

Billboard Radio Monitor

WEEK OF JUNE 3, 2005
VOL. 13, NO. 22 \$6.99

#1 Inspirational song across the Country

#1 at WABQ • #4 at WCAO
#5 at WPGC • #10 at WTTH

DR. CHARLES G. HAYES & THE WARRIORS

'When its that nice it deserves to be done twice.
Kudos to Dr. Hayes & Diane.'
- Lee Michaels (PD/WCAO Baltimore)

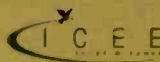
'You will be blessed by the remix version of
Dr. Charles G. Hayes & The Warriors'
- Warren Brooks (PD/KHVN Dallas)

'It's the House Party Song for the summer.
"House" being, The House of The Lord.'
- Willie Mae (PD/ABC REJOICE Dallas)

T H E R E M I X

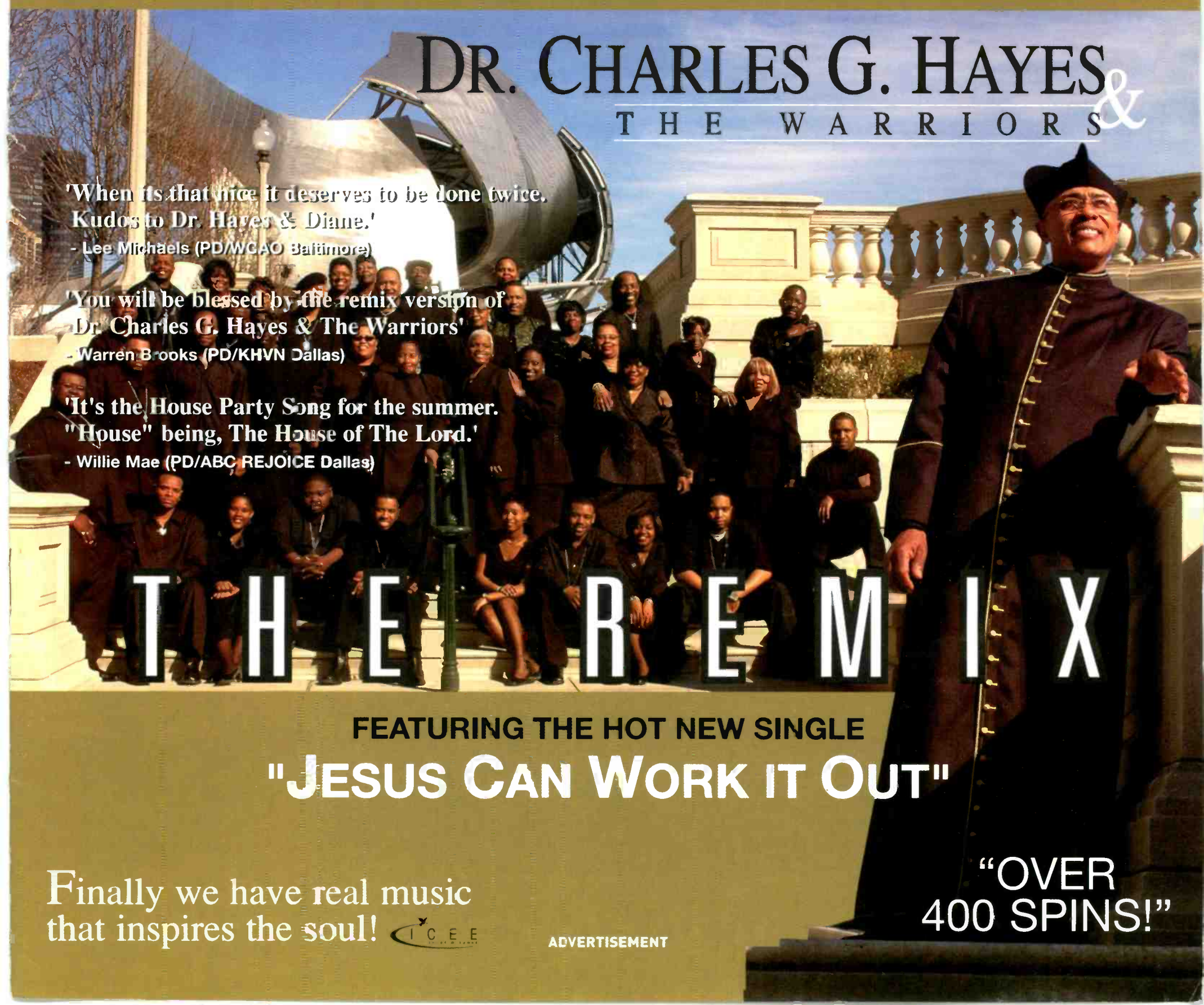
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CONTEMPORARY CHRISTIAN TAKES A BITE OUT OF AC

BY PAUL HEINE

When it comes to women aged 25-54, Jesus is apparently just all right with them. After years of flying under the radar, contemporary Christian stations—many of which are either noncommercial or nonprofit—are becoming significant market forces, encroaching on adult female demos typically dominated by AC formats.

Packaging hot Christian acts with tried-and-true formatics, lower spotloads, targeted marketing and “family friendly” positioning, these outlets are assuming top ratings positions in markets far beyond America’s Bible belt.

Salem’s 100,000-watt contemporary Christian KLTY has been the top-rated AC in Dallas for nearly three years. Only country kingpin KPLX (the Wolf) and top 40 goliath KHKS (106.1 Kiss-FM) have more female 25-54 listeners in the Big D—and only by thin margins.

The South is not contemporary Christian’s only stronghold. In Seattle, Christa Ministries’ KCMS (Spirit 105.3) is third in women 25-54 with a 7.5 in the winter Arbitron book, outperforming adult top 40s KLSY (Mix 92.5) and KPLZ (Star 101.5). KCMS is rapidly gaining ground on soft AC standard-bearer KRWM (Warm 106.9), which slipped 9.0-7.9 to rank second behind country KMPS.

“There’s an increased amount of [audience] sharing over the past year,” KRWM PD Gary Nolan says. KCMS is “one of our top shared stations, a little bit more on the younger end.” KCMS shares the most audience with KRWM (17%), KMPS (15%) and KBKS (12%).

Contemporary Christian (also known as Christian AC) is winning over women with exclusive music. “It’s positive, it’s upbeat and the family friendly [aspect] resonates very strongly with

young women who have young children,” Nolan says.

Salem’s KBIQ is a top five player 12-plus in Colorado Springs, Colo., advancing 4.1-5.9 in the winter. Christian Voice of Central Ohio’s nonprofit WCVO Columbus finished sixth in women 25-54 (5.7-7.2) in the winter, ahead of adult top 40 WBNS-FM and AC WLZT (Lite FM). Meanwhile, both top 40 WNCI and AC WSNY (Sunny 95) lost ground.

Among women 35-44, WCVO was second only to country, outpacing the market’s mainstream AC, adult top 40, adult R&B and top 40 stations in that ultra-competitive 10-year age cell. WCVO’s audience has been growing for 18 months.

In these and other markets, the format’s audience profile is markedly similar to AC. Nationally, 46% of contemporary Christian listeners are women 25-54, according to Arbitron, with the audience most concentrated among women 35-44. That virtually mirrors the national AC footprint, which is 42% women 25-54 with the highest concentration found in women 35-44 (see graphs, this page).

Contemporary Christian stations “run the gamut from top 40 targeting 18-34s to soft Christian ACs that target 45-64,” says Chuck Finney, KLTY director of programming and national PD/brand manager for Salem’s Fish stations.

Salem, the country’s dominant Christian radio force, has launched Fish outlets in Los Angeles (KFSH); Atlanta (WFSH); Milwaukee (WFZH); Nashville (WFFH); Omaha, Neb. (WFIS); Sacramento, Calif. (KKFS) and other markets.

Contemporary Christian’s rapid rise has some AC programmers bemoaning its unwelcome intrusion onto their demographic turf. “Any radio station that targets females in the 25-54 demo is going to be affected by this,” KRWM’s Nolan says.

“Christian AC seems to pull from just about any format that appeals to adults 25-54, particularly formats that target women 25-54,” Finney adds.

The 35-44 cell is “in the middle of everything female,” says another AC programmer, who requested anonymity. “That demo is one that mainstream ACs used to be able to count on 10 years ago. Now we can’t count on it anymore, with the aging of the format.”

Vallie Richards Consulting CEO Don Vallie says, “This is a lifestyle format or attitudinal format, as much so as country or alternative or hip-hop, and could be argued even more so. It’s emotional and warm in lyrical content while reflecting a way of life, a belief system—either the way the person is living or is striving to live.”

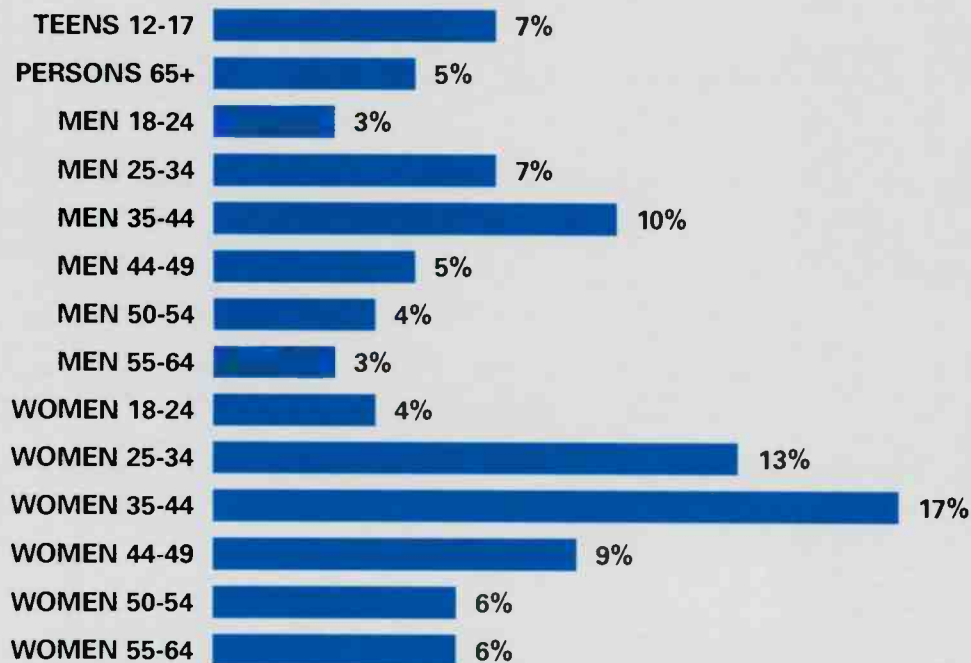
‘SAFE FOR THE WHOLE FAMILY’

Key to Christian AC’s success is family friendly programming—a powerful attribute given the country’s current political climate. “They elected the president and it looks like they’re electing radio stations in the same way,” the anonymous AC PD says.

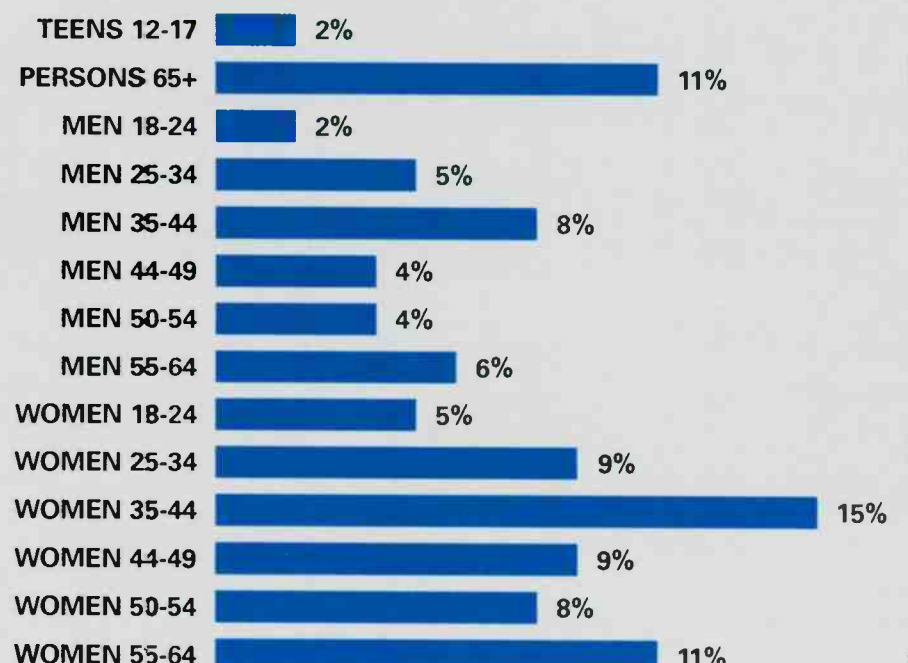
Stations relentlessly pound their “family friendly” position and it appears to resonate. “It is both a positioning statement and a promise that our listeners understand,” Salem’s Finney says. Not only has the company trademarked the phrase “Safe for the whole family,” the slogan figures prominently in the Filmhouse-produced TV campaign for its Fish brand. The spots show attractive young soccer moms at shopping malls, playgrounds and other locations gushing about their local Fish station.

Among the testimonials in the Filmhouse spot: “It’s a great family radio station”; “They play music that’s uplifting... songs

AUDIENCE COMPOSITION: CONTEMPORARY CHRISTIAN



AUDIENCE COMPOSITION: ADULT CONTEMPORARY



SOURCE: ARBITRON WINTER 2005 BOOK

that get me right here . . . I want to teach my kids a lot of the things I hear in those songs"; "It means something to me, it means something to my family"; "My 13-year-old can listen to it, my 6-year-old can listen too."

While mainstream ACs (and some adult top 40s) tout "family friendly" as a secondary benefit, most hang their hats on the "at-work station" hook. Contemporary Christian stations, meanwhile, have made "family friendly" their primary calling card. "They've taken that away," the anonymous AC programmer says. "They've taken control of that hill."

Nolan is not ready to plant a white flag in that hill just yet. "At-work' positioning is obviously very important to a mainstream-to-soft-AC like Warm," he says, "but 'family friendly' is also a very important position for our radio station, because, in fact, it's true. We don't play any songs that are embarrassing and we have DJs that are clean and positive. We edit commercials out all the time. And we aggressively promote the 'family friendly' image."

Vallie says, "It depends on the strength of both formats and how much of a marketing commitment they are making to the marketplace to win that image and live up to it."

Like modern rock once did, contemporary Christian owns its artists. And while it shares hardly any music with secular formats, its music vintage analysis is similar to adult top 40. Most of the library is post-1992. "Much of the music prior to that just doesn't fit, either in style, quality or production value," Vallie says. Half of WCVO's music is from 2003-2005.

EXCLUSIVE PLAYLIST

How does AC compete with a format that has an exclusive playlist? "You really don't," Nolan says. "We have to do what we do best every single day—making sure our rotations, promotions and marketing are right and that the air talent is doing a good job."

Asked how he advises stations under Christian attack, Saga executive VP/group PD Steve Goldstein says, "It's hard to advise them to do anything. We have had the discussion about whether we have credibility with the 'family friendly' notion. If we do, we want to own and protect that. But that may not be credible depending on how hot the radio station is. In other words, a broad, safe AC can do that but I don't think a hot AC can."

Goldstein says the format's success speaks to "the broader issue of people looking for something different, which manifests itself in different ways, depending on the target demo. Younger audiences have drifted to Internet audio and iPods. For the older audience, we have promoted variety and failed to deliver, so even this less musically active older audience has started searching out other options."

This is occurring "at a time when we have been cranking out the same 250 songs over and over," Goldstein continues. "It's only natural that some people would choose to look elsewhere."

"Many stations talk about variety in the music," Vallie adds.

"This is true variety. You don't hear these songs anywhere else."

Goldstein says, "Not only do we have competitive pressures from the outside—iPods, satellite, etc.—but we see audience movement within the radio dial to nontraditional formats that we tend to overlook."

HOT SELLER FOR YEARS

Though its ratings impact is stronger now than ever, Christian music has been a hot seller for years. U.S. sales of gospel music (which encompasses multiple genres, including contemporary Christian) have increased more than 80% in the last 10 years, from \$381 million in 1995 to \$700 million in 2004, according to the Recording Industry Assn. of America. Gospel albums sold 43.4 million units last year, according to Nielsen SoundScan, accounting for 6% of all music sales. That is higher than Latin (5%) or soundtracks (4%) and double the sales of jazz (3%) and classical (3%).

"As soon as we added Christian bookstores to the SoundScan sample in 1995, [Christian artist] Michael W. Smith, who previously peaked at No. 74, entered The Billboard 200 at No. 16," Billboard director of charts/senior analyst Geoff Mayfield says. "He's had three other records since then reach the top 20 and a couple of others that came close."

Since then, the major record labels have aggressively chased the Christian music market. "It's become an important farm system for the major labels; they look for talent there," Mayfield adds. "It's also its own market. Some of these artists are going to make half their revenue from the sales they generate in Christian bookstores. But some will catch someone's ears and end up being an act that a major tries to break as a pop act. Amy Grant was the first but there have been several examples since then, including P.O.D., Jaci Velasquez, Sixpence None the Richer and Switchfoot. It feeds other genres."

Nielsen Broadcast Data Systems electronically monitors airplay at 69 stations for the *Billboard Radio Monitor* Christian Singles & Tracks chart, including 51 Christian AC stations, which also input to the Christian Adult Contemporary chart (see page 48). Jeremy Camp's "Take You Back" tops the Christian Singles & Tracks chart, after spending 13 weeks at No. 1 on the Christian AC chart. Camp's "Restored" album has sold 124,128 copies to date, according to Nielsen SoundScan.

SHOWING THE WAY

Salem is not alone in the religious radio space. Nonprofit Christian ministry WAY-FM Media Group owns and operates

TV spots for Salem's contemporary Christian stations plug programming that's "safe for the whole family," an attribute that resonates with the brand's female 35-44 target. (Commercial still-frame: Filmhouse)



nine stations on the left end of the dial, in markets that include Florida cities West Palm Beach, Tallahassee and Fort Myers, and Wichita, Kan.

Clear Channel's gospel Hallelujah format airs on WHAL Memphis and WHLH Jackson, Miss. Entercom combines contemporary Christian music with "positive country" on WOLT (the Walk) Greenville-Spartanburg, S.C.

If there is one daypart that some listeners are skittish about listening to with their family it is morning drive. Contemporary Christian radio understands and exploits this. The WCVO morning team includes a newscaster, traffic reporter and meteorologist while the show includes Hollywood gossip, games and features.

Successful Christian stations employ most of the same Radio 101 tactics that their secular counterparts use. They market, promote, conduct research, hold contests, develop talent, tap cluster synergies and produce festivals. KLTU's annual Freedom Festival, considered the Lollapalooza of Christian music, draws a crowd of 200,000 to the free event.

The format has "great artists and the stations are getting more sophisticated than in the past," Vallie says. "They're doing more aggressive marketing and they realize they can compete with secular radio. There are passionate loyal listeners and the format is getting on better signals than it was years ago."

Finney says, "Americans have a huge appetite for Christian-themed and values-themed media. This market has been there for a while; it's just been underserved . . . We're seeing this in a number of our markets where we're now the No. 1 AC station."

"Certainly our listeners are more likely to go to church, but we see a wide diversity in listenership," Finney adds. "When you consider that more than 40% of adults say they attend church every week, there is a large audience that would find our format appealing." ■■■

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SUPPORT YOUR LOCAL ARTIST

BY IVORY JONES

Z-Ro. Maceo. D4L. Unless you're in Houston or Atlanta, chances are you've never heard of them. But these are just a few of the artists who are burning up the airwaves in their hometowns.

In the May 20 issue of *Billboard Radio Monitor*, Z-Ro's single "From the South" ranked No. 35 in spins at Radio One R&B/hip-hop KBXX (the Box) Houston. In Atlanta, Maceo's hit "Go Sit Down" pulled in at No. 9 on Radio One R&B/hip-hop WHTA (Hot 107.9), while across town, D4L's single "Like Me" ranked No. 3 at Infinity R&B/hip-hop WVEE (V-103).

Without the push of a major label behind them, unsigned artists rarely receive regular airplay. Yet, one glance at *Monitor's* R&B/hip-hop Power Playlist reveals that a growing number of independent acts are proving that they can hang with the big dogs.

An even closer look reveals that Southern radio stations are leading the charge in placing unsigned artists in regular rotation.

There are several reasons for this trend.

J. Smooth, production director and afternoon drive host at On Top Communications R&B/hip-hop KNOU (Hot 104) New Orleans, feels it is a matter of necessity.

"Southern radio figured out that the only way that the South was ever going to be truly represented was to support their own," Swaid says. "They couldn't go to New York. You know, New York is very protective of hip-hop and [New York stations] pride themselves as being the people that pioneered hip-hop. They tend to look at other markets in other cities around the country as being everything but hip-hop."

Miami's DJ Irie has another theory. "It's more of a southern pride thing than anything else," says the host of "The Drive at 5 With DJ Irie" and "Saturday Night Thunderstorm" on Cox R&B/hip-hop WEDR (99 Jamz).

While this situation may give Southern artists something to cheer about, TVT Records VP of A&R Bryan Leach feels it puts artists in other areas at a disadvantage.

"There is a difference in how radio, especially in New York, supports local, unsigned talent," the native New Yorker says. "The problem that I've run into is how New York radio supports the unsigned talent versus stations in the South, West Coast and most other places."

This is not to say that New York radio does not support local acts at all, Leach adds. "I don't think there's a problem when it comes to New York radio playing signed hometown artists or artists who have hits out and records that are being worked."

go to the club that night and hear four or five more being played at the clubs during the highest peak of the evening," Leach says.

J. Smooth, DJ Irie and Swaid agree, mentioning that their playlists contain a substantial number of such acts and that similar artists are being added regularly.

"The amount of local and unsigned-artist music I play now is drastically higher than even a few years ago," DJ Irie says. "I probably play 35% local and unsigned artists in my sets now. It's virtually impossible to rock the house in Miami without playing one of the anthems created by our local artists. Their music is big down here."

While on air at WVEE, Swaid hosted the popular "Top 9 at 9" countdown and says more than half the songs requested would be by unsigned or independent acts. "I'd honestly say that six out of nine of my songs were local. Isn't that powerful? There'd be acts like Maceo, D4L, Trap Squad and the Grady Babies."

Leach has noticed that the support often extends beyond the airwaves and nightclubs. "It goes all across the board," he says. "Not just in radio, but in retail too. In the South, you've got local talent that is front-racked. Unsigned acts or acts that have their own record label that are promoting locally or regionally will be front-racked alongside some of the biggest acts in the game. You can just feel the support."

Hometown airplay often translates into success for these artists, with some rivaling the popularity of national acts in their local markets. In some cities, unsigned acts have a good chance at becoming headline attractions, a situation Swaid feels can benefit radio stations as well.

"That's one of the cool things about supporting your own," he says. "You're able to do more positive events because the artists are in-house, so to speak. Instead of trying to coordinate with the schedule of let's say, 50 Cent, you can look right here and get your own local artists that are just as big, if not bigger. I've been out with Lil Scrappy and Trillville before they even popped [nationwide], and they got the same response that 50 Cent would get."

Many of the artists generate so much buzz in their local markets that they attract national attention. New Orleans' Master P, Atlanta's Lil Jon and Miami's Trick Daddy are just a few who tasted success on the home front before garnering national attention. Houston's Mike Jones is poised to join the group after his debut album, "Who Is Mike Jones?," debuted at No. 1 on the *Billboard* Top R&B/Hip-Hop Albums chart in the May 7 issue.

These recent transitions from local to national fame have not gone unnoticed by radio stations. "The PDs and MDs at the Southern stations see how the record labels are just snatching up any Southern artist that even makes a buzz, and the radio stations want to be responsible for it," Irie says.

But success is not always sweet for these artists. Swaid says unsigned acts often release their singles to radio without being properly prepared, and that may be one reason some stations are not willing to take a chance on playing them.

"If you don't have a deal or your stuff's not in stores, a lot of stations may refuse to play it," Swaid notes. "But it makes sense, because a lot of these artists are not ready. Gucci Mane has a single called 'So Icy' that is getting big. We were playing that song eight or nine months ago and he probably didn't sell a single copy, because he wasn't ready. Crime Mob's 'Knuck If You Buck' was the same scenario. A lot of these people weren't in place, so... even though the stations refuse to play it, in a twisted kind of way, they're looking out for you because you might not really have anything in order where you can support your own stuff if the song takes off."

Leach agrees, adding that if unsigned artists come to the table with things in order, then radio stations everywhere will have no choice but to acknowledge them.

"Artists have to be smarter and demand that kind of support," Leach says. "They've got to manufacture and press up their own products and promote them independently to prove to these radio stations and retailers that they're worth the support. In the end, hopefully it can force the stations' hands and make them realize the poor jobs that they're doing in supporting their local talent."



J. Smooth

"I think the reason why we do it so much down south is [that] every market has its own sound," he says. "For instance, Houston has a different sound than Shreveport [La.]; Shreveport has a different sound than New Orleans, and so on and so on. So each market, in order to satisfy the listeners, has to play what's relevant to the people in their market. New Orleans music is different from anything you will ever hear anywhere else, and people down here love it. If you don't give them what they ask for, then you can't win."

J. Smooth estimates that 25%-30% of the songs he plays are by local artists.

Former WVEE evening personality Toss Swaid agrees that necessity spawned this trend but says it has less to do with the specific regional sounds than with the position of Southern rap in general.

Swaid says stations in the New York market do, in fact, play unsigned artists, just not to the extent that Southern stations do. "They play it. They might just give it a segment in their shows, but they will play mix tapes and the guys that are unsigned," he says, citing Marley Marl's "Future Flavors" show on Clear Channel's R&B/hip-hop WWPR (Power 105.1) New York. In addition, Emmis Communications' R&B/hip-hop WQHT (Hot 97) New York created a "Who's Next Online" Web site.

The main difference between such New York outlets and Southern stations, Leach says, is that Southern stations do not restrict unsigned talent to an allotted time.

"I can literally jump off a plane in Atlanta and just turn on the radio and hear three or four local, unsigned acts on the regular playlist, then

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DON'T THROW ROCKS AT HIM, HE'S NOT STUPID

BY CHUCK TAYLOR

IF A GUY WORE A T-SHIRT from a mass-market retailer that proclaimed, "Girls are stupid, throw rocks at them," a firestorm of protests would likely swell amid claims of sexism.

But what happens when the same expression is monogrammed as, "Boys are stupid, throw rocks at them"? Sounds like a double standard, yes?

Truth be told, the latter was a best seller at thousands of teen-oriented clothiers around the world. That is, until Glenn Sacks got involved.

The activist host of the weekly talk show "His Side" launched a protest against male bashing, garnering worldwide press coverage and, among 3,500 retailers, prompting 95% of them to desert the item.

"I wanted to strike a blow for freedom," Sacks says from his home in the suburbs of Los Angeles. "It was definitely satisfying."

That is just the beginning of Sacks' mission to level the battlefield between the sexes. Among the barrage of politically motivated talkers on the airwaves today, this former high-school teacher instead aims to speak up for "gender and family issues from a perspective unapologetically sympathetic to men and fathers," he says.

Sacks refers to himself as the "defender of the much maligned American male against the unfair attacks and insulting stereotypes that we constantly endure" and the "modern cultural norm of woman is good, man is bad; woman is right, man is wrong."

Sacks appears in three top 10 markets—WSNR-AM New York, KTIE-AM Los Angeles and WWZN-AM Boston—every Sunday evening. His program is also streamed on the Internet at hisside.com. The live, interactive show is self-syndicated.

While he might sound like a hot-headed extremist, Sacks' show is devoid of histrionics. It offers a counterpoint to what he considers the portrayal of fathers on TV sitcoms or Lifetime movies, where men are often portrayed as dopey weaklings or predators.

Sacks' pointed opinions about society's off-kilter references to men is rooted in his belief that following the feminist movement of the 1970s, it became acceptable to blame guys for much of the world's foibles.

"The feminist movement was good for the first 15 years, from 1970," Sacks carefully explains. "But sometime in the mid-'80s, society really jumped the rails, and it has been a damaging force since. During the '90s, men received an unbelievable amount of criticism, the vast amount of it unwarranted."

Examples include generalizations about men abandoning their families, not paying child support and being abusive parents. In commercials and across TV, he says that men are often portrayed as cartoonish boobs.

"I'm not trying to turn back the clock on women's progress, but we need some sort of corrective action to bring things back to the center," Sacks says.

"Laws are so stacked against men; there are tremendous civil-rights violations going on in the United States against fathers," he says.

WIFE BY HIS SIDE

Ironically, it was Sacks' wife who encouraged him to take action: "She nagged me enough until I finally decided to write about it." His first column on the topic in 2001 was picked up

by the Los Angeles Times. The Chicago Tribune printed the third. Suddenly, Sacks had a new calling card.

Dozens of interview requests poured in (with Time magazine, USA Today and The New Zealand Herald among them), as well as TV appearances on NBC, CBS, ABC, CNBC, the BBC and the Australian Broadcasting Corp.

And then there was radio, including NPR, the syndicated "Tom Leykis Show" and news/talk WOR New York.

"I was on so many shows, and they would absolutely be flooded with calls," Sacks says. "I let this permeate my brain, and it dawned on me that I should be able to do this myself."

He formed a company, Sacks Media Group, bringing in investors, as well as a part-time producer who books guests; a part-time publicist to pitch articles and shows; and a full-time business partner. He also launched his meaty Web site, hisside.com, which he says has garnered 1.25 million hits in the past four years.

In March 2003, Sacks launched the weekly radio show "His Side With Glenn Sacks." Two years later, his ventures in media are now a full-time profession.

"The thing I liked about radio is that it felt like a good way to get this content to men in an entertaining way that's digestible," he says.

Not surprisingly, much of his audience is male, in their 30s-50s. "Divorced dads are my base of support," he says.

But Sacks also has a lot of women who listen, call and write, and most support his viewpoints.

"A lot of them feel anguish for what their sons are going through in school," he says, adding that he never insults women on the show or attempts to offend them.

He also tows a neutral line when it comes to politics: He has appeared on Dr. Laura Schlessinger's conservative radio show as well as the liberal Air America Radio network. "This kind of a view is often stereotyped as conservative, but I don't tip my hand on whether I'm a Democrat or a Republican," he notes.

GETTING HAMMERED

Still, of course, there are detractors. "I get hammered from two sides: Obviously the feminist side gives me a lot of heat, though I've had a lot of feminists on the show and I like them very much as people; and then I get attacked pretty vehemently by chivalrous males who say I'm a wuss teaching my son to be a wuss." (Sacks and his wife have a son, 12, and a daughter, 7.)

Actually, he adds, "I wish we got more opposition from people. It's a source of frustration sometimes, because I really do like to defend my opinions."

Sacks is amused to admit that he has been called everything from whiney to a bitter deadbeat dad getting back at an ex-wife.



Glenn Sacks

In truth, Sacks has never been divorced, paid child support, had a child out of wedlock or been arrested, he says.

"I don't have a problem with men being the butt of jokes," Sacks says. "But when men are always the jerk or lazy or they can't figure out how to load the dishwasher, we need to bring back some balance. I'm campaigning for every decent guy who works hard for his family, comes home and turns on the TV and sees nothing but fathers who are idiots."

Sacks' voice has come across loud and clear. In addition to the "Boys are stupid" cease-fire, he raised a ruckus about a Verizon TV ad that ran last November.

In the commercial, "there's a father who's trying to help his 8-year-old daughter with her homework and of course, he doesn't know a damn thing. The daughter looks up at the mom, who's obviously a lot smarter than the dad, and the mom tells the guy to get out and go wash the dog," he says.

A grandmother called Verizon to complain about the clichéd portrayal of pop and the company blew her off, according to Sacks. So she took the complaint to "His Side," which soon fostered media coverage in some 300 newspapers across the country, including The Washington Post and USA Today. The ad disappeared from the airwaves in three weeks.

"I had people telling me to 'stop whining, it's just a commercial' and saying, 'Ah, did it hurt your feelings?' But it's satisfying to know that we are accomplishing things," he says.

Sacks believes that the market for his man mandate has years of relevance.

"There are 25 million non-custodial parents in the country. So many people are divorced and have been through the family law system. There are very few people talking about these things, and I think this is a hot-button topic for a significant amount of the male population." ●●●●

'I'm not trying to turn back the clock on women's progress, but we need some sort of corrective action to bring things back to the center.'

—GLENN SACKS

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APRIL RYAN:

BY TONY SANDERS
PHOTOGRAPHS BY
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Urban Radio Networks since 1997.

Her first day on the job was at the beginning of President Clinton's second term, and since then the topics she has covered have run the gamut.

Her interest areas are issues that specifically concern African-Americans, but news of the day out of the White House is often far broader in nature.

Billboard Radio Monitor interviewed Ryan on the morning of May 11, less than an hour before the White House and Capitol Hill were evacuated because of an errant plane's flight path toward restricted airspace. Hers was the first voice of warning for reporters in the press room that something was up and that evacuations were under way.

STARTING OUT

At Morgan State University, Ryan says she did the "unheard-of" thing of starting at the radio station as a freshman.

"My first PD was Kwaisi Mfume," who is now a candidate for the seat of Sen. Paul Sarbanes, D-Md., in 2006. "They used to

give me the nickname 'Oprah.' Oprah was in Baltimore at the time, on channel 13."

Ryan started out at WEEA "doing the Sunday-evening programming, 'Weekend Vibrations,' and [working] between classes on Friday. This was 1985-86, roughly. I was 18 years old, because I started college when I was 17. Then around sophomore or junior year I went to [former adult R&B] WEBB, as a DJ, doing overnights. I remember missing a lot of church, Saturday night going into Sunday morning."

Doing overnights made Ryan want "to do something a little more challenging." She focused on news.

"I did a stint in news with [then-gospel] WBGR in Baltimore. I did news in the afternoons. I did that my junior year until after I graduated. I was upset because I was making about \$5-\$6 an hour at WBGR."

With this small dose of experience, Ryan decided to leave urban radio to tackle other formats.

Her next gig, a news position in Frederick, Md., did not last very long. "I didn't make it. They were laying off people. I got

SHE WAS 18 YEARS OLD, it was her first job in radio, and she had somehow landed the nickname of "Oprah."

April Ryan was hooked on where her life was headed. The city was Baltimore, and the station was Morgan State University's WEEA.

Fast-forward 20 years or so, and she has lost the nickname but kept a life in radio. She also happens to be back in Baltimore.

However, her college radio days are a far cry from Ryan's world of radio now. Her office can be found at perhaps the most famous address in the world—1600 Pennsylvania Ave., Washington, D.C. Ryan is based in the press gallery at the White House, where she has been the correspondent for American

FROM COLLEGE RADIO TO THE WHITE HOUSE

April Ryan



laid off the day after my birthday so, I started honing my skills and found a job in Chattanooga, Tenn., and was there for literally 10 months." It was 1991.

It was in Chattanooga, while working at country WUSY (US-101), that she first met Al Gore, not knowing that she would one day be covering his movements as vice president.

Later that year, family health issues led to Ryan moving back to Baltimore. Armed with her experience at US-101, she landed a position at former R&B WXYV (V103)/gospel WCAO (Heaven 600). She was news director and worked there three years. Then she was "farmed out" to Metro Networks, and she was with Metro for a year.

With industry consolidation coming on hot and heavy, V103 was part of the group of stations that the Summit Communications Group sold to Granum Communications in 1995. Infinity later bought Granum.

"Granum, when they came in, apparently had an idea of cutting costs and reselling," Ryan recalls. "They said, 'We want to keep you, but we don't want to pay you.' So they farmed me out."

Ryan isn't happy about this part of her career path, especially since, as she puts it: "I lost a lot of money and went to Metro for a year. I was not happy." She left and did some local cable TV, including Baltimore city-cable program "Café B'more," which focused on the city.

Ryan was also working as a freelancer for all-news WTOP Washington, D.C., "doing fill-in, trying to piece together something."

What made AURN notice her, though, was her work at WXYV. Some of her reports there were fed to AURN. "I broke a lot of stories that I fed not only to [AURN] but to NBC," she says. "I got my news out there, and AURN loved the fact that, not only did I report the story factually, but I was first." It helped that she was a political junkie.

Finally, in 1996, the official invitation was made. "It took over a year for them to finally say 'Come on,' because they were talking to me for a while," she says.

Ryan was headed for the White House.

"I didn't have the political or the Capitol Hill background that everyone else had. It was very intimidating to come here, to the White House."

She also had some big shoes to fill. Bob Ellison was Ryan's predecessor and served for 13 years as AURN's White House correspondent. Ellison also holds the unique distinction of being the only African-American president of the White House Correspondents Assn.

Ryan views her place with AURN as just one pinnacle in her ongoing career. She still feels the weight of her position and says she loves it, but notes that it's "a double-edged sword."

"This place is called 'the people's house.' The people are Asian, black, Hispanic, everyone you can think of—religious, atheist, gay, straight; anyone that is a tax-paying American citizen."

All of these people comprise her listenership base: "I ask all types of questions," she says.

As an example, Ryan explains, "Today, we're dealing with Social Security. I have the Social Security poll about African-Americans and how they broadly disapprove of the president's privatization plan. It's sad that the mainstream media probably wouldn't pick it up."

Part of the reason, Ryan says, is the nature of pack journalism. Ultimately, the White House press corps is "a group of people who feed on the same news."

Sometimes the mainstream press will focus on issues affecting minorities. Sometimes it will not, she says. Which is one of the reasons Ryan is there: "I ask those questions, too. The gas questions, the Social Security questions. But then when it comes to the urban and the minority community, I will ask that black-community question." ●●●

April Ryan, left, summons the attention of press secretary Scott McClellan during the White House's daily press briefing.



A DAY IN THE LIFE

THERE IS NO SUCH THING as a typical day for a White House radio correspondent. Given that caveat, here is how April Ryan's routine shakes out on an average day.

Ryan is up by 5 a.m. and scanning as many national newspaper Web sites as possible from her home before the rest of the household wakes and starts to command some of her time. She is married and has a young daughter. Her family makes its home in Baltimore.

Depending on the news of the day, April will file an audio report from home before leaving for the White House. Time is crucial, especially if it is her turn to take her daughter to school.

That means keeping one eye on the sandwich-making and another on the TV. "I told my husband we need to have cable [TV] in the kitchen . . . I've just got to keep up with the news as much as I can."

Ryan's commute to the White House from Baltimore gives her plenty of time to tune into news and news/talk radio, or to make cell-phone contact with her bureau and sources.

As the morning takes shape, Ryan says she files as few as a half-dozen reports, or as many as 20, with most running around 30 seconds. There is a two-minute, 30-second White House report that is filed toward the end of each weekday.

The first daily gathering of the press corps at the White House is known as "the gaggle." It is an on-the-record-without-cameras meeting with the administration's press office that starts around 9:45 a.m.

It is also an opportunity for the Bush administration to gauge what stories are top of mind with various reporters and to better prepare for the formal, on-camera press briefing a few hours later.

American Urban Radio Networks has two separate, hourly, network newscasts. One runs four minutes and 30 seconds and starts at :50 past each hour. The other airs at the top of each hour and runs three minutes and 30 seconds.

During the day, Ryan will be in regular contact with her direct boss and editor, AURN director of news and public affairs Tené Croom.

Croom also anchors both hourly newscasts. "We do a

newscast every hour and cap it with three hours of talk at night with Bev Smith from 7 p.m. to 10 p.m.," Croom says, "which allows us to spread out a bit" and bring Ryan into the show's lineup as a commentator.

A day like that, winding up at 10 p.m., would mean 17 hours from start to finish.

Croom says of Ryan's participation in Smith's show: "She's on regularly, but it's issue-dependent." Appearances on the Smith show allow Ryan to expand on stories.

"There are some stories that our listeners would want to be able to join in on, ask questions about and Bev Smith can then ask April about the story of the day or the story at issue," Croom says.

Long days for Ryan are not uncommon and they tend to be extended even further because of set piece events like the State of the Union speech or breaking news.

In the case of the May 11 White House evacuation, Ryan says that she filed "at least six to 10 stories" on the event that afternoon.

When the president is not in town and it's not her turn as radio-pool reporter, Ryan will have a chance to dig for other stories and to work her contacts.

Croom says of Ryan: "She has an ability to form relationships. People feel comfortable talking to her. President Bush has said, much to the chagrin of other White House press corps people, that he has established a nice, comfortable relationship with April."

That same ease of friendship has brought Ryan plenty of scoops and exclusives, says her other boss, AURN director of operations Jerry Lopes.

"I can't begin to tell you the number of stories that April and AURN has broken at the White House," Lopes says. During the week of May 16, "she broke the story that Jesse Jackson was on his way to Mexico to meet with [president] Vincente Fox," over the flap about Mexicans doing jobs that Fox said "even blacks" will not do.

There is only one big story that has so far eluded Ryan: a one-on-one interview with President Bush. But like any good reporter, Ryan has been working the angles and the administration's upper echelon. Her next planned move was to finalize a one-on-one lunch with President Bush's political adviser, Karl Rove. —TONY SANDERS

DUELING BANJOS

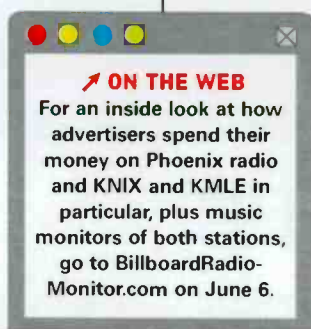
BY KEN TUCKER
PHOTOGRAPH BY
HENNY GARFUNKEL / RETNA LTD.

AS RADIO WARS GO, the country battle in Phoenix has been a long, tough campaign, with Clear Channel's KNIX and Infinity's KMLE each claiming victories through the years. KNIX, which signed on in the early '70s as a country station under then-owner Buck Owens, is the heritage station. But KMLE is no spring chicken, having flipped to country in 1988 under then-owner Shamrock.

KMLE PD Jay McCarthy joined the fray in October 2003 after a brief stop at CC country stations WQIK and WROO Jacksonville, Fla., and three years as PD at CC's country WWYZ Hartford, Conn.

But McCarthy has been watching the Phoenix country war for years. "As long as 10 years ago," he says, "I wanted to come to this market because of how this battle was. I was always well-aware of the battle."

In fact, McCarthy says, his programming stint in Jacksonville was so brief (eight months) because of his desire to tackle KMLE. "Someone asked me how I liked being [in Jacksonville] and I told them,



"There are only two jobs I would leave this for—[KPLX] the Wolf in Dallas and KMLE in Phoenix."

"I've always wanted to live here, even though I'd never been," he says.

That he worked for CC for four years and is now pitted against (in a broad sense) senior VP of programming for Arizona, Texas and Nevada/country VP of programming Alan Sledge, makes it all the more interesting.

Sledge and CC/Phoenix director of programming Shaun Holly, who in all fairness was desperately seeking to fill two programming holes caused by his recent promotion, which includes the KNIX PD gig, did not respond to requests for comment on this story by press time.

McCarthy has "always respected" Sledge, he says: "Alan Sledge is to me a mentor, a voice of reason. It's a little bit funny to be in the market competing against him."

For a while, though, it wasn't much of a

competition, with KNIX typically ahead in the ratings. That changed in the winter 2005 Arbitron survey.

For the first time since spring 2002, KMLE beat KNIX 12-plus, moving 3.9-4.6, while KNIX fell 4.8-4.0. In the 25-54 target demo, KMLE went 4.5-5.2, good for a No. 5 ranking in the market, while KNIX fell from fifth to 10th, dropping 5.2-3.7. It was the first time KMLE beat KNIX in that demo since spring 2004 and only the second time since spring 2002.

Mornings held similar good news for KMLE, which moved 4.5-5.2, good for a top-five ranking 25-54. KNIX fell 5.2-3.7, dropping from fifth to 10th.

KMLE's recent success is the result of cumulative efforts, McCarthy says. "Did we do things differently in winter? Yes. Did we do things differently in fall? Yes. And on down the line.

"It's been a constant evolution," he adds, "and I believe that it always will be with this radio station."

McCarthy says that when he came onboard in 2003, KMLE's situation was dire enough that "people called to tell me I was high for coming here." But he welcomed the challenge. And

GUNFIGHT AT THE 'I'M O.K., YOU'RE O.K.' CORRAL

THE HARD-FOUGHT COUNTRY BATTLE in Phoenix between Clear Channel's KNIX and Infinity's KMLE has shifted back and forth, with each side alternately celebrating, licking their wounds and kissing their sister, for almost 18 years.

But despite the fact that the battles have always been hot—fitting for the Valley of the Sun—the combatants have almost always been civil.

"The level of professionalism here is higher," says KMLE PD Jay McCarthy, who has been in the market since October 2003. "The dirty tricks that you might see in smaller markets haven't transpired. Maybe it is indicative of Phoenix or the way that this battle has been in the past.

"I think we've been blessed with what has been a very gentlemanly and very kind battle," he adds. "I don't have to worry whether I've got bumper stickers on my van. We just try to go out and do what we do better than what they do."

"The Phoenix country radio battle has always been civil because of the respect each station has for each other," says former KNIX PD George King, now PD at WMZO Washington, D.C.

Infinity VP of country programming/KILT Houston PD Jeff Garrison agrees. "It is civil because of respect," he says. "Each station has been on top in the ratings and knows how hard it is to get there. Phoenix is a great country radio battle." Garrison programmed KMLE for 6½ years before moving to Houston.

RULES OF ENGAGEMENT

Former KNIX PD Larry Daniels, now a consultant who continues to live in the area, also uses the 'r' word. "The Phoenix country radio battle was always intense, but conducted in a professional and friendly way," he says. "We showed respect for each other." Daniels programmed the station for 28 years under former owner Buck Owens.

In fact, Daniels says, at industry seminars or local events "we always spent time talking with each other."

King says that the general rules of engagement were set by KNIX, which has been around as a country station since the early '70s, and in particular by Daniels and former GM Michael Owens.

The rules were pretty simple. "Treat everyone—competitors, labels, acts, listeners and clients—with respect," King says. "Play to totally dominate the competitor by battling on the air and on the streets in a fair and honest way."

"The bar was raised and the standards were set higher, and everyone knew if you wanted to play, you had to play by those rules," King says. "I never felt we had to stoop to pulling some of the radio pranks you hear about."

Quite the opposite, in fact. Though there are probably countless examples of what

McCarthy calls "kindness" on both sides of the fence, it may be best summed up by an occurrence in the early '90s. KNIX actually gave tickets to a station-bought-and-paid-for concert to KMLE staff.

While that is not a common occurrence in Phoenix or any other market, it does represent the level of professionalism that exists there.

Even Daniels admits, "I'm good friends with a lot of people at both stations."

Do not confuse civility for a lack of one-upmanship, though. Former KMLE PD and current Sun City Communications VP/director of operations and programming Tim Maranville remembers sending 10,000 Faith Hill masks into a KNIX-presented Tim McGraw concert. "They ended up onstage with Tim McGraw using it as a prop for humor on the big screen throughout the venue," he says, noting that KNIX has had its moments as well.

"There were numerous times that one station would get something over the other," King says. "Those things were obtained because of great ideas and hard work."

Maranville credits the country format for the way business is conducted. "Country has an 'all hands in the middle' kind of attitude," he says.

Daniels remembers hearing that during the heat of the Arizona summer, when temperatures routinely soar above 100 degrees, KMLE employees were told that when reporting the temperature to say 101 or 103, but not 102, which is KNIX's frequency (102.5). That's an example of what Daniels calls "fun, competitive tricks" that go on in the market.

"I don't think listeners understand or even notice radio street wars," former KNIX PD and current Broken Bow Records GM Brad Howell says. "Phoenix, for the most part, has been a market where the battle has been on air as opposed to on the street."

"We can be respectful and maybe even like one another in public, but plan and strategize within the walls of your own radio station to massacre the other station on the air," he says.

Meanwhile, King cites an old saying to describe the relationship: "Stay close to your friends and ever closer to your enemies."

Perhaps familiarity plays a role as well. KNIX morning team Tim & Willy also did mornings at KMLE. A an Sledge, Clear Channel senior VP of programming for Arizona, Texas and Nevada/VP of country programming, formerly programmed KNIX. He also worked at KMLE. The same goes for CC/Phoenix director of operations Shaun Holly, KNIX MD/mid-day jock Gwen Foster and morning news anchor Becky Lynn.

King says he remembers sitting in a meeting at KNIX in which of the 10 people in the room, he was the only who had not worked at KMLE.

For his part, McCarthy credits his competition at KNIX for carrying the battle forward "with the utmost decorum and tact."

"There isn't a lot of down-in-the-muck fighting going on," he says. —KENTUCKER

IN PHOENIX

despite some down books, McCarthy was pleasantly surprised when he got to the station. "The staff had a great spirit," he recalls. "They were hungry and tired of losing."

The New York native saw himself as a coxswain of sorts. "I think that they just needed somebody to tell them what direction to row in," he says. "It's kind of like those old Viking ships with all those guys with the oars. They just needed someone to say 'stroke.'"

"The station was lacking in positioning and production values," McCarthy continues. "It was lacking personality as a station. The brand could have been stronger, and we've been working on that."

McCarthy is complimentary of his air staff, which hasn't had a major change since he has been at the station. "The folks here are really great, really strong, very capable and incredibly talented."

Morning man Dave Pratt is a market veteran who spent 20 years at active rock KUPD and a year at modern rock KZON before joining KMLE almost two years ago.

Pratt has successfully made the transition from rock shock jock to "an ambassador of the KMLE nation," McCarthy says. "The thing about Dave is, he has been able to engage and capture the country audience. He doesn't just talk at them, he talks to them and he talks with them."

Pratt "has the greatest promotional mind of any air talent" McCarthy has worked with, he says, and "works harder than anybody I've ever met."

Co-host Stacey Brooks has "a little bit brother-sister, little bit best friends" relationship with Pratt, McCarthy says. "It's straight down the middle, right at the core conversation and topicality," he says. The show also has two producers: Shappy, who is on air, and Paul the Producer, who is off air.

Midday host Lisa Malay is another market veteran of more than 20 years. "She is an incredible communicator who is also a tremendous source for ideas both promotionally and on air," McCarthy says.

Afternoons are handled by "Big Shoe" Stu Evans, who has been with the station since two weeks after it signed on and is a "market legend," according to McCarthy.

Evans' longtime partner in crime, H.G. Listiak, who handled afternoon traffic, died just over a year ago. "He was an icon in the market and was the last original member of the KMLE air staff," McCarthy says.

Market vet Deena Fox now has traffic duties. "She's a phenomenal utility player," McCarthy says. "She's also my right arm when she's not on the air."

Night jock Jeff West hosts an interactive, top 40-style show, McCarthy says. Veteran air talent Doc Holiday handles overnights.

When it comes to music, KMLE and KNIX are "pretty darn close," McCarthy says. "There are 'x' amount of hits that have been recorded since 1985. We both serve that musical need."

"KNIX is a great radio station, KMLE is a great radio station, they just sound different," McCarthy says. "They're more like an adult top 40 presentation, and we're like a top 40 presentation. The difference is not huge."

A high-energy PD needs a high-energy promotions director, and McCarthy has found one in Heather Propper, who is a "tireless worker," he says. "She can be a stubborn task-mistress, but she has been able to make things happen [where] I say, 'How the hell did you do that?'"

McCarthy calls Propper "one of the best promotions directors in the country, at the tender age of 25."

It can get a little funny—not funny ha-ha, but funny strange—when McCarthy starts talking about the station as if it were

alive. "The KMLE is a living, breathing organism," he says. (KMLE is pronounced "camel," by the way.)

"We don't have listeners, we have citizens of the KMLE nation," McCarthy says, explaining that the station believes in "cult branding."

Go to the station Web site, kmlenation.com, and you'll see references to "KMLE-flage" (bright-yellow T-shirts the station sells to benefit Phoenix Children's Hospital), "community humpenings" and "KMLE trax" (a list of the station's hottest songs).

The concept extends on air, McCarthy says: "We 'guaran-KMLE-tee' things and we have 'humper-to-humper' traffic. We don't ask you to listen, we ask you to 'grab a hump and hang on.'"

"It's consistency of a brand," he explains. "Giving people something to remember, rather than just naming a radio station."

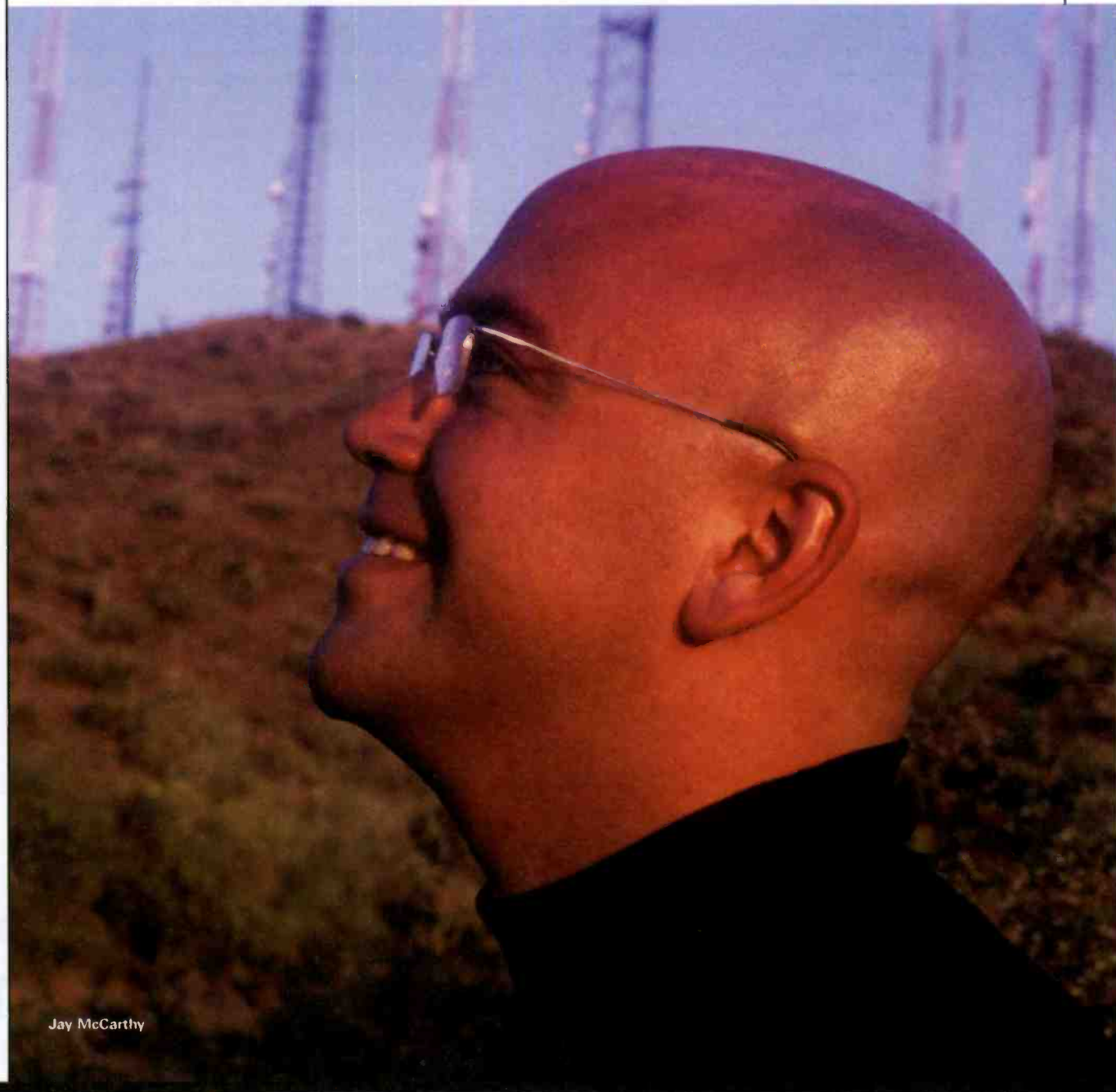
We dig in a little deeper."

The fact that a well-known local landmark is called Camelback Mountain doesn't hurt. "We've run a liner in the past that said, 'The founding fathers of our city loved our radio station so much, they named a mountain [for it]," McCarthy says.

Despite his best efforts and the best efforts of the KMLE staff, however, McCarthy sees Phoenix as a two-horse town. "This battle is going to be a horse race for decades," he predicts. "I see the two stations going head-to-head and providing entertainment for the people of this area for many years. Both stations are a strong brand, they sound different, and they're great competitors."

"Frankly," he adds, "I'm having a blast competing against KNIX." ●●●

'PEOPLE CALLED TO TELL ME I WAS HIGH FOR COMING HERE.' –JAY McCARTHY



Jay McCarthy

TOMMY CONWELL: FROM ROCK TO JOCK

BY PHYLLIS STARK PHOTOGRAPH BY DOMINIC EPISCOPO / RETNA LTD.

TOMMY CONWELL USED TO BE A ROCK STAR. Now, he plays them on the radio.

The one-time leader of rock band Tommy Conwell & the Young Rumlbers—who recorded two albums for Columbia Records—has been the midday personality on active rock WYSP Philadelphia since 2003.

But in the 1980s and early '90s, Conwell was a local guitar hero and one of Philly's most promising native sons.

Conwell, now 43, began playing music professionally at age 20, when he was a student at the University of Delaware. He started gigging with the Delaware band Rocket 88, leaving school after three years to join that group full time.

In 1984, he formed Tommy Conwell & the Young Rumlbers, who quickly built a following playing at Philly-area clubs and campuses. Locals lined up around the block to see the blond, spiky-haired rock god and his band perform their high-energy, sweat-drenched sets.

In 1986, the group released an independent album, "Walkin' on the Water," which is estimated to have sold more than 70,000 units locally.

Such was the band's popularity that when a contest was held in 1987 for a free concert at the high school that submitted the most entries, local teens sent in more than 11 million postcards.

After a label bidding war, Conwell and his band signed with Columbia and released their major-label debut, "Rumble," in 1988. That album was followed by "Guitar Trouble" in 1990.

In those heady years, the group got radio airplay and MTV exposure and appeared on the American Music Awards and on talk shows hosted by David Letterman and Arsenio Hall.

But "Guitar Trouble" marked the band's swan song, and the beginning of the end of Conwell's music career.

In 1993 he formed a new band, a punk rock/blues outfit called the Little Kings, who released two albums, including 1997's "Sho' Gone Crazy," on a tiny, independent label.

FROM ROCK TO THE THREE 'RS'

By then, Conwell saw the writing on the wall, as both his career and his hair started to disappear. He went back to school, received his degree and became an elementary-school teacher.

"I always said, 'When I'm not sitting at the table in the music industry anymore, I'm not going to hang around begging for crumbs,'" he says of the career change.

He taught third grade for four years and sixth grade for one before deciding that teaching was "entirely too much work for my lifestyle." He switched careers again and began selling fencing for a friend's company.

In 1999, Conwell was still employed outside the music business when Infinity's WYSP tapped him to host its Sunday-night local-music show, "Loud & Local."

"With him being a former rock star in Philly, it was a natural fit," WYSP VP of programming Tim Sabean says.

Four years later, the station ran a contest to find its new midday jock. Conwell auditioned and was chosen by the audience to fill that role.

Pondering what got him the green light from WYSP, Conwell modestly says, "I think I was affordable."

A SUPPORTIVE ENVIRONMENT

Asked if he had ever considered a career in radio before joining WYSP, Conwell laughs, then pauses for a long moment before saying, "I know I should say yes, but I thought I knew what it takes to make it in radio—and what it takes is starting at a small station, doing a late-night shift, working your way up and being willing to move and travel and get fired. At that point in my life, two years ago, I wasn't interested in doing all that. I wasn't at a point in my life to make all the sacrifices it took."

Luckily, Conwell did not have to: He moved straight into the big leagues. He is also fortunate to work for a programmer who does not make him live and die by the ratings. Conwell says Sabean and other station managers "don't put a lot of pressure on me that way. Tim always wants me to be great, but that's all he asks. I don't get hit over the head with where the numbers are, ever. [Sabean says], 'If you bring it and do your best, we're going to be fine.'"

Conwell is quickly going from radio novice to pro. He is so well-trained by Sabean that during a 45-minute interview with *Billboard Radio Monitor*, he mentions the station's call letters and frequency a half-dozen times.

Describing his on-air style, Conwell says, "I have some fun."

And then sounding like a radio veteran, he adds, "We play non-stop rock. We talk over the intros of songs. We hit posts. It's a fast-paced station, and I have anywhere from zero to 20 seconds [in the breaks] to get done what I want to get done. It's a job where I get paid to be real for 20 seconds at a time, five times an hour."

"I tell a few jokes, express a few opinions, but mostly I try not to get in the way of the rock," he adds.

Conwell sees his distinct Philadelphia accent as an asset to his on-air style. "I'm just trying to be myself, just one of the guys, with an authentic Philly perspective," he says. "And somehow I get away with it. Maybe I'm entertaining. But if not, at least I'm comforting and real."

Sabean says Conwell's local connection is part of his appeal. "He's a Philly guy. He grew up in the market and went to school here. He talks about Philly and can relate to Philly." As an added bonus, Sabean says, Conwell is "recognized on the street from his rock-star days." When Conwell does station appearances, Sabean says, he gets a lot of people saying, "Hey, I remember you.' They relate to him because of his history."

One advantage Conwell's rock-star past has given him is that he is totally comfortable at the many public appearances he does for the station.

"I know what to do with a microphone in front of a live crowd," he says, noting that standing before an audience is hard for some jocks but has been his "bread and butter for a lot of years."

Those skills stood him in good stead when he had to tell the crowd at Ozzfest that Ozzy Osbourne was sick and would not be able to perform that night. (Fortunately, he says, the audience was too drunk to care.)

One thing Conwell learned quickly about his new job is that it's harder than it looks. "I've had a few moments of dead air over the years," he admits, adding that he tries to watch and learn from the station's more experienced jocks.

Conwell has been impressed by the atmosphere at the station. "When I first came here, I was shocked at the level of camaraderie and humanity in the building," he says, crediting station management. "The culture of the station starts at the top. I learned that leading a band. If the [frontman's] not smiling, nobody is smiling."

'I'M JUST TRYING TO BE MYSELF, JUST ONE OF THE GUYS, WITH AN AUTHENTIC PHILLY PERSPECTIVE. AND SOMEHOW I GET AWAY WITH IT.' -TOMMY CONWELL

LOUD AND LOCAL

Conwell continues to host the hourlong weekend program "Loud & Local," a part of his job he especially enjoys because he has complete creative control of the show. "It's a real labor of love," he says. "I really cherish it because I program the whole show 100% independently."

As a former Philly musician, his main goal for "Loud & Local" is to keep it positive and give exposure to bands for whom that kind of airplay means so much. "I try to make them all feel like rock stars, because I know how good that feels."

He also knows what the flip side feels like—when radio gives an artist the cold shoulder. During his major-label days, Conwell and his band visited hundreds of radio stations while on tour, and with each visit, he says, "you never knew what you were going to get. You might get treated like the Rolling Stones or you might get treated like a nuisance. They're not even apologetic about it."

"I know how the musicians feel coming into a radio station," he continues. "I know the trepidation they have. They don't know if you're going to be an asshole." So Conwell's rule is simple: "You need to be sweet to them."

THE CASE OF THE MISSING HEAD

Just a few months into his midday gig, Conwell earned national press, thanks to a stolen head.

It started when someone made off with the headpiece of the furry green costume worn by the Philadelphia Phillies' mascot, the Philly Phanatic. WYSP offered a reward for its return, and one day Conwell got a call on the air asking about the money.

He urged the caller to bring the pilfered costume to the station. The thief showed up—with the head in a duffel bag—and was promptly arrested. Conwell's role in the resolution of the caper earned him local press and even a mention in *Sports Illustrated*, which Conwell calls "the greatest thing ever."

Citing that story as an example, Conwell says, "I've been lucky my whole life—from having the good fortune I had to make records on Columbia and tour the world, then that goes away and this [career] pops up. I'm on the No. 1 rock station in Philadelphia—the station I grew up listening to."

These days, he only performs sporadically in public. "That's all I'm interested in doing right now. When I started feeling too old for the girls in the clubs, I thought, 'What's the point?'"

quips the now married Conwell, who used to have women throwing themselves at him.

And while he thinks he has tossed off the last vestiges of his previous life, Conwell says other jocks at the station will occasionally say, "'Look at Tommy acting like a rock star.' I can be brashly cocky and I don't even [realize] it. But after being a musician all those years, you adopt a certain persona that you can't shake even if you want to."

Asked what is appealing to him about his radio career, Conwell cites a new kind of creativity and notes that "the hours are great." But mostly, he confesses, "I like being famous."

In fact, Conwell admits that making the transition from rock star to third-grade teacher was extremely difficult.

"I was pretty pumped up at one point, and what goes up must come down," he says. "When I went into teaching, it was time to get over myself. There was a lot of ego deflation that needed to occur, but it was great for me. Some of the best lessons I learned were in that time period."

And after that experience, he says, he appreciates his newfound notoriety much more. "When it's taken away and then given back, that's when it's really the sweetest." ●●●



Tommy Conwell

THE PHOTOS



MAGIC COUNTRY KINGDOM

Country KMLE Phoenix PD Jay McCarthy (far left), promotions director Heather Propper (in yellow, center) and afternoon jock Stu Evans (right) met up with pre-engagement Garth Brooks and Trisha Yearwood at Disneyland to celebrate the theme park's 50th anniversary. Apparently, all were too cool to don Mickey ears. (Photo: KMLE)



IF I WEREN'T A RICH GIRL

Backstage at top 40 WHZT (Z100) New York's Zootopia concert, *Billboard Radio Monitor* director of charts Silvio Pietroluongo is positively doused with women (and Interscope's Chris Lopes) as he presents Gwen Stefani and her Harajuku Girls with a plaque honoring "Hollaback Girl" as the first song to simultaneously top The Billboard Hot 100 and Pop 100 charts. From left: Love, Lopes, Music, Pietroluongo, Stefani, Angel and Baby. (Photo: *Billboard Radio Monitor*)



FREE BEER STAIN

With a name like Free Beer, he's probably OK with us running this photo. Elektra rock act Staind dropped by active rock KSRX San Antonio to play an acoustic set. From left: PD/afternoon jock Landis, Staind singer Aaron Lewis, evening show hosts Free Beer and Catfish, Staind guitarist Mike Mushok and marketing/promotions director Brian Billecc. (Photo: KSRX)



POST-IT PROMO

To have some perverse fun with Administrative Professionals Day, the morning show at country KRST Albuquerque, N.M., sent its man Levi to visit some office workers after co-hosts Dawson and Kristina covered him with hundreds of Post-Its, one of which contained a prize. Contestants like this young woman were each allowed to remove one Post-It from the "Sticky Man." (Photo: KRST)



STILL JUST JENNY . . .

Jennifer Lopez enjoys herself while taking the stage at WHZT (Z100) New York's Zootopia concert. (Note to self: Shiny garb best worn during pyrotechnics.) (Photo: WHZT)



KISS-WORTHY

Is that an autograph in top 40 WXKS Boston MD David Corey's right hand? Epic artist Howie Day poses with station staffers and label folks at WXKS' sold-out Kiss Concert. From left: Epic Records' Tommy Nappi, Corey, Day and Epic Records' Mike Nazzaro. (Photo: WXKS)

WE'LL MAKE YOU FAMOUS

Billboard Radio Monitor wants to put you in pictures! Please send shots of your events to radioletters@billboard.com.

NEW MUSIC WEEKLY

FOR THE WEEK OF JUNE 6

Artist Title (Label)

MAINSTREAM TOP 40
Bobby Valentino
Slow Down (IDJMG)
Dave Matthews Band
American Baby (RMG)
Fat Joe Feat. Nelly
Get It Poppin (Atlantic)

RHYTHMIC TOP 40
T.I.
ASAP (Atlantic)

ADULT TOP 40
Dogs Eye View
Gone Like Yesterday (Vanguard)
Josh Kelley
Only You (Hollywood)

ADULT CONTEMPORARY
Stevie Wonder
From The Bottom Of My Heart (UMRG)

R&B/HIP-HOP
Killer Mike
Chrome (SUM)
Leela James
Music (Warner Bros.)
B. Kelly
Trapped In The Closet (Zomba)
T.I.
ASAP (Atlantic)

ADULT R&B
Leela James
Music (Warner Bros.)
Sean Gemini
Little Girl Lost (Parthinie)

GOSPEL
Dottie Peoples
He Said It (Air Gospel)
Molly Davis & the Eastern Carolina
Mass Choir (Malaco)
Try Jesus
Rodnie Bryant Feat. CCMC, Vet
Unseen & IYGMC (Tyscot)
I Am A Worshipper
Sivion
Father Time (Illect)

CHRISTIAN
Dizmas
Controversy (Credential/EMICMG)
Jeremy Camp
Lay Down My Pride (BEC)
Number One Gun (BEC)
We Are
Sivion
Father Time (Illect)

COUNTRY
Brice Long
It's Only Monday (Columbia)
Cowboy Troy With Sarah Buxton
If You Don't Wanna Love Me (Raybow/Warner Bros.)

Hilljack
This Could Get Good (Spindletop)
Jason Boland
(My Baby Loves Me) When I'm
Stoned (Smith)
Keni Thomas
Gloryland (Moraine)
Matt Jenkins
King Of The Castle (Universal South)
Shelby Lynne
I Won't Die Alone (Capitol)

MODERN ROCK
10 Years
Wasteland (UMRG)
30 Seconds To Mars
Attack (Virgin)
All American Rejects
Dirty Little Secret (Interscope)
CKY
Familiar Realm (IDJMG)
Head Rush
Less Than Beautiful (DMI)
Orgy
Pure (D1)

ACTIVE ROCK
10 Years
Wasteland (UMRG)
30 Seconds To Mars
Attack (Virgin)
CKY
Familiar Realm (IDJMG)
Head Rush
Less Than Beautiful (DMI)
Nightwish
Nemo (Roadrunner/IDJMG)
Orgy
Pure (D1)
Tommy Lee
Tryin To Be Me (TL Educational Services)

HERITAGE ROCK
10 Years
Wasteland (UMRG)
30 Seconds To Mars
Attack (Virgin)
Head Rush
Less Than Beautiful (DMI)
Orgy
Pure (D1)
Tommy Lee
Tryin To Be Me (TL Educational Services)

TRIPLE-A
Amos Lee
Arms Of A Woman (EMC)
Brendan Benson
Cold Hands Warm Heart (V2)
Dog's Eye View
Gone Like Yesterday (Vanguard)
Missy Higgins
Scar (Reprise)
Townhall
When I Get Home (33rd Street)

LATIN
David Bisbal
Todo Por Ustedes (Universal Latino)
Elida Reyna
Vas A Ver (Tejas)
Fey
Barco A Venus (EMI Latin)
Los Palominos
Herido De Muerte (Urbana)

Submit titles to silvio@billboard.com.

ALL JACKED UP IN L.A.



COMMENTARY
BY JOE
FLEISCHER
E-MAIL: joe@
bigchampagne.com

Let's face it: Los Angeles is screwed up. I say this as a native, a resident and an ardent Valley secessionist—so I know what I'm talking about for a change. Let's look at the facts:

- L.A. is built on not one but a cluster of the most active and violent faults in the known universe.
- We can't support an NFL team—just too many transplants and too little caring.
- We're No. 1 again in the rankings for life-stealing traffic jams. The good news though is

with the fresh wave of random freeway shootings, panic attacks help you pass the time while in gridlock.

- We lead the state in outbreaks of West Nile virus. So much for enjoying balmy summer nights.
- We are truly a city of four seasons: flood, wildfire, earthquake and riot.
- If you'd like to buy a piece of paradise, the median-priced home goes for \$550,000, which will get you a two-bedroom starter in beee-yootiful Van Nuys. Hope you don't mind

sharing your driveway, walls and cars with the Playboy Gangsta Crips.

- We have too many strip malls, too few cops, and to keep things interesting, this year, we had triple the rainfall of Seattle.

So, it hardly mattered which (accused) corporate criminal won the mayoral race last month: L.A. is destined to continue to lead the nation in being completely and totally screwed up. Yet, as bad as it is, and as much as we Angelenos live entirely up our own self-involved, chemically and surgically enhanced

asses, we have somehow found the time to be really, deeply, sincerely pissed off about 93.1. Jack was born March 17 when owner Infinity Broadcasting flipped the switch on classic rocker KCBS-FM (93.1 the Arrow).

If you're not from here or never lived here, it's important to understand that L.A. is not a community in the pure sense—we tend to not have much in common. If you go to Dodger Stadium, there is a pretty good chance you're rooting for the Mets, Braves, Cubs

or Reds, and that you're concurrently dodging beers, hot dogs, rocks and obscenities.

We may be a melting pot of cultures, ideas and prejudices, but there is very little organization along any of these lines. So when a group of people actually manage to pull together an online petition (really more of a blog) like the one reviling Jack, it is pretty surprising—even if it is just a few hundred angry, possibly psycho loyalists. (See petitiononline.com/mod_perl/signet.cgi?arrow931.)

Some of the best anti-Jack nuggets (as they appear without corrections):

alice wooten: we have been JACKED all right bring back arrow.

Kathy: Jack Off Jack!!! YOU SUCK!!!!!!

Reggie: Arrow is missed. Take this lame Jack in the Box crap off the air!!!!

Terry Work: With this new format you have lost a listener, too much useless music, station has lost its personality!

Sandra Ramirez-Aviles: What on earth were you people thinking? Sorry, I don't do Wham!

Pat: Here's a request for the station that won't take requests....GET OFF THE AIR!!

Michele: This is ridiculous! "Playing what we want"—but not what WE, the listening audience, wants!

Sheena Maxwell: Another one bites the dust.

The only two defensive posts:

Michael: I'm one of the most devoted ARROW fans around. After dealing with the initial loss, I'm starting to get over it. JACK is actually pretty awesome. I'd like to have both, but that being impossible, please just ensure us our good DJ's aren't out in the cold. Especially Uncle Joe!

JACK: Arrow was the Terry Schieffo of LA Radio. (I don't want to guess at what that last one means, but it's sure to cause trouble on the list.)

One L.A. blog by an author named Shane put it succinctly: "I already have all 10 songs that Arrow used to play on my iPod."

But other than that, the support is thin for Jack here, and I've been trying to understand why. There's really no doubt that the Web and probably satellite radio are stealing some listeners. But judging from XM's incomprehensible decision to drop its youth-oriented hard rock/metal station "Liquid Metal," XM shows a total lack of interest in capturing kids who now get their music almost exclusively from the Internet. How else can you explain XM's Rock Channel group having 13 stations dealing mostly with upper-demo classic rock variations and only four playing what could be called current music, one of which is devoted to unsigned artists? (Talk about defining everything on major-label terms.) There's no metal, no emo and no kids. Same mistake modern rock makes. So is satellite a listener base or really just an install base?

Jack neither inspires nor offends me. It has all the charm of being forced to listen to someone else's iPod Shuffle—and that someone apparently only cared about tracks and not so much for artists. It doesn't turn me on to new music. It doesn't usually send me scrambling to change the dial. I often barely notice it at all. And maybe that's the point. If the battle for the remaining listeners still tuning in to commercial radio is going to be about who is willing to chase the diminishing returns down the drain and appeal to the most passive of the passives, then Jack is definitely onto something. But if the battle ever turns to reinventing radio on a local, community or active level and playing music based on the tastes and demands of listeners, Jack might not be the best strategy. Except in L.A.—the Big Empty. It seems perfect for us.

MODERN ROCK

CHART COMMENTARY BY JOE FLEISCHER

MODERN ROCK DOWNLOADERS seem to be enjoying the format's recent move to a more eclectic playlist. Bloc Party, Caesars, Coldplay, System of a Down and Crossfade make for a nice mix. Emo band Fall Out Boy, which bowed in the top 10 of The Billboard 200 albums chart, debuts on our chart at No. 25 with less than 300 spins. But where the heck are the spins on Bright Eyes and the Starting Line, which are both big sellers?

(For the purpose of full disclosure, my other company, Crush Music Media Management, manages Fall Out Boy.)



TW	LW	ARTIST	TITLE	RANK	SPINS TW	SPINS LW
1	1	THE KILLERS	MR. BRIGHTSIDE	14	1094	1176
2	2	GREEN DAY	HOLIDAY	2	2580	2671
3	3	PAPA ROACH	SCARS	26	698	682
4	5	WEEZER	BEVERLY HILLS	3	2459	2454
5	9	3 DOORS DOWN	LET ME GO	40	346	372
6	4	CROSSFADE	COLD	23	340	938
7	6	MY CHEMICAL ROMANCE	HELENA	16	1046	1029
8	7	SYSTEM OF A DOWN	B.Y.O.B.	5	1883	1766
9	14	GREEN DAY	BOULEVARD OF BROKEN DREAMS	24	841	949
10	11	GORILLAZ	FEEL GOOD INC.	28	848	522
11	10	THE KILLERS	SMILE LIKE YOU MEAN IT	15	1057	1045
12	13	COLDPLAY	SPEED OF SOUND	8	1750	1693
13	9	AUDIOSLAVE	BE YOURSELF	6	1857	2118
14	12	MUDVAYNE	HAPPY?	10	1375	1300
15	18	THE BRAVERY	HONEST MISTAKE	17	1032	937
16	22	BREAKING BENJAMIN	SOONER OR LATER	22	883	1030
17	24	SEETHER	REMEDY	11	1284	1172
18	20	CAESARS	JERK IT OUT	43	326	369
19	19	CROSSFADE	SO FAR AWAY	42	334	428
20	30	BLOC PARTY	BANQUET	46	281	285
21	26	CHEVELLE	THE CLINCHER	13	1240	1320
22	17	JACK JOHNSON	SITTING, WAITING, WISHING	31	829	847
23	27	DAVE MATTHEWS BAND	AMERICAN BABY	45	290	329
24	23	BECK	E-PRO	7	1841	1970
25	-	FALL OUT BOY	SUGAR, WE'RE GOING DOWN	50	253	218
26	21	INTERPOL	EVIL	52	247	306
27	22	MY CHEMICAL ROMANCE/THE USED	UNDER PRESSURE	33	572	388
28	16	THE MARS VOLTA	THE WIDOW	54	242	253
29	35	OASIS	LYLA	19	972	906
30	41	NINE INCH NAILS	THE HAND THAT FEEDS	1	2660	2560
31	28	JIMMY EAT WORLD	WORK	51	251	333
32	33	THE WHITE STRIPES	BLUE ORCHID	9	1485	1511
33	36	FOO FIGHTERS	BEST OF YOU	4	2167	2066
34	25	HOT HOT HEAT	GOODNIGHT GOODNIGHT	39	390	547
35	29	THE EXIES	UGLY	25	783	893
36	34	SLIPKNOT	BEFORE I FORGET	36	437	451
37	47	PAPA ROACH	TAKE ME	29	544	629
38	17	RISE AGAINST	SWING LIFE AWAY	41	345	308
39	43	MUSE	STOCKHOLM SYNDROME	35	468	434
40	40	QUEENS OF THE STONE AGE	LITTLE SISTER	12	1244	1485

ON THE WEB
For a complete set of BigChampagne charts, go to BillboardRadioMonitor.com.

Joe Fleischer is a principal of Big-Champagne, a California-based company that tracks downloads. His opinions are entirely his own.

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

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

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

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

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

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

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

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



BY ANTHONY COLOMBO, WADE JESSEN AND PATRICK MCGOWAN

THE SPIN

RHYTHMIC SHARING LESS WITH MAINSTREAM TOP 40 AND R&B/HIP-HOP; ADULT TOP 40 GOES ITS OWN WAY AS WELL

Using the Rhythmic Top 40 chart as a base, *Billboard Radio Monitor* reviewed a four-year span to determine the number of titles that the format shares with mainstream top 40 and R&B/hip-hop. *Monitor* also took a brief glimpse at the titles adult top 40 is sharing with mainstream top 40.

Monitor looked at the May 20 charts and compared them with the corresponding week for each year dating back to 2002. While the number of overall titles appearing on the Rhythmic Top 40 and Mainstream Top 40 charts is up from 14 to 20 this year, shared top 20 titles are at a four-year low, at six, and only one song, Gwen Stefani's "Hollaback Girl," appears in the top 10 of both charts.

In 2004, six titles simultaneously appeared in the top 10 of both lists.

Similarly, rhythmic top 40 is also sharing less with R&B/hip-hop. Last May, 26 titles appeared on both charts. Only 19 have done so this year, which is the first time that number has dipped below 20 in the years that were studied. Shared top 20 titles are also down, from 13 to 11, while top 10s dip from eight to five.

While the titles that ultimately end up in each portion of the chart among multiple formats is higher than the shared total for a certain week, *Monitor* has found that more songs are building at rhythmic top 40, R&B/hip-hop or mainstream top 40 before crossing over to another format. For example, Trillville's "Some Cut" hit the top 10 at R&B/hip-hop in February and reached that portion of the rhythmic top 40 chart in April. Conversely, Pretty Rickie's "Grind With Me" spent two weeks in the top 10 at rhythmic top 40 before it entered that portion of the R&B/Hip-Hop chart in the May 20 issue. Although they are not at the same level of a few years back, when it would take weeks and sometimes months to cross over a song from R&B/hip-hop to rhythmic top 40 to mainstream top 40, the numbers indicate that it is taking longer for some songs to move from chart to chart than it has in the recent past.

Another reason for the drop in shared titles is that rhythmic top 40 and R&B/hip-hop are laying claim to more songs than they have in recent years. Hits by Baby Bash, Frankie J and Natalie had running starts at rhythmic top 40 stations before being picked up by

mainstream top 40 outlets as well as a few R&B/hip-hop signals. Meanwhile, R&B/hip-hop stations have taken the lead with Fantasia, Bobby Valentino and Faith Evans, among others.

Increased disparity is also prevalent among the titles charting at mainstream top 40 and adult top 40. In 2002, the number of titles represented on both charts was 19—dropping to 12 this year. While shared top 10 titles have numbered two to three for each of the researched years, shared top 20s have declined each year, from seven in 2002 to three in 2005.

The same resistance to adult top 40 titles at mainstream top 40 appears when the research parameters are expanded a bit. Of the top 20 titles on the Adult Top 40 chart in the May 20 issue, seven have yet to reach the Mainstream Top 40 chart. In the comparable week in 2002 only three songs in the top 20 of the Adult Top 40 chart had not made their way onto the Mainstream Top 40 list by that point.

SHARED TITLES BETWEEN RHYTHMIC TOP 40 AND MAINSTREAM TOP 40

YEAR	ON CHART	IN TOP 20	IN TOP 10
2005	20	6	1
2004	14	8	6
2003	17	10	4
2002	18	9	3

SHARED TITLES BETWEEN RHYTHMIC TOP 40 AND R&B/HIP-HOP

YEAR	ON CHART	IN TOP 20	IN TOP 10
2005	19	11	5
2004	26	13	8
2003	24	11	4
2002	26	10	6

SHARED TITLES BETWEEN MAINSTREAM TOP 40 AND ADULT TOP 40

YEAR	ON CHART	IN TOP 20	IN TOP 10
2005	12	3	2
2004	14	4	3
2003	14	5	2
2002	19	7	3

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

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

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

AIRPOWER	
NO SONGS QUALIFIED FOR AIRPOWER THIS WEEK	
AIRPOWER BOUND	
A LIFETIME	944/48
Better Than Ezra (Song/Artemis)	
Chart Move:	22-20
Total Stations	48
Heavy	KALC, KLZR, KMXB, KSTZ, KZZO, WAEZ, WMBZ, WTSS, WXMA 9
Medium	KALZ, KAMX, KBBY, KCDA, KFBZ, KKPX, KLLC, KLTG, KQKQ, KRSK, KSII, WAVV, WCDA, WINK, WKSZ, WLNK, WMJC, WMLL, WRFY, WTMX, WVRV, WWSR, WWZZ, WZPL 24
Light	15
Airplay Adds	1 KSRZ
INCOMPLETE ☆	710/24
Backstreet Boys (Jive/Zomba)	
Chart Move:	23-22
Total Stations	42
Heavy	KLZR, KZZO, WAEZ, WNNK, WTSS 5
Medium	KALZ, KIOI, KKPX, KQMB, KSII, KSTZ, KUUU, WAVV, WCSQ, WINK, WJLK, WKDD, WKRQ, WKSZ, WKTI, WMC, WOAL, WWSR, WWMX, WWWM 20
Light	17
Airplay Adds	1 WKTI
BEHIND THESE HAZEL EYES ☆	703/259
Kelly Clarkson (RCA/RMG)	
Chart Move:	29-23
Total Stations	45
Heavy	KLSY, KLZR, KQKQ, KSTZ, WKRQ, WPTE 6
Medium	KBBY, KHMV, KKPX, KRSK, KYIS, KYKY, WAVV, WBMX, WKDD, WKSZ, WMBZ, WMJC, WNNK, WPLJ, WVIC, WTSS, WWSR 17
Light	22
Airplay Adds	9 KBBY, KHMV, KKPX, KYIS, WAEZ, WKDD, WMC, WMJC, WWSR
FALL TO PIECES	561/83
Avril Lavigne (RCA/RMG)	
Chart Move:	28-26
Total Stations	38
Heavy	KLZR, WINK 2
Medium	KALZ, KBBY, KCDA, KHMV, KKPX, KLSY, KMXB, KPEK, KQMB, KRSK, KSII, KSTZ, WAEZ, WCDA, WKDD, WRFY, WWSR, WXMA 18
Light	18
Airplay Adds	6 KHMV, WKSZ, WMMX, WPTE, WVIC, WTMX
WORDPLAY ☆	552/200
Jason Mraz (Atlantic)	
Chart Move:	32-27
Total Stations	46
Heavy	WMBZ 1

Medium	KALC, KBBY, KCDA, KKPX, KMYI, KQMB, KRSK, WAVV, WINK, WMJC, WVIC, WTSS, WVRV, WWZZ, WXMA, WZPL 16
Light	29
Airplay Adds	12 KFBZ, KKPX, KLZR, KMXB, WCDA, WKSZ, WPLJ, WOAL, WQLH, WVIC, WTMX, WTSS
BEAUTIFUL LOVE	433/4
The Afters (Simple/INO/Epic)	
Chart Move:	30-30
Total Stations	32
Heavy	0
Medium	KALZ, KCDA, KKPX, KLSY, KMXB, KRSK, WCDA, WKDD, WTSS, WXMA 10
Light	22
Airplay Adds	1 WTMX
HOLIDAY ☆	387/105
Green Day (Reprise)	
Chart Move:	35-32
Total Stations	32
Heavy	WZPL 1
Medium	KCDA, KHMV, KMXB, KMYI, KPLZ, KQKQ, WMBZ, WPTE 8
Light	23
Airplay Adds	8 KBBY, KCDA, KFBZ, WAEZ, WKSZ, WNNK, WWSR, WXMA
EVERYBODY'S CHANGING	295/7
Keane (Interscope)	
Chart Move:	34-35
Total Stations	25
Heavy	WVZZ 1
Medium	KLZG, KPEK, KSTZ, WOAL, WRFY 5
Light	19
Airplay Adds	3 WAEZ, WWSR, WVTI
FOREVER	272/40
Vertical Horizon (Hybrid)	
Chart Move:	38-36
Total Stations	25
Heavy	0
Medium	KLZG, KSTZ, WNNK, WRFY, WWZZ 5
Light	20
Airplay Adds	6 KKPX, KLLY, KQMB, WAVV, WINK, WSNE
CAN'T BEHAVE	262/15
Courtney Jaye (Island/IDJMG)	
Chart Move:	37-37
Total Stations	25
Heavy	0
Medium	KLLY, KMXB, KQKQ, KSTZ, KZZO, WNNK 6
Light	19
Airplay Adds	2 WBMX, WNNK
STATUE	259/41
Low Millions (Manhattan/EMC)	
Chart Move:	40-38
Total Stations	21
Heavy	0

Medium	KALZ, KCDA, WRFY, WTMX, WTSS, WWZZ, WZPL 7
Light	14
Airplay Adds	2 WWSR, WVTI
MISSION RESPONSIBLE	243/36
Michael Tolcher (Octone)	
Chart Move:	Re-Entry 39
Total Stations	19
Heavy	0
Medium	KALZ, KCDA, KFBZ, KLLC, KLLY, KLTG, WAEZ, WVRV, WWSR, WZPL 10
Light	9
HOLLABACK GIRL	229/56
Gwen Stefani (Interscope)	
Chart Move:	Debut 40
Total Stations	14
Heavy	KLLC, WKRQ, WZPL 3
Medium	KBBY, KUUU, KYSR, WBMX 4
Light	7
Airplay Adds	3 KUUU, KYSR, WVIC
CHART BOUND	
NO MATTER WHAT ☆	197/54
Def Leppard (Island/IDJMG)	
Total Stations	17
Heavy	KSTP 1
Medium	KPLZ, WDVV, WMMX, WOMX, WRFY 5
Light	11
Airplay Adds	4 KYIS, WOMX, WQLH, WVOR
HOME	139/14
Marc Broussard (Island/IDJMG)	
Total Stations	15
Heavy	0
Medium	KAMX, WWZZ 2
Light	13
Airplay Adds	3 KYIS, KYKY, WMLC
SWITCH	128/26
Will Smith (Overbrook/Interscope)	
Total Stations	5
Heavy	WKRQ, WZPL 2
Medium	WBMX, WKDD 2
Light	1
Airplay Adds	2 WBMX, WKDD
WE BELONG TOGETHER	122/1
Mariah Carey (Island/IDJMG)	
Total Stations	9
Heavy	KLZR, KSII, WNNK 3
Medium	0
Light	6

MUST HAVE BEEN LOVE	116/34
Pat McGee Band (Kirtland)	
Total Stations	14
Heavy	0
Medium	WZPL 1
Light	13
Airplay Adds	6 KKPX, KLZR, WAVV, WCDA, WRFY, WWZZ
YOU'LL THINK OF ME ☆	110/16
Keith Urban (Capitol (Nashville))	
Total Stations	13
Heavy	0
Medium	KAMX, WKTI, WRMF 3
Light	10
Airplay Adds	4 KYKY, WOMX, WVIC, WMMX
LANDED	86/14
Ben Folds (Epic)	
Total Stations	8
Heavy	0
Medium	KALZ, WTMX 2
Light	6
Airplay Adds	2 KPEK, WCDA
★ THIS IS HOW A HEART BREAKS	71/38
Rob Thomas (Melisma/Atlantic)	
Total Stations	11
Heavy	KLZR 1
Medium	0
Light	10
Airplay Adds	3 KPLZ, WMC, WPLJ
★ THE GEEKS GET THE GIRLS	45/1
American Hi-Fi (Maverick/Reprise)	
Total Stations	4
Heavy	KRSK 1
Medium	0
Light	3
★ DON'T WAIT TOO LONG	43/14
Madeleine Peyroux (Rouner)	
Total Stations	2
Heavy	0
Medium	KALC, KMXB 2
Light	0
★ COOL	40/40
Gwen Stefani (Interscope)	
Total Stations	2
Heavy	KIOI 1
Medium	0
Light	1
Airplay Adds	1 KIOI

AIRPOWER	
NO SONGS QUALIFIED FOR AIRPOWER THIS WEEK	
AIRPOWER BOUND	
BREATHE (2 A.M.)	272/14
Anna Nalick (Columbia)	
Chart Move:	22-20
Total Stations	30
Heavy	KVLY, WLIT 2
Medium	WMGN, WMTX, WWLI 3
Light	25
Airplay Adds	3 KBEE, KYMX, WLHT
OOH CHILD ☆	264/40
Daryl Hall John Oates (U-Watch/dk-e)	
Chart Move:	24-21
Total Stations	42
Heavy	0
Medium	WLTJ 1
Light	41
Airplay Adds	5 KESZ, KUDL, WDOK, WOBM, WWLI
ONE THING ☆	170/4
Finger Eleven (Wind-up)	
Chart Move:	27-26
Total Stations	11
Heavy	KSRC, WLIT, WMTX 3
Medium	KGBY, WMGS 2
Light	6
I COULD	158/47
Kimberley Locke (Curb)	
Chart Move:	36-28
Total Stations	28
Heavy	WVRV 1
Medium	0
Light	27
Airplay Adds	5 KBEE, KXLY, WRFV, WSPA, WSUY
BROKEN WINGS	147/6
Rick Springfield Featuring Richard Page (Gomer/Red Ink)	
Chart Move:	32-29
Total Stations	25
Heavy	0
Medium	0
Light	25
Airplay Adds	1 KQIS

WE BELONG TOGETHER	131/44
Mariah Carey (Island/IDJMG)	
Chart Move:	38-31
Total Stations	17
Heavy	0
Medium	WLTW, WMJX 2
Light	15
Airplay Adds	4 KTDY, KTSM, KWAV, WLHT
LADY ☆	77/6
Lenny Kravitz (Virgin)	
Chart Move:	40-37
Total Stations	4
Heavy	WALK, WMTX 2
Medium	KGBY 1
Light	1
SUDDENLY BEAUTIFUL	58/20
Katrina Carlson (Kataphonic)	
Chart Move:	Debut 40
Total Stations	12
Heavy	0
Medium	0
Light	12
Airplay Adds	2 WLHT, WRFV
CHART BOUND	
★ YOU AND ME	52/4
Lifehouse (Geffen)	
Total Stations	4
Heavy	0
Medium	WMTX, WTPI, WWLI 3
Light	1
Airplay Adds	1 WLEV

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATION / HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS		AUDIENCE MILLIONS	RANK
					TW	LW		
1	1	38	BREAKAWAY KELLY CLARKSON	NO. 1 (14 WKS) WALT DISNEY/HOLLYWOOD	1750	1765	17.677	1
2	3	19	HOME MICHAEL BUBLE	143/REPRISE	1481	13.112		3
3	2	51	HEAVEN LOS LONELY BOYS	OR/EPIC	1520	14.302		2
4	4	36	DAUGHTERS JOHN MAYER	AWARE/COLUMBIA	1455	11.913		4
5	5	36	LIVE LIKE YOU WERE DYING TIM MCGRAW	CURB	1279	8.971		8
6	6	25	GIVE A LITTLE BIT GOO GOO DOLLS	WARNER BROS.	1300	10.680		6
7	7	16	LONELY NO MORE ROB THOMAS	MELISMA/ATLANTIC	1208	11.322		5
8	8	36	SHE WILL BE LOVED MAROON 5	OCTONE/J/RMG	1180	9.981		7
9	10	39	IN MY DAUGHTER'S EYES MARTINA MCBRIDE	RCA NASHVILLE	906	7.506		9
10	9	54	YOU'LL THINK OF ME KEITH URBAN	CAPITOL	916	5.611		12
11	13	18	HOMESICK MERCYME	INO/CURB	780	708	3.196	18
12	12	20	TRUE RYAN CABRERA	E.V.L.A./ATLANTIC	711	4.774		15
13	11	39	I'LL BE AROUND DARYL HALL JOHN OATES	U-WATCH/DK-E	722	5.151		14
14	14	60	THIS LOVE MAROON 5	OCTONE/J/RMG	619	659	7.247	10
15	15	19	SUNDAY MORNING MAROON 5	OCTONE/J/RMG	539	550	5.825	11
16	17	18	YOU ARE EVERYTHING VANESSA WILLIAMS	LAVA	441	403	3.206	17
17	18	7	INCOMPLETE BACKSTREET BOYS	JIVE/ZOMBA	428	386	5.504	13
18	16	17	COLLIDE HOWIE DAY	EPIC	418	411	4.040	16
19	19	9	DON'TI SHANIA TWAIN	MERCURY/DJMG	375	377	1.466	28
20	22	11	BREATHE (2 A.M.) ANNA NALICK	COLUMBIA	272	258	3.045	19
21	24	4	OOH CHILD DARYL HALL JOHN OATES	U-WATCH/DK-E	264	224	1.075	30
22	20	6	HEAR ME (TEARS INTO WINE) JIM BRICKMAN FEATURING MICHAEL BOLTON	WINDHAM HILL/RCA VICTOR	258	269	0.854	34
23	21	7	THIS SIDE OF PARADISE BRYAN ADAMS	MERCURY/DJMG	243	266	1.934	25
24	25	5	NEW YORK CITY GIRL JOHN WAITE	NO BRAKES	182	190	0.510	38
25	23	18	SUNSET BLVD SCOTT GRIMES	VELOCITY	173	242	0.710	37
26	27	26	ONE THING FINGER ELEVEN	WIND-UP	170	166	2.246	23
27	26	12	BLESS THE BROKEN ROAD RASCAL FLATTS	LYRIC STREET/HOLLYWOOD	160	175	0.781	35
28	36	2	I COULD KIMBERLEY LOCKE	CURB	158	111	0.338	-
29	32	6	BROKEN WINGS RICK SPRINGFIELD FEATURING RICHARD PAGE	GOMER/RED INK	147	141	0.306	-
30	33	9	BRIDGE OVER TROUBLED WATER MICHAEL W. SMITH	REUNION	133	139	0.174	-
31	2	2	WE BELONG TOGETHER MARIAH CAREY	ISLAND/DJMG	131	87	2.492	21
32	28	11	LOOK WHAT YOU'VE DONE JET	ELEKTRA/ATLANTIC	131	152	2.794	20
33	35	15	BEAUTIFUL SOUL JESSE MCCARTNEY	HOLLYWOOD	123	2.478		22
34	30	20	THE WAY YOU MOVE KENNY G FEATURING EARTH, WIND & FIRE	ARISTA/RMG	143	1.607		26
35	37	11	BOULEVARD OF BROKEN DREAMS GREEN DAY	REPRISE	105	109	1.041	31
36	29	17	IF GOD MADE YOU FIVE FOR FIGHTING	AWARE/COLUMBIA	83	146	0.188	-
37	40	21	LADY LENNY KRAVITZ	VIRGIN	77	71	0.897	33
38	31	7	BIGGEST PART OF ME (2004 REMIX) AMBROSIA	WARNER BROS.	71	141	0.484	39
39	39	5	DIRTY LAUNDRY LISA MARIE PRESLEY	CAPITOL	86	0.136		-
40	40	1	SUDDENLY BEAUTIFUL KATRINA CARLSON	KATAPHONIC	38	0.081		-

MOST AIRPLAY ADDS

TITLE ARTIST / LABEL NEW STATIONS

INCOMPLETE Backstreet Boys (Jive/Zomba) 7

KESZ, KKCW, WMGN, WNIC, WOBM, WRCH, WRRM

Total stations with six or more detections: 35

Total detections by daypart:



OOH CHILD Daryl Hall John Oates (U-Watch/dk-e) 5

KESZ, KUDL, WDOK, WOBM, WWLI

Total stations with six or more detections: 24

Total detections by daypart:



I COULD Kimberley Locke (Curb) 5

KBEE, KXLY, WRV, WSPA, WSUY

Total stations with six or more detections: 13

Total detections by daypart:

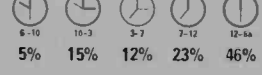


WE BELONG TOGETHER Mariah Carey (Island/DJMG) 4

KTDY, KTSN, KWAV, WLHT

Total stations with six or more detections: 11

Total detections by daypart:

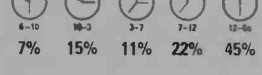


YOU ARE EVERYTHING Vanessa Williams (Lava) 3

KEFM, WHOM, WMGF

Total stations with six or more detections: 41

Total detections by daypart:



RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS	
		TW	LW
1	THE FIRST CUT IS THE DEEPEST SHERYL CROW (A&M/INTERSCOPE)	741	737
2	AIN'T NO MOUNTAIN HIGH ENOUGH MICHAEL MCDONALD (MOTOWN/UMRG)	723	848
3	DRIFT AWAY UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)	671	792
4	WHITE FLAG DIDO (ARISTA/RMG)	639	627
5	BIG YELLOW TAXI COUNTING CROWS FEAT. VANESSA CARLTON (Geffen/INTERSCOPE)	627	546
6	UNWELL MATCHBOX TWENTY (ATLANTIC)	597	641
7	I HOPE YOU DANCE LEE ANN WOMACK (MCA NASHVILLE/UNIVERSAL/UMRG)	561	513
8	SMOOTH SANTANA FEAT. ROB THOMAS (ARISTA/RMG)	555	539
9	FOREVER AND FOR ALWAYS SHANIA TWAIN (MERCURY/DJMG)	554	532
10	THIS ONE'S FOR THE GIRLS MARTINA MCBRIDE (RCA NASHVILLE)	538	556
11	CALLING ALL ANGELS TRAIN (COLUMBIA)	536	631
12	DANCE WITH MY FATHER LUTHER VANDROSS (J/RMG)	526	439
13	THE REASON HOBBASTANK (ISLAND/DJMG)	500	540
14	SOAK UP THE SUN SHERYL CROW (A&M/INTERSCOPE)	496	503
15	EVERY BREATH YOU TAKE THE POLICE (A&M/INTERSCOPE)	482	502
16	THE GAME OF LOVE SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	480	495
17	HAVE I TOLD YOU LATELY ROD STEWART (WARNER BROS.)	476	428
18	YOU'RE STILL THE ONE SHANIA TWAIN (MERCURY/DJMG)	475	471
19	YOU'LL BE IN MY HEART PHIL COLLINS (WALT DISNEY/HOLLYWOOD)	468	342
20	BREATHE FAITH HILL (WARNER BROS.)	464	531

GREATEST GAINERS

INCREASE IN DETECTIONS

+72

★ **HOMESICK**

MercyMe (INO/Curb)
KSFI +17, WLQT +7, WLHT +6, KOIS +5, KXLY +5
WMGF +4, WLTM +4, WMXC +4, KGBX +4, WCRZ +3

+47

★ **I COULD**

Kimberley Locke (Curb)
KBEE +8, WSPA +6, WRV +5, WDEF +5, WYJB +5
KMGA +4, KEZK +3, WFPG +3, WCRZ +2, KXLY +2

+44

★ **WE BELONG TOGETHER**

Mariah Carey (Island/DJMG)
WLHT +8, KTDY +6, WLTV +5, WRV +5, WMUX +4
WASH +4, KWAV +4, KTSN +4, KOST +4, WSPA +2

+42

★ **INCOMPLETE**

Backstreet Boys (Jive/Zomba)
WNIC +13, WOBM +13, KOST +10, WRRM +10, KKCW +7
WMGN +7, KMGA +6, KESZ +5, WWLI +3, KWAV +3

+40

★ **OOH CHILD**

Daryl Hall John Oates (U-Watch/dk-e)
KUDL +7, WWLI +7, WSPA +6, WDOK +6, WLQT +4
WLHT +4, KESZ +4, KRWM +4, WJBR +3, WLTV +2

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A must read...glossy, attractive, good topic selection.

- Steven Goldstein, Executive VP, Saga Communications

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ADULT CONTEMPORARY POWER PLAYLISTS

Station	Dir/Pgm	PD/MD	Clear Channel	TW	LW	Station	Dir/Pgm	PD/MD	Clear Channel	TW	LW	Station	Dir/Pgm	PD/MD	Clear Channel	TW	LW	Station	Dir/Pgm	PD/MD	Clear Channel	TW	LW	Station	Dir/Pgm	PD/MD	Clear Channel	TW	LW	Station	Dir/Pgm	PD/MD	Clear Channel	TW	LW	Station	Dir/Pgm	PD/MD	Clear Channel	TW	LW	Station	Dir/Pgm	PD/MD	Clear Channel	TW	LW	Station	Dir/Pgm	PD/MD	Clear Channel	TW	LW																																																																																																																														
WLTW New York 106.7 Lifetim VP/Pgm: Jim Ryan APD: Bridget Sullivan MC: Morgan Prue Clear Channel 212-603-4600						KOST Los Angeles KOST 103.5FM Dir/Pgm: Jhani Kaye PD/MD: Stella Schwartz Clear Channel 818-559-2252						WLIT Chicago 93.9 LIT RVP/Pgm: Bob Kaake Clear Channel 312-540-2000						WBEB Philadelphia B101 PD/MD: Chris Conley WEAZ Radio 610-667-8400						WNIC Detroit 100.5 WNIC RVP/Pgm: Darren Davis Clear Channel 248-324-5800						WASH Washington, DC 97.1 PD: Bill Hess Clear Channel 301-984-9710						WMGX Boston MAGIC 106.7 VP/Pgm: Don Kelley APD: Candy D'Terry MD: Mark Laurence Greater Media 617-822-9600						WLTM Atlanta 94.9 Lifetim DM: Louisa Kaplan APD: Steve Goss Clear Channel 404-367-0640						KVIL Dallas 103.7 KVI PD: Smokey Rivers Infinity 214-691-1037						WMGF Orlando MAGIC 100.5 PD: Ken Payne APD: Brenda Matthews MD: Miles Chrisinger Clear Channel 407-916-7790						KESZ Phoenix 99.0 KEZ Dir/Pgm: Shaun Holly APD/MD: Craig Jackson Clear Channel 480-966-6236						WMGC Detroit 103.1 PD: Jim Harper MD: Jon Ray Greater Media 248-414-5600						KEZK St Louis KEZK 102.5 PD: Mark Edwards APD: Bob Nelson Infinity 314-531-0000						WLTE Minneapolis 102.9 Lifetim PD: Phil Wilson Infinity 612-339-1029						KRWM Seattle 106.9 Warm PD: Gary Nolan MD: Laura Dane Sandusky 425-373-5545						KOSI Denver 105.1 KOSI 101 PD: Dave Dillon APD: Steve Hamilton Entercom 303-967-2700						WDOK Cleveland 102.7 SoftRock PD: Scott Miller MD: Ted Kowalski Infinity 216-896-0123						WALK Long Island 97.3 PD: Rob Miller Clear Channel 631-475-5200						KSFI Salt Lake City FM100 DM: Alan Hague PD: Dain Craig APD: Bob Nelson Bonneville 801-575-7601						WRAL Raleigh 97.7 DM: Joe Wade Formicola MD: Jim Kelly WRAL, Inc 919-890-6101						WSHH Pittsburgh 99.7 PD: Ron Antill Renda 412-875-9500						WRCH Hartford 100.5 WCH PD: Allan Camp MD: Joe Hann Infinity 860-677-6700						WHUD Poughkeepsie 100.5 WCH PD: Steve Petrone MD: Tom Furci Pamall 845-838-6000						WMTX Tampa 100.7 Mix DM: Jeff Kapugi MD: Kristy Knight Clear Channel 813-839-9333						WWLI Providence LiteRock 105 PD: Tony Bristol Citadel 401-433-4200						KUDL Kansas City 98.1 KUDL DM: Thom McGinty PD: Dan Hurst Entercom 913-677-8998						WLMG New Orleans MAGIC 101.9 DM: Jeff Scott PD: Andy Holt APD/MD: Steve Suter Entercom 504-834-9587						WTWR Richmond bite 98.9 DM: Bill Cahill APD: Adam Stubbs MD: Kai Simons Clear Channel 804-355-3217						WRRM Cincinnati WRRM 98 DM: T.J. Holland APD: Ted Morris Susquehanna 513-241-9898						KKCW Portland, OR K103 RVP Pgm/PD: Tony Coles Clear Channel 503-222-5103					

RHYTHMIC TOP 40

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, NIELSEN BDS CERTIFICATION / HITPREDICTOR STATUS, IMPRINT / PROMOTION LABEL, DETECTIONS TW, DETECTIONS LW, AUDIENCE MILIONS, and RANK.

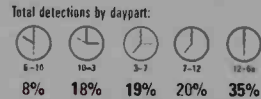
MOST AIRPLAY ADDS

TITLE ARTIST / LABEL NEW STATIONS

PIMPIN' ALL OVER THE WORLD 15

Ludacris Feat. Bobby Valentino (DTP/Def Jam South/IDJMG) KBTQ, KCAQ, KDDB, KIKI, KKSS, KPWR, KSFM, KYLD, KZFM, WBBM, WKPO, WLYD, WWKL, XHTZ, XMOR

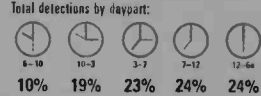
Total stations with six or more detections: 35



PON DE REPLAY 10

Rihanna (SRP/Def Jam/IDJMG) KBBT, KBMB, KDDB, KIKI, WBBM, WGBT, WKHT, XHTO, XHTZ, XMOR

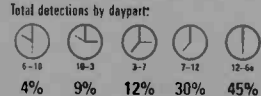
Total stations with six or more detections: 22



FOR THE NASTY 9

Q-Tip Feat. Busta Rhymes (MoTown/UMRG) KBFM, KBTQ, KDDB, KKSS, KQKS, KSFM, WRCL, WRED, XHTZ

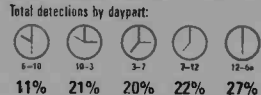
Total stations with six or more detections: 10



GET IT POPPIN' 7

Fat Joe Feat. Nelly (Terror Squad/Atlantic) KBOS, KKSS, KPTY, KRKA, KTTB, WBTS, WLLD

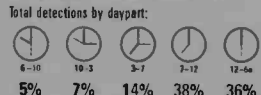
Total stations with six or more detections: 56



BACK THEN 7

Mike Jones (Swishahouse/Asylum/Warner Bros.) KBTQ, KOHT, KSEQ, KTTB, KZFM, WLYD, WWXX

Total stations with six or more detections: 20



RECURRENCS table with columns: THIS WEEK, TITLE, ARTIST / IMPRINT / PROMOTION LABEL, DETECTIONS TW, DETECTIONS LW

GREATEST GAINERS



GET IT POPPIN'

Fat Joe Feat. Nelly (Terror Squad/Atlantic) KDHT +25, KDDB +25, KRKA +23, WWXX +22, KZZA +22, KSEQ +21, KYLD +21, WBBM +20, WLLD +18, KOHT +17

PIMPIN' ALL OVER THE WORLD

Ludacris Feat. Bobby Valentino (DTP/Def Jam South/IDJMG) XMOR +41, XHTZ +33, WKPO +30, KVEG +25, KBOS +23, KPRR +21, KTTB +19, KBTQ +18, KHTE +16, KPWR +16

DREAMS

The Game (Aftermath/G-Unit/Interscope) KISV +33, KHTE +27, KBMB +24, KTTB +22, KLUC +20, KKSS +19, WRVZ +16, KPWR +15, WWXX +14, KPRR +12

PON DE REPLAY

Rihanna (SRP/Def Jam/IDJMG) XMOR +45, XHTO +24, WJMN +19, WWXX +19, KYLD +19, WBBM +14, WKHT +14, WRED +12, WGBT +12, XHTZ +10

GRIND WITH ME

Pretty Ricky (Atlantic) WXIS +46, KCAQ +28, WBBM +24, KBMB +23, WBTS +21, KBBT +19, KSFM +19, KWIE +17, WKPO +16, WJMN +14

63 rhythmic top 40 stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. All rights reserved. See legend to charts on lead page of charts section for rules and symbol explanations.

RHYTHMIC TOP 40 PANEL — 63 STATIONS

Geographic distribution table with columns: City, Station Call Letters, City, Station Call Letters, City, Station Call Letters, City, Station Call Letters

Billboard Radio Monitor

R & B / HIP-HOP POWER PLAYLISTS

POWERED BY Nielsen
Broadcast Data
Systems

WQHT New York	WVPR New York	KKBT Los Angeles	WGCI Chicago	WPGC Washington, DC	WVEE Atlanta
PD: John Dimick APD/MD: E-Bro MC: Janine Morris Emmis 212-229-9797	PD: Michael Saunders MD: Mara Melendez Clear Channel 212-704-1051	PD: Tom Calococco MD: Tawalla Sharp Radio One 323-654-1800	DM: Elroy R.C. Smith APD/MD: Tiffany Green Clear Channel 312-540-2000	VP/Pgm: Jay Stevens OM: Reggie Rouse MD: Boogie D Infinity 301-918-0955	APD/MD: Tasha Love Infinity 404-998-8900
TW LW	TW LW	TW LW	TW LW	TW LW	TW LW
1 Bobby Valentino Slow Down 76 81	1 Mariah Carey We Belong Together 80 77	1 50 Cent Just A Lil Bit 66 50	1 R. Kelly Trapped In The Closet 67 59	1 Mariah Carey We Belong Together 45 55	1 R. Kelly Trapped In The Closet 50 29
2 Mariah Carey We Belong Together 67 82	2 Bobby Valentino Slow Down 78 78	2 Ying Yang Twins Wait (The Whisper S 59 58	2 Bobby Valentino Slow Down 59 52	2 Bobby Valentino Slow Down 44 53	2 Ying Yang Twins Wait (The Whisper S 48 41
3 I Wayne Can't Satisfy Her 65 65	3 Ying Yang Twins Wait (The Whisper S 70 50	3 R. Kelly Trapped In The Closet 57 48	3 Destiny's Child Cater 2 U 58 58	3 112 Featuring Foxy Brown U Already 42 43	3 Mariah Carey We Belong Together 47 47
4 50 Cent Just A Lil Bit 62 79	4 112 Featuring Foxy Brown U Already 69 76	4 Ciara Featuring Ludacris Oh 47 55	4 Mariah Carey We Belong Together 55 59	4 Gwen Stefani Hollaback Girl 36 16	4 D4L Like Me 38 37
5 Damian "Jr Gong" Marley Welcome To 61 47	5 Ciara Featuring Ludacris Oh 69 76	5 Mariah Carey We Belong Together 47 55	5 Snoop Dogg Featuring Pha Drop It U 34 31	5 Mariah Carey We Belong Together 42 43	5 Destiny's Child Cater 2 U 34 38
6 Ying Yang Twins Wait (The Whisper S 48 44	6 I Wayne Can't Satisfy Her 65 47	6 Cassidy I'm A Hustla 44 29	6 112 Featuring Foxy Brown U Already 55 59	6 Amerie 1 Thing 34 34	6 Macao Go Sit Down 30 25
7 Nas Featuring Q-Tip Just A Moment 46 34	7 Marques Houston Featurin All Beaus 63 20	7 Nelly Featuring Jung Tru Erttime 41 38	7 Mario How Could You 36 15	7 R. Kelly Trapped In The Closet 32 41	7 Dem Franchize Boyz Oh I Think Doy L 28 30
8 Cassidy I'm A Hustla 42 44	8 Fantasia Truth Is 47 70	8 Mary J. Blige Featuring Da MVP 36 37	8 T.I. ASAP 32 49	8 Ciara Featuring Ludacris Oh 33 43	8 Webbie Featuring Bun B Give Me That 28 30
9 Mary J. Blige Featuring Da MVP 40 47	9 50 Cent Just A Lil Bit 44 37	9 112 Featuring Foxy Brown U Already 37 40	9 Bobby Valentino Slow Down 31 34	9 Destiny's Child Cater 2 U 32 41	9 Young Jeezy Featuring M And Then W 26 11
10 Tonyayo Featuring 50 Ce Hate It Or 36 35	10 Destiny's Child Cater 2 U 44 32	10 The Game Featuring 50 Ce Hate It Or 31 21	10 50 Cent Just A Lil Bit 31 40	10 Cassidy I'm A Hustla 31 31	10 Boyz N Da Hood Dem Boyz 26 18
11 Amerie 1 Thing 35 38	11 Cassidy I'm A Hustla 42 30	11 T.I. U Don't Know Me 31 21	11 Dr. Charles O. Hayes And Work It Ou 20 26	11 Fantasia Free Yourself 29 22	11 Bobby Valentino Slow Down 26 42
12 The Game Featuring 50 Ce Hate It Or 33 31	12 Mary J. Blige Featuring Da MVP 41 44	12 Memphis Bleek Like That 29 14	12 Ciara Featuring Ludacris Oh 27 26	12 Ludacris Featuring Bobby Pimpin' Ai 28 29	12 Ciara Featuring Ludacris Oh 26 45
13 Beamie Sigel Featuring M Feel It 31 21	13 Destiny's Child Cater 2 U 37 63	13 Trillville Featuring Cut Some Cut 28 28	13 Cassidy I'm A Hustla 24 26	13 T.I. U Don't Know Me 25 41	13 Ciara Featuring Ludacris Oh 25 27
14 112 Featuring Foxy Brown U Already 26 50	14 Amerie 1 Thing 35 33	14 Doovee Featuring Snoop Do Why Cry 28 14	14 Trey Songz Featuring Twi Gotta Make 22 7	14 Webbie Featuring Bun B Give Me That 24 14	14 Pretty Ricky Grind With Me 25 27
15 112 Featuring Foxy Brown U Already 25 26	15 Pretty Ricky Grind With Me 34 39	15 Pretty Ricky Grind With Me 27 17	15 Fantasia Free Yourself 21 27	15 Toni Braxton Pleasure 24 18	15 Terror Squad Lean Back 24 25
16 Ciara Featuring Ludacris Oh 24 33	16 Usher Throwback 34 32	16 Bobby Valentino Slow Down 27 17	16 Charlie Wilson Charlie Last Name: W 19 17	16 Mariah Carey Featurin All Beaus 23 14	16 Snoop Dogg Featuring Pha Drop It U 24 27
17 Gwen Stefani Hollaback Girl 23 15	17 Onmarion O 34 32	17 Onmarion O 26 20	17 Ludacris The Pottin 19 15	17 The Game Dreams 23 19	17 Ciara Featuring Ludacris Oh 23 23
18 The Game Dreams 21 21	18 Beyonce Dangerously In Love 31 33	18 50 Cent Featuring Olivia Candy Shop 26 45	18 Ludacris Featuring Bobby Pimpin' Ai 18 18	18 Life Jennings Must Be Nice 22 28	18 John Legend Ordinary People 22 19
19 Jay-Z Dear Summer 21 22	19 Ludacris Number One Spot 24 19	19 Gwen Stefani Hollaback Girl 25 5	19 Marques Houston Featurin All Beaus 18 22	19 R. Kelly Trapped In The Closet 21 17	19 John Legend Ordinary People 22 19
20 Teaira Mari Make Her Feel Good 19 24	20 Jennifer Lopez Get Right 22 27	20 Brookie Valentine Featurin Griffight 25 19	20 T.I. What If 18 24	20 Bow Wow Featuring Omario Let Me Hol 20 24	20 Ludacris Featuring Bobby Pimpin' Ai 21 21
21 Fat Joe Featuring Nelly Get It Popp 19 18	21 Amerie "Jr Gong" Marley Welcome To 22 28	21 Missy Elliott Featuring Lose Contr 22 20	21 Kanye West Diamonds From Sierra Leo 17 22	21 50 Cent Just A Lil Bit 18 12	21 Ciara Featuring Ludacris Oh 21 21
22 Keyshia Cole (I Just Want To Be 17 19	22 Lloyd Banks Featuring Av Karma 22 23	22 Jemima Dugn Gotta Getcha 22 23	22 Common Featuring The Las The Corner 16 8	22 Common Featuring John Ma Go 17 11	22 Usher Featuring Lil Jon Yeah! 19 22
23 Lil Jon & The East Side Lovers & F 17 22	23 Keyshia Cole (I Just Want To Be 21 21	23 Fantasia Truth Is 22 23	23 The Game Dreams 16 8	23 50 Cent Just A Lil Bit 18 12	23 Amerie 1 Thing 19 24
24 Mario Let Me Love You 16 14	24 Mario Let Me Love You 20 4	24 Marques Houston Featurin All Beaus 21 22	24 Kanye West Diamonds From Sierra Leo 17 22	24 Teaira Mari Make Her Feel Good 17 11	24 Onmarion O 18 15
25 Trillville Featuring Cut Some Cut 15 11	25 Ja Rule Featuring Mary J Streets Ra 20 19	25 50 Cent Disco Inferno 18 6	25 John Legend Ordinary People 14 14	25 Onmarion Touch 15 19	25 Johnita Austin Lil More Love 18 15
26 Kanye West Diamonds From Sierra Leo 15 25	26 Carrinon Featuring Kanye Down And O 19 3	26 Master P Featuring Lil' I Need Dub 18 6	26 Fat Joe Featuring Nelly Get It Popp 12 1	26 Rique Hey Boy 14 20	26 T.I. ASAP 18 21
27 Sheek Louch Kiss Your Ass Goodbye 14 12	27 The Game Dreams 19 3	27 Nivea Featuring Lil Jon Okay 18 15	27 Amerie 1 Thing 11 6	27 Mary J. Blige Featuring Da MVP 13 12	27 Southwest I Need Dubz 17 12
28 N.D.R.E. Featuring Ashan Hang Hang 14 13	28 R. Kelly Trapped In The Closet 16 20	28 Destiny's Child Cater 2 U 17 13	28 Fat Joe Featuring Nelly Get It Popp 12 1	28 Fat Joe Featuring Nelly Get It Popp 12 1	28 Twista Featuring Kanye W Slow Jamz 17 14
29 Jim Jones Baby Girl 14 17	29 Faith Evans Again 12 27	29 Onmarion O 17 13	29 Amerie 1 Thing 11 6	29 Amerie 1 Thing 9 9	29 Mario Let Me Love You 17 18
30 Pitbull Featuring Lil Jon Toma 14 21	30 Akon Lonely 11 1	30 Mario How Could You 17 28	30 Ciara Featuring Missy B I, 2 Step 11 6	30 Lil' Mo Dem Boyz 10 9	30 Mike Jones Back Then 15 9
31 Common Featuring John Ma Go 12 5	31 Brooke Valentine Featurin Griffight 10 25	31 Tonyayo Featuring 50 Ce Seducti 15 17	31 Bobby Valentino Slow Down 10 11	31 Lil' Mo Dem Boyz 10 9	31 Kanye West Diamonds From Sierra Leo 11 15
32 Memphis Bleek Like That 12 20	32 T.I. U Don't Know Me 10 29	32 Faith Evans Again 15 35	32 Common Featuring John Ma Go 10 21	32 Lil' Mo Dem Boyz 10 9	32 Lil' Mo Dem Boyz 10 9
33 Onmarion O 12 10	33 John Legend Ordinary People 10 36	33 Kanye West Diamonds From Sierra Leo 14 6	33 The Game Dreams 9 9	33 Lil' Mo Dem Boyz 10 9	33 Lil' Mo Dem Boyz 10 9
34 50 Cent Disco Inferno 11 12	34 Fat Joe Featuring Nelly Get It Popp 8 5	34 Teaira Mari Make Her Feel Good 14 6	34 Common Featuring John Ma Go 10 21	34 Lil' Mo Dem Boyz 10 9	34 Lil' Mo Dem Boyz 10 9
35 Papoose Charades 10 23	35 The Notorious B.I.G. Juicy 8 6	35 T.I. Bring Em Out 13 9	35 Trillville Featuring Cut Some Cut 9 4	35 Lil' Mo Dem Boyz 10 9	35 Lil' Mo Dem Boyz 10 9
36 Bobby Valentino Tell Me 9 9	36 Tonyayo Featuring 50 Ce Seducti 8 6	36 T.I. Bring Em Out 13 9	36 Fantasia Truth Is 8 12	36 Lil' Mo Dem Boyz 10 9	36 Lil' Mo Dem Boyz 10 9
37 Jay-Z Public Service Announcement (9 9	37 Kanye West Diamonds From Sierra Leo 8 12	37 Destiny's Child Featurin Soldier 13 10	37 Webbie Featuring Bun B Give Me That 8 15	36 Lil' Mo Dem Boyz 10 9	36 Lil' Mo Dem Boyz 10 9
38 Digset Feat. Camron & J Get Down W 8 1	38 Lil Jon & The East Side Lovers & F 8 9	38 Kanye West Diamonds From Sierra Leo 13 10	38 Stryles P Featuring Floet I'm Black 7 7	36 Lil' Mo Dem Boyz 10 9	36 Lil' Mo Dem Boyz 10 9
39 Cassidy B-Boy Stance 8 4	39 Foxy Brown Featuring BLA Get Me Hom 7 6	39 Ebony Eyez In Ya Face 12 9	39 Usher And Alicia Keys My Boo 7 0	36 Lil' Mo Dem Boyz 10 9	36 Lil' Mo Dem Boyz 10 9
40 Camron Featuring JR Whi Shake 8 6	40 Mario How Could You 7 8	40 Ciara Featuring Missy B I, 2 Step 12 0		36 Lil' Mo Dem Boyz 10 9	36 Lil' Mo Dem Boyz 10 9
Common Featuring John Ma Go 12 5	The Game Dreams 17 2	Gwen Stefani Hollaback Girl 25 5	Fat Joe Featuring Nelly Get It Popp 12 1	Common Featuring John Ma Go 17 1	Mr. Big Time Footwork 16 4
Digset Feat. Camron & J Get Down W 8 1	Akon Lonely 11 1	Boyz N Da Hood Dem Boyz 12 0	The Game Dreams 9 0		50 Cent Just A Lil Bit 10 5
Cassidy B-Boy Stance 8 4	Fat Joe Featuring Nelly Get It Popp 8 5	Snoop Dogg Ups & Downs 11 0	Amarion Touch 6 1		Charlie Wilson Charlie Last Name: W 6 0

R & B / HIP-HOP POWER PLAYLISTS

RAP

WERQ Baltimore

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

Table with 3 columns: Rank, Song Title, and Audience Millions. Top entry: 1 Mariah Carey We Belong Together 53.66

WJHM Orlando

PD: Stevie DeMann
APD: Keith Memory
Infinity 407-919-1000

Table with 3 columns: Rank, Song Title, and Audience Millions. Top entry: 1 Mariah Carey We Belong Together 64.77

WPHI Philadelphia

DM: Helen Little
PD: Colby Cobb
Radio One 215-884-9400

Table with 3 columns: Rank, Song Title, and Audience Millions. Top entry: 1 Cassidy I'm A Hustla 90.94

KDAY Los Angeles

PD: Anthony Acampora
APD: CJ
Styles 323-337-1600

Table with 3 columns: Rank, Song Title, and Audience Millions. Top entry: 1 50 Cent Just A Lil Bit 30.40

WZMX Hartford

PD: DJ Buck
MD: David Simpson
Infinity 860-677-6700

Table with 3 columns: Rank, Song Title, and Audience Millions. Top entry: 1 Mariah Carey We Belong Together 85.96

WENZ Cleveland

PD: Kim Johnson
MD: Eddie Bauer
Radio One 216-579-1111

Table with 3 columns: Rank, Song Title, and Audience Millions. Top entry: 1 Ciara Featuring Ludacris Oh 84.81

WBTP Tampa

PD: Ron "Jomama" Shepard
MD: Stu Robinson
Clear Channel 813-832-1000

Table with 3 columns: Rank, Song Title, and Audience Millions. Top entry: 1 Bobby Valentino Slow Down 56.71

WQUE New Orleans

DM: Carla Ferrell
PD/MD: Uptown Angela
Clear Channel 504-948-7300

Table with 3 columns: Rank, Song Title, and Audience Millions. Top entry: 1 Ying Yang Twins Wait (The Whisper S 75.63

WQOK Raleigh

DM: Cy Young
MD: Shawn Alexander
Radio One 919-848-9736

Table with 3 columns: Rank, Song Title, and Audience Millions. Top entry: 1 Ciara Featuring Ludacris Oh 70.67

Main chart table with columns: This Week, Last Week, Weeks on Chart, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Top entry: 1 JUST A LIL BIT 50 CENT NO. 1 (4 WKS)



INCREASE IN DETECTIONS +775
+742
+531
+407
+403
PIMPIN' ALL OVER THE WORLD
Ludacris Featuring Bobby Valentino
GET IT POPPIN'
Fat Joe Featuring Nelly
Bow Wow Featuring Omarion
BACK THEN
Mike Jones (Swishahouse/Asylum/Warner Bros.)
DREAMS
The Game (Aftermath/G-Unit/Interscope)

87 R&B/hip-hop & 63 rhythmic top 40 stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. All rights reserved. See legend to charts on page 2 of charts section for rules and symbol explanations.

Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

COUNTRY POWER PLAYLISTS

WUSN Chicago	KZLA Los Angeles	KPLX Dallas	WKHX Atlanta	KSCS Dallas	WXTU Philadelphia
WUSN Chicago PD: Mike Peterson APD/MD: Marge Braun Infinity 312-649-0099	KZLA Los Angeles DM: R.J. Curtis APD/MD: Tony Campos Emmie 323-882-8000	KPLX Dallas PD: John Cook APD: Smokey Rivers Sussexanna 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 Huff ABC/Disney 971-695-0800	WXTU Philadelphia PD: Bob McKay APD/MD: Cadillac Jack Beasley 610-900-9000
KEYE Minneapolis VP/Pgm: Gregg Swedberg APD/MD: Travis Moon Clear Channel 952-417-3000	KMPS Seattle DM/PD: Becky Brenner APD/MD: Tony Thomas Infinity 206-805-0941	KILT Houston DM/PD: Jeff Garrison APD/MD: Greg Frey Infinity 713-881-5100	WPOC Baltimore PD: Ken Boesen APD/MD: Michael J. Clear Channel 410-366-3693	WFMS Indianapolis DM: David Wood APD/MD: Bob Richards M.D. J.D. Cannon Sussexanna 317-842-9550	WKLB Boston PD: Mike Brophy APD/MD: Ginny Rogers Greater Media 617-822-9600
KNIX Phoenix Dir/Pgm: Shaun Holly MD: Gwen Foster Clear Channel 480-966-6236	WIVK Knoxville DM: Mike Hammond MD: Colleen Addair Citelade 865-588-6511	KYGO Denver PD: Joel Burke MD: Garret Doll Jefferson Pilot 303-321-0950	WPSY Pittsburgh VP/Pgm: Keith Clark APD/MD: Stacy Richards Infinity 412-920-9400	WDRR Raleigh PD: Lisa McKay APD/MD: Mike Biddle Curtis Media 919-478-6464	KMLE Phoenix PD: Jay McCarthy APD/MD: Dave Collins Infinity 802-452-1000
WBCT Grand Rapids DM: Doug Montgomery MD: Dave Taft Clear Channel 616-459-1919	WQYK Tampa DM: Mike Colotta APD: Beecher Martin MD: Jay Roberts Infinity 813-287-9995	WAMZ Louisville VP/Pgm: Kelly Carls PO/MD: Coyote Calhoun Clear Channel 502-479-2222	KTYS Dallas DM: Lorrin Palagi PD: "Crash" Potet MD: Chris Huff ABC/Disney 817-695-1820	WSOC Charlotte DM: D.J. Stout APD/MD: Rick McCracken Infinity 704-522-1103	KFRG Riverside DM: Lee Douglas MD: Lynne Douglas Infinity 951-925-9525

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATION IMPRINT / PROMOTION LABEL	DETECTIONS TW LW	AUDIENCE MILLIONS RANK
#1	1	17	HAPPY? MUDVAYNE	NO. 1 (6 WKS) EPIC	1785 1809	7.65 1
2	2	12	HOLIDAY GREEN DAY	REPRISE	1586 1604	6.395 3
3	3	11	THE HAND THAT FEEDS NINE INCH NAILS	NOTHING/INTERSCOPE	1571 1594	6.461 2
4	4	10	B.Y.O.B. SYSTEM OF A DOWN	AMERICAN/COLUMBIA	1499 1510	5.297 5
5	5	8	REMEDY SEETHER	WIND-UP	1427 1398	5.951 4
6	6	6	BEST OF YOU FOO FIGHTERS	ROSWELL/RCA/RMG	1280 1276	5.094 6
7	6	21	THE CLINCHER CHEVELLE	EPIC	1275 1376	4.551 7
8	9	18	NO SURPRISE THEORY OF A DEADMAN	604/ROADRUNNER/DJMG	1106 1140	3.674 9
9	7	12	BE YOURSELF AUDIOSLAVE	EPIC/INTERSCOPE	1104 1306	4.542 8
10	12	3	RIGHT HERE STAIND	FLIP/ATLANTIC	993 791	3.546 10
11	13	14	BEFORE I FORGET SLIPKNOT	ROADRUNNER/DJMG	852 788	2.629 12
12	11	4	CAN'T REPEAT THE OFFSPRING	COLUMBIA	833 806	2.627 13
13	14	14	WHEN I'M GONE (SADIE) NO ADDRESS	ATLANTIC	764 776	2.422 15
14	15	7	TAKE ME PAPA ROACH	EL TONAL/GEFFEN	740 765	1.926 18
15	18	5	YOUR TIME HAS COME AUDIOSLAVE	EPIC/INTERSCOPE	729 686	2.415 16
16	17	6	BROTHER DARK NEW DAY	WARNER BROS.	698 701	1.804 19
17	16	58	SO COLD BREAKING BENJAMIN	HOLLYWOOD	683 712	3.408 11
18	10	22	SOONER OR LATER BREAKING BENJAMIN	HOLLYWOOD	678 836	2.426 14
19	19	8	BEHIND THOSE EYES 3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG	665	1.688 20
20	20	30	BOULEVARD OF BROKEN DREAMS GREEN DAY	REPRISE	571	2.186 17
21	22	4	COLORS CROSSFADE	FG/COLUMBIA	409	1.065 23
22	25	4	I'M THE ONE STATIC-X	WARNER BROS.	422 352	1.022 24
23	21	15	BLUE JEANS SILVERTIDE	J/RMG	411 537	1.337 21
24	24	7	LOVE TO LET YOU DOWN LIFE OF AGONY	EPIC	365 371	0.947 25
25	23	17	ALONE THE PROM KINGS	THREE KINGS	354 399	0.803 27
↑↑	NEW		MAKE A MOVE INCUBUS	GREATEST GAINER*/MOST AIRPLAY ADDS EPIC	329 20	1.224 22
27	26	5	BEVERLY HILLS WEEZER	GEFFEN	313 335	0.931 26
28	28	8	SHOW ME A SIGN BREAKING POINT	WIND-UP	276 289	0.546 31
29	33	2	FALLEN ANGELS RA	REPUBLIC/UNIVERSAL/UMRG	274 211	0.512 32
30	27	11	SHALLOW PORCUPINE TREE	LAVA	267 307	0.450 37
31	30	9	SHINE IT ALL AROUND ROBERT PLANT AND THE STRANGE SENSATION	ES PARANZA/SANCTUARY	246 276	0.479 35
32	32	4	BLUE ORCHID THE WHITE STRIPES	THIRD MAN/V2	197 219	0.413 40
33	37	2	FADE AWAY DAY OF FIRE	ESSENTIAL/JIVE/ZOMBA	195 159	0.394 -
34	31	3	INSPIRATION ON DEMAND SHADOWS FALL	CENTURY MEDIA	181 222	0.266 -
35	NEW		IN DUE TIME SUBMERSED	WIND-UP	179 133	0.263 -
36	29	10	SICK LOVE SONG MOTLEY CRUE	HIP-O/ISLAND/DJMG	170 288	0.290 -
37	36	2	THOSE AROUND YOU INTANGIBLE	LARKIO	160 165	0.314 -
38	NEW		FIRE IT UP BLACK LABEL SOCIETY	ARTEMIS	158 130	0.511 33
39	34	12	E-PRO BECK	INTERSCOPE	151 177	0.459 36
40	39	25	DIRTY LITTLE THING VELVET REVOLVER	RCA/RMG	149 139	0.485 34

MOST AIRPLAY ADDS

TITLE ARTIST / LABEL NEW STATIONS

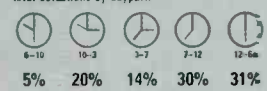
MAKE A MOVE **15**

Incubus (Epic)

KFRO, HILO, KRAB, KRXX, KRZR, KXXR, WAQX, WBSX, WBZ, WJJO, WKLO, WNV, WQXA, WRQC, WRTT, WRXW, WWWW, WXQR, WZOR

Total stations with six or more detections: **29**

Total detections by daypart:



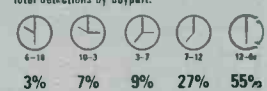
I'M THE ONE **9**

Static-X (Warner Bros.)

KATT, KBPI, KIOZ, KISW, WAAF, WILL, WKLO, WRQC, WRTT

Total stations with six or more detections: **31**

Total detections by daypart:



RIGHT HERE **3**

Staind (Flip/Atlantic)

KHTQ, KIOZ, KNCN, KUPD, WEBN, WQBK, WRXW, WYBB

Total stations with six or more detections: **54**

Total detections by daypart:



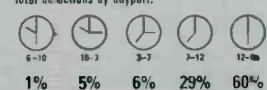
SET IT OFF **8**

Skindred (Blister Bros./Lava)

KATT, KISS, KISW, WCCC, WJJO, WRXW, WYBB

Total stations with six or more detections: **3**

Total detections by daypart:



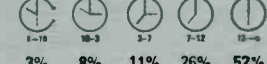
FALLEN ANGELS **5**

RA (Republic/Universal/UMRG)

KICT, WCCC, WKLO, WQXA, WRIF

Total stations with six or more detections: **21**

Total detections by daypart:



RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW LW
1	DUALITY SLIPKNOT (ROADRUNNER/DJMG)	592 608
2	GETTING AWAY WITH MURDER PAPA ROACH (EL TONAL/GEFFEN)	542 609
3	HOME THREE DAYS GRACE (JIVE/ZOMBA)	492 513
4	COLD CROSSFADE (FG/COLUMBIA)	471 518
5	FALL TO PIECES VELVET REVOLVER (RCA/RMG)	409 435
6	JUST LIKE YOU THREE DAYS GRACE (JIVE/ZOMBA)	384 419
7	SLITHER VELVET REVOLVER (RCA/RMG)	380 410
8	LYING FROM YOU LINKIN PARK (WARNER BROS.)	313 315
9	(I HATE) EVERYTHING ABOUT YOU THREE DAYS GRACE (JIVE/ZOMBA)	311 339
10	BURNING BRIGHT SHINEDOWN (ATLANTIC)	295 365
11	FAINT LINKIN PARK (WARNER BROS.)	292 310
12	SCARS PAPA ROACH (EL TONAL/GEFFEN)	288 315
13	COLD HARD BITCH JET (ELEKTRA/ATLANTIC)	283 311
14	AMERICAN IDIOT GREEN DAY (REPRISE)	280 265
15	WOULD? ALICE IN CHAINS (COLUMBIA)	264 284
16	NUMB LINKIN PARK (WARNER BROS.)	258 267
17	VITAMIN R (LEADING US ALONG) CHEVELLE (EPIC)	253 258
18	UGLY THE EXIES (ULTIMATUM/MELISMA/VIRGIN)	251 342
19	DRAGULA ROB ZOMBIE (GEFFEN/INTERSCOPE)	246 234
20	EVEN FLOW PEARL JAM (EPIC)	246 260

GREATEST GAINERS

INCREASE IN DETECTIONS

+309

MAKE A MOVE

Incubus (Epic)
WZOR +27, KRAB +25, WNV, WWWW +19, KILQ +18, KXXR +17, KRZR +15, WQXA +14, WXQR +14, WZZN +12

+202

RIGHT HERE

Staind (Flip/Atlantic)
WRQC +15, WXZZ +14, KNCN +13, WQBK +12, WRTT +10, KICT +10, KIOZ +10, WNV +9, WAAF +9, KFRO +9

+75

SET IT OFF

Skindred (Blister Bros./Lava)
WJJO +15, WYBB +11, KISS +9, WCCC +8, WYBB +8, WRXW +6, KISW +5, KTEG +4, KFRO +4, KXXR +3

+70

COLORS

Crossfade (FG/Columbia)
WRTT +9, KHTQ +8, WYBB +8, WLZR +8, WRXW +7, KDJE +4, WXQR +4, KUPD +4, KOMP +4, WKLO +4

+70

I'M THE ONE

Static-X (Warner Bros.)
KBPI +18, KIOZ +13, WNV +9, KISW +7, WILL +7, KTEG +6, KISS +6, WKLO +6, WRTT +5, WBZX +5

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

COMPELLING & ENTERTAINING ARTICLES about where popular music is heading. It's not just about the charts - it's about making sense of it all. - Steve Greenberg, President, S-Curve Records

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ACTIVE ROCK POWER PLAYLISTS

Station	Artist	Title	TR	WR	WZ	WM	WX	WW	WY	WZ	WM	WX	WW	WY	WZ	WM	WX	WW	WY	WZ	WM	WX	WW	WY
WYSP Philadelphia	Green Day	Holiday	29	31																				
	Ozzy Osbourne	Rock On	25	17																				
WRIF Detroit	The Offspring	The Kids Aren't Alright	21	12																				
	Chevelle	The Clinger	20	14																				
WZZN Chicago	Seether	Remedy	51	49																				
	Mudvayne	Happy?	49	48																				
WMMS Cleveland	Nine Inch Nails	The Hand That Feeds	47	48																				
	Green Day	Holiday	44	19																				
KXRR Minneapolis	Seether	Remedy	36	36																				
	The Exies	Ugly	34	29																				
WAAF Boston	Audioslave	Be Yourself	33	33																				
	Green Day	Holiday	33	37																				
KISW Seattle	Nine Inch Nails	The Hand That Feeds	23	28																				
	Mudvayne	Happy?	22	37																				
KQRC Kansas City	Seether	Remedy	39	34																				
	Mudvayne	Happy?	37	34																				
WIYY Baltimore	The Used	And My Chemical Under Pres	38	42																				
	Audioslave	Be Yourself	27	39																				
WEBN Cincinnati	Breaking Benjamin	So Cold	35	30																				
	Velvet Revolver	Slither	35	34																				
KISS San Antonio	Slipknot	Vermilion	36	30																				
	Breaking Benjamin	So Cold	34	31																				
WCCB Hartford	Mudvayne	Happy?	27	28																				
	Staind	Right Here	27	28																				
KBPI Denver	Mudvayne	Happy?	47	45																				
	Nine Inch Nails	The Hand That Feeds	46	41																				
KCAL San Bernardino	Nine Inch Nails	The Hand That Feeds	48	43																				
	System Of A Down	B.Y.O.B.	47	48																				
KUPD Phoenix	Mudvayne	Happy?	33	31																				
	System Of A Down	B.Y.O.B.	31	35																				
WXTB Tampa	Green Day	Holiday	52	50																				
	Mudvayne	Happy?	51	55																				
KRXQ Sacramento	Three Days Grace	Home	25	22																				
	System Of A Down	B.Y.O.B.	25	27																				
WBZX Columbus	System Of A Down	B.Y.O.B.	40	25																				
	Slipknot	Before I Forget	39	40																				
WLZR Milwaukee	Foo Fighters	Best Of You	21	21																				
	Green Day	Holiday	20	15																				
WGIR Manchester	Audioslave	Be Yourself	28	25																				
	Velvet Revolver	Slither	25	24																				
KUFO Portland	Green Day	Holiday	23	18																				
	Mudvayne	Happy?	21	15																				
WOXA Harrisburg	The Offspring	The Kids Aren't Alright	31	32																				
	Chevelle	The Clinger	30	32																				
KIOZ San Diego	Nine Inch Nails	The Hand That Feeds	25	24																				
	Mudvayne	Happy?	24	26																				
WNOR Norfolk	System Of A Down	B.Y.O.B.	27	23																				
	Green Day	Holiday	26	25																				

ACTIVE ROCK

POWERED BY  Nielsen Broadcast Data Systems

HERITAGE ROCK

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

COLORS 479/70

Crossfade
(FG/Columbia)

Chart Move: 22-21

Total Stations 38

Heavy KDJE, KQRC, WRXW, WXQR, WZOR **5**

Medium KHTQ, KILO, KRXQ, KUPD, WAQX, WJJO, WRTT, WWBN, WXZZ, WYBB **10**

Light **23**

Airplay Adds 3
KNCN, WLZR, WTFX

I'M THE ONE 422/70

Static-X
(Warner Bros.)

Chart Move: 25-22

Total Stations 39

Heavy KRZR, KTEG, WJJO **3**

Medium KBPI, KHTQ, KIOZ, KISS, KUPD, WNVE, WXQR, WZOR, WZZN **9**

Light **27**

Airplay Adds 9
KATT, KBPI, KIOZ, KISW, WAAF, WIL, WKLO, WRQC, WRTT

★ **MAKE A MOVE 329/309**

Incubus
(Epic)

Chart Move: Debut 26

Total Stations 36

Heavy KRAB, WNVE, WZOR, WZZN **4**

Medium KILO, KRZR, KXXX, WQXA, WWWX, WXQR **6**

Light **26**

Airplay Adds 19
KFRQ, KILO, KRAB, KRXQ, KRZR, KXXX, WAQX, WBSX, WBZX, WJJO, WKLO, WNVE, WQXA, WRQC, WRTT, WRXW, WWWX, WXQR, WZOR

FALLEN ANGELS 274/63

RA
(Republic/Universal/UMRG)

Chart Move: 33-29

Total Stations 35

Heavy WZOR **1**

Medium WJJO, WNOR, WQBK, WRTT, WXQR **5**

Light **29**

Airplay Adds 5
KICT, WCCC, WKLO, WQXA, WRIF

FADE AWAY 195/36

Day Of Fire
(Essential/Jive/Zomba)

Chart Move: 37-33

Total Stations 20

Heavy KHTQ, KQRC **2**

Medium KRXQ, WJJO, WKLO **3**

Light **15**

Airplay Adds 5
KRXQ, WAQX, WNVE, WRQC, WRXW

IN DUE TIME 179/46

Submersed
(Wind-up)

Chart Move: Debut 35

Total Stations 20

Heavy WZOR **1**

Medium KDJE, WJJO **2**

Light **17**

Airplay Adds 4
KFRQ, KHTQ, WAQX, WXQR

FIRE IT UP 158/28

Black Label Society
(Artemis)

Chart Move: Debut 38

Total Stations 18

Heavy **0**

Medium KUPD, WAAF, WJJO, WZOR **4**

Light **14**

Airplay Adds 2
KATT, WYSP

CHART BOUND

RISE RIVER RISE 120/4

Corrosion Of Conformity
(Sanctuary)

Total Stations 16

Heavy **0**

Medium WJJO, WYBB **2**

Light **14**

Airplay Adds 2
WCCC, WRQC

IN MY HEAD 89/5

Queens Of The Stone Age
(Interscope)

Total Stations 17

Heavy **0**

Medium **0**

Light **17**

Airplay Adds 2
WRTT, WYBB

★ **SET IT OFF 89/75**

Skindred
(Bieler Bros./Lava)

Total Stations 16

Heavy 0

Medium WJJO **1**

Light **15**

Airplay Adds 8
KATT, KISS, KISW, WCCC, WJJO, WRXW, WWBN, WYBB

TROPTRICAL 85/0

Sound And Fury
(Athelas)

Total Stations 5

Heavy KISW, KQRC, KRXQ, WAAF **4**

Medium **0**

Light **1**

THE TRUTH 73/1

Limp Bizkit
(Flip/Geffen)

Total Stations 8

Heavy WNVE **1**

Medium **0**

Light **7**

LOVERCALL 70/34

Danko Jones
(Razor & Tie)

Total Stations 10

Heavy **0**

Medium KILO, WYSP **2**

Light **8**

Airplay Adds 3
KDJE, KILO, WBSX

BAND-GIRLS-MONEY 70/16

Tsar
(TVT)

Total Stations 9

Heavy **0**

Medium WYBB **1**

Light **8**

Airplay Adds 1
KCAL

TRYIN TO BE ME 65/14

Tommy Lee
(TL Educational)

Total Stations 13

Heavy **0**

Medium WAAF **1**

Light **12**

Airplay Adds 1
KXXR

ATTACK 64/20

30 Seconds To Mars
(Virgin)

Total Stations 8

Heavy **0**

Medium WBSX, WJJO **2**

Light **6**

Airplay Adds 2
WIL, WKLO

SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN 62/2

U2
(Interscope)

Total Stations 3

Heavy KOMP **1**

Medium WGIR **1**

Light **1**

HELENA (SO LONG & GOODNIGHT) 54/8

My Chemical Romance
(Reprise)

Total Stations 5

Heavy KRAB **1**

Medium WXQR **1**

Light **3**

UNDER PRESSURE 53/9

The Used And My Chemical Romance
(Reprise)

Total Stations 8

Heavy WIVY **1**

Medium **0**

Light **7**

Airplay Adds 1
WBSX

★ **FAMILIAR REALM 43/38**

CKY
(Island/IDJMG)

Total Stations 13

Heavy **0**

Medium **0**

Light **13**

Airplay Adds 3
KQRC, WXQR, WYSP

STOCKHOLM SYNDROME 43/1

Muse
(Taste Media/Warner Bros.)

Total Stations 9

Heavy **0**

Medium **0**

Light **9**

★ **WASTELAND 42/30**

10 Years
(Republic/Universal/UMRG)

Total Stations 10

Heavy **0**

Medium **0**

Light **10**

Airplay Adds 2
WJJO, WWBN

AIRPOWER

AMERICAN BABY 74/7

Dave Matthews Band
(RCA/RMG)

AIRPLAY LEADER
(1st Station to 100 Plays)

WHJY Providence, RI
PD: Scott Laudani **94**

MD: John Laurenti
Date: 05/08/05

Chart Move: 26-20

Total Stations 5

Heavy WBBB, WROV **2**

Medium KLAQ, WHJY **2**

Light **1**

AIRPOWER BOUND

RIGHT HERE 143/65

Staind
(Flip/Atlantic)

Chart Move: 21-13

Total Stations 14

Heavy KMOD, WXMM **2**

Medium KLAQ, WBBB, WHJY **3**

Light **9**

Airplay Adds 4
KTUX, KZRR, WONE, WXMM

YOUR TIME HAS COME 87/1

Audioslave
(Epic/Interscope)

Chart Move: 19-16

Total Stations 14

Heavy **0**

Medium WHJY **1**

Light **13**

Airplay Adds 1
KZRR

BROTHER 69/3

Dark New Day
(Warner Bros.)

Chart Move: 27-23

Total Stations 7

Heavy KZRR **1**

Medium KLAQ, WXMM **2**

Light **4**

CHART BOUND

NO MATTER WHAT 44/2

Def Leppard
(Island/IDJMG)

Total Stations 12

Heavy **0**

Medium **0**

Light **12**

Airplay Adds 1
WVRK

SPEED OF SOUND 38/5

Coldplay
(Capitol)

Total Stations 2

Heavy WBBB **1**

Medium **0**

Light **1**

★ **TRYIN TO BE ME 33/25**

Tommy Lee
(TL Educational)

Total Stations 5

Heavy **0**

Medium WDHA **1**

Light **4**

Airplay Adds 1
WHJY

★ **KILLIN' ME 27/5**

Drowning Pool
(Wind-up)

Total Stations 2

Heavy KLAQ **1**

Medium **0**

Light **1**

★ **COLORS 26/18**

Crossfade
(FG/Columbia)

Total Stations 4

Heavy **0**

Medium **0**

Light **4**

Airplay Adds 2
KLAQ, KMOD

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LATIN

GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS) TW LW
1	1	7	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ	SONY DISCOS	19.248 18.492
2	2	14	LA CAMISA NEGRA JUANES	SURCO/UNIVERSAL LATINO	12.253 17.813
3	4	6	NI EN DEFENSA PROPIA LOSTEMERARIOS	FONOVISA	12.286 12.490
4	3	14	OBSESION (NO ES AMOR) FRANKIE J FEATURING BABY BASH	COLUMBIA/SDNY DISCOS	11.884 12.512
5	7	8	ALGO MAS LA 5A ESTACION	SONY DISCOS	11.587 10.614
6	8	8	BANDOLERO OLGATANON	SONY DISCOS	11.253 10.170
7	5	20	HOY COMO AYER CONJUNTO PRIMAVERA	FONOVISA	10.749 11.869
8	6	19	AIRE INTOCABLE	EMI LATIN	10.745 11.699
9	9	16	LA SORPRESA LOS TIGRES DEL NORTE	FONOVISA	9.502 9.930
10	10	12	VIVEME LAURA PAUSINI	WARNER LATINA	9.122 8.673
11	15	22	LO QUE PASO, PASO DADDY YANKEE	EL CARTEL/VI/MACHETE	9.105 6.910
11	30		PORQUE ES TAN CRUEL EL AMOR RICARDO ARJONA	SONY DISCOS	8.414 8.106
12	11		CONTRA VIENTOS Y MAREAS CHAYANNE	SONY DISCOS	7.873 8.088
14	23	11	ERES DIVINA PATRULLA 81	DISA	7.674 5.994
15	14	4	MIA PAULINA RUBIO	UNIVERSAL LATINO	7.359 6.990
16	21	15	AMOR DEL BUENO REYLI	SONY DISCOS	7.057 6.433
17	16	20	VOLVERTE A VER JUANES	SURCO/UNIVERSAL LATINO	6.822 6.907
18	20	4	VENGADA EDNITA NAZARIO	SONY DISCOS	6.410 6.472
19	17	10	COMO PUDISTE OBIE BERMUDEZ	EMI LATIN	6.407 6.819
20	19	11	NO ME QUEDA MAS PALOMO	DISA	6.342 6.584
21	22	24	TOCANDO FONDO KALIMBA	SONY DISCOS	6.334 6.091
22	18	4	ECHAME A MI LA CULPA LUIS MIGUEL	WARNER LATINA	6.882 6.727
23	28	6	LUNA LLENA LOS TUCANES DE TIJUANA	UNIVERSAL LATINO	5.827 5.417
24	13	9	EN SOLEDAD JIMENA	UNIVISION	5.729 7.039
25	43	6	MAYOR QUE YO BABY RANKS, DADDY YANKEE, TONNY TUNTUN, WISIN, YANDEL & HECTOR	MAS FLOW/UNIVERSAL LATINO	5.595 3.897
26	31	5	Y LAS MARIPOSAS PANCHO BARRAZA	MUSART/BALBOA	5.272 5.002
27	24	17	ADIOS AMORTE VAS GRUPO MONTEZ DE DURANGO	DISA	5.255 5.680
28	25	14	QUE LASTIMA ALEJANDRO FERNANDEZ	SONY DISCOS	5.251 5.673
29	32	3	QUE MAS QUISIERA BANDA EL RECODO	FONOVISA	5.171 4.815
30	26	5	PORQUE TU NO ESTAS JANINA	UNIVISION	4.918 5.555
31	30	5	HASTA EL FIN MONCHY & ALEXANDRA	J&N	4.855 5.024
32	35	3	TIEMPO INTOCABLE	EMI LATIN	4.835 4.486
33	33	19	EL AUTOBUS PEPE AGUILAR	SONY DISCOS	4.800 4.682
34	27	15	SI LA QUIERES LOS HOROSCOPOS DE DURANGO	PROCAN/DISA	4.549 5.517
35	29	7	PERDONA MIS ERRORES EL COYOTE Y SU BANDA TIERRA SANTA	UNIVISION	4.520 5.267
36	38	20	ALGO ESTA CAMBIANDO JULIETA VENEGAS	ARIOLA/BMG LATIN	4.476 4.397
37	44	7	REBELDE RBD	EMI LATIN	4.441 3.871
38	45	9	MANANA QUE YA NO ESTES GRUPO INNOVACION	GARMEX/FONOVISA	4.300 3.867
39	37	19	YO ME QUEDA SIN NADIE LA AUTORIDAD DE LA SIERRA	DISA	4.271 4.460
40	NEW		MI CREDO K-PAZ DE LA SIERRA	UNIVISION	4.256 2.693
41	39	3	ASI COMO HOY ALEGRES DE LA SIERRA	VIVA	4.227 4.182
42	NEW		REGGAETON LATINO DON OMAR	CHOSEN FEW EMERALD/URBAN BOX OFFICE	4.044 2.515
43	40	11	EN EL MISMO TREN MARCOS ANTONIO SOLIS	FONOVISA	4.038 4.173
44	RE-ENTRY		POBRE DIABLA DON OMAR	VI/MACHETE	4.037 2.945
45	36	10	SIN MIEDO A NADA ALEX UBAGO	WARNER LATINA	3.939 4.470
46	NEW		DUENO DE TI SERGIO VEGA	SONY DISCOS	3.904 2.733
47	34	12	PRECISAMENTE AHORA DAVID DE MARIA	WARNER LATINA	3.889 4.570
48	49	2	YA NO LLORES RAMON AYALAY SUS BRAVOS DEL NORTE	FREDDIE	3.768 3.511
49	48	2	QUIERO QUE SEPAS CARDENALES DE NUEVO LEON	DISA	3.735 3.521
50	NEW		EL ARREPENTIDO LOS HURACANES DEL NORTE	UNIVISION	3.647 2.271

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS) TW LW
1	1	3	HEAVEN MARY MARY	MY BLOCK/COLUMBIA/SUM	2.507 2.502
2	2	13	I CALL YOU FAITHFUL DONNIE MCCLURKIN	VERITY/ZOMBA	2.363 2.371
3	4	10	BE BLESSED YOLANDA ADAMS	ELEKTRA/ATLANTIC	2.092 2.098
4	5	13	YOU SURVIVED JAMES FORTUNE & FIYA	WORLD WIDE GOSPEL	2.077 1.830
5	3	13	I UNDERSTAND SMOKIE NORFUL	EMI GOSPEL	1.841 2.241
6	8	11	GOD BLOCKED IT KURT CARR	GOSPO CENTRIC/ZOMBA	1.758 1.667
7	6	13	CELEBRATE TED & SHERI	WORD-CURB	1.669 1.799
8	7	13	TAKE MY LIFE MICAH STAMPLEY	DEXTERITY SOUNDS/EMI GOSPEL	1.635 1.744
9	9	13	GONNA LIFT YOUR NAME ANOINTED	COLUMBIA/SUM	1.511 1.436
10	10	13	MY PRAISE TIM BOWMAN	LIQUID 8	1.377 1.377
11	11	9	I'M NOT TIRED YET MISSISSIPPI MASS CHOIR	MALACO	1.333 1.246
12	13	13	SAFE FROM HARM BEBE WINANS	STILL WATERS/TMG/SUM	1.306 1.215
13	14	13	HEALED DONALD LAWRENCE & THE TRI-CITY SINGERS	VERITY/ZOMBA	1.168 1.207
14	12	13	I NEED AN ANGEL RUBEN STUDDARD	J/RMG	1.154 1.240
15	1E	13	EVERYTHING PART I, PART II TYE TRIBBETT & G.A.	COLUMBIA/SUM	1.115 1.130
16	17	13	THANK YOU BENITA WASHINGTON	LIGHT	1.027 1.039
17	NEW		WORK IT OUT DR. CHARLES G. HAYES AND THE WARRIORS FEATURING DIANNE WILLIAMS	ICEE INSPIRATIONAL/ICEE	1.016 0.486
18	1E	13	I TRUST GOD JOHNNY SANDERS	PLATINUM	0.991 0.983
19	3C	6	HEY LASHUN PACE	EMI GOSPEL	0.957 0.792
20	2E	10	SOMETHING ABOUT THE NAME JESUS THE RANCE ALLEN GROUP	TYSCOT	0.952 0.868
21	2I	3	ALL NIGHT ALVIN DARLING & CELEBRATION	EMTRO GOSPEL	0.907 0.844
22	RE-ENTRY		I WROTE THIS SONG LORI PERRY	PALANCE	0.902 0.579
23	2I	13	LEAD ME TO THE ROCK STEPHEN HURD	INTEGRITY GOSPEL/INTEGRITY	0.881 0.897
24	2I	13	GOD IS GOOD DETRICK HADDON	TYSCOT/VERITY/ZOMBA	0.873 0.883
25	2E	10	DO RIGHT NU BEGINNING FEATURING DAMON LITTLE	WORLD WIDE GOSPEL	0.872 0.815
26	2E	9	LORD I THANK YOU ANDERSON SANCTUARY CHOIR	MALACO	0.857 0.926
27	2I	13	WE MUST PRAISE J MOSS	GOSPO CENTRIC/ZOMBA	0.854 0.878
28	3E	6	WAR CRY MICAH STAMPLEY	DEXTERITY SOUNDS/EMI GOSPEL	0.822 0.705
29	3I	2	BEEN SO GOOD THE MIGHTY CLOUDS OF JOY	EMI GOSPEL	0.799 0.758
30	4I	7	GREAT THINGS DEANDRE PATTERSON	TYSCOT	0.791 0.614
31	2I	13	I REALLY LOVE YOU DENETRIA CHAMP	JDI	0.778 0.92E
32	2I	12	GLORY, GLORY MIAMI MASS CHOIR	MAJO	0.766 0.89E
33	1I	13	FRIEND OF GOD ISRAEL AND NEW BREED	INTEGRITY GOSPEL/INTEGRITY	0.745 0.95E
34	2I	13	SUDDENLY BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR	EMI GOSPEL	0.744 0.81E
35	3I	13	A MIGHTY GOOD FRIEND BISHOP PAUL S. MORTON FEATURING PAUL PORTER & KEITH "WONDERBOY" JOHNSON	TEHILLAH/LIGHT	0.720 0.67E
36	RE-ENTRY		SERVANT'S PRAYER BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR FEATURING WILLIAM MURPHY	EMI GOSPEL	0.678 0.53E
37	3E	13	YOU COVERED ME DONALD LAWRENCE & CO.	VERITY/ZOMBA	0.669 0.65E
38	NEW		YES SHEKINAH GLORY MINISTRY	KINGDOM/BOOKWORLD	0.655 0.60E
39	NEW		HIS NAME IS JESUS THE LOUISIANA STATE CHOIR FEATURING BISHOP LARRY L. BRANDON	LIGHT	0.654 0.57E
40	E5	2	GO THROUGH EVELYN TURRENTINE-AGEE	LIGHT/COMPENIA	0.643 0.67I

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GOSPEL PANEL — 37 STATIONS

Atlanta	WPZE	Jackson, Miss.	WHLH
Baltimore	WCAO-AM	Little Rock, Ark.	WOAD
Baton Rouge, La.	WXOK-AM	Louisville, Ky.	KITA-AM
Buffalo, N.Y.	WENN	Memphis	WLLV-AM
Charleston, S.C.	WUFO-AM	Montgomery, Ala.	WBBP-AM
Chatanooga, Tenn.	WJNI	New Orleans	WHAL
Cleveland	WXTC-AM	New York	WXVI-AM
Columbus, Ohio	WNOO-AM	Norfolk, Va.	WYLD-AM
Dallas	WABQ-AM	Philadelphia	WTHE-AM
Detroit	WJMO-AM	Raleigh, N.C.	WXEZ
Flint, Mich.	WFMV	Richmond, Va.	WDAS-AM
Greensboro, N.C.	WJYD	St. Louis	WNLJ
Huntsville, Ala.	KGGR-AM	Savannah, Ga.	WPZZ
Indianapolis	WCHB-AM	Shreveport, La.	KATZ-AM
	WFLT-AM	Tulsa, Okla.	WSOK-AM
	WEAL-AM	Washington D.C.	KOKA-AM
	WDJL-AM		KTFX-AM
	WEUP-AM		WPGC-AM
	WTLC-AM		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)	
						TW	LW
1		9	HOLY IS THE LORD	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	3.882	3.939
2	4	10	HIDE	JOY WILLIAMS	REUNION/PLG	3.768	3.468
3	1	22	TAKE YOU BACK	JEREMY CAMP	BEC	3.756	4.063
4	3	19	NOTHING WITHOUT YOU	BEBO NORMAN	ESSENTIAL/PLG	3.734	3.918
5	6	22	YOU'RE WORTHY OF MY PRAISE	BIG DADDY WEAVE & BARLOWGIRL	FERVENT/WORD-CURB	3.043	2.794
6	9	14	HELD	NATALIE GRANT	CURB	2.797	2.447
7	7	7	BRAVE	NICHOLE NORDEMAN	SPARROW/EMICMG	2.706	2.614
8	5	33	HEAVEN	SALVADOR	WORD-CURB	2.637	2.802
9	8	14	ABOUT YOU	ZOEGIRL	SPARROW/EMICMG	2.538	2.525
10	10	33	VOICE OF TRUTH	CASTING CROWNS	BEACH STREET/REUNION/PLG	2.285	2.404
11	14	29	HE WILL CARRY ME	MARK SCHULTZ	WORD-CURB	2.056	2.030
12	13	13	WHAT IF	JADON LAVIK	BEC	2.012	2.093
13	12	17	LOUDER THAN THE ANGELS	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	1.964	2.237
14	11	23	THIS IS YOUR LIFE	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	1.920	2.314
15	15	10	MIRACLE	JOHN DAVID WEBSTER	BHT	1.887	1.936
16	16	10	OPEN MY EYES	JEFF ANDERSON	GOTEE	1.882	1.815
17	17	12	GOD WILL LIFT UP YOUR HEAD	JARS OF CLAY	ESSENTIAL/PLG	1.739	1.585
18	18	13	DEVOTION	NEWSBOYS	SPARROW/EMICMG	1.607	1.577
19	19	8	FRIEND OF GOD	PHILLIPS, CRAIG AND DEAN	INO	1.257	1.167
20	22	13	SAVE ME	NATE SALLIE	CURB	1.155	1.082
21	20	20	YOUR LOVE GOES ON FOREVER	SONICFLOOD	INO	1.139	1.103
23	9		CRY ON MY SHOULDER	OVERFLOW	ESSENTIAL/PLG	1.060	1.067
21	12		IN CHRIST ALONE	BRIAN LITTLRELL	REUNION/PLG	1.024	1.100
35	4		IT'S LIKE ME	KUTLESS	BEC	0.954	0.627
25	NEW		YOU	THE AFTERS	SIMPLE PLAN	0.829	0.276
26	5		NO ONE ELSE KNOWS	BUILDING 429	WORD-CURB	0.813	0.780
27	24	18	HOLD YOU HIGH	BY THE TREE	FERVENT/WORD-CURB	0.809	0.820
28	28	4	ATMOSPHERE	TOBYMAC	FOREFRONT/EMICMG	0.771	0.766
29	33	4	WHO AM I?	POINT OF GRACE	WORD-CURB	0.766	0.640
30	32	3	YOU ARE THERE	SALVADOR	WORD-CURB	0.749	0.673
31	25	21	ALL MY PRAISE	SELAH	CURB	0.729	0.807
32	29	17	GLORIA (ALL GOD'S CHILDREN)	PAUL COLMAN	INPOP	0.704	0.754
33	36	12	MAKER OF ALL THINGS	TREE63	INPOP	0.629	0.627
34	31	24	COMPLETE	ANDY CHRISMAN	SHELTER	0.615	0.688
35	NEW		PECULIAR PEOPLE	MUTEMATH	ARC	0.592	0.288
36	37	5	THE ONE THING	PAUL COLMAN	INPOP	0.587	0.568
37	30	18	PURE	SUPERCHICK	INPOP	0.567	0.702
38	38	2	KNEES TO THE EARTH	WATERMARK	ROCKETOWN	0.526	0.550
39	34	9	I WANNA BE WITH YOU	AVALON	SPARROW/EMICMG	0.514	0.633
40	39	8	BETTER IS ONE DAY	ELROY MIHAJLOV	INTEGRITY	0.505	0.484

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)	
						TW	LW
1	1	22	TAKE YOU BACK	JEREMY CAMP	BEC	4.120	4.404
2	4	9	HIDE	JOY WILLIAMS	REUNION/PLG	4.076	3.780
3	3	9	HOLY IS THE LORD	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	3.936	3.993
4	2	19	NOTHING WITHOUT YOU	BEBO NORMAN	ESSENTIAL/PLG	3.854	4.036
5	5	22	YOU'RE WORTHY OF MY PRAISE	BIG DADDY WEAVE & BARLOWGIRL	FERVENT/WORD-CURB	3.263	3.001
6	7	15	ABOUT YOU	ZOEGIRL	SPARROW/EMICMG	2.834	2.780
7	8	7	BRAVE	NICHOLE NORDEMAN	SPARROW/EMICMG	2.830	2.731
8	11	14	HELD	NATALIE GRANT	CURB	2.803	2.451
9	6	33	HEAVEN	SALVADOR	WORD-CURB	2.693	2.646
10	9	33	VOICE OF TRUTH	CASTING CROWNS	BEACH STREET/REUNION/PLG	2.504	2.643
11	17	13	GOD WILL LIFT UP YOUR HEAD	JARS OF CLAY	ESSENTIAL/PLG	2.183	1.985
12	12	12	WHAT IF	JADON LAVIK	BEC	2.168	2.258
13	10	30	THIS IS YOUR LIFE	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	2.073	2.478
14	15	28	HE WILL CARRY ME	MARK SCHULTZ	WORD-CURB	2.058	2.092
15	13	11	LOUDER THAN THE ANGELS	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	1.967	2.232
16	16	10	MIRACLE	JOHN DAVID WEBSTER	BHT	1.965	2.046
17	18	10	OPEN MY EYES	JEFF ANDERSON	GOTEE	1.963	1.899
18	19	13	DEVOTION	NEWSBOYS	SPARROW/EMICMG	1.904	1.832
19	21	7	FRIEND OF GOD	PHILLIPS, CRAIG AND DEAN	INO	1.268	1.167
20	20	10	CRY ON MY SHOULDER	OVERFLOW	ESSENTIAL/PLG	1.239	1.26
21	29	7	IT'S LIKE ME	KUTLESS	BEC	1.174	0.847
22	24	10	SAVE ME	NATE SALLIE	CURB	1.158	1.064
23	22	19	YOUR LOVE GOES ON FOREVER	SONICFLOOD	INO	1.141	1.105
24	25	4	ATMOSPHERE	TOBYMAC	FOREFRONT/EMICMG	1.089	1.063
25	23	8	IN CHRIST ALONE	BRIAN LITTLRELL	REUNION/PLG	1.029	1.103
26	26	18	HOLD YOU HIGH	BY THE TREE	FERVENT/WORD-CURB	0.988	1.003
27	27	7	NO ONE ELSE KNOWS	BUILDING 429	WORD-CURB	0.974	0.944
28	NEW		YOU	THE AFTERS	SIMPLE PLAN	0.956	0.408
29	32	3	YOU ARE THERE	SALVADOR	WORD-CURB	0.847	0.769
30	36	4	WHO AM I?	POINT OF GRACE	WORD-CURB	0.805	0.677
31	28	18	PURE	SUPERCHICK	INPOP	0.769	0.936
32	NEW		PECULIAR PEOPLE	MUTEMATH	ARC	0.759	0.467
33	39	2	THE WAY TO BEGIN	KRYSTAL MEYERS	ESSENTIAL/PLG	0.746	0.577
34	30	21	ALL MY PRAISE	SELAH	CURB	0.730	0.805
35	33	17	GLORIA (ALL GOD'S CHILDREN)	PAUL COLMAN	INPOP	0.718	0.763
36	34	13	MAKER OF ALL THINGS	TREE63	INPOP	0.680	0.744
37	38	5	THE ONE THING	PAUL COLMAN	INPOP	0.627	0.602
38	35	18	COMPLETE	ANDY CHRISMAN	SHELTER	0.615	0.683
39	NEW		BLESS THE LORD	SHAUN GROVES	ROCKETOWN	0.607	0.431
40	40	2	KNEES TO THE EARTH	WATERMARK	ROCKETOWN	0.526	0.550

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AUDIO NETWORKS

VIDEO CHANNELS

Radio Disney
VP/Prog. Robin Jones
PD/MD: Don Tomaso
ABC Radio 972-991-9200
TW LW
1 Jesse McCartney, Beautiful Soul 76 74

Jones/U.S. Country
PD/MD: Penny Mitchell
Jones 303-784-8700
TW LW
1 Rascal Flatts, Fast Cars And Freedom 27 21

Jones/Adult Hit Radio
Sr. Dir. Pmgm. Jon Holiday
MD: Grah. O'Blak
Jones Radio 303-784-8700
TW LW
1 Lifehouse, You And Me 31 36

Jones/AC
OM, Rick Brady
Jones 303-784-8700
TW LW
1 Michael Buble, Home 17 16

MTV
Exec. VP/Music: Tom Calderone
Sr. VP: Michele Dix
VP/Music & Talent: Elli Cola
Viacom 212-258-8000
TW LW
1 Eminem, Ass Like That 19 2

VH1
Exec. VP/Music & Talent: Rick Krim
Sr. VP: Music & Talent: Bruce Gilmer
VP/Music & Talent: Sandy Albouete
Viacom 212-258-7800
TW LW
1 Coldplay, Speed Of Sound 37 0

XM/Top 20 on 20
PD: Michelle Boros
XM 202-380-4000
TW LW
1 Will Smith, Switch 104 97

XM/Highway 16 Highway 16
PD: Ray Knight
MD: Jon Anthony
XM 202-380-4000
TW LW
1 Alan Jackson, The Talkin' Song Repair Blues 45 42

XM/Squizz Squizz
PD: Charlie Logan
XM 202-380-4000
TW LW
1 System Of A Down, B.Y.O.B. 20 20

XM/Mix Mix
PD: Kevin Kash
XM 202-380-4000
TW LW
1 Green Day, Boulevard Of Broken Dreams 41 39

BET
VP/Music Prog: Stephen Hill
MD: Kelly G
Viacom 212-975-4055
TW LW
1 50 Cent, Just A Lil Bit 30 29

CMT
VP/Music & Talent: Chris Parr
Viacom 615-335-8400
TW LW
1 Jo Dee Messina, My Give A Damn's Busted 31 28

Sirius/Hits 1
PD: Kid Kelly
Sirius 212-584-5100
TW LW
1 Kelly Clarkson, Behind These Hazel Eyes 110 110

Sirius/Hot Jamz
PD: Geronimo
Sirius 212-584-5100
TW LW
1 Bobby Valentino, Slow Down 66 56

Sirius/The Beat
Dir. Pmgm: Geronimo
PD: Howard Marcus
Sirius 212-584-5100
TW LW
1 Jenn Cunetta, Come Rain Come Shine 65 65

Sirius/Alt Nation
PD: Rich McLaughlin
Sirius 212-584-5100
TW LW
1 Garbage, Bleed Like Me 48 24

Great American Country
PD: Jim Murphy
MD: Jennifer Page
Jones 303-792-3111
TW LW
1 Dieters Bentley, Lot Of Leavin' Left To Do 35 30

FUSE
Dir. Pmgm: Janis Unterweiser
Rainbow-Media 212-324-3416
TW LW
1 Gwen Stefani, Hollaback Girl 37 30

Hit List
Sr. Dir. Pmgm: Damon Williams
Music Choice 646-459-3300
TW LW
1 Backstreet Boys, Incomplete 54 54

Soft Rock
Sr. Dir. Pmgm: Damon Williams
Music Choice 646-459-3300
TW LW
1 Scott Grimes, Sunset Blvd 17 15

Alternative
Sr. Dir. Pmgm: Damon Williams
Music Choice 646-459-3300
TW LW
1 The White Stripes, Blue Orchid 25 31

Dance
MD: Mike Schwab
Music Choice 646-459-3300
TW LW
1 Shape UK, Back To Basics 37 23

MTV2
Exec. VP/Music: Tom Calderone
Sr. VP: Michele Dix
VP/Music & Talent: Elli Cola
Viacom 212-258-8000
TW LW
1 The Game, Dreams 34 27

MuchMusic Canada
Dr. Music Pmgm: Sheila Sullivan
CHUM Limited 416-591-5757
TW LW
1 The Black Eyed Peas, Don't Phunk With This 31 23

SONGS WITH HIT POTENTIAL | THIS WEEK'S DEBUTS IN RED | SONGS RANKED BY NIELSEN BROADCAST DATA SYSTEMS DETECTIONS FOR WEEK ENDING MAY 29, 2005

MAINSTREAM TOP 40	RHYTHMIC TOP 40	R & B / HIP-HOP	ADULT TOP 40	ADULT CONTEMPORARY	COUNTRY	MODERN ROCK
Artist Title/Label/(Score) Chart Rank	Artist Title/Label/(Score) Chart Rank	Artist Title/Label/(Score) Chart Rank	Artist Title/Label/(Score) Chart Rank	Artist Title/Label/(Score) Chart Rank	Artist Title/Label/(Score) Chart Rank	Artist Title/Label/(Score) Chart Rank
GWEN STEFANI Hollaback Girl INTERSCOPE (68.1) 1	MARIAH CAREY We Belong Together IDJMG (70.7) 1	MARIAH CAREY We Belong Together IDJMG (70.7) 1	ROB THOMAS Lonely No More ATLANTIC (70.5) 1	MICHAEL BUBLE Home REPRISÉ (87.3) 2	DARRYL WORLEY If Something Should Happen DREAMWORKS (76.1) 14	FOO FIGHTERS Best Of You RMG (65.9) 3
MARIAH CAREY We Belong Together IDJMG (67.2) 2	50 CENT Just A Lil Bit INTERSCOPE (87.2) 2	CIARA FEAT. LUDACRIS Oh ZOMBA (65.5) 3	3 DOORS DOWN Let Me Go UMRG (72.8) 5	GOO GOO DOLLS Give A Little Bit WARNER BROS. (77.4) 6	BLAKE SHELTON Goodbye Time WARNER BROS. (77.8) 16	SYSTEM OF A DOWN B.Y.O.B. COLUMBIA (74.5) 5
KELLY CLARKSON Behind These Hazel Eyes RMG (71.6) 3	CIARA FEAT. LUDACRIS Oh ZOMBA (69.7) 3	50 CENT Just A Lil Bit INTERSCOPE (70.2) 5	ANNA NALICK Breathe (2 A.M.) COLUMBIA (71.5) 6	ROE THOMAS Lonely No More ATLANTIC (65.1) 7	KEITH ANDERSON Pickin' Wildflowers ARISTA NASHVILLE (75.1) 17	COLDPLAY Speed Of Sound CAPITOL (77.6) 6
3 DOORS DOWN Let Me Go UMRG (68.2) 4	GWEN STEFANI Hollaback Girl INTERSCOPE (75.6) 4	R. KELLY Trapped In The Closet ZOMBA (82.7) 6	COLDPLAY Speed Of Sound CAPITOL (65.1) 11	MERCYME Homesick CURB (94.7) 11	JEFF BATES Long Slow Kisses RCA (97.1) 18	MUDVAYNE Happy? EPIC (68.4) 8
CIARA FEAT. LUDACRIS Oh ZOMBA (71.3) 8	PRETTY RICKY Grind With Me ATLANTIC (77.8) 5	PRETTY RICKY Grind With Me ATLANTIC (84.6) 7	THE KILLERS Mr. Brightside IDJMG (74.1) 13	RYAN CABRERA True ATLANTIC (94.1) 12	BRAD PAISLEY Alcohol ARISTA NASHVILLE (83.0) 20	SEETHER Remedy WIND-UP (65.6) 10
BACKSTREET BOYS Incomplete ZOMBA (68.3) 10	MISSY ELLIOTT Lose Control ATLANTIC (77.7) 11	CASSIDY I'm A Hustler RMG (65.7) 8	JACK JOHNSON Sitting, Waiting, Wishing UMRG (73.5) 18	MAROONS Sunday Morning RMG (70.4) 15	SHEDAISY Don't Worry Bout A Thing LYRIC STREET (85.4) 21	THE OFFSPRING Can't Repeat COLUMBIA (76.7) 12
ROB THOMAS Lonely No More ATLANTIC (69.0) 11	MARIO How Could You RMG (74.5) 17	FANTASIA Free Yourself RMG (75.3) 14	BACKSTREET BOYS Incomplete ZOMBA (77.0) 22	BACKSTREET BOYS Incomplete ZOMBA (71.7) 17	REBA MCENTIRE My Sister MCA NASHVILLE (80.1) 23	STAINED Right Here ATLANTIC (67.7) 16
THE KILLERS Mr. Brightside IDJMG (69.2) 12	THE GAME Dreams INTERSCOPE (79.9) 30	LYFE JENNINGS Must Be Nice SUM (73.1) 17	KELLY CLARKSON Behind These Hazel Eyes RMG (71.1) 23	HOWIE DAY Collide EPIC (79.0) 18	SARA EVANS A Real Fine Place To Start RCA (81.3) 28	MUSE Stockholm Syndrome WARNER BROS. (67.0) 33
PAPA ROACH Scars GEFFEN (66.7) 13	EMINEM Ass Like That INTERSCOPE (68.6) 31	BOW WOW Let Me Hold You SUM (90.3) 20	INGRAM HILL Almost Perfect HOLLYWOOD (75.7) 25	DARYL HALL JOHN OATES Ooh Child DK-E (85.3) 21	TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.0) 29	CHART BOUND
HOWIE DAY Collide EPIC (77.3) 14	CHART BOUND	MISSY ELLIOTT Lose Control ATLANTIC (83.0) 21	JASON MRAZ Wordplay ATLANTIC (72.3) 27	JESSE MCCARTNEY Beautiful Soul HOLLYWOOD (70.8) 33	JAMIE O'NEAL Somebody's Hero CAPITOL (75.7) 30	DARK NEW DAY Brother WARNER BROS. (67.2) 12
50 CENT Just A Lil Bit INTERSCOPE (65.7) 16	BOW WOW Let Me Hold You SUM (80.4) 21	T.I. ASAP ATLANTIC (75.8) 23	GREEN DAY Holiday REPRISÉ (79.0) 32	GREEN DAY Boulevard Of Broken Dreams REPRISÉ (66.7) 35	TRICK PONY It's A Heartache ASYLUM-CURB (80.5) 31	CROSSFADE Colors COLUMBIA (69.5) 33
GAVIN DEGRAW Chariot RMG (66.1) 23	JOHN LEGEND Number One SUM (75.1) 23	LUDACRIS Pimpin' All Over The World IDJMG (68.1) 33	CHART BOUND	CHART BOUND	LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3) 32	
SIMPLE PLAN Untitled (How Can This Happen To Me?) LAVA (77.4) 27	R. KELLY Trapped In The Closet ZOMBA (72.0) 23	CHART BOUND	DEF LEPPARD No Matter What IDJMG (68.3) 23	PAPA ROACH Scars GEFFEN (66.4) 23	BUDDY JEWELL If She Were Any Other Woman COLUMBIA (82.3) 33	
LIFEHOUSE You And Me GEFFEN (70.5) 29	CHART BOUND	THE GAME Dreams INTERSCOPE (85.2) 23	JERMAINE OUPRI Gotta Getcha VIRGIN (70.8) 23	CHART BOUND	TIM MCGRAW Do You Want Fries With That? CURB (87.0) 34	
CROSSFADE Cold COLUMBIA (74.1) 31	CHART BOUND	JERMAINE OUPRI Gotta Getcha VIRGIN (70.8) 23	CHART BOUND	CHART BOUND	MONTGOMERY GENTRY Something To Be Proud Of COLUMBIA (77.6) 36	
GREEN DAY Holiday REPRISÉ (73.4) 33	CHART BOUND	XSCAPE What's Up ROCK CITY (68.4) 23	CHART BOUND	CHART BOUND	LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.6) 44	
AVRIL LAVIGNE Fall To Pieces RMG (70.3) 36	CHART BOUND	CHART BOUND	CHART BOUND	CHART BOUND	BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1) 60	
CHART BOUND	CHART BOUND	CHART BOUND	CHART BOUND	CHART BOUND	CHART BOUND	
D.H.T. Listen To Your Heart ROBBINS (72.9) 36	CHART BOUND	CHART BOUND	CHART BOUND	CHART BOUND	CHART BOUND	

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. © 2005. Promosquad and HitPredictor are trademarks of Think Fast LLC.

Hit PREDICTOR column

BOW WOW debuts this issue in two formats with new single "Let Me Hold You." This is the artist's first HitPredictor pick since 2003's "Let's Get Down," which scored at rhythmic top 40 and eventually peaked at No. 8 in that format. "Let Me Hold You" has collected high scores at rhythmic top 40 and R&B/hip-hop and is set to surpass that of "Let's Get Down."

Joining Bow Wow at rhythmic top 40 is Jermaine Dupri with "Gonna Getcha." This is Dupri's first HitPredictor pick as an artist. He has appeared on the charts many times as a producer. One recent example is Mariah Carey's "It's Like That," which earned two HitPredictor stars and peaked at No. 9 on the *Billboard Radio Monitor* Rhythmic Top 40 chart.

Bow Wow's Back

Artist's New Single Debuts At Rhythmic Top 40, R&B/Hip-Hop

Crossfade scores yet again at modern rock. The band's new single, "Colors," debuts with a score of 69.5. The rock band has been here before, as previous single "Cold" was a smash at modern rock radio. "Cold" is now steadily climbing *Monitor's* Mainstream Top 40 chart.

Jason Mraz is back for his first appearance on this chart in more than a

year. He once again scores at adult top 40. This issue, his new single "Word Play" earns a 72.3 score.

Speaking of comebacks, Hall & Oates debut at adult contemporary with their reworking of the 1970s classic "Ooh Child." Of course, this is not the first time the '80s legends have appeared here. Last year the duo scored at AC with "I'll Be Around."

GET THE CHARTS EVERY TUESDAY! SIGN ON TODAY!

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CLEARCHANNEL
RADIO

Backstreet Boys incomplete

"There's no better research than seeing 20,000 Z100 listeners scream at the top of their lungs for the Backstreet Boys at Z100's Zootopia. I thought it was 1997 all over again. The research in the arena was undeniable."
- Tom Poleman/PD, Z100/New York

"Homerun record. Our upper end loved it immediately and is now performing with teens too!"
- Rod Phillips/PD, WKSC/Chicago

"Backstreet Boys have returned with a great song 'Incomplete', and listeners await with great anticipation their newest CD in five years. The callout kicked in at 250 spins and has been solid, testing top 10 since!"
- Rob Morris/PD, KDWB/Minneapolis

Big Rotation Increases at:

WKSC	Chicago	200 spins	GOES TO POWER!
WFLZ	Tampa	325 spins	GOES TO POWER!
WNTQ	Syracuse	195 spins	GOES TO SUBPOWER!
WNKS	Charlotte	274 spins	GOES TO SUBPOWER!
WLKT	Lexington	605 spins	POWER!
Z100	NY	378 spins	SUBPOWER!
WIOQ	Philly	167 spins	Day Time SUBPOWER!
WSTR	Atlanta	295 spins	POWER!
WPRO	Providence	220 spins	SUBPOWER!
KDWB	Minneapolis	313 spins	SUBPOWER!
KCHZ	Kansas City	410 spins	SUBPOWER!
KZHT	Salt Lake	607 spins	SUBPOWER!
KHIS	San Diego	267 spins	SUBPOWER!
KIIS	LA	205 spins	FULL-TIME 'B'
WSNX	Grand Rapids	Goes to 77 spins	FULL-TIME 'B'
WBHT	Wilkes-Barre	193 spins	Great Research!
WEZB	New Orleans	269 spins	Great Research!
KMXV	Kansas City	233 spins	Great Research!
WXKS	Boston	313 spins	Great w/Young End!

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Tour Begins 7/22**



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