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WEEK OF FEBRUARY 17, 2006

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MARKET PROFILE: DETROIT



In the midst of a \$17 billion revitalization effort, the city has built a new football stadium and a new baseball stadium in the last five years, as well as a mega-mall and several casinos.

POPULATION: 3,892,600

RADIO MARKET RANK: 9

DEMOGRAPHICS:*

	TOTAL 75-MARKET POPULATION %	DETROIT ARBITRON METRO %	INDEX
Age 35 or older	69%	71%	103
Age 45-54	19%	20%	106
White	70%	72%	103
African-American	11%	20%	189
Hispanic	14%	4%	27
Three or more children in household	9%	11%	115
Own residence	69%	76%	111
Live in apartment	15%	8%	54
Listened to audio online (past 30 days)	13%	12%	96

NO. OF RADIO STATIONS: 34

RADIO OWNERSHIP:

OWNER	NO. OF STATIONS	RATINGS SHARE**
Clear Channel	2 AM, 5 FM (7)	24.2%
CBS Radio	2 AM, 4 FM (6)	22.6%
ABC Radio	1 AM, 2 FM (3)	11%
Greater Media	3 FM	11%

FORMATS: 5 N/T, 5 AC, 3 country, 2 R&B, 2 adult R&B, 2 gospel, 2 sports, 1 active, 1 classic, 1 modern, 1 top 40, 1 adult top 40, 10 other

RATINGS LEADERS:**

STATION	FORMAT	AQH SHARE 12-PLUS
WJR-AM	N/T	5.4
WMXD-FM	adult R&B	5.4
WVMV-FM	contemporary jazz	5.2
WKQI-FM	top 40	5.1
WNIC-FM	AC	5.1

INTERESTING FACT:*

The households of Detroit's rhythmic oldies listeners are 40% more likely to have spent \$200 or more on groceries in the past week and to have a higher mean total for grocery expenditure per week.

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

ISSUE 6

FEBRUARY 17, 2006

COLUMNS & FEATURES:

- 4** **500 STATIONS LOST IN 10 YEARS** — Did consolidation screw country? Or was country to blame?
- 6** **HE FOUGHT THE GOOD FIGHT FOR DEREG.** so where would former FCC commissioner Jim Quello take ownership limits today?
- 8** **HOW CONCENTRATION AFFECTED OWNERSHIP AND FORMAT DIVERSITY.** We crunch the numbers in three diverse markets for the answers.
- 10** **UNDER THE HOOD OF RADIO'S LISTENING DECLINE:** It isn't pretty. Senior execs discuss what should be done.
- 11** **WAS THE TELECOM ACT A BOON OR A BUST FOR MINORITY OWNERSHIP?** We dig deep in government dirt for the answers.
- 12** **DIGITAL MUSIC SALES REACHED 352 MILLION LAST YEAR:** How programmers are tapping into legal and illegal download data for music decisions.
- 14** **TUESDAY MENTALITY GOES BYE-BYE.** at least as far as Cumulus and Cox are concerned. Label promo execs weigh in.
- 16** **HIGH-POLARITY REACTION RECORDS** have mushroomed at country radio. Jaye Albright and Michael O'Malley track their ratings impact.
- 19** **THE SPIN:** Billboard Radio Monitor's chart experts go behind the bullets.

THE CHARTS:

- 20** Top 40
- 26** Adult Contemporary
- 28** Rhythmic
- 31** R&B/Hip-Hop
- 37** Country
- 41** Rock
- 48** Latin
- 48** Contemporary Jazz
- 48** Gospel
- 49** Christian
- 50** National Airplay
- 51** Hit Predictor

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BDS REAL TIME CHARTS
Active Rock

RADIO-ACTIVE
Tampa's Dana Exls

CHARTS
Track the latest trends at

BY KEN TUCKER

Did the Telecom Act of 1996 contribute to the steady decline of country radio stations in the late '90s, or had the format already peaked? It is almost like the chicken and the egg—and it might be as tough to answer.

In 1996 there were 2,525 commercial country stations, according to M Street format data, while, as of December 2005, there were 2,029. In fact, the number of country stations has dropped at a steady pace since 1994, when there were 2,642 stations—a fact that may begin to answer the question.



Alan Sledge

There were two country stations in Chicago in 1996, Infinity Broadcasting's WUSN and Cap Cities/ABC's WKXK. There were also two in San Francisco (Infinity's KYCY and Chancellor's KSAN), two in Boston (Greater Media's WBCS and Fairbanks Communications' WKLK), two in Detroit (Infinity's WYCD and Chancellor's WWWW) and two in Minneapolis (Chancellor's KEEY and Colfax Communications' WBOB). There were also three in Dallas (Susquehanna's KPLX, Infinity's KYNG and Cap Cities/ABC's KSCS) and three in Houston (CBS' KILT and KIKK and Gannett's KKQB). Of those 16 stations, only eight remain in the format.

It is important to note that while there are almost 500 fewer country stations than there were 10 years ago, it is still by far the most-programmed format, with almost 700 more stations than the runner-up, news/talk, according to M Street.

Billboard Radio Monitor asked industry experts who lived and worked in the country sector through the era of consolidation for their opinions.

'BAD TIMING'

Alan Sledge, Clear Channel senior VP of programming for the Southwest region, is among those who do not believe deregulation had anything to do with country's downturn in station counts. Sledge programmed country stations for Shamrock, AMFM and Infinity in the '90s.

"Radio formats are market-driven, and stations will follow the audience," Sledge says. "While it may appear consolidation is behind some type of decline in the numbers of stations programming country music, it may be just a question of bad timing."

Regent VP of programming Bob Moody agrees. "As tempting a target as consolidation is, I think it had only a marginal impact on the decline in the number of country stations," he says. "The bigger problem was that, as the format started to fade in popularity, a lot of people got to the party late. Stations that hopped on the bandwagon during that period tended to hop somewhere else a short time later. You can't blame big owners for chasing the money—that's what they do."

For much of the '90s, Moody worked at WPOC Baltimore, which at the time was owned by Nationwide Communications.

A similar situation occurred on Music Row, Moody points out. "You will recall that this was also true with record labels, several of which—Rising Tide, Magnatone, Decca, Imprint, Career, etc.—appeared just as the format started to lose steam," he says.

While Sledge acknowledges that the format went through "some bad times" during a period when the industry was consolidating, he agrees that it also followed explosive growth on the label side of things in Nashville.

"I recall the overabundance of new product being released every week," Sledge says. "We were all guilty of playing new music as fast as it was being made. This, along with the changing tastes of those on the fringe of popular culture, led to a leveling-off, which caused all broadcasters to re-evaluate their game plans in a highly speculative environment."

Moody's and Sledge's comments reflect how closely country radio and country record companies are entwined. Arguably, no other format shares such a close bond. But Moody suspects that changing ethnicity and demographics in some markets were also a factor in the decline of country-formatted stations.

"Washington, D.C., and Memphis are markets where country stations were regularly near the top of the ratings in the early '90s, but which seldom see that kind of overall popularity now," he says. "That probably says more about the market than the quality of the stations."

Clear Channel regional VP of programming Gregg Swedberg, who is also the longtime PD of KEEY (K102), does not mince words.

"I don't think consolidation screwed country in the mid-'90s," he says. "I think it was country who screwed country."

"We, as a format, did a rotten job at capitalizing on the prosperity handed us in the early '90s," Swedberg continues. "We just created copycat attackers who tried to base their success on the least dependable part of our audience, 18-34. Attacking stations generally didn't sound radically different than their heritage competitors, or at least they didn't after the defender tried to block."

In addition, Swedberg says programmers mishandled the music. "We ran artists and songs through the system stupidly. Every song was six weeks in light [rotation], six weeks in medium and six weeks in heavy," he says. "Hit records were treated the same way stiff records were. We didn't sell the artists very well, [and] we sort of expected the audience to follow along as we added dozens of new artists every year."

So it would seem that consolidation—which in its early years

saw companies suddenly acquire direct competitors in country and other formats and, in some cases, opt to flip or adjust formats to minimize cannibalization—was at least part of the cause of the decline of the number of country stations. Yet Swedberg thinks some of the stations probably would have flipped anyway.

"Companies looking for a quick fix in the early '90s for struggling stations popped their weak sister stations into country," Swedberg says. "Years later, how many survived? Many of the same frequencies that were lower-rated frequencies in 1994 are often still lower-rated today."

"It was inevitable that these same stations would have become the [adult top 40] stations of the late '90s or the [adult hits] stations of the 2000s," Swedberg says. "Groups or individual stations with struggling frequencies tend to flock to the latest thing. And except for a few stations, they leave for the next one."

Interestingly, Swedberg's lengthy run at KEEY means he has worked for five different owners in the same job—Malrite, Shamrock, AMFM, Chancellor and now Clear Channel—and "something like 10 different CEOs."

LESSONS LEARNED

While it may not be as significant as the growth of the early '90s, it does appear that the number of stations flipping to country is on the rise. In just the last few months there have been new sign-ons in Seattle; Denver; Las Vegas; New Orleans; Fresno, Calif.; and Madison, Wis., just to name a few. But, at least on the surface, it seems that radio owners have learned from the past.

"There does seem to be more interest in country lately," Moody says. "Part of it is due to the format's growth in younger demos in some markets, but I also think that country is now being recognized more as a 'blue chip' format."

"Successful stations have a very loyal adult audience and can generate steady profits for long periods of time with relatively modest marketing expenses," Moody continues. "Having a little Alan Jackson and Martina McBride in your portfolio helps balance the 'growth' formats that tend to come and go."

Clear Channel has flipped stations in Fresno, Madison and Tampa, Fla., among other markets, in the last year. While it may seem obvious, Swedberg says the company does not make a move unless there is a potential benefit. "Most of the time we don't flip into the format unless we see some opportunity," he says. "In a couple cases, I know our flip was predicated on acquiring the other guys' morning show, and in a couple we just had a station that was underperforming or that didn't fit in with the rest of the cluster [or was] up against a pretty hefty competitor."

There are other factors, according to Swedberg. "We also look at whether the competition will have a lot of resources to defend with," he says. "Maybe they have an underperforming station that they'd flip, too. We'd probably stay away from that. Maybe they're locked in another death battle and won't have as much to defend with."

Economics, as always, play a major role. "Except in a very few markets, how much money can you make being the second-place country station?" Swedberg asks. "We generally try not to flip unless we think we can end up the winner."

Meanwhile, Sledge issues a challenge.

"Unless country can grow, expand and become part of the popular culture as it did in the early '90s, the format will need to accept its adult constituency," he says, while noting that there are always exceptions. "We're halfway through the first decade of a new century, and America has changed. One only need review the explosion of Spanish-language formats. Our challenge is how to remain relevant to this new America and how to reach a whole new set of listeners beyond our own airwaves." ●●●



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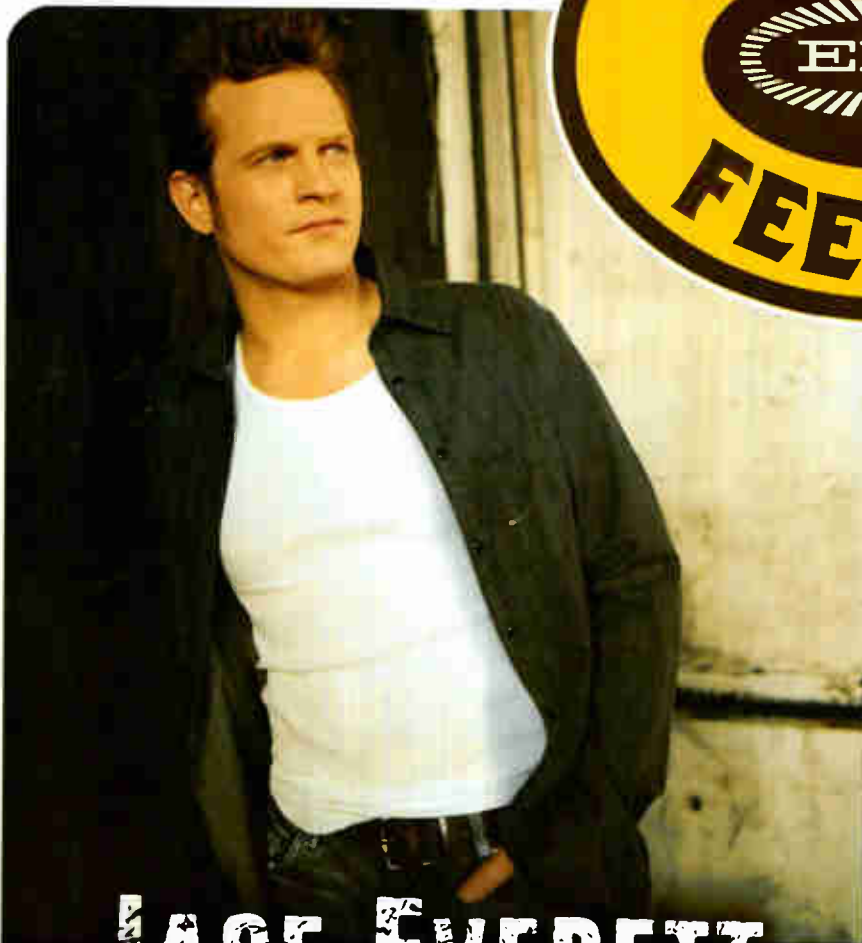
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JIM QUELLO, DEAN OF DEREGULATION

BY TONY SANDERS
PHOTOGRAPH BY JACK SYKES /
RETNA LTD.

Former FCC chairman Jim Quello describes himself as a “big, raunchy, war veteran.” At 92, he is as sharp as ever, especially when discussing issues facing the FCC and Congress, or the future of satellite radio and its competition with terrestrial stations.

Quello was present at the creation of the Telecommunications Act of 1996. In fact, he was an FCC commissioner starting in 1974, more than 20 years before the act was ever contemplated. And he was there as a commissioner when it was configured and finally adopted. He fought the good fight with—and sometimes against—his fellow commissioners to turn that act into regulations that made sense for broadcasters.

Now, 10 years later, Quello says that it is probably time to do away with most of the ownership restrictions that hamper TV and radio.

“I don’t say, ‘Do it.’ I say, ‘Consider it, and give it a helluva careful thought,” he explains, talking from the head of a conference-room table next to his K Street office at the Wiley, Rein & Fielding law firm in Washington, D.C.

“Let’s say it should at least be clearly considered. You have to get all the facts in. But here’s the thing: You’ve got diversity everywhere. You have more news, more programming, more everything on television. You have cable, you have satellite and you’ve got the phone companies getting into it. There’s competition out there, and big companies compete with one another. So, why have any ownership restrictions? Let them get big and compete for better service at a cheaper price.

“The one thing is, you don’t want a monopoly where someone can set the price themselves. You have antitrust laws that stop that. So, why have a special layer of regulation only for broadcasters that are providing the last of a very vital service? And you don’t have the same regulation on competitors like cable and satellite and even telephone.”

Quello also advocates giving broadcasters full First Amendment freedom, but he points out that even with that loose rein, there still would be laws on the books to regulate obscenity. He does not see Congress changing the rules to bring subscription services under FCC scrutiny on indecency regulation.

“Personally, I would not predict that satellite [radio] is going to get regulated to the point where [Howard] Stern will have to be careful,” Quello says. “I think Stern, in his own self-interest, should only go so far. He’s clever. Let’s see how he does. He was able to get a million additional subscribers onto Sirius, but they’re still one-half of what XM is.”

THE MAN WHO MADE MEL PAY

Quello takes it all in stride. After all, he is the man who convinced then-Infinity Broadcasting CEO Mel Karmazin to make a \$1.7 million contribution to the U.S. Treasury in exchange for wiping a raft of FCC indecency fines against Stern off the books.

As for the current state of affairs, Quello sees the debate between Congress and the industry as coming down to leaving the control over content in the hands of the individual.

“How are you going to keep other people that may want to get [indecent programming] eventually from not having the right to do so? Whether it’s First Amendment or whatever it is, the Parents Television Council and a few of these right-wing religious groups can’t forever dictate what everyone else wants or doesn’t want.”

A decorated WWII veteran, Quello is a

radio man through and through. A part-time stringer for Variety magazine (in 1947), he started his radio career in 1945 in the promotions department at WXYZ Detroit. Two years later, he moved across town to WJR and worked his way through the ranks to take the GM slot in 1960. Along the way, Quello can claim responsibility for hiring WJR’s legendary personality, J.P. McCarthy, in 1956 and giving him the morning slot on the station in 1958.

Quello was also savvy enough about radio’s future to seize the opportunity in the mid-1960s to double WJR-FM’s power to 50 kW—a move that took some political and negotiating skills.

Those kinds of talents helped Quello continue as GM at WJR after ABC bought the station in 1964 and to keep him on the job for the next 10 years. In addition, his active involvement in the Michigan Assn. of Broadcasters—including 12 years as the MAB’s government relations chairman—helped pave the way for his next move, joining the FCC as a commissioner in 1974.

Fast-forward 32 years, and you will find a man with a K Street office full of awards, tributes and personal notes from many of Washington’s most powerful politicians. His office does not have a computer, but it does have a radio.

“I’m addicted to news,” he says, “and that means I’m always listening to either [Bonneville’s all-news] WTOP or [ABC Radio’s news/talk] WMAL.”

Quello asks the rhetorical question: “Where is satellite radio going?” It is a preamble to his own call to arms for local broadcasters to prevent satellite radio from changing its original character as a national service. Quello’s concern with satellite radio is that, if left unchecked, satcasters could lobby for their own provision of local-market content.

“Right now, satellite has great promise, and people who have tried it like it. But what are we going to do with XM and Sirius as far as local news and local information? That’s a prime service for radio. Those local stations are going to be very competitive and jealous of their prerogatives.

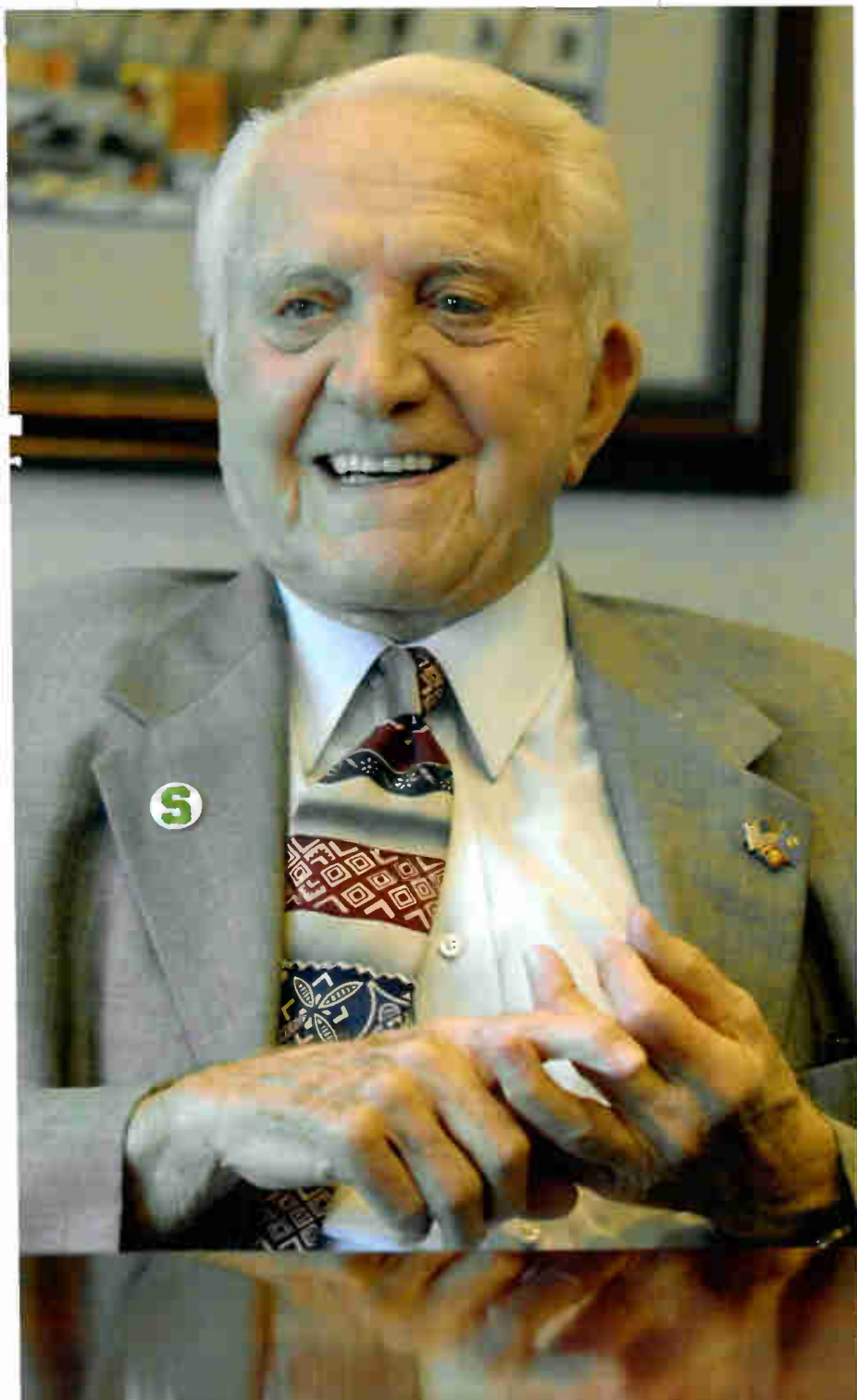
“I’d like to be loyal to my own local radio, and I think localism is going to be the salvation of it. On the other hand, if you’re going to be fair-minded, how are you going to keep a national satellite service, which operates kind of like a national-network-type of radio, from actually providing some much-needed local service? As I said, there are more questions than answers.”

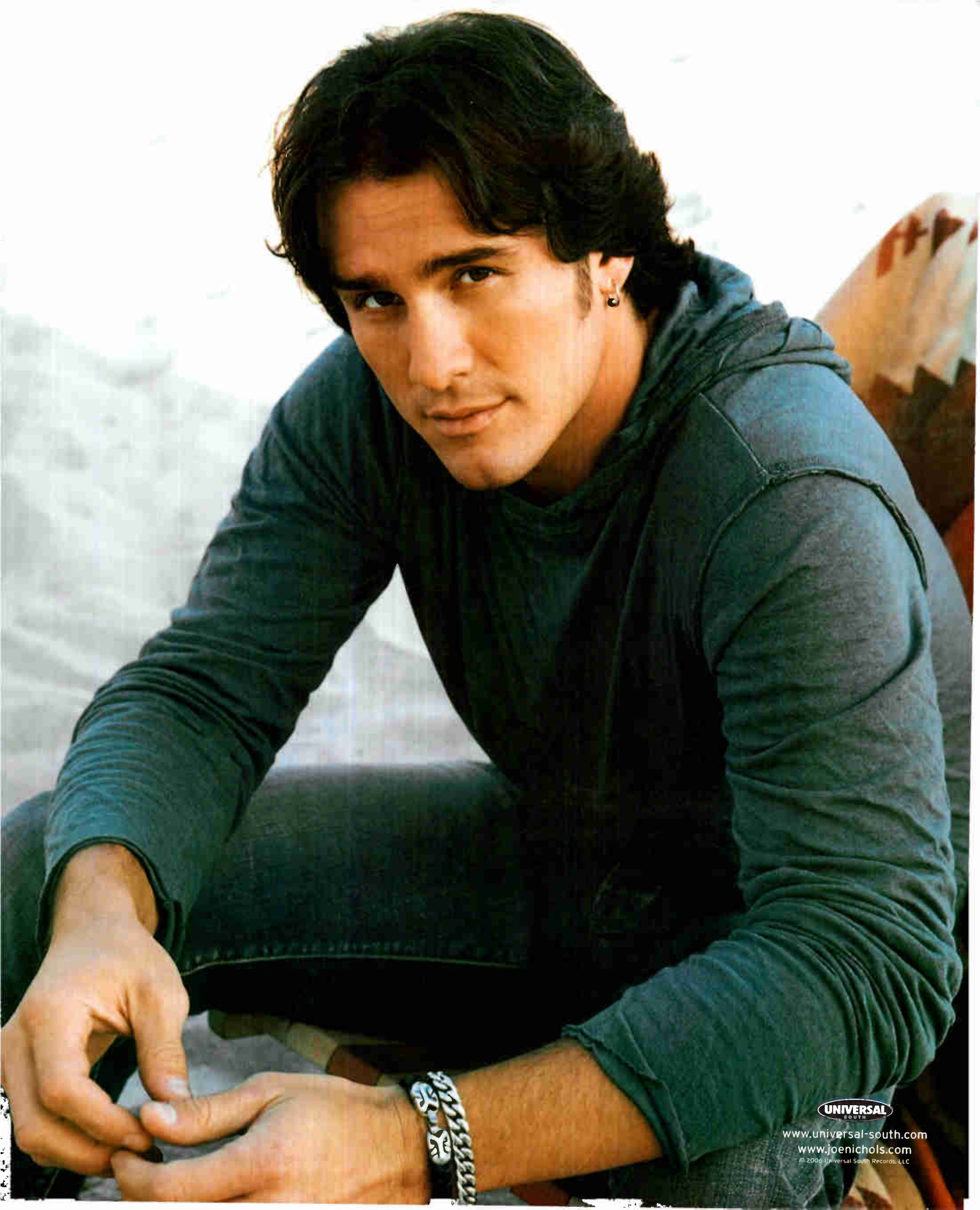
He continues, “The one thing I would tell terrestrial radio is, ‘You have to do the best job ever of local service, of giving people what they need to know in their community.’”

Quello says another means for keeping the satcasters in their place is to be involved in what he calls “civic integration. Being involved in a lot of community events, people get accustomed to you and have a tendency to want to tune in to your station.”

He says civic integration is also a crucial lobbying tool—for the NAB and for state broadcaster associations. “Those local stations know their councilmen, their congressmen and their senators real well,” Quello says. “If the state associations can go to everyone of those stations” and make the case for local radio, that would go a long way to keeping satellite radio as a national-only service. “Politically, I see this as an argument that the satellites won’t be able to win.”

Summing up his point, Quello adds this little marketing pitch: “So, I think it’s going to be a very hard political fight for Sirius and XM to win, if the local stations do the job they’re capable of—and especially if they had me organizing it.”





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**TELECOM ACT
10th ANNIVERSARY**

CONSOLIDATION: FEWER OWNERS, SLIGHTLY MORE DIVERSITY

BY PHYLLIS STARK

Since the passage of the Telecommunications Act 10 years ago, it has become almost conventional wisdom—especially among consumer publications fond of trashing the radio industry—that the act's lasting legacy has been fewer owners, less choice and significantly less format diversity on the air. But is this really the case?

To find out, Billboard Radio Monitor crunched the numbers for three randomly selected markets of varying sizes—major market Detroit, medium market Oklahoma City and small mar-

ket's population has grown from 3,652,000 in 1996 to 4,231,000 today, according to M Street.

Ten years ago there were 36 station owners in Detroit, including public radio groups, and the most stations owned by any one group was three. Today there are 25 owners in Detroit. Those include Clear Channel, which has seven stations in the market, and CBS Radio, with six.

Oklahoma City appears not to have been as dramatically affected by consolidation as Detroit. That market has gone from having 21 owners in 1996—with none owning more than three stations—to 18 owners today. Once again, Clear Channel is the market leader with six stations, followed by Citadel with five.

The market has added stations, growing from 31 in 1996 to 37 today. Oklahoma City's metro population, meanwhile, has grown from 836,200 to 1,016,000 in 10 years.

ing Gopher Communications and Pine to Prairie Broadcasting.

Perhaps the most telling statistic in the three markets analyzed is the number of companies that own the 10 highest-rated stations. In Detroit, four owners control the top 10, including Clear Channel and CBS Radio, which each have four stations in the top 10. In Oklahoma City, the top 10 is split up by four companies, including Renda Broadcasting, Clear Channel and Citadel with three stations apiece. And in Grand Forks, three owners carve up the top 10, including Clear Channel (five stations) and Leighton Enterprises (four).

FORMATS LESS AFFECTED

On the format front, there is much less post-consolidation drama. Counting different slants on the same genre as distinct formats—for instance, country and country oldies are two for-

Detroit

ket Grand Forks, N.D. Using data from the M Street Radio Book, we looked at ownership and formats for all the stations in these three markets, comparing them 10 years ago to today.

The result is that it is true that there are fewer owners in these markets now than 10 years ago—in some cases significantly fewer. The good news, though, is that consolidation has actually had little impact on the format diversity in the markets studied.

Taking out the Canadian stations that cover Detroit, the market had 48 stations in 1996 compared with 45 listed in the 2005-2006 M Street directory. Despite having three fewer stations, the

Jumping down to the much smaller Grand Forks market, there has been a significant decline in the number of owners there during the last 10 years, making it the market with the biggest drop-off in ownership of the three studied. Ten years ago, there were 19 stations and 13 owners in Grand Forks, which had a metro population of 83,700. Today, there are still 19 stations, but only seven owners in the market, including two that own five stations apiece. The population of Grand Forks, meanwhile, has grown to 90,200 people.

Amusingly, consolidation has not put out of business several colorfully named broadcast groups operating in Grand Forks, includ-

formats—there were 31 distinct formats represented on the Detroit airwaves 10 years ago. In the most recent M Street Radio Book, there were 30 unique formats in the Detroit metro, a minuscule change despite consolidation.

In Oklahoma City, there is actually more format choice now than 10 years ago. In 1996, M Street counted 23 distinct formats on the air there. Today, it lists 27.

The same is true in Grand Forks, which has added just a bit more variety on the airwaves during the past 10 years. In 1996, there were 17 formats represented on the air there. Today, that figure has grown to 18.

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**DON'T BLAME
CONSOLIDATION**

BY PAUL HEINE

RADIO'S DETRACTORS LOVE TO PIN its problems on one thing: consolidation. Huge conglomerates that came to power following passage of the landmark Telecommunications Act of 1996 are frequently blamed for a litany of negatives, including perceived homogenization, conservative programming, less localism and declines in listening levels.

Whether consolidation helped or harmed radio may be debated as long as *Roe v. Wade*, but one thing is clear. Listening declines were well under way long before President Clinton affixed his signature to the act in February 1996. Radio listening peaked in 1983 and has experienced a slow, steady slide ever since, according to Arbitron data analyzed by the Radio Research Consortium (see chart).

In an average quarter-hour in spring 2005, Persons Using Radio stood at a 14.2 rating, down from its spring 1983 high-water mark of 18.2. In fall 2005, it upticked slightly to 14.3. (Citing its Less Is More clutter-reduction program, Clear Channel Radio reports Persons Using Radio at its stations have shown increases for the last two Arbitron surveys, with fall 2005 up 1.4% in AQH persons 12-plus over fall 2004.)

Saga Communications executive VP/group PD Steve Goldstein says. "We have so over-centered our product on 25-54s that we are letting the older people out of the tent now, and we haven't appealed to the younger people in a long time. Some of it is a self-inflicted wound."

Cumulus Media senior programmer Charlie Cook says the declining numbers show that radio "is not providing the kind of entertainment and companionship that the consumer wants. However, 93.7% of the population still uses radio every week. That's a pretty ringing endorsement of the medium."

Execs frequently note that radio usage drops are less severe than at other old media, and often chalk up the slump to an explosion of new information and entertainment options. Cook calls that a lame excuse. "Just because a new product comes into the marketplace doesn't mean the old product rolls over and says, 'We can't compete,'" he points out.

Goldstein says ad dollars for young demos are scarce in the small markets Saga mostly operates in, and that innovation required to attract young listeners will have to occur in larger markets—"where there is a more diverse advertiser base"—and

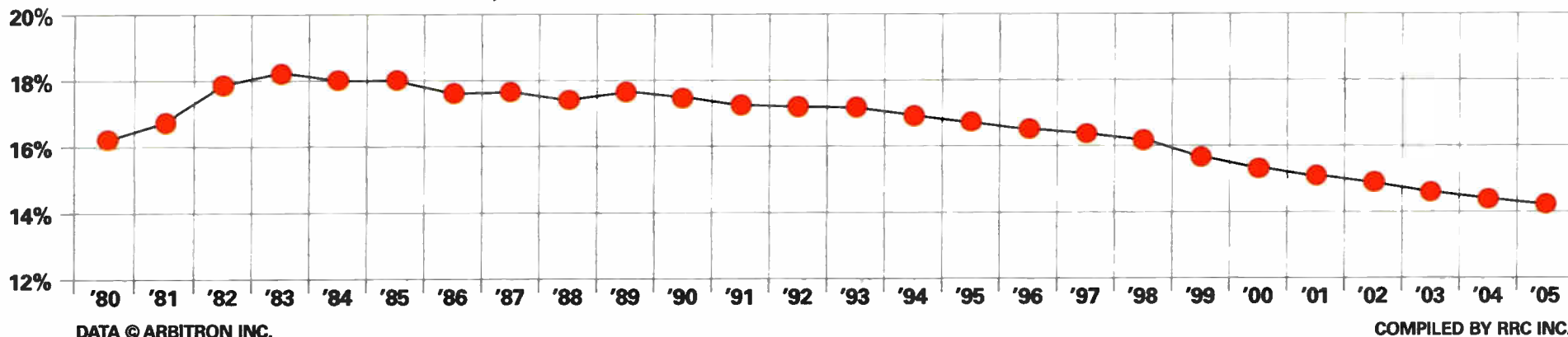
"If you ask the same questions and expect a different answer, that's the definition of not being stable. Within Cumulus, we're trying to ask different questions, and we're trying to come up with programming that is a little out of the box," Cook says, citing country WSM (the Wolf) Nashville as an example.

"We are constantly trying to become better at understanding what makes our listeners tick and utilize the non-radio part of that equation to our advantage," Greater Media VP of content development Buzz Knight says. Offering more diverse programming via online streaming and HD2 multicasts is a major breakthrough, Knight says "in creating new listener opportunities" and "in igniting the necessary passion with our listeners and customers."

However, Goldstein worries that while satellite radio "is making announcements about Oprah Winfrey, we are making announcements about splinter formats on HD. We need to come back with more compelling content, more reasons to drive people to radio—not just new formats but new approaches to current formats."

To get a grip on younger listeners, Emmis has been visiting college campuses. "They believe radio can have another renaissance

ARBITRON NATIONWIDE MON-SUN, 6A-MIDNIGHT 12+ PERSONS USING RADIO AQH - SPRING QUARTER 1980-2005



Drill down into specific demos and the industry trend becomes even more alarming. Young listeners are abandoning the medium. Boys 12-17 have the lowest AQH rating—7.9 in fall 2005, followed by all teens 12-17 (9.2), girls 12-17 (10.5), men 18-24 (13.5) and persons 18-24 (13.6). During the last seven years, persons 18-24 have declined by 2.6 points (16.2-13.6), men 18-24 by 2.4 points (15.9-13.5) and teens 12-17 by 2.1 points (11.3-9.2).

While radio's box-office numbers are down in all demos, usage remains strongest in men and women 35-54, which—surprise—are the demos most stations are programmed for.

"Consolidation is way down the list of reasons" for declining listening, Emmis Communications radio division president Rick Cummings says. Long before merger mania, "our advertisers discouraged our industry from pursuing anything except 25-54 demographics," Cummings says. "When you go out of your way for decades to not court the under-25 audience and then they finally get a lot of other choices, guess what? They're going to take them."

Many broadcasters remember a distant time when teens dominated TSL. But "we're far away from the Cousin Brucie era,"

on high-definition side channels.

Cummings wryly observes that in markets with 40-plus stations like New York and Los Angeles, only five can be top five in 25-54. But that has not stopped most stations from targeting a slice of the big-money demo. "That is still the game," he says.

Twenty years after bucking radio's 25-54 obsession and introducing youth-appeal brands, Cummings says today's wildly successful stations, like rhythmic top 40 KPWR Los Angeles (Power 106) and R&B/hip-hop WQHT (Hot 97) New York, still encounter advertiser resistance to their younger demos and ethnicity. "We still believe that if we build franchises for young audiences that truly are great brands, and we take care of those audiences and the advertisers that do take a shot with us, that ultimately we'll prevail," he says. "Power is a great example of that," as it currently is the country's third-highest revenue-generating station, Cummings claims.

NEW APPROACHES NEEDED

Are methods long used by broadcasters to assess listener wants painting an incomplete or too narrow picture? Has an over-reliance on research made radio boring?

and still be a major media force" among young and old alike, "if only radio decides to go there," Cummings says. "Students talk about iPod fatigue" and how radio has turned its back on them, he adds. The message from campuses: Give us things we are interested in and we will return.

Cummings believes radio has the power to reverse listening declines. How? In a word, interactivity—transforming radio from a push medium to one where listeners pull content they want, when they want it. "We think the next big [youth] formats will completely break the mold, and I don't mean musically," Cummings says. "The next great wave will be interactive."

Emmis is spending more time on interactivity because "we don't have a grasp" on how to accomplish that, Cummings admits. "When you go from a world where everything is pushed out by mass media to consumers to one where consumers have a hand in determining what they want and when they want it, and can, in some cases, help create the content, that's a different world," he says. Text messaging, station Web platforms, cell phones and perhaps HD2 will provide the channels for "young audiences to not only tell us what they want but actually help create it."

"It's both intimidating and exciting," Cummings says. ●●●

TELECOM ACT DID LITTLE FOR MINORITY OWNERSHIP

BY TONY SANDERS

The FCC's latest survey of broadcast ownership reports, using data filed in 2003, shows that minorities own 389 radio and TV facilities, or 3.4% of the 11,609 facilities that reported.

That is not much different from the situation minorities were in at the dawn of deregulation.

A study published in 2000 by the Commerce Department's National Telecommunications and Information Assn. found that minorities owned 3% of the existing TV and radio facilities in 1995 and actually saw that raw count and percentage drop in 1996-97, the year the Telecommunications Act of 1996 was passed and implemented.

"Between 1990 and 1995, minority station ownership increased slowly, reaching 350 stations," according to the report. In 1990, minorities owned 301 stations, or 2.9% of 10,401 stations. In 1995, minorities owned 350 stations, or 3% of 11,412 stations.

The next sentence in the report says that the Telecom Act, coupled with the loss of some tax certificate and ownership incentive programs, did not provide any immediate help for minority ownership. "The next year, after Congress repealed the tax certificate and distress sale programs, and relaxed station ownership limits in the Telecommunications Act of 1996, the number of minority-owned stations dropped by 28."

The NTIA's total for 1996-97 shows 322 stations were owned by minorities, or 2.8% of that year's 11,475 total. That falloff was a one-time event, according to the study.

The percentages and raw station counts grew in 1998 and

2000, per the NTIA. In fact, the gain in 2000 marks the largest annual increase in the study's scope. That was certainly good news in 2000, but the report's authors noted that "about half of the increase since 1998 is the result of [the] use of an improved methodology that identified more minority owners."

Given this caveat, the NTIA report shows that 2000 marked a high point in minority ownership, when 449 stations, or 3.8% of the then 11,865 commercial stations, were minority-owned.

While the report found this gain to be good news, it also contained this cautionary note: "Nevertheless, many more years of

rapid growth would be necessary to make up for the under-representation of minorities in broadcast ownership and control."

Former FCC commissioner and chairman Jim Quello says, "I think getting rid of the tax certificate was a mistake. It was a non-coercive way of getting minorities into broadcasting."

Quello uses Clear Channel chairman Lowry Mays as an example. "If he'd go over the [broadcast ownership] limit the first thing he would do is sell to minorities. If you sold to a minority, you got a tax certificate. What a great incentive. Why did we get rid of that?"

MINORITY OWNERSHIP OF RADIO & TV: 1990-2003

YEAR	MINORITY STATIONS	TOTAL STNS	MINORITY %
1990	301	10,401	2.9
1991	304	10,616	2.7
1992	310	10,834	2.9
1993	322	11,021	2.9
1994	343	11,128	3.0
1995	350	11,412	3.0
1996-97	322	11,475	2.8
1998	337	11,524	2.9
1999-00	449	11,865	3.8
2003	389	11,609	3.4

SOURCE: 1990-2000 FIGURES FROM NTIA REPORTS; 2003 FIGURE FROM FCC OWNERSHIP SURVEY

CENSUS DATA POINT TO SHIFT IN RADIO JOBS

HAS CONSOLIDATION SIGNIFICANTLY REDUCED the number of people working in radio? According to the most recent U.S. Census Bureau data available, the answer, surprisingly, is no.

Top line numbers for the radio industry show steady overall employment between 1997 and 2002, the most recent years for which data is available. But the specific census information for employment at radio stations and at radio networks points to a major shift between those two industry sectors.

In short, there are 4,225 fewer people working at radio stations now than there were in the past. At radio networks, there are 5,444 more people now than there were in the past.

Those changes are significant, because the Census Bureau analysts Billboard Radio Monitor spoke with say there has been no reclassification of those two sectors; the shift is real.

Between 1997 and 2002, the number of paid employees at radio networks nearly doubled from 5,648 persons to 11,092. During that same period, the number of paid employees at radio stations dropped from 121,025 to 116,800, according to the Census Bureau.

Taken together and defined as "radio broadcasting," the industry's overall employment was 126,673 people in 1997. That census count grew slightly, up 0.1%, by 2002 when there were 127,892 paid employees.

To give those numbers a bit more perspective, in 1992, radio broadcasting had 112,385 paid employees. The growth from 1992 to 1997 was 12.7%, according to the Census Bureau.

The data for the 1997 Economic Census was gathered in 1998 and published in 2000. The data for the 2002 survey was gathered in 2003 and published last year.

The next Economic Census survey will gather data for 2007 and will be published beginning in 2009, according to a bureau spokesman.

—TONY SANDERS

DIGITAL DOWNLOADS: THE MILLENNIUM 45?

BY CHUCK TAYLOR

Anyone with the wisdom to put his or her shoes on the proper feet has probably figured out that peer-to-peer file sharing is an entrenched, if not immutable consumer platform for acquiring music.

By most indicators, the record industry appears to still be walking about barefoot. Radio programmers, on the other hand, have gotten with the program and are applying information and statistics about digital downloads—legitimate and illegal—as part of their tool kit to make sound playlist decisions.

PDs surveyed say that tallies of songs purchased legally from the likes of iTunes or swiped from Limewire and its sisters offer an invaluable read on the temperature of popular artists and a valuable take on acts that have not yet reached pitch level from labels.

reached 352 million—a 147% increase over 2004's total of 142.6 million. In the seven-day stretch between Christmas and the new year alone, nearly 20 million tracks were downloaded from iTunes and other such retailers, shattering the previous one-week record of 9.5 million tracks, set the previous week. On the Hot Digital Songs chart for the first week of 2006, 15 songs surpassed the former one-week record for sales of a single track.

GOLD STANDARD

Programmers had essentially been without a measurement tool for individual song sales since the demise of the 45 single in the late 1980s, and they agree that the data provided by tracking download habits will become more meaningful as the digital single increasingly becomes the gold standard for hit-buying.

“It was difficult in the beginning to convince programmers which format Relient K belonged in, whether it was alternative, adult top 40 or rock,” Fleischer says. “But wherever it received airplay, it reacted, and it was downloaded like crazy. The format wasn't relevant because it was a record that fit demographically. People at the label and at radio worked together to gain an understanding of that phenomenon.”

EARLY ADOPTERS

Poleman believes that top 40 may benefit most from download information now, but that will likely change.

“I think it's more pervasive with suburban, affluent kids who have access to the technology—and that fits the top 40 profile,” he says. “That's not to say that it doesn't or won't mean more at

Relient K



**'THERE'S NOTHING
NEGATIVE AT ALL
ABOUT LOOKING
AT DOWNLOADS TO
CONSIDER WHAT
YOU'RE GOING TO
PUT ON-AIR.'**
—TOM POLEMAN

Case in point: James Blunt, whose “You're Beautiful” reached No. 1 across much of Europe. By the time Atlantic Records signed the British singer/songwriter in the United States, the song had been downloaded on stateside P2P sites nearly 1 million times, according to Joe Fleischer, founder and president of BigChampagne, which charts the popularity of downloads on unauthorized Web sites and provides a weekly list to Billboard Radio Monitor and other clients.

“James Blunt already had a vibrant audience that was very excited about the release,” Fleischer says. “When it finally got airplay in the States, the song hit a ready audience. He's a real artist who the Internet allowed people to discover quickly.”

The song, which appeared to be headed for an AC-only audience, was introduced to and found fans at top 40. Today, Blunt's top 10 album has pushed past gold status, while “You're Beautiful” is No. 2 on The Billboard Hot 100—a rarity for a straight-ahead pop ballad. The song is also No. 1 on Billboard's Hot Digital Songs chart.

Legal downloads are exponentially approaching critical mass. In 2005, according to Nielsen SoundScan, digital music sales

“There's nothing negative at all about looking at downloads to consider what you're going to put on-air,” says Tom Poleman, senior VP of programming for Clear Channel/New York and PD of mainstream top 40 WHITZ (Z100). “It's something you need to be aware of and use as a tool to program your radio station.”

“Our jobs are about giving people what they want for their format. We use all sorts of intelligence to do it the best way we can. Fifteen years ago, callout research was our most reliable source of information. Then, SoundScan made it better. Now, we can check downloading and understand actual behavior to make us better programmers,” he says.

Other songs whose popularity on P2P sites has piqued radio's interest demonstrate that it is not just top 40 that could benefit from monitoring digital download counts. Fall Out Boy's “Sugar, We're Goin' Down” saturated top 40 and modern rock and Ying Yang Twins' “Bedroom Boom” was a hit at R&B/hip-hop and rap radio after massive downloads alerted PDs. The Pussycat Dolls' “Stickwitu” and Relient K's “Be My Escape” are also cited for scoring online before radio was convinced they were hits.

other formats soon. Top 40 listeners are early adopters.”

For the time being, digital downloads may be less of an indicator for country programmers. Chris Reed, music director of Hall Communications country WOKO Burlington, Vt., figures that music downloading is “not a viable way of finding out if a certain song is a widely accepted or hit song. A much more proven and viable way would be the charts and exposure on cable networks like CMT and GAC. A spike in sales for any particular song would perhaps make me take a listen, but I think if it has spiked on download charts, it would also be exposed enough to already be on my desk, and I'd know the song.”

Independently owned country WFIS Fredericksburg, Va., PD Jon Reed agrees that any dramatic activity among country songs on download charts must first fit the profile of the station before it garners attention at the station.

“A spike would raise some interest, probably more with an act that had shown some success at the station before, or that fit the music that has shown success before,” he says. “In other words, a mainstream country song would elicit more interest for me than an edgier, more pop-sounding song.”

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	4	15	#1 YOU'RE BEAUTIFUL 1 WK	JAMES BLUNT (CUSTARD, ATLANTIC)	
2	2	12	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	2
3	3	11	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (FO' REEL/DERRTY/UMRG)	
4	1	3	BREAKING FREE	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGGINS (WALT DISNEY)	
5	5	11	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	
6	15	5	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
7	14	7	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
8	12	11	L.O.V.E.	ASHLEE SIMPSON (Geffen)	
9	8	30	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
10	10	16	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
11	20	27	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
12	6	3	GET'CHA HEAD IN THE GAME	ANDREW SEELEY (WALT DISNEY)	
13	13	17	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	
14	17	4	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
15	23	9	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	
16	19	23	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
17	24	20	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
18	18	17	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
19	30	4	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
20	21	20	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
21	22	22	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	2
22	11	2	WHAT I'VE BEEN LOOKING FOR	LUCAS GRABEEL & ASHLEY TISDALE (WALT DISNEY)	
23	27	11	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
24	28	16	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
25	7	2	START OF SOMETHING NEW	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGGINS (WALT DISNEY)	

Marty Thompson, PD of country WUBE Cincinnati, adds, "In our format, no. But hold on, here it comes."

Theodore suggests, "I'm not sure we will ever see the return of one singular chart that has the impact that 45s used to. We had fewer delivery systems back then, so the 45 singles chart represented more people. Now, with so many delivery systems to track, no single system can fully represent the total picture."

Poleman adds, "Everything has to be considered in moderation. Certainly downloading is getting close to being the new 45, but you have to take everything with a grain of salt. No indicator is the be-all end-all, but this is a good one."

PHOTOGRAPH PREVIOUS PAGE BY ROBB D. COHEN / RETNA LTD.; PHOTOGRAPH THIS PAGE BY PONTUS LUNDAHL / SCANPIX / RETNA LTD.



James Blunt

Nielsen
SoundScan
Sales data compiled by
Reprinted from Billboard
Data for week of Feb. 18

all downloads from week to week, you still don't get demographic breakdowns to help you determine exactly who is downloading what," says Tom Calococci, PD of Radio One R&B/hip-hop KKBT (the Beat) Los Angeles. "Anytime I see anything that indicates movement, whether it's downloads, sales or talk in the streets or office, I tend to want to look into it more. So it becomes a tool to use along with callout, magazines, myspace.com, staff input and, of course, gut instinct."

Poleman adds, "In our music meetings at Z100, we look at all of the traditional sources: Internet callout and callout research, scores from our sister radio stations, SoundScan sales, monitors of market station airplay, national audience charts—and then we track downloads."

COMMITTED EXPENSE

Demery notes that his staff looks at the iTunes weekly top 100 downloads instead of tallies of illegally obtained tracks.

"Just because you download it doesn't mean you have any attachment to the file. Spending 99 cents on a track is a commitment and not a leftover plate of food from an all-you-can-eat buffet," he says.

Sam Stevens, MD of Hall country WCTK (Cat Country) Providence, R.I., agrees that paid downloads offer more meaning than unauthorized tracks.

"I would give more credibility to songs that are downloaded and paid for, as people willing to pay indicates a higher level of interest than someone who gets it for free," he says.

Fleischer, not surprisingly, believes that a download is a download, whether it is paid for or not. "It's not as if you have a set of people that are downloading legally and a set that is downloading illegally," he says. "These are intersecting sets of people, who get their music from iTunes, from a friend or peer-to-peer. To them, it's identical. There's not this giant moral dilemma each morning as a consumer decides how he wants to get new music."

He also thinks that downloads from file-sharing services cut a wide demographic swath. "In 1999 or 2000, you may have found it a more common practice among young males, but today the Internet is designed to transfer information among peers of all ages," Fleischer says. "They're using peer-to-peer, [instant messaging], e-mail, folder sharing, Wi-Fi and at this point, it's all only picking up speed. There is simply no demographic distinction anymore, and this is a social phenomenon that is here to stay."

MILLENNIUM 45?

So does that mean digital downloads have the potential to be a millennium version of the 45?

"You could definitely argue that they are," Calococci says. "However, until this becomes the de facto standard for consumers, downloads are just one more resource for information, although it's becoming more and more the norm every day."

TOOL CHEST

Sean Demery, PD of CBS Radio modern rock KITS (Live 105) San Francisco, says that his station has been eyeing download charts for several years as one of numerous research options: "A tool doesn't need to have reached critical mass if it's simply one of many indicators we use."

Ditto for Clear Channel mainstream top 40 WKQI (Q95.5) Detroit. "I'm looking for movement and consistency. Songs that are moving up big indicate buzz on a record that we need to be aware of," says PD Dom Theodore, who is also regional VP of the company's Michigan Region and OM of Clear Channel/Detroit.

"Of course, downloads are just one piece of the puzzle," he adds. "If I see a spike on the downloads chart in addition to other pop culture factors like national callout, requests and the like, then I know it's something we need to pay attention to. If it's not showing the signs elsewhere, I proceed with caution because the behavior of music downloaders alone is not necessarily a reflection of the big picture, as many downloaders are not heavy radio users."

PDs agree that tracking download numbers is a tactic to add to an already established routine.

"I have spent time on the BigChampagne Web site and like the information they provide. While you can get a great look at over-

No one ever got a hurricane warning from an iPod.

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TUESDAYS WITHOUT ADDS



BY MIKE BOYLE

WHAT IF TUESDAY CAME AND NOBODY reported their music adds anymore? For two of radio's largest companies, with a combined station count of nearly 400, that scenario is already a reality.

Whether Cumulus Media and Cox Radio are lone renegades or the beginning of an industrywide trend remains to be seen. But already, labels that relied on most-added tallies compiled from station reports are expressing concern and uncertainty about how to know if a new song is gathering steam.

Recapping the news: In a nine-day, mid-January span, Cumulus and Cox announced they would no longer report music adds to trade publications.

(Billboard Radio Monitor has never accepted reported adds. Instead, relying on electronically monitored airplay data provided by Nielsen BDS, it has for years reflected station support of new music via Airplay Adds—based on monitored spin thresholds new songs reach on stations.)

Cumulus executive VP John Dickey first hinted at the possibility of pulling out of the reported-adds game at last year's NAB Radio Show in Philadelphia.

"I'm hoping this will positively affect our business on the programming side," Dickey said when the company revealed its new policy. "It's designed to give our program directors and our music directors discretion and ultimately more creativity and leeway to add and play music that they have strong convictions in for reasons above and beyond charts and callout research."

Cox CEO Bob Neil says the policy switch makes life simpler for stations.

"It puts the onus back on the trade publications if they want to monitor and on the record companies to pay attention to what the stations are playing instead of us reporting to them," Neil says.

Cox's decision was born out of the company's annual review of its payola and plugola policies, and had been in the works since December, Neil adds.

LABEL REACTION

Label promo execs contacted for this story appear largely unfazed by the fading trend of "calling in" music adds to trade publications.

"It doesn't really matter to me," Roadrunner Records senior VP of promotion Dave Loncao says. "We're still guided by the spins. We're just going to have to develop a new way of finding

out if the spins that we initially see are test spins or actual commitments to the record."

"An add doesn't indicate anything about airplay," Hollywood Records VP of promotion Tony Smith says. "In the end, it's just a word. We've been trained to think that when you get the add there's a commitment attached to it over 'X' amount of time and 'X' amount of spins; like a coveted thing that you've earned and hopefully you'll get your fair shot with the record. But going away from the add game and having a radio station calling, whenever they do music, and saying, 'We have put your record into rotation,' that's really what we want to know.

"What is really changing with some radio companies not reporting adds is the language we will all speak," Smith elaborates. "Now radio will say we have gone into rotation, and we will report that back to our labels. What hopefully will not change is every song getting a fair chance to prove itself with enough spins in multiple dayparts."

Sanctuary Records senior VP of promotion Drew Murray sees Tuesdays without reported adds as a positive step for the industry.

"I think it's an opportunity for the entire industry to get off the crack," Murray says with a chuckle. "It's never been about the adds per se, it's been about the airplay. Nobody hears the add, they hear the record, so for an industry that built itself around the 'add-type mentality,' with Cumulus and Cox taking their positions, now's a good time to rethink it and just talk about getting the record played."

At least one promo exec thinks Cumulus and Cox could have avoided initial confusion by directly informing the labels, rather than having them read about it in the trades.

"My initial reaction was concern and confusion, because were they not doing adds or were they not reporting adds?" Zomba Label Group senior director of promotion Joanne Grand says. "The labels' confusion would have been lessened had the labels been directly communicated with properly, rather than finding out via a 'breaking story' in the trades, which caught us all by surprise.

"Ultimately," Grand continues, "all we care about as record reps is airplay, and maybe it will be refreshing to see that we're going to be looking only at what has mattered all along anyway."

THE TUESDAY MENTALITY

Do label reps foresee a time when Tuesday will not carry more music biz weight than any other weekday? "It's been slowly going away," Smith says. "It's not totally gone, because adds are still being called in. Granted, you've got Cumulus and Cox going away from it, but there's still a lot of stations reporting adds. And who knows, maybe tomorrow another chain of stations will decide to stop reporting."

Smith has never been a fan of a weekly music cycle that ends Tuesday instead of Friday. "You work Wednesday, Thursday and Friday to get your activity lined up for what you want to achieve

Drew Murray



Joanne Grand



Selector and make the rotation changes," he explains. "It would either make many of us sleep a lot better on Tuesday nights or make us complete wrecks every night of the week."

WHAT'S NEXT?

What is the best way to gauge radio support for new songs in a world without reported adds?

"If this is a trend that increases, I would suggest that other monitoring companies do what Nielsen BDS does," Loncaio offers, "and come up with a formula whereby 'X' amount of spins in a week are considered an add, and that's how you come up with your most-added columns; and if there's no spins the following week that would dictate a drop."

"I certainly hope the stations will tell us these things," Loncaio adds. "They do ask for our support in other ways when our bands come through town. We just need to know if we'll be seeing a steady stream of these spins or if that's just a one-week thing. Bottom line, the trades need to take over control of whether something is an add or not."

Hollywood's Smith concurs, but offers a slight twist to the methodology. "I know BDS uses six spin detections to qualify it as an [airplay] add, but perhaps the number is 14 spins and half of those have to not be in overnights."

"The real goal is for labels to get airplay and hope the music performs and therefore earns more spins in better dayparts," Smith adds. "The communication should never be broken with radio, and

'I THINK IT'S AN OPPORTUNITY FOR THE ENTIRE INDUSTRY TO GET OFF THE CRACK. IT'S NEVER BEEN ABOUT THE ADDS PER SE, IT'S BEEN ABOUT THE AIRPLAY.' **—DREW MURRAY**

for the next week, and then the weekend comes in the middle of your work week," he says. "So maybe in the future we'll look at the end of a seven-day period on a Friday and go, "This is what we've achieved in the last seven days—what's our goal next?"

"Promotion folks will adjust to the non-add mentality and talk more about new airplay and the quality of that airplay," Smith adds. "We want radio to have hits to play, and we at the labels hope that means the public will want to buy our music too."

Sanctuary's Murray hopes the whole Tuesday add scenario vaporizes so he can end years of sleepless nights. "It still depends on what day radio stations have their music meetings and change

we, as labels, always appreciate radio giving us information on our music as it happens. We can better anticipate and react.

"Communication is the key," Smith concludes, "and instead of us talking about new adds and finding out about those adds from radio or trade publications, the hope is radio will call the day they make music changes during the week and tell us if we have new music going into rotation and what the rotation will be. I still believe radio gets excited about playing new music and telling the labels that airplay will start."

Zomba's Grand adds: "Communication between labels and radio has the potential to become greater as a result of broadcast

companies no longer reporting adds, but I'm concerned that if a mandated, weekly time frame to discuss new music is eliminated, it will take even longer to break new artists, which over the last five years has taken brutally much longer than it used to."

Bottom line, Sanctuary's Murray says, "nobody remembers what was No. 1 most-added three weeks ago. But inside and outside of the labels they know how many spins you've got and where you are on the charts." ●●●

Additional reporting by Paul Heine in New York and Tony Sanders in Washington, D.C.



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ARE NOVELTY SONGS A TICKET TO RIDE THE RATINGS ROLLER COASTER?

BY JAYE ALBRIGHT
AND MICHAEL O'MALLEY

INNOVATIVE, FRESH, CREATIVELY THEMED

songs have always been a big part of the appeal of country music. Whether humorous or statements of values, they often stand out from the majority of mass-appeal music surrounding them on playlists and charts.

They stand out so much that some fans turn up the sound when they come on and others change the station.

This has been true since Jack Guthrie's "Oklahoma Hills" when it was released in 1945 and spent 19 weeks on Billboard's top 40 chart. The same is true for 1955's "I'm in the Jailhouse Now" by Webb Pierce, 1962's "Wolverton Mountain" by Claude King, 1975's "Convoy" by C.W. McCall, 1980's "Coward of the County" by Kenny Rogers and 1992's "Achy Breaky Heart" by Billy Ray Cyrus, among many others. In fact, many such songs have hit No. 1.

As with all things in the music business, success breeds more success. As artists and songwriters score with novelty songs, others are tempted to emulate them. This makes some years boom times for creative, buzz-driving novelties, and others a bust because of the overabundance of tacky and tasteless exploitation songs.

In 2005 and 2006, we have seen a literal doubling of the percentage of the number of novelty ditties on the charts when compared with the early 2000s.

What impact is this explosion of songs—with themes that range from soldiers and long nights at the bar to religion and humorous parodies—having on our audience shares?

We tracked Arbitron's national 25-54 format shares and our weekly proprietary current music research during the last few years to find out.

JESUS IN THE DRIVER'S SEAT

It is not your imagination. Country playlists currently contain songs with Jesus taking the wheel, tequila making clothes fall off and honky-tonk badonkadonks.

The success of such original twists on classic country lyric and melody ideas always seems to breed cloning. One hopes programmers are smart enough to play the good novelty songs and avoid the weak wannabes.

But is it time to start avoiding even the good ones in the interest of conservatism, moderation, variety and balance?

Looking at the top 100 country songs of the last four years, it is obvious that we have still not yet seen the end of this trend. But what impact is this having on our ratings?

CHART NO. 1

+			-
88	CHAD BROCK	Yes	4
83	CLAY DAVIDSON	Unconditional	4
81	LONESTAR	What About Now	4
80	BROOKS & DUNN	You'll Always Be Loved By Me	5
80	ALAN JACKSON	It Must Be Love	3
76	LEE ANN WOMACK	I Hope You Dance	8
75	ERIC HEATHERLY	Flowers On The Wall	13
75	REBA McENTIRE	I'll Be	7
74	KEITH URBAN	Your Everything	4

JULY 6-12, 2000 A&O NATIONAL WEEKLY TRACKING +: % TOTAL POSITIVES, -: % TOTAL NEGATIVES

Country's 25-54 shares have been wobbling in a range from 9.8 to 8.2 for the last seven years. Is there any evidence that potentially highly polarized or highly burnt novelty songs have a role in those fast drops in our ratings roller coaster?

To find out, we looked at total positive plus total favorite scores compared with the total negatives on the same songs in national averages of our client stations' music research for the top 10 testing songs being played during the best and worst books for the format, according to the Arbitron national averages.

BAD BOOK NO. 1

By the spring of 2000, country was seemingly bottoming out at an 8.8 25-54 average share, down from the 9.1-9.3-9.3-9.8 trend for the previous four books.

The best-testing nine titles (a potential power-rotation category) just a few weeks after that book ended contained one novelty/remake that had slightly elevated negatives when compared to the others (see chart No. 1).

You might call "Yes" and "It Must Be Love" novelties too from a lyrical and sonic point of view, but the fact that listeners universally rated them with almost no negatives convinced us that they were not the cause of any TSL losses that might have been created by burnt or highly polarized songs.

So, though we grant that 13% negatives is still comparatively tiny, it is still two or three times as polarized as everything else tested this particular week. In fact, we often see polarity develop first as "like a lot" scores start to peak and head downward weeks before heavy country radio listeners ever start to say, "I'm tired of hearing that song on the radio," or "I never liked it."

CHART NO. 2

+			-
92	BRAD PAISLEY	We Danced	4
89	STEVE WARINER	Katie Wants A Fast One	8
86	KENNY CHESNEY	I Lost It	3
84	DIXIE CHICKS	Without You	6
83	TIM MCGRAW	My Next Thirty Years	5
81	GEORGE STRAIT	Go On	5
72	SARA EVANS	Born To Fly	9
71	KEITH URBAN	But For The Grace Of God	5
71	ALAN JACKSON	www.memory	16

NOV. 23-29, 2000 A&O NATIONAL WEEKLY TRACKING +: % TOTAL POSITIVES, -: % TOTAL NEGATIVES

GOOD BOOK NO. 1

Six months later, by the fall of 2000, country's share was back up to a 9.1. Toward the end of that rating period, but before Christmas music hit the airwaves, here is how the power category researched (see chart No. 2).

While it could be argued that Steve Wariner and Garth Brooks' "Katie Wants a Fast One" was also something of a novelty, again, really only one title tested with high positives and mid-teen negatives.

BAD BOOK NO. 2

Then, exactly one year later, country nationally had another down book, the weakest share of 2001, capping a four-book trend of 8.8-8.9-8.8-8.3.

This time, there were two songs in heavy rotations with elevated negatives, compared with the rest of the top testers. Toby Keith's "I Wanna Talk About Me" could certainly be termed a novelty, but it is a judgment call as to why Reba McEntire's

"I'm a Survivor" tested with high negs this particular week (see chart No. 3).

Meanwhile, Aaron Tippin and David Ball also had bona fide novelty songs on the list, but they tested very consistently, with low negs. So, it seems that just being a novelty is not necessarily a negative for a song in weekly testing.

The fall 2001 Arbitron was the first year that country pro-

CHART NO. 3

+			-
93	TRAVIS TRITT	Love Of A Woman	3
88	TOBY KEITH	I Wanna Talk About Me	11
86	AARON TIPPIN	Where Stars & Stripes...	3
74	JEFF CARSON	Real Life	4
74	TRACE ADKINS	I'm Tryin'	5
72	REBA McENTIRE	I'm A Survivor	11
72	LONESTAR	With Me	6
72	BRAD PAISLEY	Wrapped Around	8
72	DAVID BALL	Riding With Private Malone	7

NOV. 22-28, 2001 A&O NATIONAL WEEKLY TRACKING +: % TOTAL POSITIVES, -: % TOTAL NEGATIVES

grammers coped with the post-Sept. 11 impact of news/talk, NPR and Christmas music on AC in a huge way. We were just learning to defend against these things, which drew our listeners away for information and holiday sentiments.

The next fall country capped a bounce-back year (8.4-8.4-8.5) by dipping back down to an 8.2. (See chart No. 4 for the power currents and the tests we saw on them right at the conclusion of the fall 2002 Arbitron survey.)

Lyricaly, Diamond Rio and Phil Vassar had novelty aspects to their hits, but the country listeners we saw research on were actually more negative on the piercing vocal characteristics of Martina McBride and the twang of Alan Jackson than they were negatively concerned with Diamond Rio's "Beautiful Mess" or Vassar's "American Child."

The Iraq war controversy and crossover airplay for the Dixie Chicks were the biggest negatives in our best-testing songs during this book, so it is hard to say that any unusually negative reaction to our highest-testing/most-played songs contributed to the ratings drop.

GOOD BOOK NO. 2

About the time we were ready to say that it is not our music at all that caused these annual autumn falls and simply blame Christmas music, the country format improved in the fall of 2003, making it the second-best book of the year after a very strong summer: 8.5-8.5-8.8-8.6 (see chart No. 5).

You could certainly say that at least half of the best-testing powers we all played during this book were novelty in one way or another. Yet these "edgy" songs were all unique, fun and steeped enough in country values that they may have actually helped the

CHART NO. 4

+			-
76	MARK CHESNUTT	She Was	6
76	DIAMOND RIO	Beautiful Mess	6
76	JOE NICHOLS	The Impossible	6
74	DIXIE CHICKS	Long Time Gone	12
74	TIM MCGRAW	Unbroken	5
72	PHIL VASSAR	American Child	7
72	KEITH URBAN	Somebody Like You	5
68	MARTINA McBRIDE	Where Would You Be	9
67	ALAN JACKSON	Work In Progress	9

SEPT. 12-18, 2002 A&O NATIONAL WEEKLY TRACKING +: % TOTAL POSITIVES, -: % TOTAL NEGATIVES

CHART NO. 5

+			-
83	ALAN JACKSON	It's Five O'Clock Somewhere	6
76	DIERKS BENTLEY	What Was I Thinkin'	6
76	BUDDY JEWELL	Help Pour Out The Rain	5
74	KENNY CHESNEY	No Shoes, No Shirt, No Problem	8
72	GARY ALLAN	Tough Little Boys	6
70	TIM MCGRAW	Real Good Man	10
67	CLAY WALKER	A Few Questions	7
65	BILLY CURRINGTON	Walk A Little Straighter	8
62	MARTINA MCBRIDE	This One's For The Girls	10

SEPT. 11-17, 2003 A&O NATIONAL WEEKLY TRACKING +: % TOTAL POSITIVES, -: % TOTAL NEGATIVES

format's performance. This is the book when programmers started to see that and may have become more accepting of polarizing songs in larger numbers in even our power categories.

BAD BOOK NO. 3

Then, next book (winter 2004), country shares slipped to an 8.3 (see chart No. 6).

The best-testing songs during that 12-week survey were several follow-ups in the wake of fall's successful trend. Yet songs like Buddy Jewell's second hit, "Sweet Southern Comfort," or "When the Sun Goes Down," the Kenny Chesney follow-up to Jackson and Jimmy Buffett's duet, "It's Five O'Clock Somewhere," tested even better than the originals did, with fewer negatives.

"Letters From Home" got spun for many, many weeks, and

yet we never saw significant polarity on it.

The singles by Clay Walker, Rascal Flatts, Clint Black, Lonestar and Dierks Bentley were also not their best songs. But the audience response seemed quite acceptable, comparatively, when they rated our music.

GOOD BOOK NO. 3

Which brings us almost up to date. Arbitron has the first three books in its national formats database for 2005 now and country's 2005 three-book 25-54 trend is 8.7-9.1-8.9. (See chart No. 7 for how our national research looked on our top testers right at the end of the spring Arbitron survey.)

We show the data on 10 of them this time because if you judged the Brad Paisley single "Alcohol" purely on lyrical content, you might have said that it was an edgy title. And it certainly was tied

CHART NO. 6

+			-
75	BUDDY JEWELL	Sweet Southern Comfort	5
73	KENNY CHESNEY	When The Sun Goes Down	6
73	WITH UNCLE KRACKER	Letters From Home	6
72	JOHN MICHAEL MONTGOMERY	I Can't Sleep	7
72	CLAY WALKER	Mayberry	6
71	RASCAL FLATTS	Perfect	5
70	SARA EVANS	Spend My Time	4
70	CLINT BLACK	Let's Be Us Again	5
70	LONESTAR	My Last Name	6
69	DIERKS BENTLEY		

MARCH 25-31, 2004 - A&O NATIONAL WEEKLY TRACKING +: % TOTAL POSITIVES, -: % TOTAL NEGATIVES

CHART NO. 7

+			-
77	TOBY KEITH	As Good As I Once Was	3
75	KEITH URBAN	Making Memories Of Us	4
74	JEFF BATES	Long Slow Kisses	6
72	TRICK PONY	It's A Heartache	10
71	DIERKS BENTLEY	Lot Of Leavin' Left To Do	4
70	RASCAL FLATTS	Fast Cars & Freedom	4
68	SUGARLAND	Something More	5
67	SHEDAISY	Don't Worry 'Bout A Thing	6
66	DARRYL WORLEY	If Something Should Happen	7
66	BRAD PAISLEY	Alcohol	8

JUNE 23-29, 2005 - A&O NATIONAL WEEKLY TRACKING +: % TOTAL POSITIVES, -: % TOTAL NEGATIVES

(only) for No. 9 in positives, failing to make the power category that week only because of slightly elevated negatives, the second-highest among these top-ranked tunes.

Based on this sample, it might be said that as long as the audience accepts and loves them, the more "novelty" songs in power rotation, the better the ratings.

We will not go that far. But it does seem that as long as the country audience loves them, novelty songs—the kind of music you cannot get on any shared-cume station—may actually help country compete for shares.

Jaye Albright and Michael O'Malley are veteran country radio programmers and partners in Albright & O'Malley Country Radio Consulting.

PERSPECTIVE

DON'T KNOCK THE BADONKADONK

When Jaye Albright first started this dialogue about the seeming overabundance of two types of very different records out there—spiritual-leaning story songs and, uh, earthier old-school novelties—my first fear was that PDs would stagger away from Albright & Michael O'Malley's article gasping, "Must . . . do . . . something . . . about . . . polarizing . . . reaction . . . records."

Country PDs spent much of the late '90s all but apologizing for "Watermelon Crawl," "Sold (The Grundy County Auction Incident)" and anything with any whiff of "ditty" to it. The result was those doldrums when the format was not yet Big & Rich but, instead, smaller and niched.

So it is a relief to see that there is no apparent tracking between the reaction record content of a given three-month period and the ratings. But I still feel compelled to come to

the defense of the reaction record. They have helped me rekindle my passion for the format during the last few years. And I would gladly stand up next to you and defend them here today.

For starters, not all reaction records are novelties. "Jesus, Take the Wheel" is clearly the former, but hardly the latter. Not all novelty songs react. And some of the many spiritually themed songs available at the moment are neither novelty nor reactive; they differ considerably from "Jesus, Take the Wheel" in execution and ability to galvanize an audience.

While it might seem like there is a polarization of themes when "Jesus, Take the Wheel" is No. 1 and "Honky Tonk Badonkadonk" is No. 2, there is not that much on the country charts now that cannot really be called pro-social. Nothing bad happens when "Tequila Makes Her Clothes Fall Off." And "Cheatin'" and "All Jacked Up" do not exactly make the activities they describe sound appealing.

Maybe the most compelling thing about "Honky Tonk Badonkadonk," in fact, is that unlike Trace Adkins' "Hot Mama," there is no attempt to make it pro-social. And while "Hot Mama" was a hit, Adkins' current song is bigger.

It is also gratifying to see that being a reaction record does not have to mean being polarizing. But polarization is not the scariest thing in the world. As younger demos and men crowd into country's tent in bigger numbers, it is going to be the mark of a successful format.

The best thing to happen to AC (and adult top 40) in recent months has been James Blunt's "You're Beautiful," a true hit and top 10 album seller that does, in fact, both have fans and detractors. The latter are a necessary trade-off for the formats having a real hit that they can own after several years of relying on country ballads.

The only time reaction records or polarization are ever a problem is when there is nothing in the middle, as anybody who

lived through top 40 in 1989 or 2000 can tell you. For every "Tequila Makes Her Clothes Fall Off," there should be "A Real Fine Place to Start," a quality, uptempo song by an ascending artist that ignites slowly but becomes a real hit during the course of many weeks.

What we had in the late-'90s doldrums was an almost perfect storm—a lack of new superstars (beyond the Dixie Chicks), a lack of tempo, a lack of reaction records and an overabundance of songwriting-factory tunes with occasional tempo, but no texture. As that era proved, it is possible to have songs that are pat and formulaic without any whiff of novelty.

In that regard, late-'90s country did not sound that different from the mediocrity of mid-'80s, pre-Randy Travis country. And if you look at the handful of songs from that era that endured, many of them are songs that would be dismissed as ditties now, whether they are "Bop" or the "Badonkadonk" forerunner "Baby's Got Her

Blue Jeans On." And even "Forever and Ever, Amen" and "Mama He's Crazy"—classics now—can be viewed as the kind of old-school songwriting that sometimes gets a bad name in country circles.

Not seeing a book-to-book correlation between ratings and available product does not mean that the product is off the hook. When audience of a former competitor can take six months to find you in Arbitron, it is perhaps unfair to expect that they can tell when you have five great power currents and when you are scrambling for three. Last year's Edison Media Research/Country Radio Seminar story found that listeners to the ascendant format did indeed believe the music was getting better.

So is there anything to be worried about? Well, there are a lot of new artists on really nice career arcs right now, but just as 2004 gave us Gretchen Wilson and Big & Rich, it would be nice to have a second explosive success of the sort that we are seeing

now with Carrie Underwood.

There has never been a songwriting trend that Music Row cannot overindulge. Provocative titles are not a substitute for A&R. And while the right spiritually themed record can always be as effective as "Jesus, Take the Wheel" is now, we are now confirming that a spiritual element by itself cannot make a song a hit. Otherwise, contemporary Christian music research would have 500 songs tied with the same perfect score.

Ultimately, the real dichotomy in country is not between novelties and other songs, it is between songs that generate passion and those that do not. Looking for songs that the audience actually cared about was part of the early mantra that made KPLX (the Wolf) Dallas so successful during the doldrums. And looking for a balance is always a part of what boosts any format cycle.

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COMMENTARY
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THE PHOTOS

Compiled by Susan Visakowitz



CROW 'OFF THE RECORD'

Sheryl Crow played to a packed house at the Hard Rock Cafe in Times Square for one of ABC Radio adult top 40 WPLJ New York's "Off the Record" concerts. WPLJ midday man Race Taylor hosted the event. From left are Dara Kravitz and Rob Harvey of Interscope Records, the French-stylin' Crow and WPLJ MD Tony Mascaro. (Photo: WPLJ)



SNOW SNACKS

Secretary of the Treasury John Snow was among the Bush administration officials who recently spoke to ABC News Radio about the U.S. economy. From the U.S. Treasury's historic Cash Room, he took part in a daylong round of radio interviews with major news media outlets. But Snow seemed more interested in the plates of finger foods that were circulated, stopping frequently to raise his hand when he spotted something he wanted. (Photo: ABC News)



BLACK ATTACK

The temperatures were below freezing, but that did not stop Clint Black from performing a 90-minute show Feb. 3 for an enthusiastic pre-Super Bowl audience at the Winter Blast in Detroit. An estimated 5,000-plus fans crammed the outdoor parking lot to hear Black perform his hits, as well as music from his new Equity CD, "Drinkin' Songs & Other Logic." With Black following the concert are CBS Radio country WYCD Detroit morning-show hosts Dr. Don and Rachael Hunter. (Photo: WYCD)



WZAK PRIDE

Terry Bello, APD/MD of Radio One R&B/hip-hop WZAK Cleveland, got to hang tight with J Records artist and neo-soul sensation Angie Stone. If Stone looks a little weary, it is only because she had just taken Bello's famously exhaustive studio tour, the last stop of which was the station's new copy of the federal workplace regulations bulletin. (Photo: WZAK)

NEW MUSIC WEEKLY

FOR THE WEEK OF FEB. 20

Artist	Title	(Label)
MAINSTREAM TOP 40		
Bow Wow Feat. J-Kwon & Jermaine Dupri	Fresh Azimiz	(Columbia)
The Fray	Over My Head (Cable Car)	(Epic)
Kaci Brown	Instigator	(Interscope)
Kanye West Feat. Lupe Fiasco	Touch The Sky	(iDJMG)
RHYTHMIC TOP 40		
Chamillionaire	Ridin'	(UMRG)
Christina Milian Feat. Young Jeezy	Say I	(iDJMG)
Little Brother	Loving It	(Atlantic)
ADULT TOP 40		
Dirtie Blonde	Walk Over Me	(Zomba)
R&B/HIP-HOP		
Christina Milian Feat. Young Jeezy	Say I	(iDJMG)
E-40	Tell Me When To Go	(Warner Bros.)
Luke & Q	My Turn	(RMG)
Ray Cash	Bumpin' My Music	(SUM)
Urban Mystic	Bounce	(Sobe)
ADULT R&B		
Avant	4 Minutes	(Interscope)
Jagged Edge	Good Luck Charm	(SUM)
John Legend	Stay With You	(SUM)
Van Hunt	Character	(Capitol)
GOSPEL		
Bruce Allen	Best Praise	(LKS)
Dave Hollister	Til I Get An Answer	(GospoCentric)
Dr. Charles G. Hayes	Running Up The King's Highway	(Malaco)
Lamar Campbell	I Love You	(Alliant)
Mississippi Mass Choir	If I Be Lifted Up	(Malaco)
CHRISTIAN		
Audio Adrenaline	Starting Over	(Forefront)
Carl Cartee	Chasing After You	(Spring Hill)
Carrie Pettit	Dream On	(Whiplash)
Castling Crowns	Praise You In This Storm	(Reunion)
David Bush	I Want To Know You More	(CP)
Rebecca St. James	You Are Loved	(Forefront)
Tim Haynes	I Will Do The Same	(Spring Hill)
Todd Agnew	My Jesus	(Ardent)
COUNTRY		
Josh Gracin	Favorite State Of Mind	(Lyric Street)
Kim McAbee	It's Just A Cup Of Coffee	(Soigne)
Shane Owens	Redneck	(Rust)
Tim Murphy	Wild, Wild West	(Big 7)
MODERN ROCK		
Emery	Studying Politics	(EMR)
Kom	Coming Undone	(Virgin)
Lacuna Coil	Our Truth	(Century Media)
ACTIVE ROCK		
Emery	Studying Politics	(EMR)
Lacuna Coil	Our Truth	(Century Media)
Rammstein	Rosenrot	(UMRG)
HERITAGE ROCK		
Emery	Studying Politics	(EMR)
TRIPLE-A		
The Fray	How To Save A Life	(Epic)
Laura Viers	Galaxy	(Reprise)
Nicolai Dunger	Hunger	(Rounder)
Trey Anastasio	Tuesday	(Columbia)
The Wood Brothers	One More Day	(EMC)
LATIN		
Guardianes Del Amor	Decorame El Corazon	(Fonovisa)
Los Hermanos Conia	De Ahi Pa'l Real	(Luna)
Submit titles to silvio@billboard.com .		

STEEL CITY MANTRA: RUN IT

CHART COMMENTARY BY JOE FLEISCHER

WITH PITTSBURGH'S MIGHTY WIN over the Seattle Seahawks in Super Bowl XL, it seems only fitting to highlight the top downloads from the Steel City and help send Jerome "the Bus" Bettis off into retirement with some good jams. See ya, Bus. Thanks for the memories . . . Chris Brown remains at the top of the heap, as this

teen's run begins shaping up to be the beginning of what could be an exciting and long career. Meanwhile, Nelly's "Grillz" rockets into the top five and looks like a lock for No. 1 across the board. On the rock side, the All-American Rejects continue to surprise, as they notch yet another pop smash with "Dirty Little Secret."



WEEK ENDING
FEBRUARY 5, 2006

NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK	NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK
1	CHRIS BROWN	RUN IT!	74005	38	11	MARIAH CAREY	DON'T FORGET ABOUT US	46003	90
2	THE BLACK EYED PEAS	MY HUMPS	72505	42	12	KANYE WEST	GOLD DIGGER	45503	123
3	D4L	LAFFY TAFFY	69505	125	13	KELLY CLARKSON	BECAUSE OF YOU	41503	7
4	NELLY	GRILLZ	65505	3	14	EMINEM	WHEN I'M GONE	38003	230
5	FALL OUT BOY	SUGAR, WE'RE GOIN' DOWN	61505	48	15	FALL OUT BOY	DANCE, DANCE	37503	109
6	THE ALL-AMERICAN REJECTS	DIRTY LITTLE SECRET	56004	31	16	RAY J	ONE WISH	36502	16
7	YOUNG JEEZY	SOUL SURVIVOR	53004	95	17	T-PAIN	I'M SPRUNG	36502	84
8	NICKELBACK	PHOTOGRAPH	47503	15	18	LIL' WAYNE	FIREMAN	35502	67
9	JUELZ SANTANA	THERE IT GO (THE WHISTLE SONG)	47003	2	19	YING YANG TWINS	SHAKE	33002	158
10	BEYONCÉ	CHECK ON IT	46503	1	20	TRINA	HERE WE GO	33002	21

THE CHARTS

THIS WEEK IN DATA. For complete charts, there's always more at www.BillboardRadioMonitor.com

LEGEND TO CHARTS

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

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

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

◎ AIRPOWER: Awarded to songs appearing in the top 20 on both the Airplay and Audience charts for the first time with increases in both detections and audience. Airpower awards do not appear on the Latin and Christian, gospel charts.

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

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

TIES A song with the best

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

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

◆ Nielsen BDS certification for 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 come, beginning with the highest-cumming 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.



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

THE SPIN

NE-YO'S 'SICK' STRIKES RHYTHMIC NO. 1

Newcomer **Ne-Yo** reaches the Rhythmic Top 40 summit for the first time as "So Sick" rises 2-1. The Arkansas native gives Island Def Jam Music Group its first No. 1 by a new artist since **Sisqo** spent eight weeks on top with "Thong Song" in 2000. Meanwhile, Ne-Yo continues his healthy climb at Adult R&B, capturing the chart's only Airpower award at No. 19.

Further up the Adult R&B ladder, Ne-Yo's labelmate **the Isley Brothers Featuring Ronald Isley** crack the top 10 with Greatest Gainer stripes on "Just Came Here to Chill." The track, which moves 12-9 with a gain of 159 detections, is the group's fifth top 10 and first since 2003.



JOHNSON JACKS UP NO. 1 TOTAL

Jack Johnson earns his fifth No. 1 at Triple-A as "Upside Down" (UMRG) squeezes by Coldplay's "Talk" (Capitol) by two spins to take the pole position. Johnson now has the most No. 1s of any male solo artist at the format, breaking a tie with John Mayer. "Upside Down" is also Johnson's third No. 1 in a 52-week span following "Sitting, Waiting, Wishing" and "Good People." It is the fourth time an artist has hit No. 1 three times within one full year; U2, which has done it twice, did so most recently between October 2004 and April 2005.

MAINSTREAM TOP 40 CHART BACK IN THE PINK

Pink returns to the Mainstream Top 40 chart after a two-year absence at No. 30 with "Stupid Girls" (Zomba), the first single off her upcoming album "I'm Not Dead." Pink has scored two No. 1s and seven top 10s to date at the format. "Stupid" marks her 12th title to hit the chart since 2000, tying her with Christina Aguilera for third place among female artists with the most chart appearances this decade. Only **Jennifer Lopez** and **Britney Spears**, with 14, have more.

At Adult Top 40, **Sheryl Crow** extends her lead as the artist with the most charted singles as "Always on Your Side" (Interscope) enters the list at No. 26 to become her 17th appearance at the format. "Always," which features **Sting**, is the highest-debuting song at Adult Top 40 since Santana's "I'm Feeling You" entered at the same slot in October. The track marks **Sting's** first appearance on the chart since September 2003 when he hit with "Send Your Love."

Double Bubl  At AC

Michael Bubl 's "Save the Last Dance" (Reprise) jumps 11-9 becoming his second consecutive top 10 at AC. His former No. 1 "Home" slips a notch to No. 5 this issue, giving the crooner two titles within the top 10. It is the first time a male artist has placed two non-holiday tracks in this region of the chart since **Marc Anthony** scored with "You Sang to Me" and "My Baby You" in the Dec. 22, 2000, issue.

Bet The Over On Underwood

Despite an audience erosion of 2.8 million impressions, **Carrie Underwood** takes a sixth week at No. 1 on the Country chart with "Jesus, Take the Wheel" (Arista). This marks the format's first six-week No. 1 since **Keith Urban's** "Better Life" last fall, and the second solo female to hold this long in the Nielsen BDS era. **Faith Hill's** "Breathe" ruled for six weeks starting in the Dec. 17, 1999, issue. Underwood is the first new country artist in the BDS era to hold a track from a debut set this long at No. 1.

Also noteworthy on the Country chart is a 12th consecutive top five for **Urban** as his "Tonight I Wanna Cry" (Capitol) rises 6-4. Urban's consecutive top five tally is the most of any artist in the Nielsen BDS era.

NOT QUITE 10 YEARS, BUT LONG ENOUGH

10 Years completes the longest climb to No. 1 in Modern Rock chart history as "Wasteland" (UMRG) takes the top spot in its 27th week. That breaks the old mark of 24 weeks set by **Trapt's** "Headstrong" in May 2003. Coincidentally, 10 Years is also the first act to take its debut radio track to No. 1 at modern and active rock since **Trapt** did so with "Headstrong."

Elsewhere, **Godsmack** scores the highest Active Rock debut in nearly three years as "Speak" (UMRG) enters the chart at No. 12 with Greatest Gainer, Most Airplay Adds and Airpower stripes. That is the chart's highest entry since **Metallica's** "St. Anger" debuted at No. 1 in the June 6, 2003, issue. "Speak" also picks up debuts at Heritage Rock (No. 24) and Modern Rock (No. 34).

POWERED BY Nielsen Broadcast Data Systems

ADULT TOP 40 POWER PLAYLISTS

WPLJ New York

VP/Pgm: Tom Cuddy PD: Scott Shannon

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Rob Thomas Ever The Same.

WTMX Chicago

VP/Pgm: Greg Salk PD: Mary Ellen Kachinske

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Scott Stapp The Great Divide.

101.9fm THE MIX Boston

PD: Jerry McKenna

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 James Blunt You're Beautiful.

KIOI San Francisco

VP/Pgm: Michael Martin PD: James Baker

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Keith Urban You'll Think Of Me.

KHMX Houston

PD: Buddy Scott

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Nickelback Photograph.

WDVD Detroit

PD: Ron Harral

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Rob Thomas Ever The Same.

KLLC San Francisco

PD: Chris Mays

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Coldplay Fix You.

KSTP Minneapolis

PD: Laighton Peck

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Stained Right Here.

KMPX Phoenix

PD: Ron Price

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Kelly Clarkson Behind These Hazel Eyes.

KYKY St. Louis

PD: Kevin Robinson

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Howie Day She Says.

WVRV St. Louis

PD: Marty Lunck

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 INXS Pretty Vegas.

WMYX Milwaukee

PD: Mike Nelson

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Nickelback Photograph.

KMYI San Diego

PD/MD: Mel McKay

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Nickelback Photograph.

WWMX Baltimore

DM: Dave LaRozzi

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Rihanna Pon de Replay.

WQAL Cleveland

PD: Dave Popovich

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Kelly Clarkson Because Of You.

KPLZ Seattle

DM: Rob Dunlop

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Lifeshouse You And Me.

WTIC Hartford

DM: Steve Sahnary

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Weezer Beverly Hills.

WOMX Orlando

PD: Jeff Cushman

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Lifeshouse You And Me.

WMMV Cleveland

PD: Don Hallatt

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Bon Jovi Who Says You Can't Go Home.

WBNS Columbus, OH

PD: Jeff Balletta

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Kelly Clarkson Because Of You.

KALC Denver

PD: Charesa Fruga

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Kelly Clarkson Because Of You.

WZPT Pittsburgh

VP/Pgm: Keith Clark

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Nickelback Photograph.

WKRC Cincinnati

PD: Patti Marshall

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 The All-American Rejects Dirty Little Girl.

WLNC Charlotte

PD: Neal Sharpe

Table with 3 columns: Rank, Song, Artist, and Playcount. Top song: 1 Nickelback Photograph.

R & B/ HIP-HOP POWER PLAYLISTS

WQHT New York

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

Table with 2 columns: Rank and Song/Artist. Top entries include Sean Paul Temperature, Kelly Rowland, Busta Rhymes Touch It, etc.

▲▲ Sean Paul Temperature 105 85 ▲▲ Busta Rhymes Touch It 91 97 ▲▲ Kelly Rowland 86 68

HOT 97.7

WWPR New York

PD: Nate Bell Clear Channel 212-704-1051

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 121 115 ▲▲ Kelly Rowland 120 119 ▲▲ Kelly Rowland 111 93

KKBT Los Angeles

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

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 68 54 ▲▲ Kelly Rowland 64 69 ▲▲ Kelly Rowland 62 64

WGCI Chicago

DM: Eroy Smith APO/MD: Tiffany Green Clear Channel 312-548-2000

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 64 58 ▲▲ Kelly Rowland 60 57 ▲▲ Kelly Rowland 57 52

WPGC Washington, DC

VP/Pgm: Jay Stevens APO/MD: Brown Harris CBS Radio 301-918-0955

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 55 51 ▲▲ Kelly Rowland 52 54 ▲▲ Kelly Rowland 51 54

WVEE Atlanta

PD: Reggie Rouse APD/MD: Toshia Love CBS Radio 404-898-8900

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 53 55 ▲▲ Kelly Rowland 51 54 ▲▲ Kelly Rowland 48 57

W103

WUSL Philadelphia

DM: Thas Mitchem MD: Kashon Powell Clear Channel 610-784-3333

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 65 62 ▲▲ Kelly Rowland 64 66 ▲▲ Kelly Rowland 61 65

KBXX Houston

PD: Terry Thomas Radio One 713-623-2108

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 65 64 ▲▲ Kelly Rowland 64 66 ▲▲ Kelly Rowland 61 65

WKYS Washington, DC

DM: Kathy Brown MD: P-Stew Radio One 301-306-1111

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 71 76 ▲▲ Kelly Rowland 70 76 ▲▲ Kelly Rowland 68 71

KMEL San Francisco

VP/Pgm: Michael Martin PD: Stacy Cunningham APO/MD: Big Van Johnson Clear Channel 415-538-1061

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 76 79 ▲▲ Kelly Rowland 74 80 ▲▲ Kelly Rowland 73 78

KKDA Dallas

PD: Skip Cheatham Service 972-253-9811

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 79 80 ▲▲ Kelly Rowland 78 78 ▲▲ Kelly Rowland 78 78

WPWX Chicago

PD: Jay Alan MD: Barbara McDowell Crawford 773-734-4455

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 82 43 ▲▲ Kelly Rowland 82 47 ▲▲ Kelly Rowland 82 47

POWER 92.1

KBFB Dallas

PD: John Cardenas MD: Big Bink Radio One 972-331-5400

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 93 94 ▲▲ Kelly Rowland 93 93 ▲▲ Kelly Rowland 89 93

WEDR Miami

DM/VP: Tony Fields PD: Derrick Baker Cox 305-523-7711

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 79 72 ▲▲ Kelly Rowland 74 75 ▲▲ Kelly Rowland 73 94

WJLB Detroit

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

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 74 63 ▲▲ Kelly Rowland 72 68 ▲▲ Kelly Rowland 74 75

WMIB Miami

PD: Mara Malendez MD: Coka Lani Clear Channel 954-862-2000

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 92 92 ▲▲ Kelly Rowland 92 97 ▲▲ Kelly Rowland 92 95

WHTA Atlanta

PD: Jerry Smokin' B MD: Ramona DeBreaux Radio One 404-765-9750

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 69 69 ▲▲ Kelly Rowland 67 71 ▲▲ Kelly Rowland 60 65

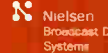
WERQ Baltimore

PD: Victor Starr MD: Neke Hovick Radio One 410-332-8200

Table with 2 columns: Rank and Song/Artist. Top entries include Kelly Rowland, Kelly Rowland, Kelly Rowland, etc.

▲▲ Kelly Rowland 69 57 ▲▲ Kelly Rowland 67 71 ▲▲ Kelly Rowland 60 65

92.9



R & B / HIP-HOP POWER PLAYLISTS

RAP

WJHM Orlando
PD: Stevia DeMann
APD: Keith Memory
MD: Dawn Campbell
CBS Radio 407-919-1000
1 Nelly Featuring Paul Wal Griz

WPHI Philadelphia
DM: Helen Little
FM: Colby Cole
MD: Sarah O'Connor
Radio One 610-276-1100
1 Busta Rhymes Touch It
2 Nelly Featuring Paul Wal Griz

WILD Boston
PD: Reggie Beas
MD: Chubby Chubb
Radio One 617-472-9447
1 Mary J. Blige Be Without You
2 Nelly Featuring Paul Wal Griz

KDAY Los Angeles
PD: Anthony Acampora
MD: Chris Loos
Styles 323-337-1600
1 Beyonce Featuring Slim T Check On I
2 Busta Rhymes Touch It

WZMX Hartford
PD: DJ Buck
MD: David Simpson
CBS Radio 860-677-6700
1 Busta Rhymes Touch It
2 Busta Rhymes Touch It

WENZ Cleveland
PD: Kim Johnson
MD: Eddie Bauer
Radio One 216-579-1111
1 Purple Ribbon All-Stars Kryptonite
2 Nelly Featuring Paul Wal Griz

WBTP Tampa
PD: Ron "Jomama" Shepard
MD: Stu Robinson
Clear Channel 813-832-1000
1 Ne-Yo So Sick
2 Alicia Keys Unbreakable

WQOE New Orleans
PD/MD: Uptown Angela
Clear Channel 504-579-7300
1 Beyonce Featuring Slim T Check On I
2 Dem Franchize Boyz Featu Lean Wit I

WQOK Raleigh
DM: Cy Young
MD: Shawn Alexander
Radio One 919-848-9736
1 Beyonce Featuring Slim T Check On I
2 Ne-Yo So Sick

THIS WEEK LAST WEEK WEEKS ON CHART
TITLE ARTIST
1 1 18 NELLY FEATURING PAUL WALL, ALI & GIPP
2 2 12 LEAN WIT IT, ROCK WIT IT

GREATEST GAINERS
+652 LEAN WIT IT, ROCK WIT IT
+591 TEMPERATURE
+474 MS. NEW BOOTY
+423 TOUCH THE SKY
+396 GETTIN' SOME

INCREASE IN DETECTIONS
+652 LEAN WIT IT, ROCK WIT IT
Dem Franchize Boyz Feat. Lil Peanut & Charlay
+591 TEMPERATURE
Sean Paul (VP/Atlantic)
+474 MS. NEW BOOTY
Busta Sparxxx Feat. Ying Yang Twins & Mr. Collipark

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

AIRPOWER

MS. NEW BOOTY 1779/255
Bubba Sparxxx Feat. Ying Yang Twins & Mr. ColliPark
(New South/ Purple Ribbon/Virgin)

AIRPLAY LEADER

KNDA Corpus Christi, TX
PD: Richard Leal
Date: 01/08/06
Chart Move: 21-15
Total Stations 83
Airplay Adds 5

TOUCH
THE SKY 1470/213
Kanye West Feat. Lupe Fiasco
(Roc-A-Fella/Def Jam/IDJMG)

AIRPLAY LEADER

WERQ Baltimore, MD
PD: Victor Starr
MD: Neke Howse
Date: 11/06/05
Chart Move: 24-20
Total Stations 83
Airplay Adds 4

AIRPOWER BOUND

OH YES (AKA 'POSTMAN') 1582/89
Juelz Santana
(Diplomats/Def Jam/IDJMG)

Chart Move: 22-17
Total Stations 78
Airplay Adds 4

GEORGIA 1579/32
Ludacris & Field Mob Feat. Jamie Foxx
(DTP/IDJMG)

Chart Move: 20-18
Total Stations 66
Airplay Adds 1

MY HOOD 1567/94

Young Jeezy
(Corporate Thugz/ Def Jam/IDJMG)
Chart Move: 23-19
Total Stations 77
Airplay Adds 1

TEMPERATURE 1381/152

Sean Paul
(VP/Atlantic)
Chart Move: 25-22
Total Stations 68
Airplay Adds 4

POPPIN' MY COLLAR 1236/354

Three 6 Mafia
(Hypnotize Minds/ Columbia/SUM)
Chart Move: 31-23
Total Stations 76
Airplay Adds 17

STILL IN LOVE 1205/77

Tyra
(GG&L)
Chart Move: 28-24
Total Stations 49
Airplay Adds 1

4 MINUTES 977/347

Avant
(Magic Johnson/ Geffen/Interscope)
Chart Move: Debut 27
Total Stations 70
Airplay Adds 11

LOOKING FOR YOU 965/86

Kirk Franklin
(Fo Yo Soul/ Gospo Centric/Zomba)
Chart Move: 33-28
Total Stations 54
Airplay Adds 2

TOUCHING 963/43

David Banner Feat. Jazze Pha
(SRC/Universal/UMRG)
Chart Move: 30-29
Total Stations 61
Airplay Adds 1

CONTROL MYSELF 838/223

LL Cool J Feat. Jennifer Lopez
(Def Jam/IDJMG)
Chart Move: Debut 32
Total Stations 73
Airplay Adds 12

BODY ROCK 806/80

Purple Ribbon All-Stars
(Purple Ribbon/Virgin)
Chart Move: 36-33
Total Stations 66
Airplay Adds 5

IN MY MIND 779/81

Heather Headley
(RCA/RMG)
Chart Move: 37-34
Total Stations 48
Airplay Adds 3

GETTIN' SOME 723/240

Shawna
(DTP/Def Jam/IDJMG)
Chart Move: Debut 36
Total Stations 65
Airplay Adds 2

Heavy KBLR, WGLI 2
Medium KATZ, KJMM, KRRO, KVSP, WJUC, WPMX, WQBT, WOHT 8
Light 55
Airplay Adds 12

WHAT YOU KNOW 692/274

T.I.
(Grand Hustle/Atlantic)
Chart Move: Debut 38
Total Stations 66
Airplay Adds 14

SNAP YA FINGERS 660/31

Lil Jon Feat. E-40 & Sean Paul
(BME/TVT)
Chart Move: Debut 40
Total Stations 52
Airplay Adds 8

CHART BOUND

GANGSTA PARTY 636/33

Yo Gotti Feat. Bun-B & 8 Ball
(Rap Hustlaz/TVT)
Total Stations 48
Airplay Adds 3

CONCEITED (THERE'S SOMETHING ABOUT REMY) 624/54

Remy Ma
(Terror Squad/SRC/UMRG)
Total Stations 63
Airplay Adds 3

GOOD LUCK CHARM 576/157

Jagged Edge
(Columbia/SUM)
Total Stations 51
Airplay Adds 4

BEST FRIEND 528/223

50 Cent & Olivia
(G-Unit/Interscope)
Total Stations 58
Airplay Adds 2

Heavy SIHJ 1
Medium WAMO, WBTJ, WJKS, WUSL, WWPR, WZMX 6
Light 51
Airplay Adds 6

IT'S GOIN' DOWN 514/127

Yung Joc
(Block Entertainment/ Bad Boy South/Atlantic)
Total Stations 45
Airplay Adds 7

CHOP CHOP 447/122

YoungBloodZ
(LaFace/Zomba)
Total Stations 56
Airplay Adds 8

MOVE AROUND 442/131

B.G. Feat. Mannie Fresh
(Choppa City/Koch)
Total Stations 67
Airplay Adds 9

I DON'T LIKE THE LOOK OF IT 343/61

Da Backwadz
(Rowdy/UMRG)
Total Stations 40
Airplay Adds 5

BACK LIKETHAT 340/184

Ghostface Killah Feat. Ne-Yo
(Def Jam/IDJMG)
Total Stations 52
Airplay Adds 13

JUST CAME HERE TO CHILL 323/19

The Isley Brothers Feat. Ronald Isley
(Def Soul/Def Jam/IDJMG)
Total Stations 34
Airplay Adds 2

Heavy 0
Medium KNDA, WZHT 2
Light 32
Airplay Adds 1

BEAUTIFUL 301/17

Damian "Jr. Gong" Marley
Feat. Bobby Brown
(Ghetto Youths/Tuff Gong/UMRG)
Total Stations 34
Airplay Adds 4

GIRL 295/150

Paul Wall
(Swishahouse/Asylum/Atlantic)
Total Stations 36
Airplay Adds 9

HUSTLER MUSIK 280/66

Lil Wayne
(Cash Money/UMRG)
Total Stations 41
Airplay Adds 4

GIT IT 260/1

Ying Yang Twins Feat. Bun-B
(ColliPark/TVT)
Total Stations 37
Airplay Adds 1

TELL ME WHEN TO GO 241/30

E-40 Feat. Keak Da Sneak
(Warner Bros.)
Total Stations 42
Airplay Adds 1

GO AHEAD 240/20

Gucci Mane
(LaFlare/Big Cat)
Total Stations 26
Airplay Adds 1

ADULT R & B

POWER PLAYLISTS

WRKS New York

Table with 2 columns: Song Title, Rank. Top songs include 'Brian Culbertson Sensuality', 'Jamie Foxx Featuring Lud Unpredicta', 'Mary J. Blige Be Without You'.

WBLS New York

Table with 2 columns: Song Title, Rank. Top songs include 'Jamie Foxx Featuring Lud Unpredicta', 'Heather Headley In My Mind', 'Anthony Hamilton Can't Let Go'.

KHHT Los Angeles

Table with 2 columns: Song Title, Rank. Top songs include 'Mariah Carey Don't Forget About Us', 'Heather Headley In My Mind', 'Mario Let Me Love You'.

WVAZ Chicago

Table with 2 columns: Song Title, Rank. Top songs include 'Mary J. Blige Be Without You', 'Kindred The Family Soul Where Would I Be', 'Alicia Keys Unbreakable'.

WDAS Philadelphia

Table with 2 columns: Song Title, Rank. Top songs include 'Mary J. Blige Be Without You', 'Kindred The Family Soul Where Would I Be', 'Alicia Keys Unbreakable'.

WHUR Washington, DC

Table with 2 columns: Song Title, Rank. Top songs include 'Eric Benet I Wanna Be Loved', 'Charlie Wilson Magic', 'Heather Headley In My Mind'.

KMJQ Houston

Table with 2 columns: Song Title, Rank. Top songs include 'Heather Headley In My Mind', 'Jamie Foxx Featuring Lud Unpredicta', 'Babaface Crown & Sexy'.

WMXD Detroit

Table with 2 columns: Song Title, Rank. Top songs include 'Jamie Foxx Featuring Lud Unpredicta', 'Mary J. Blige Be Without You', 'Luther Vandross Thank About You'.

KJLH Los Angeles

Table with 2 columns: Song Title, Rank. Top songs include 'Kem Find Your Way (Back In My Life)', 'Lina Smooth', 'Stevie Wonder Moon Blue'.

WMMJ Washington, DC

Table with 2 columns: Song Title, Rank. Top songs include 'Mariah Carey Don't Forget About Us', 'Heather Headley In My Mind', 'Alicia Keys Unbreakable'.

WHQT Miami

Table with 2 columns: Song Title, Rank. Top songs include 'Mary J. Blige Be Without You', 'Kirk Franklin Looking For You', 'Luther Vandross Thank About You'.

WRNB Philadelphia

Table with 2 columns: Song Title, Rank. Top songs include 'Mary J. Blige Be Without You', 'Eric Benet I Wanna Be Loved', 'Charlie Wilson Magic'.

KBLX San Francisco

Table with 2 columns: Song Title, Rank. Top songs include 'Mary J. Blige Be Without You', 'Charlie Wilson Magic', 'Alicia Keys Unbreakable'.

WYLD New Orleans

Table with 2 columns: Song Title, Rank. Top songs include 'Mary J. Blige Be Without You', 'Kindred The Family Soul Where Would I Be', 'Alicia Keys Unbreakable'.

WFXC Raleigh

Table with 2 columns: Song Title, Rank. Top songs include 'Alicia Keys Unbreakable', 'Eric Benet I Wanna Be Loved', 'Kindred The Family Soul Where Would I Be'.

ROTATIONS Heavy = 24+ Medium = 12-23 Light = Under 12

AIRPOWER

SO SICK 272/33 (Def Jam/IDJMG)

AIRPLAY LEADER

KJLH Los Angeles, CA

Chart Move: 23-19

Total Stations 25

Total detections by daypart

Heavy KJLH, KOKY, WTLZ

Medium KMJQ, WBLB, WIMX, WUHT, WVBE, WXST

Light 16

AIRPOWER BOUND

HYPOTHETICALLY 276/4

Lyfe Jennings Feat. Fantasia (Columbia/SUM)

Chart Move: 21-18

Total Stations 31

Heavy WJMZ

Medium KJLH, KNEK, WBLB, WDLT, WPHR, WSRB

Light 24

INTO YOU 260/18

Kem (Motown/UMRG)

Chart Move: 22-20

Total Stations 32

Heavy 0

Medium KBLX, KNEK, WPHR, WTLZ

Light 28

I REFUSE 244/61

Urban Mystic (Sobe/Warner Bros.)

Chart Move: 29-22

Total Stations 47

Heavy 0

Medium KNEK, WAGH, WDLT, WKXI, WUHT, WXST

Light 41

WEEKEND LOVE 235/8

Dwele (Virgin)

Chart Move: 24-23

Total Stations 46

Heavy WAKB

Medium KNEK, KOXL, WBAV, WKXI

Light 41

HEAVY LOVE 204/3

Goapele (Skyblaze/Columbia/SUM)

Chart Move: 27-24

Total Stations 22

Heavy WUHT

Medium KNEK, SIHS, WAGH, WMGL, WPHR, WVBE

Light 15

GOD'S GIFT 163/86

Jeff Majors Feat. Kelly Price (Music One/Epic/SUM)

Chart Move: 38-27

Total Stations 22

Heavy 0

Medium KMJQ, WAKB, WMMJ, WRNB, WWIN

Light 7

I SHOULD HAVE CHEATED 146/2

Keyshia Cole (A&M/Interscope)

Chart Move: 32-29

Total Stations 16

Heavy WHOT, WXST

Medium KDKS, WQQK, WVBE, WDDM

Light 10

LOVE 118/28

Keyshia Cole (A&M/Interscope)

Chart Move: 36-32

Total Stations 12

Heavy 0

Medium KDKS, KMJK, WBLB, WQQK, WTLZ

Light 7

BEAUTIFUL, LOVED & BLESSED 117/100

Tamar Feat. Prince (Universal/UMRG)

Chart Move: Debut 33

Total Stations 16

Heavy 0

Medium KOKY, KVMA, WDLT

Light 13

STATE OF MY HEART 108/49

LaToya London (Peak/Concord)

Chart Move: 39-34

Total Stations 17

Heavy 0

Medium SIHS, WTLZ

Light 3



Airplay Adds 5 (KQXL, WIMX, WMGL, WPHR, WUHT)

GOOD LUCK CHARM 81/29

Jagged Edge (Columbia/SUM)

Chart Move: Debut 37

Total Stations 17

Airplay Adds 5 (WKXI, WMGL, WPHR, WTLZ, WUHT)

PRETTY BABY 73/39

Eric Benet (Friday/Reprise/Warner Bros.)

Chart Move: Debut 39

Total Stations 21

Airplay Adds 3 (KBLX, KOKY, WVBE)

CHART BOUND

VICTORY 56/26

Yolanda Adams (Elektra/Atlantic)

Total Stations 47

Heavy 0

Medium 0

Light 47

LAY DOWN 51/4

Floetry (ervingwonder/Geffen/Interscope)

Total Stations 11

Heavy 0

Medium 0

Light 11

FOOLISH LOVER 50/1

Missing Pieces (Lyrical Soul)

Total Stations 7

Heavy 0

Medium 1

Light 6

I'M IN LOVE 45/1

Ginuwine (Epic/SUM)

Total Stations 5

Heavy 0

Light 3

Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

COUNTRY POWER PLAYLISTS

Station	Artist	Title	Rank	Station	Artist	Title	Rank	Station	Artist	Title	Rank	Station	Artist	Title	Rank
WUSN Chicago PD: Mike Peterson APD/MD: Marci Braun CBS Radio 312-649-0099	1	Carrie Underwood	Jesus, Take The Wh	44	43	1	Jason Aldean	Why	8	3	1	Carrie Underwood	Jesus, Take The Wh	44	43
	2	Carrie Underwood	Jesus, Take The Wh	44	43	2	Carrie Underwood	Jesus, Take The Wh	44	43	2	Carrie Underwood	Jesus, Take The Wh	44	43
	3	Carrie Underwood	Jesus, Take The Wh	44	43	3	Carrie Underwood	Jesus, Take The Wh	44	43	3	Carrie Underwood	Jesus, Take The Wh	44	43
	4	Carrie Underwood	Jesus, Take The Wh	44	43	4	Carrie Underwood	Jesus, Take The Wh	44	43	4	Carrie Underwood	Jesus, Take The Wh	44	43
	5	Carrie Underwood	Jesus, Take The Wh	44	43	5	Carrie Underwood	Jesus, Take The Wh	44	43	5	Carrie Underwood	Jesus, Take The Wh	44	43
	6	Carrie Underwood	Jesus, Take The Wh	44	43	6	Carrie Underwood	Jesus, Take The Wh	44	43	6	Carrie Underwood	Jesus, Take The Wh	44	43
	7	Carrie Underwood	Jesus, Take The Wh	44	43	7	Carrie Underwood	Jesus, Take The Wh	44	43	7	Carrie Underwood	Jesus, Take The Wh	44	43
	8	Carrie Underwood	Jesus, Take The Wh	44	43	8	Carrie Underwood	Jesus, Take The Wh	44	43	8	Carrie Underwood	Jesus, Take The Wh	44	43
	9	Carrie Underwood	Jesus, Take The Wh	44	43	9	Carrie Underwood	Jesus, Take The Wh	44	43	9	Carrie Underwood	Jesus, Take The Wh	44	43
	10	Carrie Underwood	Jesus, Take The Wh	44	43	10	Carrie Underwood	Jesus, Take The Wh	44	43	10	Carrie Underwood	Jesus, Take The Wh	44	43
	11	Carrie Underwood	Jesus, Take The Wh	44	43	11	Carrie Underwood	Jesus, Take The Wh	44	43	11	Carrie Underwood	Jesus, Take The Wh	44	43
	12	Carrie Underwood	Jesus, Take The Wh	44	43	12	Carrie Underwood	Jesus, Take The Wh	44	43	12	Carrie Underwood	Jesus, Take The Wh	44	43
	13	Carrie Underwood	Jesus, Take The Wh	44	43	13	Carrie Underwood	Jesus, Take The Wh	44	43	13	Carrie Underwood	Jesus, Take The Wh	44	43
	14	Carrie Underwood	Jesus, Take The Wh	44	43	14	Carrie Underwood	Jesus, Take The Wh	44	43	14	Carrie Underwood	Jesus, Take The Wh	44	43
	15	Carrie Underwood	Jesus, Take The Wh	44	43	15	Carrie Underwood	Jesus, Take The Wh	44	43	15	Carrie Underwood	Jesus, Take The Wh	44	43
	16	Carrie Underwood	Jesus, Take The Wh	44	43	16	Carrie Underwood	Jesus, Take The Wh	44	43	16	Carrie Underwood	Jesus, Take The Wh	44	43
	17	Carrie Underwood	Jesus, Take The Wh	44	43	17	Carrie Underwood	Jesus, Take The Wh	44	43	17	Carrie Underwood	Jesus, Take The Wh	44	43
	18	Carrie Underwood	Jesus, Take The Wh	44	43	18	Carrie Underwood	Jesus, Take The Wh	44	43	18	Carrie Underwood	Jesus, Take The Wh	44	43
	19	Carrie Underwood	Jesus, Take The Wh	44	43	19	Carrie Underwood	Jesus, Take The Wh	44	43	19	Carrie Underwood	Jesus, Take The Wh	44	43
	20	Carrie Underwood	Jesus, Take The Wh	44	43	20	Carrie Underwood	Jesus, Take The Wh	44	43	20	Carrie Underwood	Jesus, Take The Wh	44	43
	21	Carrie Underwood	Jesus, Take The Wh	44	43	21	Carrie Underwood	Jesus, Take The Wh	44	43	21	Carrie Underwood	Jesus, Take The Wh	44	43
	22	Carrie Underwood	Jesus, Take The Wh	44	43	22	Carrie Underwood	Jesus, Take The Wh	44	43	22	Carrie Underwood	Jesus, Take The Wh	44	43
	23	Carrie Underwood	Jesus, Take The Wh	44	43	23	Carrie Underwood	Jesus, Take The Wh	44	43	23	Carrie Underwood	Jesus, Take The Wh	44	43
	24	Carrie Underwood	Jesus, Take The Wh	44	43	24	Carrie Underwood	Jesus, Take The Wh	44	43	24	Carrie Underwood	Jesus, Take The Wh	44	43
	25	Carrie Underwood	Jesus, Take The Wh	44	43	25	Carrie Underwood	Jesus, Take The Wh	44	43	25	Carrie Underwood	Jesus, Take The Wh	44	43
	26	Carrie Underwood	Jesus, Take The Wh	44	43	26	Carrie Underwood	Jesus, Take The Wh	44	43	26	Carrie Underwood	Jesus, Take The Wh	44	43
	27	Carrie Underwood	Jesus, Take The Wh	44	43	27	Carrie Underwood	Jesus, Take The Wh	44	43	27	Carrie Underwood	Jesus, Take The Wh	44	43
	28	Carrie Underwood	Jesus, Take The Wh	44	43	28	Carrie Underwood	Jesus, Take The Wh	44	43	28	Carrie Underwood	Jesus, Take The Wh	44	43
	29	Carrie Underwood	Jesus, Take The Wh	44	43	29	Carrie Underwood	Jesus, Take The Wh	44	43	29	Carrie Underwood	Jesus, Take The Wh	44	43
	30	Carrie Underwood	Jesus, Take The Wh	44	43	30	Carrie Underwood	Jesus, Take The Wh	44	43	30	Carrie Underwood	Jesus, Take The Wh	44	43

Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

COUNTRY POWER PLAYLISTS

WSOC Charlotte	KFRG Riverside	WKIS Miami	WVYZ Hartford	WKKT Charlotte	WUSY Chattanooga
DM/PA: O.J. Stout APD/MD: Rick McCracken CBS Radio 704-522-1103	DM: Lee Douglas APD: Don Jeffrey CBS Radio 909-825-9525	PD: Bob Barnett APD: Downtown Billy Brown MD: Darlene Evans Beasley 305-654-1700	PD: Pete Salant APD/MD: Aaron McCord Clear Channel 860-723-6000	VP Pgm/DM: Bruce Logan MD: John Roberts Clear Channel 704-714-9444	VP Pgm: Clay Hunicutt DM: Kris Van Dyke MD: Bill Pondexter Clear Channel 423-892-3333
TW LW	TW LW	TW LW	TW LW	TW LW	TW LW
1 Josh Turner Your Man 40 30	1 Josh Turner Your Man 46 45	1 Josh Turner Your Man 38 25	1 Brad Paisley Featuring D When I Get 48 49	1 Carrie Underwood Jesus, Take The Wh 74 77	1 Rascal Flatts What Hurts The Most 40 32
2 Kenny Chesney Living In Fast Forward 40 41	2 Billy Currington Must Be Doin' Some 45 46	2 Billy Currington Must Be Doin' Some 37 27	2 Brad Paisley My Old Friend 47 48	2 Billy Currington Must Be Doin' Some 66 62	2 Brad Paisley Featuring D When I Get 38 32
3 Brad Paisley Featuring D When I Get 40 42	3 Carrie Underwood Jesus, Take The Wh 45 47	3 Faith Hill Like We Never Loved At A 37 35	3 Sugarland Just Might (Make Me Believe) 42 42	3 Trace Adkins Honky Tonk Badonkadonk 64 75	3 Kenny Chesney Living In Fast Forward 37 31
4 Sugarland Just Might (Make Me Believe) 38 36	4 Brad Paisley Featuring D When I Get 44 41	4 Brad Paisley Featuring D When I Get 37 36	4 Keith Urban Tonight I Wanna Cry 42 43	4 Carrie Underwood Jesus, Take The Wh 52 48	4 Carrie Underwood Jesus, Take The Wh 37 41
5 Tim McGraw My Old Friend 35 34	5 Keith Urban Tonight I Wanna Cry 43 47	5 Keith Urban Tonight I Wanna Cry 36 27	5 Miranda Lambert Kerosene 41 26	5 Faith Hill Like We Never Loved At A 48 50	5 Keith Urban Tonight I Wanna Cry 35 30
6 Trace Adkins Honky Tonk Badonkadonk 34 39	6 Rascal Flatts What Hurts The Most 38 28	6 Sugarland Just Might (Make Me Believe) 36 25	6 Montgomery Gentry She Don't Tell Me 41 28	6 George Strait She Let Herself Go 44 51	6 Josh Turner Your Man 35 25
7 Keith Urban Tonight I Wanna Cry 32 25	7 Brooks & Dunn Believe 34 27	7 Brad Paisley Featuring D When I Get 34 28	7 Josh Turner Your Man 41 42	7 Josh Turner Your Man 43 43	7 Josh Turner Your Man 29 18
8 Faith Hill Like We Never Loved At A 32 30	8 Terri Clark She Didn't Have Time 33 44	8 Sara Evans Cheatin' 34 28	8 Trace Adkins Honky Tonk Badonkadonk 31 47	8 Tim McGraw My Old Friend 38 46	8 Faith Hill Like We Never Loved At A 29 18
9 Rascal Flatts What Hurts The Most 31 23	9 Jason Aldean Why 32 19	9 Ray Scott My Kind Of Music 26 21	9 Faith Hill Like We Never Loved At A 29 47	9 Kenny Chesney Living In Fast Forward 31 29	9 Brooks & Dunn Believe 29 20
10 Toby Keith Get Drunk And Be Somebody 27 28	10 Sugarland Just Might (Make Me Believe) 30 46	10 George Strait She Let Herself Go 25 36	10 Carrie Underwood Jesus, Take The Wh 27 29	10 Brooks & Dunn Believe 29 22	10 Trace Adkins Honky Tonk Badonkadonk 28 22
11 Brooks & Dunn Believe 27 28	11 Sara Evans Cheatin' 27 25	11 Van Zant Nobody Gonna Tell Me What 25 23	11 Sara Evans Cheatin' 26 25	11 Jamey Johnson The Dollar 27 18	11 Jamey Johnson The Dollar 23 18
12 Carrie Underwood Jesus, Take The Wh 26 27	12 Jamey Johnson The Dollar 26 26	12 Montgomery Gentry She Don't Tell Me 22 22	12 Keith Urban Tonight I Wanna Cry 26 25	12 Montgomery Gentry She Don't Tell Me 22 22	12 Montgomery Gentry She Don't Tell Me 23 18
13 Jamey Johnson The Dollar 26 27	13 Kenny Chesney Living In Fast Forward 26 27	13 Carrie Underwood Jesus, Take The Wh 22 28	13 Trent Tomlinson Drunker Than Me 25 21	13 Miranda Lambert Kerosene 25 27	13 Miranda Lambert Kerosene 21 28
14 Montgomery Gentry She Don't Tell Me 25 26	14 Montgomery Gentry She Don't Tell Me 26 28	14 Miranda Lambert Kerosene 21 24	14 Brooks & Dunn Believe 25 26	14 Sugarland Just Might (Make Me Believe) 22 20	14 Sugarland Just Might (Make Me Believe) 20 17
15 Sara Evans A Real Fine Place To Stay 25 27	15 Van Zant Nobody Gonna Tell Me What 25 27	15 Craig Morgan I Got You 19 15	15 Kenny Chesney Living In Fast Forward 22 23	15 Rascal Flatts Fast Cars And Freedom 22 20	15 Rascal Flatts Fast Cars And Freedom 21 28
16 Sara Evans Cheatin' 24 26	16 Trace Adkins Honky Tonk Badonkadonk 25 33	16 Billy Currington Must Be Doin' Some 19 15	16 Rascal Flatts What Hurts The Most 22 23	16 Sara Evans Cheatin' 22 20	16 Trace Adkins Honky Tonk Badonkadonk 21 28
17 Bon Jovi Duet With Jenni Who Says Y 24 26	17 Dieters Bentley Come A Little Closer 24 25	17 Rhet Akins Kiss My Country Ass 18 13	17 Faith Hill Like We Never Loved At A 21 19	17 Keith Urban Tonight I Wanna Cry 21 19	17 Blake Shelton Nobody But Me 20 23
18 Blake Shelton Nobody But Me 23 24	18 Toby Keith Get Drunk And Be Somebody 24 26	18 Trent Tomlinson Drunker Than Me 18 16	18 Van Zant Nobody Gonna Tell Me What 21 19	18 Neal McCoy Billy's Got His Beer Gog 21 19	18 Trace Adkins Honky Tonk Badonkadonk 20 23
19 Miranda Lambert Kerosene 23 26	19 Sara Evans A Real Fine Place To Stay 22 20	19 Gretchen Wilson Featuring Political 17 16	19 Jack Ingram Wherever You Are 21 24	19 Rascal Flatts What Hurts The Most 20 20	19 Blake Shelton Nobody But Me 20 23
20 Neal McCoy Billy's Got His Beer Gog 23 26	20 Montgomery Gentry Something To Be P 22 21	20 Jamie O'Neal I Love My Life 17 17	20 Jamey Johnson The Dollar 21 23	20 Rascal Flatts What Hurts The Most 20 20	20 Bon Jovi Duet With Jenni Who Says Y 18 20
21 Little Big Town Boonocks 21 18	21 Keith Urban Tonight I Wanna Cry 22 22	21 Kenny Chesney Living In Fast Forward 18 19	21 Bon Jovi Duet With Jenni Who Says Y 19 11	21 Jamey Johnson The Dollar 20 24	21 Van Zant Nobody Gonna Tell Me What 18 20
22 Garth Brooks & Trisha Y Love Will 21 18	22 Faith Hill Like We Never Loved At A 22 24	22 Rascal Flatts What Hurts The Most 16 20	22 Montgomery Gentry Something To Be P 19 16	22 Van Zant Nobody Gonna Tell Me What 18 24	22 Jack Ingram Wherever You Are 17 21
23 Joe Nichols Size Matters (Someday) 20 4	23 Tim McGraw My Old Friend 20 25	23 Joe Nichols Tequila Makes Her Cloth 16 23	23 The Day After Tomorrow 18 17	23 Van Zant Nobody Gonna Tell Me What 17 19	23 Sara Evans Cheatin' 16 19
24 Van Zant Nobody Gonna Tell Me What 20 21	24 Craig Morgan I Got You 20 25	24 Kenny Chesney Who You'd Be Today 15 14	24 Rockie Lynne Lipsack 18 19	24 Joe Nichols Twenty Years And Two 16 15	24 Eric Church How 'Bout You 16 22
25 Neal McCoy Billy's Got His Beer Gog 21 18	25 Miranda Lambert Kerosene 20 26	25 Montgomery Gentry Something To Be P 15 14	25 Van Zant Nobody Gonna Tell Me What 18 19	25 Van Zant Nobody Gonna Tell Me What 16 19	25 Joe Nichols Size Matters (Someday) 15 2
26 George Strait She Let Herself Go 17 16	26 Trent Tomlinson Drunker Than Me 19 23	26 Trent Tomlinson Drunker Than Me 14 12	26 Trace Adkins Honky Tonk Badonkadonk 17 14	26 Joe Nichols Tequila Makes Her Cloth 16 15	26 Billy Currington Must Be Doin' Some 15 2
27 Kenny Chesney Who You'd Be Today 16 14	27 Blake Shelton Nobody But Me 19 23	27 Jo Dee Messina Not Going Down 14 12	27 Trace Adkins Honky Tonk Badonkadonk 17 14	26 Bon Jovi Duet With Jenni Who Says Y 12 10	26 Phil Vassar Last Day Of My Life 15 11
28 Billy Currington Must Be Doin' Some 13 42	28 LeAnn Rimes Something's Gotta Give 17 19	28 Brooks & Dunn Believe 14 14	28 Craig Morgan I Got You 16 15	27 Dieters Bentley Come A Little Closer 11 7	27 Sugarland Just Might (Make Me Believe) 15 12
29 Gary Allan Best I Ever Had 11 7	29 Lonestar I'll Be Tryin' 17 19	29 Trace Adkins Honky Tonk Badonkadonk 14 29	29 Phil Vassar Last Day Of My Life 16 15	28 Joe Nichols Size Matters (Someday) 10 9	28 Trent Tomlinson Drunker Than Me 15 19
30 Sugarland Just Might (Make Me Believe) 11 11	30 Bon Jovi Duet With Jenni Who Says Y 16 20	30 LeAnn Rimes Something's Gotta Give 13 8	30 Billy Currington Must Be Doin' Some 16 18		
++ Joe Nichols Size Matters (Someday) 20 4	++ Joe Nichols Size Matters (Someday) 12 2	++ Gary Nichols (Can't Love You Anymore) 9 0	++ Garth Brooks & Trisha Y Love Will 15 5	++ No Airplay Adds This Week	++ Joe Nichols Size Matters (Someday) 15 2
++ Terri Clark Damn Right (I'm Gonna M 8 0	++ Keith Anderson Every Time I Hear Yo 11 4	++ Jason Aldean Why 7 2	++ Dieters Bentley Settle For A Slowdown 6 0		++ Keith Anderson Every Time I Hear Yo 6 3
++ Hal Ketchum Just This Side Of Heaven 9 5	++ Hal Ketchum Just This Side Of Heaven 9 5	++ Phil Vassar Last Day Of My Life 6 5			

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	NIELSEN BOS CERTIFICATION / H1TPREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS TW	LW	AUDIENCES MILLIONS	RANK
1	2	27	WASTELAND	10 YEARS	NO. 1 (1990) REPUBLIC/UNIVERSAL/UMRG	1896	1886	7.930	3
2	1	19	PERFECT SITUATION	WEEZER	GEFFEN	1843	1933	8.419	1
3	4	9	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS	NOTHING/INTERSCOPE	1832	1656	7.010	4
4	5	15	DANCE, DANCE	FALL OUT BOY	FUELED BY RAMEN/ISLAND/IDJMG	1763	1647	8.406	2
5	3	19	HYPNOTIZE	SYSTEM OF A DOWN	AMERICAN/COLUMBIA	1694	1779	5.919	6
6	9	13	LIGHTS AND SOUNDS	YELLOWCARD	CAPITOL	1478	1385	4.884	9
7	8	15	KING WITHOUT A CROWN	MATISYAHU	JDUB/OR/EPIC	1440	1443	6.348	5
8	6	15	TALK	COLDPLAY	CAPITOL	1413	1538	5.528	7
9	7	25	BAT COUNTRY	AVENGED SEVENFOLD	HOPELESS/WARNER BROS.	1376	1469	4.186	14
10	10	26	SAVE ME	SHINEDOWN	ATLANTIC	1268	1373	4.333	13
11	13	16	DARE	GORILLAZ FEATURING SHAUN RYDER	PARLOPHONE/VIRGIN	1263	1219	5.055	8
12	11	21	TWISTED TRANSISTOR	KORN	VIRGIN	1217	1291	3.721	17
13	15	11	THE DENIAL TWIST	THE WHITE STRIPES	THIRD MAN/V2	1112	1048	4.613	10
14	19	10	TEAR YOU APART	SHE WANTS REVENGE	PERFECTKISS/FLAWLESS/GEFFEN	1097	997	4.612	12
15	25	3	NO WAY BACK	FOO FIGHTERS	ROSWELL/RCA/RMG	1094	698	4.059	16
16	12	25	DOA	FOO FIGHTERS	ROSWELL/RCA/RMG	1033	1283	4.613	11
17	14	13	OUT OF EXILE	AUDIOSLAVE	EPIC/INTERSCOPE	996	1066	3.204	19
18	17	12	ANIMALS	NICKELBACK	ROADRUNNER/IDJMG	968	1017	3.252	18
19	21	8	CASH MACHINE	HARD-FI	NECESSARY/ATLANTIC	860	820	2.496	26
20	18	26	SOUL MEETS BODY	DEATH CAB FOR CUTIE	ATLANTIC	822	1007	4.077	15
21	26	4	HEART IN A CAGE	THE STROKES	RCA/RMG	770	627	2.612	24
22	28	14	WINGS OF A BUTTERFLY	HIM	SIRE/WARNER BROS.	704	550	3.147	20
23	31	3	HATE ME	BLUE OCTOBER	UNIVERSAL/UMRG	682	516	2.200	29
24	22	11	SPEAK EASY	311	VOLCANO/ZOMBA	648	796	1.375	-
25	29	3	SAYING SORRY	HAWTHORNE HEIGHTS	VICTORY	640	532	1.818	35
26	34	2	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS PRESS COVERAGE	PANIC! AT THE DISCO	DECAYDANCE/FUELED BY RAMEN	631	506	2.540	25
27	32	3	CROOKED TEETH	DEATH CAB FOR CUTIE	ATLANTIC	629	515	2.285	28
28	23	16	FALLING	STAIN'D	FLIP/ATLANTIC	619	767	2.656	23
29	24	19	THE GHOST OF YOU	MY CHEMICAL ROMANCE	REPRISE	594	709	1.732	37
30	36	8	I'M SO SICK	FLYLEAF	OCTONE/RMG	579	498	1.659	40
31	37	3	WAITING	TRAPT	WARNER BROS.	502	458	1.481	-
32	33	11	ROCK & ROLL QUEEN	THE SUBWAYS	WARNER SUNSET/SIRE/REPRISE	478	515	1.127	-
33	38	5	COLD (BUT I'M STILL HERE)	EVANS BLUE	THE POCKET/HOLLYWOOD	437	442	2.160	30
NEW	NEW	NEW	SPEAK	GODSMACK	REPUBLIC/UNIVERSAL/UMRG	450	0	1.918	34
35	40	20	TRUTH	SEETHER	WIND-UP	416	405	2.292	27
36	30	13	GOODBYE FOR NOW	P.O.D.	ATLANTIC	402	517	1.295	-
37	NEW	NEW	JUST STOP	DISTURBED	REPRISE	394	317	1.106	-
38	NEW	NEW	BOM BOM BOM	LIVING THINGS	JIVE/ZOMBA	394	626	0.777	-
39	NEW	NEW	THE FALLEN	FRANZ FERDINAND	DOMINO/EPIC	369	380	0.887	-
NEW	NEW	NEW	GOLD LION	YEAH YEAH YEAHS	DRESS UP/INTERSCOPE	363	4	1.935	33

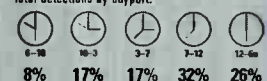
MOST AIRPLAY ADDS

TITLE ARTIST / LABEL NEW STATIONS

GOLD LION 21
Yeah Yeah Yeahs
(Dress Up/Interscope)
CIMX, KBZT, KFMA, KITS, KJEE, KNDD, KNKK, KNXX, KRBZ, KROX, KXRF, SIAN, WBRU, WBZ, WEOX, WFNX, WHTG, WKQX, WNNX, WWCD, XTRA

Total stations with six or more detections: 22

Total detections by daypart:

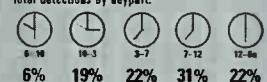


SPEAK 21
Godsmack
(Republic/Universal)

CIMX, KPNT, KTBT, KXTE, WARQ, WBCN, WBRU, WCYY, WEDG, WGRD, WHRL, WJXX, WJRR, WKRL, WRWK, WRXL, WRZX, WXDX, WXEG, WXNR, WZNE

Total stations with six or more detections: 21

Total detections by daypart:



NO WAY BACK 18
Foo Fighters
(RCA/RMG)

CIMX, KRFR, KFTE, KITS, KNKK, KRBZ, WJYL, WEND, WGRD, WJRR, WMFS, WOCL, WRAX, WROX, WTZR, WWCD, WXNR, WZJO

Total stations with six or more detections: 60

Total detections by daypart:

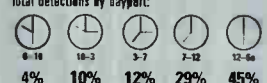


THE KILL 16
30 Seconds To Mars
(Immortal/Virgin)

KDGE, KEDJ, KNXX, KWOD, KXRF, WBZ, WCYY, WEDG, WJRR, WNNX, WRWK, WTZR, WWCD, WZJO, WZNE, XETH

Total stations with six or more detections: 24

Total detections by daypart:



FOXY FOXY 10
Rob Zombie
(Geffen)

KPNT, KXRF, KXTE, WARQ, WCYY, WJRR, WKQX, WKRL, WRXL, WRZX

Total stations with six or more detections: 10

Total detections by daypart:



RECURRENTS

THIS WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW	LW
1	ONLY	NINE INCH NAILS (NOTHING/INTERSCOPE)	820	1030
2	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	797	944
3	STRICKEN	DISTURBED (REPRISE)	640	793
4	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	636	656
5	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)	569	575
6	REMEDY	SEETHER (WIND-UP)	544	595
7	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	527	582
8	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	519	558
9	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)	499	546
10	COLD	CROSSFADE (FG/COLUMBIA)	470	498
11	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)	459	514
12	HOLIDAY	GREEN DAY (REPRISE)	458	467
13	BEVERLY HILLS	WEEZER (GEFFEN)	397	405
14	DOESN'T REMIND ME	AUDIOSLAVE (EPIC/INTERSCOPE)	381	396
15	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	364	360
16	SOMEBODY TOLD ME	THE KILLERS (ISLAND/IDJMG)	362	386
17	SANTERIA	SUBLIME (GASOLINE ALLEY/GEFFEN)	356	354
18	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	354	364
19	SO COLD	BREAKING BENJAMIN (HOLLYWOOD)	348	369
20	WHAT I GOT	SUBLIME (GASOLINE ALLEY/GEFFEN)	344	355

GREATEST GAINERS

INCREASE IN DETECTIONS

+450

SPEAK
Godsmack (Republic/Universal/UMRG)
WKRL +43, KXTE +38, WHRL +31, WJRR +26, WZNE +23
WRXL +22, WBRU +18, WJXX +18, WXDX +18, WXNR +18

+396

★ **NO WAY BACK**
Foo Fighters (RCA/RMG)
WEND +28, WJYL +23, XTRA +20, KRFR +20, WRAX +17
KFTE +17, WMFS +16, KNKK +16, KUCC +12, KNXX +12

+355

GOLD LION
Yeah Yeah Yeahs (Dress Up/Interscope)
SIAN +47, KITS +25, KXRF +21, KNDD +20, KFMA +17
WBZ +17, XTRA +17, KNKK +15, WFNX +15, CIMX +14

+205

FOXY FOXY
Rob Zombie (Geffen)
WJRR +27, WRXL +22, KXTE +19, KXRF +17, WKRL +14
WARQ +13, WRZX +12, WKQX +11, WCYY +9, KPNT +8

+178

THE KILL
30 Seconds To Mars (Immortal/Virgin)
KMBY +18, WZJO +14, WTZR +13, WZNE +13, WEDG +12
WRWK +12, KWOD +12, KNXX +11, WBZ +10, WCYY +10

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MODERN ROCK PANEL — 75 STATIONS

Albany, N.Y.	WEQX	Charlotte, N.C.	WEND	Grand Rapids, Mich.	WGRD	Memphis	WMFS	Portland, Ore.	KNRK	Savannah, Ga.	WFXH
Atlanta	WHRL	Chicago	WKQX	Greenville S.C.	WTPT	Milwaukee	WLUM	Providence R.I.	WBRU	Seattle	KNDD
Austin, Texas	WNNX	Cincinnati	WAQZ	Honolulu	KUCD	Monmouth/Ocean, N.J.	WHTG	Richmond, Va.	WDYL	Springfield, Mo.	KORA
Baltimore	KROX	Cleveland	WXRK	Houston	KTBT	Monterey, Calif.	KMBY	Richmond, Va.	WRXL	Syracuse, N.Y.	WKRL
Baton Rouge, La.	WHFS	Columbia, S.C.	WARQ	Indianapolis	WRZX	New Bern, N.C.	WXNR	Riverside, Calif.	KCXX	Tampa, Fla.	WSUN
Birmingham, Ala.	KNXX	Columbus, Ohio	WWCD	Johnson City, Tenn.	WRZK	Norfolk, Va.	WROX	Rochester, N.Y.	WZNE	Toledo, Ohio	WRWK
Boston	WRAX	Dallas	KDGE	Kansas City	WTZR	Oklahoma City	KHBZ	Sacramento, Calif.	KWOD	Tucson, Ariz.	KFMA
Buffalo, N.Y.	WBCN	Dayton, Ohio	WXEG	Knoxville, Tenn.	KRBZ	Orlando, Fla.	WJRR	St. Louis	KPNT	Tulsa Okla.	KMYZ
Burlington, Vt.	WFNX	Denver	KTCL	Lafayette, La.	WVNZ	Phoenix	WOCJ	Salt Lake City	KXRF	Washington, D.C.	WWDC
Charleston, S.C.	WEDG	Detroit	CIMX	Las Vegas	KFTE	Pittsburgh	KEDJ	San Diego	KBZT	West Palm Beach, Fla.	WPBZ
Charleston, W.V.	WBZ	Fresno, Calif.	KFRR	Los Angeles	KXTE	Portland, Maine	WXDX	San Francisco	XETRA	Sirius	ALT NATION
	WAVF	Ft. Myers, Fla.	WJBX	Louisville, Ky.	KROQ		WCYY	Santa Barbara, Calif.	KITS	XM	ETHEL
	WZJO				WLRS				KJEE		

Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

MODERN ROCK POWER PLAYLISTS

Station	City	PD	APD/MD	Clear Channel	Time	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
KRQD	Los Angeles	Kevin Weatherly	Dave Sandblom	323-930-1067	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
WKQX	Chicago	Mike Stern	Dan O'Brien	312-527-8348	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
WWDC	Washington, DC	Rick Schmidt	Donella Flynn	301-587-7100	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
KDGE	Dallas	Duane Doherty	Alan Ayo	972-770-7777	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
KITS	San Francisco	Sean Demery	Aaron Axelsen	415-402-6700	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
KTBT	Houston	Vince Richards	Don Jantzen	713-212-8000	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
CIMX	Detroit	Murray Brookshaw	Vince Cannova	313-258-8888	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
WNNX	Atlanta	Leslie Fram	Jay Harrah	404-266-0997	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
WOCL	Orlando	Robby Smith	Cheri	407-919-1000	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
KTCL	Denver	Joe Bevilacqua	Cheri	303-713-8000	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
KNDD	Seattle	Phil Manning	Jim Keller	206-622-3251	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
KPNT	St. Louis	Tommy Mattern	Friz	314-231-1057	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
WJRR	Orlando	Pat Lynch	Brian Dickerman	407-916-7790	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
KWDD	Sacramento	Curis Johnson	Jim Robinson	916-334-7777	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
WRXZ	Indianapolis	Scott Jameson	Lanny Diener	317-257-7585	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
WXOX	Pittsburgh	John Moschitta	Vincent	412-932-1441	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
XTRA	San Diego	Kevin Stapleford	Marco Collins	619-592-2000	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
WSUN	Tampa	Chuck Beck	Shark	727-577-7131	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
WRUR	Providence	Seth Restler	Kyle Tajima	401-272-9550	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
WEND	Charlotte	Daniel	Jack Daniel	704-338-9600	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
KCXX	Riverside/San Bernardino	John DeSantis	Bobby Sato	951-384-1039	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
KEDJ	Phoenix	Kevin Mannon	Robin Nash	480-423-9255	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
KXRK	Salt Lake City	Todd Nuke	Cory O'Brien	801-524-2600	TW LW	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

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

AIRPOWER

NO WAY BACK ☆ **1094/396**
Foo Fighters
(Roswell/RCA/RMG)**AIRPLAY LEADER**
(1st Station to 150 Plays)XM Ethel
PD: Rick Lambert
MO: Stabwatt
Date: 09/18/05Chart Move: **25-15****Total Stations** **67**Total detections by daypart
9% 19% 16% 24% 32%**Heavy** KUCD, WBRU **2****Medium** KCXX, KFMA, KFRF, KFTE, KHBZ, KJEE, KMYZ, KNRK, KNXX, KPNT, KTBE, KTCL, KXTE, SIAN, WARD, WAVF, WBCN, WBTZ, WCYY, WDYL, WEDG, WEND, WEOX, WFNX, WHRL, WJTB, WKQX, WLRS, WMFS, WNFZ, WNNX, WPBZ, WRAX, WRZK, WTPT, WXRK, XTRA**Light** **28****Airplay Adds** **18**
CIMX, KFRF, KFTE, KITS, KNRK, KRBZ, WDYL, WEND, WGRD, WJRR, WMFS, WOCL, WRAX, WROX, WTZR, WWCD, WXNR, WZJO

AIRPOWER BOUND

CASH MACHINE **860/40**

Hard-Fi

(Necessary/Atlantic)

Chart Move: **21-19****Total Stations** **57**

8% 15% 13% 26% 38%

Heavy KMBY, SIAN **2****Medium** CIMX, KCXX, KEDJ, KFMA, KFRF, KITS, KJEE, KNRK, KNXX, KPNT, KWOD, WBRU, WBTZ, WCYY, WDYL, WEOX, WFNX, WHFS, WHRL, WLRS, WMFS, WTZR, WXRK, WZJO, WZNE, XETH, XTRA**Light** **28****Airplay Adds** **5**
WGRD, WHRI, WKRL, WLRS, WRWK**HEART IN A CAGE** **710/83**

The Strokes

(RCA/RMG)

Chart Move: **26-21****Total Stations** **49**

8% 17% 15% 24% 36%

Heavy KFRF, SIAN **2****Medium** KEDJ, KFMA, KHBZ, KITS, KJEE, KMBY, KNDD, KNXX, KRBZ, KROQ, KXKR, WBRU, WBTZ, WCYY, WEOX, WFNX, WHST, WLRS, WPBZ, WRWK, WTZR, WXNR, WXRK**Light** **24****Airplay Adds** **2**
WGRD, WXRK**WINGS OF A BUTTERFLY** **664/114**

him

(Sire/Warner Bros.)

Chart Move: **28-22****Total Stations** **49**

8% 17% 13% 27% 35%

Heavy KITS, KMBY, KUCD, KXKR **4****Medium** KCXX, KEDJ, KFMA, KPNT, KORA, KROQ, WCYY, WEND, WHFS, WHRL, WKQX, WKRL, WMFS, WRAX, WDXD, WXEG, WZJO, XTRA**Light** **27****Airplay Adds** **2**
KNDD, XTRA**HATE ME** **662/146**

Blue October

(Universal/UMRG)

Chart Move: **31-23****Total Stations** **41**

7% 17% 14% 27% 36%

Heavy KROX, WHRL, WKRL, WSUN, WXNR **5****Medium** KCXX, KDGE, KEDJ, KFTE, KHBZ, KMBY, KMYZ, KORA, KTBE, KWOD, SIAN, WAVF, WCYY, WEOX, WKQX, WLUM, WPBZ, WRAX, WWDC, WXEG, XETH**Light** **15****Airplay Adds** **6**
SIAN, WHTG, WNNX, WWDC, WXNR, WXRK**SAYING SORRY** **640/108**

Hawthorne Heights

(Victory)

Chart Move: **29-25****Total Stations** **52**

6% 11% 11% 30% 42%

Heavy SIAN, WXNR **2****Medium** CIMX, KDGE, KFRF, KFTE, KMBY, KNXX, KXKR, WARD, WBTZ, WCYY, WKQX, WROX, WRWK, XETH**Light** **36****Airplay Adds** **8**
KCXX, KFTE, KHBZ, KMYZ, KWOD, WEND, WRWK, WRZK**THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS PRESS COVERAGE** **631/125**

Panic! At The Disco

(Decaydance/Fueled By Ramen)

Chart Move: **34-26****Total Stations** **47**

6% 12% 15% 29% 38%

Heavy KEDJ **1****Medium** CIMX, KCXX, KFMA, KITS, KJEE, KMBY, KNDD, KNXX, KTCL, KUCD, SIAN, WBRU, WCYY, WDYL, WFNX, WHFS, WKRL, WPBZ, WROX, WDXD, XTRA**Light** **25****Airplay Adds** **6**
KFRF, KFTE, KRBZ, WDYL, WKRL, WNNX**CROOKED TEETH** **625/110**

Death Cab For Cutie

(Atlantic)

Chart Move: **32-27****Total Stations** **47**

8% 17% 13% 24% 38%

Heavy KNDD, WEOX **2****Medium** KEDJ, KFRF, KITS, KJEE, KMBY, KNRK, KNXX, KWOD, SIAN, WAVF, WBRU, WBTZ, WFNX, WHFS, WHTG, WKQX, WRAX, WTZR, WXRK, XTRA**Light** **25****Airplay Adds** **4**
KFRF, WBTZ, WGRD, WRZK**I'M SO SICK** **529/31**

Flyleaf

(Octone/RMG)

Chart Move: **36-30****Total Stations** **34**

7% 13% 12% 28% 41%

Heavy KDGE, KHBZ, KXTE, WHRL, WPBZ, WXNR **6****Medium** KMBY, KNXX, WARD, WCYY, WEND, WFXH, WJTB, WTZR, WXEG, WZJO, WZNE**Light** **17****WAITING** **502/44**

Trapt

(Warner Bros.)

Chart Move: **37-31****Total Stations** **32**

4% 15% 14% 25% 42%

Heavy KFRF **1****Medium** KDGE, KEDJ, KHBZ, KNXX, KPNT, KXTE, WARD, WFXH, WHRL, WJTB, WKRL, WPBZ, WRZK, WSUN, WZJO**Light** **16****Airplay Adds** **2**
KTBE, WSUN**COLD (BUT I'M STILL HERE)** **457/15**

Evans Blue

(The Pocket/Hollywood)

Chart Move: **38-33****Total Stations** **33**

6% 13% 12% 31% 39%

Heavy KDGE **1****Medium** CIMX, KFRF, KHBZ, KMBY, KMYZ, KPNT, KTBE, WEND, WFXH, WJTB, WNFZ, WRAX, WRZK, WDXD**Light** **18****★ SPEAK** **450/450**

Godsmack

(Republic/Universal/UMRG)

Chart Move: **Debut 34****Total Stations** **40**

6% 19% 22% 31% 22%

Heavy KXTE, WHRL, WKRL **3****Medium** CIMX, WARD, WBCN, WBRU, WCYY, WJTB, WJRR, WRWK, WRXK, WRZK, WDXD, WXEG, WXNR, WZNE**Light** **23****Airplay Adds** **21**
CIMX, KPNT, KTBE, KXTE, WARD, WBCN, WBRU, WCYY, WEDG, WGRD, WHRL, WJTB, WJRR, WKRL, WRWK, WRXK, WRZK, WDXD, WXEG, WXNR, WZNE**JUST STOP** **394/77**

Disturbed

(Reprise)

Chart Move: **Debut 37****Total Stations** **28**

8% 17% 14% 27% 35%

Heavy KXTE, WCYY **2****Medium** KHBZ, KPNT, WARD, WBRU, WBTZ, WJTB, WKRL, WRZK, WDXD, WZNE**Light** **16****Airplay Adds** **3**
KFTE, KMBY, WPBZ**★ GOLD LION** **363/359**

Yeah Yeah Yeahs

(Dress Up/Interscope)

Chart Move: **Debut 40****Total Stations** **42**

8% 17% 17% 32% 26%

Heavy SIAN **1****Medium** KFMA, KITS, KNDD, KNRK, KXKR, WBTZ, WFNX, XTRA**Light** **33****Airplay Adds** **21**
CIMX, KBZT, KFMA, KITS, KJEE, KNDD, KNRK, KNXX, KRBZ, KROX, KXKR, SIAN, WBRU, WBTZ, WEOX, WFNX, WHTG, WKQX, WNNX, WWCD, XTRA

CHART BOUND

PAPER THIN

HYMN ☆

362/12

Anberlin

(Tooth & Nail/EMR)

Total Stations **28**

3% 13% 15% 30% 40%

Heavy **0****Medium** KCXX, KDGE, KEDJ, KFMA, KHBZ, KMBY, SIAN, WARD, WHTG, WKRL, WOCL, WPBZ, WRWK, WXEG**Light** **14****UPSIDE DOWN** **350/32**

Jack Johnson

(Brushfire/UMRG)

Total Stations **25**

10% 23% 15% 18% 34%

Heavy KUCD **1****Medium** KEDJ, KJEE, KMBY, KMYZ, KNRK, KRBZ, SIAN, WAOZ, WAVF, WKQX, WPBZ, XTRA**Light** **12****Airplay Adds** **1**
WWCD**THE KILL** **326/178**

30 Seconds To Mars

(Immortal/Virgin)

Total Stations **28**

4% 10% 12% 29% 45%

Heavy **0****Medium** KMBY, KORA, KTBE, WKRL, WPBZ, WSUN, WXRK**Light** **21****Airplay Adds** **16**
KDGE, KEDJ, KNXX, KWOD, KXKR, WRWK, WRXK, WRZK, WDXD, WXEG, WXNR, WZNE, XETH**I DARE YOU** **317/61**

Shinedown

(Atlantic)

Total Stations **27**

6% 15% 14% 29% 37%

Heavy WBRU **1****Medium** KTBE, KUCD, WHRL, WKRL, WMFS, WTPT**Light** **20****Airplay Adds** **3**
WEDG, WRAX, WTZR**BREATHE ME** **278/8**

Sia

(Astralwerks/EMC)

Total Stations **35**

14% 25% 13% 18% 31%

Heavy **0****Medium** KEDJ, KJEE, KNRK, KROQ, KUCD, SIAN, WAVF, WEOX, WFNX, XTRA**Light** **25****LONELY DAY** **277/103**

System Of A Down

(American/Columbia)

Total Stations **26**

8% 20% 17% 30% 26%

Heavy KROQ **1****Medium** KCXX, KFMA, KITS, KJEE, KNDD, KWOD, KXTE, WBTZ, WHRL, WXRK**Light** **15****Airplay Adds** **4**
WBCN, WBTZ, WHFS, WXRK**IF YOU TALK TOO MUCH**

(MY HEAD WILL EXPLODE)

267/21

People In Planes

(Wind-up)

Total Stations **29**

6% 8% 9% 23% 53%

Heavy **0****Medium** KPNT, KTBE, SIAN, WKRL, WRZK**Light** **24****Airplay Adds** **4**
KCXX, KHBZ, KUCD, WLUM**WE ARE**

ONE TONIGHT

251/61

Switchfoot

(Columbia)

Total Stations **21**

5% 16% 13% 22% 45%

Heavy KUCD **1****Medium** KDGE, KMBY, WLUM, WPBZ, WRZK, WWDC**Light** **14****Airplay Adds** **3**
WGRD, WRAX, WWCD**SUFFER WELL** **217/91**

Depeche Mode

(Sire/Mute/Reprise)

Total Stations **21**

10% 24% 18% 18% 30%

Heavy **0****Medium** KCXX, KJEE, KNRK, KXKR, WEOX, WHTG**Light** **15****Airplay Adds** **4**
KEDJ, KNXX, KUCD, WEOX**BULLET WITH**

A NAME

217/27

Nonpoint

(Bieler Bros.)

Total Stations **11**

6% 17% 17% 28% 32%

Heavy WJTB, WJRR, WPBZ **3****Medium** KXTE, WARD, WHRL, WKRL, WNFZ, WRXK**Light** **2****Airplay Adds** **1**
WHRL**★ FOXY FOXY** **205/205**

Rob Zombie

(Geffen)

Total Stations **35**

4% 18% 18% 39% 22%

Heavy **0****Medium** KXKR, KXTE, WJRR, WRXK **4****Light** **31****Airplay Adds** **10**
KPNT, KXKR, KXTE, WARD, WCYY, WJRR, WKQX, WKRL, WRXK, WRZK**★ IF I WERE YOU** **203/164**

Hoobastank

(Island/IDJMG)

Total Stations **28**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATION IMPRINT / PROMOTION LABEL	DETECTIONS TW LW	AUDIENCE MILLIONS	RANK
1	2	14	ANIMALS NICKELBACK	NO. 1 (W) ROADRUNNER/IDJMG	1496 1457	5.938	1
2	1	26	BAT COUNTRY AVENGED SEVENFOLD	HOPELESS/WARNER BROS.	1399 1548	5.200	4
3	3	36	WASTELAND 10 YEARS	REPUBLIC/UNIVERSAL/UMRG	1391 1420	5.549	2
4	4	22	TWISTED TRANSISTOR KORN	VIRGIN	1388 1420	5.303	3
5	5	19	HYPNOTIZE SYSTEM OF A DOWN	AMERICAN/COLUMBIA	1386 1363	4.632	6
6	6	28	GET STONED HINDER	UNIVERSAL/UMRG	1178 1259	4.633	5
7	8	30	STRICKEN DISTURBED	REPRISE	1064 1052	4.413	7
8	13	10	COLD (BUT I'M STILL HERE) EVANS BLUE	THE POCKET/HOLLYWOOD	891 821	2.263	15
9	14	9	FALL INTO SLEEP MUDVAYNE	EPIC	884 799	2.860	11
10	11	9	JUST STOP DISTURBED	REPRISE	875 879	2.978	10
11	7	27	SAVE ME SHINEDOWN	ATLANTIC	870 1079	4.030	9
NEW	NEW	NEW	SPEAK GODSMACK	AIRPOWER/GREATEST GAINERS MOST AIRPLAY ADDS REPUBLIC/UNIVERSAL/UMRG	835 0	4.066	8
12	9	23	TRUTH SEETHER	WIND-UP	838 950	2.858	12
13	12	13	OUT OF EXILE AUDIOSLAVE	EPIC/INTERSCOPE	829 867	2.483	13
14	10	20	FALLING STAINED	FLIP/ATLANTIC	811 900	1.998	20
15	15	24	MOVE THOUSAND FOOT KRUTCH	TOOTH & NAIL/EMR	810 764	2.042	18
16	18	8	EVERY DAY IS EXACTLY THE SAME NINE INCH NAILS	NOTHING/INTERSCOPE	809 659	2.046	17
17	21	11	I'M SO SICK FLYLEAF	OCTONE/RMG	806 586	1.536	24
18	17	14	GOODBYE FOR NOW P.O.D.	ATLANTIC	805 726	1.694	22
19	16	27	UGLY SEVENDUST	7BROS/WINEDARK	804 738	2.211	16
20	24	5	I DARE YOU SHINEDOWN	ATLANTIC	800 517	2.001	19
21	26	2	NO WAY BACK FOO FIGHTERS	ROSWELL/RCA/RMG	794 439	1.645	23
22	20	20	WINGS OF A BUTTERFLY HIM	SIRE/WARNER BROS.	794 596	1.347	26
23	22	5	WAITING TRAPT	WARNER BROS.	793 577	1.702	21
24	23	14	BULLET WITH A NAME NONPOINT	BIELER BROS.	790 536	1.417	25
25	NEW	NEW	FOXY FOXY ROB ZOMBIE	GEFFEN	773 3	2.373	14
26	27	4	RAPTURE HURT	CAPITOL	769 371	0.952	28
27	25	15	SAY GOODBYE THEORY OF A DEADMAN	604/ROADRUNNER/IDJMG	755 466	0.975	27
28	29	14	DIRTHOUSE STATIC-X	WARNER BROS.	700 268	0.449	33
29	33	13	SLOWBURN REVELATION THEORY	CENTURY MEDIA	681 254	0.583	31
30	38	2	TAKE IT ALL AWAY FAKTION	ROADRUNNER/IDJMG	678 169	0.434	34
31	32	13	PIECES DARK NEW DAY	WARNER BROS.	672 255	0.303	-
32	34	10	A DIFFERENT KIND OF PAIN COLD	FLIP/LAVA	674 244	0.302	-
33	28	13	THE MESS FIVESPEED	EQUAL VISION/VIRGIN	650 281	0.313	-
34	40	3	BOM BOM BOM LIVING THINGS	JIVE/ZOMBA	650 145	0.349	-
35	30	16	DEVIL'S DAUGHTER SILVERTIDE	J/RMG	619 267	0.404	36
36	35	17	THE NAMELESS SLIPKNOT	ROADRUNNER/IDJMG	617 188	0.387	38
37	37	6	BIRTHDAY TAPROOT	VELVET HAMMER/ATLANTIC	614 177	0.237	-
38	NEW	NEW	COMING UNDONE KORN	VIRGIN	611 93	0.290	-
39	NEW	NEW	WELCOME HOME COHEED AND CAMBRIA	EQUAL VISION/COLUMBIA	600 124	0.263	-

MOST AIRPLAY ADDS

TITLE ARTIST / LABEL	NEW STATIONS
SPEAK Godsmack (Republic/Universal/UMRG) KATT, KAZR, KCAL, KDJE, KFRO, KHTO, KILO, KISS, KISW, KOMP, KQRC, KRAB, KRXX, KRZR, KTEG, KUFO, KUPD, KXXR, KZRO, SIOC, WAAF, WBZX, WCCC, WEBN, WGR, WHDR, WIIL, WIYY, WJJO, WKLQ, WMMS, WNV, WQXA, WRAT, WRIF, WRQC, WRXR, WTFX, WTKX, WWSN, WWWW, WXQR, WXTB, WXZZ, WYSP, WZOR, XSOU	47
Total stations with six or more detections: 47	
Total detections by daypart:	
6-10 10-3 3-7 7-12 12-6a	7% 22% 19% 27% 25%
FOXY FOXY Rob Zombie (Geffen) KAZR, KCAL, KDJE, KFRO, KHTO, KILO, KISS, KISW, KQRC, KRAB, KTEG, KUFO, KUPD, SIOC, WBZX, WEBN, WHDR, WIYY, WMMS, WNV, WQXA, WRAT, WRIF, WTFX, WTKX, WXTB, WYBB, WYSP, WZOR, XSOU	30
Total stations with six or more detections: 30	
Total detections by daypart:	
6-10 10-3 3-7 7-12 12-6a	7% 20% 16% 30% 27%
NO WAY BACK Foo Fighters (Roswell/RCA/RMG) KICT, KISW, KRAB, KRXX, KTEG, KXXR, WBZX, WGR, WWSN, WRIF, WRTT, WTFX	12
Total stations with six or more detections: 44	
Total detections by daypart:	
6-10 10-3 3-7 7-12 12-6a	5% 14% 13% 29% 40%
TAKE IT ALL AWAY Faktion (Roadrunner/IDJMG) KBPI, KDJE, KNCN, KUPD, WQXA, WRXR, WRXW, WXQR	8
Total stations with six or more detections: 21	
Total detections by daypart:	
6-10 10-3 3-7 7-12 12-6a	4% 8% 6% 32% 50%
I DARE YOU Shinedown (Atlantic) KBER, KNCN, KRZR, WEBN, WRQC	5
Total stations with six or more detections: 42	
Total detections by daypart:	
6-10 10-3 3-7 7-12 12-6a	6% 14% 14% 27% 39%

RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW LW
REMEDY SEETHER (WIND-UP)	621 630
STAND UP TRAPT (WARNER BROS.)	454 535
FORGET TO REMEMBER MUDVAYNE (EPIC)	432 502
THE HAND THAT FEEDS NINE INCH NAILS (NOTHING/INTERSCOPE)	416 429
DOA FOO FIGHTERS (ROSWELL/RCA/RMG)	392 552
HAPPY? MUDVAYNE (EPIC)	386 396
BEST OF YOU FOO FIGHTERS (ROSWELL/RCA/RMG)	382 413
RIGHT HERE STAINED (FLIP/ATLANTIC)	343 348
B.Y.O.B. SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	326 315
QUESTION! SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	309 340
COLORS CROSSFADE (FG/COLUMBIA)	302 317
BEFORE I FORGET SLIPKNOT (ROADRUNNER/IDJMG)	281 301
GUARDED DISTURBED (REPRISE)	276 298
PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)	276 314
SO COLD BREAKING BENJAMIN (HOLLYWOOD)	275 295
WOULD? ALICE IN CHAINS (COLUMBIA)	271 253
GETTING AWAY WITH MURDER PAPA ROACH (EL TONAL/GEFFEN)	262 304
DUALITY SLIPKNOT (ROADRUNNER/IDJMG)	262 305
HOLIDAY GREEN DAY (REPRISE)	257 282
DOESN'T REMIND ME AUDIOSLAVE (EPIC/INTERSCOPE)	251 264

GREATEST GAINERS

INCREASE IN DETECTIONS

- +835
- +510
- +175
- +103
- +100

SPEAK
Godsmack (Republic/Universal/UMRG)
WNVE +36, WYSP +35, WIYY +33, WAAF +28, KXXR +27, WTRF +27, KILO +26, KATT +24, KOMP +23, WTKX +23

FOXY FOXY
Rob Zombie (Geffen)
WNVE +30, WYSP +28, KILO +27, WTFX +25, WMMS +22, WTKX +22, KUPD +21, KISS +19, KQRC +19, WIYY +18

NO WAY BACK
Foo Fighters (Roswell/RCA/RMG)
KRAB +14, KRXX +12, KXXR +12, WNV +11, WXQR +11, KZRO +10, KTEG +10, WRIF +10, WQXA +9, WTFX +9

I DARE YOU
Shinedown (Atlantic)
WRQC +18, KXXR +16, KRZR +9, WIIL +8, KBER +8, KQZ +6, WRTT +6, WQXA +5, KICT +5, KNCN +5

TAKE IT ALL AWAY
Faktion (Roadrunner/IDJMG)
KBPI +19, KUPD +11, WXQR +11, KDJE +9, KNCN +9, WRXR +7, WRQC +5, WRXW +4, WEBN +4, WZOR +3

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- Chris Conley, PD/MD, WBEB (B101) Philadelphia

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Billboard Radio Monitor



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

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

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

AIRPOWER

★ **SPEAK** 835/835
Godsmack
(Republic/Universal/UMRG)

NO AIRPLAY

LEADER

Chart Move: Debut 12

Total Stations 55

Total detections by daypart



Heavy KATT, KHTO, KIRO, KOMP, KXXR, WAAF, WJII, WIYY, WMMN, WQVE, WRQC, WTXF, WTKX, WYSP

Medium KAZR, KISS, KISW, KQRC, KRXQ, KUFQ, KUPD, KZRO, WBBN, WHDR, WJJO, WRIF, WWWW, WXQR, WXZZ, WZOR

Light 25

Airplay Adds 47
KATT, KAZR, KCAL, KDJE, KFRQ, KHTO, KIRO, KISS, KISW, KOMP, KQRC, KRAB, KRXQ, KRZR, KTEG, KUFQ, KUPD, KXXR, KZRO, SIOC, WAAF, WBZ, WCCC, WEBN, WGIR, WHDR, WIIL, WIYY, WJJO, WKLO, WMMN, WQVE, WQXA, WRAT, WRIF, WRQC, WRXR, WTXF, WTKX, WWWW, WXQR, WXTB, WXZZ, WYSP, WZOR, XSQU

AIRPOWER BOUND

I'M SO SICK 626/40

Flyleaf

(Octone/RMG)

Chart Move: 21-18

Total Stations 49



Heavy KATT, KICT, KIRO, KOMP, KRAB, KTEG, SIOC, WJJO

Medium KBPI, KDJE, KHTO, KQRC, WAAF, WBSX, WBUZ, WBZ, WHDR, WRTT, WRXW, WBBN, WXQR, WYBB, WZOR

Light 26

Airplay Adds 1
WTFX

I DARE YOU 620/103

Shinedown

(Atlantic)

Chart Move: 24-21

Total Stations 48



Heavy KZRO, WIYY, WMMN, WRXR, WZOR

Medium KATT, KDJE, KICT, KIOZ, KOMP, KQRC, KRXQ, KXXR, SIOC, WIIL, WQXA, WRIF, WRQC, WRTT, WBBN, WXQR, WXZZ, WYBB

Light 25

Airplay Adds 5
KBER, KNCN, KRZR, WEBN, WRQC

NO WAY BACK 614/175

Foo Fighters

(Roswell/RCA/RMG)

Chart Move: 26-22

Total Stations 48



Heavy KUPD, KZRO, WQVE, WZOR

Medium KIRO, KNCN, KOMP, KQRC, KRAB, KRXQ, SIOC, WAAF, WQXA, WWWW, WXQR, WXZZ, WYBB

Light 31

Airplay Adds 12
KICT, KISW, KRAB, KRXQ, KTEG, KXXR, WBZ, WGIR, WNNR, WRIF, WRTT, WTXF

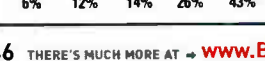
WAITING 603/26

Trapt

(Warner Bros.)

Chart Move: 22-24

Total Stations 45



Heavy KZRO, WRQC, WRXW, WZOR

Medium KHTO, KICT, KIRO, KISW, KQRC, KRXQ, KTEG, KUPD, SIOC, WJJO, WKLO, WQXA, WRIF, WRTT, WBBN, WWWW, WXQR, XSQU

Light 23

Airplay Adds 3
KATT, KBPI, KIOZ

BULLET WITH

A NAME 560/24

Nonpoint

(Bieler Bros.)

Chart Move: 23-25

Total Stations 36



Heavy KBPI, KDJE, KRAB, KRZR, KUPD, SIOC, WBUZ, WJJO, WRXW, WBBN, WZOR

Medium KHTO, WHDR, WKLO, WXQR, WYBB

Light 20

★ FOXY FOXY 513/510

Rob Zombie

(Geffen)

Chart Move: Debut 26

Total Stations 50



Heavy KIRO, KUPD, WMMN, WQVE, WTXF, WTKX, WYSP

Medium KHTO, KISS, KQRC, KUFQ, WHDR, WIYY, WQXA, WXTB, WYBB, WZOR

Light 33

Airplay Adds 30
KAZR, KCAL, KDJE, KFRQ, KHTO, KIRO, KISS, KISW, KQRC, KRAB, KTEG, KUFQ, KUPD, SIOC, WBZ, WEBN, WHDR, WIYY, WMMN, WQVE, WQXA, WRAT, WRIF, WTXF, WTKX, WXTB, WYBB, WYSP, WZOR, XSQU

RAPTURE 449/78

Hurt

(Capitol)

Chart Move: 27-27

Total Stations 44



Heavy KBPI, WYBB

Medium KDJE, KIRO, KNCN, SIOC, WJJO, WXQR, WXZZ, WZOR

Light 34

Airplay Adds 4
KIRO, KQRC, KZRO, WRIF

DIRTHOUSE 300/32

Static-X

(Warner Bros.)

Chart Move: 29-29

Total Stations 36



Heavy KTEG, SIOC, WJJO, WZOR

Medium KDJE, KHTO, KIRO, KUPU, WYBB, XSQU

Light 26

SLOWBURN 281/27

Revelation Theory

(Century Media)

Chart Move: 33-30

Total Stations 26



Heavy 0

Medium KHTO, SIOC, WBUZ, WJJO, WTXF, WXQR, XSQU

Light 19

Airplay Adds 1
KZRO

TAKE IT ALL AWAY 269/100

Faktion

(Roadrunner/IDJMG)

Chart Move: 38-31

Total Stations 37



Heavy WZOR

Medium KBPI, SIOC

Light 34

Airplay Adds 8
KBPI, KDJE, KNCN, KUPD, WQXA, WRXR, WRXW, WXQR

BOM BOM BOM 185/40

Living Things

(Jive/Zomba)

Chart Move: 40-35

Total Stations 31



Heavy KZRO

Medium KIRO, WTKX, WYBB

Light 27

Airplay Adds 3
KICT, KZRO, WCCC

COMING UNDONE 161/68

Kom

(Virgin)

Chart Move: Debut 39

Total Stations 30



Heavy 0

Medium KIRO, KRAB, KRZR, SIOC, XSQU

Light 25

Airplay Adds 5
KIOZ, KRZR, WCCC, WJJO, WTXF

WELCOME HOME 160/36

Coheed And Cambria

(Equal Vision/Columbia)

Chart Move: Debut 40

Total Stations 22



Heavy 0

Medium KRAB, KTEG, SIOC, WZOR

Light 18

Airplay Adds 4
KDJE, WIIL, WRXR, WBBN

CHART BOUND

CRAZY BITCH 142/58

Buckchery

(Eleven Seven)

Total Stations 11



Heavy WRAT, XSQU

Medium KXXR, SIOC

Light 7

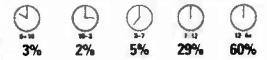
Airplay Adds 4
SIOC, WIIL, WJJO, WBBN

OH YEAH 123/16

Huck Johns

(Hideout)

Total Stations 25



Heavy 0

Medium KATT, WXQR

Light 23

Airplay Adds 3
WRTT, WRXW, WTXF

POPSTAR WEDDING 116/6

Revery

(EVO)

Total Stations 10



Heavy KCAL

Medium WKLO, WXQR

Light 7

Airplay Adds 1
XSQU

DANCE, DANCE 115/12

Fall Out Boy

(Fueled By Ramen/Island/IDJMG)

Total Stations 15



Heavy KRAB

Medium WBSX, WWWW

Light 12

★ ON AN ISLAND 104/68

David Gilmour

(Columbia)

Total Stations 8



Heavy KATT

Medium KRXQ

Light 6

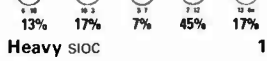
Airplay Adds 4
KRXQ, WAAF, WRAT, WRIF

★ OUR TRUTH 86/50

LaCuna Coil

(Century Media)

Total Stations 30



Heavy SIOC

Medium 0

Light 29

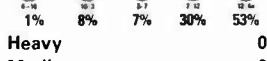
Airplay Adds 2
WJJO, XSQU

STIGMATA 83/29

Slave To The System

(Spitfire)

Total Stations 17



Heavy 0

Medium 0

Light 17

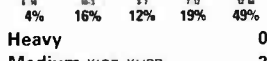
Airplay Adds 2
KICT, WBBN

I FOUND FOREVER 83/4

Fighting Instinct

(Gotee/EMR/Virgin)

Total Stations 11



Heavy 0

Medium KIOZ, KUPD

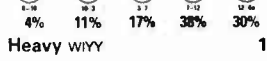
Light 9

BEAST & THE HARLOT 79/17

Avenged Sevenfold

(Hopeless/Warner Bros.)

Total Stations 12



Heavy WIYY

Medium 0

Light 11

Airplay Adds 1
WAAF

AIRPOWER

NO WAY BACK 119/50

Foo Fighters

(Roswell/RCA/RMG)

NO AIRPLAY

LEADER

Chart Move: 23-18

Total Stations 14

Total detections by daypart



Heavy KSHE, WBBB

Medium KLAQ, WHJY, WMMR

Light 9

Airplay Adds 2
WBBB, WMMR

AIRPOWER BOUND

BAT COUNTRY 121/18

Avenged Sevenfold

(Hopeless/Warner Bros.)

Chart Move: 19-17

Total Stations 10



Heavy KLAQ, KTUX

Medium KZRR, WBBB, WHJY

Light 5

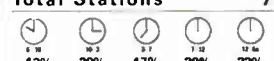
WINGS OF A BUTTERFLY 91/19

him

(Sire/Warner Bros.)

Chart Move: 22-20

Total Stations 7



Heavy KLAQ, WKLC

Medium 0

HERITAGE ROCK

DANCE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	DETECTIONS TW	LW	AUDIENCE MILLIONS	RANK
1	1	27	SAVE ME SHINEDOWN	ATLANTIC	446	452	2.296	1
2	2	15	ANIMALS NICKELBACK	ROADRUNNER/IDJMG	438	427	2.056	2
3	4	44	REMEDY SEETHER	WIND-UP	268	280	1.161	4
4	3	24	DOA FOO FIGHTERS	ROSWELL/RCA/RMG	255	284	1.159	5
5	5	28	PHOTOGRAPH NICKELBACK	ROADRUNNER/IDJMG	253	247	0.988	8
6	6	32	WASTELAND 10 YEARS	REPUBLIC/UNIVERSAL/UMRG	250	225	0.795	13
7	7	39	RIGHT HERE STAINED	FLIP/ATLANTIC	208	204	0.772	14
8	9	11	OUT OF EXILE AUDIOSLAVE	EPIC/INTERSCOPE	186	163	1.030	7
9	10	32	DOESN'T REMIND ME AUDIOSLAVE	EPIC/INTERSCOPE	172	153	0.963	9
10	8	18	FALLING STAINED	FLIP/ATLANTIC	164	165	0.608	17
11	13	2	ON AN ISLAND DAVID GILMOUR	COLUMBIA	162	144	2.009	3
12	12	31	STAND UP TRAPT	WARNER BROS.	156	148	0.911	10
13	11	19	TRUTH SEETHER	WIND-UP	149	152	0.881	12
14	16	14	LANDING IN LONDON (ALL I THINK ABOUT IS YOU) 3 DOORS DOWN FEATURING BOB SEGER	REPUBLIC/UNIVERSAL/UMRG	132	125	0.520	19
15	17	4	I DARE YOU SHINEDOWN	ATLANTIC	127	115	0.544	18
16	14	13	JUST FEEL BETTER SANTANA FEATURING STEVEN TYLER	ARISTA/RMG	124	134	1.146	6
17	19	17	BAT COUNTRY AVENGED SEVENFOLD	HOPELESS/WARNER BROS.	121	103	0.337	27
18	23	2	NO WAY BACK FOO FIGHTERS	ROSWELL/RCA/RMG	119	69	0.755	15
19	15	16	DEVIL'S DAUGHTER SILVERTIDE	J/RMG	107	130	0.517	20
20	22	10	WINGS OF A BUTTERFLY HIM	SIRE/WARNER BROS.	91	72	0.490	21
21	25	5	PERFECT SITUATION WEEZER	GEFFEN	72	52	0.683	16
22	24	4	I WANT TO BE LOVED BON JOVI	ISLAND/IDJMG	70	63	0.890	11
23	20	18	OH NO, NOT YOU AGAIN THE ROLLING STONES	VIRGIN	70	98	0.339	26
24	NEW	NEW	SPEAK GODSMACK	REPUBLIC/UNIVERSAL/UMRG	62	0	0.342	25
25	NEW	NEW	EVERY DAY IS EXACTLY THE SAME NINE INCH NAILS	NOTHING/INTERSCOPE	48	29	0.137	-
26	26	3	RAIN FALL DOWN THE ROLLING STONES	VIRGIN	48	51	0.378	23
27	21	12	TWISTED TRANSISTOR KORN	VIRGIN	47	73	0.093	-
28	28	2	WAITING TRAPT	WARNER BROS.	46	48	0.238	-
29	NEW	NEW	TREES MARTY CASEY & LOVEHAMMERS	BURNETT/EPIC	39	31	0.120	-
30	27	15	SAY GOODBYE THEORY OF A DEADMAN	604/ROADRUNNER/IDJMG	39	50	0.052	-

TRIPLE-A

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	DETECTIONS TW	LW	AUDIENCE MILLIONS	RANK
1	3	5	UPSIDE DOWN JACK JOHNSON	BRUSHFIRE/UMRG	419	355	1.924	2
2	1	11	TALK COLDPLAY	CAPITOL	417	397	2.258	1
3	2	16	BLACK HORSE & THE CHERRY TREE KT TUNSTALL	RELENTLESS/VIRGIN	377	375	1.830	3
4	4	12	ORIGINAL OF THE SPECIES UZ	INTERSCOPE	319	334	1.500	5
5	6	8	CAB TRAIN	COLUMBIA	307	284	1.546	4
6	5	22	SOUL MEETS BODY DEATH CAB FOR CUTIE	ATLANTIC	289	307	1.033	9
7	9	9	I DON'T WANNA LOSE YOUR LOVE SANTANA FEATURING LOS LONELY BOYS	ARISTA/RMG	256	277	1.079	7
8	9	20	OVER MY HEAD (CABLE CAR) THE FRAY	EPIC	241	245	1.037	8
9	8	16	BETTER DAYS GOO GOO DOLLS	WARNER BROS.	235	246	1.177	6
10	12	11	MUSHABOOM FEIST	CHEERYTREE/POLYDOR/INTERSCOPE	218	217	0.788	14
11	14	3	CROOKED TEETH DEATH CAB FOR CUTIE	ATLANTIC	213	183	0.763	15
12	15	3	TELL ME SOMETHING (HOSPITAL FOOD) DAVID GRAY	ATO/RCA/RMG	206	183	0.841	13
13	11	18	YOU'RE BEAUTIFUL JAMES BLUNT	CUSTOM/DATLANTIC	201	222	1.007	10
14	13	3	CONCEIVED BETH ORTON	ASTRALWERKS/EMC	195	194	0.698	17
15	16	5	FAR FROM HOME NEIL YOUNG	REPRISE	191	181	0.473	-
16	10	17	SHINE TREY ANASTASIO	COLUMBIA	191	243	0.869	12
17	17	3	BEAUTIFUL WRECK SHAWN MULLINS	VANGUARD	186	175	0.709	16
18	20	2	PAPA DUKIE & THE MUD PEOPLE THE SUBDUDES	BACK PORCH	152	152	0.663	18
19	NEW	NEW	LOVE AND MEMORIES O.A.R.	EVERFINE/LAVA	165	147	0.551	-
20	19	10	RAIN FALL DOWN THE ROLLING STONES	VIRGIN	151	156	0.463	-

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATIONS IMPRINT / PROMOTION LABEL	DETECTIONS TW	LW	
1	1	6	SCORRY MADONNA	WARNER BROS.	319	312	4
2	3	15	DREAMS DEEP DISH FEATURING STEVIE NICKS	DEEP DISH/THRIVE	264	260	3
3	8	8	UNWRITTEN NATASHA BEDINGFIELD	EPIC	242	197	4
4	12	8	ALRIGHT RED CARPET	SUBLIMINAL	227	183	5
5	4	12	DARE GORILLAZ FEATURING SHAUN RYDER	PARLOPHONE/VIRGIN	223	223	6
6	5	14	SOMEONE D.H.T. FEATURING EDMEE	ROBBINS	222	223	7
7	2	24	EVERYTIME WE TOUCH CASCADA	ROBBINS	219	285	8
8	7	9	DOCTOR PRESSURE MYLO VS. THE MIAMI SOUND MACHINE	BREASTFED/RCA/RMG	213	215	9
9	6	9	FAITHFULLY JUDY TORRES	ROBBINS	207	215	10
10	10	14	JUST LIKETHAT AMBER	JMCA/SOUND ADVISORS	178	193	11
11	9	10	ONE WISH RAY J	KNOCKOUT/SANCTUARY	177	195	12
12	14	18	BECAUSE OF YOU KELLY CLARKSON	RCA/RMG	164	163	13
13	16	5	EVERY SINGLE DAY BENASSI BROS. FEATURING DHANY	ULTRA	162	143	14
14	13	4	CHECK ON IT BEYONCE FEATURING SLIM THUG	COLUMBIA	161	169	15
15	20	3	BE WITHOUT YOU MARY J. BLIGE	GEFFEN	159	126	16
16	11	13	DON'T FORGET ABOUT US MARIAH CAREY	ISLAND/IDJMG	140	188	17
17	15	18	HUNG UP MADONNA	WARNER BROS.	136	157	18
18	23	3	RAINDROPS STUNT	ULTRA	129	108	19
19	18	7	I'LL BE YOUR LIGHT KRISTINE W	SILVER LABEL/TOMMY BOY	129	132	20
20	21	2	WINDOW TO MY HEART JON SECADA	BIG3	128	119	21
21	19	7	DANCIN AARON SMITH FEATURING LUVU	MOODY	124	131	22
22	NEW	NEW	KISS YOU HIO	MADE	120	75	23
23	22	11	CRAZY ALANIS MORISSETTE	MAVERICK/REPRISE	105	116	24
24	17	20	MESMERIZED FAITH EVANS	CAPITOL	105	139	25
25	NEW	NEW	AND THEN WE KISS BRITNEY SPEARS	JIVE/ZOMBA	101	69	26

*Indicates station reports to both dance and rhythmic top 40.

DANCE POWER PLAYLISTS

WKTU New York*

See Rhythmic Top 40
Power Playlists Page

DANCE PANEL 9 STATIONS

Baton Rouge, La. WCDV
New Orleans WDWV
New York WKTU
Phoenix WKNR
San Francisco KNGY
Seattle KNHC

Music Choice DANCE
Sirius THE BEAT
XM BPM

KNGY San Francisco

PD: John Peake
MD: Trevor Simpson
Flying Bear 415-356-1600

	TW	LW
1 Madonna Hung Up	60	59
2 David Morales With Angel Feels Good	59	61
3 Faith Evans Mesmerized	59	62
4 Black Rock Feat. Deb Blue Water	52	57
5 Deep Dish Feat. Stevie Nicks Dreams	50	58
6 Aaron Smith Feat. Lu Dancin	31	32
7 Mariah Carey Don't Forget About Us	30	29
8 Gorillaz Feat. Shaun Dare	30	32
9 Freemasons Feat. Ana Love On My	29	30
10 Kelly Clarkson Because Of You	27	24
11 Xosha Give Me The Night	27	27
12 Paul Van Dyk Feat. W The Other	27	31
13 Cascada Everytime We Touch	26	26
14 Madonna Sorry	25	23
15 Mylo Vs. The Miami Sound Doctor Pre	24	23
16 Black Frs Moving Into Light	23	23
17 Red Carpet Alright	22	17
18 Natasha Bedingfield These Words	21	16
19 Mariah Carey We Belong Together	21	17
20 Kelly Osbourne One World	21	19

++ Mary J. Blige Be Without You
++ Rihanna SDS

WCDV Baton Rouge

APD/MD: Michelle Southern
Citadel 225-926-1106

	TW	LW
1 Daniel Powter Bad Day	44	38
2 Jon Secada Window To My Heart	41	39
3 The Pussycat Dolls Sticky	40	37
4 Natasha Bedingfield Unwritten	34	18
5 Kelly Clarkson Because Of You	31	28
6 Madonna Sorry	30	28
7 Mylo Vs. The Miami Sound Doctor Pre	30	31
8 Taxi Doll Wating	24	10
9 Peter Prestia Feat. Boise Totally Ho	24	35
10 Beyonce Feat. Slim T Check On I	23	34
11 Aaron Smith Feat. Lu Dancin	23	37
12 Morrison Lane Of My Life	22	31
13 Supafly Let's Get Down	22	35
14 Better Than Ezra Juicy	31	32
15 Mary J. Blige Be Without You	30	32
16 Kristina W I'll Be Your Light	29	33
17 Natasha Bedingfield Unwritten	27	11
18 Hi-Tack Say Say Say (Waiting 4 U)	25	27
19 Gwen Stefani Crush	24	25
20 Rihanna SDS	23	19

++ Lee-Cabrera Feat. Mi I Watch Yo
++ Tiffany Na Na Na
++ Coldplay Talk

WDVW New Orleans

PD: John McQueen
MD: Michelle Southern
Citadel 504-581-7002

	TW	LW
1 Madonna Sorry	37	28
2 Gorillaz Feel Good Inc	35	37
3 Daniel Powter Bad Day	33	34
4 Jon Secada Window To My Heart	32	32
5 Kelly Clarkson Because Of You	32	36
6 The Pussycat Dolls Sticky	31	34
7 Natasha Bedingfield Unwritten	29	18
8 Anna Nalick Breathe (2 AM)	27	15
9 Kelly Clarkson Walk Away	24	7
10 Gwen Stefani Crush	21	23
11 Ashlee Simpson L.O.V.E.	19	35
12 D.H.T. Feat. Edmee Someone	18	18
13 Cascada Everytime We Touch	17	14
14 Amber Just Like That	17	14
15 Mariah Carey Don't Forget About Us	17	23
16 Rob Thomas This Is How A Heart Brea	16	18
17 Lifhouse You And Me	16	18
18 Alanis Morissette Crazy	15	18
19 Cyndi Lauper Feat. S Time After	14	7
20 Gwen Stefani Cool	14	12

++ Rihanna SDS
++ Britney Spears And Then We Kiss
++ Fall Out Boy Dance, Dance

KNJR Phoenix

PD: Rod Carrillo
MD: Lysa D.
Sierra H 480-994-9100

	TW	LW
1 Mylo Vs. The Miami Sound Doctor Pre	50	45
2 Deep Dish Feat. Stevie Nicks Dreams	50	50
3 Alanis Morissette Crazy	48	44
4 Beyonce Feat. Slim T Check On I	48	50
5 Natasha Bedingfield Unwritten	46	47
6 Cascada Everytime We Touch	44	46
7 D.H.T. Feat. Edmee Someone	42	46
8 The Veronicas Aever	42	47
9 Cassie Just Friends	21	18
10 Down Summer I Got Your Love	22	18
11 Tom Novy Feat. Micha Your Body	21	20
12 Aaron Smith Feat. Lu Dancin	21	20
13 Mary J. Blige Be Without You	21	21
14 Coldplay Talk	21	22
15 NKS Party Vegas	20	19
16 Benassi Bros. Feat. Every Sing	20	19
17 David Morales With Angel Feels Good	20	21
18 Madonna Sorry	20	21
19 Better Than Ezra Juicy	19	16

++ Britney Spears And Then We Kiss

Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

LATIN RHYTHM

CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)	TW	LW
1	1	16	BOMBE	DADDY YANKEE	EL CARTEL/INTERSCOPE	15.767	14.527	NO. 1 (13 WEEKS)
2	29	2	ELLA YO	AVENTURA FEATURING DON OMAR	PREMIUM LATIN	11.927	12.166	
3	29	3	RAKATA	WISIN & YANDEL	MAS FLOW/MACHETE	10.810	11.382	
4	16	6	LLAME PA' VERTE	WISIN & YANDEL	MACHETE	9.274	9.319	
5	9	3	NOCHE DE SEXO	WISIN & YANDEL FEATURING AVENTURA	MACHETE	9.223	6.831	GREATEST GAINER
6	4	23	CUENTALE	IVY QUEEN	LA CALLE/UNIVISION	8.990	9.456	
7	5	29	MAYOR QUEYO	BABY RANKS, DADDY YANKEE, TONNY TUN TUN, WISIN, YANDEL & HECTOR	MAS FLOW/MACHETE	8.694	9.258	
8	29	7	VEN BAILALO	ANGEL & KHRIZ	LUAR/MVP/MACHETE	8.342	8.823	
9	15	11	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG)	VOLTIO FEATURING CALLE 13	WHITE LION/EPIC/SONY BMG NORTE	7.668	6.109	
10	29	10	DONCELLA	ZION & LENNOX	WHITE LION/SONY BMG NORTE	7.626	6.781	
11	11	16	ESO EHH...!!	ALEXIS & FIDO	SONY BMG NORTE	7.433	6.670	
12	8	29	REGGAETON LATINO	DON OMAR	CHOSEN FEW EMERALD/MACHETE/URBAN BOX OFFICE	6.306	7.777	
13	12	12	BAILANDO	YAGA & MACKIE FEATURING NINA SKY	LA CALLE/UNIVISION	6.090	6.550	
14	13	29	BANDOLEROS	LOS BANDOLEROS FEATURING DON OMAR & TEGO CALDERON	ALLSTAR/VI/MACHETE	6.050	6.111	
15	16	3	LIBERTAD	IVY QUEEN	LA CALLE/UNIVISION	5.411	5.452	
16	25	7	UN BESO	AVENTURA	PREMIUM LATIN	5.197	3.645	
17	19	16	TU NO ESTAS	RAKIM & KEN Y	CHENCHO/CHOSEN FEW EMERALD/URBAN BOX OFFICE	5.051	4.814	
18	24	3	MACHUCANDO	DADDY YANKEE	EL CARTEL/INTERSCOPE	4.890	3.713	
19	17	24	NO LE TEMAS A EL	TREBOL CLAN	GOLD STAR/MACHETE	4.815	5.345	
20	29	3	DIAMOND GIRL	KMW	BALBOA	4.648	3.566	
21	20	13	TE HE QUERIDO, TE HE LLORADO	IVY QUEEN	LA CALLE/UNIVISION	4.615	5.171	
22	28	9	ANDA Y VE	AKWID	UNIVISION	4.259	3.268	
23	18	6	NO HAY NADIE	HECTOR "EL FATHER" FEATURING YOMO & VICTOR MANUELLE	GOLD STAR/MACHETE	4.206	5.101	
24	22	2	DAME LO QUE QUIERO	RAKIM & KEN Y	UNIVERSAL LATINO	4.042	4.041	
25	23	9	RUN IT!	CHRIS BROWN	JIVE/ZOMBA	3.564	3.906	
26	21	12	DALE DON DALE	DON OMAR FEATURING FABOLOUS	VI/MACHETE	3.456	4.470	
27	26	8	CUANTO TENGO QUE ESPERAR	ZION & LENNOX	MVP/MACHETE	3.452	3.561	
28	27	17	INTRO (SACALA)	WISIN & YANDEL, HECTOR "EL FATHER", NALDO, DADDY YANKEE, DON OMAR & TEGO CALDERON	GOLD STAR/MACHETE	3.439	3.271	
29	37	5	ATREVETE, TE!	CALLE 13	WHITE LION/SONY BMG NORTE	3.421	2.598	
30	30	11	TE EXTRANO	XTREME	SGZ	3.305	3.167	

LATIN

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)	TW	LW
1	1	15	BOMBE	DADDY YANKEE	EL CARTEL/INTERSCOPE	17.775	16.529	NO. 1 (13 WEEKS)
2	2	9	CONTRA VIENTO Y MAREA	INTOCABLE	EMI LATIN	14.799	14.144	
3	3	34	ELLA YO	AVENTURA FEATURING DON OMAR	PREMIUM LATIN	14.000	13.100	
4	4	34	VEN BAILALO	ANGEL & KHRIZ	LUAR/MVP/MACHETE	11.899	12.258	
5	5	34	RAKATA	WISIN & YANDEL	MAS FLOW/MACHETE	11.593	11.964	
6	6	16	LLAME PA' VERTE	WISIN & YANDEL	MACHETE	11.245	11.529	
7	13	4	LO QUE ME GUSTA A MI	JUANES	SURCO/UNIVERSAL LATINO	9.980	9.024	
8	19	2	NOCHE DE SEXO	WISIN & YANDEL FEATURING AVENTURA	MACHETE	9.893	7.350	GREATEST GAINER
9	15	5	ALGO DE MI	CONJUNTO PRIMAVERA	FONOVIDA	9.661	8.182	
10	7	43	MAYOR QUEYO	BABY RANKS, DADDY YANKEE, TONNY TUN TUN, WISIN, YANDEL & HECTOR	MAS FLOW/MACHETE	9.510	10.361	
11	11	17	NA NA NA (DULCE NINA)	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	EMI LATIN	9.510	9.952	
12	10	21	CUENTALE	IVY QUEEN	LA CALLE/UNIVISION	9.397	10.112	
13	8	44	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ	EPIC/SONY BMG NORTE	9.308	10.267	
14	20	8	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG)	VOLTIO FEATURING CALLE 13	WHITE LION/EPIC/SONY BMG NORTE	8.868	7.756	
15	12	7	COMO SI NO NOS HUBIERAMOS AMADO	LAURA PAUSINI	WARNER LATINA	8.867	9.561	
16	26	5	UN BESO	AVENTURA	PREMIUM LATIN	8.824	6.637	
17	14	14	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMAONA	DISA	8.626	8.946	
18	22	14	ESO EHH...!!	ALEXIS & FIDO	SONY BMG NORTE	8.465	7.471	
19	9	13	NUESTRO AMOR	RBD	EMI LATIN	7.376	10.081	
20	17	3	SI YO FUERA TU AMOR	ALACRANES MUSICAL	UNIVISION	7.319	7.729	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)	TW	LW
1	2	17	MYSTIQUE	RICHARD ELLIOT	ARTIZEN	7.759	7.654	NO. 1 (14 WEEKS)
2	1	19	SHINING STAR	RICK BRAUN	ARTIZEN	6.849	7.698	
3	3	19	IT'S ALL GOOD	BRIAN SIMPSON	RENDEZVOUS	6.186	6.907	
4	7	15	WINE LITE	PAUL BROWN	GRP/VERVE	5.885	4.971	
5	9	17	SUMMER NIGHTS	NILS	BAJA/TSR	5.133	4.142	
6	4	19	COOLNESS	WALTER BEASLEY	HEADS UP	4.940	5.957	
7	6	19	SUEDE	MARION MEADOWS	HEADS UP	4.872	5.466	
8	5	19	GET EM GOIN'	EUGE GROOVE	NARADA JAZZ/NARADA	4.743	5.537	
9	8	16	GOOD MORNING HEARTACHE	CHRIS BOTTI FEATURING JILL SCOTT	COLUMBIA	4.484	4.355	
10	13	5	LET'S GET STARTED	BRIAN CULBERTSON	GRP/VERVE	4.465	3.171	GREATEST GAINER
11	16	11	YOU GOT IT	3RD FORCE	HIGHER OCTAVE	4.123	2.909	
12	12	19	STEPPIN' OUT	KIM WATERS	SHANACHIE	3.735	3.528	
13	10	19	STITCHED UP	HERBIE HANCOCK FEATURING JOHN MAYER	HEAR/HANCOCK/VECTOR	3.652	3.869	
14	14	13	PACIFICA	MICHAEL LINGTON	RENDEZVOUS	3.080	2.945	
15	15	19	YOU'RE THE ONLY WOMAN	DAVID PACK	PEAK/CONCORD	2.942	2.933	
16	11	17	2ND 2 NONE	NAJEE	HEADS UP	2.922	3.865	
17	22	3	IF YOU'RE GONNA LEAVE	RAUL MIDON	MANHATTAN	2.922	2.362	
18	17	19	HOOKIN' UP	BRIAN CULBERTSON	GRP/VERVE	2.820	2.844	
19	32	4	DO IT AGAIN	PHILIPPE SAISSE TRIO	G&N	2.140	1.768	
20	28	2	ALWAYS THINKING OF YOU	NICK COLIONNE	NARADA JAZZ/NARADA	1.857	1.815	
21	23	17	LOWDOWN (UNPLUGGED)	BOZ SCAGGS	VIRGIN	1.856	2.308	
22	34	3	WHIP APPEAL	KIRK WHALUM	RENDEZVOUS	1.801	1.757	
23	35	3	SHOW ME THE WAY	GREGG KARUKAS	TRIPPIN' 'N' RHYTHM V2	1.706	1.643	
24	39	19	PEOPLE MAKE THE WORLD GO ROUND	RICHARD ELLIOT	ARTIZEN	1.635	1.599	
25	RE-ENTRY	25	EAST BAY BOUNCE	PAUL TAYLOR	PEAK/CONCORD	1.523	1.005	
26	RE-ENTRY	26	NIGHTLIFE	PAUL TAYLOR	PEAK/CONCORD	1.456	1.550	
27	NEW	27	TE AMO CORAZON	PRINCE	UNIVERSAL/UMRG	1.411	1.067	
28	RE-ENTRY	28	IT'S BEEN TOO LONG	NICK COLIONNE	THREE KEYS/LIGHTYEAR	1.390	1.355	
29	NEW	29	RIO	JONATHAN BUTLER	RENDEZVOUS	1.327	1.326	
30	NEW	30	OYE COMO VA	FATTBURGER	SHANACHIE	1.209	1.106	

GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)	TW	LW
1	1	26	LOOKING FOR YOU	KIRK FRANKLIN	FOYO SOUL/GOSPO CENTRIC/ZOMBA	2.722	2.904	NO. 1 (14 WEEKS)
2	2	34	PRAY	CECE WINANS	PURESPRINGS GOSPEL/INO/SUM	2.515	2.731	
3	3	24	GOD'S GIFT	JEFF MAJORS FEATURING KELLY PRICE	MUSIC ONE/EPIC/SUM	2.086	2.383	
4	5	13	VICTORY	YOLANDA ADAMS	ELEKTRA/ATLANTIC	2.056	2.052	
5	4	28	HE SAID IT (LIVE)	DOTTIE PEOPLES	AIR GOSPEL/MALACO	1.934	2.140	
6	9	28	YESTERDAY	MARY MARY	MY BLOCK/COLUMBIA/SUM	1.868	1.850	
7	6	27	LET IT RISE (LIVE)	WILLIAM MURPHY	INTEGRITY GOSPEL/EPIC/SUM	1.764	2.006	
8	7	15	SPEAK LORD	TAMELA MANN	TILLYMANN	1.747	1.951	
9	13	18	LIFT HIM UP	HEZEKIAH WALKER	VERITY/ZOMBA	1.583	1.614	
10	16	12	I WILL BLESS THE LORD	BYRON CAGE	GOSPO CENTRIC/ZOMBA	1.555	1.324	
11	11	38	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS	ICEE INSPIRATIONAL/ICEE	1.466	1.686	
12	12	30	DO YOU KNOW HIM?	MARVIN SAPP	VERITY/ZOMBA	1.406	1.641	
13	8	32	I NEED A BLESSIN'	KEITH WONDERBOY JOHNSON & THE SPIRITUAL VOICES	WORLD WIDE GOSPEL	1.405	1.911	
14	15	20	GOD IS ABLE	SMOKIE NORFUL	EMI GOSPEL	1.344	1.379	
15	20	13	SOMEHOW SOMEWAY	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR	AIR GOSPEL/MALACO	1.214	1.099	
16	14	19	I PROMISE	SHADRACH	KNIGHT/JUANA	1.117	1.390	
17	17	15	DELIVERANCE IS AVAILABLE	VICKI YOHE	PURFSRINGS GOSPEL/EMI GOSPEL	1.100	1.276	
18	18	18	NOT FORGOTTEN	ISRAEL & NEW BREED	INTEGRITY GOSPEL/EPIC/SUM	0.962	1.125	
19	25	3	THE BLESSING OF ABRAHAM	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	EMI GOSPEL	0.917	0.768	
20	19	12	A BRIGHTER DAY	GEORGE HUFF	WORD-CURB	0.893	1.104	

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CHRISTIAN ADULT CONTEMPORARY

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)	
						TW	LW							TW	LW
1	1	27	THIS MAN	JEREMY CAMP	NO. 1 (3 WKS)	3.957	4.106	1	1	26	THIS MAN	JEREMY CAMP	NO. 1 (3 WKS)	4.103	4.255
2	24		CRY OUT TO JESUS	THIRD DAY	ESSENTIAL/PLG	3.717	3.906	2	24		CRY OUT TO JESUS	THIRD DAY	ESSENTIAL/PLG	3.956	4.150
3	3	26	I AM	MARK SCHULTZ	WORD-CURB	3.640	3.828	3	3	26	I AM	MARK SCHULTZ	WORD-CURB	3.645	3.833
4	4	6	HOW GREAT IS OUR GOD	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	3.391	3.138	4	4	6	HOW GREAT IS OUR GOD	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	3.558	3.262
5	5	12	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE/PLG	3.305	3.055	5	5	12	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE/PLG	3.424	3.183
6	6	16	PSALM 40	NEWSONG	INTEGRITY	2.925	2.922	6	6	16	PSALM 40	NEWSONG	INTEGRITY	2.925	2.922
7	8	7	MY SAVIOR, MY GOD	AARON SHUST	BRASH	2.502	2.176	8	7	12	MY SAVIOR, MY GOD	AARON SHUST	BRASH	2.716	2.274
8	7	8	WHAT ARE YOU WAITING FOR	NATALIE GRANT	CURB	2.375	2.242	7	12		WHAT ARE YOU WAITING FOR	NATALIE GRANT	CURB	2.684	2.592
9	11	13	ONLY GRACE	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	2.221	1.910	9	10	14	ONLY GRACE	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	2.444	2.111
9	9	30	LIFESONG	CASTING CROWNS	BEACH STREET/REUNION/PLG	2.153	2.127	10	9	30	LIFESONG	CASTING CROWNS	BEACH STREET/REUNION/PLG	2.290	2.252
11	10	15	REMEMBERING YOU	STEVEN CURTIS CHAPMAN	WALDEN MEDIA/WALT DISNEY/EMICMG	1.815	1.963	11	11	15	REMEMBERING YOU	STEVEN CURTIS CHAPMAN	WALDEN MEDIA/WALT DISNEY/EMICMG	1.817	1.965
12	13	6	I AM FREE	NEWSBOYS	INPOP	1.547	1.415	12	13	5	I AM FREE	NEWSBOYS	INPOP	1.711	1.551
12	12	21	WHAT IF	NICHOLE NORDEMAN	SPARROW/EMICMG	1.546	1.640	13	14	26	JUST THE WAY I AM	BIG DADDY WEAWE	FERVENT/WORD-CURB	1.610	1.508
14	15	12	I STAND FOR YOU	TREE63	INPOP	1.239	1.181	14	12	21	WHAT IF	NICHOLE NORDEMAN	SPARROW/EMICMG	1.581	1.668
15	20	2	HALLELUJAH	NICOL SPONBERG	CURB	1.090	0.751	15	15	11	I STAND FOR YOU	TREE63	INPOP	1.539	1.388
16	21	2	PRAISE YOU IN THIS STORM	CASTING CROWNS	BEACH STREET/REUNION/PLG	0.918	0.674	16	22	2	HALLELUJAH	NICOL SPONBERG	CURB	1.091	0.752
17	16	12	NOW	JOHN DAVID WEBSTER	BHT	0.896	0.852	17	16	17	STRONG TOWER	KUTLESS	BEC	0.947	1.005
18	19	8	ALIVE AGAIN	SCOTT KRIPPAYNE	SPRING HILL	0.828	0.770	18	20	3	I NEED YOU TO LOVE ME	BARLOWGIRL	FERVENT/WORD-CURB	0.942	0.820
19	23	6	SHADOW OF YOUR CROSS	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	0.766	0.658	19	25	2	PRAISE YOU IN THIS STORM	CASTING CROWNS	BEACH STREET/REUNION/PLG	0.930	0.685
20	22	7	LOVE WON'T LEAVE YOU	AVALON	SPARROW/EMICMG	0.758	0.660	20	18	9	NOW	JOHN DAVID WEBSTER	BHT	0.896	0.852
21	18	11	STRONG TOWER	KUTLESS	BEC	0.754	0.805	21	21	7	ALIVE AGAIN	SCOTT KRIPPAYNE	SPRING HILL	0.829	0.771
22	27	2	I NEED YOU TO LOVE ME	BARLOWGIRL	FERVENT/WORD-CURB	0.604	0.497	22	23	7	LOVE WON'T LEAVE YOU	AVALON	SPARROW/EMICMG	0.804	0.725
23	25	8	WHEN DID YOU FALL?	CHRIS RICE	EB+FLO/INO	0.601	0.509	23	27	3	WE ARE ONE TONIGHT	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	0.787	0.635
24	26	13	I SHALL BELIEVE	MATT BROUWER	BLACK SHOE	0.541	0.502	24	26	5	SHADOW OF YOUR CROSS	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	0.766	0.658
25	24	16	ALIVE	REBECCA ST. JAMES	FOREFRONT/EMICMG	0.451	0.555	25	28	14	I SHALL BELIEVE	MATT BROUWER	BLACK SHOE	0.673	0.611
26	NEW		ALL THAT I AM	THE AFTERS	SIMPLE/INO	0.437	0.164	26	24	17	ALIVE	REBECCA ST. JAMES	FOREFRONT/EMICMG	0.654	0.724
27	NEW		BLESS THE BROKEN ROAD	SELAH	CURB	0.422	0.197	27	31	6	WHEN DID YOU FALL?	CHRIS RICE	EB+FLO/INO	0.602	0.509
28	NEW		FREE	SHAWN MCDONALD	SPARROW/EMICMG	0.419	0.177	28	19	20	THEY DON'T UNDERSTAND	SAWYER BROWN	CURB	0.575	0.849
29	38	2	WE ARE ONE TONIGHT	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	0.408	0.314	29	NEW		FREE	SHAWN MCDONALD	SPARROW/EMICMG	0.540	0.222
30	29	4	FOREVER	OVERFLOW	ESSENTIAL/PLG	0.390	0.367	30	30	5	FOREVER	OVERFLOW	ESSENTIAL/PLG	0.536	0.516
31	NEW		ALL IN THE SERVE	MICHAEL W. SMITH	REUNION/PLG	0.388	0.252	31	29	12	MIRACLE	STORYSIDE:B	GOTEE	0.493	0.529
32	33	3	HALLELUJAH	BETHANY DILLON	SPARROW/EMICMG	0.373	0.348	32	32	18	READY FOR YOU	KUTLESS	BEC	0.474	0.505
33	30	3	UNITY (WE STAND)	4HIM	INO	0.369	0.354	33	NEW		BETTER DAYS	ROBBIE SEAY BAND	SPARROW/EMICMG	0.467	0.311
34	32	9	WE FALL DOWN	KUTLESS	BEC	0.367	0.352	34	NEW		ALL THAT I AM	THE AFTERS	SIMPLE/INO	0.446	0.171
35	35	18	MATCHLESS	AARON SHUST	BRASH	0.360	0.337	35	33	5	NEVER FAR BEHIND	ALY & AJ	HOLLYWOOD	0.439	0.484
36	40	2	LIGHT OF THE WORLD	WATERMARK	ROCKETOWN	0.350	0.296	36	NEW		BLESS THE BROKEN ROAD	SELAH	CURB	0.422	0.197
37	RE-ENTRY		BETTER DAYS	ROBBIE SEAY BAND	SPARROW/EMICMG	0.349	0.287	37	35	2	CHANGING HAPPY	JADON LAVIK	BEC	0.417	0.405
38	34	12	FELLOW TRAVELER	GINNY OWENS	ROCKETOWN	0.330	0.342	38	RE-ENTRY		HALLELUJAH	BETHANY DILLON	SPARROW/EMICMG	0.389	0.349
39	39	3	BELIEVE	ANDY CHRISMAN	SHELTER	0.318	0.301	39	NEW		ALL IN THE SERVE	MICHAEL W. SMITH	REUNION/PLG	0.388	0.252
40	37	20	WE	JOY WILLIAMS	REUNION/PLG	0.314	0.316	40	39	3	WE FALL DOWN	KUTLESS	BEC	0.380	0.363

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

MAINSTREAM TOP 40		RHYTHMIC TOP 40		MODERN ROCK			
Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank		
NE-YO <i>So Sick</i> IOJMG (65.0)	2	NE-YO <i>So Sick</i> IOJMG (68.1)	1	BOW WOW <i>Fresh Azimiz</i> SUM (77.0)	21	50 CENT & OLIVIA <i>Best Friend</i> INTERSCOPE (73.1)	39
THE ALL-AMERICAN REJECTS <i>Dirty Little Secret</i> INTERSCOPE (76.1)	5	BEYONCE FEAT. SLIM THUG <i>Check Dn It</i> SUM (91.6)	2	LL COOL J FEAT. JENNIFER LOPEZ <i>Control Myself</i> IOJMG (68.8)	22	CHART BOUND	
FALL OUT BOY <i>Dance, Dance</i> IOJMG (82.5)	6	MARY J. BLIGE <i>Be Without You</i> INTERSCOPE (94.2)	3	JUELZ SANTANA <i>Dh Yes (aka 'Postman')</i> IOJMG (95.0)	29	D4L <i>Betcha Can't Do It Like Me</i> ATLANTIC (75.3)	
NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (70.2)	9	T-PAIN FEAT. MIKE JONES <i>I'm N Luv (Wit A Stripper)</i> ZOMBA (68.2)	5	RIHANNA <i>SDS</i> ZOMBA (95.0)	33	THE PUSSYCAT OOLLS FEAT. WILL.I.AM <i>Beep</i> INTERSCOPE (79.5)	
KELLY CLARKSON <i>Walk Away</i> RMG (83.8)	10	JAMIE FOXX FEAT. LUDACRIS <i>Unpredictable</i> RMG (94.7)	6	KANYE WEST FEAT. LUPE FIASCO <i>Touch The Sky</i> IOJMG (84.1)	35	CHART BOUND	
RAY J <i>Dne Wish</i> SANCTUARY (66.0)	16	CHRIS BROWN <i>Yo (Excuse Me Miss)</i> ZOMBA (88.5)	7	BLACK EYED PEAS <i>Pump It</i> INTERSCOPE (80.7)	37	ANBERLIN <i>Paperthin Hymn</i> EMR (69.6)	
CASCADA <i>Everytime We Touch</i> ROBBINS (70.0)	18	SEAN PAUL <i>Temperature</i> ATLANTIC (73.0)	14				

R&B / HIP-HOP		ADULT TOP 40		ADULT CONTEMPORARY			
Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank		
MARY J. BLIGE <i>Be Without You</i> INTERSCOPE (97.6)	1	ROB THOMAS <i>Ever The Same</i> ATLANTIC (84.5)	3	COLLECTIVE SOUL <i>How Do You Love?</i> EL (71.9)	17	SANTANA FEAT. MICHELLE BRANCH <i>I'm Feeling You</i> RMG (66.7)	7
JAMIE FOXX FEAT. LUDACRIS <i>Unpredictable</i> RMG (95.6)	2	INXS <i>Pretty Vegas</i> EPIC (65.9)	7	THE ALL-AMERICAN REJECTS <i>Dirty Little Secret</i> INTERSCOPE (73.4)	18	JON SECAOA <i>Window To My Heart</i> BIG3 (89.4)	8
BEYONCE FEAT. SLIM THUG <i>Check Dn It</i> SUM (92.8)	3	FALL OUT BOY <i>Sugar, We're Going Down</i> IOJMG (71.1)	10	NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (65.9)	20	ENYA <i>Amarantine</i> REPRISE (72.4)	15
NE-YO <i>So Sick</i> IOJMG (81.4)	4	BON JOVI <i>Who Says You Can't Go Home</i> IOJMG (73.6)	16	KELLY CLARKSON <i>Walk Away</i> RMG (68.3)	21		
CHRIS BROWN <i>Yo (Excuse Me Miss)</i> ZOMBA (90.9)	5						
DEM FRANCHIZE BOYZ <i>Lean Wit It, Rock Wit It</i> VIRGIN (66.8)	7						
KEYSHIA COLE <i>Love</i> INTERSCOPE (89.6)	8						
T-PAIN FEAT. MIKE JONES <i>I'm N Luv (Wit A Stripper)</i> ZOMBA (77.6)	9						

COUNTRY		CHRISTIAN	
Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank
BRAD PAISLEY FEAT. DOLLY PARTON <i>When I Get Where I'm Going</i> ARISTA NASHVILLE (83.8)	2	THIRO DAY <i>Cry Out To Jesus</i> PLS (71.6)	2
JOSH TURNER <i>Your Man</i> MCA NASHVILLE (76.7)	3	MARK SCHULTZ <i>I Am Word</i> CURB (69.0)	3
KEITH URBAN <i>Tonight I Wanna Cry</i> CAPITOL (92.8)	4	CHRIS TOMLIN <i>How Great Is Our God</i> EMICMG (93.0)	4
KENNY CHESNEY <i>Living In Fast Forward</i> BNA (94.7)	5	CARRIE UNDERWOOD <i>Jesus, Take The Wheel</i> PLS (84.0)	5
RASCAL FLATTS <i>What Hurts The Most</i> LYRIC STREET (87.3)	7	AARON SHUST <i>My Savior, My God</i> BRASH (66.4)	7
SUGARLAND <i>Just Might (Make Me Believe)</i> MERCURY (84.2)	8	NATALIE GRANT <i>What Are You Waiting For</i> CURB (73.3)	8
TIM MCGRAW		MATTHEW WEST <i>Dnly Grace</i> EMICMG (72.3)	9

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. © 2006. Promosquad and HitPredictor are trademarks of Think Fast LLC.

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