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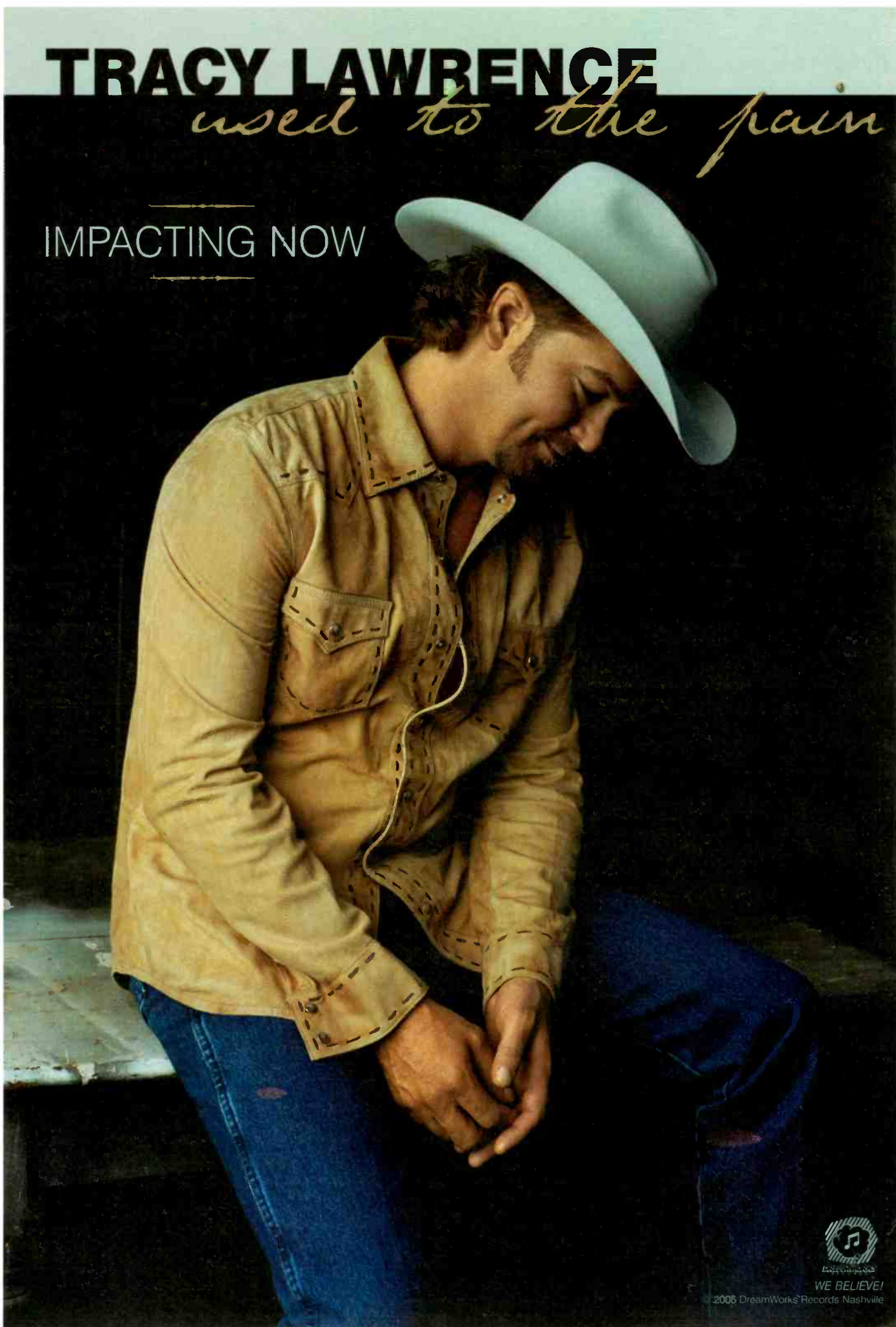
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# EARLY ADOPTION: PROMOTIONS AND PODCASTING

BY KEN TUCKER  
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**H**e knows that only a small number of his constituents are listening, but 903 Music West Coast field marketing specialist Ray Randall is podcasting anyway, hoping momentum will build.

Web site 903musicandme.com is a project that Randall started to help promote 903 Music, a company founded by country music artist Neal McCoy as an alternative to major record labels. But Randall also sees podcasting as a way to communicate with his region's programmers and as a means for them to communicate with each other.

For the uninitiated, online encyclopedia Wikipedia describes podcasting as "a way of publishing sound files to the Internet, allowing users to subscribe to a feed and receive new audio files automatically."

"This technique," the site continues, "has enabled many producers to create self-published, syndicated radio shows."

## PLANTING THE SEED

Randall has worked both sides of the fence (mostly on the radio programming side, but also in record promotion) since 1978. He became interested in podcasting during a recent stint at MSN, where he programmed 55 online radio stations.

"Back in November, when I was working at Microsoft, podcasting came up in some conversations," Randall recalls. "So I went searching for it and found Adam Curry's Web site." Many consider Curry, a former MTV VJ, to be the father of podcasting, though former partner Dave Winer disputes that claim.

Enthralled, Randall quickly schooled himself in the medium and developed two podcasts that he produces weekly for Americana music Web site americanaroots.com.

When he joined fledgling 903 Music in March, Randall convinced VP of promotion Bill Mayne that podcasting would be a good way to position the label as a trendsetter.

"I don't know too much about it, but go ahead," Randall recalls Mayne saying.

For a small, privately held label, cost control is important. "I think I pay 15 bucks a month for the site, and I've got pretty good bandwidth," Randall says. The 903musicandme.com site also includes information about McCoy, the label and current industry news.

The podcasts typically run 15-18 minutes, though Randall hopes to get the show down to 10 minutes or less.

There have been seven podcasts so far. His most recent offering includes a commentary on new "American Idol" winner Carrie Underwood and her country leanings, his take on the Sony-BMG merger and an aircheck of the morning show at Infinity's KMLE (Camel Country 108) Phoenix, which Randall gathered when he was recently in the market.

Randall recorded the morning show on his iRiver, a device



Ray Randall



# RADIO INNOVATORS SPECIAL ISSUE

similar to an iPod that includes an FM tuner. On the same trip, he recorded crosstown Clear Channel country KNIX's Tim & Willy, who he'll feature on his next show.

In some ways, the podcasts are an extension of a weekly newsletter Randall did when he worked for Nashville-based Asylum Records in the mid- to late '90s. "I'd write my own column, Randall's Random Thoughts," he says. "I wanted to bring [that] back, but I wanted to bring it back for the year 2005."

Also on his most recent podcast, Randall included an endorsement of McCoy's current single, "Billy's Got His Beer Goggles On," from Infinity's country KUPL Portland, Ore., MD Rick "Bubba" Taylor, in Taylor's own words.

By means of a dedicated voice-mail line and cutting-edge technology, Randall can add voice-mail audio to his podcasts. Seattle-area company K7 has developed a system that allows users to have voice mails e-mailed to them as a WAV file, which can be opened on a computer.

"Podcasting's all about the audio, just like radio," Randall says.

One of the attractions of podcasting is that users can download what they want to hear, then listen when they want to. They can even program their computer to seek out their favorite shows, or types of shows, and let it go find them.

Randall, who has also been a consultant, says programmers would do well to consider how they can integrate podcasting into their stations. "I [told] my radio stations, 'Stay on the cutting edge. Let's make sure we're doing instant messaging in the control room, let's stay on top of all this [new technology].'"

"This to me makes sense, because you could take a morning show or any show and edit it down to a podcast," he continues.

Randall also says there are applications for syndicated shows whose content might be available only at certain times of the day or week. "If I worked for someone like [Premiere Radio country overnight host] Blair Garner, I'd be doing a podcast tomorrow," he says. Randall points out that podcasts allow for time shifting, meaning that Garner might find a whole new audience.

## KEEPING THEIR ATTENTION

The podcasts potentially give Randall a way to rise above his counterparts at other labels and cut through the clutter. "The white noise out there for record people is just amazing," he says.

As a former PD, Randall knows what he needs to do if he hopes to get programmers to listen. "What it can't be is just a five-minute commercial for Neal McCoy," he says. "It needs to be an interactive entertainment entity which just happens to be brought to you by someone who works for 903 Music." The podcasts contain current airplay, video and artist information mixed in with topical content.

Programmers are always interested in hearing other stations, and by putting airchecks on his podcasts, Randall hopes they'll listen.

Getting the airchecks is easy to do, according to Randall,

since he travels frequently and he has the means to capture them with his iRiver.

"When I go to Portland tomorrow, I can just tune it to both [country] radio stations, hit the button and record an hour of each station," he explains. "I'll bring it back, throw it on my computer—I've got Cool Edit—and edit it."

Some of Randall's previous shows have included an old Charlie Tuna aircheck and a "soundseeing" tour Randall recorded while sitting at the Nashville airport. Soundseeing might be best-described as an audio travelogue where hosts describe what they see while walking around or watching an event.

Although his ultimate goal, as with any successful promotion person, is to get his music heard and played, Randall has other ideas for his podcasts. "My whole idea is to foster a communications community specifically in my West Coast region, but also within the whole country," he says.

Eventually, he hopes to interview programmers and include their stories in the podcast.

While Randall isn't producing the show on a regular schedule—he is, of course, still calling and e-mailing his stations—he hopes to get to a point where he can post one every day. "Hopefully it gets to the subscription level or passion level where people say, 'Hey, I want to hear what Ray had to say today,'" he says.

One obstacle that Randall faces is music licensing. As Infinity talk WCKG Chicago afternoon host Steve Dahl recently found

ing, 'What the hell is this?'"

Despite his station's proximity to Silicon Valley, Randy "Bubba" Black—PD of Citadel country KATM Modesto, Calif.—admits he was unaware of podcasting until Randall introduced him to it.

Although he thinks podcasting is currently a medium for "techno heads, not country radio folk," Black sees possibilities. "Radio morning shows should grab onto this now, as some have, for the commuter who loses your station, or for those that just want to hear the best of" a particular morning show, he says.

Infinity country KMPS Seattle MD/afternoon driver Tony Thomas, a tech guy himself, has heard one of Randall's podcasts. "It was very well-done, with lots of info about radio and what's up in the industry," he says. "He plugged what was going on with the Neal McCoy single, but in a just-the-facts way.

"The one-to-one casual nature of podcasts makes for compelling listening when it's done from the heart, and Ray does a great job from what I've listened to," Thomas continues. "He's a passionate evangelist for radio, music and the evolving online world."

Realizing the challenges he faces, Randall doesn't rely solely on the medium to communicate with his stations. "It's there, and as I do it, maybe the word gets out," he says. "I just think it's a really cool way to share information, because I can make it enter-

## 'PODCASTING'S ALL ABOUT THE AUDIO, JUST LIKE RADIO.' —RAY RANDALL

out, podcasting isn't covered under current streaming agreements with performing rights organizations. For Dahl, it meant pulling his podcasts only weeks after they were made available, and for Randall, it means he can't take advantage of his extensive McCoy record collection.

"I can play Neal's current music, but I can't play the Warner Bros. or Atlantic stuff," he says.

Even though he knows the rate of return is low right now, Randall e-mails his stations when a new podcast is available. He also encourages his stations to get an "aggregator," software that allows users to download new shows when they are available. "Whenever a new show is loaded it will update via their software," he explains.

While he says some programmers are interested when he tells them about the podcasts, Randall knows most do not actually listen. "It's like podcasting in general," he says. "The early adopters are all over it, but 80%-90% of the rest of them are say-

ing. [Instead of] me calling you and saying, 'I'm at 27 on Billboard, I've got this going on, so-and-so added it,' I can give you some of that . . . then say, 'Let's look at some industry news, then an interview.'"

Podcasting is still in its infancy, but Randall wanted to be the one to introduce the concept to his radio stations. "First one in wins," he says, quoting a philosophy propagated by marketing gurus Al Reis and Jack Trout.

There are three reasons the concept works for Randall. "I can build a reputation [as someone who knows] what I'm talking about, I'm the first one to do it, and it's a cool way to integrate into the guys' lives I work with," he says.

There's another reason why Randall does the podcasts—he gets to keep his hand in programming. "My wife kids me, 'Here's your little radio fix,'" he says. But to him, it's also "a creative outlet that hopefully serves a better purpose than just Ray blathering on about things." ●●●

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# AVOIDING THE 'RETURN TO SENDER' MESSAGE:

## RADIO TEST-DRIVES ALTERNATIVE DELIVERY SYSTEMS

BY PAUL HEINE PHOTOGRAPH BY ROB GRABOWSKI / RETNA LTD.

**F**aced with declining audience share and rising new-media competition, radio is investing in a range of alternate delivery systems to connect its brands with listeners and advertisers. In addition to a renewed commitment to online streaming (*Billboard Radio Monitor*, April 15), the industry is:

- experimenting with podcasts and subscription-based downloads;
- talking to wireless providers about offering content on cell phones;
- testing and launching high-definition radio multicasting services.

"Anyone who thinks radio is only tall towers in big fields is thinking much too narrowly," Clear Channel Radio president/CEO John Hogan recently told *Billboard Radio Monitor*. "Any radio company that defines itself by a single delivery method is doomed."

Infinity president of programming Rob Barnett echoes that sentiment. "With listeners demanding more choice and control, we as an industry have to find ways to give them that and allow these brands not just to be push but to be pull as well," he says.

As consumers follow content to new delivery vehicles like the Internet and mobile devices, radio is extending its brands to those outlets. Leading the charge are Clear Channel and Infinity, which appear to be in a race for the image of most tech-savvy radio company. In addition to streaming initiatives and podcast plans, each has introduced new-media innovations.

### 'DIGITAL CARRIER PIGEONS'

While his official title is senior VP of engineering, Clear Channel's Jeff Littlejohn functions more like VP of shipping and receiving. Generating content isn't his gig; getting it out there is. "We need to be agnostic about whether it's delivered over AM and FM or over cell phones or iPods or digital carrier pigeons," he says.

And while those tall towers in big fields remain Clear Channel's main delivery vehicle, Littlejohn is not only investigating new shipping means but also looking at how the company "can tweak content to adapt it to a particular medium."

Infinity's Barnett sees opportunities ahead. "The smart players will figure out ways to extend their brands to monetize future delivery systems and to give people access to more music, more

talk, more sports," he says. Now that Infinity's venerable news/talk brands have taken the streaming plunge, its stations are "coming up with a host of opportunities to expand the amount of information that's offered." That experience has encouraged accelerated development of other ways of delivering content.

Clear Channel-owned Premiere Radio Networks began selling Web-based subscriptions to some of its syndicated shows in 2001. By becoming a paid subscriber to the Rush Limbaugh Web site, "dittoheads" could access live and on-demand streams of the show and watch the conservative talker in action on the "ditto-cam," an in-studio camera. In 2002, Premiere electronically stripped commercials from the show to avoid costly talent fees and offer a subscriber benefit—after all, subscribers were paying to listen.

The subscription model evolved about a year ago, when Premiere began selling MP3 downloads of "Coast to Coast AM" and the Glen Beck, Phil Hendrie, Jim Rome and Bob & Tom shows, generally for \$6.95 per month or \$54.95 per year.

When Premiere VP of interactive services Brian Glicklich thinks about listeners, he imagines a pyramid. At the very top are those for whom a three-hour-a-day relationship isn't enough. On the bottom are occasional listeners. "We've been finding alternate mechanisms to bring the show to [the top of the listener pyramid] in ways they tell us they want it," he says.

Glicklich will not reveal specific usage figures, other than to say subscriber counts have shown double-digit growth every year and that the model "has always been profitable."

Once subscribers became accustomed to downloading, automatic scheduled delivery via podcasting was the next natural step. Media Center, a third-party software application, provides the backbone. "The big advantage," Glicklich explains, "is that if you're, say, a subscriber to 'Coast to Coast AM,' an overnight show, and you want to get up in the morning and just grab your MP3 player on the way out the door, you can have the full show already downloaded into it and ready to go without ever having to do a thing."

The podcasts began in mid-April, with Limbaugh's June 3 launch getting the most attention. A total of eight Premiere shows will be offered, including the Dr. Laura Schlessinger and Rome programs.

In addition to podcasts, subscribers get extra content and preferential e-mail access to the host. For example, Beck talks exclusively to his Internet subscribers during spot breaks about what's coming up in the next segment. Unable to get to all the material planned for his show, Limbaugh occasionally declares a "fourth hour," available only to Internet subscribers.

"This is a way to segment the program so that the people who are the most interested and the most bound into the host, the topic, the entertainment, the information, can get more and more access into that world," Glicklich says.

Because of the licensing fees involved with music downloads, Premiere has no plans to offer podcasts of music programming. A standard licensing agreement between content owners and podcasters has yet to be written, so podcasters who want to include copyrighted music need to negotiate directly with the owners, which is why most of the action has been in the talk realm. Even theme and bumper music is eliminated from Premiere podcasts.

"With over-the-air broadcasting sometimes being tagged with a label of not always being innovative, this is something that has been going on for four years for us," Glicklich says. "We're really proud to have been able to operate at the cutting edge of this technology to serve the interests of our listeners best."

Clear Channel stuck another toe in the podcast waters June 6 at its mainstream top 40 WHITZ (Z100) New York. Fans of the station's popular "Phone Tap" pranks, which air at 7:20 a.m. and 9:20 a.m. during "The Z Morning Zoo," can now listen to new and past Phone Taps as a stream from the station's Web site, a download or a podcast. The podcasts, which include 15-second commercials, require listeners to download special software.

Clear Channel senior VP of online music and radio Evan Harrison says educating listeners and taking small steps are part of the company's podcast strategy. "I want to build the knowledge base of what we're doing first and start with premium content in shorter segments," he tells *Billboard Radio Monitor*. "Podcasting has more confusion than any of the latest buzz fads. There has been exponential amounts of press but limited available content."

Infinity turned the podcast table around in May with the launch of the first podcast radio station, KYCY (KYOU Radio) San Francisco. Since then, close to 1,000 podcasts have been

**"Anyone who thinks radio is only tall towers in big fields is thinking much too narrowly. Any radio company that defines itself by a single delivery method is doomed." —JOHN HOGAN**



## RADIO INNOVATORS SPECIAL ISSUE

Clear Channel senior VP of engineering Jeff Littlejohn says radio needs to be agnostic about how it delivers content to listeners.

uploaded to the experimental AM station, according to the company. Still in its infancy, KYCY is "breaking down barriers—it's out-there radio," Barnett says. "It's all kinds of music and talk that you would normally not hear on commercial radio."

Infinity will move even deeper into the fledgling medium in July by offering free daily podcasts from its nine news stations, with flagship WINS (1010 Wins) New York set to lead the way.

The podcasts, which will vary in length, will include local and national news; sports, business and entertainment headlines; weather and traffic updates; and content developed exclusively for download.

"We are increasingly living in an on-demand world, where listeners want to receive our award-winning content via alternative means," Infinity chairman/CEO Joel Hollander said in a prepared statement. "Podcasting, while relatively new, is being adapted by more and more users every day and is a perfect complement to our business model."

Steve Dahl briefly offered podcasts of his afternoon drive show on Infinity FM talker WCKG Chicago. The podcasts ended May 6 after Dahl discovered that podcasting is not covered under Infinity's agreements with ASCAP, BMI and SESAC.

### INTERACTIVE RADIO VIA CELL PHONES

Portable MP3 players are not radio's only new distribution channel. Broadcasters and cellular companies are hooking up. In the past four years, FM tuners have been included in 20 Nokia cell-phone models. "We're putting FM radios into even more mobile phones than ever before," says Reidar Wasenius, marketing manager of the company's Multimedia Business Group. Comparing the situation to Nokia's fast ramp-up in the digital camera space, Wasenius says the company will be "selling tens of millions of FM radios in the next 12-18 months and becoming a significant player in that field."

At the National Assn. of Broadcasters show in April in Las Vegas, Nokia and Infinity introduced the Visual Radio service, which offers interactive content and services to mobile listeners. Developed by Nokia and offered by HP, Visual Radio allows listeners to tune in to local FM radio via their mobile phones while receiving interactive information and graphics synchronized with the broadcast. Text and graphics are delivered via the cellular network onto the screen of the mobile handset.

Nokia expects capable phones to be available in the United States by mid-2006.

The service is already available on Virgin Radio in the United Kingdom, the SBS Radio-owned nationwide Kiss-FM station in Finland and stations in Sweden and Germany.

Using special software, radio station personnel serve as editors of the visual content, programming text and images, some provided from a Nokia-HP database, others from collaborations with record companies and news services.

Images of songs "now playing" and air personalities are the most common, so far. Detailed information synched with station promotions, contests and commercials is also anticipated. Stations could offer advertisers a visual component to their over-the-air commercials as well as news, weather and traffic reports.

Nokia envisions consumers using the service this way: Walking down the street tuned to his favorite FM station, a subscriber hears a song he likes or an invitation to interact via a poll or contest. Taking the phone out of his pocket, he turns on the Visual Radio interface and interacts with the on-air content. "With one click, you can vote, you can give feedback, and you can rate or even purchase songs," Wasenius says. "This potentially changes the value chain of the music business" from merely promoting songs to facilitating sales and providing sales figures to record labels. "Then you switch off the interactive visual channel and continue enjoying what radio is really good for: having your eyes and hands

*Continued on page 8*



# RADIO INNOVATORS SPECIAL ISSUE

Continued from page 7

free. We don't want to turn this into television, but we do want to allow people to participate more easily, wherever they are."

Rhythmic top 40 WBBM-FM (B96.3) Chicago is expected to be Infinity's first Visual Radio station. Barnett compares the visual accompaniment to VHI's "Pop-Up Video" program and says it will give listeners "a multidimensional experience."

Unlike Infinity, Clear Channel is focusing on audio content with some additional text data for a cell-phone service it plans to roll out before the end of the year. Here, too, the company believes less is more. "You don't get on your cell phone and listen to a one-hour program," Littlejohn says. "You want something packaged and ready for a cell phone." In other words, under five minutes and unique. Longer shows edited down to short vignettes. Rush Limbaugh boiling down his entire program into a 90-second report.

Like Nokia, Clear Channel envisions a relatively quick ramp-up because most consumers change cell phones every 18-24 months. "People want new technology on their cell phones," Littlejohn says. "If a new technology is made available on a cell phone, it has got fairly good penetration within 24 months. But it typically takes three to four years to get [new] technology into new cars. The churn rate on handheld devices is much faster so it's a better opportunity to incubate something."

According to a study by communications industry consultancy Management Network Group, offering commercial-free radio and music download services represents the greatest new opportunities for wireless carriers, based on a combination of usage interest, likelihood to recommend and likelihood to purchase. The company conducted an online survey of 1,000 "primary decision-makers or decision-influencers" ages 13-34 with an even demographic and geographic mix in March 2005.

XM Satellite Radio introduced the first "wearable" satellite radio, the MyFi, in December. VP of corporate affairs Chance Patterson says the MyFi caught the eyes of cell-phone manufacturers and service providers. Like its terrestrial competitors, XM is talking to cell-phone manufacturers about incorporating its service into their products. "It's inevitable that this will happen," Patterson says. "We now have our technology down to a single chip, which can be easily incorporated into devices as we look ahead over the next year or so."

Patterson says the MyFi, which records and thus permits time-shifted listening, is selling swiftly, but he will not disclose figures. The company has added 1.5 million subscribers since October, 540,000 of which came in first-quarter 2005.

"The strength of our retail performance has been anchored by portable products, so we know that consumers are buying these products in big numbers," Patterson says. "The success of XM2Go alone tells us that making our service available on other devices, like cell phones and MP3 players or the like, is clearly something that will help drive our business and make it bigger."

XM isn't saying whether all or some of its programming would be available via cell phones. "As we look at different mixes of the lineup, we'll evaluate it and decide what makes sense, given the platform," Patterson says.

The company views alternate delivery systems as marketing tools to expose its original content (which comprises two out of three of its roughly 150 channels) to potential subscribers. Existing partnerships with rental car companies, airlines and AOL are part of the strategy.

XM and Sirius Satellite Radio each offer subscribers online listening to most of their channels. Like XM, Sirius is investigating making its service available on portable devices. "We are interested in selling subscriptions," Sirius CEO Mel Karmazin said during the company's May 25 conference call. "If there is a way to do that with devices such as cell phones, PDAs [or] iPods, we'll look into it."

## MULTICASTING IN HIGH DEFINITION

The thinking among several leading radio groups is that the best use of the additional bandwidth enabled by high-definition digital broadcasts is not for terrestrial companies to battle each other for, say, the renegade country position in a specific market. "It's critical for radio's survival that we not use [HD multicast channels] to attack our competitors," Littlejohn says. "We have to provide content that is unique and compelling and not available via analog or digital radio. You need to be a little bit more inventive. Our programming staffs are doing a lot of work to determine what those types of programs are."

On May 12, Infinity launched the nation's first HD radio multicast channel by a commercial broadcaster on country WUSN (US99) Chicago. The second channel, called Chicago's Future Country, aims for listeners younger than US99's 25-54 target demo.

"The idea is to extend powerful brands and give fans of the radio station an opportunity to get more content," Barnett says. "We are working closely with all the broadcasters to make sure that the deployment continues to move in a positive direction . . . We are working to make sure there are a myriad of ways to extend our most powerful brands."

Infinity has launched similar brand extensions, including modern rock K-Rock 2, a current-based, co-branded Internet sister to the retooled WXRK New York.

Clear Channel has privately experimented with multicast channels in Detroit, Indianapolis and Cincinnati. Littlejohn says HD will permit "one or two" additional programming channels for each FM station.

"Some of these channels," he says, "will need to be economical to produce, which may mean they need to be used in more than one market." ●●●

# IT AIN'T ABOUT TECHNOLOGY

COMMENTARY BY RICK CUMMINGS,  
PRESIDENT OF EMMIS RADIO



FIRST AND FOREMOST, RADIO NEEDS TO DO WHAT IT HAS ALWAYS DONE—drive demand with information and entertainment that people really want. Do that and we continue to stay important. We shouldn't ignore where the world is headed technologically. But with rare exception, technology rarely drives things; content does. As much as I love my iPod, it's only this year's version of the Walkman. And while we don't enjoy the level playing field in technology that we once had, as long as it doesn't overrun us, we'll be just fine.

Emmis does not feel compelled to be first with this stuff. That's why we aren't yet offering, to any great degree, the ability to buy music on our Web sites or communicate via text messaging. When we do, we want it to be the most logical offering for our audiences and us.

The technology companies are learning that duplicating the music of, say, rhythmic top 40 KPWR (Power 106) Los Angeles does not make another Power 106—which is as much about Big Boy, Kool Aid, the mixers and the lifestyle of the audience that it captures as it is about the playlist. The technology companies need our know-how to create a great radio station, just as we would need technology know-how beyond the radio environment.

By the end of next year, about two-thirds of our group will have converted to high definition, but we have yet to find a streaming model that makes economic sense. We may someday have to absorb the expense, but we have some mighty big brands with giant cumes. We ran the numbers on expected costs to stream, and it quickly got into the hundreds of thousands of dollars just to pay the Recording Industry Assn. of America's licensing fees. I'm hopeful the RIAA will someday come to grips with this. I have a fascinating issue of Rolling Stone from 1973 in which the licensing powers were whining about how radio was playing albums in their entirety and consumers were taping them on cassette decks and that would ruin the music industry. This way of thinking has never gone away.

I confess to having the same "technology panic attacks" our PDs and managers sometimes have. It manifests itself this way: "Oh, my God, we've got to offer text messaging or we're going to die." The truth is, we've got to continue to make a more and more compelling product, or we're really going to die. Technology will not do us in—after all, we're the original "wireless." We have to continue to develop and market personalities our communities cannot live without. We have to continue to reflect our audiences and advertisers and local communities in ways no technology company will ever be able to do.

In 1960, Americans worked only a few miles, on average, from where they lived. They knew all their neighbors and worked far fewer hours each week.

Today, both parents work and for longer hours. Their workplaces are often far from where they live. They not only don't know their neighbors, most have no idea what they're having for dinner by 4:30 in the afternoon. As a result, people spend far more time in their cars, make far more "through the windshield" purchases, and live far more often in a "virtual neighborhood" than in a traditional one.

And you know what? Radio is more important to them than ever before. Unlike all the great technological advancements, radio still provides that virtual neighborhood for its audience and advertisers better than any other medium. From talk shows with a particular political view to hip-hop culture to the school lunch menus in a small town, radio programming has the ability to aggregate individuals into communities. Satellite can't. iPods can't.

This is why I tell our people at Emmis that they should not worry. It really is up to us. The more compelling and local we make our content, the more we will thrive in a world of increasing technological choice. Because it ain't about technology. It's about information and entertainment and community. ●●●



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# RICK CARROLL:

BY BRAM TEITELMAN

**B**y the late '70s, album-oriented rock was exploding. Most rock stations had evolved from being free-form to regularly playing Boston, the Eagles, Fleetwood Mac, Styx and Kansas. Former top 40 programmer Rick Carroll provided a breath of fresh air in 1979, applying the fast rotations and personality-driven content of top 40 to KROQ Los Angeles, effectively setting the stage for the modern rock format.

After leaving top 40 KEZY Los Angeles in 1978, Carroll, who died in 1989 from AIDS complications at age 42, hatched plans for what would become a new format while on the beach in Hawaii.

"After he got back from Hawaii, he said, 'I've got this idea: I'm going to play new music that nobody ever heard, and I'm going to put personalities on the station,'" says retired independent promoter Mike Jacobs, a longtime friend of Carroll's.

"At the time," Jacobs continues, "KROQ had eight owners that each had a \$100,000 stake in the station, with Ken Roberts as the managing partner. The station had been on the verge of losing its license, and Carroll pitched Ken on letting him operate the station for six months at no charge."

Jed the Fish, who still works at KROQ, predated Carroll at the station, having signed on in 1978 after also promising to work for free (for 90 days). Eventually, management came onboard, paid him retroactively and named him night jock and MD. He knew Carroll and recommended that he be hired. "I knew it was the end of free-form, and I figured I'd rather work with someone I knew," Jed says.

Scott Mason has been with KROQ as an engineer and weekend air talent since 1979, when Carroll brought him on. Now Infinity's West Coast director of engineering, Mason remembers the genesis of modern rock under Carroll's direction. "The first thing he had to do when he was at KROQ was develop a format wheel, because it had been totally free-form," he says. "So he developed a wheel, and put music into categories, and started making the jocks play some music out of categories. He started spoon-feeding a format here, and that was based on this new music that was around."

Carroll's rotation predated Selector. "He would hand-write the playlist, and it would be a big pie," former KROQ jock and current Sirius "First Wave" host Swedish Egil recalls. "There would be these different lines, hand-written in pencil sometimes. You would have to go around, and the first line in the piece of a pie would be for your first hour. It was all in his head. Sometimes he would ask me to pick up the playlist, and it wouldn't be ready yet, which would give me complete freedom to play whatever I wanted." (Mason remembers picking up playlists at Carroll's apartment from under a planter outside.)

"It didn't feel like a switch so much as organization," Jed says of Carroll's work at KROQ. "It was a compromise between free-form radio and AOR. We all understood that we were never going to be able to sell advertising with a free-form format, but we also understood there was absolutely no point in going AOR, because there was no way we could compete with KMET or KLOS. So we carved out a niche in the marketplace."

"Rick's whole philosophy was to play new music in a top 40 format," says Richard Blade, another former KROQ jock and current "First Wave" host, who is also a weekender at adult top 40 KYSR (Star 98.7) Los Angeles. "It was, 'We're going to play all the rock songs that rock stations like KMET and KLOS haven't got the balls to play, and we're going to play them as they should be, because people can't listen 24 hours a day.' Rick had come from top 40, and he knew. Dusty Street, Freddy

Snakeskin, Jed the Fish and Rodney Bingenheimer were already there, and the four of them had been given so much leeway by Rick that there was a buzz in L.A."

"That very tight list and the philosophy Rick had of creating his own hits mystified people in the beginning," consultant Jeff Pollack says, "because they were used to the progressive-rock mentality being brought to modern. When Rick came in and said, 'These are the great songs, these are the ones I want to concentrate on,' it was a big change in the format, and really smart. He wound up making all those songs famous, and people heard them and got familiar with them thanks to the repetition."

KROQ's evolution might not have worked had Carroll lacked the knack for picking hits. "Rick had a great ear for hearing a hit song," Egil says. "To hear the Go-Go's, Midnight Oil, INXS and Oingo Boingo wasn't very difficult, because all of these bands made poppy tunes, even though they were completely viewed as alternative music back then."

Carroll went on gut, not research. "My father used to send me

news and worse news.

"The bad news was that they couldn't pay me—which was fine with me—but the worse news was that I would have to quit KNAC and wouldn't have a job when I got back," Blade recalls. "He wasn't going to Hawaii, though, and I figured it would be a chance for him to hear me on the air. So I quit KNAC and started on the air."

"They were three-hour shifts then, and the guy who was following me was [then-Oingo Boingo frontman, now film composer] Danny Elfman, and he was running late and couldn't make it," Blade continues. "Following him was Elvira, but she was recording a [TV] show and she couldn't make it. At the end of the nine-hour shift, the owner of the station called me in with the GM and told me I was hired."

Buoyed by the music the jocks and Carroll were embracing, the new format soon took off. "Any remnant of the AOR format was purged once we discovered we had an exclusive franchise for all the new music that no one else had the guts to play," Jed says.

## MODERN ROCK'S ARCHITECT

stuff from the British labels," Blade says, "and I remember he sent me 'Talk Talk' by Talk Talk, and it was a white-label. When I was about 60 seconds in, Rick called the hotline and asked what I was playing. When I told him, he said, 'Do me a favor, write it in on Freddy's show, write it in on Jed's show, and write it in on Dusty's show, and can you leave your record in the studio?' We didn't have enough carts at the time."

Yet Carroll never strayed from his vision of the station. "To some people, Rick Carroll may have seemed absent-minded, but he knew what was going on," Egil says. "He knew what the station sounded like and what he wanted to hear."

### JOCKS' CHOICES

Carroll gave his staff a chance to play music they believed in by leaving room for "jock choices" at least once an hour. Jed says the station's evolution was gradual. "Once every quarter-hour we could pick a song, and the rest of the time he'd rotate AOR songs and recurrences and very strong KROQ core songs. Our universe at that time included everything from the Who to XTC. There was a category for 'any Who,' 'any Zeppelin' and 'any Stones,' among other artists, so there were at least five songs an hour that we were picking [during] his first few months there. So he didn't walk in and wipe away what was going on. He had the same common sense that [current KROQ PD] Kevin Weatherly had in 1992 to not make any drastic programming changes for the first few months."

"There were so many examples of bands winding up on the playlist as a result of the jocks," Blade says, "like Jed with bands like Oingo Boingo, Rodney with the Bangles, Dusty with Siouxsie & the Banshees—where we would come across them and just play them. Rick would hear these songs on the air, and that would be his first time hearing them."

Carroll took chances with his airstaff as well. Blade, who was on then-competitor KNAC, got a shift in 1982 while most of the staff was on vacation in Hawaii. He had done production for KROQ and was well-known around the station. Carroll asked Blade to fill in for one of the DJs but told him he had bad

"No one else wanted to play 'Do You Really Want to Hurt Me' or 'Hungry Like the Wolf.' There was a learning curve for the top 40 stations, KISS-FM in particular. For the longest time, they were in denial that there could be any new wave hits. They didn't see it as a broad commercial trend. The delay in reaction time is what gave KROQ a foothold in the market that no one has been able to destroy. There was about an 18-month period while they were figuring out they were going to have their ass kicked by this tiny 6,000-watt station at the end of the dial. The numbers came back, and they must have been flipping out."

Egil, after various fill-in positions, jumped at overnights because it offered freedom to choose even more of his playlist. "I got several choices an hour," he recalls, "and sometimes I even did entire hours of beat mixing. I did a show called 'New American Rock' where we discovered bands like Jane's Addiction, Nirvana and Dinosaur Jr. These were modern bands that weren't punk or traditional rock and were alternative enough that even KROQ at that time wasn't big on [them]. It was bigger on the British scene of Pet Shop Boys and Depeche Mode and Erasure—which was a little fluffy for some listeners."

Carroll influenced another '80s cultural phenomenon as well, Jacobs says. "The guys that had started MTV were good friends of his. They used to pay him a retainer fee. Every Wednesday morning, they would call and ask what records he added. It [was] pretty easy to correlate the KROQ playlist to the MTV playlist."

Pollack says Carroll's sensibility gave KROQ the pacing, production and excitement of a top 40 station. "He brought an originality as well as a discipline, in terms of coming from a top 40 background," he says. "The whole 'rock of the '80s' thing is what he originated, and it really was a station designed to focus on the music of the here and now, other than dipping back. Simultaneously, at the time at rock stations, the lists were tightening and focusing in on new songs, but those songs were very different from 'rock of the '80s.' Modern did not sound at all like rock radio, and that's what made it sound so fresh. People would discover it, because it was kind of a cool secret you would tell your friends about."



**CARROLL'S LEGACY**

Carroll left KROQ in 1985 to begin consulting stations, returned in 1988 and stayed until his death the following year. Through the continued success of KROQ—and the modern format—Carroll's legacy as a radio innovator endures. Jacobs, the executor of Carroll's estate, established the Rick Carroll Memorial Scholarship Fund at California State University, where he graduated with a communications degree. The school has a Radio Innovator of the Year Award, with past recipients including Howard Stern and Nielsen Broadcast Data Systems founder and chairman Robert Uhlman.

While KROQ was undeniably successful under Carroll's regime, it has gotten even bigger since. Infinity bought the station in 1986 for \$45 million. Under Weatherly, KROQ has occasionally topped the ratings in Los Angeles. "The station has gotten much more popular and [is] listened to by more people," Mason says. "Nowadays, Kevin has a much more critical balance to make the station still sound cool and hip, and ... like an

underground, new-music station while remaining one of the top stations in the city."

Calling Weatherly "a Rick Carroll for our day," Blade says the programmer has honored the KROQ legacy. "He's still doing a great job today in relating to the listener. There have been some bumps along the way, but not under K.W.'s watch."

While Carroll is credited with starting modern rock, there are several other formats he might have foreseen. "The whole world," Blade says, "myself included, felt that as great as the music was that we were playing at the time, it was disposable. I honestly believed that once the [Duran Duran] 'Rio' album was done in 1983, it would never be played again. I remember Rick in '86 or '87 looking at me and saying, 'This is a format. In the '90s, there's going to be '80s stations coming up, we should do '80s stations across the country.'"

"I told him that he was a smart guy but he was crazy. Who would want to hear 'Blue Monday' again? Who would have thought U2 would be the greatest band in the world 20 years ago?"

The guy knew. Even when everyone around him said it was fluff, he knew that this would be a viable format."

"Apparently they think they've invented a new format with Jack," Jacobs adds. "On KROQ, you would hear Rolling Stones into Prince into the Cure into Billy Idol back into the Beatles."

Infinity president of programming Rob Barnett had a short-lived career as a jock at KROQ. "Rick and I started a relationship a few moons ago where we traded audio drop-ins on carts on a monthly basis, from East Coast to West Coast," Barnett says. "We flipped crazy audio back and forth and got to know each other as programmers back in the day. There's no question that he built ideas into that radio station that have stood the test of time—by combining formats, by combining methodologies, by combining philosophies, but ultimately making a radio station that stands as vibrant to its audience as it did more than 20 years ago when he programmed it. He was a leader, a visionary and a man who often refused to wear socks."



Rick Carroll



**REMEMBERING RICK**

Rick Carroll was a colorful character. Here are some memories from those who worked with him:

"One of the things that drove [then-GM] Pat Welsh crazy was all the drugs at KROQ. He'd call a staff meeting and we'd show up with a case of beer. He hated that we were high 24 hours a day at the station. He thought that by hiring Rick Carroll he was moving us into a more professional arena. But Rick was just like us. But he was one of those unique people that, regardless of how under the influence he was, he could keep his ideas and communications straight."

—Jed the Fish, KROQ personality

"After leaving KROQ, Rick decided to extend the success as a program director into the wild and wonderful world of radio consultancy. His first meeting with our then-GM began with him taking both feet, throwing them up on the desk—revealing no socks—and telling us how he was going to change our radio station's future. He left, and the general manager said, 'There's no way I'm paying a guy who won't wear socks!'"

—Rob Barnett, Infinity president of programming

"Roland West, who used to work at KROQ, came on my shift and brought on a record and asked if he could play it on my shift, since I had more opportunity to play what I wanted. It was my last song, so I said 'no problem' and played the song—'Dear God' by XTC. By 9 a.m. that next morning, the phone was ringing nonstop with people asking who it was. That was when 'Blasphemous Rumours' by Depeche Mode was so controversial to play, and kids questioning religion was just something you weren't supposed to do, which is why kids caught on to it. That's what made the song so popular. That kind of freedom is what made KROQ KROQ."

—Swedish Egil, Sirius

"I remember the first day I was here, I played B-52's 'Rock Lobster' as one of my first songs on the air. It was a test-pressing of the record. I remember thinking to myself, 'This is crazy. What is this music?' We all know what happened there."

—Scott Mason, Infinity West Coast director of engineering

# MADE TO MEASURE

BY CHUCK TAYLOR

**IN THE FRONTIER DAYS** of broadcasting, it was all a radio station could do to harvest enough programming for a day's worth of information and an evening's roster of entertainment.

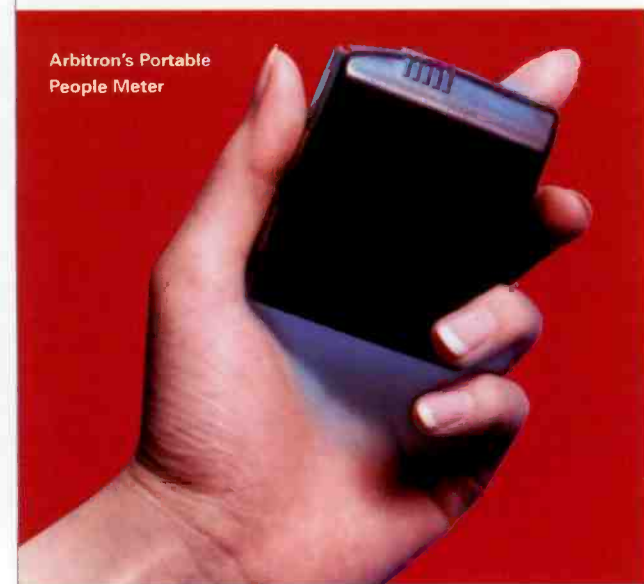
But with the advent of TV in the 1950s, radio had to rethink its modus operandi in order to compete with a new box in the living room that not only had sound, but pictures. TV did a pretty good job of distracting the founding medium's audience, while turning the more photogenic of radio's stars into TV celebrities.

Fortunately, radio rose to the challenge by creating music formats that differentiated stations' target and overall personality—and easily filled the days and nights with content. Who needed radio dramas, anyway?

Broadcasters also got the break of a lifetime in the early 1960s with the advent of the transistor radio. No longer was listening a group activity; it became personalized and mobile. By 1965, 12 million transistor radios were sold each year, bringing the household average of radios from one to five.

Logically, as radio stations grew more sophisticated in their quest to entice listeners—but perhaps more important, to corral advertisers—owners needed a means to quantify their popularity against competitors on the dial.

The concept of a viable ratings service was a burgeoning ideal for the industry by the 1960s, with four companies attempting to make headway: Nielsen, Hooper, Pulse and Sindlinger. Nielsen retreated to focus on TV in 1962. Another company named American Research Bureau—or ARB (hint, hint)—had existed since 1949, but only for measuring TV audiences.



Arbitron's Portable People Meter

Not surprisingly, the federal government had already sniffed out a new business to regulate, but the National Assn. of Broadcasters quickly formed the Broadcast Rating Council, a sort of self-policing outfit for the growing ratings industry. The key to making the business a success: accountability.

By 1964, ARB, which changed its name to Arbitron, began conducting diary surveys for radio in five markets. It added 10 markets in 1965. The radio-only Arbitron diary service launched in 1966, with 28 markets surveyed.

## BREAKTHROUGH INNOVATION

With that, Arbitron heralded a breakthrough for the radio industry that every broadcaster now knows on a first-name basis. By 1970, Arbitron was surveying 150 markets and had become a dominant force in the industry. Today, stations, advertising agencies, media buyers and advertisers continue to live and breathe by the quarterly ratings this one company generates in nearly 300 U.S. markets.

What remains an obstacle for the service and the industry it repre-

sents is that some 40 years later, Arbitron still relies on pen-and-pencil user diaries to collect listener information. It obviously appears antiquated in an era where so much data is available to marketers via faster electronic methodologies that are less intrusive and easier to use.

The company is in the process of establishing its next generation of ratings collection with the long-awaited digital Portable People Meter. Other innovations in the works promise to embrace a radically evolving media environment that includes the Internet, satellite radio and even videogames.

"It's 40 years later, and it almost feels like we're back to the beginning," acknowledges Pierre Bouvard, Arbitron PPM and international president. "Clearly, radio is not going to be only about AM and FM transmitters anymore. Radio is now a content provider that uses multiple distribution platforms."

## PROGRAMMING'S CHALLENGE

Arbitron's current challenge is no different than the one that the radio and record industries faced when Billboard, wanting to reflect trends in current popular music, launched its format-specific charts. Along with the long-lived Hot 100, which was designed to showcase the nation's most popular radio hits and jukebox play (and later, singles sales), the magazine relied upon radio stations to send weekly reports reflecting their most-played songs and new adds.

Through time, Billboard realized that there was need for a system that prevented improprieties from affecting the integrity of the Hot 100 and other charts.

The answer came via Broadcast Data Systems, the first company to electronically monitor radio station airplay at any given time. BDS, a sister company to *Billboard Radio Monitor*, provided a genuine reading of the music programming that stations aired, making the nation's airplay charts more scientifically accurate. The system was based on computerized listening technology used by the defense industry.

Billboard acquired a majority interest in 1988. In 1993, *Airplay Monitor* was launched, offering BDS-powered station playlists and computerized airplay charts for top 40, country, rock and R&B, along with a number of niche charts within each genre. BDS is now also affiliated with ratings powerhouse Nielsen, a division of *Billboard Radio Monitor* parent company VNU.

"BDS established itself at a time when the technology met a real market need," Nielsen Music president Rob Sisco says. "The music industry was trying to come to grips with what was actually being played on radio, as opposed to what a programmer offered as, shall we say, anecdotal evidence. In short order, our technology revolutionized the record promotion business."

Like Arbitron before it, BDS' innovation provided the solution to a modern-day dilemma the entertainment industry faced. While Arbitron was able to provide data to stations and advertisers revealing who was listening and when, BDS offered a bird's-eye view for record labels and the music industry at large to gauge what songs were popular across the country—with no room for error or tampering.

Today, Nielsen BDS and its European-based sister, Nielsen Music Control, monitor airplay at 1,400 U.S. radio stations in 100 markets, as well as in 15 European countries, Canada and Mexico, detecting more than 100 million songs per year.

But the company also recognizes that business is no longer just about AM and FM radio, and it has reacted with requisite haste.

## ARBITRON: THE NEXT STEP

But first, let us return to Arbitron's look ahead. Foremost in the company's plan to keep the cutting edge razor-sharp is implementing the PPM.

"Electronic measurement is so crucial to radio's future," Bouvard says. "If radio wants to play with big, national advertisers, we're going to have to update audience measurement."

Arbitron is moving ahead with PPM testing and ongoing discussions with clients. "There's a checklist that the industry has given us, and we're doing everything they have asked us to do," he stresses. He



## RADIO INNOVATORS SPECIAL ISSUE

says they are ready to roll out the top 25 markets once the system is accredited by the Media Ratings Council, today's version of the Broadcast Rating Council.

Among the advantages of the new system are ratings periods measured monthly instead of quarterly, and of course, access to information that is more timely, detailed and accurate.

"The major benefit for advertisers is that they're going to get their data faster, which allows them to make adjustments with their media buys," Bouvard says. "Programmers will want more granular data,



## Nielsen Broadcast Data Systems

and for the first time, they'll have just as reliable information looking at overnights as data analyzed over the period of a month."

He notes that it is doubtful that PPMs will replace paper diaries in all markets, at least until a new pricing model presents itself.

"Wouldn't it be great if we had one panel that covered TV, radio and cable, and split the costs to make it affordable to smaller markets?" Bouvard asks.

Arbitron VP of product management and client services Brad Feldaus acknowledges that technology is evolving so rapidly, it's tough to keep up—so the company has to choose where to make changes with prudence.

"You have to have a crystal ball, and a good one, to keep up with what's down the road," he says. Arbitron's responsibility, on the heels of so much change, "is to walk the line between 'yes, we have to adopt,' and protecting our stable currency," Feldaus says.

One area that Arbitron has been researching for three years is bringing cell phones into its sample. Internet surveys are also being considered, as is tracking satellite radio listening.

"Certainly we want to continue to innovate, but we need to do it in [a] controlled fashion and make sure we don't overreact and take things too far," Feldaus says.

## BDS: PLAN FOR THE FUTURE

The BDS plan for the future also takes into consideration just how rapidly the playing field is changing.

"The bottom line is, in order to keep up in the world today and remain relevant with all the new technology we're virtually assaulted with every week, your base has to be technological," Sisco says. "If we had started out doing things manually, I think we would have long ago choked on the weight of that infrastructure."

BDS has already tapped into tracking music play not only on terrestrial radio stations but music video providers, satellite radio, cable music and Internet streaming broadcasts on outlets like Yahoo and AOL.

Its clients at record companies, radio stations, publishing firms, performance rights organizations, music retailers, indie promoters, film and TV, and artist management generate more than 10,000 reports daily from Nielsen BDS' Encore, [bdsradio.com](http://bdsradio.com), [bdsexpress.com](http://bdsexpress.com) and BDS RealTime.

For the future, Sisco says customers are demanding not just the tracking of music, but analysis of what it all means collectively.

"They want a comprehensive overview of what's going on in the marketplace," he says. "What that means is that we have to continue to innovate technologically... That needs to be our mission."

BDS will continue to grow in its relationship with Nielsen, which Sisco says "has put us on a global platform." The company is also looking to its Insight product to help unravel the cause and effect that comes from monitored airplay and subsequent sales, via its collaboration with sister company SoundScan. Insight is updated every Wednesday, showing three-week sales trends, BDS spins, audience dayparts and video information.

"That's where all of us in this business have to be heading," he says: "Delivering to our clients truly actionable information, with insight." ● ● ●

# APPOINTMENT LISTENING IS HERE

BY PHYLLIS STARK



RADIO INNOVATORS SPECIAL ISSUE

**RADIO STATIONS ARE ENDLESSLY LOOKING** for better ways to bond with their core listeners and increase TSL. One service about to hit the market may help with those tasks.

E-Quest Alert is a new product from Columbus, Ohio-based RadioTraks, best-known for providing online polling and music testing services for its affiliate radio stations via its EZ Trak product.

With the E-Quest system, listeners can sign up on the affiliate station's Web site to receive alerts via e-mail or text message letting them know when their favorite songs are scheduled to play that day.

After several months of beta testing at four stations, E-Quest is being made available nationally this month on a format-exclusive basis in each market. An updated version with more bells and whistles is due in the next two months.

The premise is simple. Listeners log onto the station's Web site, provide some basic data, then choose songs from a list of those getting airplay at the station. Affiliate stations make their own song lists and can include as many or as few records as they choose.

They can include gold titles, but most opt to list only their current and recurrent. Beta station country WSM-FM (the Wolf) Nashville's list contains 47 songs from 41 artists.

Affiliates can also choose how many songs they'll let listeners sign up for, but RadioTraks recommends a low number so listeners aren't overwhelmed. WSM-FM lets listeners choose eight songs.

"More current-intensive stations would want to set it even lower so people wouldn't bombard themselves with text messages without realizing what they were doing," RadioTraks president/CEO Hal Fish says.

The alerts appear to come from the station and can contain such station messages as offers to sign up for its "loyal listener" club.

Users can choose to receive e-mails either just before the daypart in which each song airs or daily at 5 a.m. and 10 p.m. Text messages arrive about 10 minutes before each song is scheduled to play. Users of the text-messaging services for cell phones are charged their carrier's normal messaging fees.

The object is to increase TSL by encouraging listeners to tune in at the specified times.

"Stations say they're competing all the time against iPods and [videogames]," Fish says. "This gives radio stations a tool where they can reach out to their listeners at any time and make an appointment for listening, and brings them back to the radio station."

The service encourages feedback, and Fish says listener comments have been "overwhelmingly positive."

From the station side, the process is as simple as it is for the listeners. When the PD or MD enters music in the Selector, Power Gold or Music Master scheduling systems with which E-Quest is compatible, the data can be sent to RadioTraks at the same time.

"It's pretty user-friendly," WSM-FM director of programming John Sebastian says. "It really only takes a few minutes a week. We input [our music scheduling] into their system and we're done."

The other stations involved in the beta test are country WMIL Milwaukee, active rock WBZX (the Blitz 99.7) Columbus and top 40 KLAL (Alice 107.7) Little Rock, Ark. The national rollout began this month and the company says 16 stations are using the service so far.

## FOLLOWING THE MONEY

E-Quest is being offered to stations for free, with the costs absorbed by advertisers. It is also available without advertising for a \$99 per month fee for stations.

RadioTraks gathers demographic and music-preference data on the listeners and their chosen songs. That info can then be shared with record labels—for a fee.

The demographic info collected from each listener by RadioTraks includes name, e-mail address, age, gender, city, ZIP

code and when he or she listens.

Fish is counting on "the frequency with which we touch listeners" to be a draw for labels and other advertisers. But he says RadioTraks is being "very prudent" with advertising. Ads appear on the e-mail alerts and the log-in page but not on text messages.

He says the company doesn't sell the e-mail addresses it gathers, but it will send out record labels' messages for them—again, for a fee.

Down the road, the service might sell labels a "buy" button next to each song with a link to a site where listeners can purchase it.

## MAKING THE WEB WORK FOR RADIO

Fish doubles as PD of WBZX. He started RadioTraks in 2000 as a way to explore "ideas for services that I thought would be good for the radio and record industries." Its first product, EZ Trak, recently signed up its 100th station.

The company's slogan is "making the Web work for radio."

While WSM-FM has not rolled out a full-scale promotional campaign for E-Quest during its beta run, Sebastian is pleased with the service he calls "innovative" and with its ability to communicate his station's message directly to a potentially large number of listeners.

"Everybody in radio seems to—from time to time—be thinking of ways we can make things easier on the listeners and give them reasons to listen more often," Sebastian says. "This seemed like the perfect thing to do that . . . It's really a service for the listeners, literally."

Beyond that, he says, "it's good from our standpoint of trying to get better ratings because it almost forces listeners to make [listening] appointments" when they know their chosen songs will air.

Sebastian thinks E-Quest is "just really scratching the surface of what its potential is." And while it is not nearly as scientific a process as call-out or even online music testing, he says music data gleaned from the E-Quest system could have some research purposes.

With enough bulk data from affiliate stations, Fish says, the company will be able to give labels "a real nice visual of how their records are doing across the country." They can also provide info on the most requested alerts and sort those requests by demo. And because the service is "P1 intensive," Fish says, "it tends to be an early indicator of things that could be happening with [new] songs . . . It's almost like pre-research for [labels]."

"I don't know how actionable it is as scientific research," he adds. "But it is interesting."

## TAKING IT FOR A TEST DRIVE

In *Billboard Radio Monitor's* monthlong monitoring of the beta system as used by WSM-FM, there were few glitches. The expected e-mail alerts came nearly every day. (A few skipped days were, in fact, the system's only apparent problem. Fish cites e-mail "firewalls and filtering systems" for such vagaries.)

At the end of each week, an alert came asking the user to update her chosen list of songs. And a few weeks after checking "yes" in the box asking if the user would like to get information and special offers

from labels and artists, an e-mail showed up from Mercury Records promoting the country group Sugarland.

The system's only apparent potential downside is that it might tend to demystify radio, particularly for listeners of stations with request shows. When listeners are tipped off about when songs will air, they're likely to realize that most stations' so-called "request shows" are as tightly scheduled as the rest of the programming day.

The e-mail alerts include a disclaimer noting that all times given for songs are approximate and may be affected by other factors including "out of control DJs."

## COMPETITION ON THE HORIZON

E-Quest has some competition in Boston's FM411, which provides users with e-mail, instant-message or text-message alerts when their favorite songs are scheduled to play on certain stations (*BillboardRadioMonitor.com*, May 19). FM411 is a division of Natick, Mass.-based Mother USA and, for now at least, is being used only in the Boston area. Rollout in other regions is scheduled to start this month.

On its Web site, FM411 boldly promises to "shake up the industry, shift power back to the local market and put it in the hands of the audience."

Instead of signing up via each station's Web site, users of FM411 log in at the company's site, [getfm411.com](http://getfm411.com), where a blog is also available. Like E-Quest, the site is advertiser-supported.

The screenshot shows a web browser window with the URL <http://request.radotraks.com/listener/listener>. The page title is "E-Quest Alert Listener Profile". The form contains the following fields and options:

- First Name:
- Last Name:
- Email Address:
- Password:
- Re-Enter Password:
- Age:
- Birth Date:
- Gender:  Male  Female
- City:
- Postal Code:
- Listening Hours:  6 am - 10 am,  10 am - 2 pm,  2 pm - 6 pm,  6 pm - 10 pm,  10 pm - 2 am

WBZX (the Blitz 99.7) Columbus, Ohio's Web site uses RadioTraks' E-Quest Alert to notify listeners of when their favorite songs will air on the station.

FM411 gives users a choice of being alerted when brand-new music from their favorite artists or an interview with those artists is scheduled to air. Users can also opt for recommendations from FM411 of other acts they might like based on their stated preferences.

The difference between the services, Fish says, is that FM411 is "driving it from the listener's side, where [E-Quest] is strictly a radio service." In addition to e-mail and text messaging, FM411 users have a choice of being alerted by instant message, something that will also be available in version two of E-Quest.

Other enhancements in E-Quest's upcoming version will include a sign-in page that looks less sparse and "more like a regular Web site portal," Fish says. "There will be music news and information on there" and a place where the individual station can add local information. This, he says, "makes it more of a destination site." ■

# IN FRONT OF THE PACK:

## THE MAN WHO PUT INTERNET RADIO ON THE MAP

BY TONY SANDERS PHOTOGRAPH BY MITCHELL LAYTON / RETNA LTD.

**E**verything old is new again: Consider podcasting. Podcasting isn't really new. In 1993, Internet pioneer Carl Malamud developed "Geek of the Week"—the first weekly radio program delivered to subscribers over the Internet. He is also widely acknowledged as creating, in 1994, the first 24-hour streaming radio station.

Malamud founded Internet Multicasting Services as a non-profit research company during the early stages of the Internet's explosive growth. Through IMS, Malamud started Internet Talk Radio, the name he gave the first online station. IMS was also responsible for delivering the first congressional hearings over the Web, and for providing free Internet access to the Securities and Exchange Commission's and U.S. Patent Office's databases.

Malamud says he was inspired to develop online radio by the experiments done in the early 1990s by the Internet Engineering Task Force to develop a structure for the Internet as a communications medium. And Malamud, who is now a senior fellow at the Washington D.C.-based think-tank Center for American Progress, was right there in the thick of it.

"I was at an IETF meeting in 1992 and, having watched that crew do their thing at a couple of meetings, it occurred to me that one could just as easily produce a radio program for the Internet and send out announcements," he says.

That "thing" the IETF was doing was experimenting with real-time streaming of audio over the Net. The first sizable streaming audiocast took place during a March 1992 IETF meeting. It involved 20 participants on three continents and spanned 16 time zones.

Within two years, Malamud had corralled enough state-of-the-art gear, and convinced the heads of companies like Sun Microsystems and MCI to provide high-speed Internet access and computing "iron," to launch Internet Talk Radio and start streaming four channels of content 24/7.

The success of the IETF's audiocast inspired Malamud to take things further. "It just occurred to me that there was enough critical mass and enough people on the Net that there might be some interest in a radio program called 'Geek of the Week.'" He was right.

"We went on the air April 1, 1993, with 'Geek of the Week,' which was sort of like what you would call a podcast today.

"People got e-mail telling them a new program was available, like [Really Simple Syndication] feeds today, and then downloaded the file to their computer and listened to it.

"There were people, in fact, who wrote scripts that took those e-mail messages and automatically fetched the file, put it in a special place and then let the person know when the file made it in. So that's no different than RSS automatically going out and grabbing the podcast and putting it on your iPod."

(Podcasts are automatically retrieved using free software and loaded into the audio player of the user's choice.)

In fairly short order, Malamud's endeavor and the "Geek of the Week" program generated some news of its own. The most prominent was a front-page story in *The New York Times*. "Based on the reaction, the *New York Times* story and stuff like that, we said, 'What the hell. Let's add some additional programming.'"

### IMS IN THE HOUSE

That additional programming came from several important Washington, D.C.-based sources with international importance. IMS began recording and webcasting the weekly luncheon speakers at the National Press Club and streaming the audio portion of the proceedings in Congress. Malamud also added some cultural programming, by creating joint productions with the Kennedy Center.

"We got the National Press Club to let us use one of their broadcast booths [NPR and C-SPAN used the other booths] and we started doing the National Press Club luncheon addresses. By December [1993], we were sending those out live using streaming. For [Vice President] Al Gore's speech in December, the club let us get questions in from the Net."

The move to 24-hour programming came in January 1994. This included full-time coverage of congressional proceedings. "We spent the last half of 1993 convincing the Senate TV/Radio Gallery that we were really press until we got our credentials," Malamud says.

Another early content provider for Malamud's station was the then-fledgling World Radio Network. WRN, founded in 1992 and headquartered in London, now has a channel on Sirius

Satellite Radio along with its significant Internet presence.

"There were some kids in a syndication service that syndicated public news programs from different countries, Norwegian news and Scandinavian news, all in English. They were also streaming it out to the Net, a little bit later, but they weren't quite set up yet. [WRN's Web site marks its own venture onto the Internet as mid-1994.] So we just said, 'We'll grab it off the satellite for you and pop it back out to the Net.' So that was one channel and it was 24 hours a day, and then we went to Congress, and then added a lot of our own programming. It was quite a bit of programming by the time we were done."

### BEHIND THE SCENES

Aside from the broadcast booth at the National Press Club, Malamud says Internet Talk Radio had studios very close to Capitol Hill. "Our studio was a room above a Chinese restaurant right on the Hill, at Fourth and Pennsylvania [Avenue]. We had a T1 [line] from there back to the National Press Club and then from there we had very, very fast lines out to the Net and we basically built our own streaming stuff."

Processing the audio used a blend of state-of-the-art software and hardware, along with professional mixing boards: "We ran everything through standard processing of gating and compressing and normalizing the sound so we made sure it was all properly processed. We ran it into first a 16-track Mackie board and then [graduated to a] 32-track Mackie board. We used DigiDesign Pro Tools. In 1993 it wasn't the fanciest thing in the world, but it worked. And then we ran it into the input of some Sun Microsystems computers. That's what did the digitizing in real time of our sound.

"So we had Sun 2s that looked like pizza boxes. What we had was a stack of four pizza boxes: one was the House, one was the Senate, one was World Radio Network and one was whatever other programming we felt like throwing in.

"We tried to do pro-level processing . . . We were using DAT recorders to do our recording and were pretty careful about getting good sound mixes off of live events. We tried to do it right."

Doing it right in 1993 meant spending about \$30,000—and getting the really expensive gear and Internet connectivity donated. Malamud says he "probably spent another \$30,000 the next year to beef up the life support and to add the 32-track

**'YOU'RE GOING TO SEE A LOT MORE  
PEOPLE PRODUCING PROGRAMMING  
BECAUSE GETTING IT ON THE AIR IS NO  
LONGER AN ISSUE.'**  
—CARL MALAMUD



board. We had tremendous leverage because we were getting contributions from companies like Sun.”

Going from the Capitol Hill studio to the Internet required the good graces of, and good relationships with, some major corporations. “We paid for the T1 line over to the National Press Club. That was our own infrastructure.” But high-speed access from the top floor of a Capitol Hill restaurant out to the Internet was another thing entirely, especially in 1993. Malamud managed to get “what is now MCI to donate a 10 million-bit-per-second fiber link into the UUNet National Backbone. That was a 10MB link and was actually the fastest link in D.C., for a time.” He declines to even consider a cost estimate for that sort of state-of-the-art connectivity, other than to say that “we never could have afforded it.”

Malamud teamed with the Kennedy Center on developing an Internet presence for its young artists program. Part of that series included lectures by jazz legend Billy Taylor, who joined the Kennedy Center in 1994 as an artistic adviser.

“Billy Taylor was the biggest series we did, and that we were most proud of,” Malamud says. “He did a regular series of lectures about music for kids. We took those and recorded them and did additional research and put the whole thing up as a whole Web thing. A lot of what we were doing on these types of productions was just trying to understand what the Web was like as

a medium. And we knew it wasn’t radio in the traditional sense.”

IMS also forged a variety of syndication deals with various independent producers, and did a number of original productions. In 1993, Malamud was able to convince Harper’s Magazine’s Harper Audio to let IMS distribute portions of its literate audio collection on the Internet. “That’s probably the program I’m proudest of,” he says. “We got to add people like T.S. Eliot to the Internet.”

Other programming milestones for IMS and Internet Talk Radio include streaming the first congressional hearings on the Internet and a live broadcast from the 50th anniversary of the United Nations.

By 1996, Malamud felt it was time to move on to other things. “We pretty much closed down as an active broadcaster by the end of 1996. I went to the Media Lab as a visiting professor, then on to Keio University in Japan in the same job. In 1998, I founded Invisible Worlds, which ran for a few years as a dotcom.”

Malamud says that one of the first decisions he had to make with Internet Talk Radio was whether to incorporate as a commercial or noncommercial property. He opted for the latter route, and it’s easy to see why, since he seems happiest in an academic or think-tank environment, as he is now.

While Internet Talk Radio was an important milestone in

streaming audio, Malamud feels the more important aspect is the ability for listeners to hear the programs on their own schedule. “We archived everything we did because not everyone can hear everything live, and these [programs] are most useful not when they’re streamed but when they’re streamed to disk and you can pull them back out anytime you want.”

Which leads back to podcasting and its pioneers Adam Curry and David Winer.

“The thing that Adam and Dave have done with the podcasting thing, which I think is totally brilliant, is encouraging lots of small producers to come online,” Malamud says. “If you look at the Web, it’s kind of bifurcated. There’s the big boys like Google and Amazon and folks like that, and then there’s tons and tons and tons of little sites. I think that’s how radio is going to change. You’re going to see a lot more people producing programming because getting it on the air is no longer an issue.”

Distribution is another matter. “Getting [a podcast] distributed with the big boys is always going to be hard,” he says. “If you have to have an audience of 5,000 or 50,000 or whatever the number is to get an Infinity or a Sirius interested, if you can’t reach that and you’re happy with a smaller audience, all you have to do is post your stuff and send out a news feed. I think you’ll see a lot of that.”

Carl Malamud



# THE PHOTOS



## BEDEVILED ROACHES

Launch Radio Networks alternative format manager Don Kaye panicked when he realized he had not met his bushy facial hair quotient required for all photos with Papa Roach. The band stopped by the Launch studios to promote its tour and latest album, "Getting Away With Murder." Pictured, from left, are guitarist Jerry Horton, Kaye and drummer Dave Buckner. (Photo: Launch Radio Networks)



## 'RUMORS' MILL

While a few various, unconfirmed beefs with a number of other rap acts float about, Universal artist Maino, left, behaved himself while hanging with XM Satellite Radio's Raw.'the Rhymer PD Leo G., center, and DJ Xclusive, MD of XM's the City. (Photo: XM)



## SQUARED OFF

At a recent Kenny Chesney show, Epic artist Gretchen Wilson, left, and country WPCV Lakeland, Fla., morning host Sara Michaels both busted out their little black dresses backstage. (Photo: Sara Michaels)



## TREKKED OUT

Country KFKF Kansas City PD Dale Carter left, and Arista artist Brad Paisley were caught in a dork storm in K.C. sometime in May. They were treated for geek injuries at the nerd hospital nearby. Apparently, the two are huge Star Trek fans. "Ha," we scoff, as we turn on "The OC." (Photo: KFKF)



## HOPE FOR THE FUTURE

For some reason, this photo makes us feel fresh and young. Virgin songstress Hope Partlow recently visited mainstream top 40 WDCG Raleigh, N.C., to perform her new single, "Who We Are." From left: Virgin's Jo Hodge, WDCG PD Rick Schmidt, Partlow and WDCG MD/night jockey Brody. (Photo: WDCG)



## STAR SEARCH

With a brief name like Jim Ladd, the legendary classic rock KLOS Los Angeles host was easily able to fit it on a star. More than 1,800 fans attended the unveiling ceremony at the Hollywood Walk of Fame, which included speeches by celebrities and such artists as Jackson Browne, George Thorogood and John Densmore. (Photo: ABC Radio)

# NEW MUSIC WEEKLY

FOR THE WEEK OF JUNE 13

Artist Title (Label)

### MAINSTREAM TOP 40

- The Click 5 (Lava)
- Just The Girl (Lava)
- Missy Elliott Feat. Ciara & Fat Man Scoop (Atlantic)
- Lose Control (Atlantic)
- Rihanna Pon De Replay (IDJMG)

### RHYTHMIC TOP 40

- Czar\*Nok (Capitol)
- Pimp Tight (Capitol)
- Joe Budden Gangsta Party (IDJMG)
- Paul Wall Sittin Sidewayz (Atlantic)
- Tank Love Them Girls (Part 2) (UMRG)

### ADULT TOP 40

- Omnisoul Waiting (Save Your Life) (Wind-up)
- Simple Plan Untitled (How Can This Happen To Me) (Atlantic)

### R&B/HIP-HOP

- Boo Feels So Good (RMG)
- Faith Evans Mesmerized (Capitol)
- Jermaine Dupri Gotta Getcha (Virgin)
- PSC Feat. T.I. Set It Off (Atlantic)
- R. Kelly Feat. The Game Plays Only (Zomba)
- Slim Thug I Ain't Heard Of That (Interscope)

### ADULT R&B

- Faith Evans Mesmerized (Capitol)
- Syleena Johnson Classic Love Song (Zomba)

### GOSPEL

- Cross Movement Hey Y'all (CMR)
- Flame Feat. Da Truth L.A.D.I.E.S (CMR)
- The Jackson Sisters When God Is In The Building (Malaco)

### CHRISTIAN

- Cross Movement Hey Y'all (CMR)
- Flame Feat. Da Truth L.A.D.I.E.S (CMR)
- Haste The Day Long Way Down (Solid State)
- Michael Olson Give My Life Away (Rocketown)

### COUNTRY

- Clint Black Rainbow In The Rain (Equity)
- Drew Womack Fastest Way To Texas (Smith)
- Jeffrey Steele She Must Be So Happy (Lofton Creek)
- Joey Martin Red (Giantslayer/Quarterback)
- The Rider Let's Get Down To It (V-Tone)
- Robert Earl Keen What I Really Mean (Koch)

### MODERN ROCK

- The Chemical Brothers The Boxer (EMC)
- Dope Always (Artemis)
- Green Day Wake Me Up When September Ends (Reprise)
- Kaiser Chiefs Oh My God (UMRG)
- Megan McCauley Die For You (Wind-up)
- U2 City Of Blinding Lights (Interscope)

### ACTIVE ROCK

- Dope Always (Artemis)
- Megan McCauley Die For You (Wind-up)
- U2 City Of Blinding Lights (Interscope)

### HERITAGE ROCK

- Dope Always (Artemis)
- Megan McCauley Die For You (Wind-up)
- U2 City Of Blinding Lights (Interscope)

### TRIPLE-A

- Bruce Springsteen All The Way Home (Columbia)
- The Duke Show You The Way (Spitfire)
- Maia Sharp Red Dress (Koch)
- Pepper's Ghost All I Know (Hybrid)
- Tori Amos Sweet The Sting (Epic)
- Willie Nelson Feat. Toots Hibbert I'm A Worried Man (Lost Highway)
- World Leader Pretend Bang Theory (Warner Bros.)

### LATIN

- Conjunto Azabache Besos Y Copas (Garmex)
- Los Zuitanes Del Norte Sabado Sexual (Garmex)
- Voces Del Rancho Corrido De Los Perez (EMI Latin)

Submit titles to silvio@billboard.com.

# WE'LL MAKE YOU FAMOUS

Billboard Radio Monitor wants to put you in pictures! Please send shots of your events to [radioletters@billboard.com](mailto:radioletters@billboard.com).



THE

# CHARTS

THIS WEEK IN DATA. For complete charts, there's always more at [www.BillboardRadioMonitor.com](http://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 stations (weighted 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 percentage for the week does not exceed 2%.

**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 weeks 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 recurrences and are removed from the chart after 26 weeks. Country titles move to recurrence 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 clubs, beginning with the highest playing 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

## STEFANI SETS MAINSTREAM TOP 40 SPIN RECORD

Gwen Stefani's "Hollaback Girl" (Interscope) spends a fifth week on top of the Mainstream Top 40 chart and reaches an all-time weekly high at the format with 9,582 detections.

"Hollaback" surpasses the 9,481 spins collected by Avril Lavigne's "Complicated" in the Aug. 16, 2002, issue. While Lavigne earned her mark with a panel comprising 127 stations, Stefani achieves her feat with a notably smaller panel size of 115.

"Hollaback" earns 66 million audience impressions. The track is more than 12 million impressions ahead of Mariah Carey's "We Belong Together" (IDJMG), which sits at No. 2 on the audience and detections charts. Stefani's 66 million mark trails the audience chart's record holder, "How You Remind Me" by Nickelback, which amassed 76.7 million impressions in November 2001 with a panel of 128 stations.



## Keith And Hill Roar Into Country Top 10

**Toby Keith** and **Faith Hill** have the fastest-climbing songs of their careers as "As Good As I Once Was" (**DreamWorks**) and "Mississippi Girl" (**Warner Bros.**) jump into the top 10 of the Country chart in their fifth and fourth weeks, respectively. "Good" rises 12-7, and "Mississippi" sails 13-9.

Keith's previous best was a six-week jaunt into the top 10 with "Courtesy of the Red, White and Blue (The Angry American)" in 2002, while Hill's "This Kiss" breached the top 10 barrier in five weeks in March 1998. Both tracks eventually hit No. 1.

This is the first time since the chart was switched to **Nielsen Broadcast Data Systems'** monitored airplay rankings in January 1990 that two songs that have spent five weeks or less on the chart have simultaneously entered the top 10. Though some may be inclined to point to this chart's recent flip to audience data as the catalyst for this quick-climbing duo, both tracks also reach the top 10 of the detections-based chart ("Good" moves 12-8, and "Mississippi" climbs 13-10).

Keith and Hill are the first artists to reach the top 10 in such short order since **Keith Urban's** "Days Go By" rang the bell in five weeks last July.

## THE SPIN

### Kem Continues No. 1 Ride

Kem hangs on to the No. 1 spot at Adult R&B for a fifth week with "I Can't Stop Loving You" (Motown).

The track re-bullets and gains 94 spins for a one-week total of 1,413. The added spins extends Kem's mark as the male artist with the most one-week detections at the format. Prince's "Call My Name" held the prior record, earning 1,303 detections last September.

Kem is still a ways off from Fantasia, who set the all-time record in April with 1,558 spins for "Truth Is."

### PLANT 'SHINES' ON HERITAGE CHART

Robert Plant scores his first solo Heritage Rock No. 1, and second overall, as "Shine It All Around" (Sanctuary) edges out last week's leader, Audioslave's "Be Yourself" (Interscope), by only two spins.

That is the closest margin between the top two songs on the chart since the Dec. 11, 1998, issue, when the Black Crowes' "Kickin' My Heart Around" and Jonny Lang's "Still Rainin'" tied for the pole position. The Crowes got the nod for detecting on more stations.

Plant's other chart-topper was also a photo finish. "Shining in the Light," with former Led Zeppelin partner Jimmy Page, nipped the Kenny Wayne Shepherd Band's "Somehow, Somewhere, Someway" by one spin in the Aug. 7, 1998, issue.

### THOMAS TOUCHES MAINSTREAM TOP 10

Rob Thomas earns his first solo top 10 at Mainstream Top 40 as "Lonely No More" (Atlantic) advances 11-9. The track also makes significant strides at Adult Contemporary, where it jumps 7-3 as the Greatest Gainer, and remains at No. 1 on the Adult Top 40 chart for a sixth week. Follow-up single "This Is How a Heart Breaks" hits the Adult Top 40 list at No. 34 as the Greatest Gainer and Most Airplay Adds champ. The track is receiving major TV exposure as the theme to the ongoing NBA playoffs.



# Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## MAINSTREAM TOP 40 POWER PLAYLISTS

WHTZ New York		KIIS Los Angeles		WKSC Chicago		WXKS Boston		WIOQ Philadelphia		KRBE Houston	
Sr. VP/Pgm: Tom Poleman APD: Sharon Dastur MD: Paul Bryant Clear Channel 201-209-6200		PD: John Ivey APD/MD: Julie Pilat Clear Channel 818-595-2252		PD: Rod Phillips APD/MD: Jeff "Smash" Murray Clear Channel 312-540-2000		VP/Pgm: Jack McCartney APD/MD: Kid David Corey Clear Channel 781-396-1430		OM/MD: Todd Shannon APD/MD: Marian McAdam Clear Channel 610-667-8100		PD: Tracy Austin APD/MD: Leslie Basenberg-Whittle Susquehanna 713-266-1000	
TW LW		TW LW		TW LW		TW LW		TW LW		TW LW	
1 The Black Eyed Peas Don't Phunk Wit	90	1 The Black Eyed Peas Don't Phunk Wit	100	1 Gwen Stefani Hollaback Girl	100	1 Gwen Stefani Hollaback Girl	94	1 Gwen Stefani Hollaback Girl	119	1 Gwen Stefani Hollaback Girl	83
2 D.H.T. Listen To Your Heart	89	2 Mariah Carey We Belong Together	96	2 Kelly Clarkson Behind These Hazel E	98	2 Kelly Clarkson Behind These Hazel E	89	2 Mariah Carey We Belong Together	115	2 Mariah Carey We Belong Together	81
3 Kelly Clarkson Behind These Hazel E	88	3 Ciara Featuring Ludacris Oh	95	3 Backstreet Boys Incomplete	96	3 Kelly Clarkson Behind These Hazel E	88	3 The Killers Mr. Brightside	112	3 Kelly Clarkson Since U Been Gone	79
4 Gwen Stefani Hollaback Girl	88	4 The Killers Somebody Told Me	94	4 The Killers Somebody Told Me	97	4 Will Smith Switch	88	4 Kelly Clarkson Since U Been Gone	110	4 Kelly Clarkson Since U Been Gone	81
5 Mariah Carey We Belong Together	69	5 Baby Bash Featuring Akon Baby I'm B	93	5 Baby Bash Featuring Akon Baby I'm B	91	5 Papa Roach Scars	73	5 Papa Roach Scars	102	5 Alicia Keys Karma	65
6 The Killers Mr. Brightside	62	6 50 Cent Just A Lil Bit	90	6 50 Cent Just A Lil Bit	87	6 3 Doors Down Let Me Go	66	6 The Black Eyed Peas Don't Phunk Wit	84	6 The Black Eyed Peas Don't Phunk Wit	84
7 Will Smith Switch	59	7 Kelly Clarkson Since U Been Gone	87	7 Kelly Clarkson Since U Been Gone	87	7 Mariah Carey We Belong Together	54	7 The Killers Somebody Told Me	83	7 Ciara Featuring Ludacris Oh	80
8 Backstreet Boys Incomplete	56	8 Daddy Yankee Like You	85	8 The Black Eyed Peas Don't Phunk Wit	80	8 Mashonda Back Of Da Club	51	8 Will Smith Switch	82	8 Mariah Carey We Belong Together	64
9 Akon Lonely	52	9 3 Doors Down Let Me Go	84	9 3 Doors Down Let Me Go	80	9 Backstreet Boys Incomplete	47	9 Baby Bash Featuring Akon Baby I'm B	81	9 The Black Eyed Peas Don't Phunk Wit	61
10 3 Doors Down Let Me Go	51	10 The Pussycat Dolls Featu Don't Cha	83	10 Trick Daddy Featuring Lu Sugar (Gim	69	10 Papa Roach Scars	46	10 Kelly Clarkson Behind These Hazel E	79	10 Kelly Clarkson Behind These Hazel E	58
11 Papa Roach Scars	47	11 The Game Featuring 50 Ce Hate It Or	81	11 Frankie J Featuring Baby Obsession	58	11 The Game Featuring 50 Ce Hate It Or	43	11 The Pussycat Dolls Featu Don't Cha	60	11 Backstreet Boys Incomplete	48
12 50 Cent Just A Lil Bit	46	12 Rihanna Pon de Replay	80	12 Rob Thomas Loney No More	57	12 50 Cent Just A Lil Bit	41	12 Rihanna Pon de Replay	59	12 Will Smith Switch	45
13 Ciara Featuring Ludacris Oh	44	13 Gwen Stefani Cool	78	13 Will Smith Switch	56	13 Howie Day Colide	41	13 Simple Plan Untitled (How Can This	57	13 Howie Day Colide	44
14 Mary J. Blige Featuring Da MVP	43	14 Kelly Clarkson Since U Been Gone	44	14 Mariah Carey We Belong Together	56	14 Rob Thomas Loney No More	41	14 Alicia Keys Karma	55	14 The Killers Mr. Brightside	41
15 Rihanna Pon de Replay	36	15 Kelly Clarkson Behind These Hazel E	42	15 50 Cent Featuring Olivia Candy Shop	54	15 Kelly Clarkson Since U Been Gone	39	15 Missy Elliott Featuring Lose Contr	43	15 Ciara Featuring Ludacris Oh	39
16 Daddy Yankee Like You	35	16 Natalie Grant Crazy	42	16 Ciara Featuring Ludacris Oh	53	16 The Killers Mr. Brightside	36	16 Destiny's Child Feat. Kelly Rowland	35	16 Frankie J How To Deal	38
17 Rob Thomas Loney No More	34	17 Frankie J Featuring Baby Obsession	42	17 Frankie J Featuring Baby Obsession	42	17 Akon Lonely	35	17 Howie Day Colide	34	17 Usher Caught Up	35
18 50 Cent Featuring Olivia Candy Shop	33	18 Frankie J How To Deal	40	18 Mario Let Me Love You	50	18 50 Cent Just A Lil Bit	33	18 Gavin DeGraw I Don't Want To Be	33	18 Rob Thomas Loney No More	34
19 Green Day Holiday	32	19 Akon Lonely	36	19 Akon Lonely	46	19 The Pussycat Dolls Featu Don't Cha	31	19 Jay-Z/Linkin Park Numb/Encore	31	19 Frankie J Featuring Baby Obsession	34
20 The Pussycat Dolls Featu Don't Cha	32	20 Backstreet Boys Incomplete	35	20 Backstreet Boys Incomplete	46	20 The Killers Mr. Brightside	29	20 Xscape What U Do	29	20 Avril Lavigne Fall To Pieces	33
21 The Killers Somebody Told Me	31	21 Usher Featuring Lil Jon Yeah!	29	21 Fat Joe Featuring Nelly Get It Popp	38	21 Usher Caught Up	25	21 Kelly Clarkson Since U Been Gone	29	21 Simple Plan Untitled (How Can This	32
22 Baby Bash Featuring Akon Baby I'm B	31	22 NB Rida Featuring Angel Notice Me	28	22 N.O.R.E. Featuring Diddy Oye Mi Can	33	22 Usher Caught Up	24	22 Pretty Ricky Grind With Me	26	22 Destiny's Child Lose My Breath	31
23 Trillville Featuring Lil Jon Yeah!	29	23 Jay-Z/Linkin Park Numb/Encore	28	23 Usher Featuring Lil Jon Yeah!	32	23 Usher Caught Up	23	23 Backstreet Boys Incomplete	24	23 The Pussycat Dolls Featu Don't Cha	30
24 Simple Plan Untitled (How Can This	25	24 Snoop Dogg Featuring Phi Drop U Li	27	24 50 Cent Disco Inferno	26	24 Destiny's Child Lose My Breath	22	24 Backstreet Boys Incomplete	22	24 Ciara Featuring Ludacris Oh	28
25 Frankie J How To Deal	24	25 Nina Sky Featuring Jibba Move Ya Bo	26	25 Rihanna Pon de Replay	25	25 Simple Plan Untitled (How Can This	22	25 Brooke Valentine Featur Girfriend	23	25 Ciara Featuring Ludacris Oh	28
26 Alicia Keys Karma	22	26 N.O.R.E. Featuring Daddy Oye Mi Can	25	26 N.O.R.E. Featuring Daddy Oye Mi Can	23	26 Green Day Holiday	21	26 Ryan Cabrera True	23	26 Gwen Stefani Featuring E Rich Girl	27
27 Kevin Lyttle Featuring S Turn Me On	19	27 The Game Featuring 50 Ce How We Do	19	27 Pretty Ricky Grind With Me	22	27 D.H.T. Listen To Your Heart	20	27 The Game Featuring 50 Ce Hate It Or	21	27 Mariah Carey We Belong Together	26
28 Gavin DeGraw I Don't Want To Be	18	28 50 Cent Disco Inferno	18	28 Green Day Holiday	21	28 50 Cent In Da Club	20	28 50 Cent Disco Inferno	20	28 Green Day Holiday	25
29 Kelly Clarkson Since U Been Gone	18	29 Green Day Boulevard Of Broken Dream	18	29 Gwen Stefani Featuring E Rich Girl	21	29 Gwen Stefani Featuring E Rich Girl	19	29 Jessica McCartney Beautiful Soul	19	29 Baby Bash Featuring Akon Baby I'm B	21
30 50 Cent Disco Inferno	18	30 Missy Elliott Featuring Lose Contr	15	30 The Pussycat Dolls Featu Don't Cha	20	30 J-Kwon Toss	19	30 3 Doors Down Let Me Go	19	30 Kelly Clarkson Since U Been Gone	21
31 Ciara Featuring Ludacris Oh	18	31 Daddy Yankee Gasolina	14	31 Daddy Yankee Gasolina	19	31 Kelly Clarkson Since U Been Gone	19	31 Frankie J How To Deal	17	31 Natalie Featuring Baby B Energy	21
32 Nivea Featuring Lil Jon Okay	18	32 Ciara Featuring Ludacris Oh	14	32 Destiny's Child Feat. Kelly Rowland	19	32 Beyonce Featuring Jay-Z Crazy In Lu	18	32 Crossroads Cold	17	32 Gavin DeGraw I Don't Want To Be	20
33 Usher Caught Up	17	33 Destiny's Child Lose My Breath	13	33 Snoop Dogg Featuring Phi Drop U Li	18	33 Jessica McCartney Beautiful Soul	18	33 50 Cent Disco Inferno	17	33 Mariah Carey We Belong Together	19
34 Lifehouse You And Me	17	34 Natalie Featuring Lil Jon Okay	13	34 Ciara Featuring Ludacris Oh	17	34 Coldplay Speed Of Sound	18	34 Ciara Featuring Ludacris Oh	17	34 Ciara Featuring Ludacris Oh	17
35 The Game Featuring 50 Ce How We Do	16	35 Maroon 5 This Love	12	35 Maroon 5 This Love	17	35 Coldplay Speed Of Sound	18	35 Notorious B.I.G. Hypnotize	16	35 The Game Featuring 50 Ce Hate It Or	16
36 112 Dance With Me	16	36 Mariah Carey It's Like That	12	36 Mariah Carey It's Like That	16	36 The Black Eyed Peas Let's Get It St	13	36 Notorious B.I.G. Hypnotize	16	36 112 Dance With Me	15
37 Usher Featuring Lil Jon Yeah!	16	37 50 Cent In Da Club	12	37 Brooke Valentine Featur Girfriend	16	37 Jesse McCartney She's No You	13	37 Green Day Holiday	15	37 Usher Caught Up	15
38 Howie Day Colide	16	38 Eminem Mockingbird	11	38 Ciara Featuring Ludacris Oh	16	38 Gwen Stefani Cool	12	38 112 Dance With Me	15	38 Mase What You Want	15
39 Amerie I Thing	15	39 Usher Caught Up	11	39 Jay-Z/Linkin Park Numb/Encore	14	39 DJ Sammy & Yanou Featur Heaven	12	39 Mase What You Want	15	39 The Game Featuring 50 Ce Hate It Or	14
40 Tavo Metro & Devonta Everyone Fall	15	40 Usher Caught Up	10	40 Papa Roach Scars	17	40 Frankie J How To Deal	12	40 50 Cent Just A Lil Bit	14	40 50 Cent In Da Club	13
+	0	+	0	+	0	+	0	+	0	+	0
+	0	+	0	+	0	+	0	+	0	+	0
+	0	+	0	+	0	+	0	+	0	+	0





## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATION / HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS TW LW	AUDIENCE MILLIONS	RANK
1	1	18	<b>LOVELY NO MORE</b> ROB THOMAS	<b>NO. 1 (6 WKS)</b> MELISMA/ATLANTIC	3072 3062	16.601	1
2	2	18	<b>YOU AND ME</b> LIFEHOUSE	GEFFEN	2685 2527	12.808	4
3	3	25	<b>SINCE U BEEN GONE</b> KELLY CLARKSON	RCA/RMG	2498 2456	14.115	2
4	5	26	<b>LET ME GO</b> 3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG	2349 2326	11.944	5
5	4	29	<b>BOULEVARD OF BROKEN DREAMS</b> GREEN DAY	REPRISE	2318 2382	13.470	3
6	6	29	<b>BREATHE (2 A.M.)</b> ANNA NALICK	COLUMBIA	2256 2194	10.676	6
7	7	14	<b>CHARIOT</b> GAVIN DEGRAW	J/RMG	1692 1555	7.125	12
8	8	11	<b>AMERICAN BABY</b> DAVE MATTHEWS BAND	RCA/RMG	1671 1577	7.348	11
9	9	45	<b>COLLIDE</b> HOWIE DAY	EPIC	1648 1686	7.893	7
10	10	7	<b>SPEED OF SOUND</b> COLDPLAY	CAPITOL	1603 1495	7.694	8
11	13	20	<b>MR. BRIGHTSIDE</b> THE KILLERS	ISLAND/IDJMG	1446 1426	7.639	9
12	12	35	<b>GIVE A LITTLE BIT</b> GOO GOO DOLLS	WARNER BROS.	1443 1459	7.620	10
13	10	29	<b>SUNDAY MORNING</b> MAROON5	OCTONE/J/RMG	1337 1512	6.435	13
14	14	32	<b>LOOK WHAT YOU'VE DONE</b> JET	ELEKTRA/ATLANTIC	1186 1344	5.447	15
15	15	16	<b>SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN</b> UZ	INTERSCOPE	1149 1216	4.426	19
16	17	15	<b>BETTER NOW</b> COLLECTIVE SOUL	EL	1121 1020	4.786	17
17	16	16	<b>RICH GIRL</b> GWEN STEFANI FEATURING EVE	INTERSCOPE	1087 1068	5.979	14
18	20	12	<b>A LIFETIME</b> BETTER THAN EZRA	<b>AIRPOWER</b> SONG/ARTEMIS	1028 944	3.543	20
19	19	19	<b>ALMOST</b> BOWLING FOR SOUP	SILVERTONE/JIVE/ZOMBA	1016 956	5.309	16
20	18	17	<b>SITTING, WAITING, WISHING</b> JACK JOHNSON	JACK JOHNSON/BRUSHFIRE/UMRG	1013 979	3.525	21
21	23	5	<b>BEHIND THESE HAZEL EYES</b> KELLY CLARKSON	RCA/RMG	932 703	4.472	18
22	21	21	<b>BEAUTIFUL SOUL</b> JESSE MCCARTNEY	HOLLYWOOD	789 840	3.214	22
23	22	7	<b>INCOMPLETE</b> BACKSTREET BOYS	JIVE/ZOMBA	744 710	2.106	27
24	24	5	<b>FALL TO PIECES</b> AVRIL LAVIGNE	RCA/RMG	660 561	1.866	30
25	25	3	<b>WORDPLAY</b> JASON MRAZ	ATLANTIC	653 552	2.674	23
26	32	3	<b>HOLIDAY</b> GREEN DAY	REPRISE	540 387	1.769	31
27	28	25	<b>TRUE</b> RYAN CABRERA	E.V.L.A./ATLANTIC	538 549	2.271	26
28	25	13	<b>ALMOST PERFECT</b> INGRAM HILL	HOLLYWOOD	536 594	1.549	32
29	24	20	<b>WHAT HAPPENS TOMORROW</b> DURAN DURAN	EPIC	522 628	2.289	25
30	29	21	<b>LIVE LIKE YOU WERE DYING</b> TIM MCGRAW	CURB	510 515	2.533	24
31	30	10	<b>BEAUTIFUL LOVE</b> THE AFTERS	SIMPLE/INO/EPIC	402 433	0.837	40
32	31	15	<b>24</b> JEM	ATO/RCA/RMG	364 433	1.092	36
33	40	2	<b>HOLLABACK GIRL</b> GWEN STEFANI	INTERSCOPE	341 229	1.950	28
34	NEW		<b>THIS IS HOW A HEART BREAKS</b> ROB THOMAS	<b>GREATEST GAINER/MOST AIRPLAY ADDS</b> MELISMA/ATLANTIC	332 71	1.920	29
35	35	7	<b>EVERYBODY'S CHANGING</b> KEANE	INTERSCOPE	295	0.750	-
36	34	10	<b>LEFT OUTSIDE ALONE</b> ANASTACIA	DAYLIGHT/COLUMBIA	298	0.796	-
37	36	3	<b>FOREVER</b> VERTICAL HORIZON	HYBRID	314 272	0.627	-
38	37	5	<b>CAN'T BEHAVE</b> COURTNEY JAYE	ISLAND/IDJMG	312 262	0.867	38
39	38	3	<b>STATUE</b> LOW MILLIONS	MANHATTAN/EMC	299 259	0.893	37
40	39	4	<b>MISSION RESPONSIBLE</b> MICHAEL TOLCHER	OCTONE	270 243	0.427	-

### MOST AIRPLAY ADDS

TITLE ARTIST / LABEL	NEW STATIONS
<b>THIS IS HOW A HEART BREAKS</b> Rob Thomas (Melisma/Atlantic) KALC, KALZ, KBBY, KLLY, KLSY, KLTG, KMXB, KQMB, WVDV, WJLK, WMBZ, WMYX, WNNK, WOAL, WVRV, WWSR	16
Total stations with six or more detections: 20	
Total detections by daypart:	
9% 18% 15% 24% 34%	

TITLE ARTIST / LABEL	NEW STATIONS
<b>HAZEL EYES</b> Kelly Clarkson (RCA/RMG) KALC, KALZ, KAMX, KLTG, KQMB, KSRZ, KSTP, WJLK, WOLH, WZPL, WZPT	11
Total stations with six or more detections: 39	
Total detections by daypart:	
12% 18% 17% 26% 28%	

TITLE ARTIST / LABEL	NEW STATIONS
<b>HOLIDAY</b> Green Day (Reprise) KALC, KKPN, KLTG, KMXP, KZZO, WRFY	6
Total stations with six or more detections: 31	
Total detections by daypart:	
7% 15% 14% 29% 35%	

TITLE ARTIST / LABEL	NEW STATIONS
<b>ONLY YOU</b> Josh Kelley (Hollywood) KEZR, KSTZ, WINK, WTSS, WVRV	5
Total stations with six or more detections: 5	
Total detections by daypart:	
2% 11% 14% 26% 49%	

TITLE ARTIST / LABEL	NEW STATIONS
<b>NO MATTER WHAT</b> Def Leppard (Island/IDJMG) KLTG, KMXP, WVRV, WXMA	4
Total stations with six or more detections: 14	
Total detections by daypart:	
11% 16% 16% 19% 38%	

### RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW LW
<b>I DON'T WANT TO BE</b> GAVIN DEGRAW (J/RMG)	1210 1249
<b>BREAKAWAY</b> KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	1136 1215
<b>SHE WILL BE LOVED</b> MAROON5 (OCTONE/J/RMG)	1044 1023
<b>ONE THING</b> FINGER ELEVEN (WIND-UP)	956 967
<b>THE REASON</b> HOOBASTANK (ISLAND/IDJMG)	842 824
<b>THIS LOVE</b> MAROON5 (OCTONE/J/RMG)	831 828
<b>LADY</b> LENNY KRAVITZ (VIRGIN)	736 780
<b>HEAVEN</b> LOS LONELY BOYS (OR/EPIC)	720 765
<b>DAUGHTERS</b> JOHN MAYER (AWARE/COLUMBIA)	697 721
<b>SOMEBODY TOLD ME</b> THE KILLERS (ISLAND/IDJMG)	640 605
<b>HERE WITHOUT YOU</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	557 526
<b>SOMEDAY</b> NICKELBACK (ROADRUNNER/IDJMG)	531 529
<b>ON THE WAY DOWN</b> RYAN CABRERA (E.V.L.A./ATLANTIC)	530 553
<b>WHY DON'T YOU &amp; I</b> SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA/RMG)	524 496
<b>IT'S MY LIFE</b> NO DOUBT (INTERSCOPE)	518 480
<b>BRING METO LIFE</b> EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	505 472
<b>MY HAPPY ENDING</b> AVRIL LAVIGNE (RCA/RMG)	502 474
<b>HOW YOU REMIND ME</b> NICKELBACK (ROADRUNNER/IDJMG)	472 459
<b>THE FIRST CUT IS THE DEEPEST</b> SHERYL CROW (A&M/INTERSCOPE)	470 484
<b>DRIFT AWAY</b> UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)	468 452

### GREATEST GAINERS

INCREASE IN DETECTIONS

- +261 **THIS IS HOW A HEART BREAKS**  
Rob Thomas (Melisma/Atlantic)  
KLSY +34, WVDV +21, WJLK +20, WMBZ +18, KQMB +15, KLLY +14, WNNK +14, KALZ +13, KMXB +13, WPLJ +10
- +229 **BEHIND THESE HAZEL EYES**  
Kelly Clarkson (RCA/RMG)  
WKRC +17, KMXB +16, KALC +15, KQMB +15, KALZ +14, WZPL +14, KLTG +14, KYIS +12, KLSY +11, KSTP +10
- +158 **YOU AND ME**  
Lifehouse (Geffen)  
KYIS +23, WMBZ +22, KQKQ +19, KALC +19, KHMX +14, KZZO +12, WAEZ +10, KVVU +10, WPLJ +8, WBNS +8
- +153 **HOLIDAY**  
Green Day (Reprise)  
WKRC +14, KALC +12, WMBZ +11, KLTG +11, WVRV +10, KKPN +10, WRFY +10, WAEZ +8, KMXP +8, WZPL +6
- +137 **CHARIOT**  
Gavin DeGraw (J/RMG)  
WVDV +25, WPTK +19, WBNS +19, KQKQ +18, KHMX +18, VXXM +10, KPEK +9, WVRV +8, KYIS +7, WKRC +7

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# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## ADULT TOP 40 POWER PLAYLISTS

WPLJ New York	KYSR Los Angeles	WTMX Chicago	WBMX Boston	KIOI San Francisco	KHMV Houston
<b>VP/Pgm:</b> Tom Cuddy <b>PD:</b> Scott Channon <b>MD:</b> Tony Mascaro ABC/Disney 212-613-8900	<b>PD:</b> Angela Perelli <b>APD/MD:</b> Debra Safran Clear Channel 818-559-2252	<b>DM/MD:</b> Mary Ellen Kachinski Bonneville 312-946-1015	<b>APD/MD:</b> Mike Mullaney Infinity 617-779-2000	<b>VP/Pgm:</b> Michael Martin <b>PD:</b> Lisa Kratin <b>APD/MD:</b> James Baker Clear Channel 415-538-1013	<b>PD:</b> Buddy Scott <b>APD/MD:</b> Rick D'Bryan Clear Channel 713-212-8000
<b>TW</b> <b>LW</b> 1 Bowling For Soup Almost 34 23 2 Rob Thomas Lonely No More 33 23 3 Green Day Boulevard Of Broken Dream 33 23 4 Kelly Clarkson Since U Been Gone 33 24 5 Kelly Clarkson Breakaway 28 17 6 U2 Vertigo 22 23 7 Gavin DeGraw I Don't Want To Be 32 24 8 Lifehouse You And Me 30 22 9 The Killers Somebody Told Me 26 16 10 Dave Matthews Band American Baby 25 16 11 Anna Nalick Breathe (2 A.M.) 24 15 12 Green Day Boulevard Of Broken Dream 24 15 13 The Killers Mr. Brightside 24 17 14 Kelly Clarkson Behind These Hazel E 21 17 15 Gavin DeGraw Chariot 21 18 16 Green Day Boulevard Of Broken Dream 19 9 17 Jason Mraz Wristdip 19 11 18 Colplay Speed Of Sound 18 14 19 Rob Thomas This Is How A Heart Brea 18 8 20 Collective Soul Better Now 18 10 21 No Doubt It's My Life 16 6 22 Counting Crow Accidentally In Love 12 5 23 Jimmy Eat World The Middle 12 6 24 The Calling Wherever You Will Go 12 6 25 Evanesence Featuring Pa Bring Me T 12 6 26 Sheryl Crow Live Like You Were Dying 12 9 27 Jesse McCartney Beautiful Soul 12 9 28 3 Doors Down When Im Gone 11 3 29 Lifehouse Hanging By A Moment 11 4 30 Maroon 5 Harder To Breathe 11 4	<b>TW</b> <b>LW</b> 1 Rob Thomas Lonely No More 36 24 2 Green Day Boulevard Of Broken Dream 35 26 3 The Killers Somebody Told Me 31 21 4 Kelly Clarkson Since U Been Gone 30 20 5 Kelly Clarkson Breakaway 28 17 6 Gavin DeGraw I Don't Want To Be 28 20 7 U2 Sometimes You Can't Make It On Y 22 11 8 The Black Eyed Peas Let's Get It St 21 15 9 Gwen Stefani Featuring E Rich Girl 19 12 10 Maroon 5 Sunday Morning 19 13 11 The Killers Mr. Brightside 19 15 12 Anna Nalick Breathe (2 A.M.) 17 9 13 Dramarama Anything, Anything (I'll Finger Eleven One Thing 16 12 14 Finger Eleven One Thing 16 12 15 Goo Go Dolls Give A Little Bit 16 14 16 Green Day Boulevard Of Broken Dream 16 15 17 Maroon 5 This Love 15 8 18 Howie Day Collide 15 9 19 Jet Look What You've Done 15 11 20 Bowling For Soup 1985 15 12 21 Ryan Cabrera Live Like You Were Dying 15 12 22 Nickleback How You Remind Me 15 12 23 Uncle Kracker Featuring Drift Away 15 13 24 3 Doors Down Let Me Go 14 9 25 Depeche Mode Personal Jesus 14 11 26 Green Day Boulevard Of Broken Dream 14 12 27 U2 Vertigo 13 11 28 When In Rome The Promise 13 14 29 Maroon 5 She Will Be Loved 12 6 30 New Order Blue Monday 12 10	<b>TW</b> <b>LW</b> 1 The Killers Mr. Brightside 47 42 2 Collective Soul Better Now 45 43 3 3 Doors Down Let Me Go 44 37 4 Lifehouse You And Me 43 39 5 Rob Thomas Lonely No More 39 42 6 Anna Nalick Breathe (2 A.M.) 37 40 7 Colplay Speed Of Sound 36 31 8 Green Day Boulevard Of Broken Dream 33 32 9 Better Than Ezra A Lifetime 32 26 10 Kelly Clarkson Breakaway 31 32 11 Kelly Clarkson Since U Been Gone 31 33 12 Gwen Stefani Featuring E Rich Girl 31 33 13 Maroon 5 Sunday Morning 30 31 14 Bowling For Soup Almost 27 25 15 Goo Go Dolls Give A Little Bit 25 25 16 Ben Folds Landed 24 22 17 Avril Lavigne Fall To Pieces 23 11 18 Low Millions Statue 23 20 19 Carbon Leaf A Life Less Ordinary 23 22 20 Bowling For Soup 1985 21 20 21 Gavin DeGraw I Don't Want To Be 20 21 22 Jack Johnson Sitting, Waiting, Wishing 20 20 23 Uncle Kracker Featuring Drift Away 19 19 24 John Mayer Daughters 19 22 25 Jason Mraz Wristdip 16 8 26 Green Day Boulevard Of Broken Dream 16 8 27 The Allers Beautiful Love 14 8 28 Billy Idol Cherie 14 15 29 Ingram Hill Almost Perfect 12 16 30 Liz Phair Why Can't It Be 6 1	<b>TW</b> <b>LW</b> 1 Kelly Clarkson Since U Been Gone 36 37 2 Rob Thomas Lonely No More 35 29 3 Gavin DeGraw I Don't Want To Be 35 25 4 Green Day Boulevard Of Broken Dream 35 25 5 The Killers Somebody Told Me 33 33 6 Gwen Stefani Hollaback Girl 32 24 7 Rob Thomas Lonely No More 32 34 8 Howie Day Collide 28 24 9 Kelly Clarkson Behind These Hazel E 28 29 10 Will Smith Switch 27 21 11 Colplay Speed Of Sound 27 28 12 Evanesence My Immortal 26 9 13 Gavin DeGraw Chariot 23 23 14 Bowling For Soup Almost 23 23 15 Anna Nalick Breathe (2 A.M.) 17 26 16 U2 Sometimes You Can't Make It On Y 15 17 17 3 Doors Down Let Me Go 15 17 18 Lifehouse You And Me 14 11 19 Jet Look What You've Done 13 3 20 Dave Matthews Band American Baby 13 22 21 Goo Go Dolls Give A Little Bit 12 11 22 Los Lonely Boys Heaven 12 11 23 Jack Johnson Sitting, Waiting, Wishing 10 6 24 Christina Aguilera Fighter 10 7 25 Outkast Hey Ya! 10 6 26 Jessica Simpson With You 10 9 27 Kelly Clarkson Breakaway 10 12 28 U2 Sometimes You Can't Make It On Y 10 12 29 Evanesence Featuring Pa Bring Me T 10 13 30 Los Lonely Boys Heaven 10 12 31 Nickleback Someday 9 5 32 The Black Eyed Peas Hey Mama 9 6	<b>TW</b> <b>LW</b> 1 Gwen Stefani Featuring E Rich Girl 54 30 2 Rob Thomas Lonely No More 53 52 3 Kelly Clarkson Since U Been Gone 53 52 4 Green Day Boulevard Of Broken Dream 53 54 5 Nelly Featuring Tim McGr Over And D 52 32 6 Kelly Clarkson Since U Been Gone 52 50 7 Rob Thomas Lonely No More 52 53 8 Maroon 5 She Will Be Loved 28 20 9 Nickleback How You Remind Me 27 17 10 Finger Eleven One Thing 27 29 11 Maroon 5 This Love 27 50 12 Evanesence My Immortal 26 9 13 Evanesence Featuring Pa Bring Me T 26 30 14 3 Doors Down Here Without You 26 30 15 Anna Nalick Breathe (2 A.M.) 26 31 16 Gavin DeGraw I Don't Want To Be 26 39 17 Shawn Colvin The First Cut Is The De 26 39 18 The Black Eyed Peas Let's Get It St 25 4 19 Howie Day Collide 25 21 20 Backstreet Boys Incomplete 23 29 21 Colplay Speed Of Sound 23 29 22 Los Lonely Boys Heaven 23 21 23 Uncle Kracker Featuring Drift Away 15 14 24 Goo Go Dolls Give A Little Bit 15 15 25 Santana Featuring Alex B Why Don't 15 16 26 No Doubt Hello Goodbye 14 12 27 Liz Phair Why Can't It Be 14 13 28 Norah Jones Come Away With Me 14 13 29 John Mayer Daughters 14 14 30 Santana Featuring Michel The Game O 14 14	<b>TW</b> <b>LW</b> 1 Howie Day Collide 46 44 2 Gavin DeGraw I Don't Want To Be 44 43 3 Kelly Clarkson Since U Been Gone 43 44 4 Lifehouse You And Me 39 25 5 3 Doors Down Let Me Go 39 45 6 Gwen Stefani Featuring E Rich Girl 38 43 7 Rob Thomas Lonely No More 32 45 8 Maroon 5 She Will Be Loved 29 25 9 The Killers Mr. Brightside 27 24 10 Colplay Speed Of Sound 27 26 11 Dave Matthews Band American Baby 27 26 12 Kelly Clarkson Behind These Hazel E 25 21 13 Anna Nalick Breathe (2 A.M.) 24 21 14 Collective Soul Better Now 23 23 15 Jet Look What You've Done 22 25 16 Kelly Clarkson Breakaway 21 15 17 Green Day Boulevard Of Broken Dream 21 15 18 Green Day Holiday 18 16 19 Maroon 5 Sunday Morning 18 43 20 Finger Eleven One Thing 17 14 21 Adulasive Be Yourself 16 15 22 Green Day Boulevard Of Broken Dream 16 15 23 Avril Lavigne Fall To Pieces 15 15 24 matchbox twenty Bright Lights 14 12 25 Nickleback How You Remind Me 14 14 26 Ryan Cabrera On The Way Down 14 14 27 Switchfoot Dare You To Move 14 14 28 Lenny Kravitz Lady 14 15 29 Snow Patrol Run 14 17 30 Goo Go Dolls Give A Little Bit 13 9















## R & B / HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATION / HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS TW LW	AUDIENCE MILLIONS	RANK
1	1	10	<b>WE BELONG TOGETHER</b> MARIAH CAREY	<b>NO. 1 (2 WKS)</b> ISLAND/IDJMG	5312 4895	71.657	1
2	5	9	<b>JUST A LIL BIT</b> 50 CENT	SHADY/AFTERMATH/INTERSCOPE	3947 3622	47.245	4
3	3	13	<b>OH</b> CIARA FEATURING LUDACRIS	SHO'NUFF-MUSICLINE/LAFACE/ZOMBA	3907 4015	46.619	5
4	2	15	<b>SLOW DOWN</b> BOBBY VALENTINO	DTP/DEF JAM/IDJMG	3906 4202	51.334	2
5	4	17	<b>WAIT (THE WHISPER SONG)</b> YING YANG TWINS	COLLIPARK/TVT	3833 3682	48.787	3
6	6	7	<b>TRAPPED IN THE CLOSET</b> R. KELLY	<b>GREATEST GAINER</b> JIVE/ZOMBA	3633 3123	42.669	6
7	7	9	<b>GRIND WITH ME</b> PRETTY RICKY	ATLANTIC	3271 2851	30.057	9
8	10	14	<b>GIVE ME THAT</b> WEBBIE FEATURING BUN B	TRILL/ASYLUM	2760 2535	26.813	10
9	9	17	<b>U ALREADY KNOW</b> 112 FEATURING FOXY BROWN	DEF SOUL/IDJMG	2664 2607	38.699	7
10	8	14	<b>I'M A HUSTLA</b> CASSIDY	FULL SURFACE/JRMG	2610 2643	30.058	8
11	14	7	<b>FREE YOURSELF</b> FANTASIA	<b>AIRPOWER</b> JRMG	2114 1768	17.467	18
11	15	15	<b>HOW COULD YOU</b> MARIO	3RD STREET/JRMG	2114 2124	21.805	11
13	20	3	<b>LET ME HOLD YOU</b> BOW WOW FEATURING OMARION	<b>AIRPOWER</b> COLUMBIA/SUM	1889 1452	18.974	15
14	17	12	<b>MUST BE NICE</b> LYFE JENNINGS	<b>AIRPOWER</b> COLUMBIA/SUM	1787 1619	17.193	19
15	12	13	<b>ALL BECAUSE OF YOU</b> MARQUES HOUSTON	T.U.G./UNIVERSAL/UMRG	1987 1987	19.794	13
16	18	12	<b>DEM BOYZ</b> BOYZ N DA HOOD	<b>AIRPOWER</b> BAD BOY	1775 1604	16.915	20
17	19	4	<b>BACK THEN</b> MIKE JONES	SWISHAHOUSE/ASYLUM/WARNER BROS.	1518 1518	14.124	24
15	25	15	<b>U DON'T KNOW ME</b> T.I.	GRAND HUSTLE/ATLANTIC	1758 1758	16.468	22
19	22	11	<b>CATER 2 U</b> DESTINY'S CHILD	<b>AIRPOWER</b> COLUMBIA/SUM	1584 1387	21.034	12
13	20	13	<b>1 THING</b> AMERIE	COLUMBIA/SUM	1548 1849	18.345	16
21	21	4	<b>LOSE CONTROL</b> MISSY ELLIOTT FEATURING CIARA & FAT MAN SCOOP	THE GOLD MIND/ATLANTIC	1543 1412	13.203	31
22	16	16	<b>HATE IT OR LOVE IT</b> THE GAME FEATURING 50 CENT	AFTERMATH/G-UNIT/INTERSCOPE	1533 1743	16.709	21
23	23	6	<b>ASAP</b> T.I.	GRAND HUSTLE/ATLANTIC	1494 1350	17.812	17
24	24	4	<b>DIAMONDS FROM SIERRA LEONE</b> KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG	1443 1312	14.053	27
25	25	11	<b>ICY</b> GUCCI MANE FEATURING YOUNG JEEZY & BOO	BIG CAT	1356 1283	8.646	-
26	33	2	<b>PIMPIN' ALL OVER THE WORLD</b> LUDACRIS FEATURING BOBBY VALENTINO	DTP/DEF JAM SOUTH/IDJMG	1343 1017	13.963	28
27	29	4	<b>MAKE HER FEEL GOOD</b> TEAIRRA MARI	ROC-A-FELLA/DEF JAM/IDJMG	1286 1096	14.057	26
28	36	2	<b>GET IT POPPIN'</b> FAT JOE FEATURING NELLY	TERROR SQUAD/ATLANTIC	1223 961	13.367	30
29	NEW	1	<b>DREAMS</b> THE GAME	<b>MOST AIRPLAY ADDS</b> AFTERMATH/G-UNIT/INTERSCOPE	1179 711	13.594	29
28	18	18	<b>GIRLFIGHT</b> BROOKE VALENTINE FEATURING LIL JON & BIG BOI	SUBLIMINAL/VIRGIN	1099 1223	10.439	37
31	31	6	<b>(I JUST WANT IT) TO BE OVER</b> KEYSHIA COLE	A&M/INTERSCOPE	1085 1033	10.882	35
32	34	2	<b>AND THEN WHAT</b> YOUNG JEEZY FEATURING MANNIE FRESH	SHO'NUFF/DEF JAM/IDJMG	1048 1002	7.624	-
33	30	26	<b>TRUTH IS</b> FANTASIA	JRMG	1046 1096	11.483	33
34	27	15	<b>AGAIN</b> FAITH EVANS	CAPITOL	1031 1240	10.956	34
35	37	4	<b>GOTTA MAKE IT</b> TREY SONGZ FEATURING TWISTA	SONG BOOK/ATLANTIC	1012 957	6.847	-
36	26	11	<b>GIRL</b> DESTINY'S CHILD	COLUMBIA/SUM	963 1201	11.829	32
37	32	7	<b>DA MVP</b> MARY J. BLIGE FEATURING THE GAME & 50 CENT	GEFFEN/INTERSCOPE	910 1029	19.276	14
38	38	4	<b>TOUCH</b> OMARION	T.U.G./EPIC/SUM	880 863	10.564	36
39	2	2	<b>WHERE DA AT?</b> B.G. FEATURING HOMEBWOI	CHOPPA CITY/KOCH	838 773	4.252	-
35	16	16	<b>NUMBER ONE SPOT</b> LUDACRIS	DTP/DEF JAM SOUTH/IDJMG	828 1021	8.664	40

### MOST AIRPLAY ADDS

TITLE ARTIST / LABEL NEW STATIONS

**DREAMS** ☆ 20  
The Game  
(Aftermath/G-Unit/Interscope)  
KBFB, KBTT, KIPR, KMEL, KRRO, KVSP, WBOT, WBTE, WCDX, WCKX, WDHT, WDTJ, WENZ, WFXA, WIFE, WJLB, WJTT, WPMX, WTLZ, WUSL  
Total stations with six or more detections: 55  
Total detections by daypart:  
8-10 10-3 3-7 7-12 12-6a  
8% 21% 22% 22% 28%

**TELL ME** ☆ 13  
Bobby Valentino  
(DTP/Def Jam/IDJMG)  
KBTT, KPRS, KVSP, WAMO, WFXE, WJMI, WJTT, WPEG, WPHH, WTLZ, WVEE, WZFX, WZMX  
Total stations with six or more detections: 20  
Total detections by daypart:  
8-10 10-3 3-7 7-12 12-6a  
7% 22% 20% 20% 31%

**PIMPIN' ALL OVER THE WORLD** ☆ 11  
Ludacris Feat. Bobby Valentino  
(DTP/Def Jam South/IDJMG)  
KDAY, KMEL, KNOU, WBLK, WBOT, WBTP, WEAS, WEDR, WENZ, WMIB, WOWI  
Total stations with six or more detections: 65  
Total detections by daypart:  
8-10 10-3 3-7 7-12 12-6a  
10% 19% 20% 23% 27%

**GET NO OOH WEE** ☆ 9  
Tyra Feat. Penelope  
(GG&L/SRC/UMRG)  
KPRS, WDKX, WEMX, WJKS, WPEG, WPMX, WUSL, WWPB, WZFX  
Total stations with six or more detections: 40  
Total detections by daypart:  
8-10 10-3 3-7 7-12 12-6a  
8% 16% 13% 15% 48%

**TOUCH** ☆ 9  
Amerie  
(Columbia/SUM)  
KBTT, WAJZ, WBLK, WEUP, WHXT, WJHM, WJKS, WJMI, WJTT  
Total stations with six or more detections: 11  
Total detections by daypart:  
8-10 10-3 3-7 7-12 12-6a  
9% 19% 23% 18% 31%

### RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW LW
1	<b>SOME CUT</b> TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	1181 1111
2	<b>DROP IT LIKE IT'S HOT</b> SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	967 945
3	<b>LET ME LOVE YOU</b> MARIO (3RD STREET/JRMG)	842 817
4	<b>LOVERS &amp; FRIENDS</b> LIL JON & THE EAST SIDE BOYZ (BME/TVT)	638 677
5	<b>1, 2 STEP</b> CIARA FEAT. MISSY ELLIOTT (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	567 589
6	<b>LEAN BACK</b> TERROR SQUAD (SRC/UNIVERSAL/UMRG)	523 519
7	<b>GO D.J.</b> LIL WAYNE (CASH MONEY/UMRG)	498 488
8	<b>GOODIES</b> CIARA FEAT. PETEY PABLO (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	381 351
9	<b>SLOW MOTION</b> JUVENILE (CASH MONEY/UMRG)	373 312
10	<b>YEAH!</b> USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	290 298
11	<b>MY BOO</b> USHER AND ALICIA KEYS (LAFACE/ZOMBA)	288 254
12	<b>DAMNI</b> YOUNGBLOODZ FEAT. LIL JON (SO SO DEF/ZOMBA)	274 265
13	<b>SHORTY WANNA RIDE</b> YOUNG BUCK (G-UNIT/INTERSCOPE)	260 247
14	<b>KNUCK IF YOU BUCK</b> CRIME MOB FEAT. LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	247 253
15	<b>FREEK-A-LEEK</b> PETEY PABLO (JIVE/ZOMBA)	244 204
16	<b>DIARY</b> ALICIA KEYS FEAT. TONYI TONII TONEI (JRMG)	242 222
17	<b>CHARLENE</b> ANTHONY HAMILTON (SO SO DEF/ZOMBA)	236 260
18	<b>I SMOKE, I DRANK</b> BODY HEAD BANGERZ (BODY HEAD/UNIVERSAL/UMRG)	226 193
19	<b>TIPSY</b> J-KWON (SO SO DEF/ZOMBA)	215 198
20	<b>GET LOW</b> LIL JON & THE EAST SIDE BOYZ (BME/TVT)	210 181

### GREATEST GAINERS

INCREASE IN DETECTIONS

- +510 ☆ **TRAPPED IN THE CLOSET**  
R. Kelly (Jive/Zomba)  
KBXX +34, WEMX +34, WVEE +31, WPRW +29, KATZ +28, WJMH +26, WHRQ +23, KKDA +18, WJKS +18, WIKS +17
- +468 ☆ **DREAMS**  
The Game (Aftermath/G-Unit/Interscope)  
KBFB +35, WPHI +31, WRJH +26, KRRO +24, WJMH +22, WCDX +21, WPEG +17, WIFZ +17, WPMX +17, WTLZ +16
- +437 ☆ **LET ME HOLD YOU**  
Bow Wow Feat. Omarion (Columbia/SUM)  
WHRK +36, WAMO +24, WHTA +19, KRRO +19, WZHT +16, WBTE +16, WRJH +13, WDHT +13, WEMX +11, WBOT +11
- +420 ☆ **GRIND WITH ME**  
Pretty Ricky (Atlantic)  
WJBT +37, WEMX +34, WDHT +22, WPGC +21, WIKS +19, WWWW +17, WPMX +17, WPRW +16, WUBT +15, WQBT +14
- +417 ☆ **WE BELONG TOGETHER**  
Mariah Carey (Island/IDJMG)  
WOHT +40, WRJH +34, KXHT +32, WFXA +32, WHRK +23, KMEL +20, WDTJ +19, WHHH +16, WZHT +14, WBFA +13

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# R&B/HIP-HOP RADIO VETERAN JOINS BILLBOARD RADIO MONITOR

Former Radio One WPHI Philadelphia assistant PD/MD Raphael George has joined the Billboard Information Group as R&B/hip-hop chart manager. George started June 6 at the company's New York headquarters. He will oversee R&B/hip-hop, rap and rhythmic charts for *Billboard*

*Radio Monitor* and *Billboard*. Prior to his six-year stint at WPHI, George worked on-air at former adult R&B WNHC New Haven, Conn., and as a producer at Radio One adult R&B WILD Boston. George reports to *Billboard* director of charts/senior analyst

Geoff Mayfield and *Billboard* *Radio Monitor* director of charts Silvio Pietroluongo. George replaces Minal Patel, who exited BIG for a post at Bad Boy. "We are thrilled to have someone with Raphael's broadcast experience join *Billboard* and *Billboard Radio Monitor*,"

Pietroluongo says. "His passion for music and knowledge of the industry we cover are sure to be invaluable resources for us. I'm certain Raphael will be a terrific representative of our publications within the R&B/hip-hop and rhythmic communities." George says, "I am very excited

about this incredible opportunity with the leader in entertainment and music news. I will do my best to provide our readers with the most up-to-date and meaningful information possible in our magazines, on our Web sites and at the annual *Billboard* R&B/Hip-Hop Conference & Awards."



# JERMAINE DUPRI

## Gotta Getcha

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on JUNE 15th!!!

From the album  
Jermaine Dupri  
Presents...

Young, Fly &  
Flashy Vol. 1  
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Produced by Jermaine Dupri for  
So So Def Productions, Inc.



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Impacting Radio June 13 & 14





R & B / HIP-HOP POWER PLAYLISTS

RAP

WERQ Baltimore PD: Victor Starr MD: Neke Howse Radio One 410-332-8200

Table with 3 columns: Rank, Title, Artist, and Station. Top entries include Mariah Carey, Ciara, and R. Kelly.

Summary table for WERQ with 2 columns: Artist/Station and Value.

KDAY Los Angeles PD: Anthony Acampora APD: C.J. Styles 323-337-1600

Table with 3 columns: Rank, Title, Artist, and Station. Top entries include 50 Cent, Mariah Carey, and Ciara.

Summary table for KDAY with 2 columns: Artist/Station and Value.

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

Table with 3 columns: Rank, Title, Artist, and Station. Top entries include The Game, Bobby Valentino, and Omarion.

Summary table for WBTP with 2 columns: Artist/Station and Value.

WJHM Orlando PD: Stevie DeMann APD: Keith Memory MD: Jay Love Infinity 407-919-1000

Table with 3 columns: Rank, Title, Artist, and Station. Top entries include T.I., Mariah Carey, and Bobby Valentino.

Summary table for WJHM with 2 columns: Artist/Station and Value.

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

Table with 3 columns: Rank, Title, Artist, and Station. Top entries include Mariah Carey, 50 Cent, and Ciara.

Summary table for WZMX with 2 columns: Artist/Station and Value.

WQOE New Orleans DM: Carla Ferrell PD/MD: Uptown Angela Clear Channel 504-679-7300

Table with 3 columns: Rank, Title, Artist, and Station. Top entries include Nelly, Mariah Carey, and Ciara.

Summary table for WQOE with 2 columns: Artist/Station and Value.

WPHI Philadelphia PD: Helen Little MD: Sarah O'Connor Radio One 215-884-9400

Table with 3 columns: Rank, Title, Artist, and Station. Top entries include Yung Joc, Mariah Carey, and Bobby Valentino.

Summary table for WPHI with 2 columns: Artist/Station and Value.

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

Table with 3 columns: Rank, Title, Artist, and Station. Top entries include The Game, Yung Joc, and Ciara.

Summary table for WENZ with 2 columns: Artist/Station and Value.

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

Table with 3 columns: Rank, Title, Artist, and Station. Top entries include Nelly, Mariah Carey, and Ciara.

Summary table for WQOK with 2 columns: Artist/Station and Value.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'JUST A LIL BIT' by 50 Cent.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'GRIND WITH ME' by PRETTY RICKY.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'WAIT (THE WHISPER SONG)' by YOUNG THINS.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'HATE IT OR LOVE IT' by THE GAME.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'LOSE CONTROL' by MISSY ELLIOTT.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'GIVE ME THAT' by WEBBIE FEATURING BUN B.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'I'M A HUSTLA' by CASSIDY.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'GET IT POPPIN'' by FAT JOE.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'SOME CUT' by TRILLVILLE FEATURING CUTTY.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'LET ME HOLD YOU' by BOW WOV FEATURING OMARION.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'U DON'T KNOW ME' by T.I.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'DIAMONDS FROM SIERRA LEONE' by KANYE WEST.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'DREAMS' by THE GAME.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'PIMPIN' ALL OVER THE WORLD' by LUDACRIS.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'CANDY SHOP' by 50 CENT.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'BACK THEN' by MIKE JONES.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'BABY I'M BACK' by BABY BASH.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'DROP IT LIKE IT'S HOT' by SNOOP DOGG.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'DEM BOYZ' by BOYZ N DA HOOD.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'ICY' by GUCCI MANE.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'SUMMER NIGHTS' by LIL ROB.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'ASAP' by T.I.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'SUGAR (GIMME SOME)' by TRICK DADDY.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'AND THEN WHAT' by YOUNG JEEZY.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'DON'T PHUNK WITH MY HEART' by THE BLACK EYED PEAS.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'NUMBER ONE SPOT' by LUDACRIS.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'STILL TIPPIN'' by MIKE JONES.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'WHERE DA AT?' by B.G.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'ASS LIKE THAT' by EMINEM.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'IN YA FACE' by EBONY EYEZ.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'GET CRUNK' by LIL JON.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'SO SEDUCTIVE' by TONY YAYO.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'NOTICE ME' by NB RIDAZ.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'ERRTIME' by NELLY.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'NECK OF THE WOODS' by BABY FEATURING LIL WAYNE.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'LIKE YOU' by DADDY YANKEE.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'GOTTA GETCHA' by JERMAINE DUPRI.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'I NEED DUBS' by MASTER P.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'THE CORNER' by COMMON FEATURING THE LAST POETS.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'GASOLINA' by DADDY YANKEE.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'GRIND WITH ME' by PRETTY RICKY.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'DREAMS' by THE GAME.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'LET ME HOLD YOU' by BOW WOV FEAT. OMARION.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'GET IT POPPIN'' by FAT JOE FEAT. NELLY.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'PIMPIN' ALL OVER THE WORLD' by LUDACRIS FEAT. BOBBY VALENTINO.

Table with 6 columns: Rank, Title, Artist, Nielsen BDS Certifications, Detections, Audience Millions, Rank. Includes 'DREAMS' by THE GAME.

INCREASE IN DETECTIONS: +921, +873, +774, +668, +624. Includes a 'GREATEST GAINERS' arrow graphic and detailed station breakdowns for 'GRIND WITH ME', 'DREAMS', 'LET ME HOLD YOU', 'GET IT POPPIN'', and 'PIMPIN' ALL OVER THE WORLD'.

86 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 lead page 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
<p>PD: Mike Peterson APD/MD: Marci Braun Infinity 312-649-0093</p> <p>TW LW</p>	<p>OM: R.J. Curtis APD/MD: Tonya Campos Emmis 323-882-8000</p> <p>TW LW</p>	<p>PD: John Cook APD: Smokey Rivers MD: Cody Alan Susquehanna 214-526-2400</p> <p>TW LW</p>	<p>OM: Mark Richards APD/MD: Johnny Gray ABC/Disney 770-955-0101</p> <p>TW LW</p>	<p>OM: Lorin Palagi APD/MD: Chris Huff ABC/Disney 817-695-0800</p> <p>TW LW</p>	<p>PD: Bob McKay APD/MD: Cadillac Jack Beasley/Media 610-667-9000</p> <p>TW LW</p>
<ol style="list-style-type: none"><li>Dierks Bentley Lot Of Leavin' Left 40 29</li><li>Phil Vassar I'll Take That As A Yes 39 37</li><li>Rascal Flatts Fast Cars And Freedom 38 37</li><li>Sugarland Something More 37 31</li><li>Keith Urban Making Memories Of Us 37 31</li><li>Keith Urban Making Memories Of Us 31 30</li><li>Faith Hill Mississippi Girl 30 21</li><li>7 Kenny Chesney Keg In The Closet 29 29</li><li>LeAnn Rimes I'm A Fool To Think That I'll Sleep Again 28 26</li><li>Bobby Pinson Don't Ask Me How I Know 26 30</li><li>Brad Paisley Alcohol 24 21</li><li>Pat Green Baby Doll 24 23</li><li>Tina Turner You're My Favorite Part 23 4</li><li>Trisha Yearwood Georgia Rain 23 18</li><li>Reba McEntire My Sister 23 19</li><li>Van Zant Help Somebody 23 20</li><li>Alan Jackson The Talkin' Song Reprise 23 21</li><li>George Strait You'll Be There 22 22</li><li>Darryl Worley If Something Should Happen 21 18</li><li>Hanna-McEuen Something Like A Broken Heart 18 16</li><li>20 Toby Keith As Good As I Once Was 18 24</li><li>21 Keith Urban Days Go By 17 13</li><li>22 Shania Twain I Ain't No Quitter 17 19</li><li>23 Lonestar My Love Is Like A Fire 16 12</li><li>24 Blake Shelton Goodbye Time 16 12</li><li>25 Toby Keith I Love This Bar 15 0</li><li>26 Dierks Bentley What Was I Thinking 15 0</li><li>27 Alan Jackson &amp; Jimmy Butler It's Five O'Clock Somewhere 15 11</li><li>28 Keith Anderson Pickin' Wildflowers 14 12</li><li>29 Neal McCoy Billy's Got His Beer Goin' On 14 13</li></ol>	<ol style="list-style-type: none"><li>Rascal Flatts Fast Cars And Freedom 40 37</li><li>Sugarland Something More 37 31</li><li>3 Keith Urban Making Memories Of Us 37 31</li><li>Faith Hill Mississippi Girl 35 29</li><li>5 Reba McEntire My Sister 33 27</li><li>6 Toby Keith As Good As I Once Was 32 27</li><li>7 Kenny Chesney Keg In The Closet 27 20</li><li>8 Alison Krauss + Union Square 26 18</li><li>9 Jamie O'Neal Somebody's Hero 23 12</li><li>10 Neal McCoy Billy's Got His Beer Goin' On 23 18</li><li>11 Tina Turner You're My Favorite Part 23 4</li><li>12 Bobby Pinson Don't Ask Me How I Know 22 14</li><li>13 Brad Paisley Alcohol 22 18</li><li>14 Hanna-McEuen Something Like A Broken Heart 21 10</li><li>15 Brooks &amp; Dunn Play Something Counter 20 23</li><li>16 George Strait You'll Be There 20 22</li><li>17 Joe Nichols What's A Guy Gotta Do 18 16</li><li>18 Sugarland Something More 16 10</li><li>19 Pat Green Baby Doll 16 10</li><li>20 Gretchen Wilson Homegrown 15 14</li><li>21 Joe Messina My Give A Damn's Bus 15 15</li><li>22 Deana Carter One Fine Place To Stay 15 17</li><li>23 Sara Evans A Real Fine Place To Stay 14 13</li><li>24 Trace Adkins Songs About Me 14 13</li><li>25 Trisha Yearwood Georgia Rain 13 7</li><li>26 Craig Morgan That's What I Love About 13 11</li><li>27 Blake Shelton Goodbye Time 13 11</li><li>28 Dierks Bentley Lot Of Leavin' Left 13 16</li><li>29 Phil Vassar I'll Take That As A Yes 12 11</li><li>30 LeAnn Rimes Notion 'Bout Love Makes 11 6</li></ol>	<ol style="list-style-type: none"><li>Bobby Pinson Don't Ask Me How I Know 53 50</li><li>2 Cross Canadian Ragweed Alabama 52 51</li><li>3 Rascal Flatts Fast Cars And Freedom 52 51</li><li>4 Dierks Bentley Lot Of Leavin' Left 52 52</li><li>5 Keith Urban Making Memories Of Us 52 52</li><li>6 Brooks &amp; Dunn Play Something Counter 49 52</li><li>7 Pat Green Baby Doll 33 31</li><li>8 Brad Paisley Alcohol 33 32</li><li>9 Keith Anderson Pickin' Wildflowers 32 23</li><li>10 Toby Keith As Good As I Once Was 32 31</li><li>11 Kenny Chesney Keg In The Closet 32 33</li><li>12 Sugarland Something More 27 23</li><li>13 Gary Allan Best I Ever Had 26 0</li><li>14 Faith Hill Mississippi Girl 25 25</li><li>15 Josh Gracin Stay With Me (Brass Bed) 25 20</li><li>16 Josh Gracin Notion 'Bout Love Makes 21 15</li><li>17 George Strait You'll Be There 21 23</li><li>18 Sara Evans A Real Fine Place To Stay 21 25</li><li>19 Joe Nichols What's A Guy Gotta Do 20 18</li><li>20 Montgomery Gentry Gone 20 18</li><li>21 Trent Willmon The Good Life 17 14</li><li>22 Darryl Worley Awful, Beautiful Life 17 15</li><li>23 Blake Shelton Some Beach 16 16</li><li>24 Charlie Robison Something To Watch 14 14</li><li>25 Gary Allan Notion 'Bout Love Makes 14 15</li><li>26 Shooter Jennings Feat' 4th Of Jul 15 14</li><li>27 Kenny Chesney Anything But Mine 15 17</li><li>28 Kenny Rogers Band Tonight's Not The Night 15 19</li><li>29 Phil Vassar I'll Take That As A Yes 14 12</li><li>30 Dierks Bentley How Am I Doin' 14 13</li></ol>	<ol style="list-style-type: none"><li>Keith Urban Making Memories Of Us 43 42</li><li>Dierks Bentley Lot Of Leavin' Left 41 41</li><li>3 Trace Adkins Songs About Me 41 41</li><li>Rascal Flatts Fast Cars And Freedom 40 42</li><li>5 Jeff Bates Long, Slow Kisses 38 30</li><li>6 George Strait You'll Be There 36 39</li><li>7 Jeff Bates Long, Slow Kisses 34 31</li><li>8 Bobby Pinson Don't Ask Me How I Know 33 33</li><li>9 George Strait You'll Be There 33 34</li><li>10 Toby Keith As Good As I Once Was 30 19</li><li>11 Faith Hill Mississippi Girl 28 15</li><li>12 Brad Paisley Alcohol 28 18</li><li>13 Alan Jackson The Talkin' Song Reprise 26 27</li><li>14 Josh Gracin Stay With Me (Brass Bed) 24 21</li><li>15 Joe Nichols What's A Guy Gotta Do 22 20</li><li>16 Gretchen Wilson Homegrown 22 26</li><li>17 Gary Allan Best I Ever Had 18 7</li><li>18 Montgomery Gentry Gone 17 16</li><li>19 Pat Green Baby Doll 16 13</li><li>20 Shelia D'Amico I'm Sorry 'Bout A Thing 16 9</li><li>21 Reba McEntire My Sister 15 14</li><li>22 Van Zant Help Somebody 15 11</li><li>23 Josh Gracin Notion 'Bout Love Makes 14 11</li><li>24 Joe Messina My Give A Damn's Bus 14 19</li><li>25 Darryl Worley If Something Should Happen 13 12</li><li>26 Phil Vassar I'll Take That As A Yes 12 9</li><li>27 Jason Aldean Hicktown 12 11</li><li>28 Gary Allan Notion 'Bout Love Makes 12 11</li></ol>	<ol style="list-style-type: none"><li>Dierks Bentley Lot Of Leavin' Left 44 41</li><li>2 Keith Urban Making Memories Of Us 44 42</li><li>3 Phil Vassar I'll Take That As A Yes 43 6</li><li>4 Joe Nichols What's A Guy Gotta Do 43 42</li><li>5 Jeff Bates Long, Slow Kisses 41 31</li><li>6 George Strait You'll Be There 41 41</li><li>7 Andy Griggs If Heaven 41 42</li><li>8 Keith Anderson Pickin' Wildflowers 36 31</li><li>9 Bobby Pinson Don't Ask Me How I Know 32 29</li><li>10 Brad Paisley Alcohol 32 32</li><li>11 Reba McEntire My Sister 31 29</li><li>12 Rascal Flatts Fast Cars And Freedom 31 29</li><li>13 Sara Evans A Real Fine Place To Stay 30 19</li><li>14 Kenny Chesney Keg In The Closet 30 29</li><li>15 Sugarland Something More 25 28</li><li>16 Trent Willmon The Good Life 24 24</li><li>17 Trace Adkins Arlington 23 6</li><li>18 Pat Green Baby Doll 23 18</li><li>19 Martina McBride God's Will 22 34</li><li>20 Faith Hill Mississippi Girl 21 28</li><li>21 Rascal Flatts Bless The Broken Road 21 21</li><li>22 Craig Morgan That's What I Love About 21 39</li><li>23 Toby Keith As Good As I Once Was 19 18</li><li>24 Pat Green Don't Break My Heart Again 19 20</li><li>25 Kenny Chesney Keg In The Closet 19 21</li><li>26 Montgomery Gentry Gone 19 24</li><li>27 Lee Ann Womack He Oughta Know That 17 16</li><li>28 LeAnn Rimes Probably Wouldn't Be Th 17 18</li><li>29 Darryl Worley If Something Should Happen 17 19</li><li>30 Blake Shelton Goodbye Time 16 5</li></ol>	<ol style="list-style-type: none"><li>Keith Urban Making Memories Of Us 38 34</li><li>2 Dierks Bentley Lot Of Leavin' Left 38 36</li><li>3 Rascal Flatts Fast Cars And Freedom 38 38</li><li>4 George Strait You'll Be There 36 34</li><li>5 Sugarland Something More 34 34</li><li>6 Faith Hill Mississippi Girl 26 16</li><li>7 Keith Urban Making Memories Of Us 25 12</li><li>8 Kenny Chesney Keg In The Closet 23 25</li><li>9 Blake Shelton Goodbye Time 24 25</li><li>10 Trace Adkins Songs About Me 23 25</li><li>11 Darryl Worley If Something Should Happen 18 14</li><li>12 Keith Anderson Pickin' Wildflowers 17 16</li><li>13 Trisha Yearwood Georgia Rain 15 7</li><li>14 Alan Jackson The Talkin' Song Reprise 15 7</li><li>15 Shelia D'Amico I'm Sorry 'Bout A Thing 15 7</li><li>16 Alan Jackson The Talkin' Song Reprise 15 7</li><li>17 Shooter Jennings Feat' 4th Of Jul 14 8</li><li>18 Montgomery Gentry Gone 14 10</li><li>19 Reba McEntire My Sister 14 12</li><li>20 Joe Nichols What's A Guy Gotta Do 14 18</li><li>21 Jamie O'Neal Somebody's Hero 13 6</li><li>22 Van Zant Help Somebody 13 13</li><li>23 Buddy Jewell If She Were Any Other 12 3</li><li>24 Joe Messina My Give A Damn's Bus 12 11</li><li>25 Brooks &amp; Dunn Play Something Counter 12 12</li><li>26 Trisha Yearwood Georgia Rain 11 13</li><li>27 Neal McCoy Billy's Got His Beer Goin' On 11 6</li><li>28 LeAnn Rimes Probably Wouldn't Be Th 10 7</li><li>29 Kenny Chesney No Shoes, No Shirt, N 9 5</li><li>30 Montgomery Gentry Something To Be P 9 5</li></ol>
<p>++ No Airplay Adds This Week</p>	<p>++ No Airplay Adds This Week</p>	<p>++ No Airplay Adds This Week</p>	<p>++ No Airplay Adds This Week</p>	<p>++ No Airplay Adds This Week</p>	<p>++ No Airplay Adds This Week</p>



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

AIRPOWER

ALCOHOL 15.651/2.861 Brad Paisley (Arista Nashville)

AIRPLAY LEADER (1st Station to 150 Plays)

KTT5 Springfield, MO PD: Brad Hanson Date: 05/29/05 Also: KTYS City, ST

Chart Move: 20-17 Total Stations 115 Heavy 0 Medium 84

Light 31 Airplay Adds 4 KASE, WBUL, WKKO, WYYZ

DON'T WORRY 'BOUT A THING 14.200/1.561 SheDaisy (Lyric Street)

AIRPLAY LEADER (1st Station to 150 Plays)

WLSL Roanoke, VA PD: Brett Sharp MD: Robynn James Date: 03/06/05 Also: KRTY San Jose, CA

Chart Move: 21-20 Total Stations 115 Heavy 10

Medium 72 Light 33 Airplay Adds 2 KASE, KYGO

AIRPOWER BOUND

MY SISTER 13.992/1.682 Reba McEntire (MCA Nashville)

Chart Move: 23-21 Total Stations 114 Heavy 2

Medium 68 Light 44 Airplay Adds 8 KFRG, KTST, WGH, WGN, WJCL, WKIS, WQBE, WXBO

THE TALKIN' SONG REPAIR BLUES 13.309/0.869 Alan Jackson (Arista Nashville)

Chart Move: 22-22 Total Stations 116 Heavy 2

Medium 79 Light 44 Airplay Adds 8 KFRG, KTST, WGH, WGN, WJCL, WKIS, WQBE, WXBO

WKDF, WKHX, WKKT, WKLB, WMUS, WNCY, WNKT, WOGK, WOKO, WPCV, WQBE, WQDR, WQXK, WRBT, WRNS, WSIX, WSLC, WSM, WSOC, WSSL, WSTH, WUBE, WUSJ, WUSN, WUSY, WYXR, WYUU

Light 35 Airplay Adds 3 KUPL, WDAF, WNKT

PLAY SOMETHING COUNTRY 12.689/3.846 Brooks & Dunn (Arista Nashville)

Chart Move: 26-23 Total Stations 106 Heavy 5

Medium 52 Light 49 Airplay Adds 20 KDRK, KFRG, KRST, KRTY, KSKS, KWNR, KXKT, WBEE, WCOL, WFMS, WFRF, WGN, WJCL, WKKT, WLWI, WMUS, WPOC, WSIX, WSTH, WYRK

HELP SOMEBODY 11.973/1.428 Van Zant (Columbia)

Chart Move: 24-24 Total Stations 115 Heavy 6

Medium 51 Light 58 Airplay Adds 4 KFKF, KFTX, KYGO, WOKO

BABY DOLL 10.195/0.710 Pat Green (Republic/Universal/Mercury)

Chart Move: 25-25 Total Stations 111 Heavy 0

Medium 49 Light 62 Airplay Adds 2 KFKF, KFTX, KYGO, WOKO

DO YOU WANT FRIES WITH THAT 8.618/3.551 Tim McGraw (Curb)

Chart Move: 34-26 Total Stations 88 Heavy 4

Medium 21 Light 72 Airplay Adds 2 KBEQ, WGN

GEORGIA RAIN 8.340/1.423 Trisha Yearwood (MCA Nashville)

Chart Move: 29-27 Total Stations 110 Heavy 0

Medium KDRK, KEEY, KFKF, KFTX, KILT, KKCS, KMPS, KNIX, KSKS, KSOP, KSSN, KTST, KUPL, KXKC, KXKT, WCAT, WCTK, WDAF, WGGY, WGH, WGTY, WKDF, WKLB, WPCV, WQBE, WWSL, WSLC, WSM, WUSN, WUSY, WYUU, WYXR

Light 74 Airplay Adds 12 KATM, KHAY, KHEY, KWNR, WAMZ, WBAM, WBEE, WGXK, WIRK, WJCL, WQXK, WRBT

A REAL FINE PLACE TO START 8.119/1.037 Sara Evans (RCA)

Chart Move: 28-28 Total Stations 102 Heavy 0

Medium 37 Light 65 Airplay Adds 5 KMLE, WGN, WJCL, WKCN, WOKO

SOMEBODY'S HERO 7.591/1.267 Jamie O'Neal (Capitol)

Chart Move: 30-29 Total Stations 109 Heavy 3

Medium 29 Light 77 Airplay Adds 10 KFDI, KNCI, KSON, KUBL, WAMZ, WBAM, WKKT, WQXK, WRBT, WSOC

PROBABLY WOULDN'T BE THIS WAY 6.720/0.542 LeAnn Rimes (Asylum-Curb)

Chart Move: 32-30 Total Stations 104 Heavy 1

Medium 25 Light 78 Airplay Adds 5 KTEX, KTST, WNCY, WSSL, WYRK

IT'S A HEARTACHE 6.613/0.330 Trick Pony (Asylum-Curb)

Chart Move: 31-31 Total Stations 109 Heavy 3

Medium 34 Light 72 Airplay Adds 2 KBEQ, WGN

IF SHE WERE ANY OTHER WOMAN 5.931/0.333 Buddy Jewell (Columbia)

Chart Move: 33-32 Total Stations 108 Heavy 1

Medium 35 Light 72 Airplay Adds 4 KTST, WLWI, WRBT, WSOC

STAY WITH ME (BRASS BED) 5.495/1.148 Josh Gracin (Lyric Street)

Chart Move: 35-33 Total Stations 93 Heavy 0

Medium 21 Light 72 Airplay Adds 8 KBQI, KMLE, WDAF, WESC, WXTU

SOMETHING TO BE PROUD OF 4.919/0.987 Montgomery Gentry (Columbia)

Chart Move: 36-34 Total Stations 88 Heavy 0

Medium 21 Light 67 Airplay Adds 11 KATM, KFDI, KNCI, WCAT, WFBE, WGN, WQXK, WUSN, WXBM, WXTU, WYUY

ARLINGTON 4.841/1.607 Trace Adkins (Capitol)

Chart Move: 42-35 Total Stations 87 Heavy 0

Medium 9 Light 78 Airplay Adds 17 KATM, KMDL, KRY, KSSN, KXKT, WCTK, WDSY, WFBE, WFLS, WGH, WGGY, WKGO, WOGI, WOKO, WPOC, WRNS, WUBE

HICKTOWN 4.141/0.318 Jason Aldean (Broken Bow)

Chart Move: 37-36 Total Stations 72 Heavy 1

Medium 14 Light 57 Airplay Adds 2 KBEQ, KTT5

HILLBILLIES 3.938/0.271 Hot Apple Pie (DreamWorks)

Chart Move: 39-37 Total Stations 71 Heavy 2

Medium 13 Light 56 Airplay Adds 1 WGH

SOMETHING LIKE A BROKEN HEART 3.780/0.117 Hanna-McEuen (MCA Nashville)

Chart Move: 38-38 Total Stations 93 Heavy 0

Medium 13 Light 80 Airplay Adds 1 KTT5

HE OUGHTA KNOW THAT BY NOW 3.631/0.498 Lee Ann Womack (MCA Nashville)

Chart Move: 44-40 Total Stations 78 Heavy 0

Medium 12 Light 66 Airplay Adds 5 KBQI, KMLE, WDAF, WESC, WXTU

BILLY'S GOT HIS BEER GOGGLES ON 3.428/0.252 Neal McCoy (903)

Chart Move: 43-41 Total Stations 52 Heavy 1

Medium 10 Light 41 Airplay Adds 8 KBKO, KHAY, KMDL, WCAT, WFRF, WKKT, WFOR, WXBM

REDNECK YACHT CLUB 3.347/0.529 Craig Morgan (Broken Bow)

Chart Move: 45-42 Total Stations 65 Heavy 0

Medium 20 Light 45 Airplay Adds 6 KBKO, KRTY, KTYS, WAMZ, WBCT, WSTH

BRING ME DOWN 3.135/0.651 Miranda Lambert (Epic/EMN)

Chart Move: 47-43 Total Stations 73 Heavy 0

Medium 12 Light 61 Airplay Adds 2 KXNK, KSSN

4TH OF JULY 2.908/0.403 Shooter Jennings Feat. George Jones (Universal South)

Chart Move: 46-44 Total Stations 66 Heavy 2

Medium 10 Light 54 Airplay Adds 1 WKKT

BEST I EVER HAD 2.877/1.713 Gary Allan (MCA Nashville)

Chart Move: 56-45 Total Stations 46 Heavy 0

Medium 13 Light 33 Airplay Adds 12 KASE, KDRK, KIM, KPLX, KWNR, WBEE, WGGY, WIVK, WQBE, WWQM, WXBM, WXBO

DREAM BIG 2.671/0.203 Ryan Shupe & The Rubber Band (Capitol)

Chart Move: 48-46 Total Stations 43 Heavy 0

Medium 12 Light 31 Airplay Adds 1 WBEE

I AIN'T NO QUITTER 2.166/0.047 Shania Twain (Mercury)

Chart Move: 49-48 Total Stations 38 Heavy 0

Medium 4 Light 34 Airplay Adds 5 KFRG, KRTY, KRY, WBEE, WSSL

THE BEST MAN 1.847/0.430 Blaine Larsen (Giantslayer/BNA)

Chart Move: 51-49 Total Stations 56 Heavy 0

Medium 1 Light 55 Airplay Adds 8 KDRK, KHAI, WBEE, WCTK, WFMS, WMUS, WSM, WSSL

BOONDOCKS 1.521/0.315 Little Big Town (Equity)

Chart Move: 54-50 Total Stations 41 Heavy 0

Medium 4 Light 37 Airplay Adds 3 KEEY, KKCS, KMDL

YOU'RE LIKE COMIN' HOME 1.460/0.604 Lonestar (BNA)

Chart Move: Debut 51 Total Stations 32 Heavy 0

Medium 6 Light 26 Airplay Adds 7 KNCI, WAMZ, WGN, WOKO, WQYK, WSIX, WYUU

THIS IS THE LIFE 1.210/0.334 Billy Dean (Curb)

Chart Move: Debut 52 Total Stations 33 Heavy 0

Medium 5 Light 28 Airplay Adds 5 WBCT, WBEE, WGXK, WNCY, WPCV

MUST BE DOIN' SOMETHIN' RIGHT 1.155/0.265 Billy Currington (Mercury)

Chart Move: 60-53 Total Stations 32 Heavy 0

Medium 4 Light 28 Airplay Adds 3 KHKI, WAMZ, WNKT



## MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATION / HITS PREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS TW LW	AUDIENCE MILLIONS	RANK
1	1	12	<b>THE HAND THAT FEEDS</b> NINE INCH NAILS	<b>NO. 1 (4 WKS)</b> NOTHING/INTERSCOPE	2755 2561	12.272	1
2	2	11	<b>BEVERLY HILLS</b> WEEZER	GEFFEN	2383	11.799	2
3	3	7	<b>BEST OF YOU</b> FOO FIGHTERS	ROSWELL/RCA/RMG	2458	11.388	3
4	4	20	<b>HOLIDAY</b> GREEN DAY	REPRISE	2180	9.394	4
5	5	11	<b>B.Y.O.B.</b> SYSTEM OF A DOWN	AMERICAN/COLUMBIA	1834	8.653	6
6	6	7	<b>SPEED OF SOUND</b> COLDPLAY	CAPITOL	1740	9.174	5
10	8	8	<b>REMEDY</b> SEETHER	WIND-UP	1308	5.035	12
8	17	8	<b>HAPPY?</b> MUDVAYNE	EPIC	1347	4.836	14
9	11	7	<b>BLUE ORCHID</b> THE WHITE STRIPES	THIRD MAN/V2	1298	5.247	11
10	7	13	<b>BE YOURSELF</b> AUDIOSLAWE	EPIC/INTERSCOPE	1353	6.206	7
9	18	8	<b>E-PRO</b> BECK	INTERSCOPE	1341	5.622	8
13	5	5	<b>YOUR TIME HAS COME</b> AUDIOSLAWE	EPIC/INTERSCOPE	1138	4.396	17
18	7	7	<b>FEEL GOOD INC</b> GORILLAZ/DE LA SOUL	PARLOPHONE/VIRGIN	978	5.274	10
12	5	5	<b>CAN'T REPEAT</b> THE OFFSPRING	COLUMBIA	1152	3.943	19
16	3	3	<b>RIGHT HERE</b> STAINED	FLIP/ATLANTIC	1022	4.341	18
14	12	12	<b>HELENA (SO LONG &amp; GOODNIGHT)</b> MY CHEMICAL ROMANCE	REPRISE	1046	3.405	21
15	12	12	<b>SMILE LIKE YOU MEAN IT</b> THE KILLERS	ISLAND/IDJMG	1126	4.698	15
19	15	15	<b>AN HONEST MISTAKE</b> THE BRAVERY	ISLAND/IDJMG	963	5.379	9
17	36	36	<b>MR. BRIGHTSIDE</b> THE KILLERS	ISLAND/IDJMG	988	4.677	16
20	20	20	<b>THE CLINCHER</b> CHEVELLE	EPIC	869	3.505	20
21	8	8	<b>LYLA</b> OASIS	EPIC	864	2.867	22
22	13	13	<b>WHEN I'M GONE (SADIE)</b> NO ADDRESS	ATLANTIC	820	2.683	25
23	21	21	<b>LITTLE SISTER</b> QUEENS OF THE STONE AGE	INTERSCOPE	815	4.859	13
24	2	2	<b>MAKE A MOVE</b> INCUBUS	<b>GREATEST GAINER*/MOST AIRPLAY ADDS</b> IMMORTAL/EPIC	756 465	2.317	27
26	7	7	<b>TAKE ME</b> PAPA ROACH	EL TONAL/GEFFEN	585	1.847	30
25	8	8	<b>BEHIND THOSE EYES</b> 3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG	604	1.546	34
24	10	10	<b>NO SURPRISE</b> THEORY OF A DEADMAN	604/ROADRUNNER/IDJMG	652	1.831	31
29	5	5	<b>UNDER PRESSURE</b> THE USED AND MY CHEMICAL ROMANCE	REPRISE	603	2.844	24
31	4	4	<b>BLEED LIKE ME</b> GARBAGE	ALMO SOUNDS/GEFFEN	474	1.347	38
34	3	3	<b>FUTURES</b> JIMMY EAT WORLD	INTERSCOPE	548	1.595	33
27	12	12	<b>DIFFERENT</b> ACCEPTANCE	COLUMBIA	585	1.220	-
35	4	4	<b>SWING LIFE AWAY</b> RISE AGAINST	GEFFEN	433	1.361	37
33	5	5	<b>STOCKHOLM SYNDROME</b> MUZE	TASTE MEDIA/WARNER BROS.	450	1.135	-
30	18	18	<b>SITTING, WAITING, WISHING</b> JACK JOHNSON	JACK JOHNSON/BRUSHFIRE/UMRG	481	2.865	23
NEW			<b>COLORS</b> CROSSFADE	FG/COLUMBIA	276	0.892	-
36	3	3	<b>SUGAR, WE'RE GOIN' DOWN</b> FALL OUT BOY	FUELED BY RAMEN/ISLAND/IDJMG	359	1.155	-
38	2	2	<b>IN MY HEAD</b> QUEENS OF THE STONE AGE	INTERSCOPE	324	0.996	-
28	22	22	<b>SOONER OR LATER</b> BREAKING BENJAMIN	HOLLYWOOD	576	1.305	40
NEW			<b>GANGSTERS &amp; THUGS</b> TRANSPLANTS	LASALLE/ATLANTIC	291	1.241	-
NEW			<b>GIRL</b> BECK	INTERSCOPE	214	1.004	-

### MOST AIRPLAY ADDS

TITLE ARTIST / LABEL	NEW STATIONS
<b>MAKE A MOVE</b> Incubus (Immortal/Epic) CIMX, KDGE, KFTE, KKND, KMBY, KTCL, WFXH, WHRL, WOCL, WRXL, WTPT, WXTM	12
Total stations with six or more detections: 39	
Total detections by daypart:  9% 18% 15% 26% 33%	
<b>COLORS</b> Crossfade (FG/Columbia) KFTE, KPNT, KXTE, WKRL, WMFS, WPBZ, WROX, WRXL, WRZK, WTZR, WZJO, WZNE	12
Total stations with six or more detections: 32	
Total detections by daypart:  6% 10% 11% 33% 40%	
<b>GIRL</b> Beck (Interscope) KEDJ, KKND, KMBY, KNXX, KORA, WARQ, WGRD, WNNX, WRZK, WTZR, WZJO	11
Total stations with six or more detections: 26	
Total detections by daypart:  9% 15% 14% 24% 39%	
<b>FEEL GOOD INC</b> Gorillaz/De La Soul (Parlophone/Virgin) KBZT, KDGE, KROQ, KTCL, WHFS, WRAX, WRZK, WXTM	8
Total stations with six or more detections: 55	
Total detections by daypart:  10% 18% 16% 26% 31%	
<b>IN MY HEAD</b> Queens Of The Stone Age (Interscope) KJEE, KKND, KPNT, WHTG, WTZR, WZJO	6
Total stations with six or more detections: 29	
Total detections by daypart:  8% 16% 14% 23% 39%	

### RECURRENCS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW LW
1	<b>BOULEVARD OF BROKEN DREAMS</b> GREEN DAY (REPRISE)	790 721
2	<b>COLD</b> CROSSFADE (FG/COLUMBIA)	755 721
3	<b>PAIN</b> JIMMY EAT WORLD (INTERSCOPE)	653 587
4	<b>SCARS</b> PAPA ROACH (EL TONAL/GEFFEN)	595 573
5	<b>SO COLD</b> BREAKING BENJAMIN (HOLLYWOOD)	588 544
6	<b>SOMEBODY TOLD ME</b> THE KILLERS (ISLAND/IDJMG)	546 476
7	<b>TAKE ME OUT</b> FRANZ FERDINAND (DOMINO/EPIC)	496 456
8	<b>AMERICAN IOIOT</b> GREEN DAY (REPRISE)	482 441
9	<b>DUALITY</b> SLIPKNOT (ROADRUNNER/IDJMG)	480 434
10	<b>FLOAT ON</b> MODEST MOUSE (EPIC)	443 359
11	<b>SANTERIA</b> SUBLIME (GASOLINE ALLEY/GEFFEN)	426 382
12	<b>UGLY</b> THE EXIES (ULTIMATUM/MELISMA/VIRGIN)	408 523
13	<b>BREAKING THE HABIT</b> LINKIN PARK (WARNER BROS.)	403 375
14	<b>SEVEN NATION ARMY</b> THE WHITE STRIPES (THIRD MAN/V2)	395 346
15	<b>CREEP</b> RADIOHEAD (CAPITOL)	384 364
16	<b>WHAT I GOT</b> SUBLIME (GASOLINE ALLEY/GEFFEN)	369 368
17	<b>SELF ESTEEM</b> THE OFFSPRING (EPITAPH)	367 359
18	<b>SONG 2</b> BLUR (FOOD/PARLOPHONE/VIRGIN)	368 369
19	<b>PARDON ME</b> INCUBUS (IMMORTAL/EPIC)	355 353
20	<b>INTERSTATE LOVE SONG</b> STONE TEMPLE PILOTS (ATLANTIC)	342 338

### GREATEST GAINERS

INCREASE IN DETECTIONS

- +291 **MAKE A MOVE**  
Incubus (Immortal/Epic)  
KKND +24, WBUZ +15, WHRL +15, KMFB +14, KTCL +14, WJZZ +13, WMAD +13, KFTE +13, KJEE +12, KNXX +12
- +264 **FEEL GOOD INC**  
Gorillaz/De La Soul (Parlophone/Virgin)  
WRAX +34, KROQ +25, KUOD +20, WPBZ +15, KBZT +12, KTCL +11, WJZZ +10, WSUN +10, WHFS +10, WJZZ +9
- +205 **BEST OF YOU**  
Foo Fighters (Roswell/RCA/RMG)  
WRAX +21, WBCN +14, WRZK +12, WXTM +12, XTRA +12, KZON +11, WJZZ +10, KXTE +10, WHFS +10, KROQ +9
- +194 **THE HAND THAT FEEDS**  
Nine Inch Nails (Nothing/Interscope)  
WOCL +21, WLUM +18, KFRR +16, WXNR +12, WHFS +11, KNIL +8, WJZZ +8, WHRL +8, KFMA +8, KKND +8
- +194 **COLORS**  
Crossfade (FG/Columbia)  
WRZK +17, WJZZ +13, WHRL +12, WZJO +12, KNXX +11, WZNE +10, WPBZ +10, KXTE +9, WKRL +9, WMFS +9

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 JULY 20-24, 2005

# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## MODERN ROCK POWER PLAYLISTS

Station	PD	APD/MD	Infinity	TW	LW	Station	PD	APD/MD	Infinity	TW	LW	Station	PD	APD/MD	Infinity	TW	LW	Station	PD	APD/MD	Infinity	TW	LW	Station	PD	APD/MD	Infinity	TW	LW	Station	PD	APD/MD	Infinity	TW	LW	Station	PD	APD/MD	Infinity	TW	LW																																																																																																						
<b>KROQ</b> Los Angeles KRQQ VP/Pgm: Kevin Weatherly DM: Gene Sanabloom MD: Matt Smith Infinity 323-930-1067						<b>WBCN</b> Boston WBCN PD: Dave Wellington APD/MD: Steven Strick Infinity 617-746-1400						<b>WKXQ</b> Chicago Q101 VP/Pgm: Mike Stern APD/MD: Jacent Jackson EMMS 312-527-8348						<b>WWDC</b> Washington, DC DC101 DM: Joe Bevilacqua MD: Danielle Flynn AMC: Greg Roche Clear Channel 501-587-7100						<b>KDGE</b> Dallas 102.1 PD: Duane Doherty APD/MD: Alan Ayo Clear Channel 972-770-7777						<b>KITS</b> San Francisco LIVE 105 PD: Sean Demery APD/MD: Aaron Axelsen Infinity 415-402-6700						<b>KTBB</b> Houston 91.1 PD: Vince Richards MD: Don Jantzen Clear Channel 713-212-8000						<b>CIMX</b> Detroit 97.1 PD: Murray Brookshaw APD: Vinca Cannova MD: "Phat" Matt Franklin CHUM Group 519-258-8888						<b>WNNX</b> Atlanta 99X Dir/Pgm: Leslie Fram MD: Jay Harris Susquehanna 404-266-0997						<b>WOCL</b> Orlando O-ROCK PD: Bobby Smith Infinity 407-919-1000						<b>KZON</b> Phoenix ZONE PD: Chris Patyk MD: Mitzie Lewis Infinity 602-258-8181						<b>KTCL</b> Denver KTD Dir/Pgm: Mike O'Connor Clear Channel 303-713-8000						<b>KNDD</b> Seattle THE END PD: Phil Manning APD: Jim Keller MD: Harms Entercom 206-622-3251						<b>KPNT</b> St. Louis 107.7 PD: Tommy Matern MD: Frizz Kings 314-231-1057						<b>WJRR</b> Orlando REAL 107.5 PD: Pat Lynch MD: Brian Dickerman Clear Channel 407-916-7790						<b>KWOD</b> Sacramento KING 107.7 SM: Curtiss Johnson PD: Lenny Diana MD: Hill Jordan Entercom 916-334-7777						<b>WRXZ</b> Indianapolis 107.3 Dir. FM Pgm: Scott Jameson PD: Lenny Diana MD: Michael Young Clear Channel 317-257-7565						<b>WXDX</b> Pittsburgh 107.3 DM: John Moschitta MD: Winnie Ferguson Clear Channel 412-937-1441						<b>XTRA</b> San Diego 91X Dir/FM Pgm: Jim Richards MD: "Smiling Marty" Whitney Clear Channel 619-292-2000						<b>WSUN</b> Tampa 97X DM: Chuck Beck PD: Shark Cox 727-571-7131						<b>WBUR</b> Providence 95.5 PD: Seth Restler Co-MD: Kyle Tajami Co-MD: Sarah Rose Brown 401-272-8950						<b>WEND</b> Charlotte 97.5 DM/DP: Jack Daniel Clear Channel 704-338-9600						<b>KCXX</b> Riverside/San Bernardino 107.5 PD: Jake Weber MD: Bobby Sato All Pro 909-384-1039						<b>KEDJ</b> Phoenix 107.5 DM: Nancy Stevens PD: Young Marc MD: Robin Nash New Planet 480-423-9255					

ROTATIONS Heavy = 30+ Medium = 15-29 Light = Under 15 See legend to charts on lead page of charts section for rules and explanations. SONG ACTIVITY REPORTS NOW AVAILABLE AT [www.BillboardRadioMonitor.com](http://www.BillboardRadioMonitor.com).

AIRPOWER	
NO SONGS QUALIFIED FOR AIRPOWER THIS WEEK	
AIRPOWER BOUND	
<b>HELENA (SO LONG &amp; GOODNIGHT)</b> 1127/81 My Chemical Romance (Reprise) Chart Move: 14-16 Total Stations 64 Heavy KCXX, KFTE, KMBY, KNXX, KPNT, WBUZ, WROX, WSUN 8 Medium CIMX, KDGE, KTBL, KUCC, KXTE, WAOZ, WBRU, WBTZ, WCYU, WDFW, WFNX, WJBL, WJRR, WKRL, WLRN, WMAD, WNFZ, WPBZ, WPLA, WRWK, WRZK, WWCD, WXDX, WZJO, WZNE 25 Light 31 Airplay Adds 1 WRZK	
<b>LYLA</b> 885/21 Oasis (Epic) Chart Move: 21-22 Total Stations 62 Heavy KFRR, WCYU, WRAX 3 Medium CIMX, KEDJ, KFTE, KMBY, KMYZ, KNXX, KTBL, KXRR, WBUZ, WDFW, WFNX, WHTG, WJBL, WKRL, WLRN, WLUM, WROX, WRWK, WWCD, WWDC, WXTM, WZJO, WZNE 23 Light 36	
<b>WHEN I'M GONE (SADIE)</b> 826/6 No Address (Atlantic) Chart Move: 22-22 Total Stations 50 Heavy WPLA, WSUN 2 Medium KMBY, KMYZ, 26 KPNT, KTBL, WBTZ, WBUZ, WCYU, WDFW, WFNX, WGRD, WHRL, WJBL, WJRR, WKRL, WMAD, WMFS, WNFZ, WPBZ, WRAX, WRWK, WRXL, WRZK, WWDC, WXEG, WZJO, WZNE 22 Light 22	
<b>MAKE A MOVE</b> 756/291 Incubus (Immortal/Epic) Chart Move: 32-24 Total Stations 58 Heavy KXTE, WMFS 2 Medium KHBZ, KJEE, KKND, KNXX, KROX, KTBL, WBTZ, WBUZ, WCYU, WHRL, WJBL, WKQX, WKRL, WLRN, WMAD, WNFZ, WROX, WRWK, WRZK, WRXL, WXDX, WXEG, WXNR, WZNE 24 Light 32 Airplay Adds 12 CIMX, KDGE, KFTE, KKND, KMBY, KTCL, WFXH, WHRL, WOCL, WRXL, WPTT, WXTM	
<b>TAKE ME</b> 704/119 Papa Roach (E1Tonal/Geffen) Chart Move: 26-25 Total Stations 51 Heavy WJBL 1 Medium KCNL, KKND, KMBY, KORA, KTBL, KXTE, WARQ, WBUZ, WCYU, WHRL, WMAD, WNFZ, WPBZ, WPLA, WRWK, WRZK, WPTT, WWDC, WZJO, WZNE 20 Light 30 Airplay Adds 2 WAOZ, WBTZ	
<b>BEHIND THOSE EYES</b> 642/38 3 Doors Down (Republic/Universal/UMRG) Chart Move: 25-26 Total Stations 32	

<b>Heavy</b> KFTE, WLRN, WRAX 3 <b>Medium</b> KCXX, KKND, KNXX, KTBL, WARQ, WBUZ, WCYU, WEND, WFXH, WHRL, WJBL, WJRR, WKRL, WPBZ, WPLA, WRWK, WRZK, WRZK, WXEG, WXNR, WZJO 21 <b>Light</b> 8 Airplay Adds 1 WHTG	
<b>UNDER PRESSURE</b> 603/30 The Used And My Chemical Romance (Reprise) Chart Move: 29-28 Total Stations 46 Heavy KCNL, KUCC, WSUN 3 Medium KFMA, KHBZ, KJEE, KKND, KNXX, KROQ, KTBL, KXRR, KZON, WAOZ, WCYU, WEND, WFXH, WHFS, WHTG, WZNE 16 Light 27 Airplay Adds 1 WEND	
<b>BLEED LIKE ME</b> 555/81 Garbage (Almo Sounds/Geffen) Chart Move: 31-29 Total Stations 48 Heavy 0 Medium KCNL, KMBY, KNXX, KORA, KRBZ, KWOD, KXRR, WARQ, WFNX, WHRL, WHTG, WKRL, WNNX, WRWK, WZJO 15 Light 33 Airplay Adds 4 KCXX, WHRL, WNFZ, WRZK	
<b>FUTURES</b> 548/106 Jimmy Eat World (Interscope) Chart Move: 34-30 Total Stations 46 Heavy KORA, KTCL, WSUN 3 Medium KDGE, KFMA, KJEE, KMBY, KNXX, KTBL, WCYU, WDFW, WHTG, WJBL, WMFS, WOCL, WROX, XTRA 14 Light 29 Airplay Adds 2 WDFW, WPTT	
<b>SWING LIFE AWAY</b> 521/88 Rise Against (Geffen) Chart Move: 35-32 Total Stations 35 Heavy WARQ, WBTZ 2 Medium KEDJ, KJEE, KKND, KMBY, KMYZ, KNXX, KORA, KTCL, KXRR, WDFW, WHTG, WKQX, WMAD, WSUN, WZNE 15 Light 18 Airplay Adds 2 CIMX, WDFW	
<b>STOCKHOLM SYNDROME</b> 475/25 Muse (Taste Media/Warner Bros.) Chart Move: 33-33 Total Stations 52 Heavy 0 Medium KEDJ, KITS, KMBY, KXTE, WCYU, WLRN, WLUM, WROX, WSUN, WWCD, WZJO 11 Light 41	
<b>COLORS</b> 470/194 Crossfade (FG/Columbia) Chart Move: Debut 35 Total Stations 40 Heavy 0 Medium KMBY, KNXX, KORA, WARQ, WBUZ, WDFW, WHRL, WMAD, WNFZ, WPLA, WRZK, WXDX, WXEG 13 Light 27 Airplay Adds 12 KFTE, KPNT, KXTE, WKRL, WMFS, WPBZ, WROX, WRXL, WRZK, WZNR, WZJO, WZNE	

<b>SUGAR, WE'RE GOIN' DOWN</b> 447/88 Fall Out Boy (Fueled By Ramen/Island/IDJMG) Chart Move: 36-36 Total Stations 34 Heavy 0 Medium CIMX, KFMA, KNXX, KORA, KTCL, WARQ, WCYU, WDFW, WGRD, WKQX, WMAD, WNFZ, WSUN, WZJO 14 Light 20 Airplay Adds 2 WJBL, WXNR	
<b>IN MY HEAD</b> 444/120 Queens Of The Stone Age (Interscope) Chart Move: 38-37 Total Stations 48 Heavy 0 Medium KFMA, KFTE, KNXX, KORA, KRBZ, KWOD, WBUZ, WCYU, WFNX, WJBL, WLRN, WROX, WRWK, WRZK 14 Light 34 Airplay Adds 6 KJEE, KKND, KPNT, WHTG, WIZR, WZJO	
<b>GANGSTERS &amp; THUGS</b> 389/98 Transplants (Lasalle/Atlantic) Chart Move: Debut 39 Total Stations 46 Heavy 0 Medium CIMX, KMBY, KNDD, WBTZ, WFNX, WXTM 6 Light 40 Airplay Adds 6 KEDJ, KTCL, WARQ, WKRL, WROX, XTRA	
<b>GIRL</b> 378/164 Beck (Interscope) Chart Move: Debut 40 Total Stations 38 Heavy 0 Medium KCNL, KEDJ, KJEE, KORA, KWOD, WAVE, WFNX, WHTG, WMFS, WNNX, WRZK 11 Light 27 Airplay Adds 11 KEDJ, KKND, KMBY, KNXX, KORA, WARQ, WGRD, WNNX, WRZK, WZNR, WZJO	
CHART BOUND	
<b>MIDDLE OF NOWHERE</b> 343/80 Hot Hot Heat (Sire/Reprise) Total Stations 33 Heavy 0 Medium CIMX, KFMA, KMBY, KNXX, KROQ, WAVE, WHTG 8 Light 25 Airplay Adds 6 CIMX, WBTZ, WCYU, WLUM, WROX, WXTM	
<b>BANQUET</b> 335/14 Bloc Party (Vice/Dim Mak/Atlantic) Total Stations 31 Heavy KMBY 1 Medium KFMA, KJEE, KZON, WFNX, WROX 5 Light 25 Airplay Adds 3 WHTG, WNNX, WPBZ	
<b>L.S.F. (LOST SOULS FOREVER)</b> 317/40 Kasabian (RCA/RMG) Total Stations 37 Heavy 0 Medium KMBY, WDFW, WFNX, WXTM 4 Light 33 Airplay Adds 3 KFMA, KPNT, KUCC	

<b>RIOT RADIO</b> 307/48 The Dead 60s (Deltasonic/Epic) Total Stations 33 Heavy 0 Medium KEDJ, KMBY, KNXX, WWCD 4 Light 29 Airplay Adds 4 KBZT, WARQ, WHTG, WMAD	
<b>DAKOTA (YOU MADE ME FEEL LIKE THE ONE)</b> 299/67 Stereophonics (V2) Total Stations 28 Heavy 0 Medium KCXX, KMBY, KNDD, KRBZ, WAVE, WBCN, WBUZ, WHTG, WLUM, WNNX, WROX, WWCD 12 Light 16 Airplay Adds 1 WXTM	
<b>WAKE ME UP WHEN SEPTEMBER ENDS</b> 298/138 Green Day (Reprise) Total Stations 20 Heavy KROQ, KUCC, WROX 3 Medium KCXX, KFMA, KJEE, KZON, WXTM 5 Light 12 Airplay Adds 2 KCXX, KTBL	
<b>DEATH OR GLORY</b> 287/26 Social Distortion (Geffen) Total Stations 42 Heavy 0 Medium KITS, KKND, KMBY, WARQ, WCYU, WHTG, WDXD 7 Light 35 Airplay Adds 1 WBCN	
<b>TIME TO WASTE</b> 251/47 Alkaline Trio (Vagrant/Interscope) Total Stations 36 Heavy KMBY 1 Medium KFMA, KITS, KUCC, KZON, WDFW, WKQX, WNNX 7 Light 28 Airplay Adds 3 KORA, WCYU, WROX	
<b>BROTHER</b> 244/52 Dark New Day (Warner Bros.) Total Stations 21 Heavy 0 Medium KNXX, KORA, WARQ, WBUZ, WJRR, WKRL, WNFZ, WRXL 8 Light 13 Airplay Adds 3 KPNT, WEDG, WXEG	
<b>HEARD THAT SONG</b> 189/30 MxPx (SideOneDummy) Total Stations 20 Heavy 0 Medium KCXX, KFMA, KITS, KMBY 4 Light 16 Airplay Adds 2 KXRR, WPBZ	
<b>OHIO IS FOR LOVERS</b> 184/32 Hawthorne Heights (Victory) Total Stations 26 Heavy 0 Medium KMBY, KUCC, WDFW, WSUN 4 Light 22 Airplay Adds 1 KEDJ	

<b>WE ARE ALL ON DRUGS</b> 150/33 Weezer (Geffen) Total Stations 18 Heavy 0 Medium KFMA, KRBZ, KROQ, KUCC, WBCN 5 Light 13 Airplay Adds 2 KNXX, KZON	
<b>I'M THE ONE</b> 137/31 Static-X (Warner Bros.) Total Stations 20 Heavy 0 Medium KORA, KXTE, WMAD 3 Light 17 Airplay Adds 1 KNXX	
<b>NEW SLANG</b> 124/25 The Shins (Sub Pop) Total Stations 13 Heavy 0 Medium KITS, KNDD, KZON, WNNX 4 Light 9	
<b>BAND-GIRLS-MONEY</b> 96/14 Tsar (TVT) Total Stations 13 Heavy 0 Medium WKRL 1 Light 12 Airplay Adds 2 KMYZ, WFXH	
<b>QUESTION!</b> 85/34 System Of A Down (American/Columbia) Total Stations 7 Heavy 0 Medium KROQ, KZON, WZNE 3 Light 4 Airplay Adds 1 KFMA	
<b>CITY OF BLINDING LIGHTS</b> 74/5 U2 (Interscope) Total Stations 11 Heavy 0 Medium WBCN 1 Light 10	
<b>CAR UNDERWATER</b> 74/11 Armor For Sleep (Equal Vision) Total Stations 8 Heavy 0 Medium WMAD 1 Light 7	
<b>LOVERCALL</b> 73/1 Danko Jones (Razor & Tie) Total Stations 13 Heavy 0 Medium WEDG 1 Light 12 Airplay Adds 1 KROX	
<b>FIX YOU</b> 67/66 Coldplay (Capitol) Total Stations 32 Heavy 0 Medium 0 Light 32 Airplay Adds 3 KNDD, WAVE, WNNX	

<b>ATTACK</b> 67/19 30 Seconds To Mars (Virgin) Total Stations 14 Heavy 0 Medium WPLA 1 Light 13 Airplay Adds 2 KPNT, WGRD	
<b>STALKER</b> 66/16 Goldfinger (Maverick/Warner Bros.) Total Stations 5 Heavy KCNL 1 Medium KTCL 1 Light 3	
<b>SUNSHINE HIGHWAY</b> 65/3 Dropkick Murphys (Hellcat/Epitaph) Total Stations 9 Heavy 0 Medium WBRU, WPBZ 2 Light 7	
<b>BEATING HEART</b> 62/19 BABY Head Automatica (Warner Bros.) Total Stations 2 Heavy KRBZ 1 Medium WMAD 1 Light 0	
<b>ALL THESE THINGS THAT I'VE DONE</b> 60/23 The Killers (Island/IDJMG) Total Stations 6 Heavy KROQ 1 Medium 0 Light 5	
<b>JESUS OF SUBURBIA</b> 59/6 Green Day (Reprise) Total Stations 15 Heavy 0 Medium 0 Light 15 Airplay Adds 1 WHFS	
<b>I TURN MY CAMERA ON</b> 59/22 Spoon (Matador/Beggars Group) Total Stations 6 Heavy 0 Medium KNXX, WMAD 2 Light 4 Airplay Adds 1 KBZT	
<b>CABLE CAR</b> 59/13 The Fray (Epic) Total Stations 6 Heavy WAVE 1 Medium KTCL 1 Light 4	

# Billboard Radio Monitor

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## ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATION IMPRINT / PROMOTION LABEL	DETECTIONS TW LW	AUDIENCE MILLIONS	RANK
1	1	18	<b>HAPPY?</b> MUDVAYNE	<b>NO. 1 (7 WKS)</b> EPIC	1834 1785	7.893	1
2	3	12	<b>THE HAND THAT FEEDS</b> NINE INCH NAILS	NOTHING/INTERSCOPE	1571	7.324	2
3	4	11	<b>B.Y.O.B.</b> SYSTEM OF A DOWN	AMERICAN/COLUMBIA	1499	6.296	4
4	2	13	<b>HOLIDAY</b> GREEN DAY	REPRISE	1642 1586	6.933	3
5	5	9	<b>REMEDY</b> SEETHER	WIND-UP	1549 1427	6.238	5
6	6	7	<b>BEST OF YOU</b> FOO FIGHTERS	ROSWELL/RCA/RMG	1428 1280	6.113	6
7	7	22	<b>THE CLINCHER</b> CHEVELLE	EPIC	1191 1275	4.718	8
8	8	19	<b>NO SURPRISE</b> THEORY OF A DEADMAN	604/ROADRUNNER/IDJMG	1182 1106	4.069	10
9	10	4	<b>RIGHT HERE</b> STAINED	FLIP/ATLANTIC	1162 993	4.265	9
10	9	13	<b>BE YOURSELF</b> AUDIOSLAVE	EPIC/INTERSCOPE	1109 1104	4.908	7
11	12	5	<b>CAN'T REPEAT</b> THE OFFSPRING	COLUMBIA	961 833	3.241	12
12	11	15	<b>BEFORE I FORGET</b> SLIPKNOT	ROADRUNNER/IDJMG	893 852	2.770	14
13	14	8	<b>TAKE ME</b> PAPA ROACH	EL TONAL/GEFFEN	856 740	2.276	16
14	13	15	<b>WHEN I'M GONE (SADIE)</b> NO ADDRESS	ATLANTIC	843 764	2.691	15
15	15	6	<b>YOUR TIME HAS COME</b> AUDIOSLAVE	EPIC/INTERSCOPE	837 729	2.820	13
16	16	7	<b>BROTHER</b> DARK NEW DAY	WARNER BROS.	792 698	2.173	18
17	17	59	<b>SO COLD</b> BREAKING BENJAMIN	HOLLYWOOD	713 683	3.586	11
18	19	9	<b>BEHIND THOSE EYES</b> 3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG	670 628	1.899	19
19	18	23	<b>SOONER OR LATER</b> BREAKING BENJAMIN	HOLLYWOOD	636 678	2.227	17
20	21	5	<b>COLORS</b> CROSSFADE	<b>AIRPOWER</b> FG/COLUMBIA	600 479	1.523	20
21	26	2	<b>MAKE A MOVE</b> INCUBUS	<b>GREATEST GAINER*/MOST AIRPLAY ADDS</b> IMMORTAL/EPIC	503 329	1.459	21
22	22	5	<b>I'M THE ONE</b> STATIC-X	WARNER BROS.	497 422	1.377	22
23	24	8	<b>LOVE TO LET YOU DOWN</b> LIFE OF AGONY	EPIC	400 365	1.040	25
24	27	6	<b>BEVERLY HILLS</b> WEEZER	GEFFEN	341 313	0.887	26
25	25	18	<b>ALONE</b> THE PROM KINGS	THREE KINGS	330 354	0.733	28
26	23	16	<b>BLUE JEANS</b> SILVERTIDE	J/RMG	328 411	1.238	23
27	28	9	<b>SHOW ME A SIGN</b> BREAKING POINT	WIND-UP	311 276	0.627	30
28	29	3	<b>FALLEN ANGELS</b> RA	REPUBLIC/UNIVERSAL/UMRG	291 274	0.552	32
29	33	3	<b>FADE AWAY</b> DAY OF FIRE	ESSENTIAL/JIVE/ZOMBA	281 195	0.612	31
30	30	12	<b>SHALLOW</b> PORCUPINE TREE	LAVA	242 267	0.395	39
31	31	10	<b>SHINE IT ALL AROUND</b> ROBERT PLANT AND THE STRANGE SENSATION	ES PARANZA/SANCTUARY	226 246	0.445	35
32	35	2	<b>IN DUE TIME</b> SUBMERSED	WIND-UP	190 179	0.246	-
33	37	3	<b>THOSE AROUND YOU</b> INTANGIBLE	LARKIO	188 160	0.295	-
34	32	5	<b>BLUE ORCHID</b> THE WHITE STRIPES	THIRD MAN/V2	188 197	0.371	-
35	38	2	<b>FIRE IT UP</b> BLACK LABEL SOCIETY	ARTEMIS	185 158	0.637	29
36	39	13	<b>E-PRO</b> BECK	INTERSCOPE	184 151	0.753	27
37	34	4	<b>INSPIRATION ON DEMAND</b> SHADOWS FALL	CENTURY MEDIA	167 181	0.256	-
38	NEW		<b>LITTLE SISTER</b> QUEENS OF THE STONE AGE	INTERSCOPE	166 143	1.080	24
39	NEW		<b>IN MY HEAD</b> QUEENS OF THE STONE AGE	INTERSCOPE	156 89	0.254	-
40	NEW		<b>RISE RIVER RISE</b> CORROSION OF CONFORMITY	SANCTUARY	142 120	0.186	-

### MOST AIRPLAY ADDS

TITLE ARTIST / LABEL NEW STATIONS

**MAKE A MOVE** 12  
Incubus (Immortal/Epic)  
KATT, KDJE, KICT, KJOZ, KNCN, KOMP, KZRQ, WCCC, WJIL, WNOR, WYBB, WYBB

Total stations with six or more detections: 32  
Total detections by daypart:  
7% 16% 15% 25% 37%

**IN MY HEAD** 4  
Queens Of The Stone Age (Interscope)  
KICT, KISW, WJIL, WNVE

Total stations with six or more detections: 13  
Total detections by daypart:  
5% 6% 3% 30% 56%

**SET IT OFF** 4  
Skindred (Bieler Bros./Lava)  
KDJE, KICT, KTEG, WXQR

Total stations with six or more detections: 12  
Total detections by daypart:  
2% 5% 7% 23% 62%

**LOVERCALL** 4  
Danko Jones (Razor & Tie)  
KBPI, KHTQ, WJJO, WXQR

Total stations with six or more detections: 9  
Total detections by daypart:  
3% 6% 11% 29% 52%

**COLORS** 3  
Crossfade (FG/Columbia)  
KAZR, KRTQ, WYXY

Total stations with six or more detections: 39  
Total detections by daypart:  
6% 14% 11% 27% 42%

### RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW LW
1	<b>DUALITY</b> SLIPKNOT (ROADRUNNER/IDJMG)	563 592
2	<b>GETTING AWAY WITH MURDER</b> PAPA ROACH (EL TONAL/GEFFEN)	517 542
3	<b>COLD</b> CROSSFADE (FG/COLUMBIA)	486 471
4	<b>BOULEVARD OF BROKEN DREAMS</b> GREEN DAY (REPRISE)	472 524
5	<b>HOME</b> THREE DAYS GRACE (JIVE/ZOMBA)	467 492
6	<b>FALL TO PIECES</b> VELVET REVOLVER (RCA/RMG)	455 409
7	<b>JUST LIKE YOU</b> THREE DAYS GRACE (JIVE/ZOMBA)	425 384
8	<b>SLITHER</b> VELVET REVOLVER (RCA/RMG)	425 380
9	<b>LYING FROM YOU</b> LINKIN PARK (WARNER BROS.)	323 313
10	<b>SCARS</b> PAPA ROACH (EL TONAL/GEFFEN)	323 288
11	<b>COLD HARD BITCH</b> JET (ELEKTRA/ATLANTIC)	299 283
12	<b>BURNING BRIGHT</b> SHINEDOWN (ATLANTIC)	296 295
13	<b>(I HATE) EVERYTHING ABOUT YOU</b> THREE DAYS GRACE (JIVE/ZOMBA)	295 311
14	<b>AMERICAN IDIOT</b> GREEN DAY (REPRISE)	293 280
15	<b>FAINT</b> LINKIN PARK (WARNER BROS.)	280 292
16	<b>WOULD?</b> ALICE IN CHAINS (COLUMBIA)	277 264
17	<b>ROOSTER</b> ALICE IN CHAINS (COLUMBIA)	276 240
18	<b>EVEN FLOW</b> PEARL JAM (EPIC)	272 246
19	<b>NUMB</b> LINKIN PARK (WARNER BROS.)	267 258
20	<b>DOWN WITH THE SICKNESS</b> DISTURBED (GIANT/REPRISE)	265 244

### GREATEST GAINERS

INCREASE IN DETECTIONS

**+174**  
**MAKE A MOVE**  
Incubus (Immortal/Epic)  
WNVE +18, WNOR +18, KZRQ +16, WYBB +12, KDJE +10, WJIL +10, WCCC +10, WXQR +9, KJOZ +9, KRZR +8

**+169**  
**RIGHT HERE**  
Staind (Flip/Atlantic)  
KHTQ +17, WWWW +16, WRXW +15, WYXY +14, WQBK +13, WBZX +11, KUPD +11, KZRO +8, WXZZ +6, KDJE +5

**+151**  
**B.Y.O.B.**  
System Of A Down (American/Columbia)  
WZZN +14, KXXR +11, WTKX +10, KISW +10, WNVE +9, KZRQ +9, KSRX +9, WMMS +9, KATT +8, WJIL +7

**+148**  
**BEST OF YOU**  
Foo Fighters (Roswell/RCA/RMG)  
WYXY +21, KRAB +20, WRXW +11, WZZN +10, WNVE +9, KXXR +9, KTEG +7, KUPD +6, KFRO +6, KHTQ +6

**+147**  
**THE HAND THAT FEEDS**  
Nine Inch Nails (Nothing/Interscope)  
WTKX +16, WTFX +15, KISW +12, KRZR +11, WZZN +10, KHTQ +10, KUPD +9, WJIL +6, WNVE +5, WYBB +5

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### ACTIVE ROCK PANEL — 59 STATIONS

Albany, N.Y.	WQBK	Columbus, Ohio	WBZX	Green Bay, Wis.	WVWX	Lexington, Ky.	WXZZ	Oklahoma City	KATT	San Bernardino, Calif.	KCAL
Albuquerque, N.M.	KTEG	Corpus Christi, Texas	KNCN		WZOR	Little Rock, Ark.	KDJE	Pensacola, Fla.	WTKX	San Diego	KIOZ
Bakersfield, Calif.	KRAB	Denver	KBPI	Greenville, N.C.	WXQR	Louisville, Ky.	WTFX	Philadelphia	WYSP	Seattle	KISW
Baltimore	WIYY	Des Moines, Iowa	KAZR	Harrisburg, Pa.	WQXA	Madison, Wis.	WJJO	Phoenix	KUPD	Spokane, Wash.	KHTQ
Boston	WAFF	Detroit	WRIF	Hartford, Conn.	WCCC	Manchester, N.H.	WGIR	Portland, Ore.	KUFO	Springfield, Mo.	KZRQ
Charleston, S.C.	WYBB	Flint, Mich.	WVBN	Huntsville, Ala.	WRTT	McAllen, Texas	KFRQ	Rochester, N.Y.	WNVE	Syracuse, N.Y.	WAQX
Chicago	WZZN	Ft. Myers, Fla.	WRQC	Jackson, Miss.	WRXW	Milwaukee	WLZR	Sacramento, Calif.	KRXO	Tampa, Fla.	WXTB
Cincinnati	WEBN	Fresno, Calif.	KRZR	Kansas City	KQRC	Minneapolis	KXXR	Salt Lake City	KBER	Tulsa, Okla.	KRTO
Cleveland	WMMS	Grand Rapids, Mich.	WKLQ	Kenosha, Wis.	WJIL	Monmouth/Ocean, N.J.	WRAT	San Antonio, Texas	KISS	Wichita, Kan.	KICT
Colorado Springs, Colo.	KILO			Las Vegas	KOMP	Norfolk, Va.	WNOR		KSRX	Wilkes-Barre, Pa.	WBSX



ACTIVE ROCK

POWERED BY Nielsen Broadcast Data Systems

HERITAGE ROCK

ACTIVE ROCK ROTATIONS Heavy = 21+ Medium = 14-21 Light = Under 14 HERITAGE ROCK ROTATIONS Heavy = 18+ Medium = 12-17 Light = Under 12  
See Chart and Features Legend on National Airplay page for rules and explanations. SONG ACTIVITY REPORTS NOW AVAILABLE AT www.BillboardRadioMonitor.com.

## AIRPOWER

**COLORS 600/121**  
Crossfade  
(FG/Columbia)  
**AIRPLAY LEADER**  
(1st Station to 100 Plays)  
KILO Colorado Springs, CO  
PD: Ross Ford  
Date: 05/15/05  
Chart Move: 21-20  
Total Stations **45**  
Heavy KDJE, KQRC, KUPD, WRTT, WRXW, WXOR, WZOR  
Medium KATT, KHTO, KICT, KILO, KIOZ, KOMP, KRXQ, KZRO, WAQX, WBZX, WCCC, WIIL, WJJO, WXZZ, WYBB  
Light **23**  
Airplay Adds **3**  
KAZR, KRTO, WIYY

## AIRPOWER BOUND

**MAKE A MOVE 503/174**  
Incubus  
(Immortal/Epic)  
Chart Move: 26-21  
Total Stations **42**  
Heavy KRAB, KRZR, WNVE, WXOR, WZOR, WZZN  
Medium KILO, KRXQ, KXXR, KZRO, WAQX, WNOR, WQXA, WRTT, WWWX  
Light **27**  
Airplay Adds **12**  
KATT, KDJE, KICT, KIOZ, KNCN, KOMP, KZRO, WCCC, WIIL, WNOR, WYBB, WYBB

**I'M THE ONE 497/75**  
Static-X  
(Warner Bros.)  
Chart Move: 22-22  
Total Stations **43**  
Heavy KIOZ, KRZR, KTEG, WJJO, WXOR, WZZN  
Medium KBPI, KHTO, KUPD, WNVE, WYBB, WZOR  
Light **31**  
Airplay Adds **3**  
KUFO, WBZX, WRIF

**LOVE TO LET YOU DOWN 400/35**  
Life Of Agony  
(Epic)  
Chart Move: 24-23  
Total Stations **38**  
Heavy KQRC, WXOR  
Medium KHTQ, KICT, KILO, KOMP, KUPD, WJJO, WZOR, WZZN  
Light **28**  
Airplay Adds **2**  
KTEG, KZRO

**BEVERLY HILLS 341/28**  
Weezer  
(Geffen)  
Chart Move: 27-24  
Total Stations **23**  
Heavy KDJE, KHTO, KRAB, KTEG  
Medium KCAL, KFRQ, WBSX, WCCC, WRTT, WTKX, WXOR, WYSP  
Light **11**

**SHOW ME A SIGN 311/35**  
Breaking Point  
(Wind-up)  
Chart Move: 28-27  
Total Stations **29**  
Heavy KDJE, KUPD, WAQX  
Medium KHTO, WJJO, WRTT, WXOR, WZOR  
Light **21**

**FALLEN ANGELS 291/17**  
RA  
(Republic/Universal/UMRG)  
Chart Move: 29-28  
Total Stations **35**  
Heavy WJJO, WZOR  
Medium KUPD, WQBK, WRTT, WXOR  
Light **29**  
Airplay Adds **3**  
KHTO, KNCN, WRQC

**FADE AWAY 281/86**  
Day Of Fire  
(Essential/Jive/Zomba)  
Chart Move: 33-29  
Total Stations **35**  
Heavy KHTO, KQRC  
Medium KATT, KRXQ, WAQX, WKLO, WXOR  
Light **28**  
Airplay Adds **3**  
KDJE, KISW, WCCC

**IN DUE TIME 190/11**  
Submersed  
(Wind-up)  
Chart Move: 35-32  
Total Stations **21**  
Heavy WZOR  
Medium KDJE, WAQX, WJJO  
Light **17**  
Airplay Adds **2**  
KICT, WKLO

**THOSE AROUND YOU 188/28**  
Intangible  
(Larkio)  
Chart Move: 37-33  
Total Stations **30**  
Heavy KHTO  
Medium WAQX, WJJO, WYBB  
Light **26**  
Airplay Adds **1**  
WQXA

**FIRE IT UP 185/27**  
Black Label Society  
(Artemis)  
Chart Move: 38-35  
Total Stations **22**  
Heavy WAAF  
Medium KUFO, KUPD, WJJO, WZOR  
Light **17**  
Airplay Adds **2**  
KILO, KUFO

**IN MY HEAD 156/67**  
Queens Of The Stone Age  
(Interscope)  
Chart Move: Debut 39  
Total Stations **34**  
Heavy **0**  
Medium **0**  
Light **34**  
Airplay Adds **4**  
KICT, KISW, WIIL, WNVE

**RISE RIVER RISE 142/22**  
Corrosion Of Conformity  
(Sanctuary)  
Chart Move: Debut 40  
Total Stations **17**  
Heavy **0**  
Medium KICT, KOMP, WJJO, WYBB  
Light **13**

## CHART BOUND

**SET IT OFF 130/41**  
Skindred  
(Bieler Bros./Lava)  
Total Stations **17**  
Heavy **0**  
Medium WJJO  
Light **16**  
Airplay Adds **4**  
KDJE, KICT, KTEG, WXOR

**LOVERCALL 105/35**  
Danko Jones  
(Razor & Tie)  
Total Stations **13**  
Heavy **0**  
Medium KILO, WYSP  
Light **11**  
Airplay Adds **4**  
KBPI, KHTO, WJJO, WXOR

**WASTELAND 97/55**  
10 Years  
(Republic/Universal/UMRG)  
Total Stations **34**  
Heavy **0**  
Medium **0**  
Light **34**  
Airplay Adds **2**  
WBSX, WBZX

**TRYIN TO BE ME 94/29**  
Tommy Lee  
(TL Educational)  
Total Stations **14**  
Heavy **0**  
Medium KOMP, KXXR, WAAF  
Light **11**  
Airplay Adds **3**  
WCCC, WQXA, WRXW

**FAMILIAR REALM 82/39**  
CKY  
(Island/IDJMG)  
Total Stations **14**

Heavy **0**  
Medium WXOR, WYSP **2**  
Light **12**  
Airplay Adds **2**  
WBSX, WJJO

**THE TRUTH 77/4**  
Limp Bizkit  
(Flip/Geffen)  
Total Stations **3**  
Heavy WNVE  
Medium WBZX  
Light **1**

**BAND-GIRLS-MONEY 73/3**  
Tsar  
(TVT)  
Total Stations **10**  
Heavy **0**  
Medium KHTO  
Light **9**  
Airplay Adds **1**  
KATT

**ATTACK 72/8**  
30 Seconds To Mars  
(Virgin)  
Total Stations **10**  
Heavy **0**  
Medium WJJO  
Light **9**

**HELENA (SO LONG & GOODNIGHT) 67/13**  
My Chemical Romance  
(Reprise)  
Total Stations **6**  
Heavy KRAB  
Medium WXOR  
Light **4**

**PET 64/3**  
A Perfect Circle  
(Virgin)  
Total Stations **3**  
Heavy KRAB  
Medium **0**  
Light **2**

**\* DON'T STAY 39/17**  
Linkin Park  
(Warner Bros.)  
Total Stations **2**  
Heavy WNVE  
Medium **0**  
Light **1**

**\* WHAT YOU DESERVE 38/12**  
The Exies  
(Ultimatum/Melisma/Virgin)  
Total Stations **6**  
Heavy **0**  
Medium **0**  
Light **6**  
Airplay Adds **1**  
KILO

## AIRPOWER

**RIGHT HERE 221/78**  
Staind  
(Flip/Atlantic)  
**NO AIRPLAY LEADER**  
Chart Move: 13-9  
Total Stations **16**  
Heavy KLAQ, KMOD, KTUX, WXMM  
Medium WBBB, WDHA, WHJY, WZZO  
Light **8**  
Airplay Adds **4**  
KEZO, KSHE, WMMR, WZZO

## AIRPOWER BOUND

**WHEN I'M GONE (SADIE) 105/18**  
No Address  
(Atlantic)  
Chart Move: 17-16  
Total Stations **11**  
Heavy **0**  
Medium KLAQ, KMOD  
Light **9**  
Airplay Adds **1**  
WONE

**YOUR TIME HAS COME 102/15**  
Audioslave  
(Epic/Interscope)  
Chart Move: 16-17  
Total Stations **15**  
Heavy **0**  
Medium WHJY  
Light **14**  
Airplay Adds **2**  
KTUX, WKLC

**THE HAND THAT FEEDS 91/24**  
Nine Inch Nails  
(Nothing/Interscope)  
Chart Move: 24-18  
Total Stations **10**  
Heavy KLAQ, WBBB  
Medium WZZO  
Light **7**  
Airplay Adds **1**  
WZZO

**BROTHER 71/2**  
Dark New Day  
(Warner Bros.)  
Chart Move: 23-22  
Total Stations **8**  
Heavy KZRR  
Medium KLAQ, WXMM  
Light **5**

**CITY OF BLINDING LIGHTS 60/16**  
U2  
(Interscope)  
Chart Move: Debut 25  
Total Stations **7**  
Heavy WBBB  
Medium KDKB, WMMR  
Light **4**

**MR. BRIGHTSIDE 59/7**  
The Killers  
(Island/IDJMG)  
Chart Move: 27-26  
Total Stations **4**  
Heavy WBBB  
Medium KLAQ  
Light **2**

**TAKE ME 56/6**  
Papa Roach  
(El Tonal/Geffen)  
Chart Move: 29-27  
Total Stations **10**  
Heavy **0**  
Medium WMMR  
Light **9**

**TROPICAL 47/0**  
Sound And Fury  
(Athelas)  
Chart Move: 30-30  
Total Stations **1**  
Heavy KTUX  
Medium **0**  
Light **0**

## CHART BOUND

**COLORS 46/20**  
Crossfade  
(FG/Columbia)  
Total Stations **7**  
Heavy **0**  
Medium KLAQ, KMOD, KTUX  
Light **4**

**TRYIN TO BE ME 45/12**  
Tommy Lee  
(TL Educational)  
Total Stations **6**  
Heavy **0**  
Medium WDHA, WHJY  
Light **4**  
Airplay Adds **1**  
KLAQ

**SPEED OF SOUND 43/5**  
Coldplay  
(Capitol)  
Total Stations **3**  
Heavy WBBB  
Medium KTYD  
Light **1**  
Airplay Adds **1**  
KTYD

**I DON'T NEED NO DOCTOR 39/6**  
Styx  
(New Door/UMe)  
Total Stations **5**  
Heavy **0**  
Medium WONE  
Light **4**

**HAPPY? 36/7**  
Mudvayne  
(Epic)  
Total Stations **5**  
Heavy **0**  
Medium WONE  
Light **4**

**B.Y.O.B. 33/11**  
System Of A Down  
(American/Columbia)  
Total Stations **8**  
Heavy KLAQ  
Medium **0**  
Light **7**

**CAN'T REPEAT 33/9**  
The Offspring  
(Columbia)  
Total Stations **8**  
Heavy **0**  
Medium KLAQ  
Light **7**







# Radio Monitor

Nielsen  
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## CHRISTIAN ADULT CONTEMPORARY

## CHRISTIAN SINGLES & TRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)		
						TW	LW							TW	LW	
1	1	11	<b>HIDE</b>	JOY WILLIAMS	REUNION/PLG	4.022	3.768	1	2	10	<b>HIDE</b>	JOY WILLIAMS	REUNION/PLG	4.389	4.081	
			<b>TAKE YOU BACK</b>	JEREMY CAMP	BEC	3.833	3.756				<b>TAKE YOU BACK</b>	JEREMY CAMP	BEC	4.168	4.121	
			<b>HOLY IS THE LORD</b>	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	3.780	3.882				<b>HOLY IS THE LORD</b>	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	3.832	3.936	
			<b>NOTHING WITHOUT YOU</b>	BEBO NORMAN	ESSENTIAL/PLG	3.547	3.734				<b>NOTHING WITHOUT YOU</b>	BEBO NORMAN	ESSENTIAL/PLG	3.672	3.854	
			<b>HELD</b>	NATALIE GRANT	CURB	3.009	2.797				<b>YOU'RE WORTHY OF MY PRAISE</b>	BIG DADDY WEAVE & BARLOWGIRL	FERVENT/WORD-CURB	3.264	3.263	
			<b>YOU'RE WORTHY OF MY PRAISE</b>	BIG DADDY WEAVE & BARLOWGIRL	FERVENT/WORD-CURB	3.004	3.043				<b>HELD</b>	NATALIE GRANT	CURB	3.014	2.803	
			<b>BRAVE</b>	NICHOLE NORDEMAN	SPARROW/EMICMG	2.813	2.706				<b>BRAVE</b>	NICHOLE NORDEMAN	SPARROW/EMICMG	2.950	2.831	
			<b>HEAVEN</b>	SALVADOR	WORD-CURB	2.505	2.637				<b>ABOUT YOU</b>	ZOEGIRL	SPARROW/EMICMG	2.734	2.839	
			<b>ABOUT YOU</b>	ZOEGIRL	SPARROW/EMICMG	2.472	2.538				<b>HEAVEN</b>	SALVADOR	WORD-CURB	2.564	2.693	
			<b>VOICE OF TRUTH</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	2.291	2.285				<b>VOICE OF TRUTH</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	2.523	2.509	
			<b>WHAT IF</b>	JADON LAVIK	BEC	2.170	2.012				<b>WHAT IF</b>	JADON LAVIK	BEC	2.367	2.168	
			<b>THIS IS YOUR LIFE</b>	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	2.148	1.920				<b>THIS IS YOUR LIFE</b>	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	2.299	2.074	
			<b>LOUDER THAN THE ANGELS</b>	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	2.125	1.964				<b>MIRACLE</b>	JOHN DAVID WEBSTER	BHT	2.155	1.965	
			<b>MIRACLE</b>	JOHN DAVID WEBSTER	BHT	2.074	1.887				<b>GOD WILL LIFT UP YOUR HEAD</b>	JARS OF CLAY	ESSENTIAL/PLG	2.142	2.188	
			<b>OPEN MY EYES</b>	JEFF ANDERSON	GOTEE	1.803	1.882				<b>LOUDER THAN THE ANGELS</b>	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	2.129	1.967	
			<b>DEVOTION</b>	NEWSBOYS	SPARROW/EMICMG	1.710	1.607				<b>DEVOTION</b>	NEWSBOYS	SPARROW/EMICMG	2.031	1.904	
			<b>GOD WILL LIFT UP YOUR HEAD</b>	JARS OF CLAY	ESSENTIAL/PLG	1.697	1.739				<b>OPEN MY EYES</b>	JEFF ANDERSON	GOTEE	1.887	1.966	
			<b>FRIEND OF GOD</b>	PHILLIPS, CRAIG AND DEAN	INO	1.575	1.257				<b>FRIEND OF GOD</b>	PHILLIPS, CRAIG AND DEAN	INO	1.576	1.258	
			<b>SAVE ME</b>	NATE SALLIE	CURB	1.193	1.155				<b>YOU</b>	THE AFTERS	SIMPLE/INO	1.250	0.960	
			<b>YOU</b>	THE AFTERS	SIMPLE/INO	1.133	0.829				<b>CRY ON MY SHOULDER</b>	OVERFLOW	ESSENTIAL/PLG	1.233	1.243	
			<b>NO ONE ELSE KNOWS</b>	BUILDING 429	WORD-CURB	1.015	0.813				<b>SAVE ME</b>	NATE SALLIE	CURB	1.194	1.158	
			<b>YOUR LOVE GOES ON FOREVER</b>	SONICFLOOD	INO	0.960	1.139				<b>NO ONE ELSE KNOWS</b>	BUILDING 429	WORD-CURB	1.178	0.974	
			<b>CRY ON MY SHOULDER</b>	OVERFLOW	ESSENTIAL/PLG	0.940	1.060				<b>IT'S LIKE ME</b>	KUTLESS	BEC	1.058	1.174	
			<b>IT'S LIKE ME</b>	KUTLESS	BEC	0.902	0.954				<b>NEW</b>	<b>NEXT THING YOU KNOW (THIRTEEN)</b>	MATTHEW WEST	SPARROW/EMICMG	0.980	0.523
			<b>IN CHRIST ALONE</b>	BRIAN LITRELL	REUNION/PLG	0.868	1.024				<b>YOUR LOVE GOES ON FOREVER</b>	SONICFLOOD	INO	0.961	1.141	
			<b>WHO AM I?</b>	POINT OF GRACE	WORD-CURB	0.841	0.766				<b>HOLD YOU HIGH</b>	BY THE TREE	FERVENT/WORD-CURB	0.923	0.992	
			<b>NEW</b>	<b>NEXT THING YOU KNOW (THIRTEEN)</b>	MATTHEW WEST	SPARROW/EMICMG	0.774	0.396				<b>IN CHRIST ALONE</b>	BRIAN LITRELL	REUNION/PLG	0.893	1.029
			<b>YOU ARE THERE</b>	SALVADOR	WORD-CURB	0.773	0.749				<b>WHO AM I?</b>	POINT OF GRACE	WORD-CURB	0.883	0.805	
			<b>HOLD YOU HIGH</b>	BY THE TREE	FERVENT/WORD-CURB	0.751	0.809				<b>THE WAY TO BEGIN</b>	KRYSTAL MEYERS	ESSENTIAL/PLG	0.875	0.750	
			<b>NEW</b>	<b>SECRET</b>	MONK & NEAGLE	FLICKER	0.736	0.302				<b>ATMOSPHERE</b>	TOBYMAC	FOREFRONT/EMICMG	0.874	1.094
			<b>GLORIA (ALL GOD'S CHILDREN)</b>	PAUL COLMAN	INPOP	0.679	0.704				<b>YOU ARE THERE</b>	SALVADOR	WORD-CURB	0.842	0.847	
			<b>ALL MY PRAISE</b>	SELAH	CURB	0.639	0.729				<b>PURE</b>	SUPERCHICK	INPOP	0.838	0.770	
			<b>PURE</b>	SUPERCHICK	INPOP	0.626	0.567				<b>NEW</b>	<b>SECRET</b>	MONK & NEAGLE	FLICKER	0.788	0.319
			<b>THE ONE THING</b>	PAUL COLMAN	INPOP	0.590	0.587				<b>GLORIA (ALL GOD'S CHILDREN)</b>	PAUL COLMAN	INPOP	0.693	0.718	
			<b>KNEES TO THE EARTH</b>	WATERMARK	ROCKETTOWN	0.574	0.526				<b>PECULIAR PEOPLE</b>	MUTEMATH	TELEPROMPT/WORD-CURB	0.678	0.762	
			<b>MAKER OF ALL THINGS</b>	TREE63	INPOP	0.566	0.629				<b>ALL MY PRAISE</b>	SELAH	CURB	0.640	0.730	
			<b>BETTER IS ONE DAY</b>	ELROY MIHAILOV	INTEGRITY	0.545	0.505				<b>THE ONE THING</b>	PAUL COLMAN	INPOP	0.624	0.627	
			<b>I WANNA BE WITH YOU</b>	AVALON	SPARROW/EMICMG	0.526	0.514				<b>MAKER OF ALL THINGS</b>	TREE63	INPOP	0.615	0.685	
			<b>PECULIAR PEOPLE</b>	MUTEMATH	TELEPROMPT/WORD-CURB	0.506	0.592				<b>BLESS THE LORD</b>	SHAUN GROVES	ROCKETTOWN	0.581	0.607	
			<b>ATMOSPHERE</b>	TOBYMAC	FOREFRONT/EMICMG	0.494	0.771				<b>KNEES TO THE EARTH</b>	WATERMARK	ROCKETTOWN	0.574	0.526	

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### CHRISTIAN SINGLES & TRACKS PANELS — 69 STATIONS

Albuquerque, N.M.	KLYT	Corpus Christi, Texas	KBNJ	Jacksonville, Fla.	WBGB	New Orleans	WBSN	Saginaw, Mich.	WUGN
Atlanta	WFSH	Dallas	KCBI		WCRJ	Norfolk, Va.	WJLZ	Seattle	KCMS
Baton Rouge, La.	WVFJ		KLTY		WIOJ	Oklahoma City, Okla.	KOKF	Spokane, Wash.	KTSL
Birmingham, Ala.	WQCK		KVRK	Johnson City, Tenn.	WCQR	Omaha, Neb.	KGBI	Springfield, Mo.	KWND
Charlotte	WDJC	Detroit	WMUZ	Kansas City	KLJC	Orlando, Fla.	WPOZ		KADI
Chattanooga, Tenn.	WRCM	Fresno, Calif.	KDUV	Knoxville	WLVJ	Oxnard, Calif.	KLPH	St. Louis	KHZR
Chicago	WBDX	Grand Rapids, Mich.	WAYG	Los Angeles	KFSH	Phoenix	KLVA	Tampa	WBVM
	WMBI		WCSG	Louisville, Ky.	WJIE	Portland, Maine	WMSJ		WLPJ
	WONU		WJQK	Miami	WMCU	Portland, Ore.	KFIS	Toledo, Ohio	WYSZ
Cincinnati	WAKW	Green Bay, Wisc.	WORQ	Milwaukee	WFZH		KZRI	Tulsa, Okla.	KCXR
Cleveland	WFHM	Greenville, S.C.	WLFJ	Minneapolis	KTIS	Riverside, Calif.	KSGN		KXOJ
Colorado Springs, Colo.	KBIO	Houston	KSBJ	Monmouth/Ocean, N.J.	WAWZ	Roanoke, Va.	WPAR	Washington, D.C.	WGTS
Columbia, S.C.	WMHK	Indianapolis	WLJY	Nashville	WAYM	Sacramento, Calif.	KKFS		
Columbus, Ohio	WCVO		WISG		WFFH		KYCC		
	WUFM								



SONGS WITH HIT POTENTIAL | THIS WEEK'S DEBUTS IN RED | SONGS RANKED BY NIELSEN BROADCAST DATA SYSTEMS DETECTIONS FOR WEEK ENDING JUNE 5, 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
<b>GWEN STEFANI</b> <i>Hollaback Girl</i> INTERSCOPE (68.1)	1	<b>MARIAH CAREY</b> <i>We Belong Together</i> IDJMG (70.7)	1	<b>MARIAH CAREY</b> <i>We Belong Together</i> IDJMG (70.7)	1	<b>RJB THOMAS</b> <i>Lonely No More</i> ATLANTIC (70.5)	-	<b>MICHAEL BUBLE</b> <i>Home REPRISE (87.3)</i>	2	<b>DARRYL WORLEY</b> <i>If Something Should Happen</i> DREAMWORKS (76.1)	10	<b>FOO FIGHTERS</b> <i>Best Of You RMG (65.9)</i>	3
<b>MARIAH CAREY</b> <i>We Belong Together</i> IDJMG (67.2)	2	<b>50 CENT</b> <i>Just A Lil Bit</i> INTERSCOPE (87.2)	2	<b>50 CENT</b> <i>Just A Lil Bit</i> INTERSCOPE (70.2)	2	<b>3 DOORS DOWN</b> <i>Lat Me Go UMRG (72.8)</i>	4	<b>GOO GOO DOLLS</b> <i>Give A Little Bit</i> WARNER BROS. (77.4)	7	<b>BLAKE SHELTON</b> <i>Goodbye Time</i> WARNER BROS. (77.8)	13	<b>SYSTEM OF A DOWN</b> <i>B.Y.O.B. COLUMBIA (74.5)</i>	5
<b>KELLY CLARKSON</b> <i>Behind These Hazel Eyes</i> RMG (71.6)	3	<b>CIARA FEAT. LUDACRIS</b> <i>Oh ZOMBA (69.7)</i>	3	<b>CIARA FEAT. LUDACRIS</b> <i>Oh ZOMBA (65.5)</i>	3	<b>ANNA NALICK</b> <i>Breathe (2 A.M.)</i> COLUMBIA (71.5)	6	<b>ROB THOMAS</b> <i>Lonely No More</i> ATLANTIC (65.1)	3	<b>KEITH ANDERSON</b> <i>Pickin' Wildflowers</i> ARISTA NASHVILLE (75.1)	16	<b>COLDPLAY</b> <i>Speed Of Sound</i> CAPITOL (77.6)	6
<b>3 DOORS DOWN</b> <i>Let Me Go UMRG (68.2)</i>	5	<b>GWEN STEFANI</b> <i>Hollaback Girl</i> INTERSCOPE (75.6)	4	<b>R. KELLY</b> <i>Trapped In The Closet</i> ZOMBA (82.7)	6	<b>COLDPLAY</b> <i>Speed Of Sound</i> CAPITOL (65.1)	10	<b>MERCYME</b> <i>Homesick</i> CURB (90.7)	9	<b>BRAD PAISLEY</b> <i>Alcohol</i> ARISTA NASHVILLE (93.0)	17	<b>SEETHER</b> <i>Remedy</i> WIND-UP (65.6)	7
<b>CIARA FEAT. LUDACRIS</b> <i>Oh ZOMBA (71.3)</i>	7	<b>PRETTY RICKY</b> <i>Grind With Me</i> ATLANTIC (77.8)	5	<b>PRETTY RICKY</b> <i>Grind With Me</i> ATLANTIC (84.6)	7	<b>THE KILLERS</b> <i>Mr. Brightside</i> IDJMG (74.1)	11	<b>RYAN CABRERA</b> <i>True</i> ATLANTIC (94.1)	11	<b>JEFF BATES</b> <i>Long Slow Kisses</i> RCA (97.1)	19	<b>MUDVAYNE</b> <i>Happy?</i> EPIC (68.4)	8
<b>BACKSTREET BOYS</b> <i>Incomplete</i> ZOMBA (68.3)	10	<b>MISSY ELLIOTT</b> <i>Lose Control</i> ATLANTIC (77.7)	12	<b>CASSIDY</b> <i>I'm A Hustla</i> RMG (65.7)	10	<b>JACK JOHNSON</b> <i>Sitting, Waiting, Wishing</i> UMRG (73.5)	20	<b>MAROONS</b> <i>Sunday Morning</i> RMG (70.4)	15	<b>REBA MCENTIRE</b> <i>My Sister</i> MCA NASHVILLE (80.1)	21	<b>THE OFFSPRING</b> <i>Can't Repeat</i> COLUMBIA (76.7)	14
<b>ROB THOMAS</b> <i>Lonely No More</i> ATLANTIC (69.0)	9	<b>MARIO</b> <i>How Could You</i> RMG (74.5)	17	<b>FANTASIA</b> <i>Free Yourself</i> RMG (75.3)	11	<b>KELLY CLARKSON</b> <i>Behind These Hazel Eyes</i> RMG (71.1)	21	<b>BACKSTREET BOYS</b> <i>Incomplete</i> ZOMBA (71.7)	16	<b>TIM MCGRAW</b> <i>Do You Want Fries With That?</i> CURB (87.0)	26	<b>STAINED</b> <i>Right Here</i> ATLANTIC (67.7)	15
<b>PAPA ROACH</b> <i>Scars</i> GEFEN (66.7)	12	<b>THE GAME</b> <i>Dreams</i> INTERSCOPE (79.9)	21	<b>MARIO</b> <i>How Could You</i> RMG (76.5)	12	<b>EACKSTREET BOYS</b> <i>Incomplete</i> ZOMBA (77.0)	23	<b>HOWIE DAY</b> <i>Collide</i> EPIC (79.0)	17	<b>TRISHA YEARWOOD</b> <i>Georgia Rain</i> MCA NASHVILLE (85.0)	27	<b>PAPA ROACH</b> <i>Take Me</i> GEFEN (69.8)	25
<b>50 CENT</b> <i>Just A Lil Bit</i> INTERSCOPE (65.7)	14	<b>EMINEM</b> <i>Ass Like That</i> INTERSCOPE (68.6)	32	<b>BOW WOW</b> <i>Let Me Hold You</i> SUM (90.3)	13	<b>JASON MRAZ</b> <i>Wordplay</i> ATLANTIC (72.3)	25	<b>DARYL HALL JOHN OATES</b> <i>Ooh Ch!d</i> DK-E	22	<b>SARA EVANS</b> <i>A Real Fine Place To Start</i> RCA (81.3)	28	<b>MUSE</b> <i>Stockholm Syndrome</i> WARNER BROS. (67.0)	33
<b>HOWIE DAY</b> <i>Collide</i> EPIC (77.3)	15	<b>BOW WOW</b> <i>Let Me Hold You</i> SUM (80.4)	36	<b>LYFE JENNINGS</b> <i>Must Be Nice</i> SUM (73.1)	14	<b>GREEN DAY</b> <i>Holiday</i> REPRISE (79.0)	23	<b>JET</b> <i>Look What You've Done</i> ATLANTIC (78.0)	28	<b>JAMIE O'NEAL</b> <i>Somebody's Hero</i> CAPITOL (75.7)	29	<b>CROSSFADE</b> <i>Colors</i> COLUMBIA (69.5)	35
<b>GAVIN DEGRAW</b> <i>Chariot</i> RMG (66.1)	18	<b>112</b> <i>U Already Know</i> IDJMG (65.5)	38	<b>MISSY ELLIOTT</b> <i>Lose Control</i> ATLANTIC (83.0)	21	<b>DEF LEPPARD</b> <i>No Matter What</i> IDJMG (68.3)	21	<b>JESSE MCCARTNEY</b> <i>Beautiful Soul</i> HOLLYWOOD (70.8)	33	<b>LEANN RIMES</b> <i>Probably Wouldn't Be This Way</i> ASYLUM-CURB (73.3)	30	<b>CHART BOUND</b>	
<b>SIMPLE PLAN</b> <i>Untitled (How Can This Happen To Me?)</i> LAVA (77.4)	24	<b>CHART BOUND</b>		<b>T.I.</b> <i>ASAP</i> ATLANTIC (75.8)	23	<b>PAPA ROACH</b> <i>Scars</i> GEFEN (66.4)		<b>GREEN DAY</b> <i>Boulevard Of Broken Dreams</i> REPRISE (56.7)	34	<b>TRICK PONY</b> <i>It's A Heartache</i> ASYLUM-CURB (80.5)	31	<b>DARK NEW DAY</b> <i>Brother</i> WARNER BROS. (67.2)	
<b>LIFEHOUSE</b> <i>You And Me</i> GEFEN (70.5)	27	<b>JOHN LEGEND</b> <i>Number One</i> SUM (75.1)		<b>LUDACRIS</b> <i>Pimpin' All Over The World</i> IDJMG (68.1)	26	<b>CHART BOUND</b>		<b>BUDDY JEWELL</b> <i>If She Were Any Other Woman</i> COLUMBIA (82.3)	32	<b>MONTGOMERY GENTRY</b> <i>Something To Be Proud Of</i> COLUMBIA (77.6)	34		
<b>CROSSFADE</b> <i>Cold</i> COLUMBIA (74.1)	28	<b>R. KELLY</b> <i>Trapped In The Closet</i> ZOMBA (72.0)		<b>THE GAME</b> <i>Dreams</i> INTERSCOPE (85.2)	29	<b>CHART BOUND</b>		<b>LEE ANN WOMACK</b> <i>He Oughta Know That By Now</i> MCA NASHVILLE (81.6)	40	<b>BILLY CURRINGTON</b> <i>Must Be Doin' Somethin Right</i> MERCURY (68.1)	53		
<b>GREEN DAY</b> <i>Holiday</i> REPRISE (73.4)	30	<b>CHART BOUND</b>		<b>TONY YAYO FEAT. 50 CENT</b> <i>So Seductive</i> INTERSCOPE (77.0)				<b>CHART BOUND</b>					
<b>AVRIL LAVIGNE</b> <i>Fall To Pieces</i> RMG (70.3)	34			<b>JERMAINE DUPRI</b> <i>Gotta Getcha</i> VIRGIN (70.8)									
<b>D.H.T.</b> <i>Listen To Your Heart</i> ROBBINS (72.9)	37			<b>XSCAPE</b> <i>What's Up</i> ROCK CITY (68.4)									

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

HitPREDICTOR column

TONY YAYO makes the sole debut this issue on the HitPredictor charts. He enters the R&B/hip-hop list with "So Seductive," featuring 50 Cent. It is the first single from his debut album, "Thoughts of a Predicate Felon," which streets July 12.

A few weeks ago we restated our prediction that Rob Thomas' "Lonely No More" would find success at mainstream top 40 radio. The first single from his debut solo album had already hit big at adult top 40 but stalled for a short time at mainstream. We first predicted it would be a hit in that format in February. Now, it has finally happened. This issue the song cracks the top 10 on the *Billboard Radio Monitor* Mainstream Top 40 chart.

## Yayo Shares His 'Thoughts'

Rapper Debuts On HitPredictor's R&B/Hip-Hop List With 'So Seductive'

Another recent mainstream top 40 HitPredictor pick to venture into the top 10 is Ciara's "Oh." The song appeared on three HitPredictor charts and now has reached the top 10 in all three: Mainstream Top 40, Rhythmic Top 40 and R&B/Hip-Hop. Ciara has appeared previously on the HitPredictor charts, but this is the first of her singles to score a trifecta.

While on the subject of newly charted HitPredictor picks, Coldplay's "Speed of Sound" has now justified its HP status in two formats. The first single from the band's latest album, "X&Y," is a top 10 title on the *Billboard Radio Monitor* Modern Rock and Adult Top 40 charts.

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Clear Channel Communications

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Bob Walker PD  
WKTI Milwaukee

*"Amazing lyrics! Amazing following! Smells like a superstar and the last time I checked, we didn't have many of those lying around"*

Jeff Cushman OM  
WOMX Orlando

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