to go back to basics, and you've got to keep the clutter out, and you've got to use the best content and technology available.

**Where does HD radio fit into Beasley's plans?**

We're fully committed to it. We are a partner with iBiquity. We're moving forward with our markets. We have Philadelphia done, we have Miami done, we have West Palm Beach done. We're moving into Las Vegas, and we have a three-year plan so that within three years we should have most of our stations fully HD. ●●●

'When we go in and buy a cluster, we would like to have at least one that's performing and to have two that are underperforming, so we can build them up and see some good-quality growth.'



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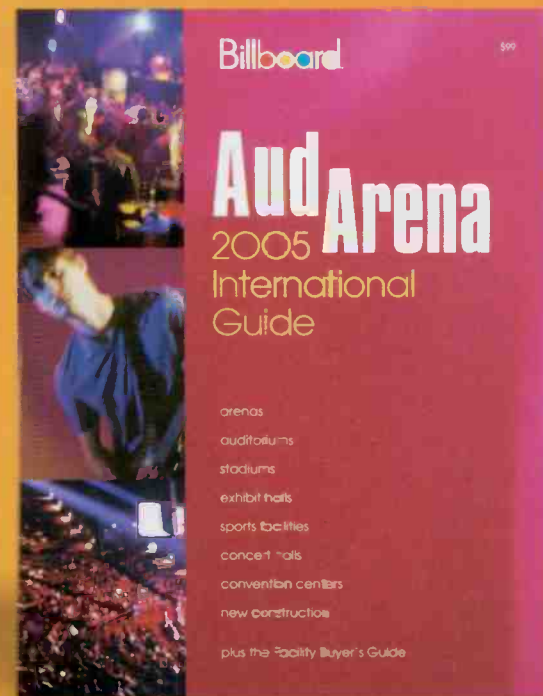
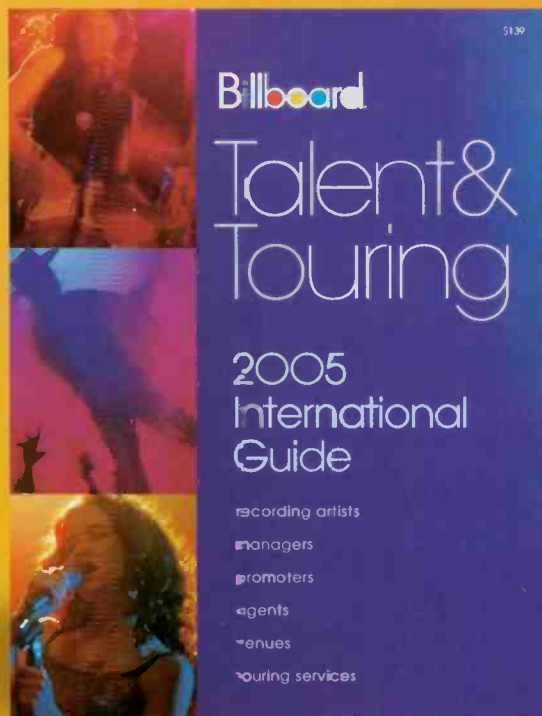
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# PROBING THE PARANOIA

COMMENTARY BY KENTUCKER

**PROGRAMMERS ACROSS THE COUNTRY** are scratching their heads. Or shaking in their boots. Or more than likely, they're doing both after hearing that former top 40 WKSE Buffalo, N.Y., PD Dave Universal is the target of a Federal Communications Commission payola probe.

Universal was fired earlier this month amid a company investigation into "whether he improperly accepted travel packages and other gifts directly from record label executives," according to The New York Times.

While all the facts have yet to be revealed, Universal says every trip he took, every sporting event he attended, every meal he shared with a record rep was with the full knowledge of Entercom, the company that fired him.

Whatever the story behind Universal's dismissal, what is alarming is that countless PDs, MDs and, yes, even air talent have accepted similar trips and gifts from record companies through the years. They have to be wondering, "Am I next?"

Showcases, dinners and sporting events are just some of the ways that record companies develop relationships with key pro-

the programmer to a game as well.

For broadcast companies, the relationships that are fostered between programmers and record company reps have a financial aspect, especially when it comes to booking station events and listener appreciation shows. In a recent statement to the media, Universal said, "How did I spend 60 grand putting together a radio show that would make 500 [thousand dollars for Entercom]? Relationships."

I can't speak for other formats, but in the country genre, record company, and by default, artist relations are key to listener awareness, stationality and fund raising for charities like St. Jude Children's Research Hospital. While the immediate need may seem to be to get a record added, at some point record companies,

music community for almost 18 years. I know what goes on.

In Nashville alone, particularly in the "hot period" of the early '90s, record companies routinely flew dozens of programmers and sometimes their significant others to lavish showcases. By doing the math, anyone can figure out that some of these showcases cost \$100,000-\$200,000 to put on.

As recently as a few years ago, labels were flying PDs and MDs to Mexico and Bermuda, among other tropical climes.

I mention this not to point fingers or indict anyone, but to ask the question, What changed? Why was taking a PD to a Yankees game OK in the '90s but not in '05? To my knowledge, no new legislation has been passed outlawing brats and beer with a record rep at a Green Bay Packers game.

# OF PAYOLA

Is it simply that a different president is in office? Or is it that New York Attorney General Eliot Spitzer is on the case? Or that The New York Times has written about it?

I know what has changed, at least to some extent, on the record side of things. Following an era of corporate cutbacks, many labels simply don't have the budget for lavish events. Or they've chosen to spend it in other ways. Of course, some of that money has gone to radio stations through independent promoters.

Am I pleased that real abusers are being spotlighted? Yes. Do I think that undue attention is being brought to the situation? No.

What I do think is that countless programmers are about to be targeted for infractions that they never considered to be infractions.

During my tenure as a promotion man, I only knew of one broadcast company that set a dollar limit on the gifts that employees could receive. That company was Nationwide Communications, and the limit was \$25, as I recall. I personally never had a problem doing business with the three Nationwide stations that were under my watch. I still got my records added and played—on their merit. If I didn't, chances were it wasn't a hit. The approach was actually refreshing.

Free trips, dinners and sporting events are certainly not the exclusive province of the radio and record industries. Government lobbyists spend millions of dollars to try to influence our legislators. Drug companies spare no expense trying to get doctors to prescribe their drugs. What's more important, your health or what you hear on the radio?

Don't federal regulators have anything better to do than investigate a radio programmer who, by his own admission, went to Yankees games and ate chicken fingers on a record company's dime?

How about an investigation into just what the hell chicken fingers are?

I believe there are things worth investigating out there. I just don't think this is one of them. ●●●

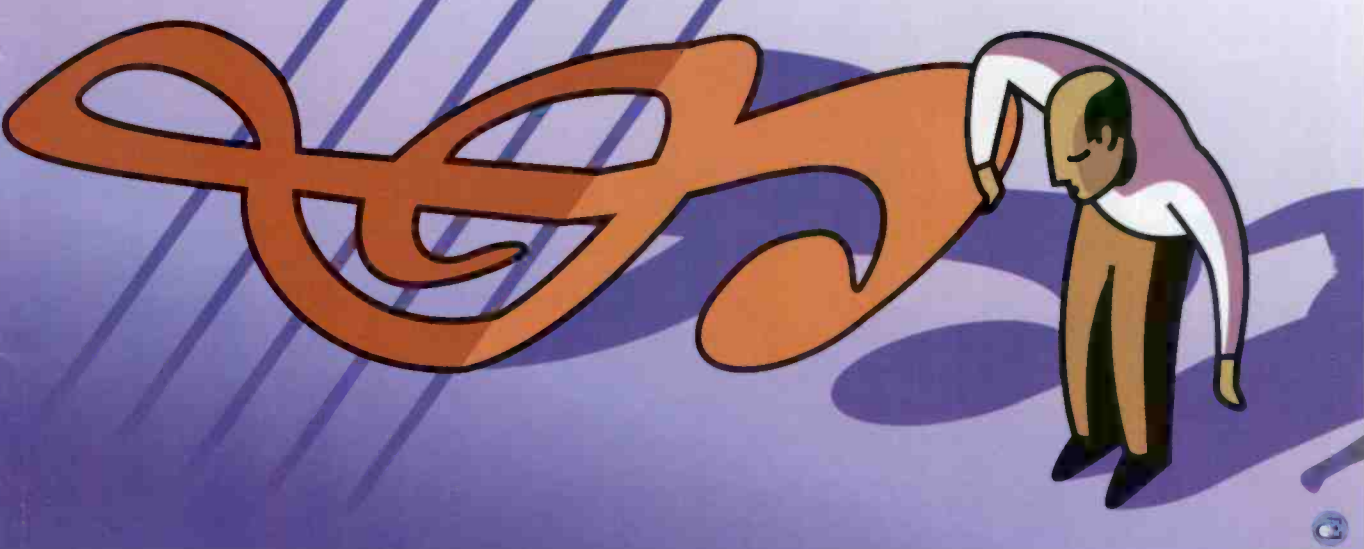


ILLUSTRATION BY DAVE EMBER

grammers and vice versa. This is not a concept that was devised recently. As in other businesses, relationships are built over time.

Does taking a programmer to dinner result in an add for the record company? Most of the time, the answer is no. Does flying a programmer to a showcase and putting him up in a swank hotel mean airplay is guaranteed? Not unless the act blows the programmer away. And even then, especially for more conservative stations, it may be weeks or months before any airplay is obtained.

Sure, record companies would like to believe that taking a PD to a ballgame will result in an add, but in their hearts they know that it's not likely. The best that can be hoped for is an advantage when it comes down to the programmer deciding between artist A and artist B. And chances are that the rep for artist B has taken

artist managers and the artists themselves realize that these associations will probably pay off in the long run.

Though I gritted my teeth, when I was in record promotion I once allowed an act to perform at a hair salon on behalf of a local radio station. The station saw the act, saw their clients' and listeners' response and added the record. I provided the opportunity, but if the act had sucked, it wouldn't have ended up on the station's playlist. Is that an FCC violation? These days, I don't know.

In case it is, I made that story up.

Let's be clear—I'm not an apologist for record companies, independents or radio. I'm aware of the abuses, and I don't like them. As a former MD, record company regional and national, artist manager and now journalist, I've been part of the radio and

**'FREE TRIPS, DINNERS AND SPORTING EVENTS ARE CERTAINLY NOT THE EXCLUSIVE PROVINCE OF THE RADIO AND RECORD INDUSTRIES.'**

# MEET THE RAGIN'

BY JIM BESSMAN

PHOTOGRAPH BY  
ERIKA GOLDRING / RETNA LTD.

**HOME-GROWN AND AS AUTHENTIC AND TASTY** as a fat bowl of gumbo. That's KBON (K-Bone 101.1) Eunice, La., which lives up to its motto, "Louisiana Proud."

The 24-hour independent station, located in the heart of "the Cajun Prairie Capital," not only plays Louisiana-focused music for listeners within the South Louisiana "Acadiana" region, but also promotes Cajun music and culture to the world via an Internet stream that fosters as many as 200 e-mails per day.

"I wanted to make our local people proud of what we have here," says Paul Marx, KBON owner and GM, who founded the station in 1997.

"Our music and way of living hasn't been presented in a manner where people come away thinking of it as unique. It has mostly been programmed in the fashion of a Saturday-morning show: During the week people listen to the radio and there's nothing on the air to tell them how special our heritage and culture are. It's all Nashville, Nashville, Nashville, or hip-hop or bebop or whatever."

Marx estimates that 70% of KBON's programming is home-grown, primarily Cajun, zydeco and swamp pop, with some country and R&B.

"I describe the format as 'variety with a Louisiana flavor.' If I did only home-grown Cajun, zydeco and swamp pop, then only people familiar with that music would listen and it would be hard to pick up new listeners."

So KBON, a 25,000-watt station that recently moved its tower to a more auspicious location, throws classic country songs and oldies into the mix.

"The comments we get from most of our listeners is that they like the variety, but many people listen to three, four, five hours of just Cajun-music shows and are now buying Cajun music because of the way we present it," Marx says. "They suddenly realize it's pretty good stuff."

"Same with zydeco," he adds. "They may have had the wrong impression of what it was, relating it to rap music or whatever, but by mixing it we brought our music to a level where it's all equal. So you hear George Strait followed by [Cajun accordionist] Steve Riley, for example."

## CAJUN COUNTRY

Not that there aren't other Louisiana stations that promote the region's unique musical heritage. Listener-supported, volunteer-operated WWOZ New Orleans plays Cajun and zydeco, but only as part of its Crescent City-centered blend, which includes jazz, blues, gospel, Brazilian and Caribbean music. Closer to Eunice, Ville Platte station KVPI is renowned for its live Saturday-morning Cajun-music remote from Fred's Lounge in nearby Mamou, but it and numerous other Acadiana stations program Cajun and zydeco (often in French) primarily during specialty programming slots.

"The majority of KVPI's time is satellite-fed," says Todd Ortego, KBON ad salesman and co-host with Joe Burge of the long-running "Swamp & Roll Show" on Thursday nights. "They do the Saturday-morning show at Fred's on the AM frequency and an hour on weekdays, but hardly any local programming on FM. So they're limited to a few hours a week versus what KBON does 24 hours a day."

Other stations may be adding Louisiana music to their

formats because of KBON's popularity, as Marx suggests, but "we're totally unique in that we play so much Louisiana music that's home-grown." Ortego stresses that the station's playlist stands clear of national or international playlists, media concerns or even the popularity of the acts.

Marx is not an Arbitron subscriber, but he claims that "for a small-market radio station, we're kicking butt in major markets head to head with 100,000-watt stations, when we're only reaching probably 50% of the market. I think the numbers are going to improve now that we installed a new transmitter and moved further south."

## POWER UP

In December KBON "moved the tower, increased the power," as Ortego enthusiastically puts it. Formerly near Ville Platte, the tower is now 12 miles further south between Eunice and Opelousas.

"It's about the same output, but the equipment is more efficient," Ortego says of the new transmitter. "We swapped off the area north of Mamou, which was mostly trees and not a lot of potential listeners and clients, for a more populated area reaching into the heart of Acadiana and the much bigger Lafayette-New Iberia-Abbeville market."

Marx says the \$250,000 investment, including studies "to be sure the tower was in the right spot and the angle of the legs exactly the way they should be," gives the station a potential audience of nearly 500,000.

"I think there's only three that don't listen out of that number, and we're looking for them," he jokes.

Marx cites the search engine tallies of the Web site Radio-Locator in contending that KBON is the most-listened-to Louisiana station on the Internet, and that its Web site is the third-most-visited among Louisiana stations.

Marx started streaming the station a couple years ago. "I actu-



Paul Marx

OFF THE  
BEATEN  
PATH

# CAJUN OF RADIO

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ally spent well over \$30,000 of my own money," he says. "Since the Web site is non-income-generating, it, frankly, got too costly: Even though local advertisers thought it was wonderful, they didn't derive any benefit, so I couldn't charge them extra ad fees just because they were on the Internet."

But instead of dropping the online stream, Marx started an Internet support group, asking for \$15 quarterly donations to cover costs. As a result, "we're covered through this year, definitely."

Contributors receive numerous on-air mentions throughout the quarter thanking them for their support. Also on the Internet, KBON has established a "Louisiana Proud" club at

Yahoo for listeners to correspond with fellow Louisianaphiles.

"I think KBON's catching on worldwide," Ortego says. "We used to get just a few e-mails an hour, and now it's 15-20 a show, many from people from all over the world."

The station also receives notes from military personnel overseas. "It's a means for them to keep in touch with the local flavor and help their homesickness, and it makes us feel good for keeping them in touch with their roots," Ortego says.

#### PROGRAMMING LEGENDS

Ortego's "Swamp & Roll Show" is among KBON's most popu-

lar. It runs the gamut of Louisiana music, flavored further by live commercials and periodic instrumental "breakdowns" by regular guests the Human Jack (legend has it he once held up the back end of a car) and the Big Corner (his legend is not so simply summarized, but he is increasingly referred to on-air as "the Red Cross," because he brings in fried chicken when he drops by).

Other programs are somewhat more reined in and include Layton Thibodeaux's "The Spicy Cajun Show," which airs Wednesdays from 6 p.m. to 10 p.m., and Peta Waddington's hour-long "Bulletin From Britain," which airs Thursdays at 9 p.m.

As her show's title indicates, Waddington is British, a radio "presenter" in England, in fact.

"She was on vacation a few years ago and came to visit us and introduced herself," Marx recalls. "She said she loved Louisiana music and was a big fan of KBON and wanted to hang out with us for a week and see what we do. I suggested that she do a program while she was here, and she did a couple nights and [a] Sunday afternoon. She then went home and missed it so much that we came up with a deal for her to record a program on CD of her favorite Louisiana music and include a little lagniappe of non-Louisiana music."

#### HALL OF FAME

Marx is on-air from 6 a.m. to 10 a.m. weekdays and hosts "The Bon Temps Rouler Program" from 6 p.m. to 10 p.m. on weekends. This continues a career in radio that began in the mid-'70s and has since been commemorated by his induction into the Louisiana Hall of Fame for his efforts in promoting Louisiana music.

Marx has also written songs recorded by the likes of Wayne Toups, Lee Benoit and Blackie Forestier. Their autographed pictures—and those of some 500 other legendary South Louisiana musicians including Doug Kershaw, Jimmy C. Newman and Jo-El Sonnier—decorate the Wall of Fame at KBON's office/studio. Also exhibited are memorabilia, like a shirt and belt that Newman wore at the Grand Ole Opry, as well as such antiques as farm tools, radios and a wooden stove.

"Listeners feel such an affiliation with the station that they want to give us stuff like that," Ortego explains.

Prominently displayed throughout the facility is a slogan preached by Marx: "Let us, before we die, gather up our heritage and offer it to our children."

"I once saw a slogan similar to it and remembered it when we put the station on," he says. "Again, it has to do with the way our music was represented before, when the younger people thought of it as their grandmas' and grandpas' music. They would have the Cajun music on every Saturday morning, but it's so nice to hear it now and not have to wait until Saturday."

And it's not just their grandparents' music anymore, Marx notes: "It's everybody's music. Teenagers drive around with KBON bumper stickers, and bus drivers tell us that the kids are listening to it." ●●●



WELCOME TO  
EUNICE, LA., WHERE  
KBON PUTS MEAT  
ON THE BONES OF  
MUSIC

# DAMAGEPLAN SHOOTING IMPELS SECURITY CHECK

# IS YOUR STATION COVERED?

BY RAY WADDELL  
AND BRAM TEITELMAN

**M**ore than a month after a shooting spree at the Alrosa Villa club in Columbus, Ohio, left five people dead—including the assailant and Damageplan guitarist “Dimebag” Darrell Abbott—many questions remain. Some of these center on responsibility, especially for radio stations that work closely with clubs on outside events.

The shooting occurred Dec. 8, when an apparently deranged gunman, Nathan Gale, rushed the stage and fired at Abbott, killing him instantly.

Witnesses say Damageplan had just begun its first song shortly after 10 p.m. when Gale opened fire, shooting Abbott multiple times at close range. Jeff “Mayhem” Thompson, road security for the band, was also shot and killed, as was Erin Halk, who worked at Alrosa Villa in a security role.

The band’s drum tech, John “Kat” Brooks, and tour manager, Chris Paluska, are still recovering from gunshot wounds.

In his first interview since the shooting, Damageplan manager Paul Bassman says it remains unclear how such a tragedy could occur.

“How this man got onstage without encountering security is the most puzzling question,” Bassman says.

Modern WWDC (DC101) OM Joe Bevilacqua notes, “Unfortunately, like [with] any large event, you can’t prevent nuts from coming out of the woodwork. As much as you would like to prepare for anything that can happen, you can’t prepare for something like some guy running in backstage and pulling a gun on a band or audience. There’s no real way to protect for that. There’s this post-9-11 feel where there’s always vigilance, no matter where you are.”

## THE ALROSA VILLA

The 800-capacity Alrosa Villa, a family-operated venue, has built a reputation as the premier hard-rock room in Columbus, booking name acts since the 1970s.

According to people familiar with the venue, the entrance is in front, with a drop-down floor in front of the stage for audience seating or standees. Load-in is behind the stage. Sources confirm that the shooter entered the club through the back door.

“If that’s the case, security should have been a hell of a lot tighter,” says Joel Cook, president of Event Services, a Columbus-based security firm. He says the Alrosa Villa uses primarily in-house security.

Cook says he is unsure if metal detectors were used for the Damageplan show but believes the club has used them in the past.

“It really doesn’t matter what you have at the front door if you let people in everywhere else,” Cook adds. “You have to control the perimeter.”

Active WBZX (the Blitz) Columbus had presented countless shows at the Alrosa Villa. “The people that we’ve worked with over the years, including the Alrosa Villa, are longtime clients that have standards and certain procedures in place that they have stiffened following this,” PD Hal Fish says. “The club has re-opened, and they have certainly increased their security, but I don’t know that the security would have changed anything that night. This guy jumped over a fence, and I’m sure they’ve hired additional security to make sure that area of the venue won’t be breached. But he wasn’t someone that would have been caught in a pat-down anyway.”

The stage at the Alrosa is only three- to four-feet high, according to Cook, with no substantial barricade in place. That type of

setup lends itself to placing security workers at stage right and stage left, as opposed to a front-of-stage presence that would obstruct the view.

Barricades are commonly used at hard-rock shows, primarily to discourage stage diving. The distance between the barricade and the stage depends on the band’s preference and the configuration of the venue.

“Some bands want three or four feet between the barricade and the stage, and [the International Assn. of Assembly Managers] suggests seven to eight feet between the barricade and the stage,” Butler says.

According to eyewitness accounts of the Alrosa Villa incident, including a post on the Web site roadie.net, Gale rushed the stage from the right and attacked Abbott at center stage.

Thompson, witnesses say, was at stage left, and Halk at stage right, and both tackled Gale after Abbott was shot, resulting in their own fatal wounds.

Gale, reportedly a large, athletic man, apparently made it to the stage with ease.

Damageplan was slated to play active WZZN (the Zone) Chicago’s holiday show just two days after the shootings. “We expected bands that played our event that Friday morning after the Wednesday night shooting to be nervous,” PD Bill Gamble says. “But they really weren’t. They were glad to play and be part of a tribute to Dimebag Darrell. It was on everyone’s minds, from the crews and tech to the performers, but it really didn’t change, at least outwardly, any performances.”

Though the Alrosa Villa is open, Fish is taking a wait-and-see approach before working with the club. “They’re testing the waters, and they’re seeing how the community feels about it and if people feel comfortable about going back there,” he says. “It only makes sense for us as a business to do the same thing and test the waters with our listeners and our listener base, and make sure it’s OK with them that we’re out there, before we start heavily promoting shows at the Alrosa again.”

## GENRE NOT A FACTOR

The prevailing opinion in the touring industry is that the Alrosa Villa tragedy was a freak incident that says more about society than hard-rock shows.

“You can run into a wacko in the post office, shopping mall or the old-folks home,” says Jay Nedry, owner of Jaxx, a rock club in West Springfield, Va. “That said, you have to maintain control of your premises. You can solve most problems at the door.”

Cook says he would like to see tighter security at all rock shows, particularly at point of entry. “As a crowd-management person, I like to be more sure of what comes through the doors,” he says. “Oftentimes, it just comes down to a cost issue for promoters.”

Butler agrees. “The industry only wants to pay people \$7-\$8 an hour for a guy on the barricade, and I don’t think too many people want to risk their lives for \$7-\$8 an hour,” he says. “Police officers can make \$20-\$30 an hour in uniform off-duty.”

Like the Station club fire in Rhode Island two years ago, the Alrosa Villa incident forces the industry to take stock of its safety and security practices.

Bevilacqua was PD at mainstream WHJY Providence, R.I., when the Station fire happened; one of his jocks died in the fire.



"Dimebag" Darrell Abbott

"You always have to make sure that you cover all your bases," he says. "Whether you're getting into bed with a concert promoter or you have 20 people coming to a bar to see a band play acoustic, if you're involved at all, you have to take due diligence in checking everything out. Even though you may hire or work with a concert promoter, if you're involved with the show, you have to be a little more cautious than you were five or six years ago. It's smart programming that you know the ins and outs of what's happening."

Like everyone in the touring and music industry, radio is taking a closer look. "If you're not thinking about security at the venue, whether you're a promoter or radio station, you're not doing your job," Gamble says. "There's risk in everything you do. We certainly try to minimize the risk as much as humanly possible. We try to do as much in advance to make sure we have a successful event, whether it's a concert or a promotion at a car dealer. We want to make sure that everything goes off so that the listener has a positive experience. Not to say that concerts aren't more work than remotes at a car dealer, but you have to have the same attention to detail, the same follow-through and the same work."

Fish says, "The main promoters that we work with, Clear Channel and Promo West, have always had security to the point where you almost think it's a little invasive. So I've always felt confident with them, and I feel that way moving on from this—that they will take care of business, because they've always been very strict. There hasn't been anyone we've worked with since then that we've felt we needed to ask extra questions, because they brought it to our attention before we asked the questions."

Clubs are also trying to be more aware of potential security issues. The Damageplan incident "made us look at how we secure all shows, not just hard rock," says Kevin Morrow, senior VP at House of Blues Entertainment. "This incident was more about a crazy fan getting access to the club with a weapon, not the style of music. We are in the middle of working out new pro-

cedures now to make all shows as safe as possible."

Though Fish maintains that the Alrosa Villa had no problems before the shooting, he says a good rule of thumb is to know the promoters of any concert. "If you have any questions at all, you don't put your name as a 'presents,'" he says. "You might want to use the word 'welcomes.' You can make people aware of a show that might be existing in your area, but you don't embrace it necessarily if you don't know the people and what their procedures are very well. That would be standard operating procedure for us if this never happened. We have people that come in the market that want to be promoters and do shows the way they think they should be promoted. First and foremost, you're looking to establish reputable promoters in your area that you know have done great shows."

All of this is music to the ears of Bassman, who hopes some good can come from the tragedy. "All clubs should be prepared for whatever presents itself to protect any artist they have contracted to perform on their stage," Bassman says. "In this particular case it may or may not have helped, but it certainly would not have hurt. Hopefully, a tragedy such as this will never be repeated."

Meanwhile, it looks as though Damageplan, formed by Abbott and his drummer brother Vinnie after the 2003 breakup of Pantera, is done as a touring entity. The band released its debut Elektra album, "New Found Power," a year ago. Bassman says another release is likely.

"There were recordings the band laid down prior to Dimebag's death that are near completion," Bassman says. "Vinnie Paul has said there will be a follow-up album down the road, as Dime would have wanted his music to be heard."

Bassman adds, "The outpouring of kind thoughts, sadness and condolences have meant so much to all of us. On behalf of all the families impacted by this horrible tragedy, let me share a public acknowledgement of our gratitude." ●●●

## A SECURITY CHECKLIST

Programmers who spoke with *Billboard Radio Monitor* offered a checklist of precautions that they take when presenting concerts:

- ➔ Confirm that the venue has adequate and applicable insurance.
- ➔ Ensure that there's a security presence.
- ➔ Make sure you know who the security team is.
- ➔ Physically check out the venue before booking a show.
- ➔ Know who your partners are.
- ➔ Look into the history of the band.
- ➔ Consider using the word "welcomes" as opposed to "presents" in signage and promos.
- ➔ Look to established, reputable promoters in your area.
- ➔ When you are booking an act, read its technical rider carefully.
- ➔ Know what the venue's expectations and responsibilities are.
- ➔ Give advance notice to police, security and fire departments.
- ➔ Make sure the station's promotions team and on-air staff know what they're doing and where they're supposed to be at all times.
- ➔ Announce exit locations before the show, so if something occurs, people can exit calmly.

# THE PHOTOS



## CHITOWN SHAKEUP

ICEE Records artist White Boy, center, took his hair on a trip recently and dropped in on R&B/hip-hop WGCI Chicago, where he posed with OM Elroy Smith and PD Tiffany Green. (Photo: ICEE)



## DEX'S IN WITH THE BAND

Staffers from country WUSY (US101) Chattanooga, Tenn., turned out for the Jan. 12 opening night of the new tour from Alison Krauss + Union Station, featuring Jerry Douglas. The tour is sponsored by Cracker Barrel Old Country Stores. Pictured, from left, are Douglas, Krauss, WUSY MD Bill Poindexter, Union Station's Ron Block and Barry Bales, Rounder Records director of promotion Mike Severson and the band's Dan Tyminski. (Photo: Rounder Records)



## WAVING IN THE FUNDS

KTWV (the Wave) Los Angeles and its sister Infinity stations in the market raised more than \$200,000 for the victims of the Indian Ocean tsunami by staging a benefit concert headlined by jazz great (and Wave air personality) Dave Koz. The event was held Jan. 10 at Knott's Berry Farm. Pictured, from left, are performers Michael McDonald, Michael Lington, Koz, Rick Braun, Mindi Abair and Jonathan Butler. (Photo: KTWV)



## MAKING MAGIC IN DETROIT

Donny Osmond performed in the studios of AC WMGC-FM (Magic 105.1) Detroit. Pictured, from left, are air personalities Mike Bradley and Cyndy Canty, Osmond, air personality Linda Lanci and morning man Jim Harper. (Photo: WMGC-FM via donny.com)



## REAL ROCKERS

WJRR (Real Rock 101.1) Orlando, Fla., afternoon driver Buckethead, right, visits with Godsmack's Shannoa Larkin at Hard Rock Live during Real Rock's Big Friggin' Eve concert. (Photo: WJRR)



## MAKING PROGRESS ONE RIBBON AT A TIME

Jones Radio Networks talk personality Ed Schultz helped cut the ribbon on a new radio studio built by the Center for American Progress in Washington, D.C. He was also the first to broadcast from the studio. Schultz, right, is pictured with CAP founder John Podesta, a former White House chief of staff during the Clinton administration. (Photo: Jones Radio Networks)



## DIVA DUO

Mariah Carey, left, spent more than five hours at the New York studios of Sirius Satellite Radio Jan. 20 where she gave interviews for Sirius channels Hits 1, Hip-Hop Nation, Hot Jamz, Heart & Soul and Maxm to promote her upcoming album. Carey is pictured with Hip-Hop Nation host Amanda Diva. (Photo: Sirius)

# NEW MUSIC WEEKLY

FOR THE WEEK OF JAN. 31

Artist Title (Label)

### MAINSTREAM TOP 40

All Rise (UMRG)  
Omarion (Epic)

### RHYTHMIC TOP 40

50 Cent Feat. Olivia Candy Shop (Interscope)  
All Rise (UMRG)  
N2U Feat. Jermaine Dupri (Virgin)  
Baby Mama Love Raheem DeVaughn (Zomba)  
Guess Who Loves More (Zomba)

### ADULT TOP 40

Ani Hest They're On To Me (Columbia)  
Lifehouse You And Me (Geffen)

### R&B/HIP-HOP

50 Cent Feat. Olivia Candy Shop (Interscope)  
N2U Feat. Jermaine Dupri (Virgin)  
Baby Mama Love Raheem DeVaughn (Zomba)  
Guess Who Loves You More (Zomba)

### COUNTRY

Aaron Lines Waitin' On The Wonderful (BNA)  
Buddy Jewell Any Other Woman (Columbia)  
Dierks Bentley Lot Of Leavin' Left To Do (Capitol)  
Jeff Carson Feat. Lisa Brokop God Save The World (Asylum-Curb)  
Jimmy Buffett Piece Of Work (RCA)  
Toby Keith Honky Tonk U (DreamWorks)  
Trick Pony It's A Heartache (Asylum-Curb)  
The Wrights Down This Road (RCA)

### MODERN ROCK

The Bravery An Honest Mistake (IDJMG)  
G. Love Booty Call (UMRG)  
Kaiser Chiefs I Predict A Riot (UMRG)  
Kings Of Leon The Bucket (RMG)  
TRUSTcompany Stronger (Geffen)

### ACTIVE ROCK

American Head Charge Loyalty (DRT)  
Atreyu Right Side Of The Bed (Victory)  
Billy Idol Screamin' (Sanctuary)  
Madsid Enemy (EVO)  
TRUSTcompany Stronger (Geffen)

### HERITAGE ROCK

Billy Idol Screamin' (Sanctuary)  
Madsid Enemy (EVO)  
TRUSTcompany Stronger (Geffen)

### TRIPLE-A

Ben Folds Landed (Epic)  
Charity Von Shine (Slanted/Spring Hill)  
G. Love Booty Call (UMRG)  
Glen Phillips Thankful (Lost Highway)  
Kathleen Edwards Back To Me (Rounder)  
Sarah Lee Guthrie & Johnny Irion Holdin' Back (New West)

### LATIN

Cuisillos Por Que No Puedo Olvidarte (Balboa)  
Joan Sebastian Como Olvidar (Balboa)  
Jose Feliciano En Mi Viejo San Juan (Universal Latino)  
Laura Pausini Vivere (Warner Latina)  
Manny Manuel Sombras Nada Mas (Universal Latino)  
Melina Leon Cuando Nos Quema El Deseo (Sony Discos)  
Reyff Amor Del Bueno (Sony Discos)

### CHRISTIAN

Eoghan Heaslip The Gathering (Integrity)  
Fusebox Look What You've Done (Inpop)  
Jeremy Camp Empty Me (EMICMG)  
Michael W. Smith Bridge Over Troubled Water (Reunion)  
Shout Praises Hey Jesus Loves Me (Integrity)  
TobyMac Atmosphere (Forefront)  
Travis Cottrell My Passion (Integrity)  
Watermark Knees To The Earth (Rocketown)

Submit titles to silvio@billboard.com.



THE

# CHARTS

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



## THE SPIN

BY ANTHONY COLOMBO, WADE JESSEN, PATRICK MCGOWAN AND MINAL PATEL

### LEGEND TO CHARTS

Charts are ranked by detections except for Latin, Christian 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 Latin, Christian 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 Latin, Christian 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 Latin, Christian 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%.

**◎ 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 charts.

**↑ GREATEST GAINER:** awarded to the song with the largest increase in detections (audience for Latin, Christian 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 a gain in detections (audience for Latin, Christian and Country) over the

previous week is placed first if tied with a song with a decline over the same period. When tied songs are each gaining detections (audience for Latin, Christian and Country) or each losing detections (audience for Latin, Christian and Country), the song being played on more stations is placed first.

**RECURRENT RULE:** Songs below the top 20 (top 15 for adult top 40, AC, modern AC, adult R&B, heritage rock and dance) become recurrents and are removed from the chart after 26 weeks. Country titles move to recurrent after 20 weeks if they rank below No. 15 and are losing audience.

**⊞ Nielsen BDS certification** for airplay 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 cume, beginning with the highest-cumling station. Cumes are updated twice yearly following the release of the spring and fall Arbitron surveys.

**A+** AIRPLAY ADDS denotes songs with 6 or more detections at station for first time this week.

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

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

## PAISLEY'S 'TIRES' SPIN TO NO. 1

With 34.7 million total audience impressions, Brad Paisley collects his fourth No. 1 on the country chart as "Mud on the Tires" (Arista Nashville) moves 3-1.



Paisley first led the chart in December 1999 with "He Didn't Have to Be," followed by "We Danced" in December 2000 and "I'm Gonna Miss Her (The Fishin' Song)" in July 2002.

Meanwhile, Alison Krauss + Union Station achieve their highest chart position in nearly a decade. Krauss and company move 48-39 with

"Restless" (Rouner), their highest rank since "When You Say Nothing at All" peaked at No. 3 in June 1995.

Krauss has seen the upper reaches of the chart most often as a duet partner or featured vocalist, including top 10 visits with Paisley, Shenandoah and Kenny Rogers.

## 'Love' Lifts Hathaway To The Top

Lalah Hathaway earns her first No. 1 on the adult R&B chart with her remake of Luther Vandross' "Forever, for Always, for Love" (Verve). The track is featured on the "Forever, for Always, for Luther" tribute album that also spawns the No. 32 song on the adult R&B list, "My Sensitivity (Gets in the Way)" by Ledisi Featuring Boney James.

Elsewhere on the chart, Fantasia earns her first top 10 as "Truth Is" (RMG) leaps 14-5 while she simultaneously bows at No. 39 with "Baby Mama." The nine-spot jump for "Truth" is the biggest climb into the top five of the chart since Xscape rose 14 places from No. 19 to No. 5 in the Oct. 6, 1995, issue.

Also entering adult R&B at No. 36 is BeBe Winans with "I Have a Dream." Stations jumped on the track, which contains Winans' musical rendition of Dr. Martin Luther King Jr.'s speech interspersed with snippets of the original delivery by King, in celebration of the recent holiday.

## Three-Men-Dous Feat At Mainstream

When Mario's "Let Me Love You" (RMG) moved to No. 1 on the mainstream top 40 chart a week ago, it marked the first time in *Billboard Radio Monitor* history that male lead artists were responsible for three consecutive No. 1 titles on the chart.

"Love" succeeded Gavin DeGraw's "I Don't Want to Be" (RMG), which was preceded by "Over and Over" from Nelly Featuring Tim McGraw (UMRG). Those three tracks are joined in the top five by Jesse McCartney's "Beautiful Soul" (Hollywood), making it the first time that portion of the chart has housed songs by four male lead artists since May 2003 when Justin Timberlake, R. Kelly, 50 Cent and Eminem held court.

## DOUBLE DOSE OF DAY

Green Day returns to the top 10 of the mainstream top 40 chart for the first time in nearly 10 years as "Boulevard of Broken Dreams" (Reprise) moves 11-9. The band last appeared in that portion of the chart with "When I Come Around," which spent four weeks lodged at No. 2 behind Dionne Farris' "I Know" in April 1995.

"Boulevard" continues to make big gains at adult top 40 as well, earning Greatest Gainer honors (increasing its detections by 413) with a 10-8 jump, a career peak at the format.

Elsewhere on the adult top 40 chart, Howie Day's "Collide" (RMG) reaches the top 10 in its 26th week, which ties him with Jann Arden's 1996 hit "Insensitive" for the longest climb into the top 10 at the format.

## SLOW FADE FOR CROSSFADE

Crossfade climbs 9-5 at active rock with "So Far Away" (Columbia) at the same time the band's first single, "Cold," holds at No. 3 at modern rock in its 31st week on that chart. "Cold" entered the top five at active in the June 4, 2004, issue on its way to a single-week stay at No. 1 in August.

"Cold" is still on the active list at No. 17 and this issue becomes only the eighth track to log 50 or more weeks on the chart in *Monitor* history.

Elsewhere at active, the reunited Mötley Crüe scores its first top 10 on the chart as "If I Die Tomorrow" (IDJMG) moves 11-9. That surpasses the No. 11 peak of "Afraid" in July 1997. Also, another pair of comeback acts earn Airpower stripes at heritage rock as Judas Priest's "Revolution" (Epic) rises 22-17 and Billy Idol's "Scream" (Sanctuary) moves 26-18.



# Billboard Radio Monitor

POWERED BY Nielsen  
Broadcast Data Systems

## MAINSTREAM TOP 40 POWER PLAYLISTS

Station	City	PD	APD/MD	Clear Channel	TW	LW	Station	City	PD	APD/MD	Clear Channel	TW	LW	Station	City	PD	APD/MD	Clear Channel	TW	LW	Station	City	PD	APD/MD	Clear Channel	TW	LW	Station	City	PD	APD/MD	Clear Channel	TW	LW	Station	City	PD	APD/MD	Clear Channel	TW	LW																																																																				
<b>WHTZ</b> New York Z100 Sr. VP/Pgm: Tom Poleman APD: Sharon Dastur MD: Paul Bryant Clear Channel 201-209-6200							<b>KIIS</b> Los Angeles KISW PD: John Ivey APD/MD: Julie Pilat Clear Channel 818-559-2252							<b>WKSC</b> Chicago WLS PD: Rod Phillips MD: Jeff "Smash" Murray Clear Channel 312-255-5100						<b>WIOQ</b> Philadelphia Q102 OM/PD: Todd Shannon APD/MD: Marianne McAdam Clear Channel 610-667-8100						<b>WXKS</b> Boston K102.7 VP/Pgm: Jack McCartney APD/MD: David Corey Clear Channel 781-396-1430						<b>KHKS</b> Dallas K105 PD: Patrick Davis APD/MD: Fernando Ventura Clear Channel 214-866-8000						<b>KRBE</b> Houston 104.3 PD: Tracy Austin APD/MD: Leslie Basenberg-Whittle Susquehanna 713-266-1900						<b>WKQI</b> Detroit 103.7 DM: Don "Domino" Theodore APD/MD: Beau Clear Channel 248-324-5800						<b>WIHT</b> Washington, DC HOT VP/Ops: Jeff Wyatt MD: Albie Dee Clear Channel 301-468-9429						<b>WDRQ</b> Detroit Q11 DRQ PD: Alex Tear APD: Jay Towers MD: Keith Cury ABC/Disney 313-871-9300						<b>WSTR</b> Atlanta ATLANTA PD: Dan Bowen APD/MD: Michael Chase Jefferson Pilot 404-261-2970						<b>WFLZ</b> Tampa 93.7 DM/PD: Jeff Kapugi APD/MD: Kane Clear Channel 813-839-9393						<b>KDWB</b> Minneapolis K102 PD: Rob Morris MD: Derek Moran Clear Channel 954-417-3000						<b>WHYI</b> Miami 100.7 DM/PD: Rob Roberts APD/MD: Donnie Michaels MD: Michael Yo Clear Channel 954-862-2000						<b>KBKS</b> Seattle KISS 103.5 PD: Mike Preston APD/MD: Marcus D. Infinity 206-805-1061						<b>WAKS</b> Cleveland K102 PD: Dan Mason APD/MD: Kasper Clear Channel 216-520-2600						<b>WBLL</b> Long Island 106.3 PD: J.J. Rice APD: Al Levine MD: L.J. Cox 631-669-9254						<b>KSLZ</b> St. Louis 710 DM: Mike Wheeler PD: Boomer MD: Taylor J. Clear Channel 314-333-8000					

MAINSTREAM TOP 40

POWER PLAYLISTS

Mainstream Top 40 Power Playlists grid containing 24 stations: WNKS Charlotte, WPST Trenton, WNCI Columbus, WKSS Hartford, KHTS San Diego, KZZP Phoenix, WXXL Orlando, WKST Pittsburgh, WXSS Milwaukee, WDCC Raleigh, WWWQ Atlanta, WPRO Providence, KMXV Kansas City, KKRZ Portland, WKFS Cincinnati, KFMD Denver, WNOU Indianapolis, WRVV Nashville. Each station block includes program details and a list of 40 tracks with positions.





ADULT TOP 40 POWER PLAYLISTS

\*Indicates station also reports to modern AC chart.

Grid of 40 radio station charts, each with station logo, PD/MD info, and a list of 30 songs with their current and previous week positions.

ADULT TOP 40 ROTATIONS Heavy = 30+ Medium = 15-29 Light = Under 15 AC ROTATIONS Heavy = 21+ Medium = 14-20 Light = Under 14  
 See Chart and Features Legend on National Airplay page for rules and explanations. SONG ACTIVITY REPORTS NOW AVAILABLE AT www.BillboardRadioMonitor.com.

**AIRPOWER**  
**NO SONGS QUALIFIED FOR AIRPOWER THIS WEEK**

**AIRPOWER BOUND**  
**LET ME GO** ☆ 1060/192  
 3 Doors Down  
 (Republic/Universal/UMRG)  
 Chart Move: 23-19  
 Total Stations 62  
 Heavy KPEK, KQKQ, KSTP, WBBO, WOZN, WXMA  
 Medium KALZ, KAMX, KBBY, KCDA, KFMB, KHMV, KLTG, KLZR, KPLZ, KQMB, KSII, KSTZ, WCDA, WKDD, WJLK, WKRQ, WKSZ, WLNK, WMBZ, WMJJC, WNNK, WPLJ, WPTE, WQAL, WRFY, WRDQ, WTMX, WVVR, WWSR, WWZZ  
 Light 26  
 Airplay Adds 9  
 KAMX, KTOZ, KZZO, WBMX, WKRO, WMC, WMMX, WMWX, WTIC

**TRUE** ☆ 1005/144  
 Ryan Cabrera  
 (E.V.L.A./Atlantic)  
 Chart Move: 22-21  
 Total Stations 56  
 Heavy KFMB, KLLY, KLZR, WAVY, WJLK, WKRQ, WNNK, WOZN, WQAL  
 Medium KALC, KAMX, KBBY, KCDA, KHMV, KIMN, KOMB, KRSK, KSII, KSTP, KSTZ, KYKY, KZPT, WAEZ, WBBO, WBNS, WCDA, WKDD, WKSZ, WKTI, WMJJC, WPLJ, WPTE, WRFY, WRMF, WRQQ, WTC, WTMX, WWSR, WWWM, WWZZ, WXMA  
 Light 15  
 Airplay Adds 5  
 KAMX, KCDA, KZPT, WKSZ, WRFY

**LOOK WHAT YOU'VE DONE** ☆ 973/113  
 Jet  
 (Elektra/Atlantic)  
 Chart Move: 24-22  
 Total Stations 48  
 Heavy KLLY, KLZR, KPEK, KZZO, WBBO, WKRO, WOZN, WWZZ, WXMA  
 Medium KALZ, KAMX, KBBY, KCDA, KMXB, KOMB, KRSK, KSII, KYIS, WAEZ, WDD, WENS, WKSZ, WMJJC, WMYX, WPLJ, WRFY, WVRV, WWSR, WZPL  
 Light 19  
 Airplay Adds 4  
 KAMX, WDD, WPTE, WZPL

**SINCE U BEEN GONE** 730/195  
 Kelly Clarkson  
 (RCA/RMG)  
 Chart Move: 29-23  
 Total Stations 44  
 Heavy KFMB, KPEK, KQKQ, KSTZ, WBMX, WKRO, WOZN, WQAL, WZPL  
 Medium KALZ, KAMX, KBBY, KHMV, KRSK, WAVY, WBNS, WENS, WKDD, WKSZ, WNNK, WPLJ, WRFY, WVRV, WWSR, WZPL  
 Light 21  
 Airplay Adds 7  
 KSTP, WAEZ, WCDA, WPLJ, WPTE, WWSR, WZPL

**BREATHE (2 A.M.)** ☆ 728/64  
 Anna Nalick  
 (Columbia)  
 Chart Move: 25-24  
 Total Stations 39  
 Heavy KMXB, KPEK, KQKQ, KZZO, WTMX, WWZZ, WXMA  
 Medium KALC, KALZ, KCDA, KEZR, KLLY, KLTG, KQMB, KSII, KZPT, WAEZ, WJLK, WKDD, WKRO, WRFY, WTS, WVRV, WWMX  
 Light 15  
 Airplay Adds 1  
 KAMX

**NOBODY'S HOME** ☆ 693/267  
 Avril Lavigne  
 (RCA/RMG)  
 Chart Move: 32-25  
 Total Stations 41  
 Heavy KLZR, WBBO, WKRQ, WOZN 4  
 Medium KALZ, KFMB, KIMN, KLTG, KMXP, KPEK, KPLZ, KQKQ, KSII, KSTZ, WAVY, WINK, WKDD, WKSZ, WMJJC, WMMX, WNNK, WRFY, WVRV, WXMA  
 Light 17  
 Airplay Adds 16  
 KCDA, KIMN, KLTG, KQKQ, KZPT, WAEZ, WCDA, WINK, WMYX, WNNK, WPLJ, WPTE, WTMX, WWSR, WWZZ, WXMA

**ELEANOR** ☆ 670/79  
 Low Millions  
 (Manhattan/EMC)  
 Chart Move: 27-26  
 Total Stations 38  
 Heavy KFBZ, KPEK, KQKQ, KRSK, WWZZ  
 Medium KALC, KALZ, KAMX, KCDA, KLTG, KSII, KZZO, WAEZ, WBBO, WBNS, WCDA, WMC, WPTE, WRFY, WWSR, WXMA, WZPL  
 Light 16  
 Airplay Adds 3  
 KCDA, KYKY, WVRV

**BEAUTIFUL SOUL** 454/199  
 Jesse McCartney  
 (Hollywood)  
 Chart Move: 40-29  
 Total Stations 23  
 Heavy KSTZ, WRQQ  
 Medium KBBY, KFMB, KIMN, KLLY, KMXB, KPEK, KPLZ, WAVY, WKDD, WKRQ, WKSZ, WNNK, WOZN, WPTE, WZPL  
 Light 6  
 Airplay Adds 10  
 KLLY, KLZR, KPEK, KSII, WKDD, WKRO, WOZN, WQLH, WWWM, WZPL

**BE THE GIRL** 420/41  
 Aslyn  
 (Capitol)  
 Chart Move: 34-31  
 Total Stations 30  
 Heavy 0  
 Medium KALC, KALZ, KCDA, KFMB, KSII, WBBO, WCDA, WKDD, WMBZ, WMMX, WRFY, WVRV, WXMA  
 Light 17  
 Airplay Adds 1  
 WMBZ

**WHAT HAPPENS TOMORROW** 390/165  
 Duran Duran  
 (Epic)  
 Chart Move: Debut 32  
 Total Stations 30  
 Heavy 0  
 Medium KALC, KALZ, KCDA, KFMB, KMXB, KPEK, KPLZ, KRSK, WRFY, WTS, WWZZ  
 Light 19  
 Airplay Adds 12  
 KALZ, KAMX, KLLC, KLTG, KZZO, WBBO, WKSZ, WQLH, WRFY, WRQQ, WTMX, WVRV

**WORN ME DOWN** 309/47  
 Rachael Yamagata  
 (RCA Victor)  
 Chart Move: 39-34  
 Total Stations 28  
 Heavy 0  
 Medium KALC, KCDA, KLLC, KLTG, KPEK, WKDD, WTMX, WXMA  
 Light 20  
 Airplay Adds 1  
 KRSK

**LIVE LIKE YOU WERE DYING** ☆ 290/21  
 Tim McGraw  
 (RCA/RMG)  
 Chart Move: 38-35  
 Total Stations 17  
 Heavy KIMN, WOMX 2  
 Medium KPLZ, KSTP, KURB, KVVU, KYIS, WMMX, WSNE  
 Light 8  
 Airplay Adds 1  
 WRMF

**MR. BRIGHTSIDE** 274/113  
 The Killers  
 (Island/IDJMG)  
 Chart Move: Debut 38  
 Total Stations 19  
 Heavy WBBO 1  
 Medium KALZ, KMXB, KZZO, WVRV, WWZZ  
 Light 13  
 Airplay Adds 9  
 KALZ, KCDA, KMXP, KQKQ, KSII, WINK, WMJJC, WRFY, WZPL

**RIGHT TO BE WRONG** 271/39  
 Joss Stone  
 (S-Curve/EMC)  
 Chart Move: Debut 39  
 Total Stations 22  
 Heavy WWZZ 1  
 Medium KFMB, KLTG, WKRO, WVRV, WZPL  
 Light 16  
 Airplay Adds 2  
 WAEZ, WWSR

**CHART BOUND**

**COME TO JESUS** 256/21  
 Mindy Smith  
 (Vanguard)  
 Total Stations 18  
 Heavy KFBZ 1  
 Medium KALZ, KAMX, KLTG, KSII, WCDA, WOMX, WQAL  
 Light 10  
 Airplay Adds 2  
 WAVY, WMWX

**BREAKING THE HABIT** ☆ 242/3  
 Linkin Park  
 (Warner Bros.)  
 Total Stations 18  
 Heavy KMXB, WPTE 2  
 Medium KMXP, KQKQ, KRSK, WAEZ 4  
 Light 12  
 Airplay Adds 2  
 WAEZ, WWSR

**ALMOST** 211/135  
 Bowling For Soup  
 (Silvertone/Jive/Zomba)  
 Total Stations 19  
 Heavy WZPL 1  
 Medium KALZ, KBBY, KMXB, KPEK, WBBO, WKDD  
 Light 12  
 Airplay Adds 8  
 KBBY, KLZR, KPEK, WBBO, WKDD, WRFY, WRQQ, WVRV

**LAURA** 206/70  
 Scissor Sisters  
 (Universal/UMRG)  
 Total Stations 18  
 Heavy 0  
 Medium KALC, KQKQ, KSII 3  
 Light 15  
 Airplay Adds 9  
 KALC, KFBZ, KRSK, WMBZ, WMYX, WOZN, WPTE, WTS, WZPL

**RUN** 199/36  
 Snow Patrol  
 (Polydor/A&M/Interscope)  
 Total Stations 20  
 Heavy 0  
 Medium KALC, KHMV, KLTG, KPEK, WBBO, WRFY 6  
 Light 14  
 Airplay Adds 3  
 KHMV, KLLY, WMJJC

**★ YOU AND ME** 133/98  
 Lifehouse  
 (Geffen)  
 Total Stations 17  
 Heavy KRSK 1  
 Medium KQKQ, WBBO, WOZN 3  
 Light 13  
 Airplay Adds 4  
 KEZR, KQKQ, WBBO, WPTE

**WHERE YOU ARE** ☆ 111/28  
 Marc Broussard  
 (Island/IDJMG)  
 Total Stations 10  
 Heavy 0  
 Medium KALZ, KAMX, KFMB, WZPL 4  
 Light 6

**ALL BECAUSE OF YOU** 106/34  
 U2  
 (Interscope)  
 Total Stations 6  
 Heavy WBBO 1  
 Medium WVRV, WWZZ 2  
 Light 3

**COLD** ☆ 92/16  
 Crossfade  
 (FG/Columbia)  
 Total Stations 5  
 Heavy WBBO 1  
 Medium KMXB, KQKQ 2  
 Light 2  
 Airplay Adds 1  
 KQKQ

**I JUST WANNA LIVE** 68/35  
 Good Charlotte  
 (Daylight/Epic)  
 Total Stations 5  
 Heavy 0  
 Medium WOZN, WWZZ, WZPL 3  
 Light 2  
 Airplay Adds 3  
 KRSK, WOZN, WWZZ

**LET ME LOVE YOU** 63/11  
 Mario  
 (3rd Street/J/RMG)  
 Total Stations 5  
 Heavy KSII 1  
 Medium WRQQ 1  
 Light 3

**★ THIS IS YOUR LIFE** 53/19  
 Switchfoot  
 (Columbia)  
 Total Stations 7  
 Heavy 0  
 Medium KQKQ, WBBO 2  
 Light 5  
 Airplay Adds 1  
 KQKQ

**AIRPOWER**  
**THE WAY YOU MOVE** 258/149  
 Kenny G Feat. Earth, Wind & Fire  
 (Arista/RMG)  
**NO AIRPLAY LEADER**  
 Chart Move: 28-17  
 Total Stations 36  
 Heavy 0  
 Medium WHUD, WLTW 2  
 Light 34  
 Airplay Adds 15  
 KBEE, KEZK, KMGA, KOST, KVIL, KWAV, KXLY, WAHR, WHUD, WLTE, WSHH, WSPA, WSUY, WTVR, WYJB

**AIRPOWER BOUND**  
**BEAUTIFUL BOY** 218/3  
 Celine Dion  
 (Epic)  
 Chart Move: 18-18  
 Total Stations 29  
 Heavy WVRV 1  
 Medium WDEF, WHUD 2  
 Light 26  
 Airplay Adds 2  
 KISC, WARM

**OPEN ARMS** ☆ 205/92  
 Tina Turner  
 (Capitol)  
 Chart Move: 27-20  
 Total Stations 31  
 Heavy 0  
 Medium WHUD 1  
 Light 30  
 Airplay Adds 11  
 KBEE, KEFM, KEZK, KTDY, KUDL, KVLY, WAHR, WLEV, WSUY, WTFM, WWLI

**LONG WAY TO GO** ☆ 167/5  
 Lionel Richie  
 (Island/IDJMG)  
 Chart Move: 20-22  
 Total Stations 26  
 Heavy 0  
 Medium WHUD 1  
 Light 25  
 Airplay Adds 1  
 KSOE

**READY TO FLY** ☆ 161/11  
 Richard Marx  
 (Manhattan/EMC)  
 Chart Move: 22-23  
 Total Stations 24  
 Heavy 0  
 Medium KQIS 1  
 Light 23  
 Airplay Adds 2  
 KMGA, WLHT

**MY LOVE IS HERE** ☆ 157/4  
 Jim Brickman Feat. Roch Voisine  
 (Windham Hill/RCA Victor)  
 Chart Move: 21-24  
 Total Stations 29  
 Heavy 0  
 Medium KTDY, WARM, WVRV 3  
 Light 26

**ACCIDENTALLY IN LOVE** ☆ 145/13  
 Counting Crows  
 (DreamWorks/Geffen)  
 Chart Move: 25-25  
 Total Stations 13

Heavy WMTX 1  
 Medium WDEF, WMGN, WSUY 3  
 Light 9  
 Airplay Adds 1  
 WGSY

**YOU DON'T KNOW ME** ☆ 141/14  
 Ray Charles With Diana Krall  
 (Hear/Concord)  
 Chart Move: 24-26  
 Total Stations 26  
 Heavy 0  
 Medium WHUD, WRVF 2  
 Light 24  
 Airplay Adds 2  
 KESZ, WTCB

**ONE THING** 113/14  
 Finger Eleven  
 (Wind-up)  
 Chart Move: 30-28  
 Total Stations 8  
 Heavy KLSY, KVLY 2  
 Medium KGBY, WMTX 2  
 Light 4  
 Airplay Adds 1  
 WGSY

**TRUE** 94/50  
 Ryan Cabrera  
 (E.V.L.A./Atlantic)  
 Chart Move: 40-29  
 Total Stations 12  
 Heavy 0  
 Medium KVLY 1  
 Light 11  
 Airplay Adds 5  
 KOSI, WALK, WLTW, WMGN, WRAL

**AWAY FROM THE SUN** ☆ 80/0  
 3 Doors Down  
 (Republic/Universal/UMRG)  
 Chart Move: 31-31  
 Total Stations 6  
 Heavy KVLY, WMGS 2  
 Medium 0  
 Light 4

**HOME** 75/56  
 Michael Buble  
 (143/Reprise)  
 Chart Move: Debut 32  
 Total Stations 13  
 Heavy 0  
 Medium KOST, WWLI 2  
 Light 11  
 Airplay Adds 4  
 KKCW, KOSI, KUDL, WMJX

**LADY** 73/9  
 Lenny Kravitz  
 (Virgin)  
 Chart Move: 32-33  
 Total Stations 7  
 Heavy 0  
 Medium KGBY, WALK, WMTX 3  
 Light 4  
 Airplay Adds 1  
 KBIG

**OVER AND OVER** 58/9  
 Nelly Feat. Tim McGraw  
 (Derry-Fo' Reel/Curb/UMRG)  
 Chart Move: 38-35  
 Total Stations 6  
 Heavy KBIG 1  
 Medium WMJX 1  
 Light 4  
 Airplay Adds 1  
 KOSI





# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## ADULT CONTEMPORARY POWER PLAYLISTS

WLTW New York		106.7 Litefm		KOST Los Angeles		KOST 103.5FM		KBIG Los Angeles		kbig 102.3		WBEB Philadelphia		B101		WLIT Chicago		93.9 WLIT		WMJX Boston		MAGIC 106.7	
VP/AC Pgm: Jim Ryan APD: Bridget Sullivan MC: Morgan Pene Clear Channel 212-603-4600		Dir/Pgm: Jhani Kaye PD/MD: Stella Schwartz Clear Channel 818-559-2252		Dir/Pgm: Jhani Kaye PD/MD: Stella Schwartz Clear Channel 818-559-2252		Dir/Pgm: Jhani Kaye PD/MD: Stella Schwartz Clear Channel 818-559-2252		Dir/Pgm: Jhani Kaye PD/MD: Stella Schwartz Clear Channel 818-559-2252		Dir/Pgm: Jhani Kaye PD/MD: Stella Schwartz Clear Channel 818-559-2252		Dir/Pgm: Jhani Kaye PD/MD: Stella Schwartz Clear Channel 818-559-2252		Dir/Pgm: Jhani Kaye PD/MD: Stella Schwartz Clear Channel 818-559-2252		Dir/Pgm: Jhani Kaye PD/MD: Stella Schwartz Clear Channel 818-559-2252		Dir/Pgm: Jhani Kaye PD/MD: Stella Schwartz Clear Channel 818-559-2252		Dir/Pgm: Jhani Kaye PD/MD: Stella Schwartz Clear Channel 818-559-2252		Dir/Pgm: Jhani Kaye PD/MD: Stella Schwartz Clear Channel 818-559-2252	
TW	LW	TW	LW	TW	LW	TW	LW	TW	LW	TW	LW	TW	LW	TW	LW	TW	LW	TW	LW	TW	LW	TW	LW
1	24	23	24	1	16	17	17	1	23	24	24	1	20	20	21	1	28	28	28	1	26	25	
2	24	23	24	2	17	17	17	2	21	21	21	2	21	21	21	2	29	29	29	2	26	26	
3	22	22	22	3	17	17	17	3	23	23	23	3	19	19	19	3	26	26	3	26	26	3	26
4	18	18	18	4	16	16	16	4	22	22	22	4	25	25	25	4	25	25	4	22	22	4	22
5	20	20	20	5	13	13	13	5	10	10	10	5	16	16	16	5	25	25	5	21	21	5	21
6	20	20	20	6	13	13	13	6	10	10	10	6	14	14	14	6	12	12	6	14	14	6	14
7	19	19	19	7	12	12	12	7	9	9	9	7	11	11	11	7	11	11	7	11	11	7	11
8	15	15	15	8	11	11	11	8	10	10	10	8	11	11	11	8	11	11	8	11	11	8	11
9	15	15	15	9	11	11	11	9	11	11	11	9	11	11	11	9	11	11	9	11	11	9	11
10	12	12	12	10	10	10	10	10	9	9	9	10	12	12	12	10	11	11	10	11	11	10	11
11	13	13	13	11	10	10	10	11	8	8	8	11	12	12	12	11	11	11	11	10	10	11	11
12	13	13	13	12	10	10	10	12	8	8	8	12	12	12	12	12	12	12	12	10	10	12	12
13	11	11	11	13	10	10	10	13	8	8	8	13	13	13	13	13	13	13	13	10	10	13	13
14	11	11	11	14	10	10	10	14	8	8	8	14	13	13	13	14	13	13	14	10	10	14	14
15	11	11	11	15	10	10	10	15	8	8	8	15	13	13	13	15	13	13	15	10	10	15	15
16	10	10	10	16	9	9	9	16	8	8	8	16	11	11	11	16	10	10	16	10	10	16	16
17	10	10	10	17	9	9	9	17	8	8	8	17	11	11	11	17	10	10	17	10	10	17	17
18	10	10	10	18	9	9	9	18	8	8	8	18	11	11	11	18	10	10	18	10	10	18	18
19	10	10	10	19	9	9	9	19	8	8	8	19	11	11	11	19	10	10	19	10	10	19	19
20	10	10	10	20	9	9	9	20	8	8	8	20	11	11	11	20	10	10	20	10	10	20	20
A+	9	5		A+	13	0		A+	6	1		A+	10	0		A+	10	3		A+	6	0	
A+	8	2		A+	8	2		A+	8	2		A+	8	2		A+	8	2		A+	8	2	
Ryan Cabrera True		Celine Dion In Some Small Way		Kenny G Featuring Earth, Win The Way You		Lenny Kravitz Lady		Goo Goo Dolls Give A Little Bit		John Mayer Daughters		Michael Bublé Home		Michael Bublé Home		Michael Bublé Home		Michael Bublé Home		Michael Bublé Home		Michael Bublé Home	





ROTATIONS Heavy = 55+ Medium = 25-54 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**

**BRING EM OUT** 2129/282  
T.I.  
(Grand Hustle/Atlantic)

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

XHTZ San Diego, CA  
PD: Diana Laird  
Date: 11/28/04  
Also: WKHT Knoxville, TN

Chart Move: 14-11

**Total Stations** 59  
Heavy KDHT, KHTE, 10  
KIKI, KTBT, KTTB, WBBM, WRED, WVKX, WXIS, WYIL

Medium CKEY, KBBT, 29  
KBFM, KBTQ, KCAQ, KDGS, KDON, KKSS, KKWD, KLUU, KOHT, KPRR, KPTY, KRKA, KSTE, KUBE, KUUV, KWIE, KXJM, KYLZ, KZFM, WHZT, WJMN, WKHT, WKPO, WNVZ, WRVZ, WVKL, XHTO

Light 20  
Airplay Adds 1  
KQCH

**CAUGHT UP** 1475/340  
Usher  
(LaFace/Zomba)

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

WBBM Chicago, IL  
PD: Todd Cavanah  
MD: Erik Bradley  
Date: 12/05/04

Chart Move: 24-18

**Total Stations** 57  
Heavy KTBT 1

Medium CKEY, KBOS, 28  
KCAQ, KDGS, KDHT, KHTE, KKSS, KRKA, KSEQ, KSTE, KTTB, KUUV, KZFM, WBTS, WBTT, WGBT, WHZT, WJMN, WKHT, WKPO, WKTU, WLYD, WPYO, WRED, WVKL, WVKX, WXIS, XHTZ

Light 28  
Airplay Adds 2  
KUBE, WBTT

**IT'S LIKE THAT** 1449/525  
Mariah Carey  
(Island/IDJMG)

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

WBBM Chicago, IL  
PD: Todd Cavanah  
MD: Erik Bradley  
Date: 01/16/05

Also: KDDB Honolulu, HI

Chart Move: 30-19

**Total Stations** 55  
Heavy KDDB, KKDL, KUBE, WBBM 4

Medium KBOS, KCAQ, 25  
KDGS, KDHT, KDON, KGGI, KHTE, KLUU, KOHT, KPRR, KQKS, KSEQ, KTBT, KXJM, KYLD, KYLZ, WBTT, WJMN, WKHT, WKPO, WLYD, WVKL, WVKX, XHTZ

Light 26  
Airplay Adds 20  
CKEY, KIKI, KOHT, KPHW, KSFM, KTBT, KTTB, KUUV, KWIE, KYLZ, KZFM, WBTT, WGBT, WHZT, WKPO, WNVZ, WRVZ, WXIS, WYIL, XHTZ

**AIRPOWER BOUND**

**GET RIGHT** 1261/227  
Jennifer Lopez  
(Epic/SUM)

Chart Move: 29-21

**Total Stations** 49  
Heavy KDHT 1

Medium CKEY, KDGS, 23  
KDON, KISV, KKDL, KPHW, KQCH, KRKA, KSTE, KTBT, KTTB, KXJM, KYLZ, KZFM, WKPO, WLYD, WPYO, WRED, WRVZ, WVKX, WXIS, WYIL, XHTZ

Light 25  
Airplay Adds 4  
KBTQ, KDDB, KQCH, WKHT

**GOIN CRAZY** 1257/113  
Natalie  
(Latium)

Chart Move: 23-22

**Total Stations** 27  
Heavy KKDL, KKWD, 8  
KPRR, KPTY, KTBT, KZFM, WRDW, WXIS

Medium KBFM, KBOS, 11  
KBTQ, KCAQ, KDGS, KIKI, KISV, KOHT, WKPO, WYIL, XHTO

Light 8  
Airplay Adds 1  
KBBT

**DON'T CHA** 1144/62  
Tori Alamaze  
(Rockhill/Universal/UMRG)

Chart Move: 26-24

**Total Stations** 43  
Heavy KDDB, KIKI, KPHW 3

Medium KBFM, KBOS, 20  
KCAQ, KDON, KISV, KKWD, KLUU, KOHT, KPRR, KSEQ, KYLD, KZFM, WLLD, WPYO, WRED, WRVZ, WVKX, WYIL, XHTO, XHTZ

Light 20  
Airplay Adds 5  
KKWD, KQKS, KRKA, KSFM, WPYO

**SUGAR (GIMME SOME)** 1047/290  
Trick Daddy Feat. Ludacris, Lil' Kim & Cee-Lo  
(Slip-N-Slide/Atlantic)

Chart Move: 37-26

**Total Stations** 47  
Heavy KDDB, KUBE, WBBT, WLLD 4

Medium KDGS, KDON, 13  
KPHW, KSFM, KTBT, KUUV, KZFM, WBTS, WKHT, WPOW, WVKL, WYIL, XHTO

Light 30  
Airplay Adds 7  
CKEY, KHTE, KIKI, KKWD, WBTS, WGBT, WKPO

**CANDY SHOP** 966/518  
50 Cent Feat. Olivia  
(Shady/Aftermath/Interscope)

Chart Move: Debut 28

**Total Stations** 48  
Heavy WRDW 1

Medium CKEY, KBOS, 19  
KIKI, KKDL, KLUU, KPHW, KQKS, KSEQ, KTBT, KYLD, WBBM, WJMN, WKHT, WKPO, WLLD, WPYO, WRED, WVKX, XHTZ

Light 28  
Airplay Adds 9  
KBBT, KKDL, KOHT, KUBE, KUUV, KXJM, WGBT, WLLD, WXIS

**LET'S GET BLOWN** 961/84  
Snoop Dogg  
(Doggystyle/Geffen/Interscope)

Chart Move: 34-29

**Total Stations** 52  
Heavy 0

Medium KDON, KISV, 16  
KOHT, KSEQ, KSFM, KTTB, KUUV, KWIE, WBTT, WRED, WRVZ, WVKL, WVKX, WXIS, XHTO, XHTZ

Light 36

**BABY I'M BACK** 927/332  
Baby Bash Feat. Akon  
(Latium/Universal/UMRG)

Chart Move: Debut 30

**Total Stations** 40

Heavy KBOS, KKDL, KKSS 3  
Medium KBFM, KCAQ, 10  
KPRR, KPTY, KSEQ, KSFM, KTBT, KUUV, KZFM, XHTZ

Light 27  
Airplay Adds 18  
CKEY, KDDB, KDGS, KDHT, KDON, KISV, KLUU, KOHT, KTBT, KWIE, KXJM, WLYD, WRED, WRVZ, WXIS, WYIL, XHTO, XHTZ

**RICH GIRL** 922/29  
Gwen Stefani Feat. Eve  
(Interscope)

Chart Move: 31-32

**Total Stations** 38  
Heavy KDDB, KIKI 2

Medium KCAQ, KDON, 15  
KISV, KKDL, KLUU, KQCH, KSEQ, KYLD, KZFM, WGBT, WKTU, WRVZ, WVKL, WXIS, WYIL

Light 21  
Airplay Adds 1  
KSTE

**LIKE TOY SOLDIERS** 912/42  
Eminem  
(Shady/Aftermath/Interscope)

Chart Move: 33-34

**Total Stations** 27  
Heavy WBBM, WRED 2

Medium CKEY, KIKI, 16  
KKSS, KQKS, KTBT, KYLZ, WBTT, WJMN, WKHT, WKPO, WNVZ, WPYO, WRDW, WRVZ, WYIL, XHTO

Light 9  
Airplay Adds 1  
WVKL

**HOPE** 806/188  
Twista Feat. Faith Evans  
(Capitol)

Chart Move: 38-36

**Total Stations** 38  
Heavy KDDB, WRDW 2

Medium KBFM, KIKI, 10  
KPHW, KZFM, WLYD, WRED, WRVZ, WVKX, WXIS, WYIL

Light 26  
Airplay Adds 4  
CKEY, KGGI, WRDW, WVKL

**BABY** 705/111  
Fabolous Feat. Mike Shorey  
(Desert Storm/Atlantic)

Chart Move: Debut 37

**Total Stations** 42  
Heavy 0

Medium CKEY, KBTQ, 12  
KCAQ, KHTE, KIKI, KZFM, WKHT, WPYO, WRVZ, WVKL, WXIS, XHTO

Light 30

**DONTWORRY** 689/227  
Chingy Feat. Janet Jackson  
(Capitol)

Chart Move: Debut 38

**Total Stations** 35  
Heavy 0

Medium KDON, KISV, 12  
KKWD, KRKA, KTBT, KUBE, KYLZ, KZFM, WPYO, WRVZ, WVKL, XHTO

Light 23  
Airplay Adds 6  
KIKI, KQKS, KUUV, WKPO, WLYD, WRED

**CHART BOUND**

**OKAY** 620/103  
Nivea Feat. Lil Jon & YoungBloodZ  
(Jive/Zomba)

**Total Stations** 40  
Heavy KBBT, KIKI 2

Medium KCAQ, KPRR, 5  
KPTY, WBBM, WVKX

Light 33

**N DEY SAY** 538/138  
Nelly  
(Derrty/Fo' Reel/UMRG)

**Total Stations** 21  
Heavy WXIS 1

Medium KBBT, KDHT, 11  
KPRR, KQCH, KQKS, KSFM, WBBM, WBTS, WKPO, WRDW, WVKL

Light 9  
Airplay Adds 6  
KBTQ, KKDL, KQCH, KYLD, WBTS, WRED

**O** 500/79  
Omarion  
(T.U.G./Epic/SUM)

**Total Stations** 33  
Heavy KKWD 1

Medium KHTE, KZFM, 5  
WKHT, WRVZ, WYIL

Light 27  
Airplay Adds 2  
KKDL, XHTZ

**TOMA** 470/188  
Pitbull Feat. Lil Jon  
(Diaz Brothers/TVT)

**Total Stations** 37  
Heavy 0

Medium KBFM, KCAQ, 6  
KKDL, KYLD, KZFM, WPOW

Light 31  
Airplay Adds 7  
KBTQ, KPHW, KXJM, KYLZ, WPOW, XHTO, XHTZ

**SLOW DOWN** 353/98  
Bobby Valentino  
(DTP/Def Jam South/IDJMG)

**Total Stations** 17  
Heavy KWIE 1

Medium KCAQ, KDGS, 6  
KGGI, KPHW, XHTO, XHTZ

Light 10  
Airplay Adds 4  
KLUU, KXJM, KYLD, XHTO

**TRUTH IS** 263/4  
Fantasia  
(J/RMG)

**Total Stations** 22  
Heavy KHTE 1

Medium WRVZ 1

Light 20  
Airplay Adds 1  
WQX

**IT'S GETTIN HOT** 246/53  
Team  
(Moe Doe)

**Total Stations** 17  
Heavy 0

Medium KDON, KYLD, KZFM 3

Light 14  
Airplay Adds 1  
KSEQ

**SOME CUT** 199/73

Trillville Feat. Cutty  
(BME/Reprise/Warner Bros.)

**Total Stations** 27  
Heavy 0

Medium KHTE, WXIS 2

Light 25  
Airplay Adds 3  
KBTQ, KSFM, KUBE

**SUNSHINE TO THE RAIN** 186/106  
Miri Ben-Ari Feat. Scarface & Anthony Hamilton  
(Universal/UMRG)

**Total Stations** 22  
Heavy 0

Medium 0

Light 22  
Airplay Adds 5  
CKEY, KHTE, KKSS, KRKA, KTBT

**IN THE CLUB** 172/50  
Lil Jon & The East Side Boyz  
(BME/TVT)

**Total Stations** 30  
Heavy 0

Medium KLUU, WBBM 2

Light 28  
Airplay Adds 2  
KBOS, KSFM

**GIRLFIGHT** 172/124  
Brooke Valentine Feat. Lil Jon & Big Boi  
(Virgin)

**Total Stations** 22  
Heavy 0

Medium 0

Light 22  
Airplay Adds 11  
KBOS, KDDB, KKSS, KPRR, KSEQ, KTBT, KUUV, KZFM, WLYD, WRVZ, WXIS

**MIRA, MIRA** 161/21  
T-Weaponz  
(Defiant)

**Total Stations** 13  
Heavy 0

Medium KCAQ, KDHT, KSFM 3

Light 10  
Airplay Adds 11  
Snoop Dogg  
(Doggystyle/Geffen/Interscope)

**SIGNS** 153/38  
Snoop Dogg  
(Doggystyle/Geffen/Interscope)

**Total Stations** 10  
Heavy KDDB 1

Medium KUBE 1

Light 8  
Airplay Adds 1  
WGBT

**STILL TIPPIN** 128/27  
Mike Jones Feat. Slim Thug & Paul Wall  
(Swishahouse/Asylum)

**Total Stations** 19  
Heavy KHTE 1

Medium 0

Light 18

**HIP HOP BABY** 110/52  
The Bone Brothers  
(Koch)

**Total Stations** 10  
Heavy 0

Medium 0  
Light 10  
Airplay Adds 4  
KBFM, WPOW, WRVZ, WXIS

**BACK OF DA CLUB** 109/10  
Mashonda  
(Full Surface/J/RMG)

**Total Stations** 11  
Heavy 0

Medium WBTT 1

Light 10

**PUNKIE** 98/5  
Sean Paul  
(VP/Atlantic)

**Total Stations** 1  
Heavy KBFM 1

Medium 0

Light 0

**KNUCK IF YOU BUCK** 89/3  
Crime Mob Feat. Lil Scrappy  
(BME/Reprise/Warner Bros.)

**Total Stations** 9  
Heavy 0

Medium KBBT 1

Light 8

**FEEL SO GOOD** 87/10  
Razah  
(Manhood/Virgin)

**Total Stations** 9  
Heavy 0

Medium WRVZ 1

Light 8

**MACHETE** 85/47  
Daddy Yankee  
(El Cartel/VI)

**Total Stations** 3  
Heavy 0

Medium KKDL, WPYO 2

Light 1

**LONELY** 83/28  
Akon  
(SRC/Universal/UMRG)

**Total Stations** 2  
Heavy KIKI 1

Medium WPOW 1

Light 0  
Airplay Adds 1  
WPOW

**WOBBLE & SHAKE IT** 82/10  
Tango Feat. Bone Crusher & David Banner  
(Vintage Sound/Virgin)

**Total Stations** 11  
Heavy 0

Medium 0

Light 11

**DOWN AND OUT** 80/42  
Cam'ron Feat. Kanye West & Syleena Johnson  
(Roc-A-Fella/Def Jam/IDJMG)

**Total Stations** 19  
Heavy 0

Medium 0

Light 19  
Airplay Adds 4  
KWIE, WRED, WRVZ, WXIS

## R & B / HIP-HOP

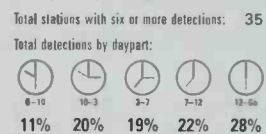
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATION / HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS TW LW	AUDIENCE MILLIONS	RANK
1	1	15	<b>LET ME LOVE YOU</b> MARIO	NO. 1 (7 WKS) 3RD STREET/J/RMG	5642 5728	78.598	2
2	11	11	<b>LOVERS AND FRIENDS</b> LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS	BME/TVT	5596	79.350	1
3	11	11	<b>SOLDIER</b> DESTINY'S CHILD FEATURING T.I. & LIL WAYNE	COLUMBIA/SUM	5483	67.082	3
4	14	14	<b>1, 2 STEP</b> CIARA FEATURING MISSY ELLIOTT	SHO'NUFF-MUSICLINE/LAFACE/ZOMBA	4539 4878	61.488	4
5	10	10	<b>HOW WE DO</b> THE GAME FEATURING 50 CENT	AFTERMATH/G-UNIT/INTERSCOPE	3559	58.882	5
6	11	11	<b>BRING EM OUT</b> T.I.	GRAND HUSTLE/ATLANTIC	3672	51.234	6
7	8	8	<b>DISCO INFERNO</b> 50 CENT	SHADY/AFTERMATH/INTERSCOPE	3596	47.846	8
5	20	20	<b>DROP IT LIKE IT'S HOT</b> SNOOP DOGG FEATURING PHARRELL	DOGGYSTYLE/GEFFEN/INTERSCOPE	4046	50.408	7
9	12	12	<b>GET BACK</b> LUDACRIS	DTP/DEF JAM SOUTH/IDJMG	3124 3274	32.682	10
11	12	12	<b>SOME CUT</b> TRILLVILLE FEATURING CUTTY	BME/REPRISE/WARNER BROS.	2719	28.958	11
10	13	13	<b>ONLY U</b> ASHANTI	THE INC./DEF JAM/IDJMG	2769	25.721	13
15	7	7	<b>ORDINARY PEOPLE</b> JOHN LEGEND	GOOD MUSIC/COLUMBIA/SUM	2286 2099	25.511	14
13	14	14	<b>KARMA</b> LLOYD BANKS FEATURING AVANT	G-UNIT/INTERSCOPE	2480	37.143	9
12	17	17	<b>WONDERFUL</b> JA RULE FEATURING R. KELLY & ASHANTI	THE INC./DEF JAM/IDJMG	2557	26.015	12
18	7	7	<b>O</b> OMARION	T.U.G./EPIC/SUM	1947	23.411	15
16	20	7	<b>TRUTH IS</b> FANTASIA	AIRPOWER/GREATEST GAINER* J/RMG	2122 1665	22.790	16
14	11	11	<b>U MAKE ME WANNA</b> JADAKISS FEATURING MARIAH CAREY	RUFF RYDERS/INTERSCOPE	2246	22.563	17
18	26	3	<b>CAUGHT UP</b> USHER	AIRPOWER LAFACE/ZOMBA	1851 1408	21.321	19
23	6	6	<b>LET'S GET BLOWN</b> SNOOP DOGG	DOGGYSTYLE/GEFFEN/INTERSCOPE	1586	19.416	21
16	10	10	<b>NEW YORK</b> JA RULE FEATURING FAT JOE & JADAKISS	THE INC./DEF JAM/IDJMG	2070	17.131	24
25	8	8	<b>OKAY</b> NIVEA FEATURING LIL JON & YOUNGBLOODZ	JIVE/ZOMBA	1478	14.010	28
17	15	15	<b>WHAT U GON' DO</b> LIL JON & THE EAST SIDE BOYZ FEATURING LIL SCRAPPY	BME/TVT	2062	21.120	20
19	10	10	<b>KARMA</b> ALICIA KEYS	J/RMG	1713	17.315	23
29	6	6	<b>U DON'T KNOW ME</b> T.I.	GRAND HUSTLE/ATLANTIC	1355	22.500	18
30	8	8	<b>COUNTRY BOY</b> TYRA	GG&L	1318	9.942	36
28	5	5	<b>BABY</b> FABOLOUS FEATURING MIKE SHOREY	DESERT STORM/ATLANTIC	1367	15.419	25
21	21	21	<b>GO D.J.</b> LIL WAYNE	CASH MONEY/UMRG	1647	14.586	26
22	26	26	<b>CHARLENE</b> ANTHONY HAMILTON	SO SO DEF/ZOMBA	1631	18.210	22
32	6	6	<b>HOPE</b> TWISTA FEATURING FAITH EVANS	CAPITOL	1136	13.060	29
24	22	22	<b>MY BOO</b> USHER AND ALICIA KEYS	LAFACE/ZOMBA	1517	14.101	27
31	19	19	<b>SHORTY WANNA RIDE</b> YOUNG BUCK	G-UNIT/INTERSCOPE	1154 1298	12.410	30
27	19	19	<b>LET'S GO</b> TRICK DADDY FEATURING LIL JON & TWISTA	SLIP-N-SLIDE/ATLANTIC	1395	10.867	32
37	2	2	<b>SUGAR (GIMME SOME)</b> TRICK DADDY FEATURING LUDACRIS, LIL' KIM & CEE-LO	SLIP-N-SLIDE/ATLANTIC	791	7.383	-
35	6	6	<b>DON'T WORRY</b> CHINGY FEATURING JANET JACKSON	CAPITOL	1023	6.379	-
38	2	2	<b>GET RIGHT</b> JENNIFER LOPEZ	EPIC/SUM	924 730	9.156	40
NEW	NEW	NEW	<b>IT'S LIKE THAT</b> MARIAH CAREY	ISLAND/IDJMG	839 527	10.619	33
36	25	25	<b>I SMOKE, I DRANK</b> BODY HEAD BANGERZ FEATURING YOUNGBLOODZ	BODY HEAD/UNIVERSAL/UMRG	888	9.810	37
NEW	NEW	NEW	<b>CANDY SHOP</b> 50 CENT FEATURING OLIVIA	SHADY/AFTERMATH/INTERSCOPE	782 357	12.220	31
39	39	39	<b>1 THING</b> AMERIE	MOST AIRPLAY ADDS RISE/COLUMBIA/SUM	727 344	9.442	39
39	3	3	<b>WOBBLE &amp; SHAKE IT</b> TANGO FEATURING BONE CRUSHER & DAVID BANNER	VINTAGE SOUND/VIRGIN	624	3.815	-

### MOST AIRPLAY ADDS

TITLE ARTIST / LABEL NEW STATIONS

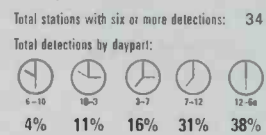
**1 THING** 19  
Amerie (Rise/Columbia/SUM)

Total stations with six or more detections: 35  
Total detections by daypart:



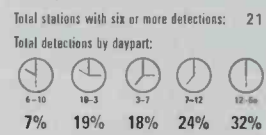
**GIRL FIGHT** 18  
Brooke Valentine Feat. Lil Jon & Big Boi (Virgin)

Total stations with six or more detections: 34  
Total detections by daypart:



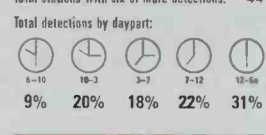
**TURN DA LIGHTS OFF** 17  
Tweet Feat. Missy Elliott (The Gold Mind/Atlantic)

Total stations with six or more detections: 21  
Total detections by daypart:



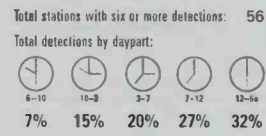
**IT'S LIKE THAT** 15  
Mariah Carey (Island/IDJMG)

Total stations with six or more detections: 44  
Total detections by daypart:



**SUGAR (GIMME SOME)** 13  
Trick Daddy Feat. Ludacris, Lil' Kim & Cee-Lo (Slip-N-Slide/Atlantic)

Total stations with six or more detections: 56  
Total detections by daypart:



### RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW LW
1	<b>LEAN BACK</b> TERROR SQUAD (SRC/UNIVERSAL/UMRG)	1081 1170
2	<b>GOODIES</b> CIARA FEAT. PETEY PABLO (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	933 1028
3	<b>DIARY</b> ALICIA KEYS FEAT. TONY! TON! TONE! (J/RMG)	769 817
4	<b>KNUCK IF YOU BUCK</b> CRIME MOB FEAT. LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	634 685
5	<b>SLOW MOTION</b> JUVENILE (CASH MONEY/UMRG)	579 571
6	<b>NO PROBLEM</b> LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	503 579
7	<b>NOLIA CLAP</b> JUVENILE, WACKO & SKIP (RAP-A-LOT/ASYLUM)	496 635
8	<b>WHY?</b> JADAKISS FEAT. ANTHONY HAMILTON (RUFF RYDERS/INTERSCOPE)	495 556
9	<b>JESUS WALKS</b> KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	470 467
10	<b>YEAH!</b> USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	400 413
11	<b>FREEK-A-LEEK</b> PETEY PABLO (JIVE/ZOMBA)	374 400
12	<b>TIPSY</b> J-KWON (SO SO DEF/ZOMBA)	358 358
13	<b>SUNSHINE</b> LIL' FLIP FEAT. LEA (SUCCA FREE/COLUMBIA/SUM)	345 331
14	<b>U SHOULD'VE KNOWN BETTER</b> MONICA (J/RMG)	333 355
15	<b>DAMN!</b> YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ZOMBA)	303 333
16	<b>CONFESSIONS PART II</b> USHER (LAFACE/ZOMBA)	302 315
17	<b>HEADSPRUNG</b> LL COOL J (DEF JAM/IDJMG)	296 340
18	<b>DIRT OFF YOUR SHOULDER</b> JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	283 312
19	<b>IF I AIN'T GOT YOU</b> ALICIA KEYS (J/RMG)	267 289
20	<b>RIGHT THURR</b> CHINGY (DTP/CAPITOL)	266 267

### GREATEST GAINERS

INCREASE IN DETECTIONS

+457

★ **TRUTH IS**  
Fantasia (J/RMG)  
WQUE +37, WQBT +36, WJBT +35, WBTJ +27, WZHT +26, WTLZ +25, KKDA +25, WHRK +23, KATZ +20, WGCI +19

+443

★ **CAUGHT UP**  
Usher (LaFace/Zomba)  
WUSL +38, WQUE +21, KKDA +21, WWHV +20, WOWI +17, KBMB +16, KATZ +15, WQHT +15, WPEG +14, WFXX +14

+425

**CANDY SHOP**  
50 Cent Feat. Olivia (Shady/Aftermath/Interscope)  
WMIB +45, KVEG +43, WJWZ +33, WJMH +22, KKDA +22, KNOU +20, KBMB +19, WJUC +19, WQSL +18, WJKS +18

+383

**1 THING**  
Amerie (Rise/Columbia/SUM)  
WCDX +28, WPEG +23, WTLZ +22, WKYS +20, WHXT +20, WWHV +20, KNOU +19, WERO +18, WHTA +18, WZMX +16

+367

**HOW WE DO**  
The Game Feat. 50 Cent (Aftermath/G-Unit/Interscope)  
WGCI +33, WPRW +29, KRRQ +23, WOWI +20, WUBT +20, WJMH +19, WAJZ +19, WDTJ +17, WHRK +15, WFXX +15

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# SIMPLY PHENOMENAL!!

I can't put the damn thing down. I'm telling all of my PD friends out there to check out the new **Billboard Radio Monitor**. - Ron Atkins, VP of entertainment programming, American Urban Radio Networks

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# n2u

DON LEE

CHRIS BUCK

## BABY MAMA LOVE

ASA

## FEAT. JERMAINE DUPRI

MARK RICHARD

## IMPACTING 1/31 & 2/1!



**FROM THEIR SELF-TITLED DEBUT ALBUM IN STORES MARCH 29!**

Produced by Jermaine Dupri for So So Def Productions, Inc.

Executive Producers: Chris Stokes, Katrina "Taz" Askew, Marquis Houston & Healey "J" Regisford

Jermaine Dupri appears courtesy of SoSo Def Records / Zomba Label Group

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# Radio Monitor

R & B / HIP-HOP

POWERED BY Nielsen Broadcast Data Systems

## POWER PLAYLISTS

Station	Artist	Album	Time	Station	Artist	Album	Time	Station	Artist	Album	Time	Station	Artist	Album	Time	Station	Artist	Album	Time																												
<b>WQHT</b> New York				<b>KPWR</b> Los Angeles				<b>WWPR</b> New York				<b>KKBT</b> Los Angeles				<b>WGCI</b> Chicago				<b>WPGC</b> Washington, DC																											
	1	Snoop Dogg	Pharrel Drop It		91	1	The Game		50 Cent How We Do	105	1		Mario	Let Me Love You	79		1	Snoop Dogg	Pharrel Drop It		59	1	Lil Jon & The East Side Boyz	Lovers And	57	1	Destiny's Child	Featuring T. Soldier	59																		
	32	Chingy	Featuring Janet Jacks		Don't Worr	13	4		Chingy	Featuring Janet Jacks	Don't Worr		13	4	America		1 Thing	9	12		2	Avila Bros	I Want You	12	2	Mario	How Could You	17	0	12	2	Usher	Caught Up	17	2												
	<b>WVEE</b> Atlanta					<b>WKYS</b> Washington, DC					<b>KMEL</b> San Francisco						<b>KBXX</b> Houston					<b>KBFB</b> Dallas				<b>WUSL</b> Philadelphia																					
		1	Mario		Let Me Love You		53		1	Snoop Dogg			Pharrel Drop It	78	1			The Game	50 Cent How We Do		74		1	Snoop Dogg	Pharrel Drop It		67	1	Lil Jon & The East Side Boyz	Lovers And	111	1	John Legend	Ordinary People	80												
		32	Chingy		Featuring Janet Jacks		Don't Worr		13	4			Chingy	Featuring Janet Jacks	Don't Worr			13	4		America		1 Thing	9	12		2	Avila Bros	I Want You	12	2	Mario	How Could You	17	0	12	2	Usher	Caught Up	17	2						
		<b>KKDA</b> Dallas							<b>WPWX</b> Chicago						<b>WEDR</b> Miami								<b>WJLB</b> Detroit					<b>WMIB</b> Miami				<b>WDTJ</b> Detroit															
			1		Mario		Let Me Love You			108			1	Destiny's Child				Featuring T. Soldier	67		1			Mario	Let Me Love You		70		1	The Game	50 Cent How We Do		76	1	TL Brng Em Out		94	1	Lil Jon & The East Side Boyz	Lovers And	70						
			32		Chingy		Featuring Janet Jacks			Don't Worr			13	4				Chingy	Featuring Janet Jacks		Don't Worr			13	4		America		1 Thing	9	12		2	Avila Bros	I Want You	12	2	Mario	How Could You	17	0	12	2	Usher	Caught Up	17	2







THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATION IMPRINT / PROMOTION LABEL	DETECTIONS TW LW	AUDIENCE MILLIONS	RANK
#1	1	4	24	<b>FOREVER, FOR ALWAYS, FOR LOVE</b> LALAH HATHAWAY	NO. 1 (1 WK) GRP/VERVE	943 865	8.222 9
2	2	35	35	<b>DIARY</b> ALICIA KEYS FEATURING TONYI TONII TONEI	J/RMG	912	11.846 1
3	3	13	13	<b>WHATEVER</b> JILL SCOTT	HIDDEN BEACH/EPIC/SUM	878	9.285 4
4	1	17	17	<b>HOW DOES IT FEEL?</b> ANITA BAKER	BLUE NOTE/VIRGIN	899	8.168 10
5	14	10	10	<b>TRUTH IS</b> FANTASIA	J/RMG	629	9.128 6
6	8	15	15	<b>ONE MILLION TIMES</b> GERALD LEVERT	ATLANTIC	800	5.860 14
7	9	64	64	<b>THINK ABOUT YOU</b> LUTHER VANDROSS	J/RMG	725	10.4E9 3
8	5	27	27	<b>GOTTA GO SOLO</b> PATTI LABELLE FEATURING RON ISLEY	DEF SOUL CLASSICS/IDJMG	798	6.481 12
9	7	40	40	<b>CHARLENE</b> ANTHONY HAMILTON	SO SO DEF/ZOMBA	775	8.533 8
12	38	12	38	<b>CALL MY NAME</b> PRINCE	NPG/COLUMBIA/SUM	673	9.223 5
10	20	10	20	<b>SPOILED</b> JOSS STONE	S-CURVE/VIRGIN	703	6.523 11
↑	12	17	9	<b>LET ME LOVE YOU</b> MARIO	<b>GREATEST GAINER*</b> 3RD STREET/J/RMG	656 380	11.643 2
15	31	15	31	<b>YOU'RE MY EVERYTHING</b> ANITA BAKER	BLUE NOTE/VIRGIN	622	6.465 13
13	19	13	19	<b>MY BOO</b> USHER AND ALICIA KEYS	LAFACE/ZOMBA	648	8.638 7
8	31	8	31	<b>WHAT WE DO HERE</b> BRIAN MCKNIGHT	MOTOWN/UMRG	728	5.57 15
11	22	11	22	<b>A ROSE BY ANY OTHER NAME</b> TEENA MARIE FEATURING GERALD LEVERT	CASH MONEY CLASSICS/UMRG	652	4.505 17
18	7	18	7	<b>EVERYTIME YOU GO AWAY</b> BRIAN MCKNIGHT	MOTOWN/UMRG	377	4.79E 16
16	18	16	18	<b>MAKE UP</b> THE O'JAYS	MUSIC WORLD/SANCTUARY URBAN	413	3.604 18
19	22	19	22	<b>I MIGHT</b> NORMAN BROWN	WARNER BROS.	383	2.537 24
21	12	21	12	<b>YOU MAKE ME FEEL BRAND NEW</b> BOYZ II MEN	MSM/KOCH	329	2.271 27
22	17	22	17	<b>SHOW ME THE WAY</b> EARTH, WIND & FIRE FEATURING RAPHAEL SAADIO	SANCTUARY URBAN	349	2.767 22
+	22	28	3	<b>I CAN'T STOP LOVING YOU</b> KEM	<b>MOST AIRPLAY ADDS</b> MOTOWN/UMRG	311 179	3.177 20
20	25	20	25	<b>MY PLACE</b> NELLY FEATURING JAHEIM	DERRTY/FO' REEL/UMRG	348	2.731 23
23	11	23	11	<b>STAY FOR A WHILE</b> ANGIE STONE FEATURING ANTHONY HAMILTON	J/RMG	284	2.404 25
24	11	24	11	<b>KARMA</b> ALICIA KEYS	J/RMG	243	3.080 21
27	4	27	4	<b>ORDINARY PEOPLE</b> JOHN LEGEND	GOOD MUSIC/COLUMBIA/SUM	194	3.496 19
25	14	25	14	<b>SIMPLY BEAUTIFUL</b> QUEEN LATIFAH	VECTOR/FLAVOR UNIT/INTERSCOPE	177	1.470 31
32	2	32	2	<b>OPEN ARMS</b> TINA TURNER	CAPITOL	108	1.315 32
26	12	26	12	<b>I NEED AN ANGEL</b> RUBEN STUDDARD	J/RMG	181	0.680 -
35	2	35	2	<b>MY SENSITIVITY (GETS IN THE WAY)</b> LEDISI FEATURING BONEY JAMES	GRP/VERVE	81	1.020 38
30	15	30	15	<b>CAN'T WAIT</b> AVANT	GEFFEN/INTERSCOPE	137	0.994 40
34	2	34	2	<b>THE WAY YOU MOVE</b> KENNY G FEATURING EARTH, WIND & FIRE	ARISTA/RMG	89	0.367 -
NEW				<b>SO WHAT (IF YOU GOT A BABY)</b> GERALD LEVERT	ATLANTIC	47	2.388 26
29	19	29	19	<b>WHERE WERE YOU</b> URBAN MYSTIC	SOBE/WARNER BROS.	109	1.214 34
33	10	33	10	<b>LET'S GET IT ON (REMIX)</b> MARVIN GAYE	MOTOWN/UMRG	113	0.839 -
NRW				<b>I HAVE A DREAM</b> BEBE WINANS	STILL WATERS/HIDDEN BEACH/SUM	31	1.632 29
36	5	36	5	<b>GUESS WHO LOVES YOU MORE</b> RAHEEM DEVAUGHN	JIVE/ZOMBA	80	0.842 -
37	4	37	4	<b>ISSUES</b> N2U	VIRGIN	74	0.248 -
NEW				<b>BABY MAMA</b> FANTASIA	J/RMG	1	1.277 33
40	4	40	4	<b>UNCONDITIONALLY</b> WILLIE CLAYTON	END ZONE	65	0.259 -

### MOST AIRPLAY ADDS

TITLE / ARTIST / LABEL NEW STATIONS

**I CAN'T STOP LOVING YOU** 8  
Kem  
(Motown/UMRG)  
KMJQ, KOKY, WAKB, WDLT, WIMX,  
WKJS, WVKD, WXST

Total stations with six or more detections: 20

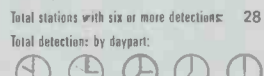
Total detections by daypart:



**LET ME LOVE YOU** 7  
Mario  
(3rd Street/J/RMG)  
WJMR, WLH1, WPHR, WQMG, WSOL,  
WWIN, WXST

Total stations with six or more detections: 28

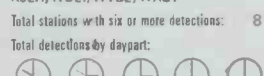
Total detections by daypart:



**MY SENSITIVITY (GETS IN THE WAY)** 4  
Ledisi Feat. Boney James  
(GRP/Verve)  
KJLH, WDLT, WVBE, WXST

Total stations with six or more detections: 8

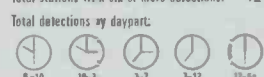
Total detections by daypart:



**TRUTH IS** 3  
Fantasia  
(J/RMG)  
WKUS, WQNC, WROU

Total stations with six or more detections: 42

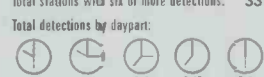
Total detections by daypart:



**EVERYTIME YOU GO AWAY** 3  
Brian McKnight  
(Motown/UMRG)  
KJLH, WFXX, WRKS

Total stations with six or more detections: 33

Total detections by daypart:



THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW LW
1	<b>LOVE CALLS</b> KEM (KEMISTRY/MOTOWN/UMRG)	373 415
2	<b>IF I AIN'T GOT YOU</b> ALICIA KEYS (J/RMG)	371 358
3	<b>NEW DAY</b> PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)	366 369
4	<b>I NEED YOU NOW</b> SMOKIE NORFUL (EMI GOSPEL)	265 266
5	<b>WHOKNOWS</b> MUSIQ (DEF SOUL/IDJMG)	246 223
6	<b>YOU DON'T KNOW MY NAME</b> ALICIA KEYS (J/RMG)	244 263
7	<b>STILL IN LOVE</b> TEENA MARIE (CASH MONEY CLASSICS/UMRG)	226 244
8	<b>THE BATTLE IS THE LORD'S</b> YOLANDA ADAMS (VERITY/ZOMBA)	220 176
9	<b>I WISH I WASN'T</b> HEATHER HEADLEY (RCA/RMG)	218 246
10	<b>GOT TO GIVE IT UP (PT. 1)</b> MARVIN GAYE (TAMLA/MOTOWN/UMRG)	214 114
11	<b>DANCE WITH MY FATHER</b> LUTHER VANDROSS (J/RMG)	201 235
12	<b>SEXUAL HEALING</b> MARVIN GAYE (COLUMBIA/SUM)	193 175
13	<b>GOLDEN</b> JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	192 199
14	<b>SORRY 2004</b> RUBEN STUDDARD (J/RMG)	189 113
15	<b>HAPPY PEOPLE</b> R. KELLY (JIVE/ZOMBA)	183 193
16	<b>STEP IN THE NAME OF LOVE</b> R. KELLY (JIVE/ZOMBA)	182 195
17	<b>U SAVED ME</b> R. KELLY (JIVE/ZOMBA)	167 244
18	<b>LIFETIME</b> MAXWELL (COLUMBIA/SUM)	163 141
19	<b>PUT THAT WOMAN FIRST</b> JAHEIM (DIVINE MILL/WARNER BROS.)	161 163
20	<b>DONTCHANGE</b> MUSIQ (DEF SOUL/IDJMG)	156 160

### GREATEST GAINERS

INCREASE IN DETECTIONS

- +276 **LET ME LOVE YOU**  
Mario (3rd Street/J/RMG)  
WKUS +38, WQMG +29, WJMR +22, WVKL +19, WPHR +13  
WXST +13, WYLD +10, WBLS +10, WSOL +10, WHOT +9
- +165 **TRUTH IS**  
Fantasia (J/RMG)  
WMXD +35, WZAK +14, WBLS +12, WDAS +10, WDZZ +10  
WLWH +10, WQMG +9, WYLD +8, WDLT +7, WQNC +7
- +132 **I CAN'T STOP LOVING YOU**  
Kem (Motown/UMRG)  
KOKY +21, WAKB +12, WDLT +10, WMXD +9, WYLD +8  
WIMX +8, WXST +7, WMGL +6, WKJS +6, WSOL +5
- +78 **FOREVER, FOR ALWAYS, FOR LOVE**  
Lalah Hathaway (GRP/Verve)  
WLWH +26, WAGH +18, WPHR +8, WVDM +8, WKUS +7  
KMJK +7, WIMX +6, WTLC +6, KOKY +3, WSOL +3
- +67 **I HAVE A DREAM**  
BeBe Winans (Still Waters/Hidden Beach/SUM)  
WROU +7, WQNC +5, WFXX +5, WTLC +4, WMMJ +3  
WZAK +2, KJMS +2, KMJK +2, KMJQ +2, KOKY +2

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# YOUR BEST CHOICE FOR URBAN AC PROMOTION IN '05!

THE JESUS GARBER COMPANY (323) 469-1504

ADULT R & B

POWER PLAYLISTS

WRKS New York logo and station name

PD: Toya Beasley MD: Julie Gustinis Emmis 212-242-9870

Table with 2 columns: Song Title, Rank. Top songs include Prince Call My Name, Anthony Hamilton Think About You, Anita Baker How Does It Feel?

Gerald Levert So What (If You Got A Bab) Alicia Keys Karma

WVAA Chicago logo and station name

DM: Elroy Smith APD/MD: Armando Rivera Clear Channel 312-360-9000

Table with 2 columns: Song Title, Rank. Top songs include Alicia Keys Featuring Tony! Diary, Luther Vandross Think About You, Prince Call My Name

No Airplay Adds This Week

WMMJ Washington, DC logo and station name

PD: Kathy Brown MD: Mike Chase Radio One 301-306-1111

Table with 2 columns: Song Title, Rank. Top songs include The O'Jays Make Up, Brian McKnight What We Do Here, Anita Baker How Does It Feel?

BeBe Winans I Have A Dream

WMXD Detroit logo and station name

PD: Jamillah Muhammad Clear Channel 313-965-2000

Table with 2 columns: Song Title, Rank. Top songs include Fantasia Truth Is, Luther Vandross Think About You, Anita Baker How Does It Feel?

Kem I Can't Stop Loving You

WWIN Baltimore logo and station name

PD: Tim Watts MD: Kerth Fisher Radio One 410-332-8200

Table with 2 columns: Song Title, Rank. Top songs include Anita Baker You're My Everything, Alicia Keys Featuring Tony! Diary, Anthony Hamilton Think About You

Mario Let Me Love You

WBLS New York logo and station name

PD: Vinny Brown MD: Deneen Womack Inner City 212-447-1000

Table with 2 columns: Song Title, Rank. Top songs include Alicia Keys Featuring Tony! Diary, Brian McKnight What We Do Here, Anthony Hamilton Think About You

Pitch Black Featuring Styles Nice Amerie I Thing

WDAS Philadelphia logo and station name

VP/GM/MD: Joe Tamburro Dir/Pgm: Thea Mitchem APD/MD: Jo Ann Gamble Clear Channel 610-617-8500

Table with 2 columns: Song Title, Rank. Top songs include Lalah Hathaway Forever, For Always, For Musiqq Whoknows, Smoke Norfil I Need You Now

John Legend Ordinary People Tina Turner Open Arms

KJLH Los Angeles logo and station name

PD/MD: Aundrea Russell TAXI 310-330-2200

Table with 2 columns: Song Title, Rank. Top songs include Mario Let Me Love You, Alicia Keys Featuring Tony! Diary, Jill Scott Whatever

Tina Turner Open Arms Brian McKnight Everyday You Go Away

WHQT Miami logo and station name

APD/MD: Karen Vaughn Cox 954-584-7117

Table with 2 columns: Song Title, Rank. Top songs include The O'Jays Make Up, Mario Let Me Love You, Stephanie Mills Can't Let Him Go

No Airplay Adds This Week

WFXC Raleigh logo and station name

DM: Cy Young APD/MD: Jodi Berry Radio One 919-848-9736

Table with 2 columns: Song Title, Rank. Top songs include The O'Jays Make Up, Brian McKnight What We Do Here, Anita Baker How Does It Feel?

Brian McKnight Everyday You Go Away

KHHT Los Angeles logo and station name

PD: Mike Marino APD: Ron Shapiro Clear Channel 818-559-2252

Table with 2 columns: Song Title, Rank. Top songs include Usher And Alicia Keys My Boo, Mario Let Me Love You, Alicia Keys If I Ain't Got You

No Airplay Adds This Week

WHUR Washington, DC logo and station name

PD: David A. Dickinson MD: Traci LaTrelle Howard Univ. 202-806-3500

Table with 2 columns: Song Title, Rank. Top songs include Earth, Wind & Fire Featuring Show Me Th, Mario Let Me Love You, Anita Baker How Does It Feel?

No Airplay Adds This Week

KMJQ Houston logo and station name

DM: Tom Caloecchi PD: Sam Choice Radio One 713-623-2108

Table with 2 columns: Song Title, Rank. Top songs include Gerald Levert One Million Times, Lalah Hathaway Forever, For Always, For Anita Baker How Does It Feel?

Kem I Can't Stop Loving You

KBLX San Francisco logo and station name

PD: Kevin Brown Inner City 415-284-1029

Table with 2 columns: Song Title, Rank. Top songs include Kem I Can't Stop Loving You, Fantasia Truth Is, Lalah Hathaway Forever, For Always, For

No Airplay Adds This Week

WZAK Cleveland logo and station name

DM: Kim Johnson MD: Bobby Rush Radio One 216-579-1111

Table with 2 columns: Song Title, Rank. Top songs include Patti LaBelle Featuring Ron Gotta Go S, Anita Baker You're My Everything, Brian McKnight What We Do Here

John Legend Ordinary People

ROTATIONS Heavy = 24+ Medium = 12-23 Light = Under 12 SONG ACTIVITY REPORTS NOW AVAILABLE AT www.BillboardRadioMonitor.com

AIRPOWER NO SONGS QUALIFIED FOR AIRPOWER THIS WEEK

AIRPOWER BOUND I CAN'T STOP LOVING YOU 311/132 Kem (Motown/UMRG)

STAY FOR A WHILE 282/-2 Angie Stone Feat. Anthony Hamilton (J/RMG)

ORDINARY PEOPLE 211/17 John Legend (Good Music/Columbia/SUM)

OPEN ARMS 171/63 Tina Turner (Capitol)

MY SENSITIVITY (GETS IN THE WAY) 122/41 Ledisi Feat. Boney James (GRP/Verve)

THE WAY YOU MOVE 106/17 Kenny G Feat. Earth, Wind & Fire (Arista/RMG)

YOUR WILL 61/32 Darius Brooks (EMI Gospel)

SO WHAT (IF YOU GOT A BABY) 105/58 Gerald Levert (Atlantic)

I HAVE A DREAM 98/67 BeBe Winans (Still Waters/Hidden Beach/SUM)

ISSUES 79/5 N2U (Virgin)

BABY MAMA 67/66 Fantasia (J/RMG)

UNCONDITIONALLY 67/2 Willie Clayton (End Zone)

TO SIR WITH LOVE 59/8 Chaka Khan Feat. The London Symphony Orchestra (AGU/Earthsong/Sanctuary Urban)

MUST BE NICE 58/4 Lyfe Jennings (Columbia/SUM)

ATMOSPHERE 56/18 Samson (Five Eights)

PRAYER CHANGES 55/33 R. Kelly (Jive/Zomba)

GOD IS GOOD 40/3 Deitrick Haddon (Verity/Zomba)

LIKE YOU USED TO DO 34/6 Anita Baker (Blue Note/Virgin)

I CALL YOU FAITHFUL 33/7 Donnie McClurkin (Verity/Zomba)

GLAD YOU'RE MY LADY 64/8 Bar-Kays (Right Now)

ACTING LIKE YOU'RE FREE 62/9 Carlton Blount (Magnatar)

YOUR WILL 61/32 Darius Brooks (EMI Gospel)

YOUR WILL 61/32 Darius Brooks (EMI Gospel)

YOUR WILL 61/32 Darius Brooks (EMI Gospel)

YOUR WILL 61/32 Darius Brooks (EMI Gospel)

YOUR WILL 61/32 Darius Brooks (EMI Gospel)



# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## COUNTRY POWER PLAYLISTS

Station	City	Host	Genre	Chart
KZLA	Los Angeles	DM: R.J. Curtis APD/MD: Tony Campos Emmis 323-882-8000	COUNTRY	93.9 KZLA
KPLX	Dallas	PD: Paul Williams APD: Smokey Rivers MD: Cody Alan Susquehanna 214-526-2400	99.5 the Wolf	
WUSN	Chicago	PD: Mike Patterson APD/MD: Marla Braun Infinity 312-649-0099	US	
WKHX	Atlanta	DM: Mark Richards MD: Johnny Gray ABC/Disney 770-955-0101	KICKS	
KSCS	Dallas	DM: Lorin Pajagi APD/MD: Chris Huff ABC/Disney 817-695-0800	98.7	
WMZQ	Washington, DC	PD: George King MD: Shelley Rose Clear Channel 301-231-8231	98.7	
WXTU	Philadelphia	PD: Bob McKay APD/MD: Cadillac Jack Beasley 610-667-9000	92.5	
KMPS	Seattle	DM/PA: Becky Brenner MD: Tony Thomas Infinity 206-805-0941	94.1	
KEYE	Minneapolis	VP/Pgm: Gregg Swedberg APD/MD: Travis Moon Clear Channel 952-417-3000	93.1	
KNIX	Phoenix	PD: Shaun Hilly MD: Gwen Foster Clear Channel 480-966-6236	KNIX	
WPBC	Baltimore	PD: Ken Boesen APD/MD: Michael J. Clear Channel 410-366-3693	WPBC	
KYGO	Denver	PD: Jeff Burke MD: Garret Doll Jefferson Pilot 303-321-0950	98.7	
WVVK	Knoxville	DM: Mike Hammond MD: Colleen Addair Citadel 865-588-6511	WVVK	
KILT	Houston	DM/PA: Jeff Garrison APD/MD: Greg Frey Infinity 713-881-5100	100.3 KILT	
WDSY	Pittsburgh	VP/Pgm: Keith Clark APD/MD: Stoney Richards Infinity 412-920-9400	Y100	
WQYK	Tampa	DM: Mike Culotta APD: Beecher Martin MD: Jay Roberts Infinity 813-287-0995	WQYK	
WFMS	Indianapolis	DM: David Wood PD: Bob Richards MD: J.D. Cannon Susquehanna 317-842-9550	WFMS	
WBCT	Grand Rapids	DM: Doug Montgomery MD: Dave Taft Clear Channel 616-459-1919	WBCT	
KMLE	Phoenix	Dir: Pgm: Todd Wallace MD: Dave Collins APD/MD: Dave Collins Infinity 602-258-8181	KMLE	
WKLB	Boston	PD: Mike Brophy APD/MD: Ginny Rogers Greater Media 617-822-9600	Country 99.5	
WQDR	Raleigh	PD: Lisa McKay APD/MD: Mike Biddle Curtis Media 919-876-6464	94.7 QDR	
WKIS	Miami	PD: Bob Barnett APD: Downtown Billy Brown MD: Darlene Evans Beasley 305-654-1700	95.9	
WSOC	Charlotte	DM: D.J. Stout APD/MD: Rick McCracken Infinity 704-522-1103	WSOC	
WWKA	Orlando	PD: Len Shackelford MD: Shadon Stevens Cox 407-298-9392	99.2 FM	

Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

COUNTRY POWER PLAYLISTS

WWYZ Hartford PD: Justin Thomas... Clear Channel 960-723-6000

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Gretchen Wilson When I Think About Chea.

Kenney Chesney Anything But Mine 15 4
Joe Nichols What's A Guy Gotta Do 10 4

WAMZ Louisville VP/Pgm: Kelly Carls... Clear Channel 502-479-2222

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Gretchen Wilson When I Think About Chea.

Blake Shelton Goodbye Time 7 0
Dierks Bentley Lot Of Leavin' Left To D 7 2
Shania Twain Don't 7 2

KFRG Riverside OM: Lee Douglas... Infinity 953-825-9525

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Josh Gracin Nothin' To Lose.

Joe Nichols What's A Guy Gotta Do 9 3
Jeff Bates Long Slow Kisses 7 2

WGOI Pittsburg VP/Pgm: Frank Bell... Keymarket 412-279-5400

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Rascal Flatts Bless The Broken Road.

Kenney Chesney Anything But Mine 9 2
Shania Twain Don't 7 0
Dierks Bentley Lot Of Leavin' Left To D 7 0

WUSY Chattanooga VP/Pgm: Clay Hunicutt... Clear Channel 423-892-3333

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Gretchen Wilson When I Think About Chea.

Lonestar Class Reunion (That Used To Be) 14 0
Tracy Byrd Revenge Of A Middle-Aged Woman 14 5

WSSL Greenville DM/VP: Scott Johnson... Clear Channel 864-242-1005

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Gretchen Wilson When I Think About Chea.

Martina McBride God's Will 9 3
Jo Dee Messina My Give A Damn's Busted 7 0
Blue County Nothin' But Cowboy Boots 7 0

WUBE Cincinnati PD: Marty Thompson... Infinity 513-699-5105

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Gretchen Wilson When I Think About Chea.

No Airplay Adds This Week

KTYS Dallas OM: Lorin Palagi... ABC/Disney 817-695-1820

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Pat Green Somewhere Between Texas And Me.

Dierks Bentley Lot Of Leavin' Left To D 17 5
LeAnn Rimes Nothin' Bout Love Makes Sen 10 1

WMIL Milwaukee OM/VP: Kerry Wolfe... Clear Channel 414-545-8900

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Darryl Worley Awful, Beautiful Life.

Jo Dee Messina My Give A Damn's Busted 12 4
Kenney Chesney Anything But Mine 8 2
Joe Nichols What's A Guy Gotta Do 8 4

WESC Greenville DM/VP: Scott Johnson... Clear Channel 864-242-4660

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Darryl Worley Awful, Beautiful Life.

Kenney Chesney Anything But Mine 9 2
Trace Adkins Songs About Me 9 2

KUPL Portland, OR PD: Cary Rolfe... Infinity 503-223-0300

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Gretchen Wilson When I Think About Chea.

No Airplay Adds This Week

WDAF Kansas City PD: Wes McShay... Entercom 913-877-8998

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Gretchen Wilson When I Think About Chea.

No Airplay Adds This Week

KZBR San Francisco PD/MD: Ray Massie... Bonneville 415-957-0957

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Jeff Bates Long Slow Kisses.

No Airplay Adds This Week

KWJJ Portland, OR PD: Mike Moore... Entercom 503-228-1441

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Gretchen Wilson When I Think About Chea.

No Airplay Adds This Week

WGNA Albany, NY PD: Buzz Brindle... Country 103.7 FM 518-782-1474

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Rascal Flatts Bless The Broken Road.

Keith Anderson Picken' Wildflowers 6 0
Dierks Bentley Lot Of Leavin' Left To D 6 2

KAJA San Antonio PD: Clayton Allen... Clear Channel 210-736-9700

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Rascal Flatts Bless The Broken Road.

No Airplay Adds This Week

WYRK Buffalo PD: John Paul... Infinity 716-852-7444

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Darryl Worley Awful, Beautiful Life.

No Airplay Adds This Week

WSIX Nashville Dir. Pgm: Clay Hunicutt... Clear Channel 615-654-2400

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Gretchen Wilson When I Think About Chea.

Blue County Nothin' But Cowboy Boots 6 5

WCOL Columbus, OH PD: Johnboy Crenshaw... Clear Channel 614-486-6101

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Darryl Worley Awful, Beautiful Life.

Brooks & Dunn It's Getting Better All T 20 0

WKDF Nashville OM: Dave Kelly... Citadel 615-244-9533

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Brad Paisley Mud On The Tires.

No Airplay Adds This Week

WXBX Johnson City PD: Bill Hagy... Bristol 276-669-8112

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Miranda Lambert Me And Charlie Talking.

Jedd Hughes Soldier For The Lonely 10 0
Aaron Lines Walkin' On The Wonderful 14 0

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

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Reba McEntire He Gets That From Me.

No Airplay Adds This Week

KBEO Kansas City PD: Mike Kennedy... Infinity 916-531-2535

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: Rascal Flatts Bless The Broken Road.

Lonestar Class Reunion (That Used To Be) 13 0
Shania Twain Don't 12 2

WCTK Providence PD: Rick Everett... Hall 401-467-4366

Table with 3 columns: Rank, Song/Artist, and Airplay. Top song: LeAnn Rimes Nothin' Bout Love Makes Sen.

Lonestar Class Reunion (That Used To Be) 8 1
Tim McGraw Orugs Or Jesus 6 0





THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATION / HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS		AUDIENCE		
					TW	LW	MILLIONS	RANK	
#1	1	17	<b>BOULEVARD OF BROKEN DREAMS</b> GREEN DAY	NO. 1 (9 WKS)	REPRISE	3064	3032	18.213	1
	2	12	<b>SCARS</b> PAPA ROACH		EL TONAL/GEFFEN	1957		9.944	5
	3	31	<b>COLD</b> CROSSFADE		FG/COLUMBIA	1903		10.183	4
	4	16	<b>LOOK WHAT YOU'VE DONE</b> JET		ELEKTRA/ATLANTIC	1873		8.890	6
	5	17	<b>MR. BRIGHTSIDE</b> THE KILLERS		ISLAND/DJMG	1851		11.917	2
	6	8	<b>ALL BECAUSE OF YOU</b> U2		INTERSCOPE	1717		8.198	7
	7	16	<b>I'M NOT OK (I PROMISE)</b> MY CHEMICAL ROMANCE		REPRISE	1644		8.003	8
	8	22	<b>PAIN</b> JIMMY EAT WORLD		INTERSCOPE	1700		10.993	3
	9	15	<b>HOME</b> THREE DAYS GRACE		JIVE/ZOMBA	1598		6.989	11
	10	8	<b>SAVE ME</b> UNWRITTEN LAW		LAVA	1384		6.541	13
	11	12	<b>I DON'T KNOW</b> LOSTPROPHETS		COLUMBIA	1238		3.918	24
	12	22	<b>HYSTERIA (I WANT IT NOW)</b> MUSE		TASTE MEDIA/WARNER BROS.	1209		6.851	12
	13	7	<b>WORK</b> JIMMY EAT WORLD		INTERSCOPE	1190		5.783	15
	14	9	<b>LET ME GO</b> 3 DOORS DOWN		REPUBLIC/UNIVERSAL/UMRG	1140		4.517	20
	15	10	<b>PIECES</b> SUM 41		ISLAND/DJMG	1045		4.386	21
↑↑	16	29	<b>LITTLE SISTER</b> QUEENS OF THE STONE AGE	AIRPOWER/GREATEST GAINER/MOST AIRPLAY ADDS	INTERSCOPE	1112	672	7.991	9
	17	14	<b>VERMILION</b> SLIPKNOT		ROADRUNNER/DJMG	1053		3.770	25
	15	37	<b>SO COLD</b> BREAKING BENJAMIN		HOLLYWOOD	1064		7.193	10
	11	25	<b>VITAMIN R (LEADING US ALONG)</b> CHEVELLE		EPIC	1036	1368	5.740	16
	21	9	<b>ALL THAT I'VE GOT</b> THE USED		REPRISE	1007	959	3.403	28
	28	3	<b>SOONER OR LATER</b> BREAKING BENJAMIN		HOLLYWOOD	747		3.106	31
	22	10	<b>BURNING BRIGHT</b> SHINEDOWN		ATLANTIC	834		2.405	36
	23	25	<b>AMERICAN IDIOT</b> GREEN DAY		REPRISE	889		5.576	17
	27	6	<b>DIRTY LITTLE THING</b> VELVET REVOLVER		RCA/RMG	868	796	3.980	23
	17	22	<b>OCEAN BREATHEAS SALTY</b> MODEST MOUSE		EPIC	853	1086	4.262	22
	34	2	<b>PASSIVE</b> A PERFECT CIRCLE		VIRGIN	821	572	5.139	19
	33	3	<b>THE WIDOW</b> THE MARS VOLTA		GOLDSTANDARDLABS/STRUMMER/UMRG	811	586	6.294	14
	25	19	<b>PERSONAL JESUS</b> MARILYN MANSON		INTERSCOPE	826		2.934	33
	30	10	<b>UGLY</b> THE EXIES		MELISMA/VIRGIN	617		2.414	35
	32	19	<b>REACH FOR THE SKY</b> SOCIAL DISTORTION		TIME BOMB	655	611	5.156	18
	22	15	<b>THIS FIRE</b> FRANZ FERDINAND		DOMINO/EPIC	648	921	3.651	26
	26	18	<b>VERTIGO</b> U2		INTERSCOPE	646	775	3.621	27
	35	5	<b>CLUB FOOT</b> KASABIAN		RCA/RMG	528		1.926	-
	37	2	<b>PRESSURE POINT</b> THE ZUTONS		DELTASONIC/EPIC	461		1.552	-
NEW			<b>THE CLINCHER</b> CHEVELLE		EPIC	316		1.603	-
	31	9	<b>BLOOD RED SUMMER</b> COHEED AND CAMBRIA		EQUAL VISION/COLUMBIA	468	622	1.184	-
NEW			<b>EVIL</b> INTERPOL		MATADOR/BEGGARS GROUP	369		2.079	-
NEW			<b>SITTING, WAITING, WISHING</b> JACK JOHNSON		JACK JOHNSON/BRUSHFIRE/UMRG	434	395	2.123	40
NEW			<b>HOLIDAY</b> GREEN DAY		REPRISE	378		3.283	29
NEW			<b>FINDING OUT TRUE LOVE IS BLIND</b> LOUIS XIV		PINEAPPLE/ATLANTIC	349		3.177	30

### MOST AIRPLAY ADDS

TITLE ARTIST / LABEL	NEW STATIONS
<b>LITTLE SISTER</b> Queens Of The Stone Age (Interscope) KDGE, KEDJ, KFTE, KKND, KMYZ, KROX, WBUZ, WFXH, WHRL, WROX, WRZK, WRZX, WWCD, WXDX, WXEG, WXNR, WZJO	17
Total stations with six or more detections: 56 Total detections by daypart: 8-10: 8% 18-3: 18% 3-7: 17% 7-12: 26% 12-6a: 32%	
<b>THE CLINCHER</b> Chevelle (Epic) KORA, WAQZ, WARQ, WBTZ, WCYY, WFXH, WHRL, WJ BX, WJRR, WLRS, WPBZ, WPLA, WRZX, WTPT, WXNR	15
Total stations with six or more detections: 32 Total detections by daypart: 8-10: 5% 18-3: 14% 3-7: 13% 7-12: 31% 12-6a: 38%	
<b>PASSIVE</b> A Perfect Circle (Virgin) KCXX, KFTE, KHBZ, KMBY, KMYZ, KNXX, KKRK, WLRS, WPLA, WRWK, WRZK, WTPT	12
Total stations with six or more detections: 45 Total detections by daypart: 8-10: 7% 18-3: 16% 3-7: 15% 7-12: 26% 12-6a: 37%	
<b>THE WIDOW</b> The Mars Volta (GoldStandardLabs/Strummer/UMRG) KFTE, KJEE, KMYZ, KRZB, WBUZ, WLRS, WNNX, WRZK, WWDC	9
Total stations with six or more detections: 41 Total detections by daypart: 8-10: 7% 18-3: 12% 3-7: 15% 7-12: 29% 12-6a: 37%	
<b>CIGARO</b> System Of A Down (American/Columbia) KPNT, KFQQ, KROX, WARQ, WHRL, WOCL, WRZX, WXDX, WZNE	9
Total stations with six or more detections: 18 Total detections by daypart: 8-10: 3% 18-3: 17% 3-7: 20% 7-12: 33% 12-6a: 27%	

### RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW	DETECTIONS LW
<b>FALL TO PIECES</b> VELVET REVOLVER (RCA/RMG)	927	1014
<b>GETTING AWAY WITH MURDER</b> PAPA ROACH (EL TONAL/GEFFEN)	880	999
<b>BREAKING THE HABIT</b> LINKIN PARK (WARNER BROS.)	784	731
<b>SOMEBODY TOLD ME</b> THE KILLERS (ISLAND/DJMG)	704	726
<b>JUST LIKE YOU</b> THREE DAYS GRACE (JIVE/ZOMBA)	680	740
<b>DUALITY</b> SLIPKNOT (ROADRUNNER/DJMG)	577	604
<b>TAKE ME OUT</b> FRANZ FERDINAND (DOMINO/EPIC)	562	575
<b>FLOAT ON</b> MODEST MOUSE (EPIC)	557	533
<b>SLITHER</b> VELVET REVOLVER (RCA/RMG)	508	504
<b>SEVEN NATION ARMY</b> THE WHITE STRIPES (THIRD MAN/V2)	477	463
<b>LYING FROM YOU</b> LINKIN PARK (WARNER BROS.)	472	505
<b>ALL MY LIFE</b> FOO FIGHTERS (ROSWELL/RCA/RMG)	448	430
<b>COLD HARD BITCH</b> JET (ELEKTRA/ATLANTIC)	435	449
<b>SELF ESTEEM</b> THE OFFSPRING (EPITAPH)	429	423
<b>SANTERIA</b> SUBLIME (GASOLINE ALLEY/GEFFEN)	407	407
<b>PARDON ME</b> INCUBUS (IMMORTAL/EPIC)	398	408
<b>LOVE SONG</b> 311 (MAVERICK/VOLCANO/ZOMBA)	391	368
<b>WRONG WAY</b> SUBLIME (GASOLINE ALLEY/GEFFEN)	388	354
<b>WHAT I GOT</b> SUBLIME (GASOLINE ALLEY/GEFFEN)	384	389
<b>LIKE A STONE</b> AUDIOSLAVE (INTERSCOPE/EPIC)	382	370

### GREATEST GAINERS

INCREASE IN DETECTIONS

- +440 **LITTLE SISTER**  
Queens Of The Stone Age (Interscope)  
KKND +26, WXDX +21, WROX +19, KMBY +18, WCYY +18, KTS +18, KROX +18, WZJO +18, WKRL +17, WRZK +17
- +249 **PASSIVE**  
A Perfect Circle (Virgin)  
WPLA +24, KMBY +16, WFXH +15, WRWK +15, WBUZ +12, KKRK +12, WPLY +11, KHBZ +11, WLRS +11, KKND +10
- +225 **THE WIDOW**  
The Mars Volta (GoldStandardLabs/Strummer/UMRG)  
KMBY +17, WHRL +17, KROQ +14, KJEE +13, WBUZ +13, WWDC +12, KRZB +12, WNNX +11, KFTE +9, WLRS +9
- +212 **CIGARO**  
System Of A Down (American/Columbia)  
WZNE +35, WRXK +25, WAQZ +22, WBYL +17, WHRL +17, WOCL +15, WKQX +11, KPNT +9, WXDX +9, KROX +9
- +171 **SOONER OR LATER**  
Breaking Benjamin (Hollywood)  
WEND +23, WMFS +16, WBUZ +15, WKQX +13, KWOD +12, KFTE +11, KKND +10, WWDC +10, KMYZ +9, WCYY +8

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# GREAT JOB!

## Very worthwhile reading.

- Tom Owens, Senior VP of programming, Clear Channel Radio

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Main table containing 24 columns of radio station playlists (e.g., WXXR New York, KROQ Los Angeles, WKQX Chicago, etc.) with columns for station name, PD, APD/MD, and song lists with airplay counts.





# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## ACTIVE ROCK POWER PLAYLISTS

WYSP Philadelphia	94WYSP	WZZM Chicago	ROCK HARD @94.7 ZONE	WRIF Detroit	101 WRIF	KXXR Minneapolis	93X	WAAF Boston	WAAF 102.3 FM	WZTA Miami	94.9
VP/Pgm: Tim Sabean APD: GJ Edwards MD: Spike Infinity 215-625-9460		PD: Bill Gamble APD: Steve Levy MD: James VanDsdol ABC/Disney 312-984-9923		DM: Doug Podell APD/MD: Mark Pennington Greater Media 248-547-0101		PD: Wade Linder APD/MD: Pablo ABC/Disney 612-617-4000		PD: Keith Hastings MD: Mistress Carrie Entercom 617-779-5800		DM: Rob Roberts Dir/Rock Pgm: Troy Hanson MD: Mike Killabrew Clear Channel 954-882-2000	
1 Green Day Boulevard Of Broken Dreams 33 29		1 Slipknot Before I Forget 46 46		1 Green Day Boulevard Of Broken Dreams 27 21		1 Green Day Boulevard Of Broken Dreams 37 36		1 Green Day Boulevard Of Broken Dreams 38 36		1 Papa Roach Getting Away With Murder 47 45	
2 Velvet Revolver Fall To Pieces 29 29		2 Papa Roach Getting Away With Murder 39 43		2 Slipknot Before I Forget 20 12		2 System Of A Down Cigar 35 16		2 Shinedown Burning Bright 33 22		2 Velvet Revolver Fall To Pieces 46 48	
3 Three Days Grace Just Like You 28 27		3 System Of A Down Cigar 34 19		3 Shinedown Burning Bright 20 18		3 Three Days Grace Home 31 33		3 Slipknot Vermilion 30 26		3 Crossfade Cold 43 28	
4 Papa Roach Getting Away With Murder 27 23		4 Audioslave We Got The Whip 34 42		4 Audioslave We Got The Whip 19 14		4 Breaking Benjamin Sooner Or Later 27 19		4 Black Label Society Suicide Messiah 21 21		4 Green Day Boulevard Of Broken Dreams 41 43	
5 Audioslave We Got The Whip 23 18		5 Velvet Revolver Dirty Little Thing 32 42		5 Three Days Grace Home 32 19		5 Papa Roach Scars 27 28		5 Chevelle Vitamin R (Leading Us Along) 19 12		5 Breaking Benjamin So Cold 41 43	
6 Motley Crue If I Die Tomorrow 19 19		6 Three Days Grace Just Like You 29 29		6 Nickelback Because Of You 18 17		6 Motley Crue If I Die Tomorrow 25 19		6 Judas Priest Revolution 19 21		6 Three Days Grace Just Like You 41 44	
7 Chevelle Vitamin R (Leading Us Along) 18 17		7 Breaking Benjamin So Cold 26 30		7 Motley Crue If I Die Tomorrow 18 24		7 Black Label Society Suicide Messiah 24 21		7 Velveteen Rabbit 18 21		7 3 Doors Down Let Me Go 32 31	
8 Linkin Park Numb 18 17		8 A Perfect Circle Passive 24 21		8 Billy Idol Scream 17 11		8 A Perfect Circle Counting Bodies Like Stars 24 22		8 Velvet Revolver Fall To Pieces 17 11		8 U2 All Because Of You 29 13	
9 Godsmack Serenity 18 18		9 Crossfade Cold 24 29		9 Crossfade So Far Away 17 18		9 Marilyn Manson Personal Jesus 23 21		9 Velvet Revolver Dirty Little Thing 17 12		9 Shinedown Burning Bright 26 26	
10 Judas Priest Revolution 18 19		10 Judas Priest Revolution 29 25		10 3 Doors Down Let Me Go 17 18		10 Queens Of The Stone Age Little Sister 23 25		10 Motley Crue If I Die Tomorrow 17 22		10 Papa Roach Scars 27 23	
11 Breaking Benjamin So Cold 17 15		11 Velvet Revolver Sucker Train Blues 22 7		11 Chevelle The Clincher 16 11		11 Audioslave We Got The Whip 22 13		11 Alter Bridge Find The Real 16 13		11 Three Days Grace Home 25 10	
12 Papa Roach Scars 17 15		12 Megadeth Die Dead Enough 21 16		12 Kenny Wayne Shepherd Alive 16 16		12 Audioslave We Got The Whip 22 18		12 Alter Bridge Find The Real 16 13		12 Chevelle The Clincher 15 12	
13 Linkin Park Breaking The Habit 17 17		13 Judas Priest Revolution 21 17		13 Judas Priest Revolution 16 16		13 Alter Bridge Find The Real 22 24		13 Motley Crue Sick Love Song 16 16		13 The Exies Ugly 14 12	
14 Godsmack Re-Align 17 17		14 Shadows Fall What Drives The Weak 18 16		14 Velvet Revolver Fall To Pieces 16 20		14 Judas Priest Revolution 22 27		14 Crossfade So Far Away 15 13		14 Motley Crue If I Die Tomorrow 16 14	
15 Nickelback Because Of You 16 15		15 Cradle Of Filth Nymphomaniac 18 14		15 Papa Roach Scars 15 13		15 3 Doors Down Let Me Go 21 21		15 Papa Roach Scars 15 15		15 Linkin Park Faint 12 6	
16 Three Days Grace Home 16 16		16 Godsmack Re-Align 16 13		16 Alter Bridge Find The Real 16 10		16 Velvet Revolver Dirty Little Thing 20 21		16 Velvet Revolver Sither 16 17		16 Linkin Park Numb 12 6	
17 Jet Cold Hard Bitch 16 17		17 Rob Zombie Living Dead Girl 16 14		17 A Perfect Circle Passive 13 7		17 Crossfade So Far Away 19 18		17 Breaking Benjamin Sooner Or Later 14 12		17 Unwritten Find The Real 12 10	
18 U2 Vertigo 16 18		18 Disturbed Down With The Sickness 16 15		18 Velvet Revolver Dirty Little Thing 12 9		18 Slipknot Duality 18 15		18 3 Doors Down Let Me Go 12 5		18 Linkin Park Lying From You 12 41	
19 Killswitch Engage The End Of Heartache 15 16		19 Slipknot Duality 15 13		19 Submersed Hollow 11 5		19 Breaking Benjamin So Cold 18 20		19 Saliva Survival Of The Sickest 9 9		19 Nickelback Figured You Out 11 6	
20 Three Days Grace Home 15 17		20 Chevelle The Clincher 15 13		20 Kenny Wayne Shepherd In The Wall 13 19		20 Lastprophets I Don't Know 8 10		20 Motley Crue If I Die Tomorrow 17 22		20 3 Doors Down Here Without You 10 0	
21 Breaking Benjamin Sooner Or Later 14 14		21 Drowning Pool Bodies 15 14		21 Slipknot Vermilion 10 9		21 Slipknot Vermilion 15 29		21 Queens Of The Stone Age Little Sister 16 12		21 Blink-182 I Miss You 10 0	
22 Marilyn Manson Personal Jesus 14 15		22 Mudvayne Not Falling 9 6		22 The Exies Ugly 9 6		22 Crossfade Cold 14 11		22 Alter Bridge Open Your Eyes 8 8		22 Seether Featuring Amy Lee Broken 10 0	
23 Slipknot Duality 13 10		23 Motley Crue If I Die Tomorrow 15 17		23 Lastprophets I Don't Know 8 5		23 Shadows Fall What Drives The Weak 13 21		23 Godsmack Featuring Dropbox Touche 8 8		23 A Perfect Circle Passive 10 0	
24 Korn Another Brick In The Wall 13 12		24 Marilyn Manson The Beautiful People 14 13		24 Nirvana Smells Like Teen Spirit 8 2		24 Papa Roach Getting Away With Murder 13 12		24 Megadeth Soul Suck 8 8		24 Puddle Of Mudd Control 10 0	
25 Three Days Grace Home 13 15		25 System Of A Down Cigar 14 13		25 Kenny Wayne Shepherd In The Place You're In 8 9		25 Papa Roach Getting Away With Murder 13 12		25 Papa Roach Getting Away With Murder 8 25		25 Trap Headstron 10 9	
26 Velvet Revolver Sither 12 12		26 Danzig Mother 13 11		26 Danzig Mother 8 9		26 The Exies Ugly 12 8		26 Candina Down 7 7		26 Green Day American Idiot 10 10	
27 Blur Song 2 8		27 Disturbed Stupify 13 13		27 Megadeth Of Mice And Men 7 4		27 American Head Charge Loyalty 11 9		27 Shadows Fall What Drives The Weak 7 7		27 Incubus Megalomaniac 9 11	
28 Pearl Jam Animal 7 4		28 Mudvayne World So Cold 13 14		28 Puddle Of Mudd Control 7 5		28 Korn Another Brick In The Wall 10 6		28 Jet Cold Hard Bitch 7 8		28 The Ataris The Boys Of Summer 10 0	
29 Guns N' Roses Knockin' On Heavens Door 6 2		29 Alter Bridge Find The Real 13 15		29 Candina Down 7 5		29 Disturbed Down With The Sickness 10 6		29 Slipknot Duality 7 8		29 Slipknot Duality 9 0	
30 Creed One 6 3		30 Scum Of The Earth Get Your Dead On 12 4		30 Kid Rock Cowboy 7 6		30 Staind For You 9 5		30 Cradle Of Filth Nymphomaniac 7 8		30 Soundgarden Black Hole Sun 9 8	
<b>+ No Airplay Adds This Week</b>		<b>+ Scum Of The Earth Get Your Dead On 12 4</b>		<b>+ Megadeth Of Mice And Men 7 4</b>		<b>+ Collective Soul Better Now 6 0</b>		<b>+ No Airplay Adds This Week</b>		<b>+ Blink-182 I Miss You 10 0</b>	
		<b>+ American Head Charge Loyalty 9 2</b>								<b>+ The Mars Volta The Widow 9 0</b>	
		<b>+ Megadeth Of Mice And Men 9 4</b>								<b>+ Submersed Hollow 8 0</b>	









# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## CHRISTIAN ADULT CONTEMPORARY

## CHRISTIAN SINGLES & TRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE	
						TW	LW							TW	LW
1	1	15	<b>VOICE OF TRUTH</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	4.090	4.072	1	1	15	<b>VOICE OF TRUTH</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	4.619	4.589
			NO. 1 (10 WKS)								NO. 1 (11 WKS)				
2	3	15	<b>HEAVEN</b>	SALVADOR	WORD-CURB	3.390	3.249	2	2	15	<b>HEAVEN</b>	SALVADOR	WORD-CURB	3.751	3.581
3	2	25	<b>INDESCRIBABLE</b>	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	3.350	3.268	3	3	25	<b>INDESCRIBABLE</b>	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	3.504	3.427
4	4	19	<b>PRESENCE (MY HEART'S DESIRE)</b>	NEWSBOYS	SPARROW/EMICMG	2.886	2.977	4	4	19	<b>PRESENCE (MY HEART'S DESIRE)</b>	NEWSBOYS	SPARROW/EMICMG	3.291	3.390
5	5	13	<b>HOMESICK</b>	MERCYME	INO	2.885	2.883	5	5	13	<b>HOMESICK</b>	MERCYME	INO	3.045	3.075
6	6	15	<b>DANCING WITH THE ANGELS</b>	MONK & NEAGLE	FLICKER	2.752	2.778	6	6	18	<b>BEAUTIFUL ONE</b>	BY THE TREE	FERVENT	2.805	2.852
7	7	18	<b>BEAUTIFUL ONE</b>	BY THE TREE	FERVENT	2.461	2.474	7	10	4	<b>TAKE YOU BACK</b>	JEREMY CAMP	BEC/EMICMG	2.787	2.467
8	11	4	<b>TAKE YOU BACK</b>	JEREMY CAMP	BEC/EMICMG	2.345	2.050	8	7	15	<b>DANCING WITH THE ANGELS</b>	MONK & NEAGLE	FLICKER	2.752	2.778
9	8	53	<b>BLESSED BE YOUR NAME</b>	TREE63	INPOP	2.220	2.298	9	9	53	<b>BLESSED BE YOUR NAME</b>	TREE63	INPOP	2.437	2.537
10	12	13	<b>MUCH OF YOU</b>	STEVEN CURTIS CHAPMAN	SPARROW/EMICMG	2.173	1.944	10	8	37	<b>WALK BY FAITH</b>	JEREMY CAMP	BEC/EMICMG	2.428	2.610
11	10	46	<b>MORE</b>	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	2.031	2.119	11	15	13	<b>MUCH OF YOU</b>	STEVEN CURTIS CHAPMAN	SPARROW/EMICMG	2.281	2.051
12	9	17	<b>LIVE FOR TODAY</b>	NATALIE GRANT	CURB	2.015	2.198	12	11	46	<b>MORE</b>	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	2.177	2.276
13	15	11	<b>HE WILL CARRY ME</b>	MARK SCHULTZ	WORD-CURB	2.012	1.703	13	12	48	<b>WHO AM I</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	2.136	2.276
14	14	21	<b>YOU ARE GOD ALONE</b>	PHILLIPS, CRAIG AND DEAN	INO	1.867	1.729	14	14	15	<b>YOU ARE MINE</b>	THIRD DAY	ESSENTIAL/PLG	2.124	2.089
15	13	13	<b>YOU ARE MINE</b>	THIRD DAY	ESSENTIAL/PLG	1.813	1.787	15	13	17	<b>LIVE FOR TODAY</b>	NATALIE GRANT	CURB	2.039	2.225
16	16	18	<b>I CHOOSE YOU</b>	POINT OF GRACE	WORD-CURB	1.668	1.667	16	19	10	<b>HE WILL CARRY ME</b>	MARK SCHULTZ	WORD-CURB	2.012	1.703
17	17	28	<b>ALL I NEED</b>	BETHANY DILLON	SPARROW/EMICMG	1.557	1.541	17	21	21	<b>YOU ARE GOD ALONE</b>	PHILLIPS, CRAIG AND DEAN	INO	1.867	1.729
18	21	4	<b>YOU'RE WORTHY OF MY PRAISE</b>	BIG DADDY WEAVE & BARLOWGIRL	FERVENT	1.440	1.261	18	28	28	<b>ALL I NEED</b>	BETHANY DILLON	SPARROW/EMICMG	1.790	1.726
18	21		<b>STILL THE CROSS</b>	FFH	ESSENTIAL/PLG	1.297	1.433	19	16	19	<b>I CHOOSE YOU</b>	POINT OF GRACE	WORD-CURB	1.750	1.735
20	20		<b>THE SPACE IN BETWEEN US</b>	BUILDING 429	WORD-CURB	1.295	1.324	20	20	20	<b>THE SPACE IN BETWEEN US</b>	BUILDING 429	WORD-CURB	1.686	1.692
19	23		<b>HEALING RAIN</b>	MICHAEL W. SMITH	REUNION/PLG	1.259	1.363	21	24	4	<b>YOU'RE WORTHY OF MY PRAISE</b>	BIG DADDY WEAVE & BARLOWGIRL	FERVENT	1.493	1.261
26	19		<b>ALIVE IN LOVE</b>	THE SWIFT	FLICKER	0.866	0.765	22	25	12	<b>THIS IS YOUR LIFE</b>	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	1.317	1.217
23	23	16	<b>JESUS, LOVER OF MY SOUL</b>	KARA	VERTICAL/INTEGRITY	0.857	0.911	21	19		<b>STILL THE CROSS</b>	FFH	ESSENTIAL/PLG	1.299	1.435
24	27	5	<b>THIS IS YOUR LIFE</b>	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	0.791	0.716	24	22	23	<b>HEALING RAIN</b>	MICHAEL W. SMITH	REUNION/PLG	1.295	1.404
25	25	23	<b>NEVER ALONE</b>	BARLOWGIRL	FERVENT	0.776	0.772	25	30	19	<b>ALIVE IN LOVE</b>	THE SWIFT	FLICKER	0.866	0.765
26	24	20	<b>KING</b>	TREE63	INPOP	0.719	0.776	26	26	16	<b>JESUS, LOVER OF MY SOUL</b>	KARA	VERTICAL/INTEGRITY	0.857	0.911
27	29	3	<b>ALL MY PRAISE</b>	SELAH	CURB	0.702	0.656	27	29	11	<b>I SEE LOVE</b>	THIRD DAY/STEVEN CURTIS CHAPMAN/MERCYME	LOST KEYWORD	0.786	0.779
28	28	21	<b>MAJESTY (HERE I AM)</b>	DELIRIOUS7	FURIOUS7/SPARROW/EMICMG	0.700	0.670	28	28	20	<b>KING</b>	TREE63	INPOP	0.772	0.848
29	32	2	<b>I AM</b>	NICOLE C. MULLEN	WORD-CURB	0.657	0.636	29	32	8	<b>GONE</b>	TOBYMAC	FOREFRONT/EMICMG	0.720	0.667
30	31	11	<b>THE WATER</b>	AMY GRANT	WORD-CURB	0.648	0.643	30	31	21	<b>MAJESTY (HERE I AM)</b>	DELIRIOUS7	FURIOUS7/SPARROW/EMICMG	0.720	0.692
31	30	11	<b>I SEE LOVE</b>	THIRD DAY/STEVEN CURTIS CHAPMAN/MERCYME	LOST KEYWORD	0.624	0.652	31	33	3	<b>ALL MY PRAISE</b>	SELAH	CURB	0.702	0.656
32	39	2	<b>YOUR LOVE GOES ON FOREVER</b>	SONICFLOOD	INO	0.624	0.445	32	34	2	<b>I AM</b>	NICOLE C. MULLEN	WORD-CURB	0.667	0.650
33	36	6	<b>COMPLETE</b>	ANDY CHRISMAN	SHELTER	0.601	0.502	33	<b>NEW</b>		<b>HOLD YOU HIGH</b>	BY THE TREE	FERVENT	0.654	0.242
34	35	10	<b>MAGNIFY</b>	IAN ESKELIN	INPOP	0.566	0.565	34	35	10	<b>THE WATER</b>	AMY GRANT	WORD-CURB	0.648	0.643
35	34	25	<b>COME ON BACK TO ME</b>	THIRD DAY	ESSENTIAL/PLG	0.561	0.583	35	<b>NEW</b>		<b>YOUR LOVE GOES ON FOREVER</b>	SONICFLOOD	INO	0.624	0.445
36	37	2	<b>THERE'S ONLY ONE (HOLY ONE)</b>	CAEDMON'S CALL	ESSENTIAL/PLG	0.557	0.492	36	39	2	<b>THERE'S ONLY ONE (HOLY ONE)</b>	CAEDMON'S CALL	ESSENTIAL/PLG	0.606	0.543
37	<b>NEW</b>		<b>NOTHING WITHOUT YOU</b>	BEBE NORMAN	WATERSHED/ESSENTIAL/PLG	0.550	0.312	37	40	3	<b>COMPLETE</b>	ANDY CHRISMAN	SHELTER	0.602	0.503
38	33	26	<b>THE GLORY OF YOUR NAME</b>	WATERMARK	ROCKETOWN	0.527	0.586	38	<b>NEW</b>		<b>NOTHING WITHOUT YOU</b>	BEBE NORMAN	WATERSHED/ESSENTIAL/PLG	0.600	0.339
39	<b>NEW</b>		<b>HOLD YOU HIGH</b>	BY THE TREE	FERVENT	0.526	0.139	39	37	2	<b>MIRROR</b>	BARLOWGIRL	FERVENT	0.580	0.566
40	40	3	<b>CARTOONS</b>	CHRIS RICE	ROCKETOWN	0.502	0.415	40	38	9	<b>MAGNIFY</b>	IAN ESKELIN	INPOP	0.566	0.565

48 Christian (36 Christian AC) stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. All rights reserved. See legend to charts on lead page of charts section for rules and symbol explanations.

### CHRISTIAN AC PANEL — 36 STATIONS

Atlanta	WFSH	Columbus, Ohio	WCVO	Kansas City	KLJC	Phoenix	KLVA
	WVJF	Dallas	KLTY	Los Angeles	KFSH	Portland, Ore.	KFIS
Baton Rouge, La.	WQCK	Detroit	WMUZ	Louisville, Ky.	WJIE	Roanoke, Va.	WPAR
Birmingham, Ala.	WDJC	Grand Rapids, Mich.	WJQK	Miami	WMCU	Sacramento, Calif.	KKFS
Charlotte, N.C.	WRCM	Greenville, S.C.	WLFJ	Milwaukee	WFZH	Seattle	KCMS
Cincinnati	WAKW	Houston	KSBJ	Monmouth/Ocean, N.J.	WAWZ	Springfield, Mo.	KWND
Cleveland	WFHM	Indianapolis	WIJY	Nashville	WRLG	St. Louis	KHZR
Colorado Springs, Colo.	KBIQ	Jacksonville, Fla.	WBGB	New Orleans	WBSN	Tampa, Fla.	WLPJ
Columbia, S.C.	WMHK	Johnston City, Tenn.	WCQR	Orlando, Fla.	WPOZ	Tulsa, Okla.	KXOJ

NATIONAL AIRPLAY

AUDIO NETWORKS

VIDEO CHANNELS

Radio Disney table with columns for song title, artist, and TW/LW. Includes songs like 'Bowling For Soup, 1985' and 'Jesse McCartney, Beautiful Soul'.

Jones/U.S. Country table with columns for song title, artist, and TW/LW. Includes songs like 'Keith Urban, You're My Better Half' and 'Darryl Worley, Awful, Beautiful Life'.

Jones/Adult Hit Radio table with columns for song title, artist, and TW/LW. Includes songs like 'Finger Eleven, One Thing' and 'Switchfoot, Dare You To Move'.

Jones/AC table with columns for song title, artist, and TW/LW. Includes songs like 'Los Lonely Boys, Heaven' and 'Marina McBride, In My Daughter's Eyes'.

MTV table with columns for song title, artist, and TW/LW. Includes songs like 'Jennifer Lopez, Get Right' and 'Green Day, Boulevard Of Broken Dreams'.

VH1 table with columns for song title, artist, and TW/LW. Includes songs like 'Green Day, Boulevard Of Broken Dreams' and 'Nelly Furtado, Who's Your Boy'.

XM/Top 20 on 20 table with columns for song title, artist, and TW/LW. Includes songs like 'Jesse McCartney, Beautiful Soul' and 'Ciara Feat. Missy Elliott, 1, 2 Step'.

XM/Highway 16 table with columns for song title, artist, and TW/LW. Includes songs like 'Keith Urban, You're My Better Half' and 'Darryl Worley, Awful, Beautiful Life'.

XM/Squizz table with columns for song title, artist, and TW/LW. Includes songs like 'Three Days Grace, Home' and 'Shadows Fall, What Drives The Weak'.

XM/Mix table with columns for song title, artist, and TW/LW. Includes songs like 'Linkin Park, Breaking The Habit' and 'Keane, Somewhere Only We Know'.

BET table with columns for song title, artist, and TW/LW. Includes songs like 'Snoop Dogg, Let's Get Blown' and 'Lil Jon & The East Side Boyz, What U'.

CMT table with columns for song title, artist, and TW/LW. Includes songs like 'Rascal Flatts, Bless The Broken Road' and 'Keith Urban, You're My Better Half'.

Sirius/Hits 1 table with columns for song title, artist, and TW/LW. Includes songs like 'Snoop Dogg Feat. Pharrell, Drop It Like It's Hot' and 'Ciara Feat. Missy Elliott, 1, 2 Step'.

Sirius/Hot Jamz table with columns for song title, artist, and TW/LW. Includes songs like 'Mario, Let Me Love You' and 'Nelly Feat. Tim McGraw, Over And Over'.

Sirius/The Beat table with columns for song title, artist, and TW/LW. Includes songs like 'Destiny's Child, Lose My Breath' and 'Lasse, Surrender'.

Sirius/Alt Nation table with columns for song title, artist, and TW/LW. Includes songs like 'Mushroom, Hysteria' and 'Green Day, Boulevard Of Broken Dreams'.

Great American Country table with columns for song title, artist, and TW/LW. Includes songs like 'LeAnn Rimes, Nothin' Bout Love Makes' and 'Reba McEntire, He Gets That From Me'.

FUSE table with columns for song title, artist, and TW/LW. Includes songs like 'Green Day, Boulevard Of Broken Dreams' and 'Destiny's Child, Lose My Breath'.

Hit List Music Choice table with columns for song title, artist, and TW/LW. Includes songs like 'Mario, Let Me Love You' and 'Ciara Feat. Missy Elliott, 1, 2 Step'.

Soft Rock Music Choice table with columns for song title, artist, and TW/LW. Includes songs like 'Keith Urban, You're My Better Half' and 'Darryl Worley, Awful, Beautiful Life'.

Alternative Music Choice table with columns for song title, artist, and TW/LW. Includes songs like 'Straightjacket Fit, Existentialism On Prom Night' and 'Used, All That I've Got'.

Dance Music Choice table with columns for song title, artist, and TW/LW. Includes songs like 'Stonebriar, Put Em High' and 'Lowfreakz, Shane'.

MTV2 table with columns for song title, artist, and TW/LW. Includes songs like 'Game Feat. 50 Cent, How We Do' and 'Jennifer Lopez, Get Right'.

MuchMusic Canada table with columns for song title, artist, and TW/LW. Includes songs like 'Billy Talent, Nothing To Lose' and 'Usher, Caught Up'.

SONGS WITH HIT POTENTIAL | THIS WEEK'S DEBUTS IN RED | SONGS RANKED BY NIELSEN BROADCAST DATA SYSTEMS DETECTIONS FOR WEEK ENDING JAN. 23, 2005

MAINSTREAM TOP 40		RHYTHMIC TOP 40		R & B / HIP-HOP		ADULT TOP 40		ADULT CONTEMPORARY		COUNTRY		MODERN ROCK	
Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank
KELLY CLARKSON <i>Since U Been Gone</i> RMG (65.5)	7	MARIO <i>Let Me Love You</i> RMG (72.3)	1	MARIO <i>Let Me Love You</i> RMG (75.4)	1	GOO GOO DOLLS <i>Give A Little Bit</i> WARNER BROS. (73.1)	-	KELLY CLARKSON <i>Breakaway</i> HOLLYWOOD (84.5)	2	ALAN JACKSON <i>Monday Morning Church</i> ARISTA NASHVILLE (94.8)	8	GREEN DAY <i>Boulevard Of Broken Dreams</i> REPRISE (87.3)	1
RYAN CABRERA <i>True</i> ATLANTIC (74.6)	8	CIARA <i>1, 2 Step</i> ZOMBA (74.7)	2	LIL JON & THE EAST SIDE BOYZ <i>Lovers And Friends</i> TVT (88.3)	2	MARTINA MCBRIDE <i>In My Daughter's Eyes</i> RCA NASHVILLE (98.7)	3	MARTINA MCBRIDE <i>In My Daughter's Eyes</i> RCA NASHVILLE (98.7)	3	JOSH GRACIN <i>Nothin' To Lose</i> LYRIC STREET (96.8)	9	PAPA ROACH <i>Scars</i> GEFEN (71.3)	2
GREEN DAY <i>Boulevard Of Broken Dreams</i> REPRISE (73.4)	9	LIL JON & THE EAST SIDE BOYZ <i>Lovers And Friends</i> TVT (84.2)	3	DESTINY'S CHILD <i>Soldier</i> COLUMBIA (75.7)	3	JOHN MAYER <i>Daughters</i> COLUMBIA (71.0)	3	TIM MCGRAW <i>Live Like You Were Dying</i> CURB (93.9)	5	REBA MCENTIRE <i>He Gets That From Me</i> MCA (89.5)	11	CROSSFADE <i>Cold</i> COLUMBIA (76.6)	3
JAY-Z/LINKIN PARK <i>Numb/Encore</i> WARNER BROS. (68.0)	13	50 CENT <i>Disco Inferno</i> INTERSCOPE (80.0)	4	50 CENT <i>Disco Inferno</i> INTERSCOPE (81.1)	7	LENNY KRAVITZ <i>Lady</i> VIRGIN (65.0)	3	JOHN MAYER <i>Daughters</i> COLUMBIA (73.4)	6	LEE ANN WOMACK <i>I May Hate Myself In The Morning</i> MCA NASHVILLE (90.2)	14	THE KILLERS <i>Mr. Brightside</i> IOJMG (65.2)	5
AVRIL LAVIGNE <i>Nobody's Home</i> RMG (72.1)	14	DESTINY'S CHILD <i>Soldier</i> COLUMBIA (72.1)	5	JOHN LEGEND <i>Ordinary People</i> SUM (78.4)	12	SWITCHFOOT <i>Dare You To Move</i> (72.5) COLUMBIA	7	MAROONS <i>She Will Be Loved</i> RMG (77.5)	7	BILLY DEAN <i>Let Them Be Little</i> CURB (89.6)	15	U2 <i>All Because Of You</i> INTERSCOPE (74.6)	6
EMINEM <i>Mockingbird</i> INTERSCOPE (71.3)	15	EMINEM <i>Mockingbird</i> INTERSCOPE (70.0)	8	OMARION <i>O</i> SUM (72.2)	15	HOWIE DAY <i>Collide</i> EPIC (74.4)	9	DARYL HALL JOHN OATES <i>I'll Be Around</i> WATCH (69.3)	9	CRAIG MORGAN <i>That's What I Love About Sunday</i> BBR (83.3)	16	UNWRITTEN LAW <i>Save Me</i> LAVA (69.6)	10
JOHN MAYER <i>Daughters</i> COLUMBIA (67.9)	19	FRANKIE J <i>Obsession (No Es Amor)</i> SUM (67.7)	13	FANTASIA <i>Truth Is</i> RMG (80.3)	16	NELLY FEAT. TIM MCGRAW <i>Over And Over</i> UMRG (83.1)	16	MICHAEL McDONALD <i>Reach Out, I'll Be There</i> UMRG (79.4)	12	BROOKS & DUNN <i>It's Getting Better All The Time</i> ARISTA NASHVILLE (93.4)	19	LOSTPROPHETS <i>I Don't Know</i> COLUMBIA (72.7)	11
MAROONS <i>Sunday Morning</i> RMG (67.8)	24	USHER <i>Caught Up</i> ZOMBA (65.6)	18	USHER <i>Caught Up</i> ZOMBA (78.5)	18	3 DOORS DOWN <i>Let Me Go</i> UMRG (72.8)	9	ROD STEWART FEAT. STEVIE WONDER <i>What A Wonderful World</i> RMG (75.1)	14	ANDY GRIGGS <i>If Heaven</i> RCA (94.8)	20	JIMMY EAT WORLD <i>Work</i> INTERSCOPE (66.6)	13
50 CENT <i>Disco Inferno</i> INTERSCOPE (66.0)	25	JA RULE <i>New York</i> IOJMG (66.2)	20	NIVEA <i>Okay</i> ZOMBA (78.3)	21	RYAN CABRERA <i>True</i> ATLANTIC (66.1)	21	FEAT. STEVIE WONDER <i>What A Wonderful World</i> RMG (75.1)	14	KENNY CHESNEY <i>Anything But Mine</i> BNA (81.4)	21	3 DOORS DOWN <i>Let Me Go</i> UMRG (70.3)	14
LENNY KRAVITZ <i>Lady</i> VIRGIN (68.0)	26	ALICIA KEYS <i>Karma</i> RMG (70.1)	23	ALICIA KEYS <i>Karma</i> RMG (78.5)	23	JET <i>Look What You've Done</i> ATLANTIC (71.0)	22	ROD STEWART FEAT. STEVIE WONDER <i>What A Wonderful World</i> RMG (75.1)	14	JAMIE O'NEAL <i>Trying To Find Atlantis</i> CAPITOL (83.8)	22	SUM 41 <i>Pieces</i> IOJMG (65.1)	15
NELLY <i>N Dey Say</i> UMRG (66.6)	34	GWEN STEFANI FEAT. EVE <i>Rich Girl</i> INTERSCOPE (76.3)	32	T.I. <i>U Don't Know Me</i> ATLANTIC (78.0)	24	ANNA NALICK <i>Breathe (2 A.M.)</i> COLUMBIA (71.5)	24	TINA TURNER <i>Open Arms</i> CAPITOL (65.5)	20	JOE NICHOLS <i>What's A Guy Gotta Do</i> UNIVERSAL SOUTH (80.2)	24	THE USEO <i>All That I've Got</i> REPRISE (72.3)	20
<b>CHART BOUND</b>		EMINEM <i>Like Toy Soldiers</i> INTERSCOPE (71.2)	34	FABOLOUS <i>Baby</i> ATLANTIC (67.9)	26	AVRIL LAVIGNE <i>Nobody's Home</i> RMG (71.1)	25	LIONEL RICHIE <i>Long Way To Go</i> IOJMG (70.2)	22	MARTINA MCBRIDE <i>God's Will</i> RCA (81.1)	25	BREAKING BENJAMIN <i>Sooner Or Later</i> HOLLYWOOD (71.9)	21
3 DOORS DOWN <i>Let Me Go</i> UMRG (68.2)		TWISTA FEAT. FAITH EVANS <i>Hope</i> CAPITOL (80.2)	36	TWISTA FEAT. FAITH EVANS <i>Hope</i> CAPITOL (84.5)	29	LOW MILLIONS <i>Eleanor</i> EMC (67.2)	26	RICHARD MAFK <i>Ready To Fly</i> EMC (97.3)	23	TRACE ADKINS <i>Songs About Me</i> CAPITOL (79.5)	26	GREEN DAY <i>Holiday</i> REPRISE (76.4)	39
EMINEM <i>Like Toy Soldiers</i> INTERSCOPE (69.8)		CHINGY FEAT. JANET JACKSON <i>Don't Worry</i> CAPITOL (68.0)	38	CHINGY FEAT. JANET JACKSON <i>Don't Worry</i> CAPITOL (71.6)	34	JESSE MCCARTNEY <i>Beautiful Soul</i> HOLLYWOOD (71.3)	29	JIM BRICKMAN <i>My Love Is Here</i> RCA VICTOR (77.8)	24	BLAINE LARSEN <i>How Do You Get That Lonely</i> BNA (88.3)	27	CHART BOUND	
JET <i>Look What You've Done</i> ATLANTIC (72.6)		<b>CHART BOUND</b>		<b>CHART BOUND</b>		TIM MCGRAW <i>Live Like You Were Dying</i> CURB (88.9)	35	RAY CHARLES WITH DIANA KRALL <i>You Don't Know Me</i> CONCORD (81.0)	26	TERRI CLARK <i>I Think The World Needs A Drink</i> MERCURY (86.3)	28	KORN <i>Another Brick In The Wall</i> EPIC (81.2)	
TIM MCGRAW <i>Live Like You Were Dying</i> CURB (76.0)		NIVEA <i>Okay</i> ZOMBA (71.9)		DADDY YANKEE <i>Gasolina</i> VI (74.0)		<b>CHART BOUND</b>		RAY CHARLES WITH DIANA KRALL <i>You Don't Know Me</i> CONCORD (81.0)	26	JEFF BATES <i>Long Slow Kisses</i> RCA (97.1)	32	RISE AGAINST <i>Give It All</i> GEFEN (66.8)	
THE KILLERS <i>Mr. Brightside</i> IOJMG (69.2)		NELLY <i>N Dey Say</i> UMRG (68.7)		LUDACRIS <i>Number One Spot</i> IOJMG (85.1)		<b>CHART BOUND</b>		MARK CHESNUTT <i>I'm A Saint</i> VIVATON (96.0)	36	AMY DALLEY <i>I Would Cry</i> CURB (85.1)	33	CROSSFADE <i>So Far Away</i> COLUMBIA (71.5)	
CROSSFADE <i>Cold</i> COLUMBIA (74.1)		OMARION <i>O</i> SUM (67.9)		MIRI BEN-ARI <i>Sunshine To The Rain</i> UMRG (68.5)		<b>CHART BOUND</b>		<b>CHART BOUND</b>		CHELY WRIGHT <i>The Bumper Of My S.U.V.</i> DUALTONE (75.0)	35		
HOWIE DAY <i>Collide</i> EPIC (77.3)		FANTASIA <i>Truth Is</i> RMG (79.7)		<b>CHART BOUND</b>		<b>CHART BOUND</b>		<b>CHART BOUND</b>		MARK CHESNUTT <i>I'm A Saint</i> VIVATON (96.0)	36		
FRICKIN' A <i>Jessie's Girl</i> ALERT (69.7)		MIRI BEN-ARI <i>Sunshine To The Rain</i> UMRG (65.0)		<b>CHART BOUND</b>		<b>CHART BOUND</b>		<b>CHART BOUND</b>		AARON LINES <i>Waitin' On The Wonderful</i> BNA (76.6)			

Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com). © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

## HITPREDICTOR column

THE HITPREDICTOR charts accurately predicted that Howie Day's "Collide" would be a top 10 song at adult top 40. Now he looks ready to do it again, as the song is on a collision course with the mainstream top 40 chart.

3 Doors Down has a three-time HitPredictor title with "Let Me Go," as the song continues to climb the modern rock, adult top 40 and mainstream top 40 charts. Crossfade's "Cold" is another multi-format pick. It has enjoyed success at the top of the modern and active rock charts, and is now climbing the mainstream top 40 and adult top 40 charts.

Last week Miri Ben-Ari debuted on the R&B/hip-hop chart

# Oh, What A Day

## 'Collide' Ready To Crash The Mainstream Top 40 Chart

with "Sunshine to the Rain." This week she adds the rhythmic top 40 chart to her list of conquests. The track is picking up early spins at both formats.

Ludacris is looking to claim the "Number One Spot" with his latest single. The artist is no stranger to HitPredictor's R&B/hip-hop chart, and with a score as strong as this one, the track could

very well live up to its title.

From the already legendary album "Genius Loves Company," jazz artist Diana Krall joins the late Ray Charles for a strong Adult Contemporary add on "You Don't Know Me." Also at AC, Tina Turner is back with "Open Arms."

## Great revamp!

Your editorial is refreshing and the content is one step ahead of the curve. — David Isreal, director of operations, Cox Radio/Miami

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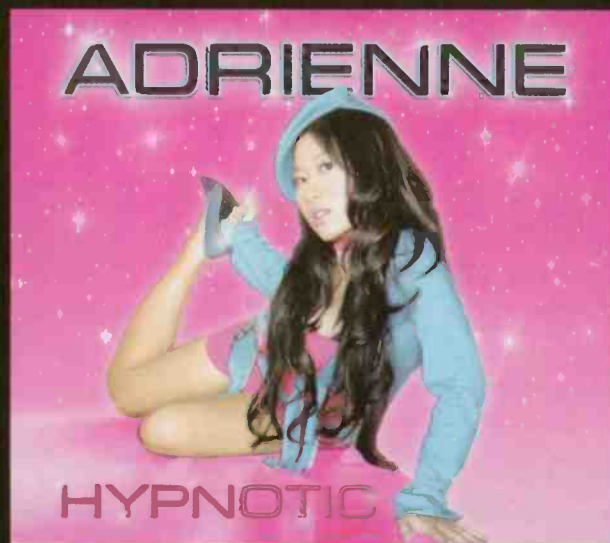
ADRIENNE "HYPNOTIC LOVE"

RU "DRIVE ME CRAZY"

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