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WEEK OF MARCH 31, 2006

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The federal government made Minneapolis an Empowerment Zone in 1999, giving it access to millions of dollars in direct funding plus tax incentives over 10 years for use in improving several of its neighborhoods.

POPULATION: 2,632,400
RADIO MARKET RANK: 16

DEMOGRAPHICS:*

	TOTAL 75-MARKET POPULATION %	MINNEAPOLIS ARBITRON METRO %	INDEX
Age 35-44	20%	22%	110
Age 65 or older	17%	13%	80
College graduate	14%	19%	140
Married	56%	59%	105
Asian	3%	4%	127
Not employed	34%	27%	80
Own residence	69%	78%	113
Townhouse or attached home	8%	11%	144
Visited radio station site	5%	8%	152

NO. OF RADIO STATIONS: 27

RADIO OWNERSHIP:

OWNER	NO. OF STATIONS	RATINGS SHARE**
Clear Channel	1 AM, 3 FM (4)	26.0%
CBS Radio	1 AM, 1 FM (2)	17.6%
ABC Radio	1 FM	13.7%
Hubbard	1 AM, 1 FM (2)	10.2%

FORMATS: 5 N/T, 2 triple-A, 2 country, 2 top 40, 2 standards, 1 classic rock, 1 AC, 1 active, 1 adult hits, 8 other

RATINGS LEADERS:**

STATION	FORMAT	AQH SHARE 12-PLUS
WCCO-AM	N/T	8.8
KQRS-FM	classic rock	8.1
KEEY-FM	country	7.2
WLTE-FM	AC	4.7
KSTP-AM	N/T	4.6

INTERESTING FACT:*

The professional services most used by the average Minneapolis-St. Paul household in the past 12 months were financial planner (20%), accountant (17%) and travel agent (15%).

*Source: Scarborough Research 2006

**Source: Arbitron Fall 2005 Report

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CHRISTIAN RADIO
SPECIAL ISSUE

COLUMNS & FEATURES:

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- 6** CHRISTIAN RADIO STATIONS ARE NOTCHING RECORD RATINGS THAT OFTEN RIVAL THEIR SECULAR COUNTERPARTS. What's fueling the growth?
- 8** BECKY THE SOCCER MOM MAY NOT BE FLASHING DEVIL SIGNS JUST YET. But thanks to a growing body of quality music, Christian rock radio is on the upswing.
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TUESDAY, APRIL 4 > UPDATED CHARTS AND PLAYLISTS FROM ACROSS THE STREET TO AROUND THE WORLD. Click on CHARTS.

WEDNESDAY, APRIL 5 > NEWS YOU CAN USE, FAST, FIRST AND ACCURATE. Click on NEWS ALERTS.

THURSDAY, APRIL 6 > DISCOVER TOMORROW'S HITS TODAY WITH HITPREDICTOR. Click on CHARTS.

FRIDAY, APRIL 7 > SIGN UP FOR COUNTRY MONDAY MONITOR, THE DEFINITIVE DATA SOURCE AND COMMENTARY. Click on NEWS ALERTS.

BDS REAL TIME CHARTS
Active Rock

RADIO-ACTIVE
Tampa's Dana Exits

CHARTS
Track the latest trends at

BALANCING JESUS AND JINGLES

BY PHYLLIS STARK
PHOTOGRAPH BY
RICK DAHMS / RETNA LTD.

BROADCASTERS WHO ANSWER to shareholders, corporate owners and clients have a hard enough time. But imagine running a radio station and also answering to God.

That's a challenge faced by all Christian radio broadcasters—who feel their stations have a higher mission than simply entertaining the masses.

One particularly successful station at balancing jingles and Jesus in an unlikely market is Christian AC KCMS (Spirit 105.3) Seattle.

In a city known for having one of the lowest church attendance rates in the nation, according to the Seattle Business Journal, KCMS is the No. 7 station in the market 12-plus, landing a 3.5 share in the winter Arbitron book. Among women 25-54, it posted a third-place 5.3 share in the fall.

The 29-year-old station, owned by nonprofit CRISTA Ministries, has been programming a contemporary Christian format since 1977. VP/GM Tony Bollen says the station was one of the “early adopters of the format when [it] was in its infancy.”

While the KCMS staff works to make money like any other station, that cash surplus goes to fund CRISTA's programs, including a nursing home, an adoption agency, summer camps, a school and other charitable endeavors both domestic and overseas. CRISTA also owns two other local stations, KCIS Seattle and KWPZ (Praise 106.5) Bellingham, Wash.

Bollen says broadcasting is just one of 10 “ministries” in which CRISTA is involved. That its job is viewed as a mission, Bollen says, is something “those of us who work here really love.”

'AN ETERNAL PURPOSE'

“We operate like any commercial radio station in terms of our day-in, day-out function,” Bollen says. “On the surface we look and act like anyone else, but our underlying motivation is less about stockholder equity and more about what, I hope, is a grander purpose.”

“If we're successful, it doesn't just go toward making some owners rich. It goes toward an eternal purpose.”

Yet in the industry, Bollen says, “we want to be seen as a strong, viable, competitive, enthusiastic radio station fighting for our share of buys.”

KCMS earns a hefty profit for CRISTA despite turning down hundreds of thousands of dollars in advertising a year for products and services that don't match the station's family-friendly core values. There are no alcohol ads, for instance, and none for the state lottery or any of the local Indian casinos.

KCMS management also routinely declines spots promoting network TV shows it finds objectionable. There are also no ads for R-rated films except, ironically, for the spots the station ran for “The Passion of the Christ,” which earned that rating for violent content.

“We have had problems over the years when we've tried to run ads for the prime-time lineup on [network TV] because the tone can really cross the invisible line for what is and isn't suitable,” Bollen says. “So we basically walk from a lot of that business.”

Even for some of the TV news programming the station promotes, Bollen says, “we have to have the ability to be selective on spot content” and be able to decline anything that's “gritty, abrasive, sensationalistic or violent” that a mother driving with her kids could have a problem with hearing.

“We don't want to shelter our listeners from the reality of life,” he says, “but we position ourselves as safe for the whole

family, so there has to be a certain amount of decorum.”

Bollen says staffers have conservatively estimated that they either turn away or choose not to pursue from a half million to 1 million dollars worth of advertising per year. The advertisers KCMS does have, he says, are the same as those you'd hear on any female-targeted AC station, including big-box retailers, department and grocery stores and car dealers.

“It's amazing what some folks will find to complain about,” Bollen says. “If we set a criterion that we would [program] so we'd get no complaints, we'd never take any advertising.”

The station is also picky when it comes to employees, screening for staffers, Bollen says, who “have an individual relationship with Christ. If they didn't have a deep faith, my guess is they would have a hard time in this environment or [in] representing the radio station with any degree of passion. They would find it to be sort of a mismatch.”

APPLYING THE DISCIPLINE

Bollen thinks one of the big keys to the station's success is PD Scott Valentine, who joined the staff six years ago following a long stint working at general-market stations in a variety of formats in Spokane, Wash.

Like the rest of the staff, Valentine believes stations programming any kind of Christian format are “really serving a higher source.”

“The Christian format is the only radio format where it can't just change your day, but can possibly change your life,” Valentine says.

But like many of his PD colleagues at general-market stations, Valentine is also a disciple of research and brought those beliefs to the station he describes as now being “narrowly focused” on 35- to 44-year-old women.

“We are using all the methods of science that other stations are using,” he says of KCMS, while noting that research is still not as commonplace at Christian stations as he thinks it should be. “Stations that don't have a lot of experience in the general market are very undisciplined,” Valentine says, noting that some have playlists as long as 1,000 songs. “KCMS is very disciplined” with a playlist of 250-300 songs.

“We don't let some kind of ethereal goo mess with the process.”

But it's not all about research. Sometimes, it's also about heart.

Valentine says, “One of the remarkable things about this station is that we will stop everything and pray on the air if the moment warrants it.”

Valentine does think Christian stations have become somewhat savvier about playing the hits that keep people tuned in. “Contemporary Christian used to [mean that] sometime in the last three centuries these songs were popular,” he quips. “Now you have so many artists that represent the genre really well.”

Christian stations' ratings nationwide have been helped along,

Valentine says, by the fact that Christian music has dramatically improved over the years. As a result, it's easier for listeners to switch from a country or AC station to a Christian station without noticing any decline in music production values.

Yet sometimes even Valentine is thwarted in his attempts to play the hits by the artists' personal lives.

“The Christian audience is a bit funny,” he says. “If they hear rumors of lifestyle things they don't agree with”—a divorce, for example—“the audience will jump ship [on an artist], and then I have a hard time getting a high test score.”

HIGHER CONCEPTS

Asked why he thinks the station does so well in the ratings, Valentine credits the basics of radio and a lack of direct format competition. “We have high-testing concepts on the air,” he says. “We could be any format executing what we are doing right



Scott Valentine, left, and Tony Bollen

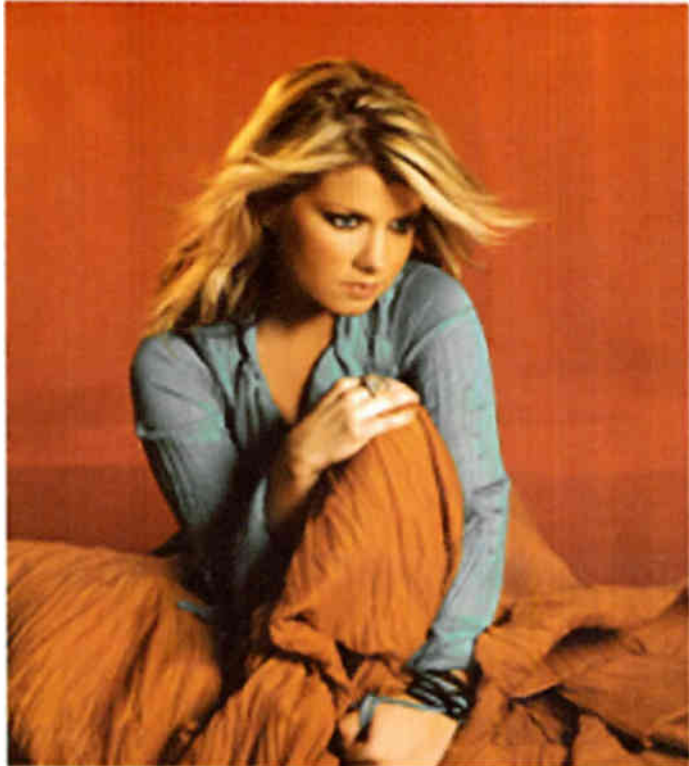
now, and we would be equally successful provided there wasn't someone else in the market already doing it.”

Bollen credits Valentine's “really effective on-air execution,” for the station's success. He also says the station was helped by what he calls a “drastic improvement of the signal” when it moved to a better tower location in 2000.

He further credits the station's “safe for the whole family” position, now commonplace among contemporary Christian stations. Bollen says it jumped on that position early “because we sensed the audience was hungry for something that was both entertaining and inoffensive.”

Whatever the factors behind it, Valentine is grateful for KCMS' success. “That the station can do so well when we're so far away from the Bible belt has me so thankful to the listeners and to a stellar staff.”

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Selah

Insp. Song of the Year: *All My Praise*
Worship Song of the Year: *Be Though My Vision*
Insp. Album of the Year: *Greatest Hymns*



plumb

Rock Contemporary Song: *I Can't Do This*



Country Recorded Song: *They Don't Understand*

CONGRATULATIONS TO ALL OUR ARTISTS!

CHRISTIAN RADIO: NICHE NO MORE

BY JIM VELDHOUIS

Not long ago, when the words “Christian” and “radio” were used in the same sentence, the perception was one of inferior music, jocks fresh out of college (or related to the owner) and, for some strange reason, ministry programs interspersed with the music.

Actually, that last concept wasn't strange at all. Ministries paid big bucks for airtime, and music merely filled the gaps between programs.

In the mid- to late '80s, Christian music grew up. Christian labels released higher-quality product that could compete with mainstream labels. Instead of churches, Christian artists were booked into larger venues. And some Christian stations began relying more on selling commercials, thereby lessening the financial need of airing ministry programs.

Christian radio was still a unique entity, with some of its most popular stations broadcasting in the noncommercial portion of the FM band. In many cases, that's still true today.

NONCOMM UNIQUENESS

Noncommercial Christian radio's ratings success is often overlooked due to those stations' exclusion from Arbitron's ratings reports. Yet Arbitron data available through the Radio Research

Lloyd Parker says. “People began to seek direction in their lives and many turned to God for help. The success of ‘The Passion of the Christ,’ ‘The Chronicles of Narnia’ and the mainstream hits by Switchfoot, MercyMe and other Christian-focused artists show a growing acceptance of God in our culture.

“Well-programmed Christian music radio stations have provided a continuing source of strength and encouragement for these seekers,” Parker continues. “Many of these stations have seen their ratings reach record levels as more listeners are drawn to their compelling programming.”

Parker says the network's live night show “Total Axxess,” which features listener interaction with top Christian artists, “has excited our audience like nothing we've ever done before.”

K-LOVE MD Jon Rivers, who co-hosts mornings with his wife, Sherry, explains Christian radio's growth this way: “The church is finally demanding contemporary worship, and God is raising up those who'll deliver it.” Rivers also hosts the weekly countdown show “20—The Countdown Magazine.”

ANNUAL PLEDGE DRIVES

Like their public radio counterparts, noncomm Christian stations make their budget from annual pledge drives involving

While Salem has trademarked the “Safe” slogan, many non-Salem stations have been in family-friendly mode for years.

In Tulsa, a market where Christian radio abounds, Michael Perry Stevens' KXOJ finished the fall 2005 Arbitron survey with a 3.9 share. The station is sister to Christian top 40/rock KCXR. Both outlets compete with Cox Radio Christian convert KKCM.

KXOJ/KCXR PD Bob Thornton sees two factors behind Christian radio's growth. “The most important reason is that heritage Christian broadcasters are improving,” he says. “Those who have been called to Christian radio have closed the gap in professionalism, promotions and presentation. These stations rival their mainstream counterparts and in many cases beat them handily.”

Thornton's second reason is predicated on his first. Eyeing the success of heritage Christian stations, secular broadcasters “see the potential to add dollars to their bottom line, or they see a need to take back the audience they have lost to these heritage stations, and

they have begun launching more Christian stations in some markets,” Thornton says. “In some cases it merely shifts listeners around, while in others it actually grows cume. But either way, the perception is that Christian radio is growing by leaps and bounds.”

WHAT ARTISTS AND SONGS ARE CLIMBING BILLBOARD RADIO MONITOR'S CHRISTIAN ADULT CONTEMPORARY AND CHRISTIAN SONGS CHARTS? SEE PAGE 49.

The Christian music and radio industries compete for consumers' dollars more than ever before. The music is better produced, the concerts rival mainstream acts both sonically and visually, and radio has talented, seasoned jocks who could work at most any station in town.

SERVICE ELEMENTS, COMPANIONSHIP

Is Christian radio more popular now because Christian music is more popular? In some respects, yes. Generally speaking, if a listener wants to hear a song by such top-selling Christian artists as Michael W. Smith or Steven Curtis Chapman, there is usually only one place on the dial to go. But it's more than the music. Christian radio has become relevant. Programmers realize their listeners want what their mainstream competitors offer—traffic, weather, news, humor and companionship—along with the music. External marketing also plays a role. Case in point, the simple, clever message displayed on KSBJ billboards: “God Listens.”

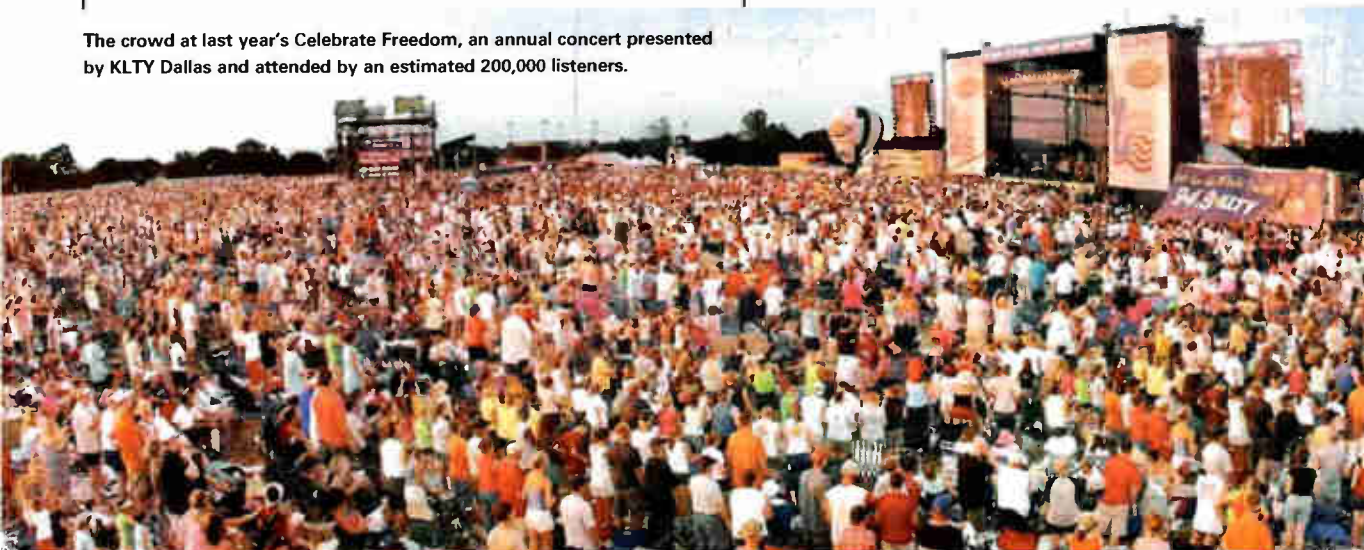
While Christian music sales have leveled off—a byproduct perhaps of a music industry still plagued by piracy—Christian radio formats including AC, top 40, inspirational and rock enjoy continuing success.

The belief that Americans became more spiritually minded after Sept. 11, 2001, isn't the only reason Christian radio practitioners cite for the format's growth. Some Americans are fed up with what they perceive as questionable content found on mainstream radio, especially in morning drive. Christian radio has become the sweet spot for listeners who perceive the media as coarse, liberal and nonfriendly to the family. Churchgoers often identify with lyrical themes explored in Christian music and are willing to support the broadcast message of what they believe in.

Broadcasters who have worked in Christian radio from its beginnings understood their paychecks would be smaller than their mainstream counterparts. Large billboard campaigns would be out of the question, as would prize giveaways more valuable than a pizza dinner or CDs. For many, it didn't matter. They felt a “call” to be at that station.

The call is still there, but now so are the billboards and much bigger promotions and listener incentives. It appears that more listeners are now hearing that call as well.

The crowd at last year's Celebrate Freedom, an annual concert presented by KLTy Dallas and attended by an estimated 200,000 listeners.



Consortium shows many noncomm Christian outlets rivaling their secular counterparts. According to the consortium's fall 2005 eRanks, Northwestern College's KTIS Minneapolis-St. Paul garnered a 5.2 12-plus AQH share; Central Florida Educational Foundation's WPOZ Orlando, Fla., pulled a 4.9; and Educational Foundation's KSBJ Houston posted a 3.5.

Other top 100 market stations pulling healthy shares include Cornerstone Baptist Educational Ministries' WCSG Grand Rapids, Mich. (5.2); Columbia International University's WMHK Columbia, S.C. (4.8); and Radio Training Network's WLIFJ Greenville-Spartanburg, S.C. (4.6). Christian AC ratings are more impressive in its target demo of women 25-54.

Two powerful networks bolster the format—top 40 network WAY-FM and EMF Broadcasting's K-LOVE. The latter's affiliates now number 142, while its top 40 network, AIR1, adds 46 affiliates to the EMF family.

WAY-FM has experienced a sizable growth spurt, owning and operating 13 stations and broadcasting on another 26 signals via translators. The network's syndicated CHRSN format airs on 58 stations.

“I believe the attacks in September of 2001 began a renewed interest in spiritual things in the country,” WAY-FM CEO

loyal listeners and financial support from local businesses. Listeners pledge, in some cases, millions of dollars annually to keep the stations on the air; the feeling that the listener has a stake in the station's success is very real.

Community involvement is critical with the listener and station owner working in tandem to keep the music flowing and to provide a “family-friendly” home on the dial. Publicly traded Christian radio group Salem Communications trademarked the phrase “Safe for the whole family,” and its stations wave that banner in every market in which the company operates.

Among the major markets Salem covers are Dallas, where KLTy managed a 2.9 share in fall 2005, and Atlanta, where WFSH also notched a 2.9. Both stations score significantly higher numbers in female demos. In Colorado Springs, Colo., Salem's KBIQ tied for fourth place 12-plus with a 5.9.

“The growth in Christian music radio the past few years mirrors the growth we've seen in other family- and values-based media,” says Chuck Finney, KLTy's director of programming and national PD/brand manager for Salem's “Fish” stations. “There's now a big demand for family-friendly, faith-based programming, and the jump in the quality of contemporary Christian music and the number of stations playing that music has helped fill that need.”



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THE GLOBAL STANDARD FOR MUSIC INFORMATION

CHRISTIAN ROCK RADIO ON THE RISE

BY DEBORAH EVANS PRICE

THERE ONCE WAS A TIME when Christian rock bands were dismissed as playing the devil's music. Conservative gatekeepers at radio and retail didn't think rock music was an appropriate vehicle to spread the gospel. Yet flipping around the radio dial these days, it's obvious things have changed. Christian rock radio has become a rapidly growing format and a prime tool for record companies to reach young consumers.

"In the last few years we've seen an increase in 24-hour rock stations in Christian music," says Derek Jones, Word Label Group VP of promotion. "That's an encouraging sign toward the growth of that genre in our format."

Jones attributes that growth to the "quality and quantity" of the music. James Riley, Word Label Group senior national promotion manager, agrees. "It's not embarrassing," he says of today's Christian rock. "Ten years ago on the rock side, we had stuff that just didn't compete."

Quality music is not really an issue today as evidenced by mainstream rock radio's embracing of such Christian acts as P.O.D., Switchfoot and Relient K, acts that continue to be mainstays on Christian rock radio.

"The format is growing," says Jim Marshall, Florida regional manager for WAY-FM Media Group, which owns nine top 40 stations in such markets as Denver; Nashville; Wichita, Kan.; and Huntsville, Ala. "We are learning how to be better communicators in a culturally relevant way every day. Christian music radio, in every format, is learning how to cut through the culture and really focus its product."

Marshall, who also serves as chairman of the Christian Music Broadcasters Educational Track during the Gospel Music Assn.'s GMA Week convention, adds, "We're finding a great hunger and a great thirst for what we have to offer. This tracks right along with the way the production values, the music and every facet of the industry has grown so much in the last 20 years.

"We have so much music to choose from and it's really high quality," he says. "When [WAY-FM] started back in 1987, it was a really short playlist. We have lots of tools at our disposal now, and the production quality is right up there with what they'll get from the general-market top 40 and rock stations."

BUT IS IT REALLY GROWING?

Bill Scott, president of ZJAM Youth Ministries and host of "ZJAM," a three-hour weekly rock show that airs in 230 markets, is unsure of the growth in Christian rock radio. "I don't know that it's necessarily on the rise. There are a few good stations like [WUFM] RadioU out of Columbus, Ohio," he says. "Unfortunately, there are only a handful of stations doing this 24 hours a day. The only place I see it starting to catch on is online, cyber radio, because you can't afford to buy the frequencies that are available today. So I don't know that it's necessarily on the rise."

According to M Street, there are 104 Christian top 40/rock stations in the United States. M Street doesn't break out Christian rock stations separately.

Scott says he started online station ZJAM.com last fall and that it is doing well. He also gets an enthusiastic response to his

weekly show, which features a mix of rock and hip-hop, spotlighting such acts as tobyMac, Switchfoot, Thousand Foot Crutch, P.O.D. and other youth-oriented acts. He mixes the music with topics of interest to teens, including a recent show on depression. He also has bands perform live in the studio.

Scott is a Christian rock veteran who has been in the format since 1983 and has seen the music become more palatable. "I used to get those calls," Scott says, recalling listeners telling him, "You're playing the devil's music. You can't play that, it's got a beat!" I was playing Whiteheart and Petra. I remember getting those hate phone calls, but I also remember kids loving it, [saying], 'Finally I can have my music and a positive message to go with it.'"

KEEPING BECKY HAPPY

Many feel station owners have been hesitant to program rock for fear of alienating Becky, the name the Christian industry uses to describe their prime consumer, the 35-year-old soccer mom.

"That's a thing we run up against with our three hours," Scott says, adding that programmers have told him, "Becky the soccer mom would be offended those three hours on Saturday night.' I don't think it's true at all. We've got a three-hour show on Saturday nights, and we're a nonprofit organization. It's Becky that supports our ministry. She loves the fact that somebody is reaching her kid, who is really struggling as most teenagers do. I find them incredibly grateful, and they really support what we do financially."

Scott says the "major focus of the majority of Christian radio

is to reach Becky. Some are scared to go outside the box and see if there's a different listener available out there. I think there is. There's more than just Becky."

Marshall doesn't see the lack of Christian rock stations necessarily as an issue of playing it safe. "It's more a question of available audience," he says. "When you look at the baby boomers... there's more available audience for an AC station. They have a target audience of 25-44, and with society in general, that's a very target-rich environment. I don't know if it has as much to do with the safety issue because there are programmers out there that are learning how to be edgy yet safe for the family."

Most Christian rock is exposed on weekend specialty shows. There are few 24-hour outlets for the genre; RadioU and KEFX Twin Falls, Idaho, being two successful exceptions. KEFX is part of the Effect Network, which has translators in 50 markets and takes KEFX's signal nationwide to Las Vegas; Jackson, Miss.; El Paso, Texas; Honolulu and other cities.

One of the nation's most successful Christian rock stations is KCXR (the Kross) Tulsa, owned by Adonai Radio Group, which also has a sports station, a country station and a Christian AC station in Tulsa. The Kross switched from gospel to rock three and a half years ago.

In addition to selling commercials, KCXR APD/MD Scott Herrold says the station generates revenue from concert promotions. "We have amazing concert attendance. The big thing with our format is nontraditional revenue. The traditional commercials that radio has been doing for so many years are a lot harder to sell. Ad agencies don't really buy a lot of 12-24 numbers.

P.O.D.



"We're very event-driven," Herrold continues. "We're trying to create events to brand our radio station, attract listeners, get the community involved and provide a fun experience for those listeners, something more interactive than, 'Hey, we're a soundtrack.'"

Herrold says KCXR is currently promoting a concert with Kutless and Disciple and next month will do a show with Sanctus Real. "We see big results in the events, and the other nice thing about it is we own the events," Herrold says. "We have four solid Christian radio stations in this market. So it's a great way for us to own these events."

KXCR and Christian AC sister KXOJ are promoting a June 16 festival that will feature Third Day, Newsboys, Hawk Nelson, Hyperstatic Union and others at Oral Roberts University. Herrold says the event will include different "zones."

"We'll have the 'health and wellness zone,' the 'extreme zone,'

"Bands go into markets again and again and again to build a fan following and it's a loyal fan following."

Many acts start at rock radio and then garner top 40 airplay, Jones says. "Rock radio has become a starting ground for what ends up becoming a [top 40] band. Recent examples like Superchick and Hawk Nelson really started at the rock format . . . As each format has taken steps forward playing hotter music, rock has really become a starting ground for us for new artists."

But does Christian rock radio sell records? "Rock radio cannot only be a starting ground for new artists, but from a sales standpoint, sales on artists that get airplay on the rock and [top 40] formats has really picked up," Jones says. "Those are viable formats to sell records. Old school [thought] used to be that only AC radio sold records, and still AC is our biggest format. It still sells records to the soccer mom, but we're finding that if a younger

Kelm, owner of Q Management Group, which manages Skillet, Decyfer Down and Nevertheless. "The rock market is selling records. It is thriving and growing. We're breaking artists out of the rock genre, and I think rock radio has a lot to do with that."

Kelm says there's an underground vibe to Christian rock radio that appeals to teens. "They don't have so many stations that it's like the AC format, so there's a little more anonymity in itself so the kids listening to Christian rock radio feel a little more ownership [of the music]. It has a real indie, word-of-mouth underground appeal to it."

Kelm says he's seen positive results from partnering with RadioU and other Christian rock stations for promotions. "Any time you get the combination of a core Christian rock artist with a strong rock station that has that kind of branded loyal listener, exponentially we just see the numbers. Those are usually our most

'IN THE LAST FEW YEARS WE'VE SEEN AN INCREASE IN 24-HOUR ROCK STATIONS IN CHRISTIAN MUSIC. THAT'S AN ENCOURAGING SIGN TOWARD THE GROWTH OF THAT GENRE IN OUR FORMAT.'
—DEREK JONES

Decyfer Down



Skillet



Hawk Nelson



the 'education zones,' he says. "We'll sell sponsorships and have clients out there with booths. On the Kross side, we're working on the extreme zone, and we've hooked up with the Army National Guard. We have a 60-foot obstacle course and rock-climbing wall. We're doing an inflatable laser tag arena. We're trying to think outside the box with what we do and target teenagers. We're trying to impact the culture in our market."

Herrold says since there's little research available on Christian teens and Christian music, the station tries to work obvious targets such as schools. "The whole separation of church and state thing is obviously a big challenge for Christian music," he says, but the station found a way around it by partnering with Broken Arrow High School, the largest in Oklahoma, to broadcast its football games.

"We broadcast the games on Friday nights, and we've created the whole Friday afternoon show around high school football, high school sports and what's going on. It's like a big youth rally all afternoon," Herrold says. "It's a great way for us to connect with the community and to get our music in more ears where Christian radio normally is not welcome."

BUT DOES IT SELL RECORDS?

Despite the few 24-hour Christian rock stations, Christian bands manage to fare pretty well. Jones says touring is a key factor.

demographic hears something they like on rock radio and [top 40] radio, they will go seek it out and buy it. That's an exciting thing. That's another indication that the rock format is going to continue to grow, and we need to pay attention to it."

Marshall agrees. "I really believe the exposure on Christian radio in the rock and [top 40] worlds really helps sell product," he says. "Our world parallels what's happening in the general market. It's the younger demographic that's really spending the money."

Scott says he's had artists tell him they've seen sales spikes as a result of his radio show. "Most stations that we're on don't play any rock except for us on a three-hour Saturday night deal," he says. "So it's a real chance for people to tune in and hear things they normally wouldn't on that station."

As stations help labels sell records, the labels help noncommercial stations garner funding. "We're nonprofit, noncommercial," KEFX station manager/PD Brian Harman says. "We've worked with record labels to provide our listeners who support us financially with CDs as a thank-you gift for their support."

The record community appears to see Christian rock as a potentially lucrative market as evidenced by the number of new labels that have started up. They include RKT, which will bow this summer with newcomer Hyperstatic Union; S/R/E, a division of INO Records; and two EMI ventures, Credential and rethink.

"Christian rock radio has played a huge part in that," says Zach

successful markets. WAY-FM in Kalamazoo [Mich.] would be another example; when we can go into Grand Rapids and do over 2,000 people at a concert. That's the power of what that station means in that market and how well they do their programming."

TECH BOOM A PLUS

Many feel the advent of high-definition radio will help spur the growth of Christian rock stations. Jones says that when stations are able to digitally split their signal, programmers may opt to launch a rock channel.

Riley agrees and sees other factors coming into play. "People are programming better," he says. "They see how they can program a station with great music, and with new technology you don't have to have top-notch talent in the studio all the time. People can do voice-tracking or other things, so they are seeing a more cost-effective way of programming."

New technology will make it more affordable for station owners to test drive the rock format with less financial risk, but ultimately many feel the rise in Christian rock radio will be driven by the artists themselves. "The bands keep getting better," Scott says, citing acts like Thousand Foot Crutch and Switchfoot. "And tobyMac, I'd put him up against anybody. It just makes it so much easier to have a really good show when you know your music can stand up against anything across town."

COMMUNICATION BREAKDOWN?

BY PAUL HEINE ILLUSTRATION BY WILLIAM DUKE

New York State Attorney General Eliot Spitzer's sweeping payola investigation has brought more than just settlements, headlines and strict new promotion policies. It has also changed the radio-label relationship dynamic, ushering in a new era marked by caution, diligence, paranoia and paperwork—and less communication.

Many programmers were already too busy to take label calls,

one major-label VP of promotion says. Now they're reluctant to respond to e-mails for fear of leaving a paper trail that could come back to haunt them. "It clearly is a problem," the VP says. "Communication has gotten really tough."

Asked about the highly charged issue, one label rep's only comment was "good luck." Responding to an interview request, a programmer wrote, "I'm so gun-shy, I won't even

reply to *you* about it."

"Everything has been affected," Island Def Jam executive VP of promotion Greg Thompson says. "All of us have been asked to be that much more diligent in our practices, whether it's radio instituting stricter policies or record companies making sure we're dotting our I's and crossing our T's."

Koch Entertainment VP of radio and video promotion Chuck Oliner believes the probe has promoted "an atmosphere where programmers are petrified of Big Brother looking over their shoulder that they have to justify and explain every move they make."

Joanne Grand, senior director of promotion at Jive Records, sees a "whole different climate" and suggests the industry has gone old school by returning to "actual conversation. If they're not going to respond to e-mail, you have to be more tenacious and call them more frequently."

Labels aren't just spending more time trying to reach radio. T&E costs could also climb. "Now the issue is getting on a plane and getting into people's offices and going commando," Curb Records VP of promotion John Butler says. "It's more face-to-face, less e-mail. I'm in promotion, I have to get ahold of people. If you want to have a relationship, you have to go out of your way to do it."

Another promo exec says, "Promotion people have to get in front of radio. At the station, you have the opportunity to make the pitch, get actual feedback and maybe the add, if you've earned it."

Never a big fan of promotion via e-mail, Thompson says he prefers to "talk to people, have relationships and share with them my logical and emotional argument of why I think an artist should develop. I've never been that good in typing that emotion into a computer."

"If people are getting back to talking to each other, that could be a positive," he adds.

Oliner says Spitzergate is "making everyone's job more difficult. There's no trust, no good will . . . Ninety-nine percent of how we do our jobs is very legitimate and aboveboard."

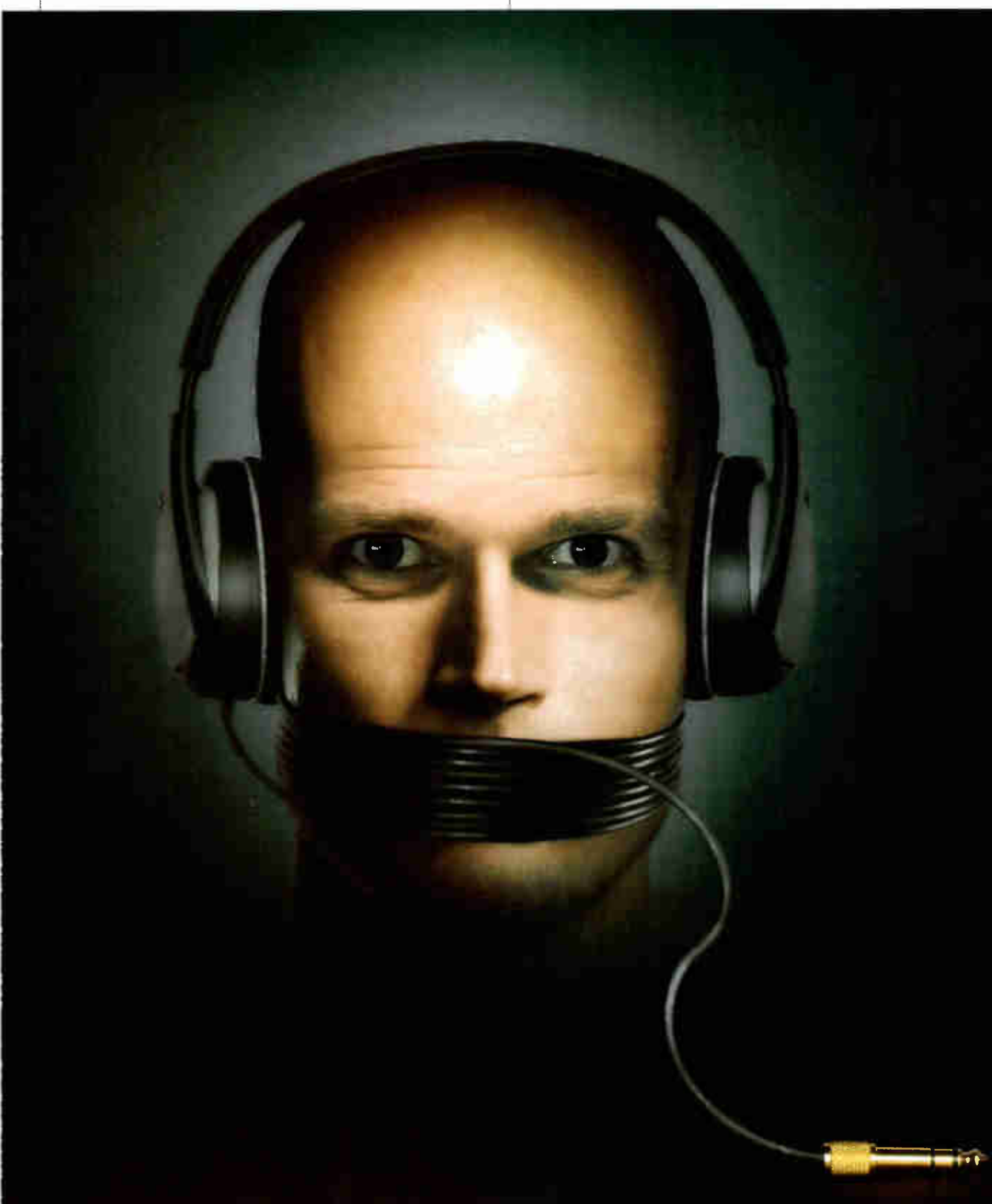
Finest City Broadcasting VP of programming/modern rock XETRA (91X) San Diego PD Kevin Stapleford says the new climate has produced a chilling effect, even when artists want to stop by and play the station's lunchroom. "If it's not important, we won't do it," he says. "It's not worth the hassle."

Promo reps and programmers bemoan the mountains of paperwork now required to execute promotions as simple as win-it-before-you-can-buy-it CD giveaways. "Now every time I get label promotional support, I have to do all this accounting and clean up," Stapleford says.

With communication muted, labels need more time than ever to stoke the star-making machine. "It clearly slows everybody down when you have legal scrutiny, whether you are trading stocks, managing mutual funds or promoting records," Thompson says.

Difficult market conditions in both industries over the past several years have everyone being "asked to do more with less manpower," Thompson says. Factor in intense scrutiny from the Spitzer probe and "you have a perfect storm. Everybody's trying to be cautious and move slower and smarter."

If one of Spitzer's goals was to level the playing field between major and independent labels, Oliner says he has failed miserably. "It's made it harder than ever for small independent labels to com-



pete," he says. Many major broadcasters forbid programmers from talking to independent promoters, which has hurt small independent labels that rely on indies to work their music to radio.

"For a label like ours, [the promotion department] is me. If I don't have a relationship [with a programmer], I'm not getting them on the phone," Oliner says. "The only companies that have the manpower to get out there and compete on a daily basis and have dialogue with PDs, MDs, promotion coordinators and marketing directors at radio are the majors, because they have full staffs. Smaller independent labels don't have that luxury."

"My major beef is that this was supposed to level the playing field, when in reality it has swung it to the corporate side," Oliner adds. "Spitzer is supposed to be a champion of the little guy. Instead he's looking out for himself and corporate America."

'NOT FOR AIRPLAY' DISCLAIMERS

Clear Channel regional VP of programming/country KEEY Minneapolis PD Gregg Swedberg says the payola scandal hasn't changed how he operates. "We have never traded promotions for airplay here, and we won't," he says. However, Swedberg adds the phrase "of course this is not for increased airplay" to discus-

Spitzer's multimillion-dollar settlements with Sony BMG Music Entertainment and Warner Music Group put on public display a mother lode of incriminating e-mails between promoters and programmers. Stapleford returned to 91X in July 2005, a few months before Clear Channel mainstream top 40 KIITS (Channel 933) San Diego PD Diana Laird exited the company after it announced two employees were dismissed following an internal payola investigation. "A lot of people were freaked out by that," Stapleford says. "A lot of that stuff could be interpreted in different ways."

McCoy says he isn't skittish about responding to label e-mails, though "you have to be specific in your reply." Much of the e-mail correspondence exposed in Spitzer's settlements were "legit but looked guilty," McCoy says. "We've got to have trust. Radio has to trust the record industry and vice versa."

To avoid e-mail communications ending up in Exhibit A, "people are being more conscientious of what they type and how it can be interpreted," Island Def Jam's Thompson says. "Something that many of us could take as a casual, off-the-cuff joke could be misconstrued by somebody who doesn't practice the art of promotion or programming."

tion. "It feels about the same to me," she says. "We communicate via e-mail all the time, it hasn't changed that dynamic for us."

Stapleford says there is "still plenty of open communication between 91X and labels. "I know most of them personally. [MD] Marco [Collins] and me have always been aboveboard."

Buddy Van Arsdale, OM at Cumulus Media country KHAY Oxnard-Ventura, Calif., says he continues to e-mail label reps. "But our e-mail content consists of how a song is doing in our audience research, our opinion of a new song or artist, or what we might be looking to add in the upcoming week depending on what moves out and how much room we have," he says.

Van Arsdale avoids discussing promotions via e-mail. "I think a lot of us feel uncomfortable with asking about that in an e-mail or even a phone conversation because we are unsure what the rules are anymore. We know that if we do a promotion, we need to disclose it on air. But now we wonder if it's even appropriate to ask."

Swedberg says he has observed a different tactic from record reps when offering a station promotion. "Despite our longtime policy of not doing promotions for adds or spin increases, we got plenty of requests to do so anyway," he says. "Now the labels will toss a promotion out, say, 'We want you to have this, and

'My major beef is that this was supposed to level the playing field, when in reality it has swung it to the corporate side. Spitzer is supposed to be a champion of the little guy. Instead he's looking out for himself and corporate America.' -CHUCK OLINER

sions when labels pitch ways to increase visibility for their music.

"We've always believed in promoting our artists and their music, and I don't see anything wrong with that so long as it doesn't affect what we add and what we choose to move up in rotation," Swedberg says. "Those decisions are made first, and only then do we discuss additional promotional support. I think it's a better way to do business anyway. Radio stations need to be excited about what they promote, and it doesn't do anyone any good to run promotions for acts that you don't plan on backing anyway."

Michael McCoy, PD at Clear Channel mainstream top 40 WNCI Columbus, Ohio, agrees the investigation has changed how radio and labels interact, but says it hasn't stifled communication. Before the probe began 18 months ago, "it got to an absurd level where it wasn't about the music," he says. "In some ways, it's made good things happen like focusing us on the music and how radio and labels can work better to make an artist relevant to the audience."

Curb's Butler says: "This is the first time that people have to be very clear on what they want to communicate." Jive's Grand says radio and labels are "much more apprehensive" about using e-mail to communicate. "People don't even want to send e-mails in jest or saying, 'I have subject matter I want to talk to you about.'"

Grand worries that merely e-mailing a programmer that one of her acts is coming to town could be misinterpreted. "A lawyer is going to look at that and say, 'What did you mean by that? Explain yourself,'" Thompson says. "You have to be so cautious on the wording. You never know how it's going to be approached or scrutinized."

Koch's Oliner says, "No one wants to do anything via e-mail today because no one knows where it's going to end up."

'PLENTY OF OPEN COMMUNICATION'

Beverlee Brannigan, OM for Journal Broadcast Group/Wichita, Kan., stops short of saying the probe has stymied communi-

you don't have to add the record, you don't need to increase spins.' I suppose good old-fashioned guilt will be the motivator for people who take those deals. I would still rather add the record, spin it enough to determine if it's working, and then if the label wants to run a promotion, let's talk because it's a record we like already."

Brannigan says she occasionally has to remind label reps, "Hey, you can't say that, you can't connect our airplay and your promotion.' It seems pretty risky that some of them are still playing in that arena."

"Each individual company is trying to figure out what it means for them," Butler says. "It's a process of figuring out the right way to communicate."

"It's really hard to judge at this point how each music and broadcast company will go about dealing in the 'new' new world," Butler continues. "It's up to each of us to keep that dialogue open between radio and records to steer the ship through." ●●●





THIS IS A TEST . . .
For the next 1,800 words,
this publication will be
conducting a test of your
station's awareness and
preparedness of the
Emergency Alert System
. . . Not to worry, this is
only a test.

Since Jan. 1, 1997—when the Emergency Broadcast System (EBS) was retired—AM, FM and TV stations have used the FCC-established Emergency Alert System to transmit emergency messages to the public. Cable TV systems with more than 10,000 subscribers have been a part of the EAS since 1998.

Satellite broadcasters will be participating, too. Sirius and XM's deadline to get onboard is the end of this year, while direct broadcast satellite systems have until mid-2007 to comply.

The EAS, which also works in cooperation with the Federal Emergency Management Agency, uses digital technology to dis-

FLIRTING WITH

tribute messages and can be activated to alert the public about emergencies by state and local officials. The National Weather Service can also utilize the digital signal decoded by EAS equipment at broadcast stations and cable systems. Broadcasters and cable operators can then retransmit NWS weather-warning messages almost immediately to their audiences.

Consumer products, such as TVs, radios, pagers and other devices, can decode EAS messages and can be programmed to automatically turn on when those messages are sent.

But the main reason the EAS was established is to provide the president of the United States with a means to address the American people in the event of a national emergency. Through the EAS, the president has access to thousands of broadcast stations, cable systems and soon satellite programmers to transmit a message to the public.

Now, EAS procedures may be modified again, following the FCC's March 17 announcement that it will launch a new bureau under which the EAS will fall, the Public Safety and Homeland Security Bureau.

Plans call for the bureau to provide a more effective, efficient and responsive organizational structure to address public safety and homeland security issues related to emergency and disaster management and preparedness.

Subject to congressional notification, the new bureau will han-

dle numerous issues and functions, including public safety communications, priority emergency communications, disaster management coordination and outreach, alerting U.S. citizens via the EAS and serving as a 24/7 communications center.

THE EAS IN ACTION

Glen Gardner, GM of the Mid-West Family group of stations (AC WNNS, rock WQLZ, adult top 40 WYVR, news/talk WMAY) in Springfield, Ill., saw the EAS in action as it alerted more than 100,000 people when a tornado touched down March 12.

"EAS worked exactly the way it was supposed to that night," says Gardner, a one-time EBS chairman for the state of Iowa and former Illinois local emergency planning commission member.

"About 8 p.m., EAS fired and at the same time sirens went off across the county. I actually knew EAS was working the way it was supposed to because we were in my home getting ready to watch the premiere of 'The Sopranos' and . . . EAS broke into the cable broadcast on HBO. Very shortly after that, the power went out, so it wasn't a factor anymore. But EAS in this area, to the best of my knowledge, worked exactly the way it was supposed to and gave us about 20 minutes warning before the actual tornado hit."

In this case, the NWS activated the EAS system after confirmation that a tornado was on the ground. That confirmation came in the form of trained spotters spread throughout the county. They relayed the information to a local emergency planning center where officials forwarded pertinent info to the NWS and local officials such as the county sheriff, who in turn each evaluated the information and coordinated activation of the EAS.

had close to 2,000 buildings in town that were damaged, and most of them were homes."

THE LOCAL DEBATE

While Gardner feels local authorities worked well together as the tornado approached, Clear Channel VP of engineering Steve Davis isn't as convinced that local officials are always on the same page. In testimony Davis delivered earlier this year in Washington, D.C., he cited the Jan. 21, 2002, train derailment and subsequent chemical spill in Minot, S.D., as evidence.

"EAS equipment was, of course, in our stations," Davis recalls saying in his testimony, "and we offered to install the EAS equipment for the local officials, but they didn't want it. I don't know whether they were waiting for instructions from the federal government or what, but when the actual train derailment took place, the local officials had tried to call in on an old EBS line, and of course as we all know, EBS doesn't even exist anymore."

As a result of that experience, Davis feels the federal government needs to take a more active role in ensuring local authorities are trained on the EAS.

"The government needs to step up to the plate and consider EAS to be an important part of an emergency response because informing the public of what's going on is often key, but it's often an overlooked aspect of public officials' duties. We think that the government should fund some kind of installation and training program for all county emergency operations where they do have EAS equipment so that they not only have it correctly installed but also know how to operate it.

David Gunzerath said in the report. "That represents more than a 50% increase in the number of television stations who reported having such plans in 2003. Over the same period of time, the number of radio stations with such plans has more than tripled."

For its part, Clear Channel works year-round on its disaster plans.

"We're always trying to do better," Davis says. "In fact, we're now in the midst of trying to put together our disaster preparation plan for the upcoming hurricane season, which they tell me is only about 80 days away."

Davis says that Clear Channel Radio CEO John Hogan "has been a huge supporter of being prepared, and has allowed me to have the funding to proceed, so I believe in the latter half of this year we will be much better prepared for any disasters than we ever were."

In general, the EAS, at least from a broadcaster's perspective, seems to be firing on all cylinders. Are other tweaks possible to make it more efficient?

Mike Ferriola, station engineer for the Greater Media/Morristown, N.J., station group (rock WDHA, oldies WMTR); chief engineer of Equity Communications' nine-station group in Atlantic City, N.J.; and co-owner of Maximum Input Communications WQBR Avis, Pa., offers this: "The system, when it's used properly, is very useful. It's not the best-sounding radio-wise, but maybe that's a good thing. There are other aspects of it that can also be improved upon, such as whether things like thunderstorm alerts should really be considered emergencies." ●●●

DISASTER

Gardner's action plan for his station group is a simple one, not something that needs reams of paper to communicate.

"I think it's important for broadcasters to know that you [the radio station] can make that decision to fire the EAS on your own, too," he says. "That's one of the reasons what we did worked because we have empowered the people on-air not to waste time contacting general managers and program directors. If you're in a situation where you need to in effect take command of the radio station, just do it. Call us later."

THE AFTERMATH

Things have quieted down in Springfield since the tornado struck. However, as with any natural or man-made disaster of this magnitude, getting back to normal takes time.

"I have more sympathy for the people who went through [Hurricane] Katrina," Gardner says. "We only got a taste of it."

Mid-West's obligations to the community didn't end after its four radio stations transmitted the lifesaving EAS messages and subsequent local news and information that followed.

"We spent some time in the week after the tornado broadcasting live at two supermarkets, raising money for the local Red Cross, because they did a phenomenal job," Gardner says. "They were out with trucks taking care of the linesmen who are out getting the power back on and people who are homeless. We

"I'm not as worried about it in the case of a hurricane," Davis adds, "because we have advanced notice on a hurricane, but let's take the case of an earthquake in the Los Angeles basin where that happens immediately. Hopefully our reporters would know about it immediately and would get on the air and make the announcement, but if emergency personnel wanted to get on every L.A. station and say, 'Here's where you can evacuate to, here's where food is, here's where the roads are closed, here's the highway where every lane is just going eastbound, etc.,' would they be able to get in touch with the media or trigger the EAS and make those announcements? I'm not sure they would, and that's where I think the weakness is."

Then there's the advantage of being local: "XM and Sirius . . . I didn't see them here," Gardner says of the March 12 tornado. "That's where local shines. It's not a knock, they just don't do what we do."

STATION READINESS

Meanwhile, the NAB has issued its own take on the current state of the emergency preparedness of local radio and TV stations, via an internal study conducted Feb. 21-March 3.

"Based on our survey, we estimate there are now over 800 television stations and more than 6,000 radio stations with a written disaster recovery plan," NAB VP of research and planning

THE BROADCASTER DISASTER CHECKLIST

CLEAR CHANNEL VP OF ENGINEERING Steve Davis runs down the Emergency Alert System checklist for his company's stations:

1. Make sure your EAS equipment is tested and working and you're receiving the tests.
2. If you have generators, make sure they have been tested and work properly.
3. Test your backup systems.
4. Have a plan and give it a dry run.
5. Know where personnel are going to meet if you lose your studios.
6. Know everybody's role in a disaster.
7. Know who is in charge of human needs such as blankets, food and ice.

For more information on EAS compliance and how the system can best work for a station and its community, visit the FCC's Web site (fcc.gov) or call the National Weather Service (301-713-0090) or the Federal Emergency Management Agency (202-646-3985).

RIPPING OFF RADIO

BY TONY SANDERS

A PAIR OF NEW WINDOWS-BASED SOFTWARE programs that allow users to dismantle a block of audio into discreet songs and save them as MP3 files are accelerating the debate about music rights, rates and rules at terrestrial radio. The issue is already playing in heavy rotation at satellite radio ever since Sirius and XM unveiled portable receivers with the ability to timeshift and disaggregate broadcasts.

The CEOs of SnapTune (provider of SnapTune One) and Applian Technologies (developers of Replay Music) agree that disaggregating an audio feed can serve as the foundation for building a business—and that they are filling a consumer demand for such a service.

After that, the two part ways.

SnapTune's Bill Baxter and Applian Technologies' Bill Dettering don't agree on how much control and capability they're willing to give their customers when it comes to capturing and saving these audio feeds as MP3s.

"With all due respect to SnapTune, we think that the creators of the music should be the ones making decisions about what's promotional, what's not promotional and how that music should be used," Marks says.

"We have no objection to radio listeners recording blocks of programming in order to timeshift," Marks says, "even if they're able to use more advanced tools today in the sense that you could program a receiver to record a broadcast at some future time."

PLUCKING SONGS FROM THIN AIR

By extension, stations could feel the disaggregation's effects.

Billboard Radio Monitor's test of SnapTune One focused on three FM music stations. Format radio allows SnapTune to "learn" about individual songs over the course of time. It's not clear if SnapTune can "disaggregate" songs on the fly in a one-time broadcast.

The Replay Music software has its own method for separating out individual songs and is specifically designed to disaggregate Internet-delivered streaming audio content; a case of splitting out songs on the fly.

Dettering says Replay has some difficulty splitting out individual songs when there is a cross-fade from one song to another and no momentary gap to serve as a cue for the software.

In all this, the RIAA's concern is the same—whether the disaggregation involves a stream from the Internet or a broadcast over the air or via satellite.

The RIAA has a problem with devices or applications that enable someone to "easily and automatically pick apart a program" and to capture and catalog individual songs. "The key here is to ensure that you can have a marketplace that works, both in the physical and in the digital world," Marks says. "Where there's a threat to that marketplace because of some application or device that can completely undermine it, that's where we focus our attention."

SnapTune's track splitting is far from perfect—another factor Baxter thinks weighs in his favor as a promotional device, rather than a way to rip off artists.

Each of the 89 tracks Billboard Radio Monitor captured included a "buffer" of about 10 seconds of audio before the song's actual start as well as a similar amount of audio at the close, usually jock chatter or a fragment of another song. In both cases, that audio was only accessible by manually forcing SnapTune to play that segment. On its own, in playback mode, SnapTune bypassed these intros and outros, although some of the tracks still included a second or two of chatter before the music kicked in.

SnapTune's own literature describes how users can sort, play, write, burn to CD or transfer song files to a portable media player. "Within a week, hundreds of songs are typically available," one announcement says, "and the list keeps growing from there."

SnapTune One can even podcast directly across a home network to iTunes on a user's laptop and from there onto an iPod."

IF IT LOOKS LIKE A DOWNLOAD . . .

The introduction of the portable Sirius S50 receiver has advanced the issue for satellite broadcasters. In mid-March, Sirius struck deals with Sony BMG, Universal Music Group and Warner Music Group. Sources say a similar deal with EMI Music Group is imminent.

Sirius began selling the S50 in December for \$330. The device can record and store up to 1GB (50 hours) of music, thus "timeshifting" the initial satellite broadcast to be listened to at the subscriber's convenience. What upsets the music industry is the device's additional abilities to disaggregate and store hours of timeshifted music: Saved songs can be arranged into playlists like any other MP3 file.

Music industry executives feel this capability goes beyond the scope of the compulsory licenses satellite radio broadcasters currently pay for, which cover the rights to broadcast and stream music to subscribers. Such disaggregation looks like a download and acts like a download, so the music business should be compensated for a download, they say.

According to sources close to the agreement, Sirius will pay the labels an undisclosed fee for each S50 sold and will cap the number of devices it sells.

The agreement puts pressure on Sirius rival XM to strike agreements of its own. Next month, the company will begin to sell two devices with the same capabilities as the S50—the Helix from Samsung and the Inno from Pioneer.

The major-label deals with Sirius are considered "stop-gap" measures limited to the S50 device.

The S50 agreements are part of a broader record industry push toward what it calls "platform parity."

Currently, different platforms—satellite radio, online music services, mobile phones—may require different types of licenses. The RIAA argues that use, not platform, should determine these licenses.

Publicly, the RIAA and others are pushing for legislative changes on Capitol Hill. Sources say Sen. Dianne Feinstein, D Calif., a member of the Senate Judiciary Committee, is about to introduce a bill that would prohibit noninteractive digital services—like satellite radio and webcasters—from "enabling or authorizing" anyone to create music libraries. While it would not stop consumers from recording individual songs to hear at a later time, it would require the services to negotiate a license and pay additional royalties if their services allow consumers to create and store music libraries.

Additional reporting by Antony Bruno in Los Angeles and Susan Butler in New York.

Baxter says his firm is taking a cautious approach with SnapTune One. Though able to capture over-the-air FM signals and dismantle them into separate songs, it does so with limited audio quality that never exceeds 64 kbps.

Dettering, on the other hand, says Replay Music may be "pushing the envelope" when it comes to bumping up against the legal limits of what constitutes "fair use" and what constitutes copyright violation. Its user guide describes how to configure software to capture audio feeds from music subscription services such as Rhapsody, MusicMatch and Yahoo Launch Cast. A new version of Applian's Replay A/V program designed to capture Internet audio streams will have a MP3 recording feature to capture Shoutcast Streaming audio as well. But the tagging and splitting isn't as clean as Replay Music.

Replay Music includes an option to save MP3 files with more audio fidelity than SnapTune One, including options to store MP3s at bitrates of 128 kbps, 192 kbps or higher. There is also a "burn to CD" option.

RIAA general counsel Steve Marks doesn't see any meaningful distinction between SnapTune One and Replay software. Both dismantle a block of audio into individual songs, and that process goes against the programming's original intent, he says.

	Artist	Title
1	Goldfrapp	Ride a White Horse
2	Pink	Stupid Girls
3	Basement Jaxx	Get Me Off
4	Audio Bullys	Shot you down
5	Mary J. Blige	Be without you (Moto Blanco Edit)
6	Roger Sanchez	Turn on the music (Axwell Edit)
7	Magnolia	It's all in vain
8	Annie	Heartbeat
9	Sash	Encore une fois
10	Gorillaz	Dare
11	Lucas Prata	And She Said...
12	IID	Kiss You
13	Cleveland Lounge	Drowning (AK1200 Remix)
14	Rihanna	SOS!
15	M.I.A.	Bucky Done Gun
16	Motorcycle	As the Bush Comes

BETTY PINO:

MIAMI'S QUEEN OF RADIO MARKS THREE DECADES AS A CHAMPION OF LATIN MUSIC

BY LEILA COBO

IN THE EARLY 1970S, Betty Pino arrived in Miami from Ecuador, a slight, dark-haired young woman with an executive secretary's degree, a burning desire to work in radio and virtually no experience in the field.

By the end of the decade, Pino had emerged as one of the doyennes of Spanish-language radio in the United States, a position she continues to enjoy to this day.

Marking more than three decades on the airwaves, Pino's influence has touched fans and the music industry alike.

For listeners, she is arguably the most recognizable voice on Miami's Spanish radio airwaves, from her early days at the city's first FM radio station through her current stint on the air from 10 a.m. to 3 p.m. at Univision Radio Romantica WAMR (Amor 107.5 FM).

But for the industry at large, Pino was, for decades, a powerful programmer whose tastes often dictated the success of Latin artists in this country.

Even as Pino has phased out her programming duties during the past decade, her clout endures, with artists still granting her exclusive interviews and executives still tipping their hats to her.

"Betty is as important today as she was a couple of decades ago," says Ray Rodríguez, president/COO of Univision Communications. Univision owns Univision Radio, the biggest Spanish-language radio network in the United States and parent to WRTO.

Rodríguez, like many veterans in the industry, has known Pino for decades and has worked with her in various roles, dating back to his pre-Univision days. And although Rodríguez never gives interviews, in accord with Univision policy for its executives, in Pino's case, he made an exception.

"The fact is that Betty is very important to us now, not just because of her history, but what she does for us every single day," he says. "She is extremely knowledgeable about the talent and knows each one personally. [She] knows their story and is able to do things that no one else can do because of her ability to get close to the talent. And then, there is all that history. Betty is one of the people that made Spanish music popular and accepted in the United States."

Pino's rise to leadership came hand in hand with the launch of WCMQ (FM 92) Miami, the city's first Spanish-language FM station. It was owned by Herbert Dolgoff, the same man who gave Pino her very first radio job in Miami, as a receptionist at WCMQ's AM sister Radio Alegre.

Pino rose through the ranks, and when FM 92 launched in 1974, she was made PD, a post she kept until 1990.

It was Pino who shaped FM 92's international Latin pop format, a complete departure from what was then heard on Miami radio.

With Pino at its helm, FM 92 became the gateway into the United States for dozens of artists, some stars in their native countries, some complete unknowns.

"She was the most important bastion we had to support Latin music," says Carlos Maharbiz, now VP of A&R/East Coast operations for Fonovisa Records.

Maharbiz, a native of Argentina, came to Miami in 1977, and found in Pino someone who understood the vast possibilities of Latin music in this country.

"She knew it was necessary to play new material in order to develop new acts," Maharbiz adds. "She truly helped new acts, which is something that radio doesn't do as much anymore. Much of the Latin pop movement [owes a debt] to her."

Maharbiz, like many other executives, has countless stories of artists—like Alvaro Torres, Carlos Vives and Marisela—who were first played in this country by Pino.

Many other acts—like Julio Iglesias, Dyango, Roberto Carlos, Juan Gabriel, Rocío Durcal, Raphael, Luis Miguel and José Luis Rodríguez—saw Pino's support directly affect their popularity.

While FM 92 was a local station, its sound influenced other stations nationwide and beyond as a trendsetter. And Pino not only played acts on the air. She organized local concerts and created an early award show, Premios Aplauso 92.

Artists' loyalties for Pino ran so high that in 1986 she was feted with a special put together by a slew of prominent Spanish acts, including Iglesias, Raphael, Durcal, Rocío Jurado, Paloma San Basilio, José Luis Perales, Dyango, Mocedades and Camilo Sesto.

After Spanish Broadcasting System purchased FM 92, it enforced a noncompete clause that prevented Pino from working elsewhere from 1990 to 1991.

When she returned to the airwaves in 1991, a group of premier acts organized a "welcome" special for her. Featuring performances by Iglesias, Carlos and Perales, among others, "Bienvenida a la Radio" aired nationally on the Univision network.

The concert heralded Pino's arrival as PD/DJ at another station, FMDJ Miami (95.7 FM—Radio Ritmo). Today, that station is WXDJ, owned by SBS.

Pino also had a DJ stint at WMRA (Romance 106.7 FM) before taking her current post at WAMR in 2000.

By all accounts, however, Pino's longevity in the business had as much to do with her work in radio as it does with a genuine interest in developing a Latin music market.

"Artists and executives respect her," says Arie Kaduri, whose NYK Productions is one of South Florida's leading Latin music concert promoters. "I think she is the queen of radio."

Jorge A. Pino, VP of music for Venevision International and an executive who has known Pino (they are not related) for the past 20 years, praised her "immense passion for music. Through the years, she has been involved with some of the greatest names in Latin music, helping take their careers to greater heights in the U.S. market," he says.

She did not just rally support for superstars, however.

"We are neighbors, and she has always passed by my house to drop off a demo for one artist or another," he adds.

While Pino is currently not programming, she is heard daily on WAMR.

"Obviously, she has a beautiful voice, but a lot of people do," Univision's Rodríguez says. "I think what people appreciate is her incredible depth of knowledge, which makes her presentation very entertaining and informative. It's an angle many people can't match."

"Betty Pino is an institution in the U.S. Latin music world," says Frank Welzer, who was the longtime head of Sony's U.S. Latin and Latin American operations and is now chairman of Sony BMG Brazil.

"One of the things that make her so special is that she makes an effort to get to know not only an artist's music but who they are and what makes them tick. Latin music industry figures come and go, all except Betty." ●●●



CREATIVE CAMPAIGNS TRANSCEND SPOTS

BY KEN TUCKER

Looking for a great example of how national advertisers can use radio creatively? Look no further. The recent New Rules for Radio summit in New York—sponsored by the Advertising Club of New York, the Adweek family of magazines and the Radio Advertising Bureau—spotlighted creative national campaigns. Two of those success stories are featured here.

24 IN 14

Fox Broadcasting senior VP of national media Kaye Bentley is a fan of radio. “Radio works,” she told attendees at the summit. The company used radio to launch its TV network 20 years ago and remains a major supporter. Fox spends ad dollars with virtually all forms of media, but radio gets the largest share of its budget. “I never executed a media plan that didn’t have radio in it,” she says.

In fact, when Fox was faced with marketing a two-part season premiere for its show “24” last year, it turned to radio.

Following the broadcast of the first part on a Sunday night, Fox execs had to figure out a way to generate viewer tune-in for the second, which aired the next night. “We were looking for an additional ‘hit’ for the show because we only had 22 hours to drive tune-in to the second two hours of the two-part, four-hour premiere,” Bentley says.

So Fox devised a campaign that mirrored the real-time model of the show, which follows spy Jack Bauer in a simulated 24-hour day. To engage consumers, Bentley envisioned a series of short, successive messages, presented in a countdown format, and delivered hourly.

Radio was a natural fit, Bentley says, because of “the immediacy of the message and the ability to do a countdown using a different spot every hour for the 14 hours leading up to the show.”

Thirty-second teaser spots were created and scheduled to air on almost 1,000 stations, in a specified order, from 6 a.m. Monday morning until the broadcast of the show that evening.

The serialized style of the campaign required accurate implementation. “Each spot was different and specific to that hour,” Bentley says. A spot out of rotation could throw off the entire campaign. “If the stations messed up the countdown, we could basically be giving out the wrong time to listeners,” Bentley adds. “Thankfully it didn’t happen.”

The results “were huge,” Bentley says. So much so that Fox used the same approach for this year’s season premiere, with minor adjustments. While promotion of the second part of the premiere included radio and cable last year, this year only radio was used. Likewise, while only Clear Channel stations were involved the first year, more broadcast groups were included in year two. Thirty-second spots were replaced by 15s.

In addition to the spot schedule, Fox sent copies of the premiere to jocks at the stations, so that they had an “inside track to the show and could honestly tell their listeners how good it would be,” Bentley says. “We have a large DJ fan base for the show, so any time we can give them pre-screensers they really get behind it.”

Gone are the days when an advertiser might just buy a spot schedule and be done with it, Bentley says. “It isn’t just about spots on a buy anymore and at Fox we’ve worked under that assumption for a long time. Radio is personal and we think people connect with it in a personal way. If we can

move our message from spots into the mouths of the DJs—in a real way, not a totally contrived way—and into their listeners’ leisure activities, then we’re getting through.”

The company also teamed up with CBS Radio, taking over five Jack stations for 24 hours leading up to the Sunday night premiere. Playing off the name of the show’s lead character, Fox did “Jack Is Back on Jack” promotions with WCBS New York, KCBS Los Angeles, WJMK Chicago, KJMK Dallas and KZJK Minneapolis.

“We thought 24 hours of Jack radio—the 24 hours before ‘24’ and Jack Bauer returned—just had a ring to it,” Bentley says. The idea came from CBS Radio Sales president Michael Weiss.

The five stations went commercial-free except for mentions about the shows. Bentley gives an example of how the copy might have read: “‘Yes, Fox 11 paid us to go commercial-free for 24 hours to promote the new season of ‘24’ . . . so enjoy it and then watch.’”

“Every market was localized and the spots had a fun attitude,” Bentley says.

EASY, CHEESY

To introduce its new Cheesy Bites pizza, Pizza Hut staged a one-day national radio promotion on Feb. 9 in 50 markets on 115 stations repped by Clear Channel Katz Advantage. The “Pizza Hut Free & Cheesy Music Hour” was, as the name suggests, a full hour of afternoon drive time programming during which only Pizza Hut commercials, promos and liners ran alongside the music.

Listeners were encouraged to stop by a local Pizza Hut to try a free slice of the new pizza. They were also urged to listen until the end of the hour when a toll-free number was given out. Callers to

877-28-Bites were registered for a chance to win a family vacation to Disney World and other prizes.

Overall, Pizza Hut spent a reported \$50 million in various media to promote the new pizza. In addition to the radio campaign, there were TV ads featuring Jessica Simpson and the Muppets and an online push. But the radio campaign was the only one focused on local markets, according to Lynn Rupprecht, account director at TracyLocke, the media planner charged with creating the plan and then delivering it. “We were looking for a big idea that was not so big that we couldn’t do it, but that would create a ‘wow’ factor,” she says.

Radio was the answer. “We’re really targeting families,” she says, “and with the on-the-go nature of today’s family, you’ve got to find a way to get them where they are when they’re running from place to place—whether it be to soccer [practice], home from work or whatever.”

The promotion ran for the most part in the 5 p.m.-6 p.m. hour, although on the coasts it was held between 6 p.m. and 7 p.m. to account for longer commutes.

Some stations were initially resistant to give up a whole hour of afternoon drive time. “The great thing that Clear Channel [Katz Advantage] did is that they sold the idea to the stations,” Rupprecht says.

The plan involved three to four stations per market with the goal of creating a radio roadblock. Participating stations “really took ownership, they were creative, they were really excited on the air. They drove listeners to sample the pizza,” she adds.

To get the jocks familiar with the product, pizzas were delivered to the station the day prior to the event.

While the hours were scripted, individual personalities were given the opportunity to customize the message. “The personality of the DJ was really interjected and they had a chance to make it their own,” Rupprecht says. “That’s what made it more fun and made it come to life.”

The plan worked. “It proved to be very successful in driving awareness in the market—and really sustainable awareness, at that,” she says.

About 16,000 people called the toll-free number to qualify for the trip, while roughly 50,000 postcard entries were received. (Consumers could fill out postcards at restaurants rather than call in.)

Given the number of stations and personnel involved in the program, there was a chance problems could arise, Rupprecht admits. “We did a lot of leg work to make sure that everyone understood what we were trying to accomplish and that they had the materials,” she says. “The risk is that somebody says something wrong or describes the product wrong or just doesn’t do a good job.” That wasn’t the case. “We had fantastic execution, and the creativity stations put into it made it work.”

“The bigger the idea, the tougher the execution,” she says, “because you want to make a big splash and you want to make it impactful. Normally that means more legwork and a chance for things to go wrong, but we were very fortunate. I don’t think we were lucky—I think we did our homework and left no stone unturned.”

While the promotion was considered a success, the company may not milk the cow exactly the same way in the future. “We are always looking at new approaches,” Rupprecht says. “The challenge in any category is to capture the consumer as part of this constantly moving, on-the-go world that we live in. [Consumers] are not standing still waiting for advertising to hit them in the face.”



Lynn Rupprecht

Additional reporting by Paul Heine in New York.

THE PHOTOS

Compiled by Susan Visakowitz
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AMAZING GRACE

Former-pimp-turned-preacher (and now rapper) Bishop Don Magic Juan, left, stopped by Emmis rhythmic top 40 KPWR (Power 106) Los Angeles to guest on the morning show. Bishop, who's been promoting his new CD, "Green Is for the Money, Gold Is for the Honies," was getting seriously nostalgic for the old days while he had morning show co-host Liz Hernandez on his arm. (Photo: KPWR)



ALL HAIL WYNONNA

ABC News Radio entertainment correspondent Bill Diehl, left, recently interviewed multi-Grammy Award-winning and multitasking country star Wynonna Judd about her new role as co-host of "Nashville Star." The USA Network series showcases 10 aspiring country singers vying for a recording contract with a major label. (Photo: ABC News)



SCARE TACTIC

Greater Media VP of program development Buzz Knight, left, was a good sport and kept a smile on his face, but if you look closely, you can tell he was just a wee bit scared of having Alice Cooper's hands around his neck during the rocker's recent visit to Greater Media classic rock WMGK Philadelphia. In fact, Cooper frightened Knight into clearing his "Nights With Alice Cooper" show, which airs weeknights on the station. (Photo: WMGK)



BLING ASSAULT

Rapper T.I. answered questions from Clear Channel R&B/hip-hop WMIB (the Beat) Miami afternoon personality Prince Markie Dee during a recent installment of the station's continuing "Behind the Beats" celebrity interview series. T.I.'s bling display caused temporary blindness in some members of the audience, but all are reported to be recovering nicely. (Photo: WMIB)

NEW MUSIC WEEKLY

FOR THE WEEK OF APRIL 3

Artist Title (Label)

MAINSTREAM TOP 40
Frankie Jordan
Once Again (Reprise)
Jeannie Ortega Feat. Papoose
Crowded (Hollywood)
Keyshia Cole
Love (Interscope)
Mariah Carey Feat. Snoop Dogg
Say Something (IDJMG)

RHYTHMIC TOP 40
Cherri Dennis
I Love You (Atlantic)
Jamie Foxx Feat. Twista
DJ Play A Love Song (RMG)
Jeannie Ortega Feat. Papoose
Crowded (Hollywood)
Kelis
Bossy (Zomba)
Mariah Carey Feat. Snoop Dogg
Say Something (IDJMG)

ADULT TOP 40
Mat Kearney
Nothing Left To Lose (Columbia)

ADULT CONTEMPORARY
Nicol Sponberg
Crazy In Love (Curb)

R&B/hip-HOP
Cherri Dennis
I Love You (Atlantic)
Chris Brown Feat. Lil Wayne
Gimme That (Zomba)
Megan Rochel Feat. Fabolous
The One You Need (IDJMG)
Missez
Love Song (Interscope)

ADULT R&B
J Moss
Live 4 (Zomba)
Santana Feat. Anthony Hamilton
Twisted (RMG)

GOSPEL
Darlene McCoy
Simply Because (EMI Gospel)
Dottie Peoples
Where Would I Be (Malaco)
Mighty Clouds Of Joy
We Will Overcome (Dualtone)

CHRISTIAN
Dalton
Life Afraid (Selectric)
David Phelps
Behold The Lamb (Word-Curb)
Delirious?
Stronger (EMICMG)
Downhere
The More/A Better Way (Centricity)
Hyperstatic Union
Praying For Sunny Days (RKT)
Katie Giguere
I Lift Up My Eyes (ECM Nashville)
Nichole Nordeman
Real To Me (Sparrow)
Paul Colman
Holding Onto You (Inpop)
Seventh Day Slumber
Oceans From The Rain (Tooth & Nail)
Shane & Shane
Make Believe Jesus (Inpop)
Starfield
My Generation (Sparrow)

COUNTRY
Alison Krauss + Union Station
If I Didn't Know Any Better (Rouner)
Carrie Underwood
Don't Forget To Remember Me (Arista)
Cross Canadian Ragweed
This Time Around (Universal South)
Memarie
The Hole In Willie's Guitar (Cupit)
The Wreckers
Leave The Pieces (Maverick)

MODERN ROCK
Anti-Flag
Press Corps (RMG)
The Charlatans UK
Blackened Blue Eyes (Sanctuary)
Red Hot Chili Peppers
Dani California (Warner Bros.)
Snow Patrol
Hands Open (Interscope)

ACTIVE ROCK
Egypt Central
Over And Under (Bieler Bros.)
Hinder
Lips Of An Angel (Universal Republic)
Red Hot Chili Peppers
Dani California (Warner Bros.)

HERITAGE ROCK
Cheap Trick
Perfect Stranger (Big3)
Red Hot Chili Peppers
Dani California (Warner Bros.)

TRIPLE-A
The Charlatans UK
Blackened Blue Eyes (Sanctuary)
Rachel Sage
Wildflower (Mpress)
Red Hot Chili Peppers
Dani California (Warner Bros.)
Snow Patrol
Hands Open (Interscope)
Strays Don't Sleep
Love Don't Owe You Anything (Hybrid)
Submit titles to silvio@billboard.com.

DENIM, DIAMONDS AND DOWNLOADS

CHART COMMENTARY BY JOE FLEISCHER

IF IT SEEMS LIKE COUNTRY DOWNLOADING has been steadily increasing, you're right. As the people on the Internet begin to look more like regular folks (which really happened a long time ago), music downloading becomes fun for all ages. Maybe the country downloaders don't all own iPods (yet), but they definitely know what they like and how to get it. And they sure love Carrie Underwood and Rascal Flatts, who both clock in at more than 1.3 million cume downloaders. They also like down-

loading from Walmart.com, which boasted three country artists in the top 10 for the week ending March 19, with Underwood, Rascal Flatts and Trace Adkins all represented. And like my sweet Aunt Jenny who lives just outside Tampa, Fla.—who sent out her latest e-mail update complete with one of her favorite country MP3s (yes, it's still Gretchen Wilson)—downloading is second nature in the "red states" too. How long will it be before the hottest iPod accessory is a skin made of denim and diamonds?



WEEK ENDING
MARCH 19, 2006

NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK	NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK
1	CARRIE UNDERWOOD	JESUS, TAKE THE WHEEL	1368672	12	11	TOBY KEITH	GET DRUNK AND BE SOMEBODY	220141	8
2	RASCAL FLATTS	WHAT HURTS THE MOST	1348396	2	12	GRETCHEN WILSON	I DON'T FEEL LIKE LOVING YOU TODAY	198049	71
3	JOSH TURNER	YOUR MAN	678358	4	13	JAMEY JOHNSON	THE DOLLAR	144248	20
4	BRAD PAISLEY	WHEN I GET WHERE I'M GOING	663023	10	14	TRENT TOMLINSON	DRUNKER THAN ME	144248	17
5	JASON ALDEAN	WHY	444441	13	15	VAN ZANT	NOBODY GONNA TELL ME WHAT TO DO	113319	18
6	BLAKE SHELTON	NOBODY BUT ME	410913	6	16	GARY ALLAN	LIFE AIN'T ALWAYS BEAUTIFUL	110980	31
7	SARA EVANS	CHEATIN'	365170	9	17	KENNY ROGERS	I CAN'T UNLOVE YOU	110200	34
8	BON JOVI	WHO SAYS YOU CAN'T GO HOME	311628	7	18	CARRIE UNDERWOOD	DON'T FORGET TO REMEMBER ME	109420	54
9	MONTGOMERY GENTRY	SHE DON'T TELL ME TO	304611	5	19	JACK INGRAM	WHEREVER YOU ARE	97984	14
10	KENNY CHESNEY	LIVING IN FAST FORWARD	246391	1	20	KEITH ANDERSON	EVERY TIME I HEAR YOUR NAME	93046	24

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 stations' downtime for the format. Excepting 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) 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 broadcast rights 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 directions 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 the most 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 of 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 recurrents 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 recurrents 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. (Number) 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 TSM weekly cumes, beginning with the highest cuming station. Cumes are updated twice yearly following the release of the spring and fall Arbitron surveys.

A+ AIRPLAY ADDS denotes songs with 5 or more detections at stations for first time this week.

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

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



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

THE SPIN

POWTER PLAYS ADD UP TO NO. 1

Daniel Powter takes over the top of the Adult Top 40 chart as "Bad Day" (Warner Bros.) moves 2-1 and ends James Blunt's five-week chart reign. This represents the first time in Billboard Radio Monitor history that two male solo artists have had back-to-back No. 1s at Adult Top 40.



Greatest Gainer at Adult Contemporary, where it spends a second week at No. 4.

Powter's unofficial 2006 "American Idol" theme is also faring well at other formats. "Bad Day" takes home Most Airplay Adds and is the Greatest Gainer at Mainstream Top 40 (jumping 29-23) and is the

FLATTS GETS A HIGH-FIVE WHILE BROOKS & DUNN PUSH 40

Rascal Flatts gets its fifth Country chart-topper as "What Hurts the Most" (Lyric Street) makes 36.8 million audience impressions and steps 2-1. Rascal Flatts is the only group to achieve a No. 1 single since Lonestar topped the chart for two weeks in November 2004 with "Mr. Mom." During that window, Rascal Flatts has topped the chart for nine weeks—five weeks with "Bless the Broken Road" starting in the Feb. 4, 2005, issue and three weeks with "Fast Cars and Freedom" last June.

Meanwhile, Brooks & Dunn crack the top 10 for the 37th time—the 11th this decade—as "Believe" (Arista Nashville) jumps 11-10. Of those 37 top 10 songs, none have taken as long as the 25 weeks "Believe" needed to hit this portion of the chart.

On the religious radio charts, Chris Tomlin rises 2-1 on Christian Songs with "How Great Is Our God" (EMICMG). He replaces Aaron Shust's "My Savior, My God" (Brash) after a two-week run at No. 1. That track is pushed to No. 2, but bullets with an increase of 136,000 impressions. Tomlin's single also logs a third week at No. 1 on Christian Adult Contemporary, where Shust's song also bullets at No. 2.

Cole's 'Love' Proclamation

Keyshia Cole earns her second consecutive No. 1 at R&B/Hip-Hop as "Love" (Interscope) rises 3-1. She last spent a week on top with "I Should Have Cheated" in December 2005.

Cole is the first female since Beyoncé in 2003 to earn back-to-back No. 1s on this list. The former Destiny's Child vocalist scored successive No. 1s with "Crazy in Love" and "Baby Boy." Meanwhile, Cole makes her initial trip to the Rhythmic Top 40 chart's upper regions as "Love" leaps 12-9.

Speaking of former Destiny's Child singers, LeToya, an original member of the group, makes her first solo appearance on the R&B/Hip-Hop chart at No. 32 with "Torn" (Capitol). She last appeared on the chart as part of Destiny's Child with "Jumpin' Jumpin'" in 2000.

FRANCHIZE BOYZ 'ROCK' ON AT RHYTHMIC TOP 40

Dem Franchise Boyz score their first No. 1 at Rhythmic Top 40 as "Lean Wit, Rock Wit It" goes 2-1. The track, which also spent three weeks atop R&B/Hip-Hop, gives Virgin Records its first trip to the Rhythmic summit since "Try Again" by Aaliyah in 2000.

Raconteurs Tell A 'Steady' Tale; Pearl Jam Back In Active Top Five

The Raconteurs' "Steady, As She Goes" (V2) enters the Modern Rock chart at No. 24, which is the highest debut for a new act on this list since Zwan's "Honestly" also started at No. 24 in the Dec. 6, 2002, issue. "Steady" scores its third straight 100-plus spin increase and takes home this week's Greatest Gainer (up 333) and Most Airplay Adds (20 news stations). Elsewhere, Pearl Jam's "World Wide Suicide" (RMG) climbs 8-5 at Active Rock as the group makes its first Active top five appearance since April 2000 when "Nothing As It Seems" peaked at No. 4 for two weeks.

TWIN TUNSTALL TOP 10s

KT Tunstall's "Suddenly I See" (Virgin) jumps 14-8 at Triple-A and joins her former chart-topper "Black Horse & the Cherry Tree" (8-10) within the format's top 10. Tunstall becomes the first female artist since Sarah McLachlan in November 1997 to have two top 10 tracks at the same time. She also joins Death Cab for Cutie as the only acts to accomplish the feat in 2006.

Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

MAINSTREAM TOP 40 POWER PLAYLISTS

WHTZ New York. Sr. VP/Pgm: Tom Poleman. PD: Steve Dastur. Clear Channel 201-209-6200. Playlist of 40 songs including 'Seam Paul Temperature' and 'Rihanna SOS'.

KIIS Los Angeles. PD: John Iwy. APD/MD: Julie Pilot. Clear Channel 818-558-2252. Playlist of 40 songs including 'The Pussycat Dolls Featu Beep' and 'Chris Brown Yo Excuse Me Miss'.

WKSC Chicago. MD: Jeff "Smash" Murray. Clear Channel 312-540-2000. Playlist of 40 songs including 'Cascada Everyday We Touch' and 'Mary J. Blige Be Without You'.

WXKS Boston. VP/Pgm: Jack McCartney. APD/MD: Kid David Corey. Clear Channel 781-396-1430. Playlist of 40 songs including 'Rihanna SOS' and 'Seam Paul Temperature'.

WIOQ Philadelphia. DM: Thea Mitchell. PD: Rick Vaughn. APD/MD: Marian McAdam. Clear Channel 610-784-3333. Playlist of 40 songs including 'Seam Paul Temperature' and 'Rihanna SOS'.

KRBE Houston. PD: Tracy Austin. APD/MD: Leslie Basenber-Whittle. Susquehanna 713-266-1000. Playlist of 40 songs including 'Mary J. Blige Be Without You' and 'Natasha Bedingfield Unwritten'.

WKQI Detroit. Reg. VP/Pgm: Dom Theodore. APD/MD: Beau. Clear Channel 248-324-5800. Playlist of 40 songs including 'Ne-Yo So Sock' and 'Mary J. Blige Be Without You'.

KHKS Dallas. PD: Patrick Davis. MD: Billy The Kid. Clear Channel 214-866-8000. Playlist of 40 songs including 'Ne-Yo So Sock' and 'Mary J. Blige Be Without You'.

WIHT Washington, DC. Reg. VP/Pgm: Jeff Kapugi. MD: Albie Dee. Clear Channel 301-468-9429. Playlist of 40 songs including 'Seam Paul Temperature' and '2-Pain Feat. Jay-Z & Busta Rhymes'.

WFLZ Tampa. PD: Kane. MD: Ashley Reid. Clear Channel 813-839-9383. Playlist of 40 songs including 'Cascada Everyday We Touch' and '2-Pain Feat. Jay-Z & Busta Rhymes'.

WSTR Atlanta. PD: Dan Bowen. APD/MD: Michael Chase. Jefferson Pilot 404-261-2970. Playlist of 40 songs including 'Beyonce Feat. Slim Thaq Check On I' and 'Kelly Clarkson Walk Away'.

WHYI Miami. Interim DM: Rich McMillan. Interim PD: Michael V. Clear Channel 561-962-2000. Playlist of 40 songs including 'Seam Paul Temperature' and 'Natasha Bedingfield Unwritten'.

KDWB Minneapolis. PD: Rob Morris. MD: Lucas. Clear Channel 952-417-3000. Playlist of 40 songs including 'Kelly Clarkson Walk Away' and 'Mary J. Blige Be Without You'.

KBKS Seattle. Interim PD: Marcus D. CBS Radio 206-805-1061. Playlist of 40 songs including 'Fall Out Boy Dance, Dance' and 'Mary J. Blige Be Without You'.

WKWS Cleveland. PD: Dan Meson. APD/MD: Kasper. Clear Channel 216-526-2600. Playlist of 40 songs including 'Mary J. Blige Be Without You' and 'Fall Out Boy Dance, Dance'.

WBLL Long Island. PD: J.J. Rice. APD: Al Levine. MD: Gabrielle Vaughn. Cox 631-699-9254. Playlist of 40 songs including 'Cascada Everyday We Touch' and '2-Pain Feat. Jay-Z & Busta Rhymes'.

KSLZ St. Louis. DM: Mike Wheeler. PD: Tommy Austin. MD: Taylor J. Clear Channel 314-333-8000. Playlist of 40 songs including 'Mary J. Blige Be Without You' and 'Kelly Clarkson Walk Away'.

WPST Trenton. PD: Dave McKay. MD: Matt Sneed. Nassau 609-419-0300. Playlist of 40 songs including 'Daniel Powter Bad Day' and 'James Blunt You're Beautiful'.

Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

RHYTHMIC TOP 40

POWER PLAYLISTS

Station	PD	APD/MD	MD	Clear Channel	TW	LW	Station	PD	APD/MD	MD	Clear Channel	TW	LW	Station	PD	APD/MD	MD	Clear Channel	TW	LW	Station	PD	APD/MD	MD	Clear Channel	TW	LW	Station	PD	APD/MD	MD	Clear Channel	TW	LW	Station	PD	APD/MD	MD	Clear Channel	TW	LW	Station	PD	APD/MD	MD	Clear Channel	TW	LW	Station	PD	APD/MD	MD	Clear Channel	TW	LW																																																						
KPWR Los Angeles VP/Pjmg: Jimmy Steal APD/MD: Eman Emmis 818-953-4200							WKUW New York PD: Jeff Z APD: Mike Opalka MD: Steve Bartel Clear Channel 201-420-3700							WBBM Chicago PD: Todd Cavanah MD: Erik Bradley CBS Radio 312-944-6000						WJMN Boston PD: Jack McCartney APD: Dennis O'Haron MD: Chris Tyler Clear Channel 781-663-2500						WRDW Philadelphia PD: Leo Baldwin APD: Ashlee Mitchell MD: 610-667-9000						WPOW Miami OM: Kid Curry PD: Tony The Tiger MD: Eddie Mix Beasley 305-653-6796						KYLD San Francisco VP/Pjmg: Michael Martin PD: Jim Archer MD: Travis Loughran Clear Channel 415-356-0949						KPTY Houston PD: Pete Manriques APD: Dana Cortez MD: Warren GZ Univision 713-407-1415						WBTS Atlanta PD: Lee Cagle APD/MD: Mawrick Cox 404-897-7500						KGGI Riverside PD: Jesse Duran APD: Mike Medina MD: Robert "O.D.U." Gutierrez Clear Channel 951-684-1991						KSFM Sacramento PD: Byron Kennedy MD: Tony Tacet CBS Radio 916-920-1025						KUBE Seattle OM: Shelle Hart PD: Eric Powers MD: Karen Wild Clear Channel 206-285-2295						KKFR Phoenix PD: Bruce St. James APD: Karie Hustle MD: Mike Mike Emmis 602-274-6200						WLLD Tampa PD: Orlando MD: Beata CBS Radio 727-568-9870						WIBT Charlotte PD: Rob Wagman MD: OZL Clear Channel 704-338-9800						KQKS Denver PD: Cat Collins APD/MD: John E. Kage Jefferson-Pilot 303-321-0950						KBBT San Antonio PD: Cindy Hill Univision 210-829-1075						KTTB Minneapolis PD: Sam Elliott APD/MD: Zenneth K Radio One 952-842-7200					

R & B/HIP-HOP POWER PLAYLISTS

Grid of radio stations and their R&B/Hip-Hop Power Playlists, including WQHT New York, WWPR New York, KKBT Los Angeles, WGCI Chicago, WPGC Washington, DC, WVEE Atlanta, WUSL Philadelphia, KBXX Houston, WKYS Washington, DC, KMEL San Francisco, KKDA Dallas, WPWX Chicago.

Grid of radio stations and their R&B/Hip-Hop Power Playlists, including WJLB Detroit, WMIB Miami, WHTA Atlanta, WERQ Baltimore, KBFB Dallas, WEDR Miami, WJLB Detroit, WMIB Miami, WHTA Atlanta, WERQ Baltimore.

Grid of radio stations and their R&B/Hip-Hop Power Playlists, including WJLB Detroit, WMIB Miami, WHTA Atlanta, WERQ Baltimore, KBFB Dallas, WEDR Miami, WJLB Detroit, WMIB Miami, WHTA Atlanta, WERQ Baltimore.

ADULT R & B

POWER PLAYLISTS

WRKS New York

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

Table with 3 columns: Rank, Song Title, and Airplay (TW/LW). Includes songs like 'Brian Culbertson Sensuality' and 'Mary J. Blige Be Without You'.

No Airplay Adds This Week

WVAZ Chicago

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

Table with 3 columns: Rank, Song Title, and Airplay (TW/LW). Includes songs like 'Mary J. Blige Be Without You' and 'Kindred The Family Soul Where Would'.

Kindred The Family Soul Woman First 8 0

KMJQ Houston

PD: Sam Choise Radio One 713-623-2108

Table with 3 columns: Rank, Song Title, and Airplay (TW/LW). Includes songs like 'Jeff Majors Featuring Ke God's Gift' and 'Jamae Foxx Featuring Lud Unpredicta'.

No Airplay Adds This Week

WMMJ Washington, DC

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

Table with 3 columns: Rank, Song Title, and Airplay (TW/LW). Includes songs like 'Heather Headley In My Mind' and 'Anthony Hamilton Can't Let Go'.

Eric Benet Pretty Baby 14 2

Mariah Carey Fly Like A Bird 14 2

WRNB Philadelphia

DM: Helen Little MD: Mo'Nique Laren Radio One 610-276-1100

Table with 3 columns: Rank, Song Title, and Airplay (TW/LW). Includes songs like 'Heather Headley In My Mind' and 'Jeff Majors Featuring Ke God's Gift'.

Teena Marie Ooh Wee 9 0

WBLS New York

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

Table with 3 columns: Rank, Song Title, and Airplay (TW/LW). Includes songs like 'Heather Headley In My Mind' and 'Anthony Hamilton Can't Let Go'.

No Airplay Adds This Week

WDAS Philadelphia

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

Table with 3 columns: Rank, Song Title, and Airplay (TW/LW). Includes songs like 'Anthony Hamilton Can't Let Go' and 'Jamae Foxx Featuring Lud Unpredicta'.

No Airplay Adds This Week

WMXD Detroit

PD: Jamillah Muhammad Clear Channel 313-965-2000

Table with 3 columns: Rank, Song Title, and Airplay (TW/LW). Includes songs like 'Kem Find Your Way (Back In My Life)' and 'Kirk Franklin Looking For You'.

No Airplay Adds This Week

WHQT Miami

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

Table with 3 columns: Rank, Song Title, and Airplay (TW/LW). Includes songs like 'Kirk Franklin Looking For You' and 'Jamae Foxx Featuring Lud Unpredicta'.

Ne-Yo So Sick 13 5

KBLX San Francisco

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

Table with 3 columns: Rank, Song Title, and Airplay (TW/LW). Includes songs like 'Mary J. Blige Be Without You' and 'Heather Headley In My Mind'.

No Airplay Adds This Week

KHHT Los Angeles

PD: Mike Manno APD: Ron Shapiro MD: Damon Knight Clear Channel 818-559-2252

Table with 3 columns: Rank, Song Title, and Airplay (TW/LW). Includes songs like 'Mary J. Blige Be Without You' and 'Mariah Carey Don't Forget About Us'.

Ne-Yo So Sick 9 0

WHUR Washington, DC

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

Table with 3 columns: Rank, Song Title, and Airplay (TW/LW). Includes songs like 'Heather Headley In My Mind' and 'The Isley Brothers Featu Just Came'.

Mariah Carey Fly Like A Bird 6 0

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

AIRPOWER PRETTY BABY 475/136

Eric Benet (Friday/Reprise/Warner Bros.) AIRPLAY LEADER (1st Station to 100 Plays)

WUHT Birmingham, AL PD: Kevin Fox Date 03/19/06 Chart Move: 21-20 Total Stations 56

Table with 4 columns: Weighted Airplay (e.g., 20%, 19%, 9%, 24%, 29%), Heavy (2), Medium (17), Light (37), Airplay Adds (5).

AIRPOWER BOUND INTO YOU 479/35

Kem (Universal Motown) Chart Move: 17-18 Total Stations 54

Table with 4 columns: Weighted Airplay (e.g., 11%, 19%, 13%, 16%, 41%), Heavy (3), Medium (15), Light (36), Airplay Adds (2).

FLY LIKE A BIRD 394/178

Mariah Carey (Island/IDJMG) Chart Move: 28-21 Total Stations 37

Table with 4 columns: Weighted Airplay (e.g., 13%, 20%, 12%, 22%, 33%), Heavy (0), Medium (15), Light (22), Airplay Adds (14).

FIRST LOVE 330/20

Goapele (Skyblaze/Columbia/SUM) Chart Move: 22-22 Total Stations 30

Table with 4 columns: Weighted Airplay (e.g., 5%, 21%, 16%, 22%, 37%), Heavy (1), Medium (13), Light (16), Airplay Adds (1).

LAY DOWN 280/43

Floetry (ervingwonder/Geffen/Interscope) Chart Move: 26-23 Total Stations 56

Table with 4 columns: Weighted Airplay (e.g., 20%, 15%, 8%, 23%, 34%), Heavy (1), Medium (7), Light (48), Airplay Adds (3).

BEAUTIFUL, LOVED & BLESSED 248/12

Tamar Feat. Prince (Universal Republic) Chart Move: 27-26 Total Stations 24

Table with 4 columns: Weighted Airplay (e.g., 7%, 20%, 16%, 19%, 38%), Heavy (3), Medium (8), Light (13), Airplay Adds (0).

WOMAN FIRST 217/92

Kindred The Family Soul (Epic/Hidden Beach) Chart Move: 36-28 Total Stations 48

Table with 4 columns: Weighted Airplay (e.g., 24%, 14%, 14%, 16%, 33%), Heavy (0), Medium (7), Light (41), Airplay Adds (3).

YOU 216/41

Raheem DeVaughn (Jive/Zomba) Chart Move: 34-29 Total Stations 21

Table with 4 columns: Weighted Airplay (e.g., 4%, 24%, 6%, 25%, 41%), Heavy (0), Medium (9), Light (12), Airplay Adds (4).

THIS TOO SHALL PASS 143/7

Yolanda Adams (Elektra/Atlantic) Chart Move: 35-33 Total Stations 24

Table with 4 columns: Weighted Airplay (e.g., 8%, 18%, 6%, 13%, 55%), Heavy (0), Medium (3), Light (21), Airplay Adds (2).

CHARACTER 142/32

Van Hunt (Capitol) Chart Move: 38-34 Total Stations 15

Table with 4 columns: Weighted Airplay (e.g., 5%, 18%, 7%, 16%, 54%), Heavy (0), Medium (5), Light (10), Airplay Adds (3).

I'M GONNA BE 114/80

Donell Jones (LaFace/Zomba) Chart Move: Debut 37 Total Stations 18

Table with 4 columns: Weighted Airplay (e.g., 5%, 26%, 18%, 18%, 32%), Heavy (1), Medium (7), Light (48), Airplay Adds (3).

Heavy 0 Medium 3 Light 15

Airplay Adds 6 KNEK, KOKY, WDLT, WLXC, WPHR, WTLZ

BLOOD, SWEAT & TEARS 92/2

Governor (Atlantic) Chart Move: 39-40 Total Stations 11

Table with 4 columns: Weighted Airplay (e.g., 5%, 20%, 5%, 14%, 55%), Heavy (0), Medium (2), Light (9), Airplay Adds (1).

CHART BOUND TAKE CARE OF U 79/24

Shanice (Imajah/Playtyme) Total Stations 13

Table with 4 columns: Weighted Airplay (e.g., 3%, 15%, 9%, 38%, 35%), Heavy (0), Medium (2), Light (11), Airplay Adds (2).

YESTERDAY 64/6

Mary Mary (My Block/Columbia/SUM) Total Stations 25

Table with 4 columns: Weighted Airplay (e.g., 30%, 13%, 2%, 13%, 44%), Heavy (0), Medium (0), Light (25), Airplay Adds (0).

SMILE 54/10

Lorenzo Owens (D-Town) Total Stations 4

Table with 4 columns: Weighted Airplay (e.g., 4%, 28%, 15%, 13%, 41%), Heavy (1), Medium (0), Light (3), Airplay Adds (0).

MY EVERYTHING 45/9

1L (Imperial) Total Stations 4

Table with 4 columns: Weighted Airplay (e.g., 2%, 22%, 13%, 22%, 40%), Heavy (1), Medium (0), Light (3), Airplay Adds (0).

FOOLISH LOVER 43/8

Missing Pieces (Lyrical Soul) Total Stations 4

Table with 4 columns: Weighted Airplay (e.g., 2%, 19%, 14%, 26%, 40%), Heavy (1), Medium (0), Light (3), Airplay Adds (0).

COUNTRY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, NIELSEN BDS CERTIFICATION / HIT/PREDICTOR STATUS, IMPRINT / PROMOTION LABEL, AUDIENCE (IN MILLIONS) TW, LW, DETECTIONS TW, RANK. It lists country songs like 'WHAT HUNTS THE MOST', 'TONIGHT I WANNA CRY', 'LIVING IN FAST FORWARD', etc.

GREATEST GAINERS
+3.609 THE WORLD
+3.125 WHEN THE STARS GO BLUE
+1.885 THE SEASHORES OF OLD MEXICO

MOST AIRPLAY ADDS
THE WORLD 38
WHEN THE STARS GO BLUE 19
DOWN IN MISSISSIPPI (UP TO NO GOOD) 15
WHY, WHY, WHY 14
YEE HAW 11

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, NIELSEN BDS CERTIFICATION / HIT/PREDICTOR STATUS, IMPRINT / PROMOTION LABEL, AUDIENCE (IN MILLIONS) TW, LW, DETECTIONS TW, RANK. It lists country songs like 'BRING IT ON HOME', 'WHY, WHY, WHY', 'NOT GOING DOWN', etc.

GREATEST GAINERS CONTINUED
+1.882 WHY
+1.835 THE LUCKY ONE

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

COUNTRY PANEL — 123 STATIONS. List of station call letters and their locations, such as Albany, N.Y., Albuquerque, N.M., Allentown, Pa., Atlanta, etc.

POWERED BY Nielsen Broadcast Data Systems

COUNTRY POWER PLAYLISTS

WSOC Charlotte	KFRG Riverside	WKIS Miami	WVYZ Hartford	WKKT Charlotte	WUSY Chattanooga
OM/PA: D.J. Stout APD/MD: Jeff McCracken CBS Radio 704-522-1103	OM: Lee Douglas MD: Don Jeffrey CBS Radio 909-825-9525	PD: Bob Barnett APD: Dawn Betty Brown MD: Derlene Evans Beasley 305-654-1700	PD: Pat Salant MD: Aaron McCord Clear Channel 860-723-8000	VP/Pgm/OM: Bruce Logan MD: John Roberts Clear Channel 704-714-9444	VP/Pgm: Clay Hunicutt MD: Kris Van Dyke MD: Bill Ponder Clear Channel 423-892-3333
1 Bon Jovi Duet With Jenni Who Says Y 37 35	1 Keith Urban Tonight I Wanna Cry 46 43	1 Keith Urban Tonight I Wanna Cry 36 36	1 Keith Urban Tonight I Wanna Cry 50 49	1 Carrie Underwood Jesus, Take The Wh 69 66	1 Josh Turner Your Man 38 36
2 Rascal Flatts What Hurts The Most 36 39	2 Kenny Chesney Living In Fast Forwar 46 46	2 Montgomery Gentry She Don't Tell Me 35 35	2 Blake Shelton Nobody But Me 48 47	2 Brad Paisley Featuring D When I Get 66 64	2 Bon Jovi Duet With Jenni Who Says Y 37 32
3 Josh Turner Your Man 36 40	3 Rascal Flatts What Hurts The Most 45 46	3 Bon Jovi Duet With Jenni Who Says Y 36 36	3 Toby Keith Get Drunk And Be Somebod 48 47	3 Keith Urban Tonight I Wanna Cry 53 59	3 Blake Shelton Nobody But Me 36 34
4 Keith Urban Tonight I Wanna Cry 36 41	4 Blake Shelton Nobody But Me 44 42	4 Toby Keith Get Drunk And Be Somebod 34 35	4 Montgomery Gentry She Don't Tell Me 48 49	4 Montgomery Gentry She Don't Tell Me 51 34	4 Rascal Flatts What Hurts The Most 36 34
5 Kenny Chesney Living In Fast Forwar 33 41	5 Sara Evans Cheatin' 44 45	5 Kenny Chesney Living In Fast Forwar 34 36	5 Rascal Flatts What Hurts The Most 42 49	5 Brooks & Dunn Believe 50 45	5 Faith Hill The Lucky One 35 27
6 Toby Keith Get Drunk And Be Somebod 33 43	6 Montgomery Gentry She Don't Tell Me 43 43	6 Rascal Flatts What Hurts The Most 34 40	6 Brooks & Dunn Believe 42 45	6 Brooks & Dunn Believe 46 45	6 Kenny Chesney Living In Fast Forwar 35 35
7 Montgomery Gentry She Don't Tell Me 30 33	7 Sara Evans Cheatin' 35 29	7 Van Zant Nobody Gonna Tell Me What 32 21	7 Josh Turner Your Man 42 43	7 Bon Jovi Duet With Jenni Who Says Y 48 43	7 Brooks & Dunn Believe 35 35
8 Sara Evans Cheatin' 29 31	8 Carrie Underwood Jesus, Take The Wh 34 42	8 Brooks & Dunn Believe 32 30	8 Kenny Chesney Living In Fast Forwar 28 49	8 Sara Evans Cheatin' 43 48	8 Montgomery Gentry She Don't Tell Me 33 32
9 Blake Shelton Nobody But Me 29 32	9 Tim McGraw When The Stars Go Blue 29 22	9 Sara Evans Cheatin' 30 33	9 Joe Nichols Size Matters (Somebody) 27 24	9 Blake Shelton Nobody But Me 35 32	9 Keith Urban Tonight I Wanna Cry 33 33
10 Joe Nichols Size Matters (Somebody) 25 20	10 Toby Keith Get Drunk And Be Somebod 28 28	10 Faith Hill The Lucky One 23 25	10 Faith Hill The Lucky One 26 19	10 Toby Keith Get Drunk And Be Somebod 34 28	10 Jason Aldean Why 23 20
11 Jason Aldean Why 25 21	11 Jason Aldean Why 28 28	11 Trent Tomlinson Drunker Than Me 23 28	11 Jack Ingram Wherever You Are 26 25	11 Rascal Flatts What Hurts The Most 33 33	11 Joe Nichols Size Matters (Somebody) 23 17
12 Jack Ingram Wherever You Are 23 20	12 Keith Anderson Every Time I Hear Yo 27 28	12 Josh Turner Your Man 23 24	12 Jason Aldean Why 26 25	12 Van Zant Nobody Gonna Tell Me What 28 27	12 Keith Anderson Every Time I Hear Yo 23 17
13 Dierks Bentley Settle For A Slowdow 23 26	13 Phil Vassar Last Day Of My Life 25 28	13 Joe Nichols Size Matters (Somebody) 22 14	13 Dierks Bentley Settle For A Slowdow 26 27	13 Jason Aldean Why 26 17	13 Trent Tomlinson Drunker Than Me 20 24
14 George Strait The Seashores Of Old 22 22	14 Rodney Atkins If You're Going Throu 24 21	14 Rodney Wilson Featuring Political 22 19	14 LeAnn Rimes Something's Gotta Give 26 27	14 Rascal Flatts Fast Cars And Freedom 24 23	14 Rascal Flatts Fast Cars And Freedom 20 15
15 Keith Anderson Every Time I Hear Yo 22 26	15 Faith Hill The Lucky One 24 22	15 Phil Vassar Last Day Of My Life 21 15	15 Trent Tomlinson Drunker Than Me 26 28	15 Billy Currington Must Be Doin' Some 24 23	15 Billy Currington Must Be Doin' Some 20 15
16 Tim McGraw When The Stars Go Blue 22 26	16 LeAnn Rimes Something's Gotta Give 24 24	16 Blake Shelton Nobody But Me 24 24	16 Sara Evans Cheatin' 25 25	16 Kenny Chesney Living In Fast Forwar 24 25	16 Eric Church How 'Bout You 19 16
17 LeAnn Rimes Something's Gotta Give 21 22	17 Craig Morgan I Got You 24 25	17 George Strait The Seashores Of Old 18 2	17 Josh Turner Your Man 25 27	17 Trace Adkins Honky Tonk Badonkadonk 25 24	17 Dierks Bentley Settle For A Slowdow 22 16
18 Faith Hill The Lucky One 21 23	18 SheDaisy I'm Taking The Wheel 24 25	18 Tim McGraw When The Stars Go Blue 18 14	18 George Strait The Seashores Of Old 24 20	18 Jack Ingram Wherever You Are 20 18	18 Montgomery Gentry She Don't Tell Me 33 32
19 Carrie Underwood Jesus, Take The Wh 20 17	19 Bon Jovi Duet With Jenni Who Says Y 22 24	19 Bon Jovi Duet With Jenni Who Says Y 18 18	19 Keith Urban Tonight I Wanna Cry 23 25	18 Jack Ingram Wherever You Are 20 18	18 Jack Ingram Wherever You Are 20 18
20 Sara Evans A Real Fine Place To Sta 20 24	20 Jamey Johnson The Dollar 22 25	20 Sugarland Down In Mississippi (Up T 17 18	20 Keith Anderson Every Time I Hear Yo 21 18	19 Trace Adkins Honky Tonk Badonkadonk 25 24	19 Trace Adkins Honky Tonk Badonkadonk 25 24
21 Brooks & Dunn Believe 20 24	21 Billy Currington Must Be Doin' Some 22 25	21 Sugarland Down In Mississippi (Up T 17 18	21 Phil Vassar Last Day Of My Life 21 18	20 Brad Paisley Featuring D When I Get 25 24	20 Brad Paisley Featuring D When I Get 25 24
22 Craig Morgan I Got You 20 24	22 Blaine Larsen I Don't Know What She 20 23	22 Billy Currington Must Be Doin' Some 17 19	22 Phil Vassar Last Day Of My Life 21 18	21 Dierks Bentley Settle For A Slowdow 25 24	21 Dierks Bentley Settle For A Slowdow 25 24
23 Eric Church How 'Bout You 19 7	23 Josh Turner Your Man 20 23	23 Josh Turner Your Man 17 20	23 Tim McGraw My Old Friend 20 19	22 Dierks Bentley Settle For A Slowdow 25 24	22 Dierks Bentley Settle For A Slowdow 25 24
24 Brad Paisley The World 19 7	24 Van Zant Nobody Gonna Tell Me What 19 24	24 Toby Keith As Good As I Once Was 15 17	24 Lonestar You're Like Common Home 19 17	23 Kenny Rogers I Can't Unlove You 37 30	23 Kenny Rogers I Can't Unlove You 37 30
25 Brad Paisley Featuring D When I Get 19 7	25 Terry Clark She Didn't Have Time 18 19	25 Montgomery Gentry She Don't Tell Me 15 17	25 Kenny Chesney Living In Fast Forwar 19 21	24 Rascal Flatts What Hurts The Most 38 36	24 Rascal Flatts What Hurts The Most 38 36
26 Brad Paisley Featuring D When I Get 19 7	26 Trace Adkins Honky Tonk Badonkadonk 18 19	26 Montgomery Gentry She Don't Tell Me 15 17	26 Trace Adkins Honky Tonk Badonkadonk 19 21	25 Montgomery Gentry She Don't Tell Me 38 36	25 Montgomery Gentry She Don't Tell Me 38 36
27 Kenny Chesney Who You'd Be Today 14 16	27 Joe Nichols Size Matters (Somebody) 17 12	27 SheDaisy I'm Taking The Wheel 15 20	27 Little Big Town Bookends 18 21	26 Joe Nichols Size Matters (Somebody) 37 28	26 Joe Nichols Size Matters (Somebody) 37 28
28 Faith Hill Like We Never Loved At A 13 18	28 Brooks & Dunn Believe 17 13	28 LeAnn Rimes Something's Gotta Give 14 14	28 Van Zant Nobody Gonna Tell Me What 19 17	27 Jason Aldean Why 37 30	27 Jason Aldean Why 37 30
29 Tim McGraw Where The Green Grass Gr 11 6	29 Billy Currington Must Be Doin' Some 17 22	29 Dierks Bentley Settle For A Slowdow 14 15	29 Dierks Bentley Settle For A Slowdow 18 16	28 George Strait The Seashores Of Old 27 26	28 George Strait The Seashores Of Old 27 26
30 Dierks Bentley Come A Little Closer 10 7	30 Eric Church How 'Bout You 16 12	30 Eric Church How 'Bout You 13 9	30 Gary Allan Life Ain't Always Beau 16 16	29 Phil Vassar Last Day Of My Life 27 26	29 Phil Vassar Last Day Of My Life 27 26
++ Brad Paisley The World 15 3	++ Brad Paisley The World 15 3	++ George Strait The Seashores Of Old 18 2	++ Tim McGraw When The Stars Go Blue 19 5	++ Phil Vassar Last Day Of My Life 12 5	++ The Wreckers (Michelle B Leave The 7 0
++ Little Big Town Bring It On Home 8 4	++ Little Big Town Bring It On Home 8 4	++ Sugarland Down In Mississippi (Up T 8 0	++ Brad Paisley The World 8 5	++ Gretchen Wilson Featuring Political 8 5	
++ Phil Vassar Last Day Of My Life 7 5	++ Little Big Town Bring It On Home 8 4	++ Keith Anderson Every Time I Hear Yo 8 2	++ Billy Currington Why, Why, Why 6 1		

ROTATIONS Heavy = 35+ Medium = 15-34 Light = Under 15 See legend to charts on lead page of charts section for rules and explanations. SONG ACTIVITY REPORTS NOW AVAILABLE AT www.BillboardRadioMonitor.com.

AIRPOWER WHEN THE STARS GO BLUE 15.566/3.125 Tim McGraw (Curb) AIRPLAY LEADER (1st Station to 150 Plays) KSOP Salt Lake City, UT PD: Don Hilton MD: Debby Turpin Date: 03/26/06 Chart Move: 20-17 Total Stations 122 Total detections by daypart Heavy KSOP, KZLA 2 Medium KASE, KATM, KBEO, KBKO, KBQI, KEFY, KFRG, KFTX, KHAY, KHEY, KHKI, KIIM, KILT, KMLE, KMPS, KPLX, KRST, KSCS, KSSN, KTYS, KUBL, KUPL, KXCC, KXKT, KYGO, WAMZ, WBBS, WCAT, WCOL, WCTK, WDSY, WESC, WFBE, WFLS, WFRF, WGGY, WGH, WGN, WGNF, WGTU, WIL, WIRK, WJCL, WKCN, WKDF, WKHX, WKIS, WKLB, WMIL, WNCY, WNKT, WOGI, WOGK, WPCV, WPOR, WQBE, WQYK, WRBT, WRNS, WSIX, WSLC, WSOC, WSTH, WUBE, WUSJ, WUSN, WUSY, WWGR, WWQM, WWYZ, WXBG, WYCD, WYGY, WYPY, WYRK Light 45 Airplay Adds 19 KFDI, KHEY, KRYS, KTEX, WBCT, WCTO, WFMS, WFRF, WGAR, WGGY, WGTU, WMUS, WOKO, WPOR, WRBT, WSM, WWWW, WXBM, WXTU

THE SEASHORES OF OLD MEXICO 13.753/1.885 George Strait (MCA Nashville) AIRPLAY LEADER (1st Station to 150 Plays) KFTX Corpus Christi, TX PD: Chuck Abel MD: Dr. Bruce Nelson-Stratton Date: 03/05/06 Chart Move: 21-19 Total Stations 121 Heavy KBKO, KUZZ 2 Medium KAJA, KASE, KATM, KBEO, KBQI, KDRK, KFDI, KFTX, KHAY, KHEY, KIIM, KILT, KKCS, KMML, KMPS, KNCI, KNIX, KRMD, KRST, KRTY, KRYS, KSCS, KTEX, KTOM, KUBL, KVOD, KXCC, KXKT, KYGO, KZLA, WAMZ, WBEE, WCAT, WCOL, WCTK, WESC, WFLS, WFRF, WGH, WGGY, WGN, WGNF, WGTU, WIL, WIRK, WJCL, WKCN, WKDF, WKIS, WKKO, WML, WNCY, WNKT, WOGI, WOGK, WOKO, WPOR, WQDR, WRNS, WSLC, WSOC, WSTH, WUBE, WUSJ, WUSY, WWQM, WWYZ, WXTU, WYGY, WYPY, WYRK Light 49 Airplay Adds 8 KDRK, WBUL, WCTO, WKIS, WKLB, WNCY, WUSN, WXBG

EVERYTIME I HEAR YOUR NAME 12.311/0.925 Keith Anderson (Arista Nashville) AIRPLAY LEADER (1st Station to 150 Plays) WGGY Wilkes Barre, PA PD: Doc Medek MD: Carolyn Drose Date: 02/12/06 Also: WQBE, Charleston, WV; WXBG Johnson City, TN Chart Move: 22-20 Total Stations 122 Heavy WWQM 1 Medium KBEO, KBKO, KEFY, KFRG, KHAY, KHEY, KHKI, KKCS, KMML, KMLE, KMPS, KNCI, KNIX, KRST, KRTY, KRYS, KSCS, KSON, KSOP, KTEX, KTOM, KTTS, KTYS, KUBL, KWNR, KXCC, KXKS, KXKT, KYGO, WBCT, WBEE, WCAT, WCTK, WGGY, WGH, WGN, WGNF, WIRK, WJCL, WKCN, WKDF, WKHX, WKKO, WKKT, WKLB, WLWI, WLXX, WMIL, WMUS, WNCY, WNKT, WPCV, WQBE, WQDR, WQXK, WRNS, WSLC, WSOC, WSTH, WUBE, WUSN, WWYZ, WXBM, WXBG, WYGY, WYPY, WYRK

AIRPOWER BOUND LAST DAY OF MY LIFE 10.851/0.669 Phil Vassar (Arista Nashville) Chart Move: 24-21 Total Stations 121 Heavy 0 Medium KAJA, KBEO, KBKO, KDRK, KEFY, KFDI, KFRG, KHEY, KHKI, KKCS, KMML, KMLE, KMPS, KNCI, KNIX, KRST, KSCS, KSKS, KSON, KTOM, KUPL, KXCC, KXKS, KXKT, KZLA, WAMZ, WBEE, WCAT, WDSY, WFLS, WGH, WGGY, WGN, WGNF, WGTU, WIL, WIRK, WJCL, WKCN, WKDF, WKHX, WKIS, WKLB, WMIL, WNCY, WNKT, WOGI, WOGK, WPCV, WPOR, WQBE, WQYK, WRBT, WRNS, WSIX, WSLC, WSOC, WSTH, WUBE, WUSJ, WUSN, WUSY, WWGR, WWQM, WWYZ, WXBG, WYCD, WYGY, WYPY, WYRK Light 69 Airplay Adds 8 KHAY, KTST, WBBS, WBUL, WJCL, WKKT, WSOC, WWGR

I GOT YOU 9.615/0.614 Craig Morgan (Broken Bow) Chart Move: 25-23 Total Stations 122 Heavy KIIM, KTOM 2 Medium KAJA, KBEO, KBKO, KDRK, KFRG, KFTX, KHAY, KHEY, KHKI, KKCS, KMLE, KNCI, KNIX, KRMD, KRST, KRTY, KRYS, KSOP, KTEX, KUZZ, KXCC, KXKS, KXKT, WBEE, WCAT, WCTK, WFLS, WFMS, WFRF, WGH, WGN, WGNF, WIRK, WJCL, WKCN, WKDF, WKHX, WKIS, WKKO, WKKT, WKXC, WLXX, WOGI, WOKO, WPOR, WQBE, WQDR, WQXK, WRNS, WSIX, WSLC, WSM, WSOC, WSTH, WUSJ, WUSY, WWQM, WWYZ, WXBM, WXBG, WYGY, WYPY, WYRK Light 57 Airplay Adds 5 KASE, WBBS, WIL, WKLB, WXTU

POLITICALLY UNCORRECT 7.115/1.425 Gretchen Wilson Featuring Merle Haggard (Epic) Chart Move: 27-24 Total Stations 118 Heavy 0 Medium KBEO, KBKO, KKCS, KPLX, KSKS, KSSN, KUZZ, KVOD, KXCC, WBEE, WCTK, WDSY, WESC, WFLS, WFRF, WGH, WGGY, WIL, WIRK, WJCL, WKCN, WKIS, WKXC, WPCV, WPOR, WQDR, WRBT, WRNS, WSLC, WUSJ, WWGR, WWQM, WWYZ Light 85 Airplay Adds 9 KHEY, KMLE, KPLX, KTOM, KUPL, WAMZ, WFMS, WKKT, WSSL

THE WORLD 6.956/3.609 Brad Paisley (Arista Nashville) Chart Move: 37-25 Total Stations 97 Heavy 0 Medium KBEO, KEFY, KFRG, KFTX, KMPS, KNCI, KPLX, KRST, KUZZ, KXCC, WAMZ, WFLS, WGH, WIL, WSLC, WSOC, WWQM, WYRK Light 79 Airplay Adds 38 KATM, KBQI, KFRG, KIIM, KILT, KKCS, KMML, KRST, KRTY, KRYS, KSKS, KTOM, KTYS, KWNR, KXKS, KXKT, KYGO, WBAM, WBEE, WCAT, WFBE, WGGY, WGNF, WIRK, WJCL, WKCN, WKDF, WKHX, WLWI, WOKO, WPCV, WQBE, WQXK, WRNS, WSLC, WSOC, WWYZ, WXBG, WYRK

I CAN'T UNLOVE YOU 6.064/0.760 Kenny Rogers (Capitol) Chart Move: 29-26 Total Stations 114 Heavy WOGI 1 Medium KDRK, KFTX, KHEY, KIIM, KMPS, KNCI, KRTY, KTEX, KTOM, KXKT, WBEE, WESC, WFMS, WFRF, WGAR, WGH, WOKO, WQBE, WXBG Light 94 Airplay Adds 8 KUZZ, KYGO, WGN, WKLB, WQYK, WSTH, WUSJ, WYCD

LIFE AIN'T ALWAYS BEAUTIFUL 5.865/0.762 Gary Allan (MCA Nashville) Chart Move: 30-27 Total Stations 114 Heavy 0 Medium KATM, KBEO, KBQI, KEFY, KFTX, KHAY, KHKI, KRTY, KTEX, KTOM, KTTS, KXKT, KYGO, WAMZ, WBEE, WFLS, WGN, WIVK, WNCY, WNKT, WQDR, WSLC, WSM, WWQM, WYGY, WYPY Light 88 Airplay Adds 7 KNCI, WCOL, WFBE, WGH, WQXK, WSIX, WSLC

I LOVE MY LIFE 5.328/0.259 Jamie O'Neal (Capitol) Chart Move: 31-28 Total Stations 110 Heavy 0 Medium KFRG, KFTX, KHKI, KIIM, KKCS, KMML, KNCI, KUZZ, KZLA, WCAT, WCTK, WGGY, WGN, WGNF, WGTU, WIL, WIRK, WJCL, WKCN, WKDF, WKHX, WKIS, WKKO, WKKT, WKXC, WLXX, WOGI, WOKO, WPOR, WQBE, WQDR, WQXK, WRNS, WSIX, WSLC, WSM, WSOC, WSTH, WUSJ, WUSY, WWQM, WWYZ, WXBM, WXBG, WYGY, WYPY, WYRK Light 85 Airplay Adds 1 WWGR

IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) 5.184/0.335 Rodney Atkins (Curb) Chart Move: 32-29 Total Stations 99 Heavy 0 Medium KASE, KBEO, KFRG, KFTX, KRST, KRTY, KRYS, KTOM, KTYS, KUPL, WCTK, WFMS, WGGY, WIVK, WNCY, WQBE, WXBG Light 82 Airplay Adds 4 KMLE, WDAF, WGAR, WPCV

HOW 'BOUT YOU 4.921/0.694 Eric Church (Capitol) Chart Move: 34-30 Total Stations 102 Heavy 0 Medium KKCS, KMLE, KPLX, KSCS, KTOM, KTYS, KXCC, KYGO, WBCT, WKXC, WNCY, WNKT, WPCV, WSOC, WUSY, WWQM, WYCD

BRING IT ON HOME 4.713/0.114 Little Big Town (Equity) Chart Move: 33-31 Total Stations 108 Heavy 0 Medium KBEO, KHKI, KILT, KMLE, KNIX, WDSY, WGGY, WKDF, WKXC, WNCY, WSSL, WYCD Light 96 Airplay Adds 5 KFRG, KRYS, WAMZ, WQDR, WSOC

WHY, WHY, WHY 4.096/1.048 Billy Currington (Mercury) Chart Move: 39-32 Total Stations 108 Heavy 0 Medium KBEO, KRST, KSOP, KTYS, KXKT, WAMZ, WGH, WGGY, WGN, WJCL, WKCN, WKXC, WNCY, WNKT, WPOR, WQBE, WUBE, WUSY Light 90 Airplay Adds 14 KHKI, KKCS, KRST, KRYS, WGN, WKDF, WLWI, WRNS, WSLC, WSOC, WUBE, WUSN, WWYZ, WYCD

DOWN IN MISSISSIPPI (UP TO NO GOOD) 3.514/0.991 Sugarland (Mercury) Chart Move: 40-35 Total Stations 65 Heavy 0 Medium KEFY, KILT, KSOP, WBCT, WGGY, WIL, WKHX, WWQM Light 57 Airplay Adds 15 KBKO, KBQI, KUBL, KXCC, KXKT, WCTK, WGAR, WGGY, WJCL, WKDF, WKIS, WLWI, WSIX, WSM, WXTU

ON AGAIN TONIGHT 3.222/0.067 Trent Willmon (Columbia) Chart Move: 38-36 Total Stations 89 Heavy 0 Medium KEFY, KFTX, KRYS, KSCS, KTOM, KTYS, KXKT, WGGY, WGGY, WKHX, WNKT Light 78 Airplay Adds 1 KXCC

YEE HAW 3.211/1.102 Jake Owen (RCA) Chart Move: 42-37 Total Stations 93 Heavy 0 Medium KFTX, KTYS, KUBL, KUZZ, WBCT, WGTU, WIRK, WKHX, WNKT, WPCV, WQBE, WXBG Light 81 Airplay Adds 11 KBQI, KMML, KNIX, KRST, KXCC, WAMZ, WBEE, WCAT, WKCN, WQYK, WWQM

FAVORITE STATE OF MIND 2.890/0.944 Josh Gracin (Lyric Street) Chart Move: 44-38 Total Stations 87 Heavy 0 Medium KMPS, KSOP, KTOM, KTYS, KUBL, WNCY, WYCD, WYPY Light 79 Airplay Adds 11 KBQI, KFRG, KNCI, KRST, KUZZ, KYGO, WBEE, WFMS, WKHX, WRNS, WXBM

DON'T FORGET TO REMEMBER ME 2.778/1.195 Carrie Underwood (Arista/Arista Nashville) Chart Move: 46-39 Total Stations 41 Heavy 0 Medium KEFY, KFRG, KILT, KSKS, KTOM, KTYS, WGH Light 34 Airplay Adds 7 KNCI, WCTK, WFLS, WGTU, WIL, WPCV, WXTU

AIN'T WHAT IT USED TO BE 1.929/0.256 Megan Mullins (Broken Bow) Chart Move: 45-43 Total Stations 53 Heavy 0 Medium KBEO, KTOM, WRNS, WWQM Light 49 Airplay Adds 8 KUBL, WGH, WGGY, WKCN, WMUS, WUBE, WXTU, WYPY

★ THAT'S HOW THEY DO IT IN DIXIE 1.776/0.443 Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant (Asylum-Curb) Chart Move: 48-44 Total Stations 51 Heavy 0 Medium KFTX, KXCC, WESC, WIRK, WKCN, WKDF, WNCY, WNKT, WQBE, WXBG Light 41 Airplay Adds 7 KBQI, KDRK, KHKI, WNCY, WQDR, WSLC, WWGR

★ FINDIN' A GOOD MAN 1.673/0.694 Danielle Peck (Big Machine) Chart Move: 53-45 Total Stations 47 Heavy 0 Medium KBEO, KTOM, WNCY, WWQM, WYGY Light 42 Airplay Adds 10 KBQI, KFTX, KMLE, KNIX, KXKS, WKHX, WRNS, WYGY, WXTU, WYCD

★ I DON'T KNOW WHAT SHE SAID 1.544/0.113 Blaine Larsen (Giantslayer/BNA) Chart Move: 47-47 Total Stations 50 Heavy 0 Medium KASE, KFRG, KFTX, KMPS, KRTY, KUZZ, WYGY Light 43 Airplay Adds 3 KXKT, WBCT, WFMS

BRAND NEW GIRLFRIEND 1.450/0.169 Steve Holy (Curb) Chart Move: 49-48 Total Stations 30 Heavy 0 Medium KBEO, KDRK, KFTX, KTYS, KWNR, KXCC, WIRK Light 23

★ GOOD TO GO 1.242/0.004 John Corbett (Fun Bone/CO5) Chart Move: 50-49 Total Stations 29 Heavy 0 Medium KMPS, KTOM Light 27

★ SATISFIED 1.234/0.094 Ashley Monroe (Columbia) Chart Move: 51-50 Total Stations 29 Heavy WIVK 1 Medium KBEO 1 Light 27 Airplay Adds 5 KKCS, KXCC, WCTK, WKCN, WOKO

★ THIS TIME AROUND 1.013/0.134 Cross Canadian Ragweed (Universal South) Chart Move: 54-51 Total Stations 11 Heavy 0 Medium KPLX, KTYS Light 9

★ GOD ONLY CRIES 0.718/0.325 Diamond Rio (Arista Nashville) Chart Move: Debut 53 Total Stations 28 Heavy 0 Medium WQBE, WXBG Light 26 Airplay Adds 3 KKCS, KUZZ, WDAF

KROQ Los Angeles

Sr VP/Pgm: Kevin Weatherly
OM: Gene Sandblom
MD: Lisa Worden
CBS Radio 323-930-1067

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Angels And Airwaves The Adventure' and 'Fall Out Boy Dance, Dance'.

WBCN Boston

PD: Dave Wellington
MD: Dan D'Brien
CBS Radio 617-746-1400

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Pearl Jam World Wide Suicide' and 'Audioslave Out Of Exile'.

WKQX Chicago

VP/Pgm: Mike Stern
EMM: 312-527-8348

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Jack Johnson Upside Down' and 'Pearl Jam World Wide Suicide'.

WWDC Washington, DC

PD: Rick Schmidt
MD: Danielle Flynn
AM: Greg Roche
Clear Channel 301-567-7100

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Foo Fighters Best Of You' and 'Green Day Holiday'.

KDGE Dallas

PD: Duane Doherty
APD/MD: Alan Ayo
Clear Channel 972-770-7777

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Blue October Hate Me' and 'Nine Inch Nails Every Day Is Exact'.

KITS San Francisco

PD: Sean Demery
APD/MD: Aaron Axelsson
CBS Radio 415-402-6700

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Yeah Yeah Yeahs Gold Lion' and 'Fall Out Boy Dance, Dance'.

KTBS Houston

PD: Vince Richards
MD: Don Janzen
Clear Channel 713-212-8000

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like '10 Years Wasteland' and 'Blue October Hate Me'.

CIMX Detroit

PD: Murray Brookshaw
APD: Vince Cannova
MD: "Phat" Matt Franklin
CIHM Group 519-258-8888

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Pearl Jam World Wide Suicide' and 'D.A.R. Love And Memories'.

WNNX Atlanta

Dir: Pmgg: Leslie Fram
MD: Jay Harren
Susquehanna 404-266-0997

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Coldplay Talk' and 'him Wings Of A Butterfly'.

WOCL Orlando

PD: Bobby Smith
CBS Radio 407-919-1000

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Avenge Sevenfold Bat Country' and 'Oases Of The Stone Age Little Sat'.

KTCL Denver

Dir: Ops: Joe Bevilacqua
APD/MD: Neil
Clear Channel 303-713-8000

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Gorillaz Featuring Shaun Dore' and 'The Fray How To Save A Life'.

KNDD Seattle

PD: Phil Manning
APD: Jim Keller
MD: Harms
Entercom 206-622-3251

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Pearl Jam World Wide Suicide' and 'Matisyahu Youth'.

KPNT St. Louis

PD: Tommy Mattern
MD: Frizz
Emms 314-231-1057

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Foo Fighters No Way Back' and 'Shinedown I Dare You'.

WJRR Orlando

PD: Pat Lynch
MD: Brad Dickerman
Clear Channel 407-916-7790

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Godsmack Speak' and 'Nickelback Animals'.

KWOD Sacramento

Sr MD: Curtiss Johnson
MD: Hill Jordan
Entercom 916-334-7777

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Hoobastank If I Were You' and 'Pearl Jam World Wide Suicide'.

WRXZ Indianapolis

Dir: FM Pmgg: Scott Jameson
MD: Lenny Diana
MD: Michael Young
Clear Channel 317-257-7565

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Disturbed Stricken' and 'Korn Twisted Transistor'.

WXDX Pittsburgh

DM: John Moschitta
MD: Winnie Ferguson
Clear Channel 412-937-1441

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Pearl Jam World Wide Suicide' and 'him Wings Of A Butterfly'.

XTRA San Diego

VP/Pgm: Kevin Stapleford
MD: Marco Collins
Finest City 858-292-2000

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Pearl Jam World Wide Suicide' and 'The White Stripes The Denzel Twist'.

WSUN Tampa

OM: Chuck Beck
PD: Shark
Cox 727-577-7131

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Fall Out Boy Dance, Dance' and 'Avenge Sevenfold Bat Country'.

WBUR Providence

PD: Seth Resler
Co-MD: Kyle Tajima
Co-MD: Sarah Rose
Brown 401-272-9550

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Pearl Jam World Wide Suicide' and 'Foo Fighters No Way Back'.

WEND Charlotte

DM/PD: Jack Daniel
Clear Channel 704-338-9600

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Shinedown Save Me' and 'Fall Out Boy Sugar, We're Goin' Dow'.

KCXX Riverside/San Bernardino

PD: John DeSantis
MD: Bobby Sato
All Pro 909-384-1039

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Foo Fighters No Way Back' and 'Blue October Hate Me'.

KEDJ Phoenix

PD: Kevin Mannion
MD: Robin Nash
Riviera 480-423-9255

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Blue October Hate Me' and 'Fall Out Boy Dance, Dance'.

KORR Salt Lake City

PD: Todd Nuke
APD: Corey O'Brien
MD: Arnie Fulker
Simmons 801-524-2600

Table with 3 columns: Song Title, Artist, and Chart Position. Includes tracks like 'Yellowcard Lights And Sounds' and 'Pearl Jam World Wide Suicide'.

Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

ACTIVE ROCK POWER PLAYLISTS

WYSP Philadelphia
OM: Tom Bigby
PD: Gil Edwards
MD: Spike
CBS Radio 215-625-9460

WRIF Detroit
OM: Doug Podall
APD/MD: Mark Pennington
Greater Media 248-547-0101

WMMS Cleveland
PD: Bu Matthews
MD: Hunter Scott
Clear Channel 216-250-2600

KXXR Minneapolis
PD: Wade Under
APD/MD: Pablo
ABC/Disney 612-617-4000

WAAF Boston
PD: Ron Valeri
APD: Miracost Carrie
Entercom 617-779-5800

WHOR Miami
PD: Kevin Vargas
MD: Dave Hanson
Cox 305-444-4004

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 System Of A Down Hypnotize

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Backstreet Crazy Bitch

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 System Of A Down Hypnotize

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Godsmack Speak

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Audioslave Out Of Eole

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Nickelback Animals

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Pearl Jam World Wide Suicide

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Shinedown I Dare You

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Shinedown I Dare You

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 System Of A Down Hypnotize

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Slipknot Before I Forget

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Disturbed Just Stop

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Disturbed Guarded

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Green Day Jesus Of Suburbia

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Nickelback Animals

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Mudvayne Fall Into Sleep

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Godsmack Speak

Table with 3 columns: Rank, Song Title, Artist, and TW/LW. Top song: 1 Godsmack Speak

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)	TW	LW	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)	TW	LW
1	1	12	HOW GREAT IS OUR GOD	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	4.457		4.100	1	2	12	HOW GREAT IS OUR GOD	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	4.633		4.271
2	2	13	MY SAVIOR, MY GOD	AARON SHUST	BRASH	4.246		4.076	2	1	13	MY SAVIOR, MY GOD	AARON SHUST	BRASH	4.459		4.322
3	3	32	I AM	MARK SCHULTZ	WORD-CURB	3.752		3.786	3	7	8	PRAY YOU IN THIS STORM	CASTING CROWNS	BEACH STREET/REUNION/PLG	3.820		3.343
4	5	18	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE/PLG	3.578		3.414	4	3	32	I AM	MARK SCHULTZ	WORD-CURB	3.756		3.790
5	7	8	PRAY YOU IN THIS STORM	CASTING CROWNS	BEACH STREET/REUNION/PLG	3.543		3.073	5	6	18	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE/PLG	3.625		3.459
6	4	30	CRY OUT TO JESUS	THIRD DAY	ESSENTIAL/PLG	3.407		3.440	6	4	30	CRY OUT TO JESUS	THIRD DAY	ESSENTIAL/PLG	3.620		3.642
7	8	19	ONLY GRACE	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	2.869		2.767	7	8	20	ONLY GRACE	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	3.118		3.001
8	6	33	THIS MAN	JEREMY CAMP	BEC	2.821		3.265	8	5	32	THIS MAN	JEREMY CAMP	BEC	3.081		3.525
9	9	14	WHAT ARE YOU WAITING FOR	NATALIE GRANT	CURB	2.647		2.491	9	9	18	WHAT ARE YOU WAITING FOR	NATALIE GRANT	CURB	2.712		2.566
10	10	22	PSALM 40	NEWSONG	INTEGRITY	2.512		2.342	10	10	22	PSALM 40	NEWSONG	INTEGRITY	2.512		2.343
11	12	7	BLESS THE BROKEN ROAD	SELAH	CURB	2.265		1.817	11	14	7	BLESS THE BROKEN ROAD	SELAH	CURB	2.265		1.817
12	27	2	SO LONG BILLY	MERCYME	INO	1.787		0.744	12	13	9	I NEED YOU TO LOVE ME	BARLOWGIRL	FERVENT/WORD-CURB	2.131		1.885
13	15	8	I NEED YOU TO LOVE ME	BARLOWGIRL	FERVENT/WORD-CURB	1.698		1.466	13	12	11	I AM FREE	NEWSBOYS	INPOP	1.938		1.897
14	13	12	I AM FREE	NEWSBOYS	INPOP	1.694		1.679	14	15	9	WE ARE ONE TONIGHT	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	1.902		1.727
15	16	8	HALLELUJAH	NICOL SPONBERG	CURB	1.670		1.449	15	26	2	SO LONG BILLY	MERCYME	INO	1.873		0.748
16	17	8	WE ARE ONE TONIGHT	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	1.547		1.289	16	17	8	HALLELUJAH	NICOL SPONBERG	CURB	1.673		1.452
17	14	5	SOMETIMES BY STEP	BEBO NORMAN & RICH MULLINS	WATERSHED/ESSENTIAL/PLG	1.474		1.475	17	18	7	FREE	SHAWN MCDONALD	SPARROW/EMICMG	1.629		1.326
18	18	7	FREE	SHAWN MCDONALD	SPARROW/EMICMG	1.410		1.119	18	16	5	SOMETIMES BY STEP	BEBO NORMAN & RICH MULLINS	WATERSHED/ESSENTIAL/PLG	1.477		1.475
19	27	8	MY JESUS	TODD AGNEW	ARDENT/SRE/INO	1.138		0.925	19	20	5	MY JESUS	TODD AGNEW	ARDENT/SRE/INO	1.183		0.929
20	21	8	LIGHT OF THE WORLD	WATERMARK	ROCKETTOWN	1.075		0.928	20	21	4	LIGHT OF THE WORLD	WATERMARK	ROCKETTOWN	1.076		0.928
21	19	17	STRONG TOWER	KUTLESS	BEC	1.038		0.969	21	27	3	UNCHANGABLE	ZOEGIRL	SPARROW/EMICMG	1.034		0.674
22	20	18	NOW	JOHN DAVID WEBSTER	BHT	0.967		0.933	22	19	15	NOW	JOHN DAVID WEBSTER	BHT	0.968		0.934
23	28	3	FIND YOUR WINGS	MARK HARRIS	INO	0.948		0.631	23	28	3	FIND YOUR WINGS	MARK HARRIS	INO	0.948		0.631
24	29	2	UNCHANGABLE	ZOEGIRL	SPARROW/EMICMG	0.937		0.622	24	23	11	SHADOW OF YOUR CROSS	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	0.891		0.854
25	24	12	SHADOW OF YOUR CROSS	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	0.890		0.853	25	22	17	I STAND FOR YOU	TREE63	INPOP	0.753		0.901
26	27	18	I STAND FOR YOU	TREE63	INPOP	0.716		0.857	26	24	13	LOVE WON'T LEAVE YOU	AVALON	SPARROW/EMICMG	0.722		0.849
27	31	3	WITHOUT YOU	BIG DADDY WEAVER	FERVENT/WORD-CURB	0.639		0.589	27	31	3	SAVED	WARREN BARFIELD	ESSENTIAL/PLG	0.661		0.585
28	26	13	LOVE WON'T LEAVE YOU	AVALON	SPARROW/EMICMG	0.620		0.759	28	NEW	3	HOLDING ON TO YOU	PAUL COLMAN	MAINSTREAM/INPOP	0.649		0.345
29	NEW	3	HOLDING ON TO YOU	PAUL COLMAN	MAINSTREAM/INPOP	0.597		0.310	29	30	3	WITHOUT YOU	BIG DADDY WEAVER	FERVENT/WORD-CURB	0.641		0.589
30	35	14	ALIVE AGAIN	SCOTT KRIPPAYNE	SPRING HILL	0.585		0.473	30	38	13	ALIVE AGAIN	SCOTT KRIPPAYNE	SPRING HILL	0.586		0.474
31	33	19	I SHALL BELIEVE	MATT BROUWER	BLACK SHOE	0.546		0.531	31	32	20	I SHALL BELIEVE	MATT BROUWER	BLACK SHOE	0.582		0.572
32	34	15	WE FALL DOWN	KUTLESS	BEC	0.542		0.482	32	29	7	HALLELUJAH	BETHANY DILLON	SPARROW/EMICMG	0.550		0.616
33	30	8	HALLELUJAH	BETHANY DILLON	SPARROW/EMICMG	0.497		0.589	33	37	8	WE FALL DOWN	KUTLESS	BEC	0.547		0.486
34	NEW	3	GRACE	PHIL WICKHAM	INO	0.497		0.404	34	RE-ENTRY	3	THE NOISE	JESSIE DANIELS	MIDAS	0.547		0.410
35	38	3	SAVED	WARREN BARFIELD	ESSENTIAL/PLG	0.474		0.422	35	NEW	6	GRACE	PHIL WICKHAM	INO	0.544		0.412
36	32	14	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE	EB+FLO/INO	0.466		0.554	36	36	6	BETTER DAYS	ROBBIE SEAY BAND	SPARROW/EMICMG	0.527		0.492
37	37	7	ALL IN THE SERVE	MICHAEL W. SMITH	REUNION/PLG	0.441		0.423	37	34	11	FOREVER	OVERFLOW	ESSENTIAL/PLG	0.516		0.544
38	36	10	FOREVER	OVERFLOW	ESSENTIAL/PLG	0.430		0.426	38	35	8	CHANGING HAPPY	JADON LAVIK	BEC	0.496		0.543
39	RE-ENTRY	5	BETTER DAYS	ROBBIE SEAY BAND	SPARROW/EMICMG	0.395		0.398	39	33	12	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE	EB+FLO/INO	0.466		0.554
40	40	5	BECAUSE I'M FORGIVEN	PHILLIPS, CRAIG AND DEAN	INO	0.389		0.409	40	RE-ENTRY	5	ALL THAT I AM	THE AFTERS	SIMPLE/INO	0.462		0.373

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MAINSTREAM TOP 40

Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank
NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (70.2)	2	DANIEL POWTER <i>Bad Day</i> WARNER BROS. (68.7)	23
KELLY CLARKSON <i>Walk Away</i> RMG (83.8)	5	SHAKIRA FEAT. WYCLEF JEAN <i>Hips Don't Lie</i> (EPIC) (67.0)	24
JAMES BLUNT <i>You're Beautiful</i> ATLANTIC (65.2)	7	THE ALL-AMERICAN REJECTS <i>Move Along</i> (INTERSCOPE) (66.9)	30
CASCADA <i>Everytime We Touch</i> ROBBINS (70.0)	9	NICK LACHEY <i>What's Left Of Me</i> ZOMBA (68.3)	32
NICKELBACK <i>Savin' Me</i> IOJMG (79.5)	20		
SAVING JANE <i>Girl Next Door</i> UNIVERSAL REPUBLIC (65.4)	22		

RHYTHMIC TOP 40

Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank
SEAN PAUL <i>Temperature</i> ATLANTIC (73.0)	2	FIELD MOB FEAT. CIARA <i>So What</i> INTERSCOPE (71.3)	22
KEYSHIA COLE <i>Love</i> INTERSCOPE (83.9)	9	RAY J <i>What I Need</i> SANCTUARY (81.1)	28
PAUL WALL <i>Girl</i> ATLANTIC (77.9)	11	CHRISTINA MILIAN <i>Say I</i> IOJMG (76.2)	30
BOW WOW <i>Fresh Azimiz</i> SUM (77.0)	12	SHAKIRA FEAT. WYCLEF JEAN <i>Hips Don't Lie</i> (SUM) (72.0)	31
RIHANNA <i>SOS</i> IOJMG (95.0)	14	PAULA DEANDA FEAT. BABY BASH <i>Doing Too Much</i> EVIDENT (69.3)	32
50 CENT & OLIVIA <i>Best Friend</i> INTERSCOPE (73.1)	19		
NE-YO <i>When You're Mad</i> IOJMG (77.6)	20		

MODERN ROCK

Artist Title/Label/(Score)	Chart Rank
CHRIS BROWN <i>Gimme That</i> ZOMBA (83.9)	
CHERISH FEAT. SEAN PAUL <i>Do It To It</i> CAPITOL (66.9)	
JAGGED EDGE <i>Good Luck Charm</i> SUM (88.4)	
MARIO VAZQUEZ <i>Gallery</i> RMG (65.7)	
FOO FIGHTERS <i>No Way Back</i> RMG (67.5)	2

R&B / HIP-HOP

Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank
KEYSHIA COLE <i>Love</i> INTERSCOPE (89.6)	1	PAUL WALL <i>Girl</i> ATLANTIC (69.9)	25
T.I. <i>What You Know</i> ATLANTIC (75.0)	5	JAGGED EDGE <i>Good Luck Charm</i> SUM (85.4)	28
SEAN PAUL <i>Temperature</i> ATLANTIC (79.6)	11	LIL JON FEAT. E-40 & SEAN PAUL <i>Snap Ya Fingers</i> TVT (74.9)	31
AVANT <i>4 Minutes</i> INTERSCOPE (71.1)	14	LETOYA <i>Torn</i> CAPITOL (73.8)	32
CHRISTINA MILIAN <i>Say I</i> IOJMG (82.8)	21	REMY MA <i>Conceited (There's Something About Remy)</i> UNIVERSAL MOTOWN (71.6)	38
KIRK FRANKLIN <i>Looking For You</i> ZOMBA (84.9)	22		
NE-YO <i>When You're Mad</i> IOJMG (79.8)	23		

ADULT TOP 40

Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank
NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (65.9)	4	JAMIE FOXX FEAT. TWISTA <i>DJ Play A Love Song</i> RMG (85.3)	
KELLY CLARKSON <i>Walk Away</i> RMG (68.3)	8	MARIAH CAREY <i>Fly Like A Bird</i> IOJMG (90.1)	
BON JOVI <i>Who Says You Can't Go Home</i> IOJMG (73.6)	9	RAY J <i>What I Need</i> SANCTUARY (77.0)	
HOOBASTANK <i>If I Were You</i> IOJMG (65.2)	23	BLACK BUDDAFLY FEAT. FABOLOUS <i>Bad Girl</i> IOJMG (73.9)	
KEITH URBAN <i>Making Memories Of Us</i> EMC (78.2)	25	JAHEIM <i>The Chosen One</i> WARNER BROS. (77.5)	
		MARY J. BLIGE FEAT. BROOK-LYN <i>Enough Cryin</i> INTERSCOPE (93.0)	

ADULT CONTEMPORARY

Artist Title/Label/(Score)	Chart Rank
INXS <i>Afterglow</i> EPIC (66.2)	30
HOOTIE & THE BLOWFISH <i>Get Out Of My Mind</i> VANGUARD (71.8)	
FAITH HILL <i>Like We Never Loved At All</i> WARNER BROS. (82.3)	11
NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (72.3)	14
TRAIN <i>Cab</i> COLUMBIA (82.9)	20

COUNTRY

Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank
RASCAL FLATTS <i>What Hurts The Most</i> LYRIC STREET (87.3)	1	JASON ALDEAN <i>Why</i> BROKEN BOW (76.9)	13
KEITH URBAN <i>Tonight I Wanna Cry</i> CAPITOL (92.8)	2	FAITH HILL <i>The Lucky One</i> WARNER BROS. (77.4)	14
BON JOVI WITH JENNIFER NETTLES <i>Who Says You Can't Go Home</i> IOJMG (81.7)	4	DIERKS BENTLEY <i>Settle For A Slowdown</i> CAPITOL (87.8)	15
MONTGOMERY GENTRY <i>She Don't Tell Me To</i> COLUMBIA (91.7)	5	LEANN RIMES <i>Something's Gotta Give</i> ASYLUM-CURB (75.0)	16
BLAKE SHELTON <i>Nobody But Me</i> WARNER BROS. (85.5)	6	TIM MCGRAW <i>When The Stars Go Blue</i> CURB (78.5)	17
TOBY KEITH <i>Get Drunk And Be Somebody</i> SHOW OOG (83.2)	7	JOE NICHOLS <i>Size Matters (Someday)</i> UNIVERSAL SOUTH (92.2)	18
BROOKS & DUNN <i>Believe</i> ARISTA NASHVILLE (78.8)	10	GEORGE STRAIT <i>The Seashores Of Old Mexico</i> MCA NASHVILLE (85.0)	19
		PHIL VASSAR <i>Last Day Of My Life</i> ARISTA NASHVILLE (96.4)	21
		CRAIG MORGAN <i>I Got You</i> BROKEN BOW (83.3)	23
		GRETCHEN WILSON FEAT. MERLE HAGGARD <i>Politically Incorrect</i> EPIC (76.1)	24
		BRAD PAISLEY <i>The World</i> ARISTA NASHVILLE (87.5)	25
		KENNY ROGERS <i>I Can't Unlove You</i> CAPITOL (90.3)	26
		GARY ALLAN <i>Life Ain't Always Beautiful</i> MCA NASHVILLE (87.6)	27
		JAMIE D'NEAL <i>I Love My Life</i> CAPITOL (80.3)	28

CHRISTIAN

Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank
CHRIS TOMLIN <i>How Great Is Our God</i> EMICMG (93.0)	1	SELAH <i>Bless The Broken Road</i> CURB (79.5)	11
AARON SHUST <i>My Savior, My God</i> BRASH (66.4)	2	SCOTT KRIPPAYNE <i>Alive Again</i> SPRING HILL (65.1)	30
CASTING CROWNS <i>Praise You In This Storm</i> PLG (76.7)	3	MATT BROUWER <i>I Shall Believe</i> BLACK SHOE (70.6)	31
CARRIE UNDERWOOD <i>Jesus, Take The Wheel</i> PLG (84.0)	5		
MATTHEW WEST <i>Only Grace</i> EMICMG (72.3)	7		
NATALIE GRANT <i>What Are You Waiting For</i> CURB (73.3)	9		

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