

Billboard® Radio Monitor

WEEK OF APRIL 7, 2006

R&B'S NEW RAT PACK

UNDER THE HOOD OF ARBITRON'S CHALLENGER

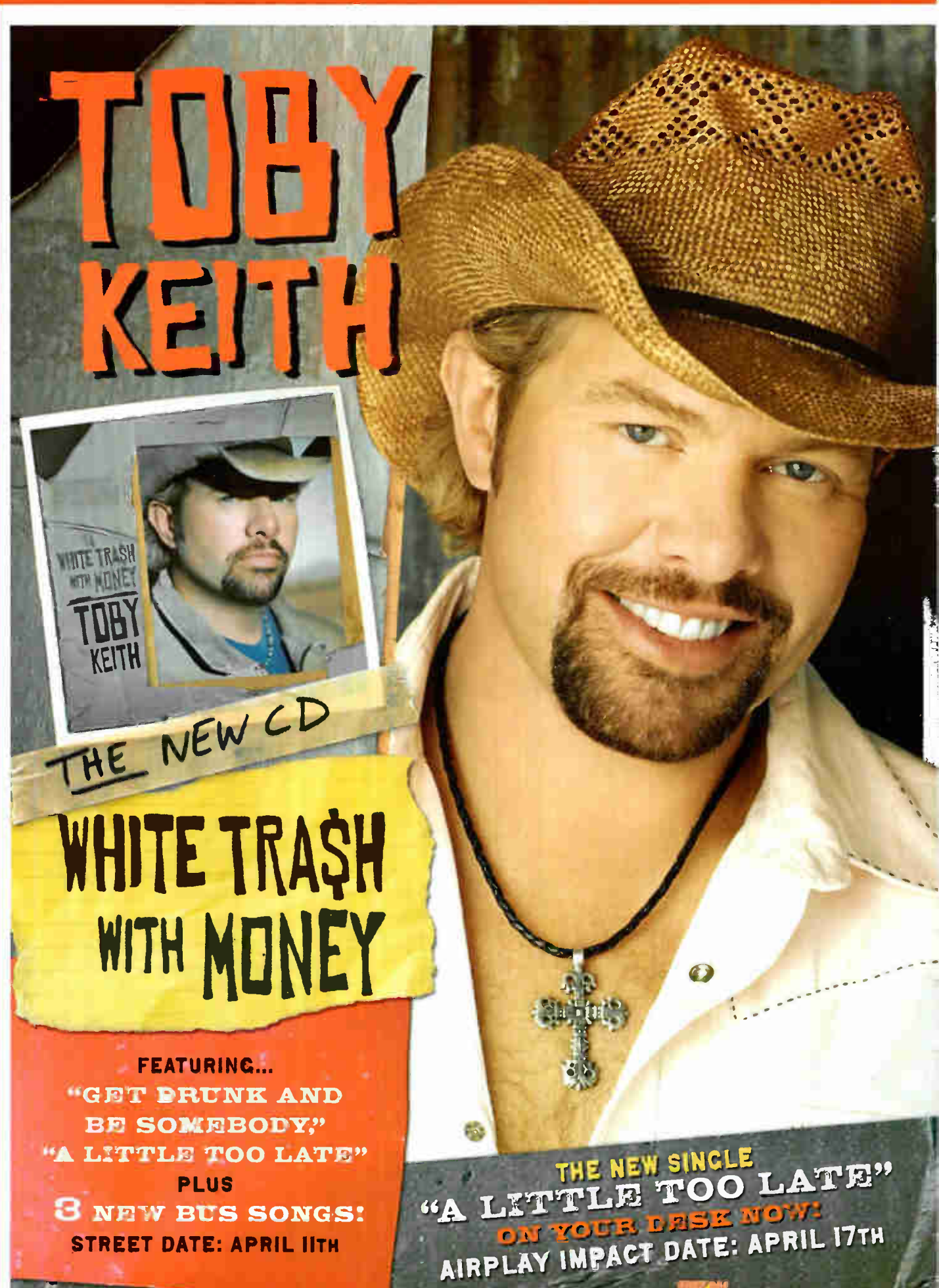
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THE REAL THING

**BILLBOARD
RADIO MONITOR
MAINSTREAM TOP 40**

26 - 25 (+282)

**R&R CHR/POP
27*-25* (+318)**

**TOP 5
ON
M TRL
3 STRAIGHT
WEEKS!!**

**LARGE
ROTATION
AT**



KILLER CALLOUT:

**TOP 10 @ WXKS/BOSTON
TOP 10 @ WRVW/NASHVILLE
TOP 5 @ WQEN/BIRMINGHAM**

**TOP 10 @ WSTR/ATLANTA
TOP 5 @ WPRO/PROVIDENCE
TOP 5 @ WKRZ/WILKES BARRE**

KILLER CLOSEOUTS:

**KHKS/DALLAS KRBE/HOUSTON KDWB/MINNEAPOLIS
WFLZ/TAMPA KDND/SACRAMENTO WEZB/NEW ORLEANS**

MARKET PROFILE: OKLAHOMA CITY



Oklahoma City shot from No. 53 to No. 48 in the Arbitron radio market rankings in just one year, a reflection of the city's stupendous recent development, especially downtown and along the waterfront.

POPULATION: 1,059,600
RADIO MARKET RANK: 48

DEMOGRAPHICS:*

	TOTAL 75-MARKET POPULATION %	OKLAHOMA CITY ARBITRON METRO %	INDEX
Age 18-24	13%	15%	115
Age 25-34	18%	19%	107
Some college	29%	33%	115
Never married (single)	26%	24%	91
African-American	12%	10%	84
Own residence	69%	72%	104
Single family home	67%	77%	114
Listened to audio online (past 30 days)	15%	16%	104
Visited radio station site	5%	3%	64

NO. OF RADIO STATIONS: 28

RADIO OWNERSHIP:

OWNER	NO. OF STATIONS	RATINGS SHARE**
Citadel	2 FM	25.2%
Clear Channel	1 AM, 4 FM (5)	23.1%
Renda	1 AM, 3 FM (4)	19.4%

FORMATS: 4 country, 3 N/T, 3 regional Mexican, 2 top 40, 2 R&B, 1 classic hits, 1 classic rock, 1 adult hits, 1 modern, 1 sports, 9 other

RATINGS LEADERS:**

STATION	FORMAT	AQH SHARE 12-PLUS
KKNG-FM	country	6.8
KOMA-FM	classic hits	6.5
KMGL-FM	AC	6.4
KTOK/KEBC-AM	N/T	5.9
KJYO-FM	top 40	5.0

INTERESTING FACT:*

The three types of restaurants most commonly used in the past 30 days by the average Oklahoma City resident are Chinese (47%), Mexican (44%) and steakhouse (21%).

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

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WEDNESDAY, APRIL 12 > NEWS YOU CAN USE, FAST, FIRST AND ACCURATE. Click on NEWS ALERTS.

THURSDAY, APRIL 13 > DISCOVER TOMORROW'S HITS TODAY WITH HITPREDICTOR. Click on CHARTS.

FRIDAY, APRIL 14 > SIGN UP FOR COUNTRY MONDAY MONITOR, THE DEFINITIVE DATA SOURCE AND COMMENTARY. Click on NEWS ALERTS.

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Active Rock

RADIO-ACTIVE
Tampa's Dana Exits

CHARTS
Track the latest trends at

THE R&B TAKEOVER:

CROONERS SURGE IN 2006

BY HILLARY CROSLY

This time last year, Destiny's Child, John Legend and Omarion were the only crooners to make it to No. 1 on the R&B/Hip-Hop chart amid airplay dominated by rappers that included 2Pac, 50 Cent and the Game.

But this year, there is a R&B coup.

Mary J. Blige, Keyshia Cole, Ne-Yo and Chris Brown are delivering songs with melodious choruses—and radio is eating it up. Is R&B merely filling hip-hop's seasonal void or making better music?

Whatever the reasons, the trend is contributing to more balanced playlists at the format, paralleling a similar juggling act under way at top 40 over the past year.

"For a time we were getting great music from hip-hop artists such as Jay-Z, Kanye West, 50 Cent and Ludacris," says Tom Calococi, PD of Radio One's KKBZ (the Beat) Los Angeles. "Right now, there aren't any real superstar hip-hop artists recording. This, coupled with the fact that there is some great R&B available right now, gives R&B a chance to get airplay."

In the last week of March 2005, only three R&B singers made Billboard's Hot R&B/Hip-Hop Songs chart's top 10: Mario's "Let Me Love You," Fantasia's "Truth Is" and Legend's

"Ordinary People."

Now R&B's got a rat pack. With Blige's "Be Without You," Jamie Foxx's "Unpredictable," Ne-Yo's "So Sick," Cole's "Love," Beyoncé's "Check on It" and Brown's "Yo (Excuse Me Miss)" all in the top 10, Dem Franchize Boyz have to "Lean" a bit harder.

MELODY, PASSION AND CROSS-POLLINATION

"R&B adds passion to the radio," says Nate Bell, PD at Clear Channel's WWPR (Power 105.1) New York. "For instance, the way Keyshia Cole pours her heart out in 'Love,' the way Ne-Yo opens up in 'So Sick' and the way Mary J. Blige makes you want

to fall in love with 'Be Without You.'"

Tina Brown, who manages Chris Brown's career, suggests R&B's resurgence has been helped by hip-hop cross-pollination. "Kids don't have the R&B history that I have with Teddy Pendergrass and New Edition," she says, "so Chris Brown is their guy. Sean Garrett and Scott Storch working together made it easier for Chris to come into the hip-hop society with 'Run It!' and be accepted as an R&B singer. With Sean, who has produced R&B hits, and Scott, who has hip-hop hits, their combination was a great fusion."

Continued on page 6

HOT R&B/HIP-HOP SONGS 3/26/2005

#	TITLE	ARTIST
1	CANDY SHOP	50 Cent Featuring Olivia
2	TRUTH IS	Fantasia
3	LET ME LOVE YOU	Mario
4	LOVERS & FRIENDS	Lil Jon & The East Side Boyz
5	ORDINARY PEOPLE	John Legend
6	HOW WE DO	The Game Featuring 50 Cent
7	HATE IT OR LOVE IT	The Game Featuring 50 Cent
8	SOME CUT	Trillville Featuring Cutty
9	U DON'T KNOW ME	T.I.
10	DISCO INFERNO	50 Cent

HOT R&B/HIP-HOP SONGS 3/25/2006

#	TITLE	ARTIST
1	BE WITHOUT YOU	Mary J. Blige
2	YO (EXCUSE ME MISS)	Chris Brown
3	LEAN WIT IT, ROCK WIT IT	Dem Franchize Boyz Featuring Lil Peanut & Charlay
4	UNPREDICTABLE	Jamie Foxx Featuring Ludacris
5	SO SICK	Ne-Yo
6	LOVE	Keyshia Cole
7	CHECK ON IT	Beyoncé Featuring Slim Thug
8	TEMPERATURE	Sean Paul
9	TOUCH IT	Busta Rhymes
10	WHAT YOU KNOW	T.I.

Just three R&B songs made it into the Hot R&B/Hip-Hop Songs chart for March 26, 2005. One year later, the number had doubled.

SOURCE:
NIELSEN BDS



Mary J. Blige

MANCOW

FALL RATINGS SHOW MASSIVE GROWTH

Since the launch of *Mancow's Morning Madhouse* last year into national syndication, stations nationwide are ecstatic about the recent ratings coming in on "The Cow."

Erich "Mancow" Muller still reigns supreme on Emmis' WKQX, Chicago, where he ranked #1 in Cume Audience for 18/34 males, and jumped his audience size yet again going from a 7.4 Share to a 10.1 Share in AQH Men 18/34, *beating out Howard Stern's final book in Chicago by more than a 2 to 1 margin.* Mancow also holds an impressive 6.0 Share in Men 18/49. Mancow not only cleaned up in Cume, but AQH as well in the country's third largest radio market.



Erich "Mancow" Muller

On KCXM-FM, Kansas City, Mancow jumped the former "Planet" from 15th place to an astronomical 3rd place *after just one book* in Fall '05. Mancow's ratings catapulted 259% with Men 18/34, going from a 1.7 Share to an amazing 6.1 Share. In Men 18/49, Cow increased an astounding 308% from a 1.3 to a 5.3. KCXM FM also increased its AQH an equally impressive 333% in Men 25/54, (1.2 to a 5.2 Share-rarely seen in a debut book).

Ted Edwards, Operations Manager, KCXM-FM calls *Mancow's Morning Madhouse* "A machine gun of top of mind contemporary entertainment and topics with daily guests any national television talk show would envy. The show moves at the speed of sound - the Cow is so freaking now!"

Against a heritage morning show in Norfolk, Sinclairs' WROX- FM saw a massive 311% gain in Men 25/54, jumping from an 0.9 to a 3.7 Share, Men 18/34 went from a 7.2 Share to an even more amazing 9.0 Share, and in Men 18/49 Mancow took his show from a 3.7 to a 5.7 Share.

In Los Angeles Clear Channel XTRA's Program Director Don Martin says, "Mancow is the Superstar we were always looking for; he sets our station a part from the rest!"

In Des Moines, on Saga's active rocker KAZR-FM, Mancow ranked #1 in morning drive in the sought after male 18/34 demo, with an amazing 14.7 Share (14.0 in Cume Rating). In the male 18/49 demo Mancow is also #1 with a massive 10.0 Share (10.7 in Cume Rating), and in the male 25/54 demo, Mancow brought in a 8.2 Share (9.1 in Cume Rating). Bill Wells KAZR-FM's Vice President is ecstatic with these results saying, "Mancow had another great book! He continues to be #1 in morning drive for Persons 18/34 and by a wide margin. That means money in the bank for KAZR-FM."

In Joplin, MO, Chris Stevens from Rock Station KJML says, "What can I say about the addition of Mancow in the morning on KJML except that it's just the flippin' greatest morning show on the planet!"

In Salt Lake City, Alan Hague, Vice President of Programming of newly launched Simmons Talker KFMS-FM, says, "Mancow immediately brought us 18/34 Men numbers. He knows how to captivate an audience. *Mancow's Morning Madhouse* is extremely engaging radio." Mancow's morning drive Cume jumped 133% in Men 12+; 78% in Persons 12+ in Salt Lake City.

In Little Rock, Operations Manager Charlie Kendall was equally excited about Mancow's launch on his FM Rocker KKZR FM, saying "Mancow does more in thirty minutes on his show than most morning shows do in a week!" Mancow is

up with Men 18/34 with a 5.1 in Cume Rating, Mancow is also up with Men 18/49 with a 4.4 in Cume Rating.

In Marion, IL, Program Director Matt Mellen of WTAO, expresses his complete satisfaction with *Mancow's Morning Madhouse* saying, "We brought on Cow in November and can already see an increase in both Cume and TSL. What more could we possibly ask for?"

Meanwhile, in Knoxville, Alternative Rocker WNFZ, continues to dominate with Mancow, pulling a massive 9.9 Share (10.7 in Cume Rating) in the all important Male 18/34 demo, and a 7.3 Share with Males 18/49 (8.6 in Cume Rating).

In Medford, on Clear Channel Rocker KZZE, *Mancow's Morning Madhouse* surged from 3rd place (with an 11.8 Share) to 1st place with a rocking 26.7 Share in the Men 18/34 demo. Also, Men 18/49 doubled from a 6.9 Share to a 12.7 Share, ranking Mancow 3rd in that demo. KZZE Program Director Rob King says "BING! BAM! BOOM! POW!! It's like 20 morning shows all wrapped up into one."

In Wausau, WMZK's Steve Resnick said, "Mancow is the most addictive, entertaining morning show out there. Our audience took to it instantly - He pleases our old listeners, brought over new listeners and reminded us all why we listen to radio."

Mancow's Morning Madhouse has recently added KSTN Stockton where General Manager Robert LaRue is clearly thrilled with Mancow's performance saying, "We have only been airing the show for two weeks and the response has been great - it blows the socks off any other morning show."

Likewise, in Springfield, Eric Simon, Program Director for new affiliate station KZRQ says, "In less than four months we have really seen a big buzz on the streets with Mancow and it seems that every where I turn I'm hearing people spout out Chuck Norris Facts and other Mancow-isms. This Spring will surely be huge."

In Champaign, IL, Program Director John Mayotte of WEBX praises Mancow's "Winning" show saying, "Mancow has constantly been at the top of the Champaign - Urbana market with 18/34 year olds. The show finished #1 with 18/34 year old males and finished in the top three with 25/54 year old males in both the Spring and Fall Arbitron books for 2005. *Not only that* but the service from both TRN and *Mancow's Morning Madhouse* has been top notch - If you want to win with males in your market then *Mancow's Morning Madhouse* is the answer."

Airing on over two dozen FM stations nationwide, Mancow is leading the trend for a unique new brand of FM Talk programming. "*Mancow's Morning Madhouse* has become the ultimate hybrid innovation of fast-paced, sidesplitting entertainment and opinion/news," said Mark Masters CEO of TRN-FM. "Combine that with today's top newsmakers and celebrities added heavily into the mix, and you have a show that spans a spectrum that reaches beyond anything heard on FM talkers today," he added.

Mancow's Morning Madhouse airs on Emmis' Q101 in Chicago, IL; Clear Channel's XTRA, Los Angeles, CA; WROX FM, Norfolk, VA; KAZR FM, Des Moines, IA; WWCT FM, Peoria, IL; and KWKJ FM, Warrensburg, MO. Mancow recently added: KRZR, Fresno, CA; KKZR, Little Rock, AR; KQXR, Boise, ID; KCXM, Kansas City, MO; WMZK, Wausau, WI; KFMS, Salt Lake City, UT; WTAO, Marion, IL; KZZE, Medford, OR; KJML, Joplin, MO; KZRQ, Springfield, MO; WEBX, Champaign, IL; KJLL, Tucson, AZ; and KSTN, Stockton, CA. For more information contact TRN-FM at 866-876-5077.

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Continued from page 4

Truthfully, R&B has long used hip-hop for airplay footing, and 2006 is no different. Radio One WILD (Wild 97.7) Boston APD Rick Anderson, who remembers when Gladys Knight had break dancers in her "Love Overboard" video and Chaka Khan used hip-hop breaks on "I Feel for You," says, "The industry follows the culture, and if it's leaning towards hip-hop, a lot of that will flow into R&B."

To wit, Beyoncé hired fellow Texans Slim Thug and Bun B for "Check on It" while Foxx tapped platinum MC Ludacris for



Jamie Foxx

his No. 4 single "Unpredictable."

"We're riding a wave of really special records," says Jeff Burroughs, senior VP of urban promotion at J Records. "People miss melody. And thank God the radio support has been there because we've been battling stations to have more balanced playlists, and now they're doing more of that. It's partially the demand of the consumer and us driving hard with R&B—and what's not available from the superstar hip-hop artists."

In contrast, KKBT MD Tawala Sharp says, "I think it's a combination of record labels giving radio the music that our listeners are demanding."

'CHEAPER TO MAKE A HIP-HOP RECORD'

Not everyone agrees on what tipped R&B's takeover, but some attribute its previous slump to lackluster artist development.

"R&B slowed down several years ago because record labels could spend less money snatching up this hot rapper and then the next one," says Emmis' WQHT (Hot 97) New York MD Ebro. "Labels could find rappers with completed albums, spend minimal money signing the project, release it and generate decent sales."

Major-label groups are snatching up ready-made local labels like Houston's Swisha House and Young Jeezy's Corporate Thug Entertainment. And though these business moves pay off in airplay and music sales, some say they come at the expense of artist development. Thanks to a major label push, Swishahouse/Asylum/Warner Music Group MC Mike Jones entered the Top R&B/Hip-Hop Albums chart at No. 1—from relative obscurity. But industry folks still wonder if he can produce another hit album.

"Over the years it has been cheaper to make a hip-hop record than an R&B record," says Helen Little, OM at Radio One's

WPHI (the Beat) Philadelphia. "Bigger profit margins from hip-hop may have kept R&B on the back burner."

Others say creating an R&B artist from scratch is a daunting task, so hip-hop heavyweights like 50 Cent, Eminem and West rule the charts. But a shortage of A-list hip-hop releases doesn't automatically open the floodgates for R&B music, WPHI PD Colby Colb says.

"There is so much competition for artists now, and they are forced to give quality," Colb says. "When the heavyweights come out, they don't catch a break either. Consumers are smart, they can pre-screen an album before they buy, and they want quality." Davis thinks hip-hop's slump aided and abetted R&B but "no one made the decision. It was just time. I think that hip-hop is a Harlem renaissance for us, so that's never going away. But people need room for love."

Big Von Johnson, APD/MID at Clear Channel's KMEL San Francisco, has what may be the industry's most unorthodox hit radar detector. "I go by the ladies in the hair shops," Johnson explains. "If she won't hum it while she's doing hair, it's not a hit."

"Mary J. Blige and Keyshia Cole are single-handedly holding it down," Johnson continues. "Ultimately, the listeners make the change. It's not the radio because you can tell with the record sales. D4L and Dem Franchize Boyz get mad spins, but nobody wants to buy their album."

Others believe R&B artists encourage their own popularity.

"I think artists create the change," Ebro says. "And with the support of their label and fans, artists can create a movement that the mainstream can digest. In my opinion, the most important trends start underground."

And there's always the argument for seasonal spins, playing slower cuddly songs during the winter and more energetic joints in the summer.

"Programmers would say it's too hot to play a ballad," says



Ne-Yo

TOP R&B/HIP-HOP ALBUMS 1/1/05-3/26/05

CHART DATE	TITLE	ARTIST
1/1/2005	LOYAL TO THE GAME	2Pac
1/8/2005	DESTINY FULFILLED	Destiny's Child
1/15/2005	GET LIFTED	John Legend
1/22/2005	GET LIFTED	John Legend
1/29/2005	GET LIFTED	John Legend
2/5/2005	THE DOCUMENTARY	The Game
2/12/2005	THE DOCUMENTARY	The Game
2/19/2005	THE DOCUMENTARY	The Game
2/26/2005	THE DOCUMENTARY	The Game
3/5/2005	THE DOCUMENTARY	The Game
3/12/2005	O	Omarion
3/19/2005	THE MASSACRE	50 Cent
3/26/2005	THE MASSACRE	50 Cent

TOP R&B/HIP-HOP ALBUMS 1/1/06-3/25/06

CHART DATE	TITLE	ARTIST
1/7/2006	THE BREAKTHROUGH	Mary J. Blige
1/14/06	UNPREDICTABLE	Jamie Foxx
1/21/06	UNPREDICTABLE	Jamie Foxx
1/28/2006	THE BREAKTHROUGH	Mary J. Blige
2/4/06	UNPREDICTABLE	Jamie Foxx
2/11/06	UNPREDICTABLE	Jamie Foxx
2/18/06	IN MY MIND	Heather Headley
2/25/06	UNPREDICTABLE	Jamie Foxx
3/4/06	GHETTO CLASSICS	Jaheim
3/11/06	GHETTO CLASSICS	Jaheim
3/18/06	IN MY OWN WORDS	Ne-Yo
3/25/06	REALITY CHECK	Juvenile

Only three R&B albums reached the No. 1 spot between January and March of 2005 on The Billboard 200. Compare that with five R&B albums during the corresponding period this year—leaving only Juvenile's "Reality Check" to fight the R&B rat pack.

SOURCE:
NIELSEN
SOUNDCAN

Elroy Smith, OM at Clear Channel's WGCI Chicago. "Ask the average listener about 'A House Is Not a Home' by Luther Vandross, do you only want to hear it in the wintertime? These philosophies are crazy. A strong song can be played at any time of the year. We're not into seasonal, we just play hits."

Great music seems to have a way of finding its way up a chart—and ultimately crossing over. Infectious melody and matching lyrics transported Ne-Yo's "So Sick" to No. 3 on the Mainstream Top 40 chart.

"I think the market is always ready for great music that moves people," Little says. "The key is someone believing in something enough to say, 'This could work, and it doesn't have to shock or titillate in order to do so.'"

Regardless of the trend's origin, R&B artists like Foxx and Blige, who traded the No. 1 spot on The Billboard 200 for five weeks, are kicking down radio's door for spins. And listeners appear to enjoy the change.

"It starts with choices," Little adds. "If the choices are limited to start with and if what you have to choose from is less than compelling, then the options are what's available to you. But you can only do the same thing for so long before we as a disposable society decide we want something new. Having artists like Chris Brown, Ne-Yo and Keyshia Cole make the choices viable. Kudos to the labels on these projects."

Ultimately, R&B artists produce hit records that seem almost undeniable. 2006's R&B class has proved the adage that give the audience a good hook and they'll sing with you forever.

"A hit is a hit, and if they want to hear more ballads than uptempo, and the charts are dominated by these types of records, then you have to play them," Colb says. "Last year it was the complete opposite."

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*According to Talkers Magazine

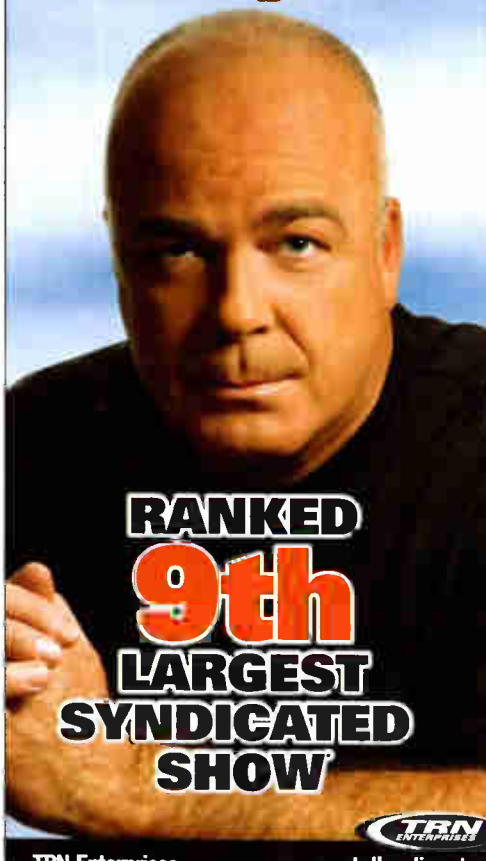


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*According to Talkers Magazine

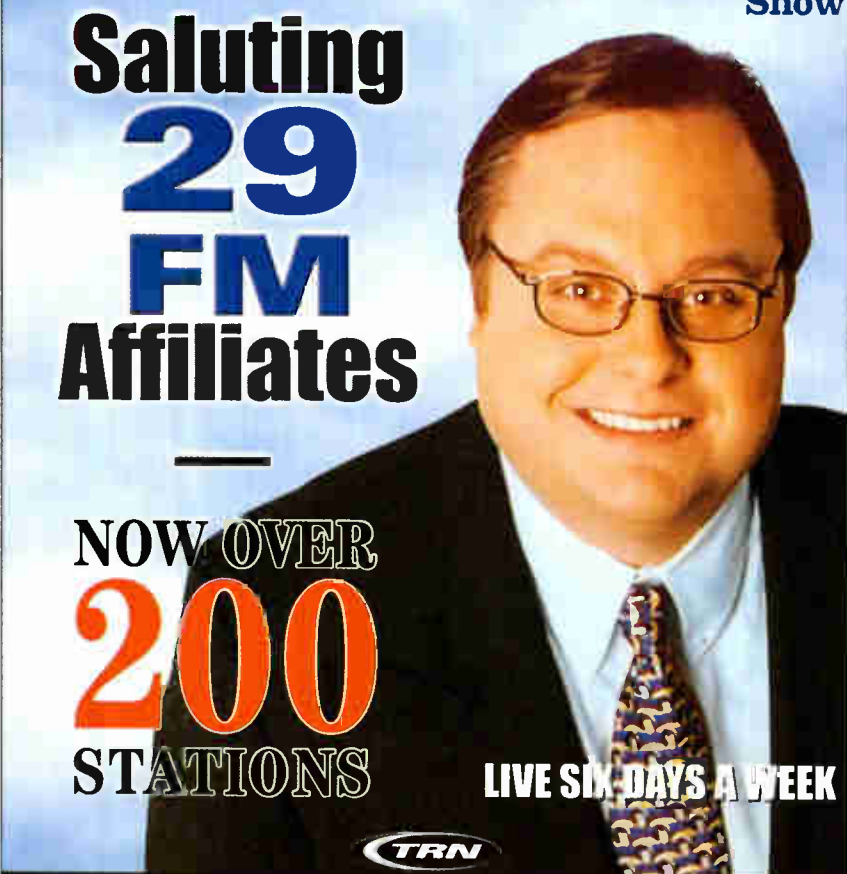


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BY TONY SANDERS

ALL NEWS ON FM: PUBLIC RADIO FRIEND OR FOE?

THE MIGRATION OF commercial, all-news formats to FM is still a new trend, and the jury is still out as to whether such a move will be a long-term threat to noncommercial news/talk FMs.

Strictly speaking, Washington, D.C., has had a commercial all-news FM since the late 1990s: Bonneville International's WTOP (107.7), licensed to Warrenton, Va. But that signal did not have much ratings impact until summer 2005, when it finally matched the adults 25-54 share points of its AM sister at 1500. In fall 2005, WTOP's FM share points finally beat the AM's. It has since moved to the superior 103.5 FM frequency.

WTOP's ratings growth on FM has been a true bellwether, because a successful, commercial all-news operation on that frequency in a major market is unique to Washington, D.C.

Leaving aside the hundreds of noncommercial news and N/T FMs, and the dozens of commercial N/T stations on FM, Billboard Radio Monitor has found only one other all-news operation on FM: Newsweb's CNN Headline News outlet in Kankakee, Ill., WKIF.

Billboard Radio Monitor surveyed programming consultants and station GMs on the topic of all-news on FM, and no one was quite sure how commercial news stations should be viewed relative to noncommercial FMs.

"Being on FM, even with a rim shot signal, was working pretty well for WTOP," says Sean Ross, Edison Media Research VP of music and programming. He adds that "a lot of existing brand name news/talk AMs probably have the same potential on FM," but he stops short of saying such a trend will work everywhere.

The real advantage, he says, will be for stations with existing brand names and high-profile identities if they choose to make the move.

"National Public Radio has conditioned an entire generation

of radio listeners to consume their news on FM," Ross says, "so it is certainly conceivable that some of these listeners will respond to having another choice."

At the same time, however, Ross characterizes WTOP-FM as "a very different choice from [noncommercial Washington, D.C., outlets] WAMU and WETA. So I would caution against viewing it as a zero-sum game."

McVay Media N/T specialist Holland Cooke thinks simulcasting an established news brand on FM can grow listening overall, "because it will expose compelling programming to listeners who just don't use AM."

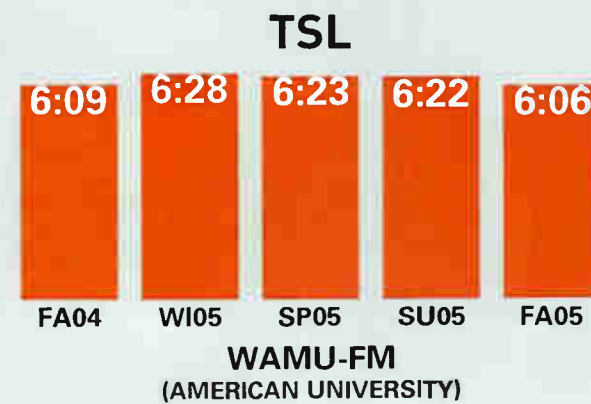
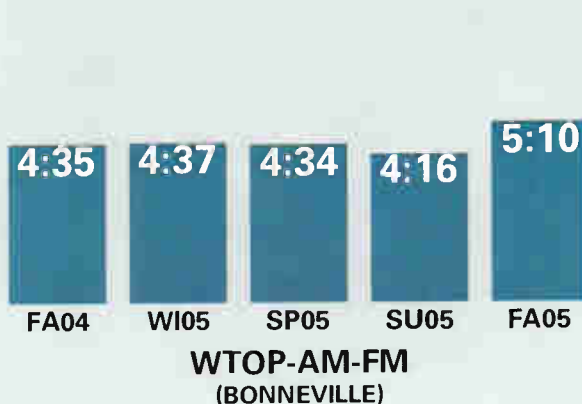
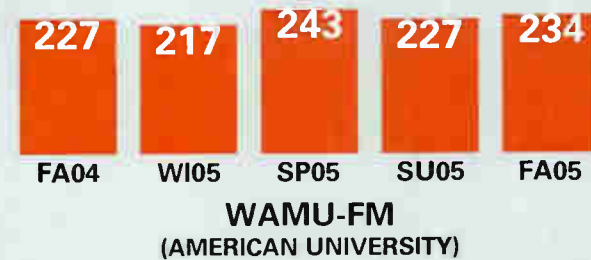
Cooke says putting news and N/T programming on FM is "a convenience to listeners" and a trend he expects to see take hold in other markets.

"As iPods and satellite radio continue to chip, chip, chip away at music listening," Cooke says, "owners weary of propping up jukebox FMs will flank their news/talk/sports AM by simulcasting. They immediately take the music station's programming and promotion expense to zero and grow the news/talk/sports franchise."

Ross cites three key factors that will determine whether news and N/T on FM will show up in a given market: the owner, the competitive landscape and economics. He points out that erecting a fresh news or N/T station is an expensive proposition, "but simulcasting an existing station on FM might make more sense than a stand-alone music option."

Ross also believes that WTOP's increase in FM listenership will come from a variety of sources: stations in other formats,

PUBLIC OR COMMERCIAL: NEWS IS NEWS TO D.C. RADIO LISTENERS PERSONS 25-54 MON-SUN 6A-MID AQH(00)



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SOURCE: ARBITRON WASHINGTON, D.C., MSA

SHARE THE BAND

the AM band or “from people who hadn’t spent as much time with the radio.”

AUDIENCE SHARING

American University’s N/T WAMU has some enviable history in Washington, D.C., ranking top five in morning drive—among commercial and noncommercial stations alike—according to historical Arbitron data obtained by Billboard Radio Monitor.

“I feel that we’ve survived by being responsive to our listeners and not having a knee-jerk reaction to every new thing that comes onto the competitive landscape, and a lot has come onto the landscape in just the last five years,” GM Caryn Mathes says. “I don’t think the presence of a new news/talker on FM will change what we’re planning to do.”

Before joining WAMU in March 2005, Mathes was manager at Wayne State University’s N/T WDET Detroit for 21 years and served as WDET news director for two years. She also put in a few years at the Motor City’s legendary talk station, ABC Radio’s WJR.

Historic Arbitron figures also show that WAMU has shared a significant portion of its audience with, first, WETA-FM

“Nothing is competition unless someone can come in and serve your constituency better than you can,” Mathes continues. “Of course, we’re going to make sure that that doesn’t happen. This is an interesting experiment to watch, but time will tell if they really know what they’re getting into. It’s much harder than it looks.”

Greater Washington Educational Telecommunications’ non-commercial N/T WETA went through its own format change about a year ago and now describes itself as “wide-angle radio” with program offerings from, among others, NPR and the BBC.

“The degree to which [WTOP-FM] is serious competition for public radio in Washington is hard to say, but I think there’s a more important story here,” says WETA GM Dan Devany, a nearly 20-year veteran of the station. “What’s important is that it is now recognized that the public radio audience is a prime audience for anybody.”

“The inevitable has happened,” he adds. Commercial radio realizes that the well-heeled demographics of the public radio audience make it a valuable audience for commercial radio advertisers. “Commercial radio broadcasters have said to themselves, ‘Well, we’ve pretty much exhausted every other audience, so

BONNEVILLE INTERNATIONAL VP for news and programming Jim Farley tells Billboard Radio Monitor that virtually all the news stations in Washington, D.C., experienced ratings growth during the last five years.

“From 2000 to 2005, the audience for all the news stations in town, including WAMU and [ABC Radio news/talk] WMAL and WTOP, has grown 18%,” he says. That level of increased demand could be peculiar to Washington: The city “is a news-hungry town,” Farley says. “We’ve got the highest per-capita use of online news for information. We’re the home of the federal government, and this is where 50,000 journalists call home.”

According to an analysis by Research Director, based on Arbitron data from fall 2004 through fall 2005, WTOP’s average quarter-hours saw a major growth spurt recently in persons 25-54 (see charts, page 8). At the same time, the audiences for WAMU and WETA have grown slightly or remained steady.

Time spent listening for these three news and N/T outlets has also grown or held relatively steady.

Cume figures for WTOP also grew in fall 2005, as did those for WAMU and for WETA. —TONY SANDERS

‘THE QUESTION DOESN’T COME DOWN TO WHETHER ONE STATION IS SUCCESSFUL, BUT WHETHER IT IS SUCCESSFUL ENOUGH.’ —DAN DEVANY

and, second, with WTOP-AM.

Mathes says most of the audience sharing for WDET was with Detroit’s commercial news and talk outlets, WWJ and WJR. That’s a trend she says was fairly typical.

“We’ve shared audience with WTOP in its old incarnation, so that’s not new,” she says. “But the question you’re trying to get at is if there will be any permanent erosion of our market share.” Mathes does not plan to let that happen. “We’re doing everything we can to be as excellent and compelling as possible. We’re going right to the source and asking the listeners how we’re doing, if they’re satisfied and if so, how satisfied.”

In fact, rather than audience erosion, Mathes suggests the possibility that WTOP on a big FM signal could be a positive for noncommercial radio as well: “By bringing more news consumers to the FM dial, that could be better for us.”

“It really depends on what the [WTWP-AM-FM-Washington Post Radio] service will sound like, if they’re satisfying and compelling.” Showing some more of her own confidence, Mathes adds, “We’re tough to beat.

let’s go after them,” he says. “They’re the only ones left.”

Devany says the jury is still out on how all of this new activity on the FM band will affect WETA and public radio.

“We share audience with WTOP, that’s certain,” he says, adding that he thinks there has been an increased usage of WTOP by WETA listeners during the last five years. “But from my perspective, we still have to keep in mind, and ask, ‘What drives WTOP’s listeners?’ They come people through on the 8s [when traffic and weather airs], but that’s a different use of radio, in my opinion, than public radio.”

Devany says The Washington Post approached his station early on about possible collaborations. “We talked, back and forth,” he says, “but ultimately, it didn’t go anywhere.” He also thinks that the new model of Washington Post Radio with its Bonneville collaboration is “a potential model that could go to other markets.”

DEFINING SUCCESS

Ultimately, Devany says, the presence of more commercial news outlets on FM will have some effect on public radio. But

he does not see any problem with that. His reasoning: Commercial and public radio news outlets have somewhat different definitions of success.

“When we talk about competition, we tend to put this business in very stark black-and-white terms, with winners and losers,” Devany says. “While there was a time when that was valid, now, when you realize how media in general is fragmenting, I think you have to look at it differently.”

“The question doesn’t come down to whether one station is successful, but whether it is successful enough,” he continues. “That’s how I view this. Will we have, say, increased sharing with another station? Sure. That’s entirely possible. But the important issue for me is the degree to which we are serving our audience. We measure that by asking how many core listeners we have. I think you have to bear in mind that, whether you’re commercial or noncommercial, it’s a question of, How much sharing are you going to do? How much news/talk can a market absorb, and, can you be successful enough to keep going?”

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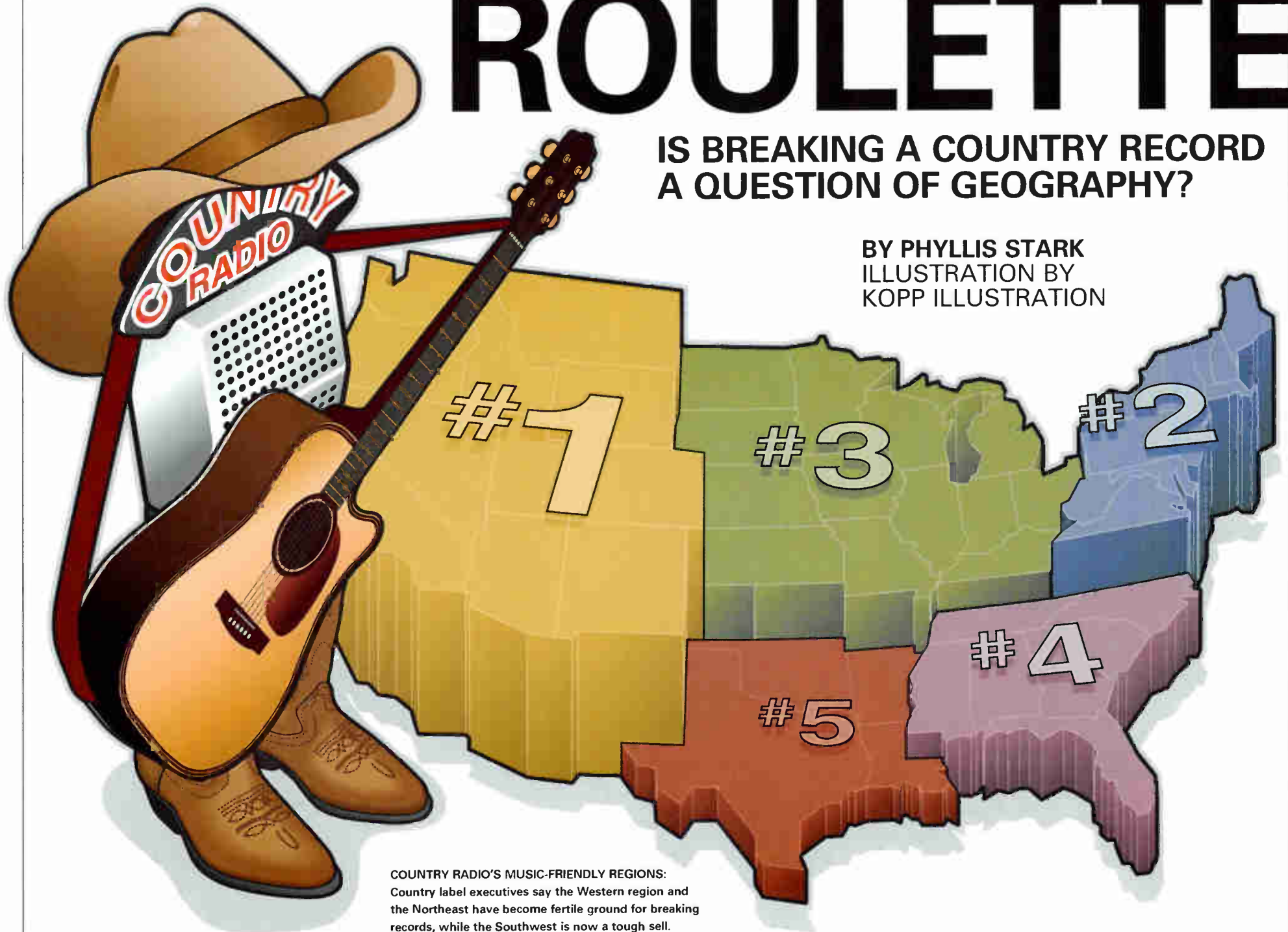
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REGIONAL ROULETTE

IS BREAKING A COUNTRY RECORD A QUESTION OF GEOGRAPHY?

BY PHYLLIS STARK
ILLUSTRATION BY
KOPP ILLUSTRATION



COUNTRY RADIO'S MUSIC-FRIENDLY REGIONS: Country label executives say the Western region and the Northeast have become fertile ground for breaking records, while the Southwest is now a tough sell.

The Southwest may be a hotbed of country music and the breeding ground for the majority of the format's artists, but according to record promoters, it's the dead-last place they're likely to break a new act or get airplay on a new single, even from an established performer.

Even the Southeast, which includes such country-friendly states as Georgia, Alabama, Tennessee, Mississippi and the Carolinas, has become a difficult region for new music, according to label executives. This despite the fact that the Southeast is home to 30 Nielsen BDS-monitored stations used for Billboard Radio Monitor's country chart tabulation, more than any other region.

Meanwhile, the Western region has quietly ramped up, becoming the most fertile ground for country records and artists. California alone is home to 11 monitored, chart-contributing stations.

Most surprising of all, the Northeast—long thought of as the region least attuned to the country lifestyle and music—is, for many record promoters, now their second-best area.

From worst to first, most record promoters rank the regions in this order: Southwest, Southeast, Midwest, Northeast, West. A handful of promoters Billboard Radio Monitor polled for this story put the Midwest ahead of the Northeast or rank those

regions as equally supportive of new music.

"The Northeast and West have come on strong in the last 10 years, which is great news for the format," 903 Music VP Bill Mayne says. "It speaks to the popularity of country music."

And while he says other regions, particularly the Midwest and Southeast, are "still great markets," Mayne thinks "the West and Northeast have really grown substantially, and in the last 10 years they've really stepped up and made the format stronger."

TROUBLE IN TEXAS

Meanwhile, the region that encompasses Texas, Oklahoma, Louisiana and Arkansas has become a trouble spot for labels.

"The Southwest, if you're not George Strait, is absolutely the hardest place to start any record, whether it's an established act or a new artist," Warner Bros. Nashville senior VP of promotion Gator Michaels says. "We don't have a lot of places in Texas to start music."

Knowing how tough the region is, when Bob Reeves recently joined Midas Records Nashville as national director of radio promotions he realigned the traditional regions so that his Southwest rep could work stations in Colorado and Kansas as well as the

more standard Southwest states to ensure that the regional "didn't go weeks without any airplay and get discouraged."

For Anne Weaver, national promotion director for Quarterback Records, a lot has changed since she was a Southwest regional in the early '90s. At that time, she says, "it was the region artists [and] songs broke from. Not anymore, and I think it's because of consolidation and very conservative brand managers."

Weaver is not alone in citing corporate consolidation as part of the Southwest's problem. Off the record, many label reps specifically finger Clear Channel as the main culprit.

While different labels assign certain states and stations to their regional promotion staff in slightly different ways—particularly in the mid-Atlantic region, generally speaking the Southwest comprises just four states, and 18 chart-contributing stations. Of those 18 stations, Clear Channel owns eight.

"The Southwest is tough mainly because of the high concentration of Clear Channel [stations]," says one label's head of promotion, who asked not to be identified. "As a whole it seems like they [add a record] mostly once [it] hits the top 30." This label promoter says he's been told by a Clear Channel PD, "Anybody can get a record to 30."

Another label promotion head says the conservative nature of Clear Channel stations in the Southwest "causes a huge void in that region." Ten years ago, he says, it was "not uncommon to get half the region on a record in the first week."

Curb/Asylum Records VP of promotion Adrian Michaels puts the number at 60% of Southwest stations he could get on a record in the first week 10 years ago. Now, he says, "you're lucky to get two or three of those stations on an opening week."

Oddly enough, that problem seems to be largely confined to the Southwest. Clear Channel stations in other regions are often identified by labels reps as those most likely to step out first on new music. These include KEEY (K102) Minneapolis, WMIL Milwaukee, WBCT Grand Rapids, Mich., and a handful of others. Those stations' programmers, one label head of promotion says, "have a great working relationship with Nashville and are able to program from their gut."

In the Southwest, it's often the largest stations that are the most music-friendly.

"The biggest stations in the Southwest are the ones that actually take the chances on new music," Adrian Michaels says. "You have a better chance of getting on [CBS Radio's] KILT [Houston] or [Susquehanna's] KPLX [Dallas] than any of the other stations."

Weaver says Quarterback had some success in the region last year with Zona Jones' "Two Hearts" when KILT took a chance on it, followed by Cox-owned rival KKBQ. It also got heavy airplay in Corpus Christi, Texas, and many stations in smaller Southwest markets. But Weaver says the song was never played in Dallas, Austin or Oklahoma City.

"These stations were the ones that used to break artists and have now become more conservative and less likely to take a chance on new artists, and especially artists on an independent label," she says.

"The stations that have the ability to take a chance and help break artists have shifted [from the Southwest] to the West and Northeast with a few exceptions," Weaver adds.

If promoters can't get their act played on one of the big Dallas stations or on KILT, Adrian Michaels says, there are few other stations in the region that will even consider a record until it's in the top 30. (One exception is Quality Broadcasting's KFTX Corpus Christi, which remains open to playing new music.)

Record promoters say several of the region's stations play just 25 currents.

Another factor is that the Southwest has more stations that are seeking a particular type of music or, as Gator Michaels puts it, have "a very clear vision of what their station should sound like." And while those stations have open arms for the acts that fit their sound, other artists and songs are a tougher sell. KPLX (the Wolf), for example, is widely known for embracing more Texas-based artists, and other stations in the state follow its lead. ABC Radio's KTYS (the Twister) Dallas skews younger and looks for

artists that fit its particular niche.

Thus, even with three reporting stations, Dallas can be a tough market, label reps say.

SOUTHEAST CLAMPS DOWN

The Southeast, which 10 years ago was fertile ground for country music, has also gotten much tighter.

Lyric Street VP of national promotion Kevin Herring actually ranks the Southeast and Southwest equally in terms of difficulty level. And while Lyric Street senior director of national promotion Renee Leymon says she's never sensed a "lack of excitement

ly done well there. A lot of it is a testament to the programmers up there."

Label reps point to various aggressive Northeast stations that are lifting the whole region's status. Among those cited by one or more label reps are Entercom's WBEE Rochester, N.Y.; Clear Channel's WBBS Syracuse, N.Y.; Citadel's WOKQ Portsmouth, N.H.; Saga's WPOR Portland, Maine; Entercom's WGGY Wilkes-Barre, Pa.; and Beasley's WXTU Philadelphia.

Category 5 Records VP of promotion Tony Benken says the Northeast is now "a great place to break new music. Not only are there a significant number of nonchain stations with the ability

COUNTRY BY THE NUMBERS

REGIONS BY NUMBER OF STATES		REGIONS BY NUMBER OF MONITORED CHART-CONTRIBUTING STATIONS		STATES WITH THE MOST MONITORED CHART-CONTRIBUTING STATIONS	
MIDWEST	13	SOUTHEAST	30	CALIFORNIA	11
NORTHEAST	13	MIDWEST	27	TEXAS	10
WEST	11	WEST	25	FLORIDA	8
SOUTHEAST	7	NORTHEAST	23	PENNSYLVANIA	8
SOUTHWEST	4	SOUTHWEST	18	TENNESSEE	7

about new music" from programmers in the Southeast, "they just don't necessarily have the playlist slots."

WESTERN STYLE

Most of the good news seems to come from the West, which encompasses 11 states and 25 monitored, chart-contributing stations.

Gator Michaels calls the West "very music-friendly." And Leymon says that region is just "a little more open to new music," with the Midwest as "a close second."

Haley calls the West "the most fertile to start a record." Adrian Michaels says the region has more "liberal programmers."

"There are a lot of stations out that way that aren't afraid of new music and don't believe not playing new music is a way to raise their ratings," Curb/Asylum's Michaels adds.

Reeves says the West is "a good place to start a record toward hitdom, but there are some powerful and adventurous radio stations in the Midwest, Southeast and Northeast, too."

After the West, Reeves ranks the Midwest second in influence "because of the weight and importance of the stations that play new music faster there."

NEIGHBORLY NORTHEAST

"One would almost think that the population in the Northeast migrated from elsewhere all of sudden," Mayne quips of that region's newfound influence. "All of sudden [country] has real-

ly done well there. A lot of it is a testament to the programmers up there."

Benken credits many of the region's programmers' longevity, which helps them "know their market extremely well."

Still Curb/Asylum's Michaels cautions that the Northeast is still far from an easy market to land airplay.

Regardless of which regions are hardest or easiest, record promoters agree that ultimately they need stations in all five regions to support a record in order to have a true hit. "If you have great music . . . it might start somewhere," Leymon says, "but the other places have to support it, too. If you don't get the consensus, then you don't get enough attention to get it up the chart, and it really does you no good to get to the masses."

Midas' Reeves agrees. "With so few reporters now, you really can't even call a record a minor hit until [you] get the vast majority of the panel on the tune at all, let alone only in a particular region," he says.

And that job is likely to only get tougher.

"Further scrutiny and fallout from [New York Attorney General] Eliot Spitzer's recent investigations will continue [to] have an affect on stations willing to step out and give a new record or artist a chance," Reeves says. "I'm sure the list of adventurous stations will continue to shrink, and that's sad for all of us, in all formats." ■■■

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BY MIKE BOYLE

SIZING UP THE SMART CELL PHONE

AND THEN THERE WERE THREE.

Arbitron, Mediamark Research and the Media Audit/Ipsos were selected last month—out of an original list of seven entries—in Clear Channel's June 2005 request for proposals for a state-of-the-art electronic radio ratings service to potentially upstage Arbitron's burgeoning Portable People Meter, a replacement for its long-established, albeit outdated, handwritten diary listener methodology.

The companies won the opportunity to move to the next examination level and to present proposals to the Next-Generation Electronic Ratings Evaluation Team, comprising major radio broadcast groups and ad buyers.

While the industry awaits the outcome of the evaluations, Arbitron and the Media Audit have been making moves.

On March 14, Arbitron, which has been staging a second battery of PPM tests in Houston since July 2005, announced that it would officially roll out the PPM service in Space City beginning this July. However, in an unexpected March 29 about-face, the company, at the request of the Arbitron Radio Station Advisory Council, said it was putting PPM commercialization on hold until it received Media Rating Council accreditation. MRC has completed a PPM audit but has yet to provide its seal of approval.

To date, only Beasley Broadcasting and Spanish Broadcasting System have signed up for the service. Ironically, neither owns stations in Houston. Arbitron originally said that rollout in the top 10 U.S. markets would be scheduled for fall 2008, with the top 50 markets to follow by 2010-2011. It's too early to tell how the accreditation process may affect that timetable.

Meanwhile, the Media Audit made headlines by announcing plans for four tests in the coming weeks and months.

Dubbed the "Expert Witness Test," the first trial, announced March 28 and set to commence in Houston in early May with results expected that same month, will compare how people record radio listening habits using three different methodologies: the smart cell phone, a radio diary and 24-hour telephone recall.

About two dozen people described as "friends and family" of the company will be recruited for the study. Results will not involve any ratings calculations.

Test No. 2, a "Golden Ears Test," is scheduled for early May with results anticipated by the middle of that month.

Media Audit executive VP Phillip Beswick explains: "In that test we get some people from the Houston Symphony Orchestra to come to a radio station, where we input a code in their signal. These people with their 'golden ears' listen and try to hear the inaudible tone. We need to be able to assure the engineering com-

munity that manages the quality of sound coming out of the radio stations, both digital and analog, that it is totally inaudible."

Test No. 3, a small field test in Houston in mid-June, will study cooperation and compliance levels of 200 participants recruited to carry smart cell phones to measure their radio listening. By offering different groups of people diverse amounts of money, the Houston-based media researcher aims to determine what it costs to foster affirmative action. The company says results will begin rolling out in early August.

Houston broadcasters that have agreed to encode for this test include Clear Channel Radio, CBS Radio, Cumulus Media, Univision Radio, Cox Radio and Radio One. (The latter two are the only Houston radio broadcasters who have refused to participate in Arbitron's Houston trials.)

The fourth trial, a full market test to generate metered audience estimates for comparison to current radio ratings, would begin with recruitment letters around April 15, followed by recruitment contact around May 15. Initial ratings would surface in September, with results released in October.

The caveat here is that unlike the first three tests, funded by the Media Audit/Ipsos, the full market test requires industry funding—\$3 million-\$4 million to support the 2,000- to 2,500-participant test, according to Beswick.

Although Arbitron footed the bill for all PPM testing to date, Beswick says there is industry precedent for an industry-funded test of this size, citing a TV industry study that examined metered measurement beyond Nielsen. "The TV industry hired a company called SRI," he says, "and paid \$30 million over a two-year period to develop the 'smart meter,' which is just coincidentally named 'smart' like the cell phone."

The Media Audit/Ipsos would need to undergo an MRC audit and accreditation for the smart cell phone methodology, a process that could take one to three years to complete.

The industry has been fed reams of information about Arbitron's PPM, which has been in development since 1992. However, there is still a lot to be learned about Mediamark's proposed entry, the Eurisko Media Monitor, a hand-held, personal meter that uses matching technology to track consumer exposure to radio. And we have heard only brief claims about the Media Audit/Ipsos smart cell phone technology... that is, until now.

SMART CELL PHONE BASICS

According to Beswick, the next generation of cell phones, BlackBerries and PDA-type devices will all be smart cell phones and contain a software solution for collecting data. There are smart cell phone-ready units in the market, but it will be another five years, he says, before the majority of the market's cell phones are considered smart.

"At that juncture, when we contact you or your household to participate in a study and you agree, we then hit a couple of buttons on our computer, and it will download the monitoring software to your phone," Beswick says.

Those are the basics of enabling smart cell phones with the Media Audit/Ipsos' technology, but to do that the company would need to secure agreements with such cellular carriers as Cingular, Verizon and T-Mobile.

"We are working on that through our partnership in Europe," Beswick says. "We have an agreement with Globaphone, which is a 50% owner of Verizon and T-Mobile. We don't have agreements in place in America yet, but we will."

Then there's the matter of recruiting participants who have cell phones, but not smart cell-ready devices. Beswick admits that group makes up the majority of the population today, but says, "We've designed a measurement system not only for today, but for years to come."

For those who do not own a smart cell phone, the Media Audit will provide participants with a credit so they can buy the smart cell phone of their choice from a local distributor.

CHANGING MEDIA BEHAVIOR?

One concern voiced about employing smart cell phone technology to measure media: Outfitting participants with phones that

can function as MP3 players or playback radio and TV broadcasts—applications most current cell phones do not have—could change the panelists' media behavior.

"We can turn various program applications on or off that are on the phone," Beswick says. "As an example, the new phone may have an MP3 player, but if they don't have an MP3 player on the old phone, which they probably wouldn't, we would then turn that software component off. The reason we would do that is because if you got an MP3 player that could impact how much radio you're listening to."

In addition to being able to turn applications on or off, smart cell phones incorporate the Global Positioning System, giving them a functionality that the PPM does not offer.

"What we want to be able to do is use that GPS so that we know, for instance, that you're listening to the radio at home because we know the latitude and longitude there," Beswick says. "The same goes for where you work or if you're in your car, we can tell what highway you're driving on."

Combined with time/date stamping, GPS offers radio sales benefits, such as the ability to track exposure to an advertiser's commercials and correlate it with data about listener visits to the advertiser's retail locations.

THE DATA

Through encoding and a signal monitoring system, the Media Audit says it will be able to provide the same data everyone is used to getting: average quarter-hour and cume numbers by daypart.

"The data that's going to come out of this machine is like Niagara Falls; it is just massive and will go forever. There will be information 24/7, 365,"

Beswick says. "It will and does have the facility to give you granularity right down to the 30-second level of what you were listening to, so you could literally do music testing within minutes."

He adds, "That facility will be integrated over a period of time in conjunction with the industry. We will develop software programs that allow the industry to access this wealth of data, but again, it will be done in conjunction with the industry."

Beswick also says the smart cell phone will be able to capture TV viewing information, whether it's analog, digital, cable, satellite or time-delayed, or whether it comes via Internet TV, TV on a cell phone or TV in a stationary set.

COMPARING TO THE PPM

Query Beswick about criticisms that the smart cell technology and its deployment is years behind Arbitron's PPM, and he points to a random sampling telephone test the Media Audit conducted in February in Houston where people were asked their preference of a media-monitoring device, a cell phone or a pager. He says the cell phone came out on top.

"We are executing a plan and are on schedule," Beswick says. "What Arbitron took 15 years to do in terms of developing its technology, we have accomplished in 14 months. It took Arbitron several months to get radio stations to cooperate with encoding in Houston. We did it more successfully in less than two weeks. We have the research and the financial resources to continue to hit the milestones that are in our plan. We have not missed any of them to date. It's important to remember that I've never said the pager is bad. The pager works, and it's well-tested. The difference is the smart cell phone happens to be better."

AD AGENCIES WEIGH IN

SIGNING UP AD AGENCIES to evaluate the smart cell phone technology is a key element of the rollout process for the Media Audit.

"We do have agencies lined up," Media Audit executive VP Phillip Beswick claims, "and I'm ready to go with the press releases, but they will be done on a timely basis."

With that in mind, here are a few ad agency comments regarding Arbitron's PPM and the smart cell phone:

KATHY CRAWFORD, MINDSHARE PRESIDENT OF LOCAL BROADCAST

"Of the three, only one is working and deployed. We have supported the PPM because it has been deployed and is in the market and is delivering information and has done all the due diligence. Certainly, there are other services that, if they are in the market and are being tested, I'm happy to look at the data and how they've gotten it and the research behind it, but until that happens, I can't endorse something that doesn't exist."

"The agencies en masse have chosen to subscribe to Arbitron. Regardless of what Clear Channel and the evaluation team decide, the agencies are using Arbitron."

SUSAN NATHAN, UNIVERSAL McCANN SENIOR VP/DIRECTOR OF MEDIA KNOWLEDGE

"The whole thing is extraordinarily confusing. I'm not sure where Clear Channel is coming from in this or what their endgame is. It's not a bad thing to have different companies compete for new technology, but I don't understand this RFP process and what happens in the long run. Unless they choose Arbitron, I don't understand how execution is feasible. I always felt it was a negotiation play."

"I'd be hard-pressed to say this is an area where we need lots of competitors. Arbitron has been working on this for 15 years. A new service would require a little more than a testing period of a couple of months, and it has to be MRC-accredited and that takes at least a year."

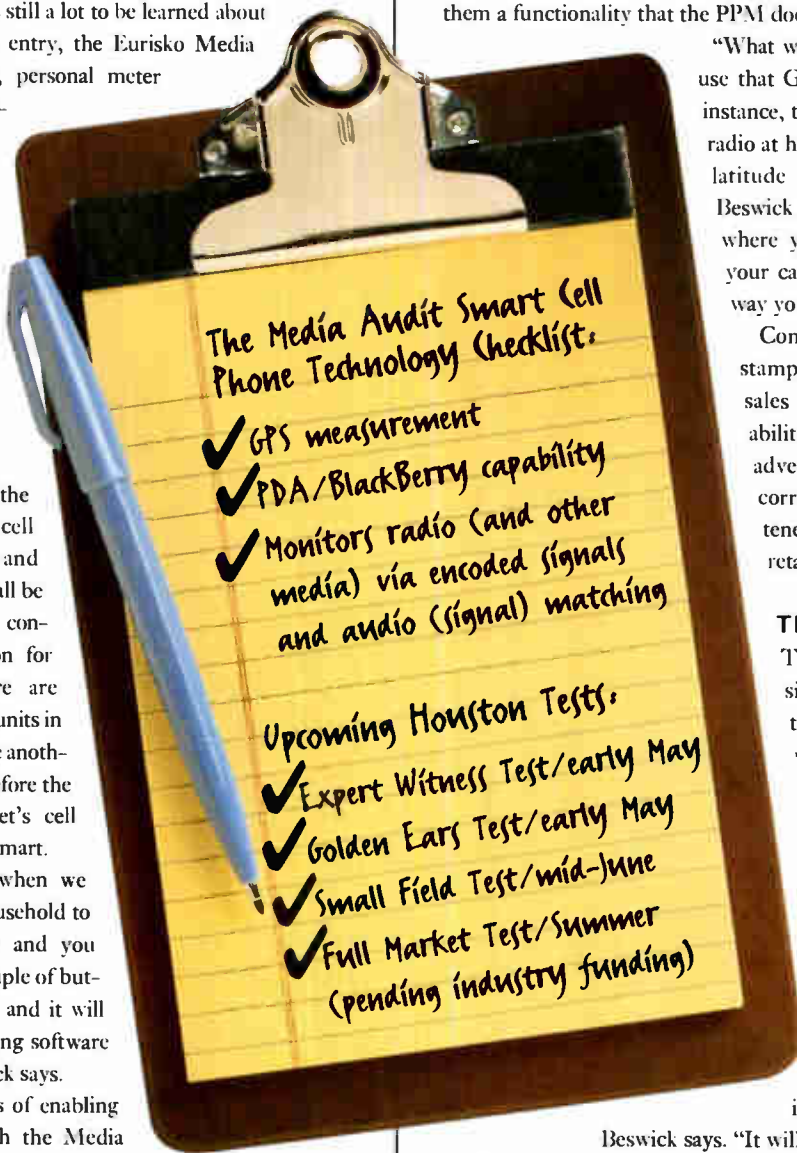
"This is an untested and unproven technology, and they're going to be ready to go this year?"

BRAD ADGATE, HORIZON MEDIA SENIOR VP/DIRECTOR OF CORPORATE RESEARCH

"Clear Channel has been butting heads with Arbitron for about five years. Advertisers are pretty happy with Arbitron's initiatives. I think advertisers would prefer someone more neutral like Arbitron. It's not like Arbitron is standing pat or status quo. They're getting advertiser cooperation."

"I don't know what the radio industry's gripe is."

Additional reporting by Mediaweek senior editor Katy Bachman in Washington, D.C.



RADIO DISNEY AT 10:

ROBIN JONES STILL RECALLS THE REACTION

she got requesting product from record labels in Radio Disney's fledgling days.

"I was told, 'A kids network, yeah, OK, I'm hanging up now,'" says Jones, PD since day one. "We actually had to buy our first record library."

Ten years in, nobody is questioning the channel's relevance, impact or ability to attract an audience—12-and-under kids, often accompanied by their moms and other family members—whose mighty buying power was once underestimated, if not wholly ignored.

Today, Dallas-based Radio Disney boasts 54 affiliate stations, the vast majority on AM (five on FM). Markets include 19 of Arbitron's top DMAs.

But that's not the half of it. It is also available via satellite broadcasters XM and Sirius, with Music Choice and DirecTV, and via online streaming at radiodisney.com. Recently, a Radio Disney Now! podcast was launched on iTunes and yahoo.com, along with RDTV, a new video-on-demand service available via Verizon mobile phones.

Radio Disney has become such a recognizable name that it also inspired the "Radio Disney Jams" CD series, now up to Volume 8, which debuted at No. 2 on Top Kid Audio in late February. Volumes 2 through 7 also each debuted in the top five on the chart. Other titles in the series include Radio Disney's "Jingle Jams," "Jams Series," "Holiday Jams" and "Move It."

In all, Radio Disney signals reach 97% of the nation, with 7.2 million listeners tuning in weekly, according to network officials. On one recent Saturday, the network logged 232,000 request calls.

"Taking advantage of all available technologies is how you build a brand that stands the test of time," says Jean-Paul Colaco, president/GM of Radio Disney Worldwide. "If you maximize the ways that people spend time and interact, it allows us to continue to drive the brand to new levels."

Jones adds, "All of these outlets are extensions of the brand, not a replacement. We build it and then add on another wing and another."

It is safe to say, then, that when kids want their Radio Disney, chances are there's a platform close at hand that will ably scratch their musical itch.

PROGRAMMING MANDATE

Among the outlet's primary drivers for success is an astonishingly simple programming mandate: Play what listeners want to hear.

"That explains why you're still hearing Axel F's 'Crazy Frog,' and 'The Hamster Dance,'" Jones says. "There's certainly no lack of research. The kids have no hesitation to tell you exactly what they want to hear."

Over the years, the network has endured dry spells from the label side (the early part of this decade) as well as times when record companies opened the floodgates: think Backstreet Boys, Britney Spears and 'N Sync. While the flow of younger artists is beginning to pick up again, Jones says that Disney has learned where to look for its hits.

"We look at music in the context of what's going on in a kid's world, with songs in movies, in a favorite videogame or in a viral e-mail they're sending back and forth. It's all about what they're latching onto with their friends," Jones says.

A telltale example is the smash "High School Musical," a Disney Channel cable TV movie whose soundtrack sideswiped the entertainment industry when it topped The Billboard 200,

ALL GROWN UP

BY CHUCK TAYLOR



Robin Jones



ilies want more positive music that sends you off into the world with a good vibe, that empowers you to have a great day. At concerts we sponsor, parents will stop and thank us for bringing acts to the marketplace that they can take their kids to see together.”

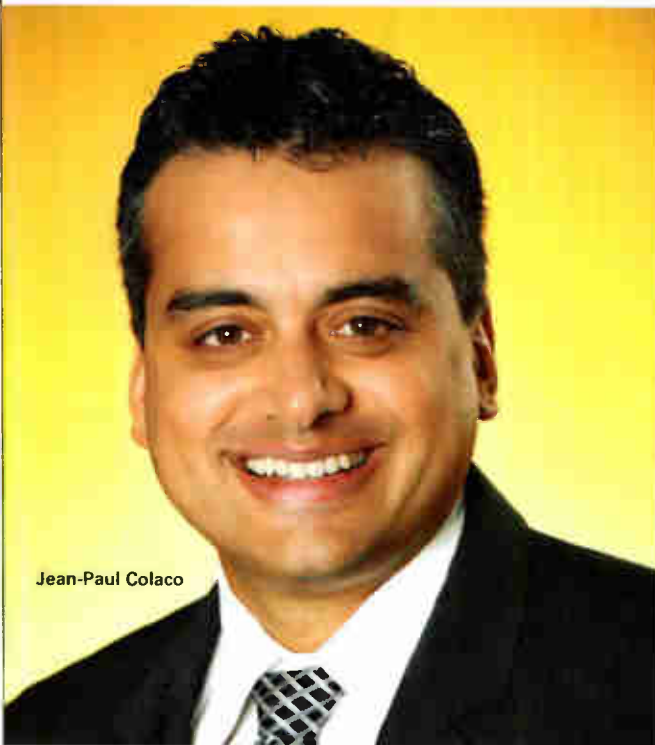
That doesn't mean that rap and rock are off-limits on Radio Disney, but Jones says a song's popularity with kids relates a great deal to texture and whether they get the lyric.

“If the content goes too far, they don't get it—and they simply don't react to the song,” she says.

Radio Disney's target audience remains in the 6- to 14-year-old range; 10-12 is its “sweet spot,” Jones says. Over the years, the precise median age of the network's audience has steadfastly remained 10³/₄ years old.

ALL ABOUT THE BRAND

Because Radio Disney has evolved into a family activity, advertisers go way beyond the Fisher Price products and breakfast cereals that appeal primarily to children. Longtime supporters include the Home Depot, GM OnStar, Kohl's and Build-a-Bear Workshop.



Jean-Paul Colaco

“We've got everything from retailers to packaged goods to the traditional kids advertisers, with toys and videogames,” Colaco says, comprising local and national accounts.

Disney offers numerous tailored promotions that integrate on-air features, online ads and sponsorable sweepstakes as well as retailer-specific programs, CD samplers and music downloads.

“Clients now understand our product and the unique embodiment of Disney,” Stone says. That works in the network's favor in two ways.

“First, the value that the brand has for consumers helps us build the audience that we are selling to advertisers,” she says. “That instant trust that we get from parents stands at the core of the same thing that Big D does: quality entertainment.”

Second, “the brand helps us create the audience that we sell to advertisers. In hand with that, we must have a quality product that keeps people listening.”

As the business buzzword of the day, the “brand” that Radio Disney has established remains its calling card for the future.

“One of the things we want to continue to develop is making deals that will enable us to move from an audio platform to video,” Colaco says. “Radio Disney is, of course, about music

that kids want to listen to, but we've been able to take hot artists and develop different ways to deliver content to our audience, like music videos.

“In our way, we're offering the next-generation MTV in a clean, family way. As we continue to add concerts and interviews with the videos, we keep Radio Disney exciting.”

Another initiative is to upgrade the network's more than 50 AM signals to high-definition stereo broadcasts.

“It's an important initiative to the radio industry in which we plan to be an active participant,” Colaco says.

With the capability that terrestrial radio stations will have to add side channels via HD radio, he also hopes that Radio Disney can increase its reach by adding affiliates the traditional way.

(And showing the importance of Radio Disney to the Disney brand: In February, ABC/Disney announced the sale of its beachfront major-market radio holdings to Citadel yet it held on to the Disney outlets. This can only be regarded as a vote of confidence.)

Radio Disney intends to expand its reach globally. Colaco says, “TV is not available everywhere in the world, but radio is.” Already, the network is broadcasting in the United Kingdom, Japan and much of South America.

“So here's this venture that we started in Dallas, Texas, in 1996 that you can now hear in Guatemala,” Colaco says. “It's amazing how global the Walt Disney brand is and by extension, the Radio Disney brand,” he explains. “As long as we continue to think of ourselves as a brand and not a radio station that will push the boundaries of technology and creativity so that we come up with the most important things for our audience.”

But, he adds, nothing is more important than the network's focus on its audience. “As long as the kids are the stars of the show, we'll be on solid footing to evolve, no matter what the geography or the technology.”

Jones relishes the pivotal role that Radio Disney plays for its young ones, in many cases serving as the first time they are exposed to the wonderful world of music, a gift that will certainly serve them for the rest of their lives.

“The age we're targeting is right about that time when music becomes important, right as you're defining who you are, trying out new roles, and you are able to learn through songs you sing and participate in with friends,” she says. “As traditional radio [thumbs] its nose at kids, I'm happy that we're able to provide music that's happy and relevant.”

Sarah Stone



first in the March 11 issue, then again in the April 1 issue. Three songs from the film are in Radio Disney's top 10, including the No. 1 “Breaking Free.”

But as advantageous as the synergy must be between the two Disney properties, the radio network stresses that it in no way forced the music from “High School” on its audience.

“It's the same organic process that happens with any piece of music: The kids have spoken,” says Sarah Stone, VP of marketing for Radio Disney. “Robin doesn't spin the record unless the kids like it. The phenomenon of ‘High School Musical’ is the result of the convergence of a lot of factors. We support everything going on in the company, but the fact remains, if kids didn't like the music, we wouldn't be playing it.”

BACK-SEAT PROGRAMMING

“High School Musical” is also a prime example of Radio Disney's unique ability to target and appeal to the overall family.

“We like to say that we're programming from the back seat,” Jones says. “We're still programming straight at the heart of kids, with other family members' participation. What we have seen is that parents enjoy the connection they get listening with their kids, so it's often a joint experience. When they see their kids having fun, they want to participate.”

Radio Disney typically adds one new record a week and it maintains a new song catalog of seven titles, which listeners are encouraged to rate by phone or online.

But there is no cut-off for a song that remains popular, because—as anyone who has ever spent time with a youngster knows—repetition rules. As a result, songs by C+C Music Factory, Axel F and Avril Lavigne have become seemingly permanent fixtures in Radio Disney's top 30, along with newer hits from such artists as Jesse McCartney, Ashlee Simpson and Rihanna.

“Twice a year, we do a sort of auditorium testing for re-entrants and golden oldies,” Jones says. “Queen's ‘We Will Rock You,’ for example, has been top 20 since the day we started. There are some titles that just do not go away.”

As a Disney franchise, fastidious standards obviously apply to the music played on the station (a lyric sheet must accompany all pitched records; other songs are either edited or rerecorded with exclusive Disney versions to suit the standard). This, again, fuels an important element of the network's success: parental trust.

“Once you cross into the landscape of heavy, negative rock or extremely sexual rap or hip-hop, then parents become uncomfortable listening with their kids,” Jones explains. “A lot of fam-

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RASCAL FLATT

GARY, JAY, AND JOE DON,

FROM "PRAYIN'"

"MOVIN' ON"

"THESE DAYS"

"MAYBERRY"

"BROKEN ROAD"

"FAST CARS"

AND "SKIN"

TO "WHAT HURTS THE MOST"

THANKS FOR THE FA
AND FURIOUS RIDE

IT HAS BEEN A BLAST.

HERE'S TO YOU

FROM YOUR GANG AT

LYRIC STREEY
RECORDS

RASCAL FLATTS LOVES RADIO

'THEY ARE OUR VOICE AND GOT US TO WHERE WE ARE'

BY KEN TUCKER

RASCAL FLATTS HAS ACHIEVED in six short years what many acts can only hope for in the length of a career.

In addition to numerous awards, the band has sold more than 8.8 million records, according to Nielsen SoundScan; scored 13 top 10 hits, including five No. 1 singles; and is one of the top touring acts on the road, country or otherwise.

In February, the band's hit "Bless the Broken Road," which spent five weeks at No. 1 on Billboard Radio Monitor's Country Airplay chart, was named best country song at the 48th annual Grammy Awards.

Although the honor goes to the writers of the song—Bobby Boyd, Jeff Hanna and Marcus Hummon—the award gave the band cause to celebrate as well.

On the eve of the release of its highly anticipated fourth album, "Me and My Gang," on Lyric Street Records, Jay DeMarcus, Gary LeVox and Joe Don Rooney talked with Billboard Radio Monitor about their music, their future and working with a new producer.



You changed producers for your new album, from Mark Bright and Marty Williams, who produced your first three records, to Dann Huff. What is the story behind that?

Rooney: Sometimes in this business you can sit idle for too long, and we kind of felt like we were sitting idle. We were having success and were in a good place, but still felt like something needed to give or be inspired, really. It was nothing against them, it was just that we wanted to go another direction.

DeMarcus: Not to diminish the things those guys have done for us—they were very, very much a big part of where we are right now—but I felt like it was time for a change, and I know the other guys did, too.

We'd known Dann for a long, long time and respected his work. Dann came from a very band-oriented point of view—being a musician himself and playing in several bands. He got

what we were trying to communicate live. He'd come out and watch the shows.

LeVox: Looking at Dann's record, we absolutely knew that he was the man for where we were trying to go. He pushed us into different areas that we hadn't been pushed before. All producers have a standard thing: They get session players to come in, and they kind of do things the same way. But Dann said, "I think we should cut this record like a band." We love that band aspect, so we went in and cut it like a band. Joe Don played guitar on everything, Jay played bass on every song on the album. It was a lot of fun, it was a nice change.

As writers, band members have contributed songs to each of your previous albums. Did you end up with something on the new album?

LeVox: Yes, absolutely. There's one on this album that the three of us wrote together, and Jay has one on here that he co-wrote and Joe Don has one that he co-wrote. You start getting into trouble as an artist when you say, "We're only going to record things that we've written," especially when you live in a town where some of the greatest songwriters in the world live. Our egos aren't the ones speaking, it's our hearts. We just want to have longevity in what we are doing, [so when songwriters] Jeffrey Steele and Neil Thrasher and Wendell Mobley and Danny Orton and those kind of cats pitch you a song, you listen to them.

To help launch this new record you visited a number of radio stations, and you continue to do what you can with radio as far as phoners, station visits, etc., are concerned. Why is that important to you?

DeMarcus: They are our biggest allies. It just makes sense, because they are our voice and they got us to where

we are. Along with the fans, [they] allow us to do what we do every day for a living. I don't feel like [we] could ever forget that. I don't think [we] could ever stop remembering the one that brought [us] to the dance.

What is next for you? Are there solo projects in the future? Do you want to produce other acts?

LeVox: Rascal Flatts is always first and foremost. Joe Don, on the side, is working with a band in L.A., and Jay just produced Chicago's latest record. Producing is a real big thing for Jay. His creativity as an artist really fuels his fire, producing. As long as none of that stuff gets in the way of Rascal Flatts, it's all good. That really pushes Jay, which carries over and brings new light into our projects and what we do.

We're excited for Jay. He's a really, really good producer and

has a great ear. Of course, we co-produced [our] last three albums. That's a really cool thing and a nice asset to have, but Rascal Flatts will, hopefully, be around for a long time. As long as the fans want us, we'll be here.

DeMarcus: My main focus has been and always will be Rascal Flatts, and I wouldn't do anything detrimental to what we're trying to do. Our focus right now is this new record and trying to promote it as much as possible, and really honing in on this new show that we've got out this year, which is one of the things that I'm most proud of. It's a great show and a great set, and I'm really excited about this year.

Over the next few months I'm going to be looking for something else to do now that the Chicago thing is behind me. I'm sort of getting the bug again to produce something else, and there are a few irons that I have in the fire.

Rooney: We want [to be involved in] every part of the industry. I would love to be able to one day in the future—hopefully short future—have our own publishing company. I don't want to say "have our own label," but if that would pop up, I don't think we'd ever turn it down—but at one point, one day. We're extremely excited about being on Lyric Street Records right now. [We could] maybe have that on the side and bring new artists in that [we] believe in. I would love to do that, to give people a chance to make it in this business like people gave us a chance. Not only that, I would love to work with artists and produce them. I'm producing some things on the side right now, just little things, but not with anyone with a record deal yet.

What has been the band's biggest success to date? Is there an award that stands out, a No. 1 record, a show?

Rooney: I think it just happened, that Grammy. Of course, it goes to the songwriters for "Bless the Broken Road" [but] proves what Rascal Flatts can do. I think it shows what true artists we are. For the industry or for maybe the naysayers out there that don't really believe . . . that just lets them know that we are here and we are for real. We can make music that anybody can be proud of and that anybody can like. It kind of puts a more serious label on us, and I like that. That Grammy is a step in the right direction for us and a big moment for us.

LeVox: It is the culmination of everything at this point. A No. 1 record is amazing, but it is the total of all the great things that have happened. Perhaps it's the freedom to make the kind of music we want to.

Do you feel like you get the industry recognition you deserve?

Rooney: Not necessarily. It's that old cliché of the boy-band thing we fought so long. Luckily we've been able to sustain our career and have been successful with each project, and we finally got to the place where the Grammy nods are happening. That's the ultimate as an artist.

[For] some artists it happens with their first album, and some artists I guess it takes a lot longer if it even happens. The industry now is looking at us a little more serious. I think they can't help but do that. We've had a little longevity now, and I think our success climb has been like a stair step, it's been rising. They are seeing that, and I'm proud that they are seeing that. I think there's a lot on the horizon for Rascal Flatts.



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Compiled by Susan Visakowitz
svisakowitz@billboard.com



KANSAS CITY LOGIC

Equity Records artist Clint Black, center, stopped by CBS Radio country KFKF Kansas City to visit with PD/morning co-host Dale Carter, right, and morning co-host Mary McKenna. Black is touring the nation in support of current album "Drinkin' Songs & Other Logic," which he self-produced. (Photo: KFKF)



TO BE PERFECTLY BLUNT

EMI Music Publishing decided to celebrate the U.S. chart-topping success of U.K. singer/songwriter James Blunt with the team at ABC Radio adult top 40 WPLJ New York. A little-known fact: The publishing company was the first to discover Blunt and helped him get signed to a record contract. Pictured, from left, are EMI VP of promotions/marketing and A&R Neil Lasher, Blunt and WPLJ VP of programming Tom Cuddy. (Photo: WPLJ)



MATISYAHU STRIKES AGAIN

The folks at Clear Channel top 40 WKSC (Kiss 103.5) Chicago got to hang out with the seemingly ubiquitous Hasidic reggae artist Matisyahu before his recent sold-out show at the Riviera. Matisyahu, in front, hangs with WKSC MD Jeff "Smash" Murray and Epic Records' Dixie Tipton. (Photo: WKSC)



CHART-TOPPER

British singer/songwriter/guitarist Corinne Bailey Rae, left, who recently topped the U.K. and other European charts with single "Put Your Records On" and accompanying self-titled debut album, visited Sirius Satellite Radio's New York headquarters for a live performance. She poses here with Sirius programmer/host Meg Griffin. (Photo: Sirius)

NEW MUSIC WEEKLY

FOR THE WEEK OF APRIL 10

Artist (Label)

RHYTHMIC TOP 40
Cherish Feat. Sean Paul of the Youngbloodz Do It To It (Capitol)
T.I. Why You Wanna (Atlantic)
Young Leek Jiggle It (IDJMG)

ADULT TOP 40
Blue October Hate Me (Universal Motown)
Nedtoobreathe You Are Here (Lava)

ADULT CONTEMPORARY
LaToya London State Of My Heart (Concord)

R&B/HIPHOP
Dem Franchize Boyz Ridin Rims (Virgin)
Heather Headley Me Time (RMG)
Obie Trice Feat. Akon Snitch (Interscope)
T.I. What You Know (Atlantic)
Too Short Blow The Whistle (Zomba)

ADULT R&B
Heather Headley Me Time (RMG)

GOSPEL
Anderson Sanctuary Choir You're Worthy/We Will Sing (Malaco)
Chris & The Fellowship Feat. Lowell Pye Down At The Cross (Church House)
The Singletons Better Than That (Verity)
Sunny Hawkins What A Man/More Of You (Still Waters)

CHRISTIAN
Avalon Orphans Of God (Sparrow)
Ayiesha Woods Happy (Gotee)
Casting Pearls Love's Done Something (Inpop)
Kristina Bear My Soul (Creative)
Leeland Sound Of Melodies (Essential)
Ric Blair With Phil Keaggy Alleluia (ECM Nashville)
Scott Wesley Brown Jesus I Come (Creative)

COUNTRY
Garth Brooks That Girl Is A Cowboy (Lyric Street)
Kenny Chesney Summertime (BNA)
Lost Trailers Call Me Crazy (BNA)
Michael Lee Austin Cold Window Pane (Alive)
Miranda Lambert New Strings (Epic)
Van Zant Things I Miss The Most (Columbia)

MODERN ROCK
Angels And Airwaves The Adventure (Geffen)
Danko Jones First Date (Razor & Tie)
The Dresden Dolls Sing (Roadrunner/IDJMG)
Eagles Of Death Metal I Want You So Hard (Boys Bad News) (Atlantic)
Three Days Grace Animal I Have Become (Zomba)
The Working Title The Mary Getaway (I Lost Everything) (Universal Motown)
Yellowcard Rough Landing, Holly (Capitol)

ACTIVE ROCK
Danko Jones First Date (Razor & Tie)
Eagles Of Death Metal I Want You So Hard (Boys Bad News) (Atlantic)
P.O.D. Lights Out (Atlantic)
Three Days Grace Animal I Have Become (Zomba)

HERITAGE ROCK
Danko Jones First Date (Razor & Tie)
P.O.D. Lights Out (Atlantic)
Three Days Grace Animal I Have Become (Zomba)

TRIPLE-A
Chris Isaak King Without A Castle (Reprise)
Stereophonics Maybe Tomorrow (Live) (Nettwerk)

LATIN
India Solamente Una Noche (Univision)
Jae-P Vecino (Univision)
Julietta Venegas Me Voy (Sony BMG Norte)

Submit titles to silvio@billboard.com.

DOWNLOADS VS. SPINS AT FINAL FOUR

CHART COMMENTARY BY JOE FLEISCHER

IN HONOR OF THIS WEEK'S Final Four in Indianapolis, we look at what's being downloaded by modern rock fans at the site of college sports' biggest spectacle. Top five spins for the reunited Buckcherry's new single "Crazy Bitch" lands the track in the top 20, but downloads are way ahead of spin rank for Panic! at the Disco, Nickelback and Avenged Sevenfold. Great to see Hawthorne Heights finally getting love from mod-

ern rock after what seems like years of undeniably huge downloading, but only a smattering of station support in any market. And it couldn't hurt to give Matisyahu more love. Top 10 downloads, zero spins in Indy. Word to the wary, just like Hawthorne Heights, Fall Out Boy and the All-American Rejects, Matisyahu is made for this format and will be owned by another soon enough. Jump in now. He's the goods.



WEEK ENDING
MARCH 26, 2006

NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK	NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK
1	FALL OUT BOY	DANCE, DANCE	28097	-	11	WEEZER	PERFECT SITUATION	5017	-
2	PANIC! AT THE DISCO	THE ONLY DIFFERENCE BETWEEN...	10536	13	12	YELLOWCARD	LIGHTS AND SOUNDS	5017	-
3	NICKELBACK	ANIMALS	9533	37	13	HAWTHORNE HEIGHTS	SAYING SORRY	4515	16
4	AVENGED SEVENFOLD	BAT COUNTRY	9031	38	14	COLDPLAY	TALK	3512	32
5	SYSTEM OF A DOWN	HYPNOTIZE	8027	39	15	NICKELBACK	SAVIN' ME	3010	7
6	JACK JOHNSON	UPSIDE DOWN	7024	-	16	NINE INCH NAILS	EVERY DAY IS EXACTLY THE SAME	3010	4
7	10 YEARS	WASTELAND	6522	1	17	GORILLAZ	DARE	2508	45
8	H.I.M.	RIP OUT THE WINGS OF A BUTTERFLY	6522	-	18	BUCKCHERRY	CRAZY BITCH	2508	5
9	MATISYAHU	KING WITHOUT A CROWN	6020	-	19	EVANS BLUE	COLD (BUT I'M STILL HERE)	2508	9
10	AUDIOSLAVE	OUT OF EXILE	5519	-	20	COHEED AND CAMBRIA	WELCOME HOME	2508	-

THE CHARTS

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

LEGEND TO CHARTS

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

● Songs showing an increase in detections

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

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

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

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

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

TIES: A song with the best

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

RECURRENT RULE: Songs below the top 20 (top 15 for Adult Top 40, AC, Adult R&B, Heritage Rock, Dance, Christian and Gospel) become 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 either audience or detections.

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

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

Playlists are listed in order of TSA weekly 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 station for first time this week.

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

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



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

THE SPIN

T.I. TOPS R&B/HIP-HOP CHART

With his starring role in the coming-of-age flick "ATL" adding fuel to his fire, T.I. soars 5-1 on the R&B/Hip-Hop chart with "What You Know" (Atlantic). With a gain of 609 spins, the track takes Greatest Gainer honors for a seventh consecutive week, which is the best streak this decade.



The song's 5-1 flight is the biggest jump to the summit since "Oops (Oh My)" by Tweet leaped five spots in March 2002. On Rhythmic Top 40, "What You Know" also takes ownership of the Greatest Gainer award as it reaches Airpower status at No. 16.

FOR INGRAM, FIRST TOP 10 IS LONG BUT SWEET WALK

Jack Ingram collects his first top 10 on the Country chart with "Wherever You Are" (Big Machine), which gains 2.9 million audience impressions and rises 12-9. Ingram's previous high on the chart was a No. 51 peak with "Flutter" in August 1997.

Ingram's single cracks the top 10 in its 27th week, the longest trek for an artist's first top 10 since Josh Turner had an equally long run of 27 weeks with "Your Man" earlier this year. No artist has taken longer to push a song past the top 10 threshold since Kellie Coffey's "When You Lie Next to Me" entered that portion of the chart in 28 weeks in June 2002.

CHESNEY HAS HIGHEST ENTRY, FLATTS HAS HOTTEST DEBUT

Kenny Chesney's "Summertime" (BNA) re-enters the Country chart with Greatest Gainer and Most Airplay Adds honors at No. 31. The song improves by 4.8 million impressions and gets at least six first-time spins at 33 monitored stations. Unsolicited album play pushed the track onto the chart's lower end for one week in the Nov. 18, 2005, issue.

Rascal Flatts, meanwhile, gets a second week at No. 1 with "What Hurts the Most" (Lyric Street) and has four other songs from its "Me and My Gang" album register on the chart's lower end. The onslaught is led by the title track, which takes Hot Shot Debut honors at No. 50. The new album streets April 4.

'SORRY' SETS NEW CHART HEIGHTS

Hawthorne Heights' "Saying Sorry" (Victory) climbs 12-9 and earns Airpower stripes at Modern Rock. "Sorry" is the first independently sold title to hit the top 10 without the benefit of major-label radio promotion since Default's "Wasting My Time" (TVT) wrapped up a 16-week stay in the top 10 in April 2002. Since then independently sold titles by the Hives, Dashboard Confessional and, just last week, Panic! at the Disco have reached the top 10 with radio promotion assistance from Reprise, Interscope and Lava, respectively.

At Active Rock, Buckcherry's "Crazy Bitch" (Eleven Seven) becomes the group's second top 10 as it moves 12-8 at Active Rock. It was seven years ago this week that the quintet's debut track "Lit Up" hit the top 10 on its way to a three-week run at No. 1.

Carey, Peas Take Five From Their Latest Albums

Mariah Carey earns her fifth Mainstream Top 40 chart appearance from "The Emancipation of Mimi" as "Say Somethin'" (IDJMG) featuring Snoop Dogg debuts at No. 38. This is the first time that Carey has charted with so many singles from the same album.

Also hitting the charts with the fifth single from "Monkey Business" are the Black Eyed Peas. "Gone Going Gone" (Interscope), featuring Jack Johnson in his first Mainstream Top 40 appearance, debuts at No. 39.

Carey and the Peas are the third and fourth acts this year, following Kelly Clarkson and Gwen Stefani, to enter the Mainstream Top 40 list with at least the fifth track from an album. Stefani did each artist one better by placing six songs from her debut release.

Of her prior four tracks, Carey has made the top 10 with "We Belong Together" (No. 1 for 10 weeks), "Shake It Off" (No. 1 for five weeks) and "Don't Forget About Us" (No. 3). The set's first single, "It's Like That," peaked at No. 16.

So far the Peas' album has spawned two top 10s: "Don't Phunk With My Heart" (No. 3) and "My Humps" (No. 4). The other two tracks, "Don't Lie" and "Pump It," barely missed the top 10, with peaks at No. 12 and No. 11, respectively.

Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

MAINSTREAM TOP 40 POWER PLAYLISTS

Station	City	PD	APD/MD	Clear Channel	TW	LW	Station	City	PD	APD/MD	Clear Channel	TW	LW	Station	City	PD	APD/MD	Clear Channel	TW	LW	Station	City	PD	APD/MD	Clear Channel	TW	LW	Station	City	PD	APD/MD	Clear Channel	TW	LW	Station	City	PD	APD/MD	Clear Channel	TW	LW
WHTZ New York Z100	Sr. VP/Pgm: Tom Poleman APD: Sharon Dastur MD: Paul Bryant Clear Channel 201-209-6200	KIIS Los Angeles 102.5	PD: John Ivey APD/MD: Julie Pilot Clear Channel 818-559-2252	WKSC Chicago W3.5	MD: Jeff "Smash" Murray Clear Channel 312-540-2000	WXKS Boston K102.5	VP/Pgm: Jack McCartney APD/MD: Kid David Corey Clear Channel 617-396-1430	WIOQ Philadelphia 102.5	DM: Thea Mitchum PD: Rick Vaughn APD/MD: Marian McAdam Clear Channel 610-784-3333	KRBE Houston 104	PD: Tracy Austin APD/MD: Leslie Basenberg-Whittle Susquehanna 713-266-1000	WKQI Detroit 106.7	Reg. VP/Pgm: Dom Theodore APD/MD: Beau Clear Channel 248-324-5800	KHKS Dallas 106.5	PD: Patrick Davis MD: Billy The Kid Clear Channel 214-866-8000	WIHT Washington, DC HOT	Reg. VP/Pgm: Jeff Kapugi MD: Albie Dee Clear Channel 301-468-9429	WFLZ Tampa 93.3	PD: Kane MD: Ashlee Reid Clear Channel 813-839-9393	WSTR Atlanta 93.5	PD: Dan Bowen APD/MD: Michael Chase Lincoln Financial 404-261-2970	WHYI Miami 95.7	Interim DM: Rich McMillan Interim PD: Michael V Clear Channel 954-862-2000	KDWB Minneapolis 101.1	PD: Rob Morris MD: Lucas Clear Channel 952-417-3000	KBKS Seattle KISS 106.3	Interim PD: Marcus D. CBS Radio 206-805-1061	WAKS Cleveland 103.5	PD: Dan Mason APD/MD: Kasper Clear Channel 216-520-2600	WBLI Long Island 106.3	PD: J.J. Rice APD: Al Levine MD: Gabrielle Vaughn Cox 631-669-9254	KSLZ St. Louis 710	DM: Mike Wheeler APD: Tommy Austin MD: Taylor J Clear Channel 314-333-8000	WPST Trenton 101.5	PD: Dave McKay MD: Matt Sneed Nassau 609-419-0300						

WNCI Columbus

PD: Michael McCoy
APD: Danny Wright
MD: Joe Kelly
Clear Channel 614-430-9624

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'No-You So Sick', 'Beyonce Featuring Slim T Check On I', etc.

KHTS San Diego

Dir./FM Pmg: Jim Richards
PD: Jimmy Steele
APD/MD: Hitanan Haze
Clear Channel 658-292-2000

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Rihanna SOS', 'Mary J. Blige Be Without You', etc.

KZZP Phoenix

PD: Mark Medina
APD/MD: Corina
Clear Channel 602-374-8035

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Sean Paul Temperature', 'Mary J. Blige Be Without You', etc.

WNKS Charlotte

PD: John Reynolds
MD: Keli Reynolds
CBS Radio 704-331-9510

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Staind Right Here', 'Mary J. Blige Be Without You', etc.

WKSS Hartford

Acting PD: JoJo Brooks
Clear Channel 860-723-8100

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Rihanna SOS', 'Sean Paul Temperature', etc.

WKST Pittsburgh

PD: Alex Tear
MD: Mad Dawg Mikay
Clear Channel 412-937-1441

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Sean Paul Temperature', 'Eminem Featuring Nate Do Shake That', etc.

ADD: Daddy Yankee Rompe, Shakira Featuring Wyclef Hips Don't, Frankie J More Than Words

ADD: Fort Minor Where'd You Go, The Black Eyed Peas Feat Gone Going, Nick Cannon Featuring Iz Dime Piece

ADD: Field Mob Featuring Clai So What, Mariah Carey Featuring S Say Someth, Three 6 Mafia Poppin' My Collar

ADD: BodyRockers I Like The Way, Paul Wall Girl

ADD: Dem Franchize Boyz Feat Loan Wk I, The Black Eyed Peas Feat Gone Going, Keyshia Cole Love

ADD: Fort Minor Where'd You Go, LL Cool J Featuring Jem Control My

WXXL Orlando

PD: Tommy Chuck
APD/MD: Jana Suttar
Clear Channel 407-916-7800

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Sean Paul Temperature', 'Kelly Clarkson Walk Away', etc.

ADD: Mariah Carey Shake It Off, Ashley Parker Angel Let U Go, Coldplay Talk

WDCG Raleigh

DM: Jon Robbins
PD: Randi West
MD: Brady
Clear Channel 919-878-1500

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'James Blunt You're Beautiful', 'Rihanna SOS', etc.

ADD: The Fray Over My Head (Cable Car), Mariah Carey Shake It Off

WXSS Milwaukee

DM: Brian Kelly
APD/MD: Jojo Martinez
Entercom 414-529-1250

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Sean Paul Temperature', 'Eminem Featuring Nate Do Shake That', etc.

ADD: Daniel Powter Bad Day, Paul Wall Girl, No-You So Sick

WPRO Providence

PD: Tony Bristol
MD: Davey Morris
Citadel 401-433-4200

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Saving Jane Girl Next Door', 'James Blunt You're Beautiful', etc.

ADD: No-You So Sick, Mariah Carey Featuring S Say Someth, Hawthorne Heights Saying Sorry

KDND Sacramento

Str. Mgr./PD: Steve Weed
APD: Heather Lee
MD: Christopher K
Entercom 916-534-7777

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Rihanna SOS', 'Fall Out Boy Dance, Dance', etc.

ADD: Ashley Parker Angel Let U Go, Fort Minor Where'd You Go, Shakira Featuring Wyclef Hips Don't

WNOU Indianapolis

DM: David Edgar
PD: Chris Edge
Emmis 317-236-9300

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Eminem Featuring Nate Do Shake That', 'No-You So Sick', etc.

ADD: The Black Eyed Peas Feat Gone Going, Fort Minor Where'd You Go, Bubba Sparnoc featuring Ms. New Bo

WRWW Nashville

PD: Rich Daviss
MD: Tommy Butter
Clear Channel 615-664-2400

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Natasha Bedingfield Unwritten', 'James Blunt You're Beautiful', etc.

ADD: No Airplay Adds This Week, Daniel Powter Bad Day, The Fray Over My Head (Cable Car)

KMXV Kansas City

PD: J.R. Ammons
APD: Ponch
Intanin MD: Dave Johnson
CBS Radio 816-756-5698

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'The Black Eyed Peas Pump It', 'Beyonce Featuring Slim T Check On I', etc.

ADD: Daniel Powter Bad Day, The Fray Over My Head (Cable Car)

WKFS Cincinnati

DM/PD: Tommy BoDean
MD: Carson
Clear Channel 513-763-6499

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Eminem Featuring Nate Do Shake That', 'Mary J. Blige Be Without You', etc.

ADD: Fort Minor Where'd You Go, Daniel Powter Bad Day, Rihanna Unorthodox

KKRZ Portland

PD: Brian Bridgman
APD: Mike Miller
MD: Brooke Fox
Clear Channel 503-226-0100

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Sean Paul Temperature', 'Mary J. Blige Be Without You', etc.

ADD: Shakira Featuring Wyclef Hips Don't, Keyshia Cole Love, Panic! At The Disco The Only Differ

WFBC Greenville, SC

PD: Chase Murphy
Entercom 864-271-9200

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Natasha Bedingfield Unwritten', 'Mary J. Blige Be Without You', etc.

ADD: Shakira Featuring Wyclef Hips Don't

KXXM San Antonio

PD: Tony Travatto
MD: Tony Cortez
Clear Channel 210-736-9700

Table with 3 columns: Song Title, Artist, and Chart Position. Includes songs like 'Fall Out Boy Dance, Dance', 'Mary J. Blige Be Without You', etc.

ADD: Daniel Powter Bad Day, Staind Right Here, The All-American Rejects Move Along

ADULT TOP 40 ROTATIONS Heavy = 30+ Medium = 15-29 Light = Under 15

AC ROTATIONS Heavy = 21+ Medium = 14-20 Light = Under 14

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

AIRPOWER

AGAIN AND AGAIN 861/44

Jewel
(Atlantic)
AIRPLAY LEADER
(1st Station to 150 Plays)
KIOI San Francisco, CA
PD: James Baker
Date: 03/19/06
Chart Move: 19-19
Total Stations 54

Total detections by daypart
7% 15% 15% 27% 36%
Heavy KLZR, KMXB, XMIX 3
Medium KALC, KALZ, KCDA, KEZR, KFBZ, KIMN, KIOI, KLLC, KLLY, KLTG, KMYI, KPEK, KRUZ, KSII, KSTZ, KYIS, KYKY, SIPL, WCDA, WINK, WKDD, WMJC, WNNK, WPLJ, WTSS, WVRV, WXMA
Light 24
Airplay Adds 3
KAMX, KYKY, WVNS

AIRPOWER BOUND

IF I WERE YOU 674/46

Hoobastank
(Island/IDJMG)
Chart Move: 23-21
Total Stations 51

8% 14% 12% 26% 41%
Heavy KFBZ, KLZR, KMXB, WCDA 4
Medium KALZ, KCDA, KEZR, KHMV, KLLY, KLTG, KMPX, KPEK, KPLZ, KRUZ, SIPL, WKDD, WKRO, WNNK, WOMX, WTSS, WVRV, WWWV, WXMA, WZPL
Light 27
Airplay Adds 3
WBMX, WINK, WVNS

GIRL NEXT DOOR 572/3

Saving Jane
(Toucan Cove/Universal Republic)
Chart Move: 24-24
Total Stations 38

10% 18% 17% 21% 35%
Heavy KFBZ, KMXB, KSTZ, WBNS, WKDD, WKRO, WPTE 7
Medium KALZ, KLTG, KLZR, KPEK, KOKO, KRUZ, KVUU, SIPL, WTIC, WZPL
Light 21
Airplay Adds 3
KBBY, KRUZ, WTIC

MAKING MEMORIES OF US 552/7

Keith Urban
(Capitol (Nashville)/EMC)
Chart Move: 25-25
Total Stations 36

10% 19% 16% 18% 36%
Heavy KFBZ, KSTZ, WOMX 3
Medium KIOI, KPLZ, KSTZ, KYKY, WINK, WKTL, WLNK, WMXL, WPLJ, WRME, WSNE, WTIC, WTSS, WVRV, WWWX, WXLO
Light 17
Airplay Adds 1
WVNS

FOR YOU I WILL (CONFIDENCE) 502/24

Teddy Geiger
(Cred./Columbia)
Chart Move: 28-26
Total Stations 33

6% 17% 15% 25% 38%
Heavy KFBZ, KZZO 2
Medium KALC, KALZ, KCDA, KLLY, KMXB, KOKO, KRUZ, KVUU, SIPL, WCDA, WKRO, WNNK, WTMX, WVRV
Light 17
Airplay Adds 2
KPLZ, SIPL

ALMOST HONEST 384/5

Josh Kelley
(Hollywood)
Chart Move: 29-29
Total Stations 26

5% 18% 16% 22% 39%
Heavy KLLY 1
Medium KALZ, KCDA, KFBZ, KLLC, KPLZ, SIPL, WCDA, WLNK, WMXL, WPTE, WTMX, WXMA, WZPL
Light 12

JUICY 378/19

Better Than Ezra
(Artemis/V2)
Chart Move: 31-30
Total Stations 25

7% 17% 15% 29% 32%
Heavy KALZ, KOKO, WZPL 3
Medium KALC, KFBZ, KMXB, KZZU, WCDA, WTMX, WVRV
Light 15

AFTERGLOW 369/-2

INXS
(Burnett/Epic)
Chart Move: 30-31
Total Stations 31

4% 14% 13% 30% 40%
Heavy KZZO 1
Medium KALC, KALZ, KEZR, KFBZ, KYKY, SIPL, WCDA, WMJC, WXMA
Light 21
Airplay Adds 1
KEZR

WE ARE ONE TONIGHT 303/58

Switchfoot
(Columbia)
Chart Move: 35-33
Total Stations 28

7% 8% 13% 29% 42%
Heavy KZPT 1
Medium KALZ, KMXB, KSTZ, KYIS, KZZU, SIPL, WCDA, WPTE
Light 19
Airplay Adds 4
KBBY, KEZR, KSTZ, WVRV

SOS 298/22

Rihanna
(SRP/Def Jam/IDJMG)
Chart Move: 34-34
Total Stations 13

9% 16% 15% 31% 29%
Heavy WKRO, WZPL 2
Medium KLLY, KOKO, KSII, KSTZ, KVUU, WBMX, WKDD, WTIC, WVRV
Light 2
Airplay Adds 2
KBBY, KSTZ

ALL MESSED UP 283/42

Breaking Point
(Wind-up)
Chart Move: 36-36
Total Stations 22

4% 11% 10% 23% 52%
Heavy 0
Medium KALZ, KCDA, KFBZ, KLSY, KLTG, KPLZ, KSII, WJLK, WKDD
Light 13
Airplay Adds 1
KVUU

THE REAL THING 259/63

Bo Bice
(RCA/RMG)
Chart Move: 38-37
Total Stations 16

13% 19% 17% 18% 34%
Heavy KSTP, WKDD, WTSS 3
Medium KFBZ, KURB, WBMX, WTIC 4
Light 9
Airplay Adds 4
WBMX, WKRO, WOAL, WTIC

SCAR 204/35

Missy Higgins
(Reprise/Warner Bros.)
Chart Move: 40-38
Total Stations 25

9% 11% 10% 22% 48%
Heavy 0
Medium KBBY, KFBZ, KLLC, WNNK, WTSS
Light 20
Airplay Adds 1
WTSS

BE WITHOUT YOU 194/54

Mary J. Blige
(Geffen)
Chart Move: Debut 39
Total Stations 12

15% 22% 14% 22% 27%
Heavy KSII, WOAL 2
Medium KIMN, WKRO, WTIC 3
Light 7
Airplay Adds 1
WKDD

CHART BOUND

WHAT'S LEFT OF ME 132/27

Nick Lachey
(Jive/Zomba)
Total Stations 13

NOT READY TO MAKE NICE 105/22

Dixie Chicks
(Columbia)
Total Stations 15

5% 19% 17% 21% 38%
Heavy 0
Medium KALC, KMXB, KOKO 3
Light 12
Airplay Adds 2
KLZR, KMXB

BRIGHTER THAN SUNSHINE 97/3

Aqualung
(Red Ink/Columbia)
Total Stations 5

9% 25% 19% 22% 26%
Heavy KRUZ 1
Medium KLLC, KZZU 2
Light 2

★ HIGH 96/44

James Blunt
(Custard/Atlantic)
Total Stations 11

10% 22% 13% 28% 27%
Heavy 0
Medium KCDA, KOKO, KZZO 3
Light 8
Airplay Adds 4
KALC, KCDA, KMXB, KRSK

★ GONE GOING GONE 91/27

The Black Eyed Peas Feat. Jack Johnson
(A&M/Interscope)
Total Stations 6

8% 12% 15% 32% 33%
Heavy 0
Medium KMXB, KZZO 2
Light 4
Airplay Adds 2
KZZO, WKDD

★ EVERYTIME WE TOUCH 77/3

Cascada
(Robbins)
Total Stations 7

4% 26% 22% 21% 27%
Heavy 0
Medium KLLY, KSII, KVUU, WKRO 4
Light 3

AIRPOWER

NO SONGS QUALIFIED FOR AIRPOWER THIS WEEK

AIRPOWER BOUND

CAB 156/4

Train
(Columbia)
Chart Move: 20-19
Total Stations 21

Total detections by daypart
8% 17% 10% 6% 59%
Heavy 0
Medium KGBY, WYJB 2
Light 19

FEEL 120/19

Chicago
(Rhino)
Chart Move: 22-20
Total Stations 20

3% 10% 8% 6% 73%
Heavy 0
Medium 0
Light 20
Airplay Adds 2
WASH, WMYI

WHO SAYS YOU CAN'T GO HOME 117/23

Bon Jovi
(Island/IDJMG)
Chart Move: 23-21
Total Stations 7

15% 24% 16% 13% 32%
Heavy KVLV, WMTX 2
Medium WARM, WMGS 2
Light 3
Airplay Adds 1
KESZ

GET OUT OF MY MIND 101/23

Hootie & The Blowfish
(Sneaky Long/Vanguard)
Chart Move: 24-22
Total Stations 18

2% 5% 9% 6% 78%
Heavy 0
Medium WJBR 1
Light 17
Airplay Adds 3
KXLY, WLHT, WTVR

JESUS, TAKE THE WHEEL 46/11

Carrie Underwood
(Arista/Arista Nashville/RMG)
Chart Move: 30-26
Total Stations 12

WHAT'S LEFT OF ME 45/24

Nick Lachey
(Jive/Zomba)
Chart Move: 39-27
Total Stations 7

7% 0% 4% 13% 76%
Heavy 0
Medium 0
Light 7
Airplay Adds 2
KVLV, WSUY

JUST FEEL BETTER 42/10

Santana Feat. Steven Tyler
(Arista/RMG)
Chart Move: 33-28
Total Stations 3

21% 26% 19% 5% 29%
Heavy KVLV 1
Medium 0
Light 2
Airplay Adds 1
WLHT

★ WE ARE FREE 41/41

Jon Secada
(Big3)
Chart Move: Debut 29
Total Stations 41

0% 0% 0% 100% 0%
Heavy 0
Medium 0
Light 41

SO BEAUTIFUL 41/1

Darren Hayes
(Columbia)
Chart Move: 29-30
Total Stations 6

5% 20% 10% 24% 42%
Heavy 0
Medium 0
Light 6

WALK AWAY 40/9

Kelly Clarkson
(RCA/RMG)
Chart Move: 34-31
Total Stations 5

20% 33% 20% 3% 25%
Heavy 0
Medium KVLV 1
Light 4
Airplay Adds 1
WLHT

STICKWITU 34/5

The Pussycat Dolls
(A&M/Interscope)
Chart Move: 35-33
Total Stations 3

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R & B / HIP-HOP POWER PLAYLISTS

RAP

WJHM Orlando. PD: Stevie DeMann. APD: Keith Memoly. MD: Dawn Campbell. CBS Radio 407-919-1000. List of songs and artists including Dem Franchize Boyz, Beyonce, and Sean Paul.

WPHI Philadelphia. OM: Helen Little. PD: Colby Colb. MD: Sarah O'Connor. Radio One 810-276-1100. List of songs and artists including Busta Rhymes, Dem Franchize Boyz, and Sean Paul.

WILD Boston. PD: Reggie Beas. MD: Chubby Chubb. Radio One 617-472-9447. List of songs and artists including The Isley Brothers, Charlie Wilson, and Heather Headley.

KDAY Los Angeles. PD: Anthony Acampora. Styles 323-337-1600. List of songs and artists including Beyonce, Sean Paul, and Chris Brown.

WZMX Hartford. PD: DJ Buck. MD: David Simpson. CBS Radio 860-677-6700. List of songs and artists including Christina Milian, Sean Paul, and Busta Rhymes.

WENZ Cleveland. PD: Kim Johnson. MD: Eddie Bauer. Radio One 216-579-1111. List of songs and artists including T.I., Chris Brown, and Dem Franchize Boyz.

WBTP Tampa. PD: Ron "Jomama" Shepard. MD: Stu Robinson. Clear Channel 813-832-1000. List of songs and artists including Anthony Hamilton, Dem Franchize Boyz, and Alicia Keys.

WQVE New Orleans. PD/MD: Uptown Angela. Clear Channel 504-679-7300. List of songs and artists including T.I., Busta Rhymes, and Dem Franchize Boyz.

WQOK Raleigh. OM: Cy Young. MD: Shawn Alexander. Radio One 919-848-9736. List of songs and artists including Dem Franchize Boyz, T.I., and Busta Rhymes.

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, NIELSEN BDS CERTIFICATIONS, DETECTION, TW, LW, AUDIENCE MILLIONS, RANK. Includes songs like 'Lean Wit It, Rock Wit It', 'Temperature', and 'MS. New Booty'.



INCREASE IN DETECTIONS +1256. WHAT YOU KNOW (Grand Hustle/Atlantic). T.I. (Grand Hustle/Atlantic). CHAMILLIONAIRE FEAT. KRAYZIE BONE (Universal Motown).

WRKS New York

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



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

WBLS New York

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



Table with 2 columns: Song Title, Rank. Top songs include 'Heather Headley In My Mind', 'Mariah Carey Fly Like A Bird', 'Anthony Hamilton Can't Let Go'.

KHHT Los Angeles

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



Table with 2 columns: Song Title, Rank. Top songs include 'Mary J. Blige Be Without You', 'Mariah Carey Don't Forget About Us', 'Mariah Carey We Belong Together'.

WVAZ Chicago

DM: Eroy Smith APD/MD: Armando Alvarez Clear Channel 312-540-2000



Table with 2 columns: Song Title, Rank. Top songs include 'Alicia Keys Unbreakable', 'Kam I Can't Stop Loving You', 'Kindred The Family Soul Where Would'.

WDAS Philadelphia

VP/GM/MD: Joe Tamburro DM: Thae Mitchem APD/MD: Jo Ann Gambale Clear Channel 810-617-8500



Table with 2 columns: Song Title, Rank. Top songs include 'Jasme Foxx Featuring Last Unpredicta', 'Anthony Hamilton Can't Let Go', 'Lalah Hathaway Forever, For Always'.

WHUR Washington, DC

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



Table with 2 columns: Song Title, Rank. Top songs include 'Heather Headley In My Mind', 'The Isley Brothers Feast Just Came', 'Lalah Hathaway Forever, For Always'.

KMJQ Houston

PD: Sam Choira Radio One 713-823-2108



Table with 2 columns: Song Title, Rank. Top songs include 'The Isley Brothers Feast Just Came', 'Heather Headley In My Mind', 'Jeff Majors Featuring Ka God's Gift'.

WMXD Detroit

PD: Jamilah Muhammad Clear Channel 313-965-2000



Table with 2 columns: Song Title, Rank. Top songs include 'Charlie Wilson Magic', 'Kam I Can't Stop Loving You', 'Yolanda Adams The Battle Is The Lord'.

KJLH Los Angeles

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



Table with 2 columns: Song Title, Rank. Top songs include 'Charlie Wilson Magic', 'Mary J. Blige Be Without You', 'Teena Marie Ooh Wee'.

WMMJ Washington, DC

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



Table with 2 columns: Song Title, Rank. Top songs include 'Brian McKnight Find Myself In You', 'Anthony Hamilton Can't Let Go', 'Jeff Majors Featuring Ka God's Gift'.

WHQT Miami

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



Table with 2 columns: Song Title, Rank. Top songs include 'The Isley Brothers Feast Just Came', 'Kam I Can't Stop Loving You', 'Jasme Foxx Featuring Last Unpredicta'.

WDMK Detroit

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



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

WRNB Philadelphia

DM: Helen Little MD: Mo'Nay Laren Radio One 810-276-1100



Table with 2 columns: Song Title, Rank. Top songs include 'Mary J. Blige Be Without You', 'The Isley Brothers Feast Just Came', 'Jeff Majors Featuring Ka God's Gift'.

KBLX San Francisco

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



Table with 2 columns: Song Title, Rank. Top songs include 'Mary J. Blige Be Without You', 'Anthony Hamilton Can't Let Go', 'Mariah Carey Fly Like A Bird'.

WYLD New Orleans

PD/MD: AJ Appleberry Clear Channel 504-879-7300



Table with 2 columns: Song Title, Rank. Top songs include 'Mary J. Blige Be Without You', 'Jasme Foxx Featuring Last Unpredicta', 'Kindred The Family Soul Where Would'.

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

AIRPOWER

FLY LIKE A BIRD 531/137 Mariah Carey (Island/DJMG) AIRPLAY LEADER (1st Station to 100 Plays) WBLS New York, NY

Chart Move: 21-16 Total Stations: 48 Total detections by daypart: 1-5: 13%, 6-10: 20%, 11-15: 13%, 16-20: 23%, 21-25: 31%

AIRPOWER BOUND

FIRST LOVE 346/16 Goapele (Skyblaze/Columbia/SUM) Chart Move: 22-21 Total Stations: 32

LAY DOWN 283/3 Floetry (ervingwonder/Geffen/Interscope) Chart Move: 23-22 Total Stations: 31

YOU 253/37 Raheem DeVaughn (Jive/Zomba) Chart Move: 29-23 Total Stations: 31

YO (EXCUSE ME MISS) 202/96 Chris Brown (Jive/Zomba) Chart Move: 39-28 Total Stations: 46

Chart Move: 39-28 Total Stations: 46 Heavy KJLH 71%, Medium WTLZ, WVBE 7%, Light 5%

I'M GONNA BE 200/86

Donell Jones (LaFace/Zomba) Chart Move: 37-27 Total Stations: 21 Heavy 0, Medium KNEK, SIHS, WDLT, WPHR, WTLZ, XS62 6, Light 15

CHARACTER 195/53

Van Hunt (Capitol) Chart Move: 34-28 Total Stations: 21 Heavy 0, Medium SIHS, WHUR, WJWB, WKUS, WKXI, WPHR, WVBE 7, Light 14

TAKE CARE OF U 152/73 Shanice (Imajah/Playtyme) Chart Move: Debut 32 Total Stations: 20 Heavy WAKB 1, Medium KMJM 1, Light 18

THE CHOSEN ONE 146/39 Jaheim (Divine Mill/Warner Bros.) Chart Move: 38-35 Total Stations: 25 Heavy 0, Medium 0, Light 27

GOTTA GO 145/13 Trey Songz (Song Book/Atlantic) Chart Move: 35-36 Total Stations: 26 Heavy 0, Medium WKUS, WMMJ 2, Light 22

YESTERDAY 109/45 Mary Mary (My Block/Columbia/SUM) Chart Move: Debut 38 Total Stations: 36 Heavy 0, Medium WSRB 1, Light 35

GOODBYE 89/3

Hil St Soul (Shanachie) Chart Move: Re-Entry 40 Total Stations: 14 Heavy 0, Medium 0, Light 14

SMILE 73/19

Lorenzo Owens (D-Town) Chart Move: 34-28 Total Stations: 6 Heavy WAKB 1, Medium WAGH 1, Light 4

MY EVERYTHING 52/7 1L (Imperial) Chart Move: Debut 32 Total Stations: 4 Heavy WAKB 1, Medium 0, Light 3

* GOD IS ABLE 47/20 Smoke Norful (EMI Gospel) Chart Move: Debut 32 Total Stations: 27 Heavy 0, Medium 0, Light 27

* THROWBACK DAYS 44/7 Mel Waiters (Malaco) Chart Move: Debut 32 Total Stations: 5 Heavy 0, Medium 0, Light 5

FOOLISH LOVER 43/0 Missing Pieces (Lyrical Soul) Chart Move: Debut 32 Total Stations: 4 Heavy 0, Medium WAKB 1, Light 3

POWERED BY Nielsen Broadcast Data Systems

COUNTRY POWER PLAYLISTS

WUSN Chicago PD: Mike Peterson APD/MD: Marc Braun CBS Radio 312-649-0099

KZLA Los Angeles DM: R.J. Curtis APD/MD: Tonya Campos Emmis 323-892-8000

KPLX Dallas PD: John Cook APD/MD: Tonya Campos MD: Cody Alan Susquehanna 214-526-2400

WKHX Atlanta DM: Mark Richards APD/MD: Johnny Gray ABC/Disney 770-955-0101

KSCS Dallas DM: Lorrin Palagi APD/MD: Chris Ruff ABC/Disney 817-695-0800

WXTU Philadelphia PD: Bob McKay Bessley 610-667-9000

- 1 Toby Keith Get Drunk And Be Somebody 43 39
- 2 Jack Ingram Wherever You Are 40 24
- 3 Keith Urban Tonight I Wanna Cry 40 40

- 1 Rascal Flatts What Hurts The Most 45 47
- 2 Ray Charles What Hurts The Most 41 37
- 3 Keith Urban Tonight I Wanna Cry 39 42

- 1 Rascal Flatts What Hurts The Most 55 54
- 2 Jack Ingram Wherever You Are 52 32
- 3 Blake Shelton Nobody But Me 51 50

- 1 Bon Jovi Dust With Jenni Who Says Y 43 36
- 2 Blake Shelton Nobody But Me 43 40
- 3 Toby Keith Get Drunk And Be Somebody 42 41

- 1 Jason Aldean Why 43 31
- 2 Josh Turner Your Man 43 43
- 3 Blake Shelton Nobody But Me 41 42

- 1 Kenny Chesney Living In Fast Forward 39 39
- 2 Keith Urban Tonight I Wanna Cry 38 36
- 3 Toby Keith Get Drunk And Be Somebody 38 38

Brad Paisley The World 12 5

Kenny Chesney Summertime 27 0

Rodney Foster Prove Me Right 9 0

Kenny Chesney Summertime 19 0

Brad Paisley The World 19 3

Brad Paisley The World 9 5

KEYE Minneapolis VP/Prog: Gregg Swedberg APD/MD: Travis Moon Clear Channel 552-417-3000

WYCD Detroit PD: Tim Roberts APD/MD: Ron Chatham CBS Radio 248-739-0600

KMPS Seattle DM/DP: Becky Brenner MD: Tony Thomas CBS Radio 206-805-0941

KILT Houston DM/DP: Jeff Garrison APD/MD: Brian Gray CBS Radio 713-881-5100

WIL St. Louis PD: Greg Mozingo APD/MD: Dan Montana Bonneville 314-983-5000

WFMS Indianapolis DM: David Wood APD/MD: Dan Washburn MD: J.D. Cannon Susquehanna 317-842-9550

- 1 Bon Jovi Dust With Jenni Who Says Y 44 41
- 2 Rascal Flatts What Hurts The Most 43 40
- 3 Toby Keith Get Drunk And Be Somebody 43 40

- 1 Faith Hill The Lucky One 37 29
- 2 Rascal Flatts What Hurts The Most 37 29
- 3 Montgomery Gentry She Don't Tell Me 37 32

- 1 Bon Jovi Dust With Jenni Who Says Y 45 45
- 2 Rascal Flatts What Hurts The Most 41 30
- 3 Toby Keith Get Drunk And Be Somebody 40 40

- 1 Jack Ingram Wherever You Are 54 51
- 2 Rascal Flatts What Hurts The Most 52 47
- 3 Toby Keith Get Drunk And Be Somebody 52 35

- 1 Bon Jovi Dust With Jenni Who Says Y 52 47
- 2 Rascal Flatts What Hurts The Most 49 48
- 3 Miranda Lambert Kerosene 49 51

- 1 Rascal Flatts What Hurts The Most 43 39
- 2 Kenny Chesney Living In Fast Forward 43 42
- 3 Jack Ingram Wherever You Are 41 25

Kenny Chesney Summertime 10 0

The Wreckers Leave The Pieces 10 0

Kenny Chesney Summertime 21 0

Gary Allan Live Ain't Always Beautiful 9 2

Josh Gracin Favorite State Of Mind 7 3

LeAnn Rimes Something's Gotta Give 9 5

WGAR Cleveland PD: Meg Stevens MD: Chuck Collier Clear Channel 216-520-2800

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

KNIX Phoenix PD: Smokey Rivers MD: Gwen Foster Clear Channel 480-966-6236

WVKG Knoxville DM: Mike Hammond MD: Colleen Adair Citadel 865-588-6511

KYGD Denver PD: Joel Burke MD: Garrett Doll Lincoln Financial 303-321-0950

WDSY Pittsburgh VP/Prog: Keith Clark APD/MD: Stoney Richards CBS Radio 412-920-9400

- 1 Bon Jovi Dust With Jenni Who Says Y 46 40
- 2 Rascal Flatts What Hurts The Most 46 40
- 3 Josh Turner Your Man 37 35

- 1 Rascal Flatts What Hurts The Most 37 29
- 2 Bon Jovi Dust With Jenni Who Says Y 37 31
- 3 Kenny Chesney Living In Fast Forward 37 36

- 1 Montgomery Gentry She Don't Tell Me 52 50
- 2 Bon Jovi Dust With Jenni Who Says Y 50 52
- 3 LeAnn Rimes Something's Gotta Give 49 36

- 1 Rascal Flatts What Hurts The Most 42 37
- 2 Ashley Monroe Satisfied 39 37
- 3 Jason Aldean Why 38 39

- 1 Montgomery Gentry She Don't Tell Me 47 32
- 2 Jack Ingram Wherever You Are 47 45
- 3 Kenny Chesney Living In Fast Forward 46 46

- 1 Montgomery Gentry She Don't Tell Me 46 40
- 2 Toby Keith Get Drunk And Be Somebody 46 36
- 3 Brad Paisley Feat'ing D When I Get 42 39

Josh Gracin Favorite State Of Mind 11 0

SheDaisy I'm Taking The Wheel 7 5

Kenny Chesney Summertime 8 0

Sugarland Down In Mississippi (Up T) 8 4

Hannie Montana Local Girls 9 1

Keith Anderson Every Time I Hear You 15 5

WRDR Raleigh PD: Lisa McKay APD/MD: Mike Biddle Curbs Media 919-876-6484

KMLE Phoenix PD: Jay McCarthy APD/MD: Dave Collins CBS Radio 602-452-1000

WBCT Grand Rapids DM: Doug Montgomery MD: Dave Taft Clear Channel 616-459-1919

WYQQ Tampa DM: Mike Culotta APD: Beecher Martin MD: Jay Roberts CBS Radio 813-287-0995

WAMZ Louisville VP/Prog: Kelly Carls APD/MD: Coyote Calhoun Clear Channel 502-479-2222

KTYS Dallas DM: Lorrin Palagi PD: "Crash" Pater MD: Chris Huff ABC/Disney 817-895-1820

- 1 Josh Turner Your Man 48 47
- 2 Keith Urban Tonight I Wanna Cry 46 38
- 3 Brooks & Dunn Believe 46 39

- 1 Toby Keith Get Drunk And Be Somebody 49 29
- 2 Bon Jovi Dust With Jenni Who Says Y 48 46
- 3 Montgomery Gentry She Don't Tell Me 47 50

- 1 Rascal Flatts What Hurts The Most 39 40
- 2 Bon Jovi Dust With Jenni Who Says Y 38 41
- 3 Keith Urban Tonight I Wanna Cry 34 41

- 1 Kenny Chesney Living In Fast Forward 46 46
- 2 Blake Shelton Nobody But Me 44 46
- 3 Bon Jovi Dust With Jenni Who Says Y 43 43

- 1 Blake Shelton Nobody But Me 45 40
- 2 Keith Urban Tonight I Wanna Cry 45 41
- 3 Rascal Flatts What Hurts The Most 44 41

- 1 Rascal Flatts What Hurts The Most 58 58
- 2 Jason Aldean Why 57 57
- 3 Keith Urban Tonight I Wanna Cry 57 57

Eric Church How 'Bout You 9 3

Kenny Chesney Summertime 11 5

Kenny Chesney Summertime 15 3

Brad Paisley The World 16 2

Kenny Chesney Summertime 14 0

Josh Turner Your Man 13 3

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

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

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

AIRPOWER NO SONGS QUALIFIED FOR AIRPOWER THIS WEEK

AIRPOWER BOUND

BEAST & THE HARLOT 626/39
Avenge Sevenfold (Hopeless/Warner Bros.)
Chart Move: 21-20
Total Stations 50
Total detections by daypart: 5% 14% 12% 31% 39%

THE GIFT 595/39
Seether (Wind-up)
Chart Move: 23-21
Total Stations 46
Total detections by daypart: 6% 17% 14% 25% 38%

EVERYTHING CHANGES 581/38
Staind (Flip/Atlantic)
Chart Move: 24-22
Total Stations 43
Total detections by daypart: 4% 19% 16% 26% 36%

SAVIN' ME 496/70
Nickelback (Roadrunner/IDJMG)
Chart Move: 28-23
Total Stations 37
Total detections by daypart: 7% 20% 14% 24% 36%

WELCOME HOME 476/4
Coheed And Cambria (Equal Vision/Columbia)
Chart Move: 26-24
Total Stations 44
Total detections by daypart: 6% 13% 12% 28% 42%

Heavy KRAB, KTEG, SIOC, WRXW, WZOR 5
Medium KDJE, KILO, KRZR, WAAF, WBUZ, WTXF, WXQR, WXZZ, XSQU 9
Light 30
Airplay Adds KICT, KISS 2

THROUGHTHE IRIS 472/10
10 Years (Universal Republic)
Chart Move: 27-25
Total Stations 40
Total detections by daypart: 4% 10% 12% 29% 45%

FAILURE 397/74
Sevendust (7Bros/Winedark)
Chart Move: 31-27
Total Stations 40
Total detections by daypart: 6% 13% 11% 29% 41%

WOMAN 388/126
Wolfmother (Modular/Interscope)
Chart Move: 32-29
Total Stations 36
Total detections by daypart: 5% 11% 9% 26% 50%

EX'S AND OH'S 284/47
Atreyu (Vireo)
Chart Move: 34-31
Total Stations 28
Total detections by daypart: 3% 9% 10% 31% 47%

OH YEAH 184/10
Huck Johns (Hideout)
Chart Move: 38-34
Total Stations 16
Total detections by daypart: 5% 9% 13% 23% 50%

SANTA MONICA 174/72
Theory Of A Deadman (604/Roadrunner/IDJMG)
Chart Move: Debut 36
Total Stations 18
Total detections by daypart: 4% 13% 11% 26% 46%

Heavy KZRO 1
Medium KOMP, WCCC, WYBB 3
Light 14
Airplay Adds KNKN, KOMP, KZRO, WIIL, WVWN, WXQR, WXTB 7

SELL ME OUT 169/6
Bloodsimple (Reprise)
Chart Move: 39-37
Total Stations 19
Total detections by daypart: 4% 8% 9% 29% 51%

PAPER THIN HYMN 167/5
Anberlin (Tooth & Nail/EMR)
Chart Move: Re-Entry 38
Total Stations 13
Total detections by daypart: 9% 14% 8% 26% 43%

THE KILL (BURY ME) 164/2
30 Seconds To Mars (Immortal/Virgin)
Chart Move: 40-39
Total Stations 19
Total detections by daypart: 2% 11% 7% 22% 58%

I FOUND FOREVER 138/38
Fighting Instinct (Gotee/EMR)
Chart Move: Debut 40
Total Stations 16
Total detections by daypart: 4% 12% 12% 26% 46%

WOMEN & WINE 133/14
Edge City Outlaws (Universal Republic)
Total Stations 14
Total detections by daypart: 7% 7% 10% 36% 41%

HATE ME 133/8
Blue October (Universal Motown)
Total Stations 16
Total detections by daypart: 4% 13% 11% 34% 39%

Heavy KRAB, KZRO 2
Medium WTKX 1
Light 13
Airplay Adds WRTT 1

LIPS OF AN ANGEL 129/75
Hinder (Universal Republic)
Total Stations 16
Total detections by daypart: 6% 18% 12% 37% 27%

AMERICAN WITCH 120/62
Rob Zombie (Geffen)
Total Stations 28
Total detections by daypart: 5% 14% 10% 45% 26%

SAYING SORRY 118/28
Hawthorne Heights (Victory)
Total Stations 11
Total detections by daypart: 8% 21% 13% 20% 39%

RED SKY 111/6
Thrice (Sub City/Island/IDJMG)
Total Stations 15
Total detections by daypart: 5% 8% 11% 23% 52%

I GOT LIFE 91/43
Mercy Fall (Atlantic)
Total Stations 12
Total detections by daypart: 7% 9% 6% 29% 51%

ANIMAL I HAVE BECOME 90/90
Three Days Grace (Jive/Zomba)
Total Stations 24
Total detections by daypart: 8% 26% 23% 27% 17%

AIRPOWER NO SONGS QUALIFIED FOR AIRPOWER THIS WEEK

AIRPOWER BOUND

BAT COUNTRY 139/3
Avenge Sevenfold (Hopeless/Warner Bros.)
Chart Move: 14-17
Total Stations 11
Total detections by daypart: 7% 13% 12% 30% 38%

CRAZY BITCH 94/6
Buckcherry (Eleven Seven)
Chart Move: 18-18
Total Stations 17
Total detections by daypart: 2% 6% 10% 44% 38%

EVERY DAY IS EXACTLY THE SAME 82/10
Nine Inch Nails (Nothing/Interscope)
Chart Move: 21-19
Total Stations 9
Total detections by daypart: 4% 13% 13% 28% 42%

FOXY FOXY 68/2
Rob Zombie (Geffen)
Chart Move: 23-20
Total Stations 9
Total detections by daypart: 4% 13% 19% 31% 32%

SAM I AM 65/14
Sammy Hagar (No Label)
Chart Move: 27-23
Total Stations 6
Total detections by daypart: 2% 20% 14% 28% 37%

THE GIFT 62/21
Seether (Wind-up)
Chart Move: Debut 24
Total Stations 7
Total detections by daypart: 11% 18% 13% 26% 32%

Heavy KMOD 1
Medium WKLC 1
Light 5

IF I WERE YOU 57/4
Hoobastank (Island/IDJMG)
Chart Move: 25-26
Total Stations 5
Total detections by daypart: 7% 19% 21% 18% 35%

WOMAN 51/28
Wolfmother (Modular/Interscope)
Chart Move: Debut 28
Total Stations 8
Total detections by daypart: 4% 12% 14% 33% 37%

LONELY DAY 51/3
System Of A Down (American/Columbia)
Chart Move: 28-29
Total Stations 8
Total detections by daypart: 4% 2% 6% 43% 45%

WOMEN & WINE 39/2
Edge City Outlaws (Universal Republic)
Total Stations 2
Total detections by daypart: 10% 21% 23% 18% 28%

I'M AMERICAN 38/6
Queensryche (Rhino)
Total Stations 10
Total detections by daypart: 5% 11% 16% 45% 24%

STEADY, AS SHE GOES 34/19
The Raconteurs (Third Man/V2)
Total Stations 13
Total detections by daypart: 15% 9% 18% 44% 15%

Heavy WMMR 1
Medium WBBB 1
Light 3
Airplay Adds WKLC 1

LATIN RHYTHM

CONTEMPORARY JAZZ

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE ARTIST, IMPRINT / PROMOTION LABEL, AUDIENCE (IN MILLIONS) TW, LW. Includes songs like 'LLAME PA' VERTE' and 'ROMPE'.

LATIN

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE ARTIST, IMPRINT / PROMOTION LABEL, AUDIENCE (IN MILLIONS) TW, LW. Includes songs like 'LO QUE SON LAS COSAS' and 'LO QUE ME GUSTA A MI'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE ARTIST, IMPRINT / PROMOTION LABEL, AUDIENCE (IN MILLIONS) TW, LW. Includes songs like 'WINELITE' and 'MYSTIQUE'.

GOSPEL

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE ARTIST, IMPRINT / PROMOTION LABEL, AUDIENCE (IN MILLIONS) TW, LW. Includes songs like 'I WILL BLESS THE LORD' and 'LOOKING FOR YOU'.

102 Latin stations (15 Latin rhythm, 29 Latin pop, 12 tropical and 51 regional Mexican) are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week.

26 Contemporary jazz stations and 37 gospel stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)	
						TW	LW							TW	LW
1	1	13	HOW GREAT IS OUR GOD	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	4.584	4.457	1	2	14	MY SAVIOR, MY GOD	AARON SHUST	BRASH	4.845	4.459
2	2	14	MY SAVIOR, MY GOD	AARON SHUST	BRASH	4.536	4.246	2	1	13	HOW GREAT IS OUR GOD	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	4.742	4.633
3	4	19	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE/PLG	3.765	3.578	3	3	9	PRaise YOU IN THIS STORM	CASTING CROWNS	BEACH STREET/REUNION/PLG	4.018	3.820
4	3	33	I AM	MARK SCHULTZ	WORD-CURB	3.679	3.752	4	5	19	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE/PLG	3.802	3.625
5	5	9	PRaise YOU IN THIS STORM	CASTING CROWNS	BEACH STREET/REUNION/PLG	3.638	3.543	5	4	33	I AM	MARK SCHULTZ	WORD-CURB	3.682	3.756
6	6	31	CRY OUT TO JESUS	THIRD DAY	ESSENTIAL/PLG	3.158	3.407	6	6	31	CRY OUT TO JESUS	THIRD DAY	ESSENTIAL/PLG	3.319	3.620
7	7	20	ONLY GRACE	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	2.951	2.869	7	7	21	ONLY GRACE	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	3.200	3.148
8	8	34	THIS MAN	JEREMY CAMP	BEC	2.693	2.821	8	8	33	THIS MAN	JEREMY CAMP	BEC	2.998	3.061
9	11	8	BLESS THE BROKEN ROAD	SELAH	CURB	2.644	2.265	9	11	8	BLESS THE BROKEN ROAD	SELAH	CURB	2.644	2.265
10	9	15	WHAT ARE YOU WAITING FOR	NATALIE GRANT	CURB	2.390	2.647	10	9	19	WHAT ARE YOU WAITING FOR	NATALIE GRANT	CURB	2.452	2.712
11	10	23	PSALM 40	NEWSONG	INTEGRITY	2.363	2.512	11	10	23	PSALM 40	NEWSONG	INTEGRITY	2.363	2.512
12	12	3	SO LONG SELF	MERCYME	INO	1.998	1.787	12	12	10	I NEED YOU TO LOVE ME	BARLOWGIRL	FERVENT/WORD-CURB	2.173	2.131
13	16	9	WE ARE ONE TONIGHT	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	1.848	1.547	13	14	10	WE ARE ONE TONIGHT	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	2.134	1.902
14	14	13	I AM FREE	NEWSBOYS	INPOP	1.802	1.694	14	15	3	SO LONG SELF	MERCYME	INO	2.108	1.873
15	15	9	HALLELUJAH	NICOL SPONBERG	CURB	1.751	1.670	15	13	12	I AM FREE	NEWSBOYS	INPOP	2.029	1.938
16	13	9	I NEED YOU TO LOVE ME	BARLOWGIRL	FERVENT/WORD-CURB	1.684	1.698	16	16	9	HALLELUJAH	NICOL SPONBERG	CURB	1.752	1.673
17	20	9	LIGHT OF THE WORLD	WATERMARK	ROCKETTOWN	1.670	1.075	17	17	8	FREE	SHAWN MCDONALD	SPARROW/EMICMG	1.696	1.629
18	17	6	SOMETIMES BY STEP	BEBO NORMAN & RICH MULLINS	WATERSHED/ESSENTIAL/PLG	1.549	1.474	18	20	5	LIGHT OF THE WORLD	WATERMARK	ROCKETTOWN	1.672	1.076
19	18	8	FREE	SHAWN MCDONALD	SPARROW/EMICMG	1.487	1.410	19	18	6	SOMETIMES BY STEP	BEBO NORMAN & RICH MULLINS	WATERSHED/ESSENTIAL/PLG	1.552	1.477
20	21	18	STRONG TOWER	KUTLESS	BEC	1.363	1.038	20	23	4	FIND YOUR WINGS	MARK HARRIS	INO	1.268	0.948
21	23	4	FIND YOUR WINGS	MARK HARRIS	INO	1.268	0.948	21	19	6	MY JESUS	TODD AGNEW	ARDENT/SRE/INO	1.141	1.183
22	19	7	MY JESUS	TODD AGNEW	ARDENT/SRE/INO	1.094	1.138	22	21	4	UNCHANGABLE	ZOEGIRL	SPARROW/EMICMG	1.087	1.034
23	24	3	UNCHANGABLE	ZOEGIRL	SPARROW/EMICMG	0.992	0.937	23	28	2	HOLDING ONTO YOU	PAUL COLMAN	MAINSTREAM/INPOP	0.970	0.649
24	29	2	HOLDING ONTO YOU	PAUL COLMAN	MAINSTREAM/INPOP	0.921	0.597	24	NEW	NEW	HAPPY	AYISHA WOODS	GOTEE	0.853	0.404
25	NEW	NEW	HAPPY	AYISHA WOODS	GOTEE	0.751	0.381	25	27	4	SAVED	WARREN BARFIELD	ESSENTIAL/PLG	0.756	0.661
26	25	13	SHADOW OF YOUR CROSS	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	0.747	0.890	26	37	12	FOREVER	OVERFLOW	ESSENTIAL/PLG	0.750	0.516
27	22	19	NOW	JOHN DAVID WEBSTER	BHT	0.723	0.967	27	24	12	SHADOW OF YOUR CROSS	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	0.747	0.891
28	27	4	WITHOUT YOU	BIG DADDY WEAVE	FERVENT/WORD-CURB	0.723	0.639	28	40	7	ALL THAT I AM	THE AFTERS	SIMPLE/INO	0.743	0.462
29	38	11	FOREVER	OVERFLOW	ESSENTIAL/PLG	0.661	0.430	29	22	16	NOW	JOHN DAVID WEBSTER	BHT	0.724	0.968
30	30	15	ALIVE AGAIN	SCOTT KRIPPAYNE	SPRING HILL	0.636	0.585	30	29	4	WITHOUT YOU	BIG DADDY WEAVE	FERVENT/WORD-CURB	0.723	0.641
31	28	14	LOVE WON'T LEAVE YOU	AVALON	SPARROW/EMICMG	0.627	0.620	31	26	14	LOVE WON'T LEAVE YOU	AVALON	SPARROW/EMICMG	0.719	0.722
32	33	9	HALLELUJAH	BETHANY DILLON	SPARROW/EMICMG	0.609	0.497	32	32	8	HALLELUJAH	BETHANY DILLON	SPARROW/EMICMG	0.656	0.550
33	RE-ENTRY	RE-ENTRY	ALL THAT I AM	THE AFTERS	SIMPLE/INO	0.593	0.363	33	30	14	ALIVE AGAIN	SCOTT KRIPPAYNE	SPRING HILL	0.637	0.586
34	32	16	WE FALL DOWN	KUTLESS	BEC	0.561	0.542	34	NEW	NEW	WHOLLY YOURS	DAVID CROWDER BAND	SPARROW/EMICMG	0.614	0.403
35	35	4	SAVED	WARREN BARFIELD	ESSENTIAL/PLG	0.558	0.474	35	36	7	BETTER DAYS	ROBBIE SEAY BAND	SPARROW/EMICMG	0.591	0.527
36	31	20	I SHALL BELIEVE	MATT BROUWER	BLACK SHOE	0.547	0.546	36	33	9	WE FALL DOWN	KUTLESS	BEC	0.566	0.547
37	NEW	NEW	WHOLLY YOURS	DAVID CROWDER BAND	SPARROW/EMICMG	0.499	0.297	37	34	5	THE NOISE	JESSIE DANIELS	MIDAS	0.538	0.547
38	NEW	NEW	WELCOME HOME	BRIAN LITRELL	REUNION/PLG	0.496	0.201	38	38	9	CHANGING HAPPY	JADON LAVIK	BEC	0.529	0.496
39	39	6	BETTER DAYS	ROBBIE SEAY BAND	SPARROW/EMICMG	0.436	0.395	39	NEW	NEW	MORE TO THIS LIFE	STORYSIDE:B	SILENT MAJORITY/GOTEE	0.506	0.238
40	40	6	BECAUSE I'M FORGIVEN	PHILLIPS, CRAIG AND DEAN	INO	0.432	0.389	40	NEW	NEW	WELCOME HOME	BRIAN LITRELL	REUNION/PLG	0.505	0.201

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SONGS WITH HIT POTENTIAL | THIS WEEK'S DEBUTS IN RED | SONGS RANKED BY NIELSEN BROADCAST DATA SYSTEMS DETECTIONS FOR WEEK ENDING APRIL 2, 2006

MAINSTREAM TOP 40		RHYTHMIC TOP 40		MODERN ROCK	
Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank
NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (70.2)	2	SEAN PAUL <i>Temperature</i> ATLANTIC (73.0)	2	CHRIS BROWN <i>Gimme That</i> ZOMBA (83.9)	
JAMES BLUNT <i>You're Beautiful</i> ATLANTIC (65.2)	5	KEYSHIA COLE <i>Love</i> INTERSCOPE (83.9)	7	MILA J <i>Complete</i> UNIVERSAL MOTOWN (69.4)	
KELLY CLARKSON <i>Walk Away</i> RMG (83.8)	6	PAUL WALL <i>Girl</i> ATLANTIC (77.9)	8	CHERISH <i>Do It To It</i> CAPITOL (66.9)	
DANIEL POWTER <i>Bad Day</i> WARNER BROS. (68.7)	15	BOW WOW <i>Fresh Azimiz</i> SUM (77.0)	11	MARIO VAZQUEZ <i>Gallery</i> RMG (65.7)	
NICKELBACK <i>Savin' Me</i> IDJMG (79.5)	17	RIHANNA <i>SOS</i> IDJMG (95.0)	14	MARY J. BLIGE FEAT. BROOK-LYN <i>Enough Cryin'</i> INTERSCOPE (93.9)	
SHAKIRA FEAT. WYCLEF JEAN <i>Hips Don't Lie</i> (EPIC) (67.0)	20	NE-YO <i>When You're Mad</i> IDJMG (77.6)	18	MISSY ELLIOTT <i>We Run This</i> ATLANTIC (97.2)	
		50 CENT & OLIVIA <i>Best Friend</i> INTERSCOPE (73.1)	19	JAGGED EDGE <i>Good Luck Charm</i> SUM (88.4)	

R&B / HIP-HOP		ADULT TOP 40		ADULT CONTEMPORARY	
Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank
T.I. <i>What You Know</i> ATLANTIC (75.0)	1	NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (65.9)	4	FAITH HILL <i>Like We Never Loved At All</i> WARNER BROS. (82.3)	11
SEAN PAUL <i>Temperature</i> ATLANTIC (79.6)	9	KELLY CLARKSON <i>Walk Away</i> RMG (68.3)	6	NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (72.3)	13
AVANT <i>4 Minutes</i> INTERSCOPE (71.1)	13	BON JOVI <i>Who Says You Can't Go Home</i> IDJMG (73.6)	7	CHRIS RICE <i>When Did You Fall In Love With Me</i> COLUMBIA (75.2)	15
CHRISTINA MILIAN <i>Say I</i> IDJMG (82.8)	18	HOOBASTANK <i>If I Were You</i> IDJMG (65.2)	21	TRAIN <i>Cab</i> COLUMBIA (82.9)	19
KIRK FRANKLIN <i>Looking For You</i> ZOMBA (84.9)	19	KEITH URBAN <i>Making Memories Of Us</i> EMC (78.2)	25		
NE-YO <i>When You're Mad</i> IDJMG (79.8)	21				
LETOYA <i>Tom</i> CAPITOL (73.8)	23				

COUNTRY		CHRISTIAN	
Artist Title/Label/(Score)	Chart Rank	Artist Title/Label/(Score)	Chart Rank
BLAKE SHELTON <i>Nobody But Me</i> WARNER BROS. (85.5)	4	AARON SHUST <i>My Savior, My God</i> BRASH (66.4)	1
TOBY KEITH <i>Get Drunk And Be Somebody</i> SHOW DOG (83.2)	5	CHRIS TOMLIN <i>How Great Is Our God</i> EMICMG (93.0)	2
BROOKS & DUNN <i>Believe</i> ARISTA NASHVILLE (78.8)	8	CASTING CROWNS <i>Praise You In This Storm</i> PLG (76.7)	3
JASON ALDEAN <i>Why</i> BROKEN BOW (76.9)	11	CARRIE UNDERWOOD <i>Jesus, Take The Wheel</i> PLG (84.0)	4
FAITH HILL <i>The Lucky One</i> WARNER BROS. (77.4)	12	MATTHEW WEST <i>Only Grace</i> EMICMG (72.3)	7
LEANN RIMES <i>Something's Gotta Give</i> ASYLUM-CURB (75.0)	13	SELAH <i>Bless The Broken Road</i> CURB (79.5)	9
DIERKS BENTLEY <i>Settle For A Slowdown</i> CAPITOL (87.8)	14	AVALON <i>Love Won't Leave You</i> EMICMG (80.1)	31

Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com. © 2006. Promosquad and HitPredictor are trademarks of Think Fast LLC.

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Hats off!

UMG Nashville is proud to present its
2006 ACM Nominees



Sugarland

- Album of the Year for *Twice The Speed Of Life*
- Top New Duo or Vocal Group
- Top Vocal Group
- Single Record of the Year for "Baby Girl"
- Song of the Year for "Baby Girl"
- Jennifer Nettles, Sugarland's lead singer, was also nominated in the Vocal Event category for "Who Says You Can't Go Home" with Bon Jovi



Lee Ann Womack

- Album of the Year for *There's More Where That Came From*
- Top Female Vocalist
- Video of the Year for "I May Hate Myself In The Morning"



Gary Allan

- Album of the Year for *Tough All Over*
- Single Record of the Year for "Best I Ever Had"



George Strait

- Top Male Vocalist
- His 15th nomination in this category



Billy Currington

- Top New Male Vocalist



Julie Roberts

- Top New Female Vocalist