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**AND WE LISTENED TO YOU!**

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# Billboard Radio Monitor™

*From the desk of*  
Scott McKenzie  
Editor-in-Chief  
smckenzie@billboard.com

Dear colleague,

We Listened To Radio...

As a result, the model of integrity, depth and probing journalism of *Billboard* magazine and the cutting edge, rock solid data of Nielsen Broadcast Data Systems have combined like never before.

The two powerhouses of the radio and music industries now deliver news, data and analysis 24/7. Welcome to *Billboard Radio Monitor*, available in print and online.

Our unparalleled access to industry leaders means we can deliver complete radio business coverage, an expanded range of format coverage, a suite of e-mail products and much more...because you asked for it.

We have raised the bar. *Billboard Radio Monitor* is the future of radio. Welcome.



Scott McKenzie  
Editor-in-Chief

[www.BillboardRadioMonitor.com](http://www.BillboardRadioMonitor.com)

# Billboard Radio Monitor

WEEK OF OCTOBER 1, 2004

VOL. 12, NO. 40 \$6.99

## JOHN HOGAN SPEAKS

SPOTLOADS, DIGITAL RADIO,  
NEWS/TALK. WE TALK TO THE  
**BOSS MAN OF RADIO**



## LIVIN' LARGE

WELCOME TO  
SKIP CHEATHAM'S  
WORLD OF HIP-HOP

## BACK IN THE GAME OPIE & ANTHONY

THEY MAY HAVE BEEN BOOTED  
OFF TERRESTRIAL RADIO, BUT  
**THEY'RE COMING TO**  
A SATELLITE DISH NEAR YOU.  
READ THEIR TELL-ALL STORY

WORD UP  
**SEN. JOHN McCAIN**  
WRITES FOR US... AND TAKES A  
**SWIPE AT THE NAB**

## EXCLUSIVE FRANKIE BLUE IS BACK



"I SLITHERED BACK IN LIKE A SNAKE."

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INTERVIEWS, COMPLETE CHART  
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## Jamie O'Neal



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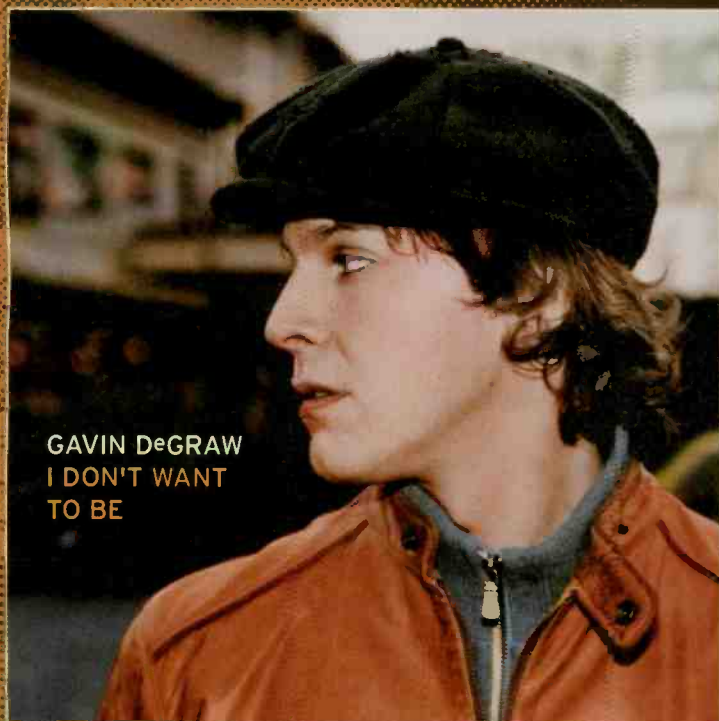
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# ANOTHER OUTSTANDING ARTIST DEVELOPMENT STORY



## GAVIN DeGRAW THE SINGLE "I DON'T WANT TO BE"

GAVIN DeGRAW  
I DON'T WANT  
TO BE

**TOP 10 AT ADULT TOP 40 & MODERN A/C  
AFTER OVER 7 MONTHS ON THE CHART!**

**"UNRETIRING MELODIES  
AND EMOTIONALISM...  
DEGRAW GOES STRAIGHT  
FOR THE GUT."  
-ROLLING STONE**

WPLJ/New York - #1	WWZZ/Washington, D.C. - #1
WTMX/Chicago - #1	WZPL/Indianapolis - #1
KYSR/Los Angeles - #5	KLLC/San Francisco - #5



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on over 28 weeks & nearly 300 plays

Theme song for the WB hit series  
**ONE TREE HILL**

**CHARIOT CERTIFIED GOLD**

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JIMMY KIMMELL, GOOD MORNING AMERICA,  
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and more...

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WPRO KC101 KDND WLKT  
KRUF WNTQ KHTT WYKS  
KSAS KZMG MOST ADDED!

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KHKS WNKS KMXV KZHT  
WNCI WRVW WHBQ KUDD  
WFBC KLAL KKDM KJYO  
WXKB WFLY WIOG WKKF  
WPST KZZU WSSX WHZZ  
G105 WKXJ Kkob WKZL  
WZKL WPXY WIXX WFMF  
WLAN WERO WQZQ WJJS

# BACK IN

EXCLUSIVE

THE ONCE RENOWNED WNEW New York has been suffering from a multiple-personality disorder during the past several years.

After decades as one of the nation's foremost album rock outlets, WNEW made a dramatic move to FM talk in late 1999, later transitioned to an ambitious but short-lived all things for all women format known as Blink, then, in September 2003, switched to an adult top 40 hybrid.

Today, as Mix 102.7, it has been delivering a blurry playlist of AC meets dance classics. In Arbitron's spring 2004 ratings book, the station scored a dismal 1.5 share.

Calling Dr. Blue.

# BLUE

## NEW YORK'S WNEW IS AIMING FOR GREATNESS AS FRANKIE BLUE GETS BACK IN THE MIX. BY CHUCK TAYLOR PHOTOGRAPH BY BLAISE HAYWARD

Earlier this summer, WNEW owner Infinity hired New York programming veteran Frankie Blue as PD, with an eye on bringing new life to the dial destination. Already, he is shaking up the Mix, bringing in a host of talent that, more often than not, has already worked in the market, sometimes alongside their boss.

Blue previously served as MD of crosstown mainstream top 40 WHTZ (Z100), from 1983 to 1994, and programmed the Box in Miami as VP of operations and programming. But his claim to fame is a sky-high run as PD/VP of operations and programming at crosstown rhythmic top 40 WKTU.

In 1996, Blue launched the new WKTU and took the station to No. 1 in dramatic worst-to-first fashion. He and WKTU won a consistent string of Billboard/Airplay Monitor Radio Awards.

Then, in May 2003, with ratings fairly consistent, he was relieved of his duties at the Clear Channel outlet. He had been sitting out a non-compete clause until his arrival at WNEW.

### DELIBERATION

Blue is reflective when discussing his time away from the business, and he chooses his words with great care in an exclusive interview with Billboard Radio Monitor.

"It feels great to be back," he begins. "I did miss the business tremendously. The time I was out affected me emotionally and physically; I know that sounds dramatic, but I utilized the down time to study what's really important in life: yourself and your family. It definitely made me a stronger person."

He adds, "I listened to a lot of radio, a lot of CDs. I lived a normal life. I didn't hide under my bed. I went clubbing, traveled and spent a lot of time in Puerto Rico.

"I always had faith and confidence that I would get back into this business, but unfortunately, I had to sit out with a non-compete. It is something that I signed, I played it right up to the date and I played fairly—even though I wasn't treated fairly."

There is much more to the story of his time on the bench, but Blue says he is not yet ready to discuss it. For now, he prefers to look forward. And clearly, he is determined to win—again.

"I didn't make any noise and I slithered back in like a snake. Now, I'm biting the competition with venom," he says, amused with his word play. "I will live, sleep and die here. I'll do anything to win. WKTU was my son. And now, WNEW is my daughter."

The mission begins with Blue's overall programming philosophy: "The music comes first, the air personalities come next and the production, contesting and promotions come third. Our slogan is to move to the Mix. We want to be energetic, with a great balance of memories, right up to today."

WNEW's playlist leans heavily toward gold dance, but it also pushes well-known ballads and some current titles.

"We are a pop rhythmic/AC radio station," Blue says. "We'll go back with dance classics like Gloria Gaynor and Donna

Summer to the recurrenents of Amber and Black Box to currents like Kevin Lyttle and Mario Winans. It's gold, recurrenents and currents, in that order.

Asked if WKTU is his primary competition at WNEW, Blue states clearly, "We have to always be the best we can be, so we are our own competition. But as far as other stations on the radio dial, if you have a frequency and an antenna, I consider you competition. I have nothing to say about WKTU or Clear Channel."

Targeting females 35-44 (though Blue defines his desired audience as "anyone from 1 to 80, whether they're blind, crippled or crazy"), the PD is readying his assault.

"Please, we have a 1.5 [share]. I'm not even going to dinners at this point," he jokes. "But the buzz is out there. I'm hearing the station in cabs, in pizza stores, all around town. It's like restaurants and clubs—people love to sample something new.

"Our presentation over the air and our jocks are trained and always reminded that every minute, every half hour, every hour, every day we're bringing somebody else aboard for the first time. You just don't wake up with a 2 million cume. You earn it one listener at a time."

Asked if he is hoping for an immediate and dramatic spike in the ratings, he says, "Always you want to see it immediately. But this is a work in progress—and hard work at that."

Blue is confident that WNEW is on its way to being a winner.

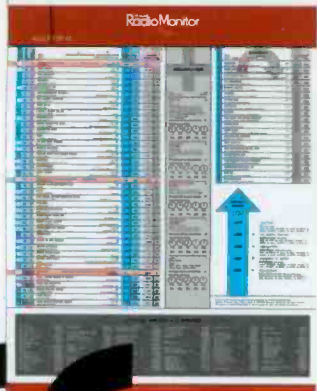
"I'm so glad to be back in the mix, no pun intended. I missed everyone," he says. "Don't be surprised when everyone is talking about this sucker." ●●●



Frankie Blue was sidelined with a non-compete for more than a year. Now he looks to bring WNEW out of its ratings stupor.

## IN THIS ISSUE

- 3 Exclusive: Frankie Blue is in the house at WNEW in New York . . . and he's talking.**
- 5 Meet John Hogan . . . and meet his opinions on digital radio, spotloads and more.**
- 6 He drives a Maserati, breaks artists and plays it soooooo cool, but Skip Cheatham is showing the business some respect.**
- 8 Myths, lies and statistics on music downloads from Joe Fleischer at BigChampagne.**
- 10 What happened behind the scenes at the political conventions? ABCNEWS Radio offers a glimpse.**
- 12 The guys the FCC loves to hate > Opie & Anthony are well and truly back.**
- 15 Learning, living and loving—the three “L’s” of our Latin radio coverage.**
- 17 Republican Sen. John McCain riffs, and our legal expert Susan Butler offers insight on indecency, the FCC and your air.**
- 19 I can hear clearly now. High-definition radio is coming to a station near you.**
- 20 Ever wondered how European radio programmers think? We have the scoop. Plus: Exclusive access to Nielsen Music Control charts direct from Europe.**
- 20 Going for Airplay**  
A complete set of dates for when new music hits radio.
- 21 The Spin. The authoritative column from our team of chart experts on what's moving.**
- 21 The Charts.**



- 22 Top 40
- 30 Adult Contemporary
- 34 Rhythmic
- 38 R&B/Hip-Hop
- 46 Country
- 54 Rock
- 61 Latin
- 62 Christian
- 63 National Airplay
- 64 HitPredictor

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## > MONDAY, OCT. 4

**Skip Cheatham**—A complete photo feature on this Dallas PD.

## > TUESDAY, OCT. 5

Job changes, promotions, station flips across all markets and all formats. **Check in with our Radio-Active column today and everyday. Updated 24/7. Always on the home page.**

## > WEDNESDAY, OCT. 6 >

**Clear Channel Radio CEO John Hogan**—The full transcript of his interview with *Billboard Radio Monitor*.



## > THURSDAY, OCT. 7

**Opie & Anthony**—The complete, transcript of their tell-all interview.

## > FRIDAY, OCT. 8

In-depth format analysis from a Nielsen BDS analyst.



**SKIP CHEATHAM**  
THIS ISSUE > PAGE 6  
ONLINE > MONDAY, OCT. 4

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## OUR ISSUE THIS WEEK:

**VOICES: THE CREAM OF THE RADIO INDUSTRY OFFERS THEIR THOUGHTS ON THE FUTURE. LOOK FOR THEM THROUGHOUT THIS WEEK'S ISSUE.**

**Radio will be around for a long time [just like newspapers] and, just like newspapers, will have to reinvent.**

— **John Parikhal**  
CEO of Joint Communications

**T**rying to put the indecency firestorm in his rearview mirror, Clear Channel Radio CEO John Hogan is on a new mission these days: getting his company's runaway spotload train back into the station.

With the zeal of an election-year candidate, Clear Channel has been stumping its "Less Is More" clutter-reduction campaign to programmers, salespeople, managers, advertisers and the industry at large.

Entercom, Emmis and Radio One have stood up and applauded. The initiative has been "overwhelmingly positively received," Hogan tells *Billboard Radio Monitor*, both inside and outside the company. "[Advertisers] recognize that the radio industry had passed the point of appropriateness of commercial clutter. They had real concerns about how it affected listeners and, more importantly, the environment for their message and the effectiveness of their ads."

Radio has been piling on spots for years. Seven, eight, nine commercial stopsets are routine. A recent study by Bridge Ratings shows 26% of the audience has tuned out by the fifth spot in a pod.

CC has clipped station promotional clutter to a maximum of two minutes per hour, and capped the length of promos at 30 sec-



Hispanic formats in the next 12-18 months. (See page 15 for an interview with one of the leaders in Hispanic broadcasting.)

First to flip was the WWVA/WVWA-FM simulcast in Atlanta. "In markets all across the country, there are significant Hispanic populations, and they are growing very fast," Hogan says. "Yet the services and choices for those populations are very limited. We think we have at least 25 opportunities to compete in that market and do very well. Heretofore, we have not had the expertise or the resources to participate in that opportunity to the degree that I think we can and should."

After Air America's overnight success on KPOJ-AM Portland, Ore., CC is also bullish on what it has dubbed "progressive talk." Tired of getting clobbered in the ratings by National Public Radio, KPOJ flipped from oldies to the liberal talk network (plus Jones Networks' Ed Schultz) at the start of the spring Arbitron book.

The result? A nearly tenfold increase in listeners (0.4-3.7, 12-plus). While it remains to be seen if KPOJ can maintain that share, progressive talk transformed what was an inconsequential AM into Portland's No. 2 male 25-54 station.

CC has since launched similar stations in 12 markets, including Ann Arbor, Mich.; San Diego; Miami; San Francisco, Madison, Wis.; and Denver.

# CLUTTER-BUSTER:

onds. Phase two begins Jan. 1, 2005, when hourly commercial minutes get a serious haircut.

Additionally, station salespeople will be pitching 30- and 15-second spots.

## SHORTER, FASTER, PUNCHIER

"In the fast-paced, compressed world that consumers live in today, it is very difficult to capture somebody's attention for 60 seconds," Hogan says. "We think that shorter, punchier faster-paced commercials are going to be more effective."

In fact, the first-in-pod position on all CC stations will be a 30-second spot and carry a premium charge.

Not only are there too many commercials, many of them just plain suck. To address this problem, CC is hiring specialists to train salespeople and producers on how to craft better spots.

Radio has drifted, Hogan contends, from its fundamental strength: reaching people in a targeted, immediate way and making powerful one-to-one connections.

"When radio is used correctly, it delivers incredible results," he says. "Advertisers are more challenged today than ever before to punch through the incredible number of messages that are out there to connect with potential customers in a meaningful way."

Disenchanted by an archaic, unscientific ratings methodology and fearing their message may be lost in a sea of ads, some advertisers have soured on radio. Now is not the time to raise rates, Hogan says, even with clutter-busting.

"We can't arbitrarily make spot rates go up," he says. "If we could arbitrarily raise rates, we would have done it without all of the hassle of Less Is More."

Budgets and ratings don't drive rates, demand does, and demand isn't where the industry would like it to be. So before CC can even consider raising rates, it needs to attract more listeners, entice them to listen longer and improve the on-air environment for ads.

"In Less Is More, we're not going to spin the rules of capitalism," Hogan adds. "We're doing this to make more money. We can be a more successful business by providing a much better product and a much better environment for advertisers. If we do

## JOHN HOGAN PREACHING 'LESS IS MORE,' CLEAR CHANNEL RADIO CEO TAKES ON BLOATED SPOT- LOADS, COMMITS TO DIGITAL

BY PAUL HEINE  
PHOTOGRAPH BY MATTHEW STURTEVANT

that, if we improve the value, if we give more, we should reasonably expect to get more."

### GEOGRAPHIC TARGETABILITY

Hogan is also upbeat about radio's long-overdue transition to digital, calling it "one more example of radio's historical ability to reinvent itself in the face of technological change and challenge." The company plans to digitize 95% of its top 100 markets within three years.

Apart from improved sound quality, In-Band On-Channel (IBOC) technology has almost unlimited possibilities and it would be presumptuous to forecast how its datacasting capability will ultimately be used, Hogan suggests. Beyond displaying artist names and song titles, traffic, weather and sports scores, the company is exploring "all opportunities," including interfacing IBOC with the Global Positioning System to sell targeted ad campaigns to clients based on the listener's ZIP code at the moment.

With a 37% increase in listeners during the past six years, Spanish-language is radio's fastest-growing format. Yet fewer than 20 of CC's 1,200 stations are Hispanic-formatted. Staking a claim on this burgeoning format, the company last month recruited Spanish-language radio veteran Alfredo Alonso from Mega Communications. The plan is to convert 20-25 stations to various

Scoffing at the suggestion that the company launched the format to counter the perception that it is politically aligned with the Bush administration—a charge it vehemently denies—Hogan says progressive talk is consistent with CC's credo of providing listeners, "with either a choice that isn't there or a better choice for something that is there. It's all about doing great radio and not at all about having some sort of political agenda."

### INTO THE GREAT WIDE OPEN

Technologically ahead of the curve, Clear Channel pioneered the now-commonplace practices of voice-tracking and national radio contesting, taking bullets for both. Now it's aggressively implementing electronic order-entry and invoicing systems and investing in proprietary trafficking (Media Star) and inventory yield management (Tradewinds) systems.

The systems let "each and every one of our sellers in every market at every single station know exactly how much inventory they have to sell and what it should be priced at," Hogan says.

Intended to improve accountability to advertisers, the systems help prevent overselling and ensure that spots run as scheduled.

Finding, developing and deploying new technologies and products that improve the quality of radio is one of several new initiatives CC launched this year. "We have taken a group of people [and] the only thing they focus on is how to make or keep radio relevant to existing or new listeners," Hogan says.

To that end, Hogan insists the company won't be limited by conventional distribution systems. No matter which pipe ends up transporting the info and entertainment, he believes CC will remain a leader in reaching and communicating with consumers.

"Today that distribution system is tall towers in big fields," he says. "And we do really well with that. But technology and opportunities are changing [so] we have to remain flexible and focused on taking advantage. It might be [high-definition] radio, it might be cellular and it might be some other alternate form of delivery. We plan on participating in any or all of those to the greatest degree possible, so that we maintain our leadership position."

**ON THE WEB**  
Read John Hogan's  
full interview  
at [Billboard-  
RadioMonitor.com](http://Billboard-RadioMonitor.com)  
on Oct. 6.

# THE LIFE,

## ACCORDING TO SKIP

**H**e's the one everyone wants to be, or be with. Meet the hitmaker and the hit-breaker. Meet the 30-something who is the walking, talking reason why some hip-hop acts have success stories to tell.

Skip Cheatham is street. Sure, he's the luxury sports car-driving kind of street, but don't mistake the money and looks women swoon over for a shiny façade with no foundation.

As a panelist at the Billboard/American Urban Radio Networks R&B/Hip-Hop Conference and Awards this year, Cheatham responded to a question about consolidation in the radio industry, and his answer offered a glimpse into the ethos and drive of this Dallas-based PD.

He told an anecdote about being a young upstart in radio and hearing a prediction of doom and gloom that one day there would be just five programmers left in the country. His response was simple: "Well, damn, I'm going to be one of the five."

Not a person in the room appeared to view his answer as arrogant. They laughed, knowing he would indeed be one of the survivors. Cheatham has that effect on people.

But his rewards have not come easily. Cheatham is one of the new breed of programmers in the R&B format, but he has earned his stripes with the veterans who praise the decisions he has been making at top-rated KKDA (K104).

Cheatham says programmers are "important for the continuation of the format. It's easy to turn on BET and want to do that, but everyone can't rap. I can't rap. But there are other ways to be in this business and live this lifestyle. If you do a good job [at what you do], that will open doors for more opportunities."

A native of Philadelphia, Cheatham began his career in music at an early age doing production at Real Life Communications.

"I always tell young cats that you have to start somewhere," Cheatham says. "I started when I was 14. I wasn't just handed this job."

While Cheatham worked his way up to his position, his rise has been particularly impressive. He received his first on-air experience at WOCG, a gospel station at Oakwood College in Huntsville, Ala., where he was a student. He later transferred to Jackson State University and began working at WJNG in Hattiesburg, Miss.

It was during his time at WJNG that Cheatham first caught the attention of a commercial radio station.

"Alexander Thomas, a promotions director from Mobile, Ala., was passing through the area at the time and heard me," Cheatham recalls. "He drove to the station that day and asked me if I wanted to go to the big city. So I started at WBLX in Mobile, Ala., doing overnights. Two weeks into the job, I began doing afternoons there. Within a year or two, I was named APD, and a year after that I was named PD of the station."

In 1994, Cheatham was presented with another opportunity—a big one. This time, Cheatham headed west to Dallas to become PD of Service Broadcasting's KKDA.

"Who wouldn't leave Mobile for a chance to prove yourself in the No. 5 radio market in the country?" Cheatham says.

In addition to serving as PD/afternoon personality at KKDA, Cheatham hosts "Flava TV," a lifestyle/video show that airs on the UPN TV station in Dallas. He is in talks with the network about syndicating the show, which features a different celebrity co-host each week.

Cheatham also serves as a talent for American Urban Radio Networks, appearing on its "Live From Hollywood" TV series and hosting "Hip Hop Throw Down," a weekly countdown for its 475 syndicated stations across the country.

With all that on his plate, Cheatham is still looking for more, even considering a career on the big and small screens. In fact, he auditioned for Fox TV's "In Living Color" years ago but was beat out by Marlon Wayans.

"I said, 'Damn, I didn't know there was another one,'" Cheatham recalls with a laugh.

### LOCATING THE BUZZ

Cheatham attributes much of the attention he is getting to the success of KKDA.

"Everyone loves a winner," Cheatham says. "How you are perceived is dictated by your success. If Jay-Z didn't sell a million [albums], no one would care that he put down the throwback jerseys for button-up [dress shirts]. He was successful as an artist first."

"If I were No. 10 in the market, no one would want me on TV," he adds. "I wouldn't be asked to speak on panels and this interview wouldn't be happening."

Despite Cheatham's reputation as a PD who breaks records nationwide, he says the station's success has more to do with its audience. "I don't think of myself as the man who breaks records. I just give the people of Dallas what they want to hear. I treat my station like it is hip-hop—it's a lifestyle."

"I keep real close to the streets. I break records almost by accident. I'm not really trying to break records. But if something is buzzing in the streets, I'll jump on it and get the credit for breaking the record. I just give the people what they want."

"As far as living a hip-hop lifestyle," he continues, "that's not something I do deliberately. That's just the generation I was brought up in. It's what I know. That's like asking me, How do I live an African-American lifestyle?"

Cheatham acknowledges that radio has opened many doors for him, not just financially, but in terms of meeting influential people in other media. But his focus remains on his listeners.

"To be honest, I have the most fun meeting just regular people on the street," he says. "That's who represents the audience I'm trying to reach, whether I'm doing radio, TV or film. Hip-hop has majorly influenced the whole world. I'm just glad I'm part of it."

"We're a part of the community," he adds. "That's how I see the station, and that's how I tell my jocks to see the station. I want the jocks to be the stars of the city. We build stars you can touch. I want to be accessible at all times."





SKIP CHEATHAM DOESN'T HAVE TO WORK THE ROOM. THE ROOM WORKS HIM. HE'S LIKE A HONEYPOT—AND THE REST OF THE PLAYERS ON THE PLANET ARE BEES. BY RASHAUN HALL PHOTOGRAPH BY TROY FIELDS





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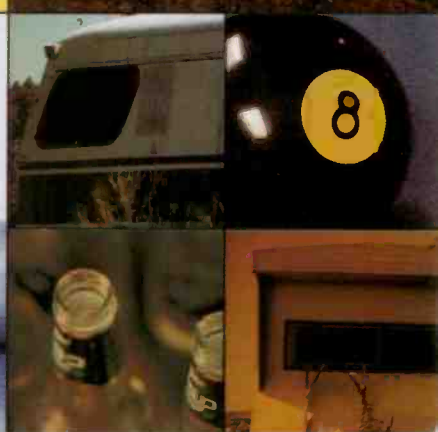
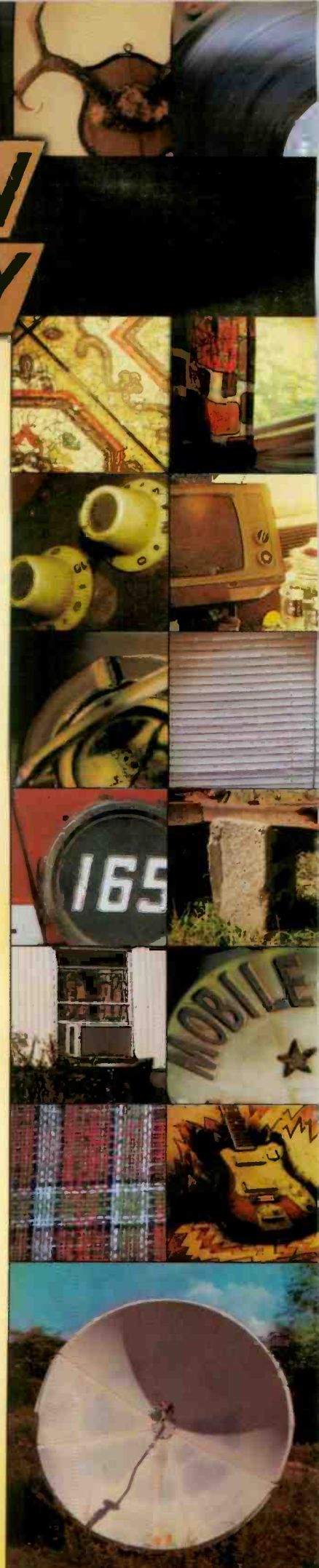
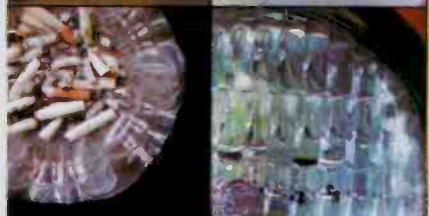
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# THE BIG EVENT, BEHIND THE SCENES

BY SCOTT MCKENZIE,  
EDITOR-IN-CHIEF

In the end, it all came down to a folding chair. Of course, there's more to this story than just a chair, but the chair's tale offers a peephole through which to spy upon the behind-the-scenes effort of putting together remote news broadcasts on the largest scale imaginable.

The man telling the story is Steve Jones, the lanky news veteran who runs ABCNEWS Radio from a sixth-floor office wedged against the West Side Highway in Manhattan.

It has been a busy couple months for news. Busier even than the day-to-day efforts to cover stories that erupt in the usual global trouble spots.

The big focus has been the November election and the preamble coverage of the Democratic National Convention in Boston and the Republican National Convention in New York.

On top of those two events came the death of Ronald Reagan. It was this event that proved the most difficult to cover. To be sure, the conventions were no cakewalk, but they were contained, planned events with fixed schedules.

The Reagan funeral was a different logistical story altogether, and the 2,500 news/talk affiliates served by ABCNEWS wanted to know every last detail. CBS, CNN and Fox, the next-biggest



Above and at left: Gil Gross and Sam Donaldson delivered hours of anchored coverage during the political conventions. At far left: Correspondent Aaron Katersky delivers news from the floor of the RNC. Below: WABC talk show host Sean Hannity was front and center.

players in the radio news space, faced similar demands.

Of course, plans exist at most news organizations for coverage of such major events as the death of a president, the pope or other newsmakers. But everything can't be anticipated, at least in detail, including the appetite of the audience.

The Reagan funeral was a tough one, Jones says.

"The challenges for us were how do we get inside the actual procession, capture the emotion and bring it home, and what we needed to do was have people in place along the route with good visual access intermingling with individuals—some who had come from very far away, some locally, to experience it.

"What we needed to do was set up remotes, and we basically had about five locations along the processional in D.C. We did [something] similar for the West Coast."

Line of sight was particularly important for the correspondents, who needed to be able to describe events as they unfolded. Their locations were mapped out in exhaustive detail.

There was just one hitch: battery power.

"At the five remote locations, three were going to be RF [using radio frequency] so we were not going to be cabled. We knew we were going to be on potentially for eight hours. The back-of-the-napkin calculation determined that we didn't have the batteries to sustain multiple locations for eight hours.

"When we realized this—which was pretty much the afternoon before the casket was going to arrive in Washington—[we had] somebody here in New York grab one of the remaining battery kits and fly on the shuttle down to Washington with them. And by the way, she

has all these batteries, nothing else, and [wasn't asked any] questions going through security."

To the listeners, and to affiliates, this process was seamless.

"We were ultimately successful because you heard high-quality reporting at each stage of this event, and we were able to, in

real time, bring viewers up [to be interviewed] and they were choked with emotion... and you really felt like you were there. Ultimately that's what we want to do, offer that as a service to our affiliates."

But what about the folding chair? Jones clearly likes telling this story. His characteristic grin is wider than ever.

"You talk about planning... One of our reporters [Bill Greenwood] was right by where the caisson [bearing the casket] was going to pull up. Suddenly it filled in with people, and from his location he realized he couldn't get the best, unobstructed view, so he called the bureau and said, 'I need a chair.' We thought he must be tired. But one of our desk assistants ran out with a folding chair, and he used the chair to stand on. He waited until the right moment so none of the [members of] law enforcement could say 'Get down.'

"Now he is literally head and shoulders above everyone and he has the unobstructed view [to relate events live]. That's the sort of seat-of-the-pants thinking that you can't really plan for."

The chair story illustrates that, more than ever, large new

providers face pressure to deliver a full service to their news/talk affiliates. Jones, like his counterparts at other news organizations, knows he is fighting for the hearts and minds of affiliates struggling with the growing challenges of a distracted audience, regulatory changes and dwindling bottom lines.

To that end, the treatment for affiliates at this year's political conventions was the equivalent of having the perfect wedding planner. Hotels, accreditation, plug-and-play setups, floor access, replacing lost equipment. Just having high-profile correspondents and anchors like Sam Donaldson on the air is not enough.

"At the conventions we decided to really try and make ourselves the essential employee, the essential producer for the radio stations and to think of all of their needs," Jones says.

Everything from credentials and technical setup to hotel rooms and local publicity support was delivered, and security was heavier than it had ever been.

Jones says, "One of the services we provided was to Clear Channel, which had a coverage component for [its] stations that are not ABC affiliates.

"We provided [Clear Channel] with the setup that everyone else got [for the DNC], but they sent all of their own equipment because they have a proprietary system. It was checked into the Fleet Center on Friday, and it was lost—all of their equipment for their remote was lost—so we went out and got equipment, bought equipment and gave them all of this. So that was another obligation to being a partner with these stations."

Jones acknowledges it was not something he had to do. "Even though they were serving some [stations] that were not our affiliates, our commitment to Clear Channel is such that we wanted to make sure that they were able to get up and be on the air."

PHOTOGRAPHS COURTESY OF ABC NEWS RADIO. ALL RIGHTS RESERVED.

# SHED AISY



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20 BB 19\* R&R

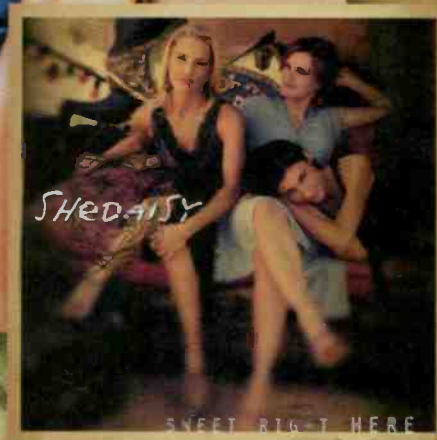
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3 WEEK GROWTH  
28 TO 23 TO 20

CHECK OUT SALES INCREASES  
BASED ON SPINS:

CINCINNATI 12 TO 22 TO 25 SPINS  
.....-49% SALES

BALTIMORE 15 TO 26 TO 33 SPINS  
.....+53% SALES

BUFFALO 10 TO 19 TO 23 SPINS  
.....+33% SALES



# THEY'RE BAAAAACK!

It ended with sex in St Patrick's

Cathedral. But it began with two guys who like a laugh and paid for it with their jobs. We go inside Opie & Anthony's new FCC-free zone.

BY BRAM TEITELMAN  
PHOTOGRAPH BY RODD MARCUS

"THEY DON'T KNOW WHAT THEY'RE IN FOR." That's a phrase repeated often by Greg "Opie" Hughes and Anthony Cumia about their office- and building-mates at XM Satellite Radio's New York studio space. Anyone visiting XM's Manhattan satellite studio first has to walk past a full-length window looking into the lobby of the Steinway building, a room exuding old money and stuffiness. Once the visitor reaches the fifth floor, XM's office consists of little more than a studio or two, several cubicles, a corner office and a conference room. It's just days before the duo return to broadcasting, but Opie & Anthony's studio is still "Frank's Place"—occupied by the satcaster's Sinatra-themed channel. Another one of the few channels not programmed from XM's main offices in Washington, D.C., is the Broadway and showtunes channel. Things seem very quiet and buttoned-down.

That all changes Oct. 4, the day Opie & Anthony launch their own channel on XM, a \$2 premium channel that will bring them to the masses for the first time since Aug. 16, 2002. That was the day after their infamous "Sex for Sam" contest, in which a couple had sex in the vestibule of St. Patrick's Cathedral in New York. Since then, the two had been in what they call "radio exile," held to the remainder of their three-year contract with Infinity, but suspended from broadcasting.

"We knew in two years we would be back to radio, so we just had to occupy the time," Anthony says. "The problem was that we had no idea when it was going to end. Every day, we woke up thinking that this might be the day that they were going to fire us and we could move on with our lives. The days just kept ticking away, and they didn't fire us. Then it finally got pretty apparent that we were going to have to wait until the end."

That said, the pair didn't expect to be taken off the air. "We felt untouchable, and we felt like we could almost get away with murder, and if you look at the history of radio, they never fired guys for having really good ratings," Opie says. "Guys would f\*\*\* up, and then they would get fired, but the reality was that they weren't getting the job done anyway, ratings-wise. We were No. 1 [for] men 18-49 across the board in so many cities, and bringing in [so much] money, that we thought we were untouchable, so we could take even more chances, be edgier and, I hate to use this word, but a little more shocking, and get a slap on the wrist."

Since O&A were pulled off the air, the Federal Communications Commission has gotten more involved in issuing indecency fines, which Anthony says has "made radio the most boring medium out there. You can't listen to radio anymore. It's boring as hell. There's no one taking chances, and everyone's [so] scared of losing their license, losing their jobs and facing multimillion-dollar fines, that all you do now is sit there, segue records, read your liners and hope you didn't say anything bad that will get you fired."

Opie & Anthony guarantee their channel will differ from regular radio. Their show, which will run from 6 a.m. to 10 a.m., will be immediately broadcast again for the West Coast, and a rebroadcast will run for afternoon drive on the East and West Coasts. Which will leave the channel with plenty of breathing room. "If we

go on a remote somewhere that's live [3 p.m. to 7 p.m.], instead of going there in the morning and taping something, we can do our show live," Opie says. "Maybe at midnight on New Year's Eve, we all want to hang out and party. We can get in the studio, pop some champagne at midnight and hang out and broadcast that. If I'm a music jock, great; if Ant is, great. Or one of our comedian friends gets in there and does some s\*\*\*. The possibilities are endless."

The show itself isn't going to change drastically. "We would be stupid to really make it different," Anthony says. "The plus side of not having that FCC regulation over our head is that we can do the show that we wanted to do, that we were doing, without worrying about getting in trouble all the time. It's not like we want to change it up, we just want to do the show that we were doing without the problems that we were getting into with the FCC. So I don't see it changing that much. That said, to be able to curse every once in a while is going to be kind of fun."

But the two will continue using their own FCC-friendly vocabulary. "There were two reasons for doing that," Anthony says. "One was to get around the FCC regulations, and the other one is that it's funny. Those words are hysterical. When [Jim] Norton [a regular comic on the show] comes out and says, 'She was sucking on my mule,' it's funnier than 'c\*\*\*.' It's hysterical. 'Balloon knot'—we've had to explain that to people, and the funniest thing is the look on their face when they finally get it."

While some of Opie & Anthony's fan base will undoubtedly invest in the equipment and subscriptions necessary to hear them, they'll have to convince existing subscribers and nonbelievers to come on board. Opie says XM will run promotions similar to those found on pay cable, where XM will give all subscribers free access for several days. Also, Opie & Anthony will be promoted across XM's platform, with their bits heard on the comedy channel, for example. They will continue doing their "road shows" as well. The pair have been driving to cities where they had been carried to let fans know that they're back, racking up speeding tickets and moving violations in the process.

Opie says the best advertising for the show is the show itself. "We know how to make news for ourselves," he says. "Whether it was the Voyeur Bus driving nude girls down Broadway to visit Mayor Giuliani, or holding up the 'c\*\*\*t' sign on the network news, there are things that we've done in the past that have generated press for us and made people say, 'Holy s\*\*\*, I hate these guys, let me see what they're all about' or 'I love these guys, let me tell some friends about it,' and then they get hooked into the show and realize it's just a funny, entertaining show."

The two say that they've grown up in their time off the air. "Whether we were on the air or off it, we always evolved and moved forward," Anthony says. "We always did with the show. It was always something that would change a little bit and mutate, and sometimes we weren't sure where it was going. But I think the show we're going to be doing now is probably going to be a little different, because we're different people than we were two years ago. . . . That doesn't mean that next week, we're going to start doing radio like Rush [Limbaugh] or [Sean] Hannity, but I think as time goes on, we'll throw in a little more topical stuff, with a bit of humor involved. I could see it going that way."

ON THE WEB

Read ALL of Opie & Anthony's interview at [BillboardRadioMonitor.com](http://BillboardRadioMonitor.com) on Oct. 7.

Things are looking up for Opie, right, and Anthony shown outside XM's Manhattan studios.

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BY SCOTT MCKENZIE,  
EDITOR-IN-CHIEF

SANTA MONICA, CALIF.—It was a Friday. The scent of the weekend was in the air... and all around him, the staff at Entravision was hungry for the In-N-Out burgers being given away downstairs.

Walter Ulloa vaguely knew the burger giveaway was happening as part of a free concert outside the Santa Monica headquarters for Entravision, but his focus was elsewhere. His gaze was very squarely on what is one of the fastest-growing consumer markets in the United States.

Ulloa is CEO, chairman, co-founder, rainmaker and the first line of offense and defense for a company that has come out of nowhere in eight years to deliver radio, TV and outdoor advertising exposure to 80% of the Hispanic market in this country.

For Ulloa, it's all about growth.

Sure, there's growth in the traditional Hispanic strongholds of California, Texas and Florida. But the prize these days is also in Nebraska, the Carolinas and beyond.

Heading the radio division for Ulloa is Jeffrey Liberman, a measured, driven "radio guy" who is connected at street level to deliver a strategy that wrestles dollars from a consumer who has been long ignored.

"What I see happening in the Raleighs and Oklahoma City is what happened in the big cities 30 years ago," Liberman says.

He talks about the spread of Spanish-speaking listeners across the country as a group filled with individuals looking for a lifeline. Entravision's stations are what's being thrown to these people in many cases. The lifeline delivers a language they understand in a strange city, it serves as a guide to goods and services

# FOUND: LOYAL LISTENERS WITH CASH TO SPEND WELCOME TO THE RISE AND RISE OF HISPANIC RADIO



Walter Ulloa of Entravision

and it offers, for the most part, family entertainment.

The payoff is a brand-loyal customer who spends mostly in cash.

The disconnect comes when Anglo advertisers attempt to woo the newly arrived audience. Liberman uses the typical local auto dealer as an example: "The only person in the dealership who speaks Spanish is probably the mechanic."

He goes on to explain how Entravision has developed a strategy to help such advertisers tap into the Hispanic market. A team of copywriters coupled with Entravision sponsorship of job fairs and training programs mean that a return, with a short turnaround time, allows the auto dealer to deliver a full sales and service operation to Spanish-speaking customers.

Ulloa is proud of what has been achieved but knows there are other companies, new and old, looking to take away his market share.



**NEW THIS WEEK!** TURN TO PAGE 61 FOR COMPLETE CHARTS OF HOT LATIN TRACKS, LATIN POP, TROPICAL AND REGIONAL MEXICAN

Entravision has 54 stations in 21 markets.

"We've built a pretty impressive platform and there may be more competition coming in, but I think we are well-positioned to outperform any competition," Ulloa says.

Even the political parties are spending more. Ulloa says his business is taking in three to four times more political advertising dollars than in 2000, particularly in Nevada, Arizona, New Mexico and Florida.

## WHERE THE MARKET IS AT: HISPANIC BROADCASTERS 101

LIKE THE REST OF THE RADIO INDUSTRY, companies that program Spanish-language radio stations have caught the consolidation bug. The top three Hispanic radio groups—Univision Radio, Spanish Broadcasting System and Entravision Communications—control more than 75% of the estimated \$800 million in Hispanic radio ad spending. That translates into a larger share of the total, nearly 23%, compared with general-market radio, which gets only 8% of all media ad dollars.

Still, the powerhouse triumvirate owns only 22% of the 665 Spanish-language radio stations, leaving a huge opportunity for the big three to expand their portfolios, or for smaller groups to grow. Spanish-language stations have increased in numbers by 66% since 1994.

Univision Radio, which was formed last year when Univision Communications completed its \$3.5 billion purchase of the nation's No. 1 Hispanic group, Hispanic Broadcasting Corp., plans to expand the number of radio stations it owns, even as it leverages its multimedia portfolio to capture a larger share of the ad dollars targeting Hispanics.

In 15 of the 17 markets in which Univision owns radio stations, it also owns TV stations, giving the company built-in cross-promotion and cross-marketing capabilities. "We're interested in getting into more markets where we have TV stations but no radio," Univision Radio president MacTichenor says. "We believe that a multimedia campaign is more effective than a single-medium campaign because each brings different strengths and qualities to the effort. Having both radio and TV also helps Univision bring more advertisers to both media."

Because of size, Univision is also leveraging the reach of its radio group by creating radio networks. In March, it launched Radio Cadena, a network of 10 AM stations carrying news, talk and sports programming in 10 markets, reaching nearly 70% of the Hispanic population.

Ranked No. 3, Entravision is also pursuing a multimedia cluster strategy in nine markets, where it also owns TV stations. It is more regionally focused on Hispanic markets in the West and Southwest, such as Las Vegas; Salinas/Monterey, Calif.; Los Angeles; Phoenix; El Centro, Texas; Dallas; Albuquerque, N.M.; and Denver. Entravision also is looking to buy stations in denser-populated, high-growth Hispanic markets.

"We think the growth in Hispanic is in markets ranked [No.] 10 or below," says Jeffrey Liberman, president of radio for Entravision. In North Carolina markets like Greensboro, Winston-Salem and High Point, the Hispanic population has grown more than 680% in a decade. In Atlanta, the Hispanic population has increased more than 355%; in Indianapolis, more than 270%.

— Katy Bachman, Mediaweek

“It's actually the most exciting time for both the radio and music industries that I've seen in almost 30 years. The convergence of technology and business conditions are forcing some of the most creative and innovative behavior I can recall.

—Rob Sisco

President, Nielsen Music; COO of East Coast operations, Nielsen Entertainment

We are rapidly moving back into a new era focused on the listener and their experience with our business. It's about customers who have more choices.

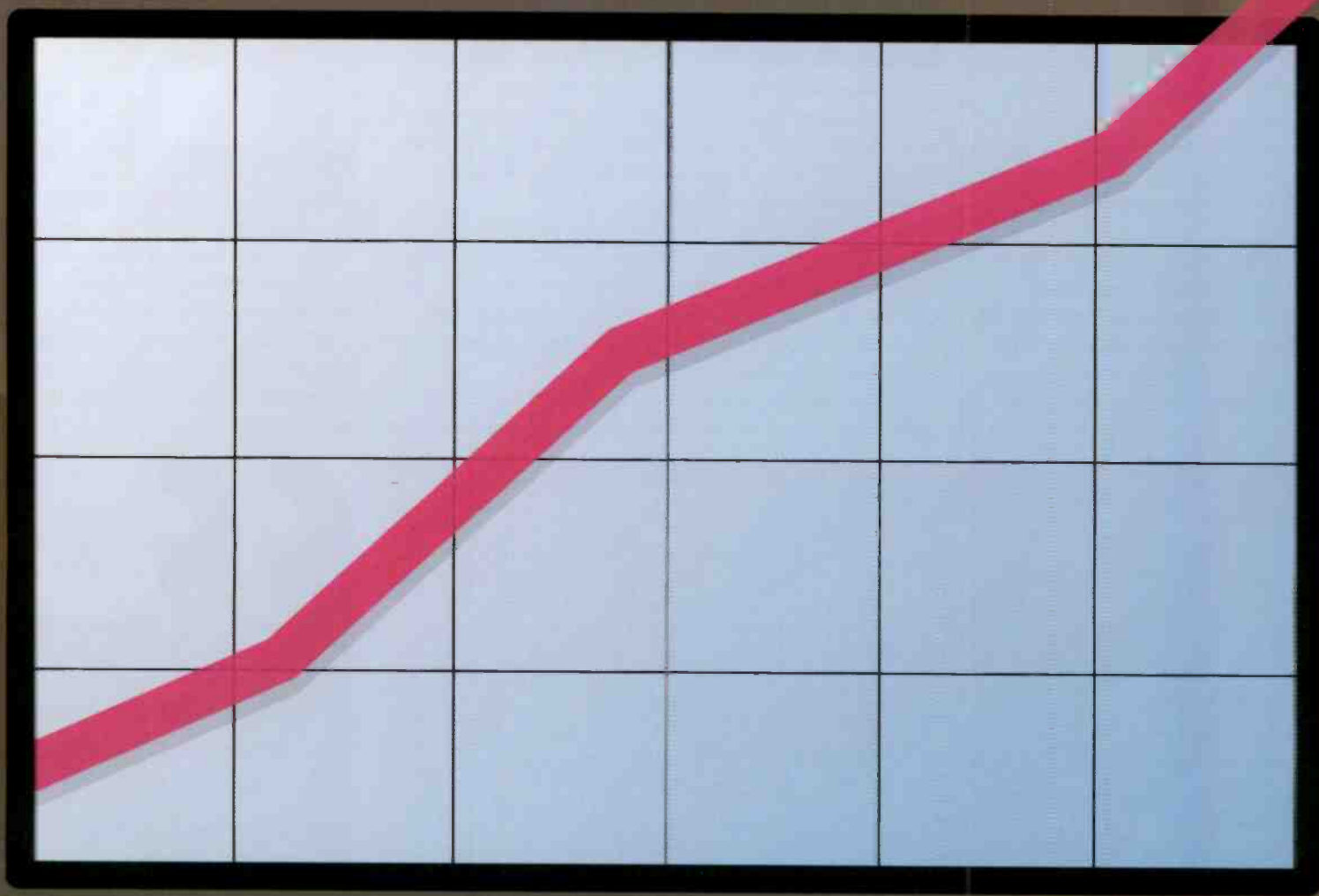
—Steve Goldstein

Executive VP/group PD, Saga Communications

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## REGULATION

# CLEARING HURDLES, FCC FEAR FACTOR?



COMMENTARY BY  
**SUSAN BUTLER**  
Legal Contributor  
E-MAIL:  
sbutler@billboard.com  
PHONE: 646-654-4646

**C**ash contributions to the U.S. Treasury totaling more than \$2 million are not enough to pay the king's ransom.

In addition to paying fines, Emmis and Clear Channel must also teach certain employees—on-air talent and those who materially participate in programming decisions—about “obscenity and indecency” and how to avoid broadcasting “material that the [Federal Communications Commission] does not permit broadcasters to air,” state the Consent Decrees they entered with the FCC in recent months.

What will their employees learn from the training sessions? Although the broadcasters decline to comment, it's unlikely that the tutorials will emphasize obscenity, which encompasses situations beyond indecency. Defining an indecent broadcast is the first hurdle to clear.

Federal law makes it a crime to utter “any obscene, indecent or profane language” on the radio. Punishment is a fine, imprisonment up to two years or both.

However, there is a “safe harbor” time period during which “indecent” material may be broadcast—between the hours of 10 p.m. and 6 a.m. when it's presumed that children will not be listening.

The FCC defines indecency as any language or material that, in context, depicts or describes “sexual or excretory organs or activities” in a way that is “patently offensive as measured by contemporary community standards for the broadcast medium.”

What is patently offensive, and which community are they talking about?

There is little effective guidance. The commission's 30-page policy statement, prepared in 2001, offers fewer than 14 pages of examples. It states three principal factors the commission considers: the explicitness or graphic nature of the description of sexual or excretory organs or activities; whether the material dwells on, or repeats, the descriptions or activities; and whether the

material appears to “pander,” is used to “titillate” or appears to have been presented for its “shock value.” This last factor is of particular importance, the policy notes.

An FCC spokeswoman says that a broadcaster must review this policy, FCC findings and court decisions to guide employees.

Attorney Michael Novak in Detroit, who represents more than 20 broadcast personalities, recently hired a researcher so he could digest “every radio indecency finding since 2000.” After reviewing “only 30” cases in existence, “it's not realistic to suggest that an employee can be trained [on where to draw the line] with specificity,” he concluded.

The examples are primarily extreme situations that lend little clarity to what may result in severe penalties, he says.

Some broadcasters continue to protest the lack of clarity in the standards the FCC employs. In response, however, FCC chairman Michael Powell warns broadcasters to stop urging the commission to provide rules describing prohibited acts or words.

In his remarks at the National Assn. of Broadcasters Summit on Responsible Programming in March, Powell said, “I want to warn you that this is unwise... Heavier government entanglement through a ‘Dirty Conduct Code’ will not only chill speech, it may deep-freeze it.”

The chill factor may already be present, however. Emmis and Clear Channel not only paid hefty “contributions” to settle some claims, the Consent Decrees require them to suspend employees accused of airing or “materially participating” in a broadcast if the FCC issues a proposed action in the future.

If the action results in a final determination by the FCC that the program was obscene or indecent, the employees must be “terminated without delay.”

Novak says, “In my experience, most broadcast talent do not want to run afoul of the law. They just want to do their jobs in the most entertaining way possible.”

Right now, however, radio employees are “full of fear,” a record label promotion rep says.

It will be an enormous challenge for morning-show talent to figure out “community standards” while they bring laughter to thousands of frustrated commuters. FCC materials state that the community standard doesn't change depending on the location of the station—large city or small town.

The standard is that of an average broadcast listener and “not the sensibilities of any individual complainant.”

However, the \$300,000 Emmis settlement stemmed from three forfeiture orders, six pending claims and a request by the complaining individual to reconsider 21 previously denied complaints, all arising from one person's complaints about WKQX's “Mancow's Morning Madness” show in Chicago, according to an FCC spokeswoman.

As for the Clear Channel settlement, the spokeswoman says the number of individuals who complained was not readily available.

There also seems to be an overlapping between TV and radio complaints at the FCC. During testimony before Congress in February, Powell criticized violence on TV. Although violence isn't listed among the prohibited language or material for radio broadcasts, the Consent Decrees require Emmis and Clear Channel to “fully participate” with others in the broadcast, cable and satellite industries in efforts to develop an “industrywide response to indecency and violence.”

Time will tell if the millions of dollars in recent settlements have already turned the chill factor into the fear factor. But don't count on the FCC issuing that do-and-don't list anytime soon.

As Powell said in his NAB remarks: “We should think twice before allowing the government the discretion to filter information to us as they see fit, for the king always takes his ransom.”

# JOHN McCAIN AND LEGISLATING RADIO



## COMMENTARY BY SENATE COMMERCE COMMITTEE CHAIRMAN JOHN McCAIN, R-ARIZ.

For the past eight years we have seen a dramatic consolidation of ownership in the radio industry. Although I have always been a firm believer in free-market principles, the degree of consolidation we have seen, and the tremendous impact that media can have in the everyday lives and thinking of Americans, convinces me that government must ensure that diverse voices are heard over the radio airwaves.

Even the Federal Communications Commission, which many have criticized for allowing excessive ownership consolidation, has recognized the problem that exists in radio today. In June 2003, the FCC issued its decision on media ownership. While I was very concerned with portions of the decision, I was pleased that the commission recognized and tried to address the problem of excessive consolidation in radio ownership by redefining the “local radio market” in a way that hopefully will lead to less consolidation.

During the 108th Congress, I have chaired in the U.S. Senate Committee on Commerce, Science and Transportation nearly a dozen hearings on media ownership consolidation. At a January 2003 hearing, the committee heard testimony about the effects of radio ownership consolidation on artists and listeners. I have often said that the impact of radio consolidation described at the January hearing was the “canary in the coal mine” for media ownership, and since then I have advocated for tighter limits on radio ownership consolidation.

That hearing also highlighted for me the potential risks of vertical integration on independent concert promoters and artists. At the hearing, some witnesses suggested that artists' music may not be played on radio stations owned by companies that also own concert promotion services the artists decline to use. I will continue to monitor these issues affecting radio listeners and artists and work on behalf of the public, not special interests.

Consistent with serving the public interest by ensuring a diversity of voices in radio, I have promoted legislation to create low power FM stations that can serve as a community-based venue for diverse content, including the ability to launch new artists. Many Americans have complained that the large media

conglomerates fail to serve local communities' interests and seem to use their local station license as a conduit to air national programming.

Low power FM was introduced, in part, to respond to such complaints. I continue to believe that more good radio brings about more radio listening—and that's good for all broadcasters.

However, the National Assn. of Broadcasters disagrees with such a statement. The NAB remains threatened by the competition low power FM radio may provide and continues to block passage of legislation supportive of low power FM radio stations. I will not, however, be deterred by this opposition.

**Our challenge is to make sure that we continue to evolve and reinvent to meet the needs of consumers and take advantage of technological opportunities.**

—John Hogan  
CEO, Clear Channel Radio

**CONGRATULATIONS**

Billboard

# Radio Monitor

**FOR REACHING NEW **WWW** HEIGHTS!**



**YOUR FRIENDS AT**



A I R

# DEFINITION ON HIGH-DEFINITION

BY PAUL HEINE  
AND SCOTT BANERJEE

**NEW YORK**—It's lunchtime in midtown Manhattan, and Barry White's unmistakable baritone is booming out of the speakers with a clarity, depth and presence previously unheard-of on FM radio. The guitars snap, the cheesy strings soar, the sound is wide and spatial.

We're experiencing what is being heralded as the future of radio: high-definition technology. Ten years in the making, HD is about to drag the radio industry into the digital age.

When we toggle back to WNEW's analog signal, the Love Doctor loses his sparkle, and the multipath signal interference that plagues FM reception in New York returns. We flip to AM and check out WOR's talk format, which, thanks to digitization, sounds like FM. Noticeably absent is AM's typical buzzing and whistling.

After years of wrangling, negotiation and setbacks, free over-the-air radio is slowly making the transition to In-Band, On-Channel technology. Developed by Columbia, Md.-based iBiquity Digital, IBOC bundles analog and digital signals into a station's existing frequency.

"This is the culmination of lots of technology, investment and politics," says Bishop Cheen, media analyst with Wachovia Securities.

David Field, president/CEO of Entercom Communications, adds, "We will quickly be deploying with an audio standard that's superior to any other radio technology, enhancing the experience for all of our listeners and adding some cool new bells and whistles."

tal within four years.

HD's potential goes beyond improved audio quality and a more robust signal. The technology allows simultaneous transmission of data services, such as scrolling text displayed on the receiver's screen that offers such information as song titles, artist names, traffic updates, weather forecasts and sports scores.

Programmers envision eventually displaying a batter's picture and a representation of where the ball was hit during a baseball game broadcast. And sales managers salivate over the prospect of providing advertisers with visual accompaniment to their commercials and "buy it now" interactivity.

Down the road, stations will be able to align "side channels" into their digital pipelines, offering separate niche programming.

The industry consensus is that it will take three years for HD radio to reach critical mass.

After-market receivers for the car—from Kenwood, Panasonic and JVC—have been available for such a short time that data on the number of units sold is unavailable. Ford and Chrysler are likely to offer digital radios in some 2006 models.

Bob Struble, president/CEO of iBiquity, says automakers will embrace the new technology, much like they have satellite radio, once they see the demand.

Consumers should see a major HD radio marketing effort later this year, driven mostly by receiver manufacturers and early-adopter stations.

"Once 50% of major broadcasters are pushing out digital signals, you'll start to see some slope to the adoption," Wachovia's Cheen says.

the same receiver. "That's going to happen naturally," iBiquity's Struble says, "because consumers are going to demand it."

## PIRACY ISSUES

Over-the-air digital transmission of radio raises significant concerns for the music business.

"This would transform radio from a passive listening experience to an on-demand channel," says Steven Marks, general counsel of the Recording Industry Assn. of America.

Marks and others in the music business worry that consumers could use an automated search function to cherry-pick and download music from digital broadcasts without even listening to the radio, creating music libraries without paying for them.

In this TiVo-for-radio scenario, listeners could then redistribute the music over peer-to-peer networks, ushering in a new wave of piracy.

"We're not opposed to VCR-like time-shift recording, so long as it can't chop up the program," Marks says.

In fact, IBOC receiver technology includes a feature that would prevent cherry-picking and limit digital-content transfer capacities, according to Marks.

In June, the RIAA filed a petition with the Federal Communications Commission calling for new regulations to safeguard against piracy. The commission has yet to issue final rules governing digital broadcasts, and neither iBiquity nor the National Assn. of Broadcasters has said whether the encryption feature will be activated.

Without encryption, HD radio essentially becomes another digital-music-delivery mechanism, according to the Future of Music Coalition, a Washington, D.C.-based nonprofit think tank.

"Digital radio needs to be brought in line with all the other digital services that have to pay for the use of the music," coalition co-founder and director of government relations Michael Bracy says.

Bracy contends that the quantum leap to digital means it is time to revoke radio's longstanding exemption from paying performance royalties to artists and labels.

Dennis Wharton, VP of corporate communications for the NAB, says the RIAA "has known for a decade or more that broadcasters were moving to digital."

Characterizing the trade group's 11th-hour FCC filing as "curious at the least," Wharton says preventing cherry-picking is not a bad idea, so long as it does not interfere with the rapid rollout of digital technology.

Bracy and others, concerned about such radio issues as localism, competition and diversity, question the wisdom of the FCC handing over another huge slice of valuable public spectrum to the giant radio chains.

Interference and copyright issues aside, broadcasters are upbeat about the HD radio movement.

"We live in a time of constant technological change, so the majority of people almost expect to be offered smaller, faster, smarter, cleaner, cooler stuff," says Dave Benson, PD at Susquehanna triple-A KFOG San Francisco, which is now available in digital and analog.

Despite limited receiver availability, KFOG is promoting its digital signal on air, on its Web site and via database marketing. And it plans to stage promotions with retailers once more radios hit store shelves.

However, other early HD adopters, such as Bonneville's classic hits WDRV Chicago and Cox's R&B/hip-hop WEDR Miami, are holding off on promotion until the technology becomes more mainstream and they determine how to best position HD radio against competing digital mediums.

Dom Theodore, PD of Clear Channel top 40 WKQI Detroit, sees a delicious convergence ahead for IBOC and Global Positioning System technology. "I envision a future where you can be riding in the car in front of me and you're listening to a different set of spots than I'm listening to, based on your interests," he says. "The future of broadcasting isn't broadcasting at all—it's narrowcasting."

Scott Banerjee is Billboard's San Francisco bureau chief.



U.S. radio's digital era is still in its infancy. Only 376 of the 12,000 U.S. radio stations have licensed the technology, and just 130 beam a digital signal. Receivers are scarce, available only as after-market automobile units from specialty stores like Crutchfield, Car Toys, Good Guys and Ultimate Electronics at prices ranging from \$499 to \$999. Home units are expected later this year.

## GET YOUR IBOC ON

But for radio, the conversion to digital is more necessity than luxury. Terrestrial broadcasters are banking on digital to help them catch up with satellite broadcasters, which hit the market with subscription-based digital channels nearly three years ago.

This summer, a trio of radio kingpins began multiyear digital rollouts. No. 1 Clear Channel plans to convert 1,000 of its 1,200 stations within three years, while third-ranked Cox Radio and fourth-place Entercom promise 80% of their stations will be digi-

Will Americans plunk down \$500 to hear the same programming they can get on the 800 million analog radios already in circulation?

And if they are willing to pay, will they go the satellite route, where—for a hardware investment as small as \$100 and a monthly subscription in the \$10-\$13 range—they can listen to 65 channels of commercial-free music and another 50 channels of talk, sports, news and entertainment programming?

"Our service is free, our service is local and there's an extraordinary amount of choices on free, local radio today," Entercom's Field says. "We think it's a much better value proposition for potential customers than the subscriber service, which entails, over time, thousands of dollars in additional fees."

However, satellite and digital are not necessarily mutually exclusive. "The whole history of media is one of peaceful coexistence, where the pie keeps getting bigger and bigger," Cheen says.

Ultimately, consumers may be able to access both services from

# SPRECHEN SIE RADIO?

INTERNATIONAL

FIRST IN A SERIES EXAMINING EUROPEAN RADIO AND MUSIC

INTERVIEW BY  
EMMANUEL LEGRAND,  
LONDON BUREAU CHIEF

Germany has Europe's largest population and is one of its biggest radio markets. Billboard Radio Monitor asked Berlin-based radio consultant/researcher Mario Colantonio from Radio Research Europe to discuss the state of German broadcasting.

## WHAT MAKES THE GERMAN MARKET SO SPECIAL IN EUROPE?

Because of the German experience of nationwide media propaganda abuse during the Nazi era, after World War II all license regulations have been exclusively handed over to the regional German state governments up until today [represented by the regional Landesmedienanstalten].

Until the mid-'80s there was no alternative to the regional public broadcasters in radio, until finally a few German states started to license the first private radio stations around 20 years ago. Since then the dual system was born, with public and private radio stations competing against each other.

But while Bavaria licensed more than 50 private radio stations all over the state, some other German states have licensed less than 10 private stations only. Private radio looks totally different in every German state, since there is no nationwide German radio broadcasting, really.

## IS LOCAL RADIO THE RULE?

You can never "own" or "buy" a radio frequency in Germany, you are only allowed to "use" it based on a license agreement for a limited amount of years. Offering local content is one of the key priorities for each radio license.

However, within the past years a few media groups started to own operational shares on various radio stations in different German states, naturally trying to centralize operations and optimize programming resources behind the scenes as much as possible within given license limitations of networking.

For example: NRJ is going to

centralize parts of their programming for all German stations in Hamburg, RTL's [the radio and TV division of media giant Bertelsmann] co-owned radio stations share key talent resources in programming from Berlin throughout their network [and] Regiocast [part of Oldenburg Publishing House] shares strategic research know-how and format development tactics throughout their co-owned radio stations.

## IS THERE ONE DOMINANT FORMAT?

Right from the beginning of private radio stations in the mid-

utes, which might be split up into several radio formats in the U.S. most likely.

Even lots of music styles are seen slightly different compared to the U.S. categorization: Avril Lavigne and Maroon5 will be... considered as current mainstream rock artists on German AC stations. It's all about guitars, isn't it?

Quite different [from] the States, as all American consultants have experienced over the years with German consumers.

## WHY ARE THERE SO FEW TOP 40 STATIONS?

There are lots of younger, rather niched-out radio formats in Germany as well, ranging from Eurodance, urban/hip-hop, current rock to alternative, but even successful radio broadcasters have

several public broadcasters created a variety of [contemporary hit radio-leaning] formats not pressured by strictly research-oriented target definitions. Programs such as "Fritz" and "Radio Eins" in Berlin/Brandenburg are very popular, but also extremely personality-driven by its programmers and managers with less formatted structures overall compared to the U.S. market.

Other examples [are] YouFM in Hessen [formerly called XXL], N-Joy in Northern Germany or Das Ding in southern Germany—all [are] formats with very specific rating success and target definitions.

## HOW IMPORTANT IS RESEARCH?

Most German radio stations are heavily researched nowadays, except for smaller local radio stations with limited budgets. The '90s were the golden decade for many international research consultants coming to Germany, such as Bill Clemens, Alan Burns, the U.S. Research Group or Broadcast Architecture. They were invited at that time to implement internationally successful tactics and bring in global research know-how to rather unexperienced German radio programmers.

More than 10 years later many of them are PDs and GMs on their own, not even considering to do radio without research anymore, but at the same time they are building up their own in-house research departments and also looking for European experienced radio consultants understanding their local competition problems first, which differs drastically [compared] to the U.S. market developments in the past years.

## HOW OFTEN DOES LOCAL REPERTOIRE GET PLAYED?

Radio airplay of music with German language is quite limited still, but it has improved within the past years substantially. When I'm listening to more than 200 new records every month... I have to say that German rock and black music sounds much more international and overall less old-fashioned German than it did years before, which helps radio programmers a lot. But

most of it is naturally youth-oriented material, rather [than] for CHR stations, which doesn't leave too much good material for AC stations really, that their radio listeners 25-45 also like to listen to.

Usually record company executives have a hard time thinking about those non-regular CD buyers, for which all those radio programmers focusing on 25-45 have to fight for song by song on-air with the best available music for their taste.

Since the '90s I've researched on different formats hundreds of German playlist tracks with partly extremely negative research results after playing them for a few weeks. We all had to learn it the hard way that people care most for great melodies, but not for the language really. They feel emotionally connected to a great song idea—[regardless of whether] it's produced in France, the U.K., Austria, Spain, Italy or Germany. But if it is a very popular German song, the language is usually the least important factor why people like it compared to other English interpreted songs.

There are excellent German mainstream AC artists, such as Herbert Gronemeyer, Xavier Naidoo or Heinz Rudolf Kunze, who create almost poetic lyrics and are famous for these wonderful songs expressing emotions that no English song could ever do to native-speaking Germans that way, but it's rather a minority within the total music industry business.

## GERMAN MUSIC ALSO INCLUDES SCHLAGER, THE TRADITIONAL FOLK MUSIC. IS IT STILL POPULAR?

Yes, it is, mainly with special programming of public broadcasters and a few local private radio stations, but mainly limited on older targets. Most of those schlager-oriented stations mix their German music with international oldies, clearly winning music-oriented targets [ages] 50-70 in markets without intense competition on the older end. But this music is not really considered to be a successful mix element for any broader German AC format targeting listeners younger than 45 anymore. ●●●

**ON THE WEB**  
For complete Nielsen Music Control charts in Europe, go to [BillboardRadioMonitor.com](http://BillboardRadioMonitor.com)

GERMANY AIRPLAY CHART			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SICK AND TIRED	ANASTACIA
2	2	THIS LOVE	MAROON5
3	3	OPEN ROAD	BRYAN ADAMS
4	6	SUNSHINE BABY	REAMONN
5	18	ANGEL	THE COORS
6	4	LEAVE (GET OUT)	JOJO
7	7	THE REASON	HOOBASTANK
8	8	THE PROMISE YOU MADE	KATE RYAN
9	16	THESE WORDS	NATASHA BEDINGFIELD
10	22	SAND IN MY SHOES	DIDO

MONITORING PERIOD: SEPT. 11-18

'80s, AC and hot AC have been the dominant and most successful formats in all German states. However, German hot AC stations sound completely different [from] anything you would expect in the U.S. [that is] labeled as an AC station.

The leading German AC stations usually play music from the past 25 years, including classics from the '80s and '90s up until mainstream currents... mixing a broad range of pop, classic rock and current rock, Eurodance, rhythmic [top 40] and [softer] hip-hop. It's very normal to listen to the greatest hits from Eurythmics, Jennifer Lopez, Bryan Adams and Sean Paul within 20 min-

trouble selling enough commercials for these 15-24 target groups compared to the really important 25-45 listener target in Germany.

Also, some private broadcasters try not to harm their hot AC "cash cow" within a radio group by cannibalizing it with a younger format attracting [young adults age 25-plus] too much. This way these formats are politically niched-out for smaller taste groups on the younger end only.

## ARE PUBLIC BROADCASTERS MORE EXPERIMENTAL?

They definitely are, but they are also not depending on commercial rating success only. Therefore

# GOING FOR AIRPLAY

FOR THE WEEK OF OCT. 4

Artist	Title	(Label)
<b>MAINSTREAM TOP 40</b>		
B.A.M.A.	Sweet Home Alabama	(UMRG)
Dido	Sand In My Shoes	(RMG)
Eminem	Just Lose It	(Interscope)
LL Cool J	Hush	(IDJMG)
Nelly & Christina Aguilera	Tit Ya Head Back	(UMRG)
Raven-Simone	Backflip	(Hollywood)
<b>RHYTHMIC TOP 40</b>		
Crime Mo	Knuck If You Buck	(Warner Bros.)
Eminem	Just Lose It	(Interscope)
Jay-Z & R. Kelly	Big Chips	(IDJMG)
Jay-Z & R. Kelly	Don't Let Me Die Tonight	(Zomba)
Nina Sky	Turnin Me On	(Universal)
Raven-Simone	Backflip	(Hollywood)
<b>ADULT TOP 40</b>		
Mick Jagger & Dave Stewart Feat. Sheryl Crow	Old Habits Die Young	(Virgin)
Mindy Smith	Come To Jesus	(Vanguard/WMG)
Yellowcard	Only One	(Capitol)
<b>ADULT CONTEMPORARY</b>		
Celine Dion	Beautiful Boy	(Epic)
<b>R&amp;B/HIP-HOP</b>		
Lyfe	Stick up Kid	(SUM)
Jay-Z & R. Kelly	Big Chips	(IDJMG)
Jay-Z & R. Kelly	Don't Let Me Die	(Zomba)
<b>COUNTRY</b>		
David Ball	Louisiana Medley	(Quarterback)
Jeffrey Steele	Once A Cowboy	(Lofton Creek)
Kerry Harvick	Cowgirls	(Lyric Street)
Malibu Storm	Long Way To Fall	(Rounder)
Mark Chesnutt	I'm A Saint	(Vivaton)
Miranda Lambert	Me And Charlie	(Epic)
Tarr Clark	The World Needs A Drink	(Mercury)
Tracy Byrd	Revenge Of A Middle-Aged Woman	(BNA)
Uncle Kracker	Writing It Down	(Warner Bros.)
<b>MODERN ROCK</b>		
Franz Ferdinand	This Fire	(Epic)
Jet	Look What You've Done	(Atlantic)
Scissor Sisters	Laura	(UMRG)
Slipknot	Vermilion	(Roadrunner/IDJMG)
Story Of The Year	Sidewalks	(Reprise)
The Exiles	Ugly	(Virgin)
Three Days Grace	Home	(Zomba)
U2	Vertigo	(Interscope)
<b>ACTIVE ROCK</b>		
Jet	Look What You've Done	(Atlantic)
Slipknot	Vermilion	(Roadrunner/IDJMG)
The Exiles	Ugly	(Virgin)
Three Days Grace	Home	(Zomba)
U2	Vertigo	(Interscope)
<b>HERITAGE ROCK</b>		
Jet	Look What You've Done	(Atlantic)
Mick Jagger & Dave Stewart	Old Habits Die Young	(Virgin)
Slipknot	Vermilion	(Roadrunner/IDJMG)
U2	Vertigo	(Interscope)
<b>TRIPLE-A</b>		
Jet	Look What You've Done	(Atlantic)
Mick Jagger & Dave Stewart Feat. Sheryl Crow	Old Habits Die Young	(Virgin)
<b>LATIN</b>		
Natasha	Tanto	(EMI Latin)
Oscar D'Leon	Enamorito	(Sony Discos)

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

**◎** **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 charts.

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

**+** **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 and Christian) over the previous week is placed first if tied with a song with a decline over the same period. When tied songs are each gaining detec-

tions (audience for Latin and Christian) or each losing detections (audience for Latin and Christian), the song being played on more stations is placed first.

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

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

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

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

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

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

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



BY ANTHONY COLOMBO, WADE JESSEN, PATRICK MCGOWAN AND MINAL PATEL

## BRITNEY CATCHING MADONNA, JANET AND MARIAH

**Britney Spears** earns her fourth mainstream top 40 hit this year, as "My Prerogative" (**Zomba**) lands at No. 28 as the highest new entry of the week. Spears is now tied with **Usher** as the artist with the most chart debuts this year at the format. Spears has also charted the most songs at mainstream top 40 so far this decade, with a total of 14. With 16 charting songs in her career, Spears is in fourth place behind **Madonna** (24), **Janet Jackson** (21) and **Mariah Carey** (20) for the artist with the most charted titles in the history of the chart.



**Eminem** is back in a big way, with "Just Lose It" (**Interscope**). He earns 80 adds at top 40 and 45 at rhythmic top 40, the most at both formats this year. "Just Lose It" bows at No. 33 at mainstream top 40, No. 23 on the rhythmic top 40 list and No. 32 on the rap chart.

"Freak-a-Leek" by **Petey Pablo** becomes a recurrent at rhythmic top 40, after a 40-week chart run. Only two singles have spent more time on the chart: "Where My Girls At" by **702** (42 weeks) and "Too Close" by **Next** (52).

While **Destiny's Child's** "Lose My Breath" scales several *Billboard Radio Monitor* charts, group frontwoman **Beyoncé** bows at R&B/hip-hop with the fifth single and title track from her solo set, "Dangerously in Love." The track also appeared on the group's last album, "Survivor." In related news, **Mathew Knowles'** Sanctuary label charts its first single as "Make Up" by **the O'Jays** debuts at No. 39 on the adult R&B chart.

## Your Favorite Poison

**Poison** frontman **Bret Michaels** starts his maiden voyage on our country airplay chart as "All I Ever Need" (**Poor Boy**) bows at No. 57 with spins detected at 13 monitored signals. Michaels is the latest rocker to populate the country chart, following recent appearances by **Sheryl Crow** and **Kid Rock**.

Meanwhile, **Tim McGraw** and touring partners **Big & Rich** take the chart's two biggest gains. McGraw's "Back When" (**Curb**) earns the Greatest Gainer with an increase of 545 spins (45-31), while the duo's "Holy Water" (**Warner Bros.**) increases 416 plays. McGraw also nabs the format's Most Airplay Adds (26), while **Big & Rich's** 51-37 leap is the biggest on the chart.

## THE SPIN

### Charts Have 'Vertigo'

**U2's** "Vertigo" (**Interscope**) enters the modern chart at No. 18 and the triple-A and heritage charts at No. 8 earning Airpower, Greatest Gainer and Most Airplay Adds honors on all three lists. "Vertigo" amassed all of its spins in just four days, as it did not begin detecting until Sept. 23 after it was leaked to radio. The song is the group's 31st appearance on the modern chart—more than any other artist and two more than runner-up **Pearl Jam**. **U2** also debuts at No. 35 at adult top 40 and at No. 27 at modern AC with the track.

At heritage rock, **Velvet Revolver** becomes the second act in the seven-year history of the chart to succeed itself at No. 1, as "Fall to Pieces" (**RMG**) climbs 3-1 to end the 10-week reign of "Slither." **3 Doors Down** is the only other act to accomplish the feat when "Loser" took over the top spot from "Kryptonite" in September 2000.

**Papa Roach** earns its second active rock No. 1 as "Getting Away With Murder" (**Geffen**) climbs 2-1. The band hit No. 1 with its first chart hit, "Last Resort," in August 2000.

### CHART CHANGES

You may have noticed some changes to the charts section. In addition to the new design, some charts have undergone alterations in length and content. The AC list expands from 30 to 40 positions, while the recurrent rule for heritage rock and adult R&B has been adjusted to move songs off the chart once they rank below No. 15 and have spent more than 26 weeks on the list. The modern AC chart can now be found exclusively on [billboardradiomonitor.com](http://billboardradiomonitor.com). Also added to our Web site are playlists for each station in every format, as well as song activity reports for all bulleted titles in select formats.

### Panel Changes

**WLTO** Milwaukee has been removed from the AC chart following a format flip.

## MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE ARTIST	NIelsen BDS CERTIFICATION / HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS TW LW	AUDIENCE MILLIONS	RANK
#1	1	14	<b>SHE WILL BE LOVED</b> MAROONS	NO. 1 (2 WKS) OCTONE/JRMG	7789 7871	56.519	1
2	3	14	<b>MY HAPPY ENDING</b> AVRIL LAVIGNE	RCA/RMG	7410 7243	52.947	2
3	2	18	<b>PIECES OF ME</b> ASHLEE SIMPSON	GEFFEN	6723 7309	50.715	3
4	4	14	<b>LET'S GET IT STARTED</b> BLACK EYED PEAS	A&M/INTERSCOPE	6226 6166	41.361	4
5	5	13	<b>ON THE WAY DOWN</b> RYAN CABRERA	E.V.L.A./ATLANTIC	5626 5525	39.305	5
6	7	7	<b>GOODIES</b> CIARA FEATURING PETEY PABLO	SHO'NUFF-MUSICLINE/LAFACE/ZOMBA	5541 4984	39.170	6
7	6	10	<b>SUNSHINE</b> LIL' FLIP FEATURING LEA	SUCKA FREE/COLUMBIA	5307 5340	38.697	7
8	18	3	<b>LOSE MY BREATH</b> DESTINY'S CHILD	COLUMBIA	4507 3197	30.897	9
9	13	8	<b>BREAKAWAY</b> KELLY CLARKSON	WALT DISNEY/HOLLYWOOD	4470 3909	32.525	8
10	8	23	<b>LEAVE (GET OUT)</b> JOJO	DA FAMILY/BLACKGROUND/UMRG	4435 4655	27.843	12
11	10	19	<b>IF I AIN'T GOT YOU</b> ALICIA KEYS	J/RMG	4201 4210	30.148	10
12	9	12	<b>I LIKE THAT</b> HOUSTON FEATURING CHINGY, NATE DOGG & I-20	CAPITOL	4170 4561	25.991	13
13	14	7	<b>LEAN BACK</b> TERROR SQUAD	SRC/UNIVERSAL/UMRG	3927 3818	28.626	11
14	16	15	<b>ONETHING</b> FINGER ELEVEN	WIND-UP	3825 3695	25.948	14
15	11	23	<b>DIP IT LOW</b> CHRISTINA MILIAN	ISLAND/DJMG	3721 4138	25.303	15
16	15	9	<b>BREAKING THE HABIT</b> LINKIN PARK	WARNER BROS.	3672 3740	22.786	17
17	21	8	<b>1985</b> BOWLING FOR SOUP	SILVERTONE/JIVE/ZOMBA	3200 3034	18.229	22
18	2	6	<b>BROKEN</b> SEETHER FEATURING AMY LEE	WIND-UP	3107 2962	17.865	23
19	12	16	<b>MOVE YA BODY</b> NINA SKY FEATURING JABBA	NEXT PLATEAU/UNIVERSAL/UMRG	3080 3957	20.733	19
20	25	4	<b>MY BOO</b> USHER & ALICIA KEYS	AIRPOWER LAFACE/ZOMBA	3011 2651	21.418	18
21	17	17	<b>TURN ME ON</b> KEVIN LYTTLE FEATURING SPRAGGA BENZ	ATLANTIC	2900 3510	23.982	16
22	7	4	<b>SHADOW</b> ASHLEE SIMPSON	GEFFEN	2804 2457	19.951	20
23	6	6	<b>DARE YOU TO MOVE</b> SWITCHFOOT	COLUMBIA	2705 2494	17.600	24
24	19	11	<b>MY PLACE</b> NELLY FEATURING JAHEIM	DERRY/FO' REEL/UMRG	2393 3180	13.569	27
25	23	14	<b>SLOW MOTION</b> JUVENILE FEATURING SOULJA SLIM	CASH MONEY/UMRG	2393 2798	15.237	25
26	28	3	<b>TILT YA HEAD BACK</b> NELLY & CHRISTINA AGUILERA	DERRY/FO' REEL/UMRG	2376 1976	18.485	21
27	24	5	<b>CAR WASH</b> CHRISTINA AGUILERA FEATURING MISSY ELLIOTT	DREAMWORKS/GEFFEN	2215 2745	9.250	31
28	NEW		<b>MY PREROGATIVE</b> BRITNEY SPEARS	JIVE/ZOMBA	1800 813	12.048	29
29	30	4	<b>NASTY GIRL</b> NITTY	ROSTRUM/UNIVERSAL/UMRG	1798 1637	11.034	30
30	36	2	<b>BABY IT'S YOU</b> JOJO FEATURING BOW WOW	DA FAMILY/BLACKGROUND/UMRG	1643 1248	12.781	28
31	29	5	<b>FLY</b> HILARY DUFF	HOLLYWOOD	1616 1703	6.552	40
32	34	4	<b>TAKE ME OUT</b> FRANZ FERDINAND	DOMINO/EPIC	1580 1404	5.120	-
33	NEW		<b>JUST LOSE IT</b> EMINEM	GREATEST GAINER/MOST AIRPLAY ADDS SHADY/AFTERMATH/INTERSCOPE	1571 0	14.607	26
34	38	2	<b>WHITE HOUSES</b> VANESSA CARLTON	A&M/INTERSCOPE	1217	6.573	39
35	32	26	<b>BURN</b> USHER	LAFACE/ZOMBA	1410 1570	8.463	32
36	31	22	<b>HEAVEN</b> LOS LONELY BOYS	OR/EPIC	1340 1610	7.623	34
37	39	2	<b>TANGLED UP IN ME</b> SKYE SWEETNAM	CAPITOL	1307 1199	3.275	-
38	NEW		<b>PREDICTABLE</b> GOOD CHARLOTTE	DAYLIGHT/EPIC	1283 1020	5.141	-
39	NEW		<b>SOMEBODY TOLD ME</b> THE KILLERS	ISLAND/DJMG	1263 1121	3.845	-
40	NEW		<b>LET'S GO</b> TRICK DADDY FEATURING LIL JON & TWISTA	SLIP-N-SLIDE/ATLANTIC	1238 931	7.206	36

### MOST AIRPLAY ADDS

TITLE ARTIST / LABEL NEW STATIONS

**JUST LOSE IT** 80  
Eminem (Shady/Aftermath/Interscope)

KBKS, KCHZ, KDND, KDWB, KELZ, KFMD, KHFI, KHKS, KHTS, KHTT, KIS, KJYO, KKDM, KKOB, KQOB, KQRP, KQWV, KRBE, KRQD, KRUF, KSLZ, KSNB, KSPW, KVMY, KZDH, KZZP, KZZU, WABB, WAEV, WAKS, WBLI, WDCQ, WDOX, WDRQ, WDRW, WERQ, WEZB, WFBC, WFHN, WFLY, WFLZ, WFTZ, WFXS, WFOU, WFTZ, WHM, WHIT, WJG, WJQ, WJZL, WJLS, WKCI, WKFS, WKGS, WKMG, WKOL, WKSC, WKSS, WKST, WKUU, WKZL, WLK, WTK, WTKS, WTKU, WPRO, WPTX, WXPY, WYDQ, WYHT, WYVQ, WWSX, WWSX, WWSX, WYCK, WYVQ, WZNY, WYXK, WYXL, WYXX, WZEE

Total stations with six or more detections: 80

Total detections by daypart:

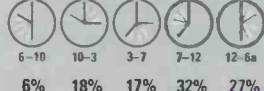


**MY PREROGATIVE** 45  
Britney Spears (Jive/Zomba)

KDWB, KHKS, KISZ, KJYO, KKMG, KKOB, KLAL, KMXX, KSMB, KXOM, WABB, WAEB, WBHT, WCGQ, WDJX, WDKF, WERO, WFKS, WFLY, WFLZ, WFMF, WHM, WHIT, WJG, WJQ, WJZL, WJLS, WKCI, WKOL, WTK, WTKS, WTKU, WPRO, WPTX, WXPY, WYDQ, WYHT, WYVQ, WWSX, WWSX, WYCK, WYVQ, WZNY, WYXK, WYXL, WYXX, WZEE

Total stations with six or more detections: 89

Total detections by daypart:

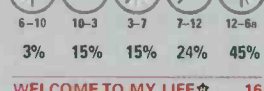


**WHATEVER U WANT** 19  
Christina Milian Featuring Joe Budden (Island/DJMG)

KBKS, KCHZ, KHFI, KKDM, KLAL, KZHT, KZZP, WABB, WBLI, WFLY, WHM, WJG, WKCI, WNTQ, WYVQ, WYXX, WYXX, WZEE, WZYP

Total stations with six or more detections: 56

Total detections by daypart:

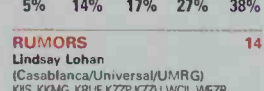


**WELCOME TO MY LIFE** 16  
Simple Plan (Lava)

KHFI, KKDM, KVMY, KXOM, WAEV, WCGQ, WJG, WHIT, WHM, WKOL, WTK, WTKS, WTKU, WPRO, WPTX, WXPY, WYDQ, WYHT, WYVQ, WWSX, WWSX, WYCK, WYVQ, WZNY, WYXK, WYXL, WYXX, WZEE

Total stations with six or more detections: 60

Total detections by daypart:

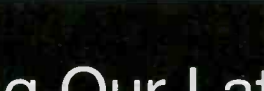


**RUMORS** 14  
Lindsay Lohan (Casablanca/Universal/UMRG)

KIS, KKMG, KRUF, KZZP, KZZU, WKOL, WEZB, WFHN, WJG, WKSE, WKZL, WSNX, WTKS, WYVQ

Total stations with six or more detections: 17

Total detections by daypart:



### RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW LW
1	<b>THE REASON</b> HOOBASTANK (ISLAND/DJMG)	2827 3177
2	<b>YEAH!</b> USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	2792 2952
3	<b>MEANT TO LIVE</b> SWITCHFOOT (RED INK/COLUMBIA)	2349 2562
4	<b>THIS LOVE</b> MAROONS (OCTONE/JRMG)	1634 1733
5	<b>WITH YOU</b> JESSICA SIMPSON (COLUMBIA)	1376 1502
6	<b>NAUGHTY GIRL</b> BEYONCE (COLUMBIA)	1228 1228
7	<b>I DON'T WANNA KNOW</b> MARIO WINANS FEATURING ENYA & P. DIDDY (BAD BOY/UMRG)	1151 1166
8	<b>HEY YA!</b> OUTKAST (LAFACE/ZOMBA)	1048 1099
9	<b>SOMEDAY</b> NICKELBACK (ROADRUNNER/DJMG)	1025 1106
10	<b>THE WAY YOU MOVE</b> OUTKAST FEAT. SLEEPY BROWN (LAFACE/ZOMBA)	1001 1057
11	<b>GET LOW</b> LIL JON & THE EAST SIDE BOYZ (BME/TVT)	940 875
12	<b>TIPSY</b> J-KWON (SO SO DEF/ZOMBA)	922 1047
13	<b>IN DA CLUB</b> 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	918 948
14	<b>HEY MAMA</b> BLACK EYED PEAS (A&M/INTERSCOPE)	881 950
15	<b>NUMB</b> LINKIN PARK (WARNER BROS.)	845 912
16	<b>MY IMMORTAL</b> EVANESCENCE (WIND-UP)	786 791
17	<b>HERE WITHOUT YOU</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	764 829
18	<b>TOXIC</b> BRITNEY SPEARS (JIVE/ZOMBA)	759 840
19	<b>DON'T TELL ME</b> AVRIL LAVIGNE (ARISTA/RMG)	696 700
20	<b>HEADSTRONG</b> TRAPT (WARNER BROS.)	682 700

### GREATEST GAINERS

INCREASE IN DETECTIONS

- +1571
- +1310
- +987
- +561
- +557

**JUST LOSE IT**  
Eminem (Shady/Aftermath/Interscope)  
WKST +97, WKGS +64, KZZP +58, WHKF +47, KZZU +44, WDRQ +40, KSMB +39, WIOQ +39, KFMD +33, WDKF +32

**LOSE MY BREATH**  
Destiny's Child (Columbia)  
WXXB +40, KZZP +35, KHKS +33, KCHZ +32, WLKT +29, WBLI +29, WABB +28, WFMF +28, WERO +25, WKKF +24

**MY PREROGATIVE**  
Britney Spears (Jive/Zomba)  
KELZ +30, KWYE +28, WDRQ +27, KLAL +24, WXXB +24, WABB +23, WZNY +22, WTKS +22, WHIT +21, WXXX +20

**BREAKAWAY**  
Kelly Clarkson (Walt Disney/Hollywood)  
KKDM +24, WABB +24, KSPW +23, WZKF +22, WTKS +22, WRWV +20, KRUF +20, WFKS +19, WOEN +18, WHIT +17

**GOODIES**  
Ciara Featuring Petey Pablo (Sho'nuff-MusicLine/LaFace/Zomba)  
WFKS +56, KWYE +41, WABB +33, WDRQ +32, KZHT +32, WKQI +28, KSLZ +28, WLKT +24, KISZ +23, KHIT +22

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# RAVEN-SYMONÉ

## backflip

**IMPACTING POP & RHYTHMIC RADIO NOW**

**Produced by Scott Storch**

(producer of Beyoncé's 'Baby Boy,' 'Me Myself & I,' & Terror Squad feat. Fat Joe's 'Lean Back')

**"...Raven's catchy tunes can't help but be loved..." – MSNBC**

**Soundtracks featuring Raven Symoné's songs  
have sold over 3 million units**

**THAT'S SO RAVEN reaches over 200 million homes weekly**

Nielsen Media Research

**BET Access Granted**

**RADIO  
Disney 65x**

**THIS IS MY TIME in stores NOW!**

HOLLYWOOD  
RECORDS

ravenmusic.com

Produced by Scott Storch • Vocals Produced by Kara DioGuardi • Executive Producers Raven-Symone, Christopher B. Pearman and Jay Landers



# LENNY KRAVITZ LADY

## Most Added Again!

KHMX / Houston  
KYKY / St. Louis  
KQMB / Salt Lake City  
WMBZ / Memphis  
and more!

KPLZ / Seattle  
WZPT / Pittsburgh  
WMC / Memphis  
KSZR / Tucson

## Leading The Way:

KYSR / LA  
Q104 / New York  
WTMX / Chicago  
KLLC / SF  
WBMX / Boston  
KMXP / Phoenix  
KMYI / San Diego  
WVRV / St. Louis  
KRSK / Portland  
WMVX / Cleveland  
KEZR / San Jose  
WPTE / Norfolk  
KAMX / Austin

WSTR / Atlanta  
WXRT / Chicago  
KIOI / SF  
WWZZ / DC  
WMMR / Philadelphia  
KFMB / San Diego  
WWMX / Baltimore  
KALC / Denver  
WQAL / Cleveland  
KUDD / Salt Lake  
KMXB / Vegas  
WZPL / Indy  
WTIC / Hartford

## Monitor Adult Top 40

27 - 22

IMPACTING  
MAINSTREAM TOP 40  
10/12

**HUGE  
CALLOUT  
FROM KYSR  
& KFMB!**

Featured in the massive multi media Gap campaign with Sarah Jessica Parker

Catch Lenny on  
**The Tonight Show**  
October 6th  
**Ellen DeGeneres**  
October 11th



Produced, written, arranged and performed by  
Lenny Kravitz for Roxie Productions

Music from EMI

[www.lennykravitz.com](http://www.lennykravitz.com) • [www.virginrecords.com](http://www.virginrecords.com)  
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ROTATIONS Heavy = 55+ Medium = 25-54 Light = Under 25

See legend to charts on lead page of charts section for rules and explanations. SONG ACTIVITY REPORTS NOW AVAILABLE AT [www.BillboardRadioMonitor.com](http://www.BillboardRadioMonitor.com).

**AIRPOWER**

**MY BOO** ☆ 3011/360  
Usher & Alicia Keys  
(LaFace/Zomba)

**AIRPLAY LEADER**  
(1st Station to 150 Plays)

WKGS Rochester, NY  
PD: Erick Anderson  
MD: Nick DiTucci  
Date: 09/05/04

**TOTAL STATIONS** 112

**Heavy** KSPW, KZCH, WDKF, WDRQ, WHKF, WKQI, WKST

**Medium** KBKS, KCHZ, KDWB, KFMD, KHTS, KHHT, KIIS, KJYO, KKDM, KKO, KKRZ, KMXX, KRQ, KSLZ, KSM, KWYE, KZZP, KZZU, WABB, WAKS, WAKZ, WERO, WEZB, WFHN, WFLY, WHBQ, WHTZ, WHYI, WIHT, WIOG, WIOQ, WJBO, WJUS, WKFS, WKGS, WKKF, WKSC, WKZL, WLKT, WNOK, WNTQ, WXPY, WQZQ, WRHT, WRVQ, WSNX, WWSX, WWSW, WWWQ, WXLK, WYCR, WZKF

**Light** 53

**Airplay Adds** 7  
KHFI, WCIL, WKCI, WNOU, WXXL, WZEE, WZNY

**AIRPOWER BOUND**

**1985** ☆ 3200/166  
Bowling For Soup  
(Silvertone/Jive/Zomba)

**TOTAL STATIONS** 112

**Heavy** KHFI, KHTS, KZHT, WHBQ, WIXX, WKSS, WSTR

**Medium** KBKS, KDND, KDWB, KHHT, KIZS, KJYO, KKDM, KKM, KLAL, KMXX, KRUF, KSM, KXXM, KZZU, WABB, WAEV, WBHT, WCGQ, WDJX, WERO, WFLY, WFMF, WGTZ, WHHY, WHOT, WHTZ, WIHT, WIOG, WJBO, WKCI, WKRZ, WKXJ, WLAN, WNOC, WNOU, WNTQ, WPRO, WPST, WQZQ, WRHT, WSSX, WSTW, WYCS, WYCK, WYST, WYKS, WYSS, WYXX, WYCR, WZEE, WZNY, WZYP

**Light** 52

**Airplay Adds** 1  
KSPW

**BROKEN** ☆ 3107/145  
Seether Feat. Amy Lee  
(Wind-up)

**TOTAL STATIONS** 110

**Heavy** KCHZ, KHHT, KLAL, KRUF, KZZU, WDCG, WHBQ, WIXX, WKZL

**Medium** KBKS, KDND, KHFI, KIZS, KJYO, KKDM, KMXX, KRBE, KRQ, KSM, KXXM, KZHT, WABB, WAEV, WBLI, WCGQ, WDJX, WDRQ, WFBC, WFLY, WFLZ, WGTZ, WHHY, WHTZ, WIHT, WIOG, WJBO, WKCI, WKS, WKXJ, WNOC, WNOU, WNTQ, WPRO, WPST, WQEN, WRHT, WRVQ, WSSX, WSTW, WWWQ, WXXB, WYCS, WYCR, WYCY, WZNY

**Light** 49

**Airplay Adds** 2  
KELZ, WAKS

**SHADOW** ☆ 2804/347  
Ashlee Simpson  
(Geffen)

**TOTAL STATIONS** 111

**Heavy** WHBQ, WYKS

**Medium** KBKS, KCHZ, KDND, KELZ, KFMD, KHFI, KHTS, KIZS, KKDM, KKM, KKRZ, KLAL, KMXX, KRQ, KZHT, KZZP, KZZU, WABB, WBLI, WDJX, WDKF, WDRQ, WEZB, WFHN, WFLY, WFLZ, WFMF, WHTZ, WIOG, WIXX, WJBO, WKCI, WKKF, WKQI, WKSE, WKSS, WKST, WKZL, WNKS, WNOC, WNTQ, WPST, WXPY, WRVQ, WSNX, WSTR, WWWQ, WYKB, WYKL, WYSS, WYXL, WYXX, WYCR, WYCY, WZNY

**Light** 54

**Airplay Adds** 5  
KWYE, KZCH, WERO, WNOU, WZYP

**DARE YOU TO MOVE** ☆ 2705/211  
Switchfoot  
(Columbia)

**TOTAL STATIONS** 113

**Heavy** KBKS, KHFI, KRUF, KZHT, WFBC, WKXJ, WRHT

**Medium** KCHZ, KDND, KHTS, KIZS, KKDM, KKO, KLAL, KRBE, KRQ, KSPW, KWYE, KXXM, KZZU, WABB, WAEV, WCIL, WDCG, WDJX, WFLY, WFMF, WGTZ, WHBQ, WHTZ, WIXX, WJBO, WKCI, WKSE, WLAN, WLKT, WNOU, WPRO, WPST, WRVQ, WRVW, WSSX, WSTR, WSTW, WWWQ, WYKS, WYKL, WYXX, WYCY, WZEE, WZNY

**Light** 62

**Airplay Adds** 2  
WKFS, WQEN

**TILT YA HEAD BACK** ☆ 2376/400  
Nelly & Christina Aguilera  
(Derrty/Fo' Reel/UMRG)

**TOTAL STATIONS** 105

**Heavy** KZCH, WDKF, WKSC, WKST

**Medium** KBKS, KDWB, KFMD, KHFI, KHTS, KIIS, KJYO, KKDM, KKRZ, KRUF, KSLZ, KWYE, KXXM, KZHT, KZZU, WABB, WAEV, WAKS, WAKZ, WCIL, WDCG, WDJX, WDRQ, WEZB, WFBC, WFHN, WFLZ, WHKF, WHTZ, WHYI, WIHT, WIOG, WJBO, WKCI, WKFS, WKKF, WKQI, WLKT, WNTQ, WSNX, WSTW, WYST, WYKL, WYXX, WYCY, WZKF, WZNY

**Light** 54

**Airplay Adds** 8  
WFLY, WGTZ, WHOT, WIOG, WLKT, WNOC, WRVQ, WYCR

**MY PREROGATIVE** 1800/987  
Britney Spears  
(Jive/Zomba)

**TOTAL STATIONS** 107

**Heavy** KZZU, WKGS

**Medium** KDND, KELZ, KFMD, KLAL, KRBE, KRQ, KWYE, WAKS, WAKZ, WAPE, WDRQ, WEZB, WFBC, WFHN, WHBQ, WIHT, WKCI, WKZL, WNOC, WPST, WYXX, WZKF

**Light** 83

**Airplay Adds** 45  
KDWB, KHKS, KIZS, KJYO, KKM, KKO, KLAL, KMXX, KSM, KXXM, WABB, WAEV, WBHT, WCGQ, WDJX, WDKF, WERO, WFKS, WFLY, WFLZ, WFMF, WHYI, WIHT, WIOG, WIOQ, WIXX, WJBO, WKXJ, WLAN, WNOC, WNTQ, WPRO, WPST, WQEN, WRHT, WRVQ, WSSX, WSTW, WWWQ, WXXB, WYCS, WYCR, WYCY, WZNY

**NASTY GIRL** ☆ 1798/161  
Nitty  
(Rostrum/Universal/UMRG)

**TOTAL STATIONS** 101

**Heavy** KZCH, WABB, WKFS, WKQI

**Medium** KDWB, KFMD, KHHT, KRUF, KSLZ, KSM, KSPW, KXXM, KZZU, WAKS, WCIL, WDKF, WDRQ, WFBC, WFKS, WFLY, WFLZ, WHTZ, WIOG, WJBO, WKCI, WKGS, WKKF, WKST, WSNX, WYCK, WYXX, WZEE

**Light** 69

**Airplay Adds** 5  
KHKS, WQZQ, WRVQ, WYSS, WZNY

**BABY IT'S YOU** ☆ 1643/395  
JoJo Feat. Bow Wow  
(Da Family/Blackground/UMRG)

**TOTAL STATIONS** 89

**Heavy** WKSC

**Medium** KIIS, KKDM, KSLZ, KWYE, KZCH, WABB, WAKS, WDRQ, WFBC, WFHN, WHBQ, WHTZ, WHYI, WIOG, WJUS, WKGS, WKQI, WNOU, WSSX, WYXX, WYCR

**Light** 67

**Airplay Adds** 12  
WAPE, WBLI, WDRQ, WFMF, WHOT, WKCI, WKST, WLKT, WPST, WRVQ, WYKS, WZKF

**TAKE ME OUT** ☆ 1580/176  
Franz Ferdinand  
(Domino/Epic)

**TOTAL STATIONS** 110

**Heavy** WRHT

**Medium** KIZS, KKM, KZZU, WAEV, WCGQ, WFLY, WIXX, WJBO, WKRZ, WNOU, WNTQ, WPRO, WRVQ, WSSX, WSTR, WSTW, WYXX, WYCR, WZEE

**Light** 90

**Airplay Adds** 2  
WBHT, WHHY

**JUST LOSE IT** 1571/1571  
Eminem  
(Shady/Aftermath/Interscope)

**TOTAL STATIONS** 109

**Heavy** KZZP, WKGS, WKST

**Medium** KFMD, KSM, KZZU, WBLI, WDKF, WDRQ, WFBC, WHKF, WHTZ, WIOQ, WKCI, WKQI, WKSC, WPRO

**Light** 92

**Airplay Adds** 80  
KBKS, KCHZ, KDND, KDWB, KELZ, KFMD, KHFI, KHKS, KHTS, KHHT, KIIS, KJYO, KKDM, KKM, KKO, KKRZ, KMXX, KRBE, KRQ, KRUF, KSLZ, KSM, KSPW, KWYE, KZCH, KZZP, KZZU, WABB, WAEV, WAKS, WBLI, WDCG, WDJX, WDKF, WDRQ, WERO, WEZB, WFBC, WFHN, WFLY, WFLZ, WGTZ, WHKF, WHOT, WHTZ, WHYI, WIHT, WIOG, WIOQ, WJBO, WJUS, WKCI, WKFS, WKGS, WKKF, WKQI, WKSC, WYKS, WKST, WKXJ, WKZL, WLKT, WNKS, WNOU, WPRO, WPST, WXPY, WQZQ, WRHT, WRVQ, WSNX, WSSX, WYKS, WYCK, WWWQ, WYKS, WYKL, WYXL, WYXX, WZEE

**WHITE HOUSES** 1458/241  
Vanessa Carlton  
(A&M/Interscope)

**TOTAL STATIONS** 102

**Heavy** 0

**Medium** KIZS, KLAL, KZHT, WGTZ, WJBO, WKCI, WNKS, WNOU, WPST, WXPY, WRHT, WSTW, WYXX, WYCR, WZNY

**Light** 87

**Airplay Adds** 10  
KCHZ, KJYO, WBHT, WERO, WHHY, WIHT, WIXX, WLDI, WYCK, WZYP

**TANGLED UP IN ME** ☆ 1307/108  
Skye Sweetnam  
(Capitol)

**TOTAL STATIONS** 97

**Heavy** 0

**Medium** KHTS, KKDM, KRUF, KZZU, WAEV, WCGQ, WCIL, WERO, WGTZ, WIXX, WJBO, WKSE, WNOU, WNOU, WYXX, WYCR

**Light** 67

**Airplay Adds** 6  
KKMG, WFLZ, WWWQ

**PREDICTABLE** ☆ 1283/263  
Good Charlotte  
(Daylight/Epic)

**TOTAL STATIONS** 83

**Heavy** 0

**Medium** KBKS, KDND, KRQ, KRUF, KSM, KZZU, WDJX, WDKF, WGTZ, WHBQ, WIXX, WJBO, WKSE, WNOU, WYXX, WYCR

**Light** 67

**Airplay Adds** 6  
KKMG, WFLZ, WWWQ

**SOMEBODY TOLD ME** ☆ 1263/142  
The Killers  
(Island/IDJMG)

**TOTAL STATIONS** 99

**Heavy** KZZU

**Medium** KHFI, KRUF, KXXM, WCGQ, WIXX, WNOC, WQZQ, WRHT, WSSX, WSTR, WSTW, WZEE

**Light** 86

**Airplay Adds** 6  
KFMD, KMXX, WBLI, WNKS, WPST, WWST

**LET'S GO** 1238/307  
Trick Daddy Feat. Lil Jon & Twista  
(Slip-N-Slide/Atlantic)

**TOTAL STATIONS** 64

**Heavy** WAKS, WDKF, WZKF

**Medium** KKM, KSPW, KZCH, KZZU, WABB, WDRQ, WEZB, WHBQ, WKFS, WKKF, WKQI, WKST, WSNX, WWCK

**Light** 47

**Airplay Adds** 9  
KHKS, KHHT, KJYO, KSM, WCGQ, WFHN, WKSS, WYCK, WYXX

**CHART BOUND**

**LOCKED UP** 1189/221  
Akon Feat. Styles P.  
(SRC/Universal/UMRG)

**TOTAL STATIONS** 60

**Heavy** KZCH, WEZB, WJUS, WWHT

**Medium** KHTS, KHHT, KKM, KSM, KSPW, WAKS, WAKZ, WDRQ, WHKF, WIOG, WIOQ, WKKF, WKQI, WKST, WWCK, WZKF

**Light** 40

**Airplay Adds** 5  
KKRZ, WABB, WDKF, WKFS, WYSS

**WELCOMETO MY LIFE** ☆ 1179/371  
Simple Plan  
(Lava)

**TOTAL STATIONS** 75

**Heavy** 0

**Medium** KBKS, KJYO, KZZU, WDJX, WFBC, WFLY, WGTZ, WHBQ, WHTZ, WIOG, WIXX, WNOU, WNTQ, WPST, WSSX, WYKS, WYXX

**Light** 58

**Airplay Adds** 16  
KHFI, KKDM, KWYE, KXXM, WAEV, WCGQ, WHBQ, WHOT, WHYI, WKQI, WKRZ, WKXJ, WNOC, WRHT, WWCK, WZYP

**WHATEVER U WANT** 963/289  
Christina Milian Feat. Joe Budden  
(Island/IDJMG)

**TOTAL STATIONS** 85

**Heavy** 0

**Medium** KFMD, KHTS, KIIS, KSLZ, KZCH, WAKS, WHKF, WJUS, WKSS, WKZL, WWHT, WYCR

**Light** 73

**Airplay Adds** 19  
KBKS, KCHZ, KHFI, KKDM, KLAL, KZHT, KZZP, WABB, WBLI, WFLY, WHHY, WIOG, WKCI, WNTQ, WRVQ, WYCK, WYCY, WZEE, WZYP

**ONE NIGHT STAND** 958/34  
Mis-Teeq  
(456/Reprise)

**TOTAL STATIONS** 67

**Heavy** 0

**Medium** KHTS, KKDM, KSLZ, KZHT, WFHN, WJUS, WNOU, WRVQ, WYCR

**Light** 58

**Airplay Adds** 6  
KCHZ, KJYO, KKO, WFMF, WKFS, WZNY

**I DON'T WANT TO BE** 858/276  
Gavin DeGraw  
(J/RMG)

**TOTAL STATIONS** 71

**Heavy** WKZL, WRHT

**Medium** KIZS, KZZU, WCGQ, WIXX, WKRZ, WQZQ

**Light** 63

**Airplay Adds** 6  
KBKS, KHFI, KZHT, WHTZ, WNKS, WNOU

**ONLY ONE** ☆ 691/40  
Yellowcard  
(Capitol)

**TOTAL STATIONS** 57

**Heavy** 0

**Medium** KRBE, WGTZ, WHBQ, WIXX, WKXJ, WRVQ

**Light** 51

**Airplay Adds** 5  
KZHT, WKZL, WLAN, WNKS, WQZQ

**HEADSPRUNG** 473/43  
LL Cool J  
(Def Jam/IDJMG)

**TOTAL STATIONS** 47

**Heavy** WEZB, WHKF

**Medium** KSM, WJUS, WWHT

**Light** 42

**Airplay Adds** 1  
WAKS

**OYE MI CANTO** 422/196  
N.O.R.E. Feat. Daddy Yankee,  
Nina Sky, Gem Star & Big Mato  
(Roc-A-Fella/Def Jam/IDJMG)

**TOTAL STATIONS** 34

**Heavy** KIIS, KZZP

**Medium** KHKS, WHTZ

**Light** 30

**Airplay Adds** 7  
KSPW, KZZU, WAKZ, WFHN, WKKF, WQZQ, WYKS

**JUST LIKE YOU** ☆ 409/85  
Three Days Grace  
(Jive/Zomba)

**TOTAL STATIONS** 41

**Heavy** 0

**Medium** KXXM

**Light** 40

**Airplay Adds** 5  
KKOB, KMXX, WKRZ, WYKB, WZEE

**COLD** ☆ 407/63  
Crossfade  
(FG/Columbia)

**TOTAL STATIONS** 39

**Heavy** 0

**Medium** KLAL, WNOU

**Light** 37

**Airplay Adds** 5  
KZHT, WFLY, WKCI, WKSS, WNKS

**OVER AND OVER** 363/307  
Nelly Feat. Tim McGraw  
(Derrty/Fo' Reel/UMRG)

**TOTAL STATIONS** 27

**Heavy** 0

**Medium** KHFI, KHKS, KXXM, WHYI, WKZL, WWST

**Light** 21

**Airplay Adds** 13  
KHFI, KHHT, KJYO, KZCH, WCIL, WFBC, WHYI, WIOQ, WKFS, WKST, WKZL, WQEN, WYKS

**SALT SHAKER** 335/12  
Ying Yang Twins Feat. Lil Jon  
& The East Side Boyz  
(ColliPark/TVT)

**TOTAL STATIONS** 40

**Heavy** 0

**Medium** WFKS, WKFS, WKGS, WKKF, WZKF

**Light** 35

**RUMORS** 286/197  
Lindsay Lohan  
(Casablanca/Universal/UMRG)

**TOTAL STATIONS** 37

**Heavy** 0

**Medium** WEZB, WYKS, WYXX

**Light** 34

**Airplay Adds** 14  
KIIS, KKM, KRUF, KZZP, KZZU, WCIL, WEZB, WFHN, WIOQ, WKSE, WKZL, WSNX, WYKS, WYCY

**BREATHE, STRETCH, SHAKE** 284/48  
Mase Feat. P. Diddy  
(Bad Boy/Fo' Reel/UMRG)

**TOTAL STATIONS** 35

**Heavy** 0

**Medium** KDWB, WJUS, WSNX

**Light** 32

**HUSH** 257/71  
LL Cool J Feat. 7 Aurelius  
(Def Jam/IDJMG)

**TOTAL STATIONS** 21

**Heavy** 0

**Medium** KSPW, WJUS, WKGS

**Light** 18

**Airplay Adds** 1  
KSLZ

**BEAUTIFUL SOUL** 256/112  
Jesse McCartney  
(Hollywood)

**TOTAL STATIONS** 30

**Heavy** 0

**Medium** KHTS

**Light** 29

**Airplay Adds** 13  
KDND, KLAL, KZHT, WAEV, WCGQ, WIOG, WJBO, WJUS, WKSS, WLKT, WNTQ, WSSX, WZEE

**BALLA BABY** 216/22  
Chingy  
(Capitol)

**TOTAL STATIONS** 19

**Heavy** KZCH

**Medium** WKGS

**Light** 17

**Airplay Adds** 1  
KZZP

**EVERYTHING TO ME** 182/32  
Brooke Hogan  
(Trans Continental/Madacy)

**TOTAL STATIONS** 8

**Heavy** 0

**Medium** KLAL, WERO, WKXJ

**Light** 5

**DAUGHTERS** 165/46  
John Mayer  
(Aware/Columbia)

**TOTAL STATIONS** 18

**Heavy** 0

**Medium** WSTW

**Light** 17

**Airplay Adds** 2  
WIXX, WSSX

**NO PROBLEM** 133/21  
Lil Scrappy  
(BME/Reprise)

**TOTAL STATIONS** 20

**Heavy** 0

**Medium** WEZB, WSNX

**Light** 18

**Airplay Adds** 2  
WWHT, WYSS

**WHERE ARE YOU?** 76/0  
J. Roman & Soluna  
(GTM/Fuerte)

**TOTAL STATIONS** 6

**Heavy** 0

**Medium** KHHT

**Light** 5

# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATION / H1TPREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS TW	DETECTIONS LW	AUDIENCE MILLIONS	RANK
#1	1	14	<b>SHE WILL BE LOVED</b> MAROONS	NO. 1 (3 WKS) OCTONE/J/RMG	3603	3543	21.321	1
2	4	21	<b>ONETHING</b> FINGER ELEVEN	WIND-UP	3149	2991	19.106	4
3	2	33	<b>THE REASON</b> HOOBASTANK	ISLAND/DJ/JMG	3113	3355	19.174	3
4	3	28	<b>HEAVEN</b> LOS LONELY BOYS	OR/EPIC	3057	3219	19.369	2
5	6	9	<b>PIECES OF ME</b> ASHLEE SIMPSON	GEFFEN	2761	2627	15.975	5
6	5	21	<b>ACCIDENTALLY IN LOVE</b> COUNTING CROWS	DREAMWORKS/GEFFEN	2725	2867	15.493	7
7	8	10	<b>MY HAPPY ENDING</b> AVRIL LAVIGNE	RCA/RMG	2494	2207	13.945	8
8	7	37	<b>THIS LOVE</b> MAROONS	OCTONE/J/RMG	2423	2463	15.884	6
9	10	28	<b>I DON'T WANT TO BE</b> GAVIN DEGRAW	J/RMG	1952	2059	10.399	9
10	13	6	<b>DAUGHTERS</b> JOHN MAYER	AWARE/COLUMBIA	1928	1659	9.966	10
11	9	33	<b>AWAY FROM THE SUN</b> 3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG	1838	2081	8.310	12
12	11	26	<b>MEANT TO LIVE</b> SWITCHFOOT	RED INK/COLUMBIA	1646	1857	8.804	11
13	14	10	<b>1985</b> BOWLING FOR SOUP	SILVERTONE/JIVE/ZOMBA	1559	1582	7.539	14
14	16	8	<b>ON THE WAY DOWN</b> RYAN CABRERA	E.V.L.A./ATLANTIC	1552	1396	7.801	13
15	17	10	<b>WORLD ON FIRE</b> SARAH MCLACHLAN	ARISTA/RMG	1440	1355	7.254	15
16	12	17	<b>FEELIN' WAY TOO DAMN GOOD</b> NICKELBACK	ROADRUNNER/DJ/JMG	1439	1646	6.372	18
17	18	11	<b>BROKEN</b> SEETHER FEATURING AMY LEE	WIND-UP	1416	1311	5.761	19
18	20	8	<b>BREAKAWAY</b> KELLY CLARKSON	WALT DISNEY/HOLLYWOOD	1152	957	6.822	17
19	19	24	<b>LOVE SONG</b> 311	MAVERICK/VOLCANO/ZOMBA	1114	1298	6.891	16
20	23	5	<b>(REACH UP FOR THE) SUNRISE</b> DURAN DURAN	AIRPOWER EPIC	1020	844	4.859	20
21	22	16	<b>SEVEN DAYS WITHOUT YOU</b> AVION	CONSOLE	846	875	2.734	25
22	27	3	<b>LADY</b> LENNY KRAVITZ	VIRGIN	807	664	4.274	21
23	24	8	<b>THE DEVIL IN THE WISHING WELL</b> FIVE FOR FIGHTING	AWARE/COLUMBIA	735	736	2.033	33
24	25	9	<b>COLLIDE</b> HOWIE DAY	EPIC	724	718	2.639	27
25	31	2	<b>DARE YOU TO MOVE</b> SWITCHFOOT	COLUMBIA	700	478	2.690	26
26	26	7	<b>SOMEBODY TOLD ME</b> THE KILLERS	ISLAND/DJ/JMG	695	669	2.882	24
27	28	7	<b>EIGHT EASY STEPS</b> ALANIS MORISSETTE	MAVERICK/REPRISE	607	595	2.155	31
28	29	3	<b>BREAKING THE HABIT</b> LINKIN PARK	WARNER BROS.	595	537	2.911	23
29	21	18	<b>ORDINARY</b> TRAIN	COLUMBIA	554	886	2.594	28
30	32	3	<b>SAND IN MY SHOES</b> DIDO	ARISTA/RMG	544	472	1.482	38
31	30	3	<b>WHITE HOUSES</b> VANESSA CARLTON	A&M/INTERSCOPE	543	505	1.773	36
32	34	3	<b>MORE THAN LOVE</b> LOS LONELY BOYS	OR/EPIC	487	433	1.760	37
33	37	5	<b>LEAVE (GET OUT)</b> JOJO	DA FAMILY/BLACKGROUND/UMRG	453	443	1.812	35
34	38	6	<b>LAST THING</b> DIANA ANAD	FIVE CROWNS	389	394	0.983	-
↑+	35	NEW	<b>VERTIGO</b> U2	GREATEST GAINER/MOST AIRPLAY ADDS INTERSCOPE	377	0	3.849	22
36	40	4	<b>WILL I EVER MAKE IT HOME</b> INGRAM HILL	HOLLYWOOD	365	354	0.860	-
37	36	16	<b>CALL ME MELLOW</b> TEARS FOR FEARS	NEWDOR/UME	354	351	1.141	40
38	36	16	<b>WHEN YOU'RE GONE</b> RICHARD MARX	MANHATTAN/EMC	320	457	1.408	39
39	39	25	<b>OUR LIVES</b> THE CALLING	RCA/RMG	313	380	2.086	32
40	RE-ENTRY		<b>THIS ONE'S FOR THE GIRLS</b> MARTINA MCBRIDE	RCA NASHVILLE	313	345	1.831	34

### MOST AIRPLAY ADDS

TITLE  
ARTIST / LABEL

NEW STATIONS

**VERTIGO** 23

U2  
(Interscope)  
KBBY, KCDA, KFMB, KLLC, KMXB, KQKQ, KTOZ, KYSR, KZZO, WAVV, WBMX, WDVD, WKZN, WMC, WMJC, WPLJ, WQAL, WRFY, WROX, WTMX, WTVR, WWZZ, WZPL

Total stations with six or more detections: 23

Total detections by daypart:

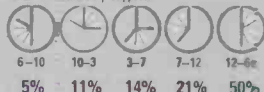


**ANYTHING** 19

The Calling  
(RCA/RMG)  
KFPN, KMXB, KPEK, KRSK, KSTZ, KURB, KCDA, WENS, WRFY, WSNE, WXMA

Total stations with six or more detections: 19

Total detections by daypart:

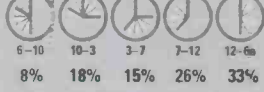


**DARE YOU TO MOVE** 19

Switchfoot  
(Columbia)  
KEZR, KLLY, KLTG, WAEZ, WKSZ, WNNK, WOMX, WRFY, WVSR, WZPL

Total stations with six or more detections: 35

Total detections by daypart:

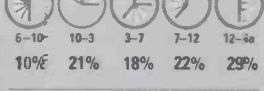


**DAUGHTERS** 9

John Mayer  
(A&M/Columbia)  
KFBZ, KLLC, KSTZ, KVUU, WCDA, WDV, WMMX, WMMX, WSNE

Total stations with six or more detections: 9

Total detections by daypart:

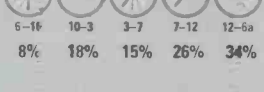


**LADY** 9

Lenny Kravitz  
(Virgin)  
KCDA, KEZR, KMXB, KPEK, WBBO, WKDD, WMC, WMMX, WZPT

Total stations with six or more detections: 43

Total detections by daypart:



### RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW	DETECTIONS LW
1	<b>SOMEDAY</b> NICKELBACK (ROADRUNNER/DJ/JMG)	1428	1460
2	<b>HERE WITHOUT YOU</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	1237	1253
3	<b>WHY DON'T YOU &amp; I</b> SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA/RMG)	1182	1185
4	<b>MY IMMORTAL</b> EVANESCENCE (WIND-UP)	1114	1209
5	<b>BRIGHT LIGHTS</b> MATCHBOX TWENTY (ATLANTIC)	1107	1153
6	<b>UNWELL</b> MATCHBOX TWENTY (ATLANTIC)	1028	1024
7	<b>IT'S MY LIFE</b> NO DOUBT (INTERSCOPE)	1019	1035
8	<b>100 YEARS</b> FIVE FOR FIGHTING (AWARE/COLUMBIA)	909	988
9	<b>FALLEN</b> SARAH MCLACHLAN (ARISTA/RMG)	897	914
10	<b>THE FIRST CUT IS THE DEEPEST</b> SHERYL CROW (A&M/INTERSCOPE)	883	885
11	<b>WHITE FLAG</b> DIDO (ARISTA/RMG)	847	922
12	<b>DRIFT AWAY</b> UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)	818	779
13	<b>CALLING ALL ANGELS</b> TRAIN (COLUMBIA)	741	786
14	<b>WHY CAN'T I?</b> LIZ PHAIR (CAPITOL)	704	668
15	<b>ARE YOU GONNA BE MY GIRL</b> JET (ELEKTRA/ATLANTIC)	701	677
16	<b>BRING ME TO LIFE</b> EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	699	680
17	<b>THE REMEDY (I WON'T WORRY)</b> JASON MRAZ (ELEKTRA/ATLANTIC)	691	702
18	<b>WHEREVER YOU WILL GO</b> THE CALLING (RCA/RMG)	675	690
19	<b>HEY YA!</b> OUTKAST (LAFACE/ZOMBA)	671	641
20	<b>COMPLICATED</b> AVRIL LAVIGNE (ARISTA/RMG)	637	615

### GREATEST GAINERS

INCREASE IN DETECTIONS

+377

+287

+269

+222

+195

### VERTIGO

U2 (Interscope)  
KYSR +38, KCDA +29, WTVR +22, KOKQ +20, WWZZ +20, WBMX +19, WAVV +17, WRFY +16, KLLC +15, WQAL +15

### MY HAPPY ENDING

Avril Lavigne (RCA/RMG)  
KFBZ +34, KSTP +23, KYSR +20, WAVV +19, WMC +19, WENS +18, KPLZ +17, WMMX +17, KSRZ +17, KMYI +16

### DAUGHTERS

John Mayer (A&M/Columbia)  
KSTZ +24, WMMX +21, KLLC +19, KVUU +19, WCDA +18, WXMA +14, KFBZ +14, WDV +14, KFPN +12, WMBZ +12

### DARE YOU TO MOVE

Switchfoot (Columbia)  
WZZZ +18, WOZN +18, WCDA +15, WTVR +13, KLLY +13, WZPL +13, WRFY +12, WNNK +12, WKRO +10, WBNS +10

### BREAKAWAY

Kelly Clarkson (Walt Disney/Hollywood)  
KSTZ +23, KFPN +23, KIOI +22, WKRO +21, WNNK +17, KQIS +16, WRFY +15, KSRZ +13, WPLJ +12, KSTP +11

91 adult top 40 stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2004 VNU Business Media, Inc. All rights reserved. See legend to charts on lead page of charts section for rules and symbol explanations.

### ADULT TOP 40 PANEL — 91 STATIONS

Akron, Ohio	WKDD	Cleveland	WMMX	Grand Rapids, Mich.	WVTI	Long Island, N.Y.	WMJC	Omaha, Neb.	KQKQ	San Diego	KFMB
Albany, N.Y.	WRVE		WOAL	Green Bay, Wis.	WKSZ	Los Angeles	KYSR		KSRZ		KMYI
Albuquerque, N.M.	KPEK	Colorado Springs, Colo.	KVUU		WOLH	Louisville, Ky.	WXMA	Orlando, Fla.	WOMX	San Francisco	KIOI
Atlantic City, N.J.	WAYV	Columbus, Ohio	WBNS	Greensboro, N.C.	WOZN	Memphis	WMBZ	Oxnard, Calif.	KBBY		KLLC
Austin, Texas	KAMX	Corpus Christi, Texas	KKPN	Harrisburg, Pa.	WNNK		WMC	Philadelphia	WMMX	San Jose, Calif.	WZAT
Bakersfield, Calif.	KLLY		KLTG	Hartford, Conn.	WTIC		WKTJ	Phoenix	KMXB	Seattle	KPLZ
Baltimore	WMMX	Dallas	KDMX	Houston	KHMX	Milwaukee	WMYX	Pittsburgh	WZPT	Spokane, Wash.	KCDA
Boston	WBMX	Dayton, Ohio	WMMX	Indianapolis	WENS	Minneapolis	KSTP	Portland, Ore.	KRSK	Springfield, Mo.	KTOZ
Buffalo, N.Y.	WTSS	Denver	KALC		WZPL	Monmouth/Ocean, N.J.	WBBO	Providence, R.I.	WSNE	Toledo, Ohio	WWWV
Charleston, S.C.	WCSQ	Detroit	KIMN	Johnson City, Ten.	WAEZ		WJLK	Reading, Pa.	WRFY	Topeka, Kan.	KLZR
Charleston, W. Va.	WVSR	Des Moines, Iowa	WDVD	Lafayette, La.	KQIS	Nashville	WROQ	Rochester, N.Y.	WVOR	Tucson, Ariz.	KSRZ
Charlotte, N.C.	WLNK	El Paso, Texas	KSTZ	Las Vegas	KSTZ	New Orleans	WKZN	Sacramento, Calif.	KZZO		KZPT
Chicago	WTMX	Fresno, Calif.	KSII	Lexington, Ky.	KALZ	New York	WPLJ	St. Louis	KYKY	Washington, D.C.	WROX
Cincinnati	WKRO	Ft. Myers, Fla.	WINK	Little Rock, Ark.	WMLX	Norfolk, Va.	WJPT		WVRV		WWZZ
						Oklahoma City	KYIS	Salt Lake City	KQMB	West Palm Beach, Fla.	WRMF
										Wichita, Kan.	KFBZ



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

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

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

**AIRPOWER**

(REACH UP FOR THE) SUNRISE 1020/176

Duran Duran  
(Epic)

**AIRPLAY LEADER**  
(1st Station to 150 Plays)

KRSK Portland, OR  
PD: Don Persigehl  
MD: Sheryl Stewart Date: 03/28/04

**TOTAL STATIONS 61**

**Heavy** KALC, KLZR, KMXB, KRSK, WKZN

**Medium** KALZ, KCDA, KEZR, KHMV, KIOI, KKPX, KLLC, KMPX, KYIS, KYKY, KYSR, KZZO, WAEZ, WINK, WKRO, WKSZ, WLNK, WMBZ, WMJC, WMWX, WMYX, WNNK, WOZN, WPLJ, WRFY, WTSS, WWSR, WWZZ, WXMA

**Light** 27

**Airplay Adds** 7

KYKY, KZZO, WBMX, WKSZ, WMBZ, WQLH, WZPL

**AIRPOWER BOUND**

**LADY 807/143**

Lenny Kravitz  
(Virgin)

**TOTAL STATIONS 47**

**Heavy** KALC, KRSK, WOZN

**Medium** KALZ, KEZR, KFMB, KLLC, KMXB, KMYI, KTOZ, KYSR, WAEZ, WBMX, WCDA, WKSZ, WQAL, WRFY, WTIC, WTMX, WVRV, WWSR, WWMX, WWZZ, WXMA, WZPL

**Light** 22

**Airplay Adds** 9

KCDA, KEZR, KMPX, KPEK, WBBO, WKDD, WMC, WMYX, WZPT

**THE DEVIL IN THE WISHING WELL 735/-1**

Five For Fighting  
(Aware/Columbia)

**TOTAL STATIONS 52**

**Heavy** KLZR, KMXB, KPEK, WKSZ, WOZN

**Medium** KBBY, KFBZ, KLLY, KLTG, KPLZ, KSRZ, KSTZ, WAEZ, WCDA, WINK, WMYX, WRFY, WTMX, WTSS, WWSR, WXMA, WZPL

**Light** 31

**Airplay Adds** 1

KRSK

**COLLIDE 724/6**

Howie Day  
(Epic)

**TOTAL STATIONS 40**

**Heavy** KAMX, KPEK, KRSK, WCDA, WOZN, WWZZ, WXMA

**Medium** KCDA, KKPX, KLLC, KLTG, KOMB, WAEZ, WKZN, WMJC, WQAL, WRFY, WTMX, WWSR, WZPL

**Light** 20

**Airplay Adds** 2

KEZR, WAVY

**DARE YOU TO MOVE 700/222**

Switchfoot  
(Columbia)

**TOTAL STATIONS 39**

**Heavy** KMXB, KOKQ, WAVY, WBBO, WCDA, WKZN, WOZN, WWZZ

**Medium** KFMB, KKPX, KPEK, KPLZ, KOMB, KRSK, KSII, WBNS, WKRO, WRFY, WVRV

**Light** 20

**Airplay Adds** 10

KEZR, KLLY, KLTG, WAEZ, WKSZ, WNNK, WOMB, WRFY, WWSR, WZPL

**SOMEBODY TOLD ME 695/26**

The Killers  
(Island/IDJMG)

**TOTAL STATIONS 45**

**Heavy** KMXB, WBBO, WKZN

**Medium** KALC, KALZ, 21

KFMB, KKPX, KLLC, KLLY, KLTG, KOKQ, KRSK, KSII, KYSR, KZZO, WAEZ, WAVY, WCDA, WKRO, WRFY, WVRV, WWSR, WWZZ, WZPL

**Light** 21

**Airplay Adds** 1

KMPX

**EIGHT EASY STEPS 607/12**

Alanis Morissette  
(Maverick/Reprise)

**TOTAL STATIONS 52**

**Heavy** KPEK, WXMA

**Medium** KALZ, KKPX, KMXB, KMYI, KPLZ, KOMB, KSTZ, KVUU, WKTJ, WNNK, WRFY, WTMX, WVRV, WVTI, WWZZ

**Light** 35

**Airplay Adds** 2

KALC, KVUU

**BREAKING THE HABIT 595/58**

Linkin Park  
(Warner Bros.)

**TOTAL STATIONS 34**

**Heavy** KOKQ, KRSK, KZZO, WBBO, WKRO, WKZN, WMJC, WTMX

**Medium** KALC, KBBY, KFMB, KMXB, KPLZ, KSTZ, WAVY, WPTE, WWZZ, WZPL

**Light** 16

**Airplay Adds** 2

KFBZ, WBNS

**SAND IN MY SHOES 544/72**

Dido  
(Arista/RMG)

**TOTAL STATIONS 41**

**Heavy** KYIS

**Medium** KALZ, KBBY, KIOI, KKPX, KLLY, KMXB, KMYI, KRSK, KSII, KSTZ, WCDA, WCSQ, WMWX, WVRV, WWMX

**Light** 25

**Airplay Adds** 5

KALC, KFMB, KSTZ, WAEZ, WWSR

**WHITE HOUSES 543/38**

Vanessa Carlton  
(A&M/Interscope)

**TOTAL STATIONS 44**

**Heavy** WKZN

**Medium** KALC, KALZ, KEZR, KLLY, KLTG, KYKY, WAVY, WMJC, WMWX, WOZN, WQAL, WRFY, WTIC, WTSS, WYOR, WXMA, WZPT

**Light** 26

**Airplay Adds** 2

KYKY, WRQQ

**MORE THAN LOVE 487/54**

Los Lonely Boys  
(Or/Epic)

**TOTAL STATIONS 37**

**Heavy** KKPX, WOZN

**Medium** KBBY, KLZR, KOKQ, KSTP, KYSR, WCDA, WNNK, WPLJ, WWSR, WWZZ

**Light** 25

**Airplay Adds** 4

KLZR, KOKQ, WBBO, WWZZ

**LEAVE (GET OUT) 453/10**

JoJo  
(Da Family/Blackground/UMRG)

**TOTAL STATIONS 29**

**Heavy** KBBY, KSII, KSTZ, WAVY, WBMX, WRQQ, WWMX

**Medium** KFBZ, KKPX, KPLZ, WCSQ, WKDD, WQAL, WRMF, WZPL

**Light** 14

**Airplay Adds** 3

WCSQ, WKSZ, WSNE

**VERTIGO 377/377**

U2  
(Interscope)

**TOTAL STATIONS 41**

**Heavy** KYSR

**Medium** KCDA, KLLC, KOKQ, WAVY, WBMX, WQAL, WRFY, WVRV, WWZZ

**Light** 31

**Airplay Adds** 23

KBBY, KCDA, KFMB, KLLC, KMXB, KOKQ, KTOZ, KYSR, KZZO, WAVY, WBMX, WQAL, WKZN, WMC, WMJC, WPLJ, WQAL, WRFY, WRQX, WTMX, WVRV, WWZZ, WZPL

**WILL I EVER MAKE IT HOME 365/11**

Ingram Hill  
(Hollywood)

**TOTAL STATIONS 26**

**Heavy** WKRO, WMBZ

**Medium** KOKQ, KRSK, WCDA, WMC, WMYX, WRFY, WXMA, WZPL

**Light** 16

**CALL ME MELLOW 354/3**

Tears For Fears  
(NewDoor/UME)

**TOTAL STATIONS 29**

**Heavy** WOMX

**Medium** KAMX, KEZR, KLLY, KSRZ, WRFY, WTMX, WTSS

**Light** 21

**Light** 21

**CHART BOUND**

**WALK TALL 273/49**

John Mellencamp  
(Island/IDJMG)

**TOTAL STATIONS 21**

**Heavy** 0

**Medium** KIMN, KSTP, WKSZ, WMLX, WRMF, WTSS, WWSR, WVTI

**Light** 13

**Airplay Adds** 4

KSRZ, WAEZ, WWSR, WVTI

**LET'S GET IT STARTED 180/24**

Black Eyed Peas  
(A&M/Interscope)

**TOTAL STATIONS 12**

**Heavy** 0

**Medium** KBBY, KKPX, KSII, WAVY, WTIC, WWMX, WZPL

**Light** 5

**Airplay Adds** 1

KBBY

**SOMEWHERE ONLY WE KNOW 152/65**

Keane  
(Interscope)

**TOTAL STATIONS 18**

**Heavy** 0

**Medium** WBBO, WRFY, WVRV

**Light** 15

**Airplay Adds** 6

KCDA, KLLC, KLLY, KLTG, KSII, WRFY

**★ ANYTHING 131/124**

The Calling  
(RCA/RMG)

**TOTAL STATIONS 15**

**Heavy** 0

**Medium** KRSK, KSTZ

**Light** 13

**Airplay Adds** 11

KKPX, KMXB, KPEK, KRSK, KSTZ, KURB, WCDA, WENS, WRFY, WSNE, WXMA

**SHADOW 88/38**

Ashlee Simpson  
(Geffen)

**TOTAL STATIONS 6**

**Heavy** 0

**Medium** WAVY, WBNS, WKRO

**Light** 3

**Airplay Adds** 2

KALC, WBNS

**ALL SHE WROTE 78/13**

Default  
(TVT)

**TOTAL STATIONS 4**

**Heavy** KSTZ

**Medium** WWZZ

**Light** 2

**ELEANOR 68/7**

Low Millions  
(Manhattan/EMC)

**TOTAL STATIONS 6**

**Heavy** 0

**Medium** KALZ, KLLY, KOKQ

**Light** 3

**WELCOME TO MY LIFE 66/35**

Simple Plan  
(Lava)

**TOTAL STATIONS 4**

**Heavy** KYIS

**Medium** 0

**Light** 3

**★ WHERE YOU ARE 61/41**

Marc Broussard  
(Island/IDJMG)

**TOTAL STATIONS 9**

**Heavy** 0

**Medium** KQIS, WZPL

**Light** 7

**Airplay Adds** 4

KLTG, KSII, WRFY, WZPL

**LEAVING NEW YORK 53/9**

R.E.M.  
(Warner Bros.)

**TOTAL STATIONS 6**

**Heavy** 0

**Medium** WRFY, WTMX

**Light** 4

**Airplay Adds** 1

WMJC

**RIGHT HERE 51/2**

Jeremy Camp  
(BEC/EMC)

**TOTAL STATIONS 7**

**Heavy** 0

**Medium** 0

**Light** 7

**Airplay Adds** 1

WTIC

**ONLY ONE 51/3**

Yellowcard  
(Capitol)

**TOTAL STATIONS 4**

**Heavy** WBBO

**Medium** 0

**Light** 3

**CAR WASH 49/1**

Christina Aguilera Feat. Missy Elliott  
(DreamWorks/Geffen)

**TOTAL STATIONS 6**

**Heavy** 0

**Medium** KKPX, WKRO

**Light** 4

**AIRPOWER**

NO SONGS QUALIFIED

FOR

AIRPOWER THIS WEEK

**AIRPOWER BOUND**

**ANSWER IN THE SKY 665/196**

Elton John  
(Rocket/Universal/UMRG)

**TOTAL STATIONS 77**

**Heavy** 0

**Medium** KMXZ, KSRC, KUDL, KWAV, WARM, WHUD, WLEV, WMGF, WMGS, WMYI, WRRM, WRSN, WTFM, WWLI, WYJB

**Light** 62

**Airplay Adds** 12

KEZK, KKCW, KKMJ, KOST, KRBB, KTDY, KTSM, KVLV, WAHR, WLTE, WLTJ, WOOD

**LAST THING ON MY MIND 550/25**

LeAnn Rimes &

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATION / HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS TW	DETECTIONS LW	AUDIENCE MILLIONS	RANK
#1	1	16	<b>HEAVEN</b> LOS LONELY BOYS	NO. 1 (2 WKS) OR/EPIC	1640	1566	14.631	1
	4	41	<b>100 YEARS</b> FIVE FOR FIGHTING	AWARE/COLUMBIA		1396	12.387	3
	2	37	<b>THIS ONE'S FOR THE GIRLS</b> MARTINA MCBRIDE	RCA NASHVILLE		1423	10.587	5
	5	25	<b>THIS LOVE</b> MAROONS	OCTONE/J/RMG	1330	1316	13.612	2
	3	57	<b>WHITE FLAG</b> DIDO	ARISTA/RMG	1326	1402	11.156	4
	7	52	<b>THE FIRST CUT IS THE DEEPEST</b> SHERYL CROW	A&M/INTERSCOPE		1200	9.338	8
	6	49	<b>AIN'T NO MOUNTAIN HIGH ENOUGH</b> MICHAEL MCDONALD	MOTOWN/UMRG	1193	1224	10.243	6
	8	35	<b>LOVE'S DIVINE</b> SEAL	WARNER BROS.		1176	10.001	7
	9	26	<b>BTH WORLD WONDER</b> KIMBERLEY LOCKE	CURB		1126	6.543	12
	10	82	<b>DRIFT AWAY</b> UNCLE KRACKER FEATURING DOBIE GRAY	LAVA	1011	943	8.569	9
	12	19	<b>YOU'LL THINK OF ME</b> KEITH URBAN	CAPITOL	959	842	6.422	13
	11	73	<b>UNWELL</b> MATCHBOX TWENTY	ATLANTIC		856	8.138	10
	13	22	<b>HERE WITH ME</b> MERCYME	INO/CURB		779	3.861	21
	14	75	<b>FOREVER AND FOR ALWAYS</b> SHANIA TWAIN	MERCURY/IDJMG		738	6.800	11
	18	3	<b>ANSWER IN THE SKY</b> ELTON JOHN	ROCKET/UNIVERSAL/UMRG		469	3.683	23
	15	9	<b>REMEMBER WHEN IT RAINED</b> JOSH GROBAN	143/REPRISE		601	5.015	17
	20	4	<b>IN MY DAUGHTER'S EYES</b> MARTINA MCBRIDE	RCA NASHVILLE		416	5.661	14
	16	15	<b>LAST THING ON MY MIND</b> LEANN RIMES & RONAN KEATING	CURB		525	1.703	29
	17	14	<b>THE REASON</b> HOOBASTANK	ISLAND/IDJMG		479	4.886	19
	19	7	<b>IF I AIN'T GOT YOU</b> ALICIA KEYS	J/RMG		458	5.287	15
↑+	21	<b>NEW</b>	<b>DON'T LET HIM STEAL YOUR HEART AWAY</b> PHIL COLLINS	GREATEST GAINER*/MOST AIRPLAY ADDS RHINO/ATLANTIC	434	0	3.188	25
	23	4	<b>I'LL BE AROUND</b> DARYL HALL JOHN OATES	U-WATCH	417	351	5.120	16
	24	24	<b>MY IMMORTAL</b> EVANESCENCE	WIND-UP	330	331	4.273	20
	22	27	<b>SUMMER BREEZE</b> SEALS AND CROFTS	WARNER BROS.	317	395	3.780	22
	25	8	<b>OLDER THAN MY YEARS</b> CHERIE	LAVA	303	395	1.390	31
	26	25	<b>ACCIDENTALLY IN LOVE</b> COUNTING CROWS	DREAMWORKS/GEFFEN	237	247	2.428	26
	27	26	<b>I WILL CARRY YOU</b> CLAY AIKEN	RCA/RMG	230	235	0.991	33
	28	30	<b>BREAKAWAY</b> KELLY CLARKSON	WALT DISNEY/HOLLYWOOD	206	177	4.973	18
	29	28	<b>WHISPER THAT WAY</b> JEFF TIMMONS	SLG/RISING PHOENIX	191	177	0.537	40
	30	29	<b>GET IT TOGETHER</b> SEAL	WARNER BROS.	183	175	1.929	28
	31	27	<b>YOU AND I</b> CELINE DION	EPIC	182	195	3.578	24
	32	<b>NEW</b>	<b>SHE WILL BE LOVED</b> MAROONS	OCTONE/J/RMG	171	133	2.359	27
	33	<b>NEW</b>	<b>LIVE LIKE YOU WERE DYING</b> TIM MCGRAW	CURB	163	83	0.852	37
	34	<b>NEW</b>	<b>PIECES OF ME</b> ASHLEE SIMPSON	GEFFEN	128	98	1.532	30
	35	<b>NEW</b>	<b>GONNA BE SOME CHANGES MADE</b> BRUCE HORNSBY	COLUMBIA	115	104	0.186	-
	36	<b>NEW</b>	<b>AWAY FROM THE SUN</b> 3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG	95	95	0.815	38
	37	<b>NEW</b>	<b>LIGHT IN YOUR EYES</b> SHERYL CROW	A&M/INTERSCOPE	95	120	1.229	32
	38	<b>NEW</b>	<b>DRIVE</b> KATRINA CARLSON	KATAPHONIC	83	78	0.083	-
	39	<b>NEW</b>	<b>FRIEND</b> CHRISTINE MCVIE	ADVENTURES IN MUSIC/KOCH	83	79	0.130	-
	40	<b>NEW</b>	<b>DAUGHTERS</b> JOHN MAYER	AWARE/COLUMBIA	72	54	0.382	-

### MOST AIRPLAY ADDS

TITLE / ARTIST / LABEL NEW STATIONS

**DON'T LET HIM STEAL YOUR HEART AWAY** 38  
Phil Collins (Rhino/Atlantic)  
KBEE, KESZ, KMG, KMZC, KRBB, KSFI, KSOE, KUDL, KVLV, KWAV, KXLY, WCRZ, WHOM, WHUD, WLEV, WLHT, WLTJ, WLTW, WMJX, WMTX, WMXC, WMYI, WOBM, WRRM, WRSN, WRVF, WSHH, WSLQ, WSNY, WSPA, WTCB, WTFM, WTPJ, WTVR, WWLI, WYJB, WYSF, WYXB

Total stations with six or more detections: 38  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-6a  
9% 21% 18% 8% 44%

**ANSWER IN THE SKY** 12  
Elton John (Rocket/Universal/UMRG)  
KEZK, KKCW, KKMJ, KOST, KRBB, KTDY, KTSM, KVLV, WAHR, WLTE, WLTJ, WOOD

Total stations with six or more detections: 50  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-6a  
6% 13% 10% 37% 34%

**IN MY DAUGHTER'S EYES** 11  
Martina McBride (RCA Nashville)  
KESZ, KSOE, KSRC, KVLV, WCRZ, WJBR, WJXB, WLMG, WMGS, WMXS, WSHH

Total stations with six or more detections: 41  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-6a  
6% 16% 11% 36% 32%

**YOU'LL THINK OF ME** 7  
Keith Urban (Capitol)  
KJSC, KMZQ, WBBQ, WGSY, WLMG, WSLQ, WTPJ

Total stations with six or more detections: 66  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-6a  
13% 16% 14% 23% 34%

**I'LL BE AROUND** 6  
Daryl Hall John Oates (U-Watch)  
KESZ, KRWM, KTSM, WMGF, WMXS, WRVR

Total stations with six or more detections: 38  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-6a  
7% 19% 17% 7% 50%

### RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW	DETECTIONS LW
1	<b>CALLING ALL ANGELS</b> TRAIN (COLUMBIA)	883	881
2	<b>HERE WITHOUT YOU</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	761	765
3	<b>YOU RAISE ME UP</b> JOSH GROBAN (143/REPRISE)	718	782
4	<b>BIG YELLOW TAXI</b> COUNTING CROW FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)	642	622
5	<b>THE GAME OF LOVE</b> SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	637	613
6	<b>I HOPE YOU DANCE</b> LEE ANN WOMACK (MCA NASHVILLE/UNIVERSAL/UMRG)	636	637
7	<b>DANCE WITH MY FATHER</b> LUTHER VANDROSS (J/RMG)	602	566
8	<b>A THOUSAND MILES</b> VANESSA CARLTON (A&M/INTERSCOPE)	588	590
9	<b>SOMETHING TO TALK ABOUT</b> BONNIE RAITT (CAPITOL)	585	485
10	<b>IF YOU'RE GONE</b> MATCHBOX TWENTY (LAVA/ATLANTIC)	561	479
11	<b>HERO</b> ENRIQUE IGLESIAS (INTERSCOPE)	551	432
12	<b>SOAK UP THE SUN</b> SHERYL CROW (A&M/INTERSCOPE)	546	564
13	<b>BEAUTIFUL</b> CHRISTINA AGUILERA (RCA/RMG)	537	602
14	<b>THANK YOU</b> DIDO (ARISTA/RMG)	535	531
15	<b>SMOOTH</b> SANTANA FEAT. ROB THOMAS (ARISTA/RMG)	528	539
16	<b>DROPS OF JUPITER (TELL ME)</b> TRAIN (COLUMBIA)	503	497
17	<b>TRULY MADLY DEEPLY</b> SAVAGE GARDEN (COLUMBIA)	494	469
18	<b>I NEED TO KNOW</b> MARC ANTHONY (COLUMBIA)	491	480
19	<b>I CAN ONLY IMAGINE</b> MERCYME (INO/CURB)	489	411
20	<b>EVERY BREATH YOU TAKE</b> THE POLICE (A&M/INTERSCOPE)	465	508

### GREATEST GAINERS

INCREASE IN DETECTIONS

**+434**  
**DON'T LET HIM STEAL YOUR HEART AWAY**  
Phil Collins (Atlantic/Rhino)  
KSFI +15, WTPJ +13, WCRZ +10, WLEV +9, WRVF +9, WYJB +8, KMG +7, WMXC +7, KESZ +7, WRSN +6

**+196**  
**ANSWER IN THE SKY**  
Elton John (Rocket/Universal/UMRG)  
KTDY +8, KSRC +7, WRSN +7, WSLQ +7, KRBB +7, KUDL +6, WOBM +6, WLTJ +6, KKCW +6, WWLI +5

**+160**  
**IN MY DAUGHTER'S EYES**  
Martina McBride (RCA Nashville)  
WLMG +17, KMZQ +14, WMXC +10, WCRZ +10, WMXS +10, WMGS +9, WDEF +8, WMYI +6, KSOE +7, KESZ +6

**+117**  
**YOU'LL THINK OF ME**  
Keith Urban (Capitol)  
WLMG +17, KMZQ +14, WMXC +9, WCRZ +8, KRWM +6, KOSI +6, WDEF +5, KEFM +5, KMZC +5, WTVR +5

**+80**  
**LIVE LIKE YOU WERE DYING**  
Tim McGraw (Curb)  
KVLV +16, WRVF +10, WYJB +9, WMYI +8, KVLV +5, WTFM +5, WTVR +5, KTDY +4, WNIC +4, WLGT +3

91 adult contemporary top 40 stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2004 VNU Business Media, Inc. All rights reserved. See legend to charts on lead page of charts section for rules and symbol explanations.

### ADULT CONTEMPORARY PANEL — 91 STATIONS

Albany, N.Y.	WYJB	Columbia, S.C.	WTCB	Greenville, S.C.	WMYI	Long Island, N.Y.	*WALK	Orlando, Fla.	WGMF	St. Louis	KEZK
Albuquerque, N.M.	KMGA	Columbus, Ga.	WGSY	Los Angeles	WSPA	Los Angeles	KBIG	Philadelphia	WBEB	Salt Lake City	KBEE
Allentown, Pa.	WLEV	Columbus, Ohio	WSNY	Harrisburg, Pa.	WARM	Madison, Wis.	KOST	Phoenix	KESZ	Seattle	KSFI
Atlanta	WLTM	Dallas	KVIL	Hartford, Conn.	WRCH	McAllen, Texas	Wmgn	Pittsburgh	WLTJ	Spokane, Wash.	KLSY
Augusta, Ga.	WBBQ	Dayton, Ohio	WLQT	Honolulu	KRTR	Memphis	KVLV	Portland, Maine	WSHH		KRWM
Austin, Texas	KKMJ	Denver	KOSI		KSSK	Minneapolis	WRVR	Portland, Ore.	WHOM		KISC
Birmingham, Ala.	WYSF	Detroit	CIDR	Huntsville, Ala.	WAHR	Monterey, Calif.	WLTE	Poughkeepsie, N.Y.	KKCW		KXLY
Boston	WMJX		WMGC	Indianapolis	WTFM	Monmouth/Ocean, N.J.	WMXC	Providence, R.I.	WHUD	Springfield, Mo.	KGBX
Burlington, Vt.	WEZF		WNIC	Johnson City, Tenn.	WYXB	Montgomery, Ala.	WOBM	Raleigh, N.C.	WWLI	Tampa, Fla.	WMTX
Charleston, S.C.	WSUY	El Paso, Texas	KTSM	Kansas City	WTFM	New Orleans	WQAV		WRAL	Toledo, Ohio	WRVF
Charleston, W. Va.	WVAF	Flint, Mich.	WCRZ		KSRC	New York	WMXS		WRSN	Tucson, Ariz.	KMXZ
Chattanooga, Tenn.	WDEF	Fresno, Calif.	KSOF		KUDL	Norfolk, Va.	WLMG		WTFM	Washington, D.C.	WASH
Chicago	WLIT	Grand Rapids, Mich.	WLHT	Knoxville, Tenn.	WJXB	Norfolk, Va.	WLTW	Richmond, Va.	WTVR	West Palm Beach, Fla.	WEAT
Cincinnati	WRRM		WOOD	Lafayette, La.	KTGY	Omaha, Neb.	WWDE	Roanoke, Va.	WSLQ	Wichita, Kan.	KRBB
Cleveland	WDOK	Greensboro, N.C.	WMAG	Las Vegas	KMZQ		KEFM	Sacramento, Calif.	KGBY	Wilkes Barre, Pa.	WMGS
									KYMX	Wilmington, Del.	WJBR







★ ★ ★ 20  
**UNFIN**  
**BUSI**

THE KINGS OF R&B AND HIP-HOP ARE HERE WITH



**IMPACTING OCT 4 & 5**



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**ALBUM IN STO**

# 04 ★ ★ ★ FISHED NESS

“DON'T LET ME DIE” AND “BIG CHIPS”



LOOK FOR THE “BIG CHIPS” STICKER ON THE MAILING ENVELOPE.  
IF YOU HAVE THE WINNING CHIP ON THE CD CASE CALL 212.333.8501



RES 10.26.04

PARENTAL  
ADVISORY  
EXPLICIT CONTENT





ROTATIONS Heavy = 55+ Medium = 25-54 Light = Under 25 See legend to charts on lead page of charts section for rules and explanations. SONG ACTIVITY REPORTS NOW AVAILABLE AT [www.BillboardRadioMonitor.com](http://www.BillboardRadioMonitor.com).

**AIRPOWER**

NO SONGS QUALIFIED FOR AIRPOWER THIS WEEK

**AIRPOWER BOUND**

**BALLA BABY** 1295/329  
Chingy (Capitol)  
TOTAL STATIONS 54  
Heavy KTBT 1  
Medium KBTQ, KCAQ, KDGS, KDHT, KHTE, KIKI, KOKS, KSEQ, KSFM, KTTB, KXJM, KYWL, KZFM, WBTT, WKHT, WKPO, WPYO, WRD, WRVZ, WVKX, WXIS, XHTZ  
Light 31  
Airplay Adds 5  
KOHT, KPRR, KUBE, KUUU, KXME

**DIARY** 1240/162  
Alicia Keys Feat. Tony! Toni! Tonè! (J/RMG)  
TOTAL STATIONS 54  
Heavy KKSS, KTBT, KZFM, WRDW 4  
Medium CKEY, KBFM, KBOS, KDOB, KDON, KHTE, KIKI, KTTB, KYWL, WKHT, WKPO, WLYO, WNVZ, WRD, WRVZ, WVKL, WVKX, WXIS  
Light 32  
Airplay Adds 3  
KBTQ, KOKS, KXME

**HUSH** 1222/326  
LL Cool J Feat. 7 Aurelius (Def Jam/IDJMG)  
TOTAL STATIONS 46  
Heavy WYIL 1  
Medium KBFM, KBOS, KDOB, KDGS, KHTE, KKSS, KLUC, KOHT, KPRR, KSEQ, KTBT, KTTB, KYLD, KYLZ, KYWL, KZFM, WBTT, WKHT, WKPO, WRD, WRVZ, WVKX, WXIS, XHTO, XHTZ  
Light 20  
Airplay Adds 2  
KBFM, WVKL

**JUST LOSE IT** 993/993  
Eminem (Shady/Aftermath/Interscope)  
TOTAL STATIONS 54  
Heavy 0  
Medium KBOS, KDOB, KDGS, KKWV, KLUC, KPRR, KSFM, WBBM, WBTS, WHZT, WLLD, WPOW, WPYO, WRDW  
Light 40  
Airplay Adds 45  
CKEY, KBBT, KBOS, KBTQ, KDOB, KDGS, KDHT, KDON, KGGI, KIKI, KISV, KKSS, KKWV, KLUC, KOHT, KPRR, KPTY, KOKS, KSEQ, KSFM, KTBT, KUBE, KUUU, KXJM, KXME, KYLD, KYLZ, KYWL, WBBM, WBTS, WGBT, WHZT, WJMN, WKHT, WKPO, WLLD, WNVZ, WPOW, WPYO, WRDW, WRD, WVKL, WYIL, XHTO, XHTZ

**DROP IT LIKE IT'S HOT** 917/397  
Snoop Dogg Feat. Pharrell (Doggystyle/Geffen/Interscope)  
TOTAL STATIONS 45  
Heavy 0  
Medium KBBT, KBOS, KCAQ, KDOB, KGGI, KIKI, KISV, KSEQ, KSFM, KUUU, KYLD, WGBT, WKPO, WPYO, WRVZ, WVKX, XHTZ  
Light 28  
Airplay Adds 11  
KBFM, KDGS, KDON, KOHT, KXJM, KZFM, WBTT, WGBT, WPOW, WRVZ, XHTO

**NO PROBLEM** 907/75  
Lil Scrappy (BME/Reprise/Warner Bros.)  
TOTAL STATIONS 47

Heavy KDHT, KPTY 2  
Medium KBBT, KBTQ, KCAQ, KDGS, KHTE, KUUU, KZFM, WBTT, WKPO, WLLD, WNVZ, WRD, WVKX, WXIS  
Light 31  
Airplay Adds 2  
KSTE, WBBM

**SHAKETHAT SH\*\*** 884/13  
Shawna Feat. Ludacris (Disturbing Tha Peace/Def Jam South/IDJMG)  
TOTAL STATIONS 42  
Heavy KSFM, KTBT, WBTS, WNVZ 4  
Medium KUUU, KXJM, KZFM, WRD, WRVZ, WVKL, WXIS, XHTZ  
Light 30

**BREATHE** 880/201  
Fabolous (Desert Storm/Atlantic)  
TOTAL STATIONS 49  
Heavy 0  
Medium CKEY, KDGS, KHTE, KIKI, KTBT, KZFM, WBBM, WBTT, WKHT, WRD, WRVZ, WVKL, WVKX, WXIS, XHTZ  
Light 34  
Airplay Adds 4  
KIKI, KSFM, WBTS, WNVZ

**BABY IT'S YOU** 661/101  
JoJo Feat. Bow Wow (Da Family/Blackground/UMRG)  
TOTAL STATIONS 31  
Heavy KTBT, WBBM 2  
Medium KLUC, KSFM, KYWL, KZFM, WKPO, WLLD, WVKL, WXIS, WYIL  
Light 20  
Airplay Adds 4  
KGGI, WBTT, WRD, WVKX

**WESTSIDE STORY** 623/89  
The Game Feat. 50 Cent (Aftermath/G-Unit/Interscope)  
TOTAL STATIONS 38  
Heavy 0  
Medium KBOS, KCAQ, KDOB, KDGS, KLUC, KOKS, KSEQ, KUUU, KXME, WVKX, XHTZ  
Light 27  
Airplay Adds 2  
KDHT, KXJM

**TEMPTED TO TOUCH** 563/37  
Rupee (Atlantic)  
TOTAL STATIONS 32  
Heavy 0  
Medium CKEY, KBFM, KBTQ, KIKI, KPRR, KZFM, WBTT, WPYO, WRD, WVKX, WXIS  
Light 21  
Airplay Adds 1  
WYIL

**TILT YA HEAD BACK** 550/-3  
Nelly & Christina Aguilera (Derry/Fo' Reel/UMRG)  
TOTAL STATIONS 29  
Heavy KQCH 1  
Medium KSFM, KUBE, KXME, WBBM, WKPO, WVKL, XHTO  
Light 21

**COMPTON** 546/-3  
Guerilla Black Feat. Beanie Man (Virgin)  
TOTAL STATIONS 43  
Heavy 0

Medium KCAQ, KDOB, KHTE, KUUU, KZFM, WRVZ, WYIL 7  
Light 36  
Airplay Adds 2  
KDHT, KYLZ

**CHART BOUND**

**OVER AND OVER** 511/360  
Nelly Feat. Tim McGraw (Derry/Fo' Reel/UMRG)  
TOTAL STATIONS 16  
Heavy KKWV, WKHT, WPOW, WYIL 4  
Medium KLUC, WRDW 2  
Light 10  
Airplay Adds 8  
KBBT, KLUC, KUUU, KXME, KYWL, WGBT, WPYO, WXIS

**PRETTY GIRL** 424/23  
NB Ridaz (NastyBoy/Upstairs)  
TOTAL STATIONS 12  
Heavy KBFM, KKSS 2  
Medium KBBT, KBOS, KPRR, KSEQ, KYLZ, XHTZ  
Light 4  
Airplay Adds 2  
KCAQ, KYLZ

**SHORTY WANNA RIDE** 420/159  
Young Buck (G-Unit/Interscope)  
TOTAL STATIONS 37  
Heavy 0  
Medium WKHT, WRVZ, XHTZ 3  
Light 34  
Airplay Adds 6  
KDGS, KISV, KUBE, KYWL, WBTT, WYIL

**USED TO LOVE U** 341/44  
John Legend (Columbia/SUM)  
TOTAL STATIONS 30  
Heavy 0  
Medium KDON, KOHT, WRVZ, XHTZ4  
Light 26  
Airplay Adds 1  
WBBM

**WHATEVER U WANT** 324/186  
Christina Milian Feat. Joe Budden (Island/IDJMG)  
TOTAL STATIONS 34  
Heavy 0  
Medium KDON, KTBT, WBBM, WVKL 4  
Light 30  
Airplay Adds 10  
KBOS, KCAQ, KOHT, KZFM, WJMN, WKPO, WRD, WXIS, XHTO, XHTZ

**LET'S GET IT STARTED** 321/44  
Black Eyed Peas (A&M/Interscope)  
TOTAL STATIONS 20  
Heavy KQCH, WVKL 2  
Medium WBTS, WKPO, XHTO 3  
Light 15  
Airplay Adds 1  
WBTS

**DAMMIT MAN** 301/55  
Pitbull Featuring Piccalo (Diaz Brothers/TVT)  
TOTAL STATIONS 19  
Heavy WPOW 1  
Medium WBTT, WPYO 2  
Light 16  
Airplay Adds 3  
KHTE, KTTB, WKPO

**CALL ME** 252/56  
Play-N-Skillz Feat. Chamillionaire (Latium/Universal/UMRG)  
TOTAL STATIONS 19  
Heavy 0  
Medium KBFM, KCAQ, KKWV, KZFM 4  
Light 15  
Airplay Adds 2  
KBTQ, XHTZ

**CAR WASH** 242/23  
Christina Aguilera Feat. Missy Elliott (DreamWorks/Geffen/Interscope)  
TOTAL STATIONS 15  
Heavy 0  
Medium KDGS, KOCH, KZFM, WKTU, WRVZ 5  
Light 10

**REAL GANGSTAZ** 229/22  
Mobb Deep Feat. Lil Jon (Infamous/Jive/Zomba)  
TOTAL STATIONS 36  
Heavy 0  
Medium KDON, KPRR 2  
Light 34  
Airplay Adds 2  
KBTQ, KXJM

**HEY YOUNG GIRL** 220/19  
Lloyd (The Inc./Def Jam/IDJMG)  
TOTAL STATIONS 19  
Heavy 0  
Medium KBTQ, WYIL 2  
Light 17  
Airplay Adds 1  
KYLZ

**WONDERFUL** 205/84  
Ja Rule Feat. R. Kelly & Ashanti (The Inc./Def Jam/IDJMG)  
TOTAL STATIONS 23  
Heavy 0  
Medium KXJM 1  
Light 22  
Airplay Adds 3  
KDOB, WRD, WXIS

**BREAK BREAD** 196/5  
I-20 Feat. Ludacris & Bone Crusher (Disturbing Tha Peace/Capitol)  
TOTAL STATIONS 22  
Heavy 0  
Medium 0  
Light 22  
Airplay Adds 1  
KISV

**KING OF THE DANCEHALL** 173/3  
Beenie Man (Shocking Vibes/Virgin)  
TOTAL STATIONS 13  
Heavy WRD 1  
Medium 0  
Light 12  
Airplay Adds 1

**1, 2 STEP** 170/144  
Ciara Feat. Missy Elliott (Sho'nuff-MusicLine/LaFace/Zomba)  
TOTAL STATIONS 14  
Heavy KYLD 1  
Medium KIKI, KOKS 2  
Light 11  
Airplay Adds 3  
KBOS, KIKI, KYWL

**GO D.J.** 155/101  
Lil Wayne (Cash Money/UMRG)  
TOTAL STATIONS 24

Heavy 0  
Medium KBBT 1  
Light 23  
Airplay Adds 8  
KBTQ, KDOB, KPTY, KTTB, KYLZ, KZFM, WPOW, WRVZ

**REAL BIG** 155/29  
Mannie Fresh (Cash Money/UMRG)  
TOTAL STATIONS 19  
Heavy 0  
Medium KPTY 1  
Light 18  
Airplay Adds 1  
KYLZ

**THAT GIRL** 153/27  
K-Young (Traacherous)  
TOTAL STATIONS 16  
Heavy 0  
Medium KDGS 1  
Light 15  
Airplay Adds 2  
WPOW, XHTO

**RIGHT ON** 146/15  
TQ (Hub/Lightyear)  
TOTAL STATIONS 9  
Heavy 0  
Medium KBOS, KUUU 2  
Light 7  
Airplay Adds 1  
KYLZ

**PIECES OF ME** 138/15  
Ashlee Simpson (Geffen/Interscope)  
TOTAL STATIONS 6  
Heavy 0  
Medium KOCH, WBTS 2  
Light 4  
Airplay Adds 2  
KDON, WBTS

**MY PREROGATIVE** 109/56  
Britney Spears (Jive/Zomba)  
TOTAL STATIONS 9  
Heavy 0  
Medium KDOB, WVKL 2  
Light 7  
Airplay Adds 4  
KDOB, KOCH, WLYD, WYIL

**THE NEW WORKOUT PLAN** 108/97  
Kanye West (Roc-A-Fella/Def Jam/IDJMG)  
TOTAL STATIONS 9  
Heavy WBBM 1  
Medium 0  
Light 8  
Airplay Adds 3  
KISV, WLLD, XHTZ

**MY CINDERELLA** 104/25  
Lil' Romeo (New No Limit/Koch)  
TOTAL STATIONS 12  
Heavy 0  
Medium 0  
Light 12  
Airplay Adds 2  
KIKI, WRD

**SO SEXY CHAPTER II (LIKE THIS)** 100/27  
Twista Feat. R. Kelly (Atlantic)  
TOTAL STATIONS 19

Heavy 0  
Medium 0  
Light 19  
Airplay Adds 5  
KBFM, KKWV, KPRR, KXJM, KZFM

**I SMOKE, I DRANK** 96/39  
Magic Feat. YoungBloodZ & Roy Jones, Jr. (Body Head/Universal/UMRG)  
TOTAL STATIONS 14  
Heavy KPTY 1  
Medium 0  
Light 13

**NOTICE ME** 89/1  
NB Ridaz (NastyBoy/Upstairs)  
TOTAL STATIONS 1  
Heavy KIKI 1  
Medium 0  
Light 0

**FREAKY** 78/25  
Young Rome Feat. Guerilla Black & Rufus Blaq (T.U.G./Universal/UMRG)  
TOTAL STATIONS 15  
Heavy 0  
Medium 0  
Light 15  
Airplay Adds 2  
KTTB, WRD

**HOW DID YOU KNOW?** 75/2  
Mynt Feat. Kim Sozzi (Neutone)  
TOTAL STATIONS 2  
Heavy 0  
Medium WKTU 1  
Light 1

**WALK IT, TALK IT** 73/39  
Yung Wu Feat. David Banner (Full Surface/J/RMG)  
TOTAL STATIONS 17  
Heavy 0  
Medium KTBT 1  
Light 16  
Airplay Adds 3  
KDOB, WRD, WXIS

**BIG CHIPS** 71/58  
Jay-Z & R. Kelly (Def Jam/Jive/IDJMG)  
TOTAL STATIONS 14  
Heavy 0  
Medium WRDW 1  
Light 13  
Airplay Adds 2  
CKEY, WRDW

**IF I CLOSE MY EYES** 68/10  
Reina (Robbins)  
TOTAL STATIONS 2  
Heavy 0  
Medium WKTU 1  
Light 1

**I'VE GOT YOUR MAN** 60/30  
Lady Saw (VP)  
TOTAL STATIONS 10  
Heavy 0  
Medium WVKX 1  
Light 9  
Airplay Adds 3  
CKEY, KBFM, KDOB

In Recognition of Black Radio Month  
**THE 13TH ANNUAL**  
**Salute to Excellence**  
**AWARDS DINNER**



honoring

**Terri Avery**

**INFINITY BROADCASTING**

Operations Manager/Program Director  
WBAV-FM & WPEG-FM



and

**Thea Mitchem**

**CLEAR CHANNEL RADIO**

Director of Urban Programming/Program Director  
WUSL-FM, WDAS-FM & WDAS-AM

**Benefitting**

**Girl Talk, Inc. and Philadelphia Black Women's Health Project**

**Thursday, October 28, 2004**

**New York Sheraton Hotel & Towers**

New York, NY

Reception 6:30 p.m. • Dinner 7:30 p.m.

For further information, contact **Santina Goodman** c/o Cynthia Badie Associates  
212-222-1232 • [Salutecba@aol.com](mailto:Salutecba@aol.com)







# JON B

## “LATELY”

**MOST ADDED @ URBAN MAINSTREAM AND CROSSOVER!**

- |      |      |      |      |      |
|------|------|------|------|------|
| WAMO | WPKX | WJBT | WWWZ | WHRK |
| WJTT | WAJZ | WJKS | WTMG | WPRW |
| WNPL | WEMX | KIPR | WBTF | KDKS |
| WJZD | WBUV | WJUC | WQHH | KMEL |
| KBMB | WWBZ | KKSS | WRVZ | KWIN |
| KCAQ | XMOR | KQCH | WRCL | KHTN |
| WRVZ | KNDA | WXIS |      |      |



**IN STORES OCTOBER 5TH!**

**Album In Stores 10/5**

**Already in the mix @**

- |      |      |      |
|------|------|------|
| WPHI | KJMM | WKPO |
| KBFM | KRRQ | WJWZ |
| WOWI | WQOK | WJBT |
| WFXA | WEAS | KPWR |
| XHTZ | KIKI | WBOT |
| WRED | KMEL | KUBE |



## DE LA SOUL

★ Shopping Bags ★ SHE GOT FROM YOU



R & B / HIP-HOP POWER PLAYLISTS

WQHT New York. VP/Pgm: Tracy Cloberty. APD/MD: E-Bro. Emmis 212-229-9797. List of songs and ratings.

KPWR Los Angeles. Dir/Pgm: Damon Young. APD/MD: E-man. Emmis 818-953-4200. List of songs and ratings.

WWPR New York. PD: Michael Saunders. APD/MD: Mara Melendez. Clear Channel 212-704-1051. List of songs and ratings.

KKBT Los Angeles. PD: Robert Scorpio. MD: Tawala Sharp. Radio One 323-634-1800. List of songs and ratings.

WBSL New York. PD: Viny Brown. MD: Deneen Womack. Inner City 212-447-1000. List of songs and ratings.

WGCI Chicago. OM: Elroy R.C. Smith. APD/MD: Tiffany Green. Clear Channel 312-540-2000. List of songs and ratings.

WPGC Washington, DC. VP/Pgm: Jay Stevens. DM: Reggie Rouse. Infinity 301-918-0955. List of songs and ratings.

WUSL Philadelphia. Dir/Pgm: Thea Mitchell. Clear Channel 215-483-8900. List of songs and ratings.

WVEE Atlanta. PD: Tony Brown. APD/MD: Top Love. Infinity 404-898-8900. List of songs and ratings.

KBXX Houston. OM: Tom Calococco. MD: Carmen Contreras. Radio One 713-623-2108. List of songs and ratings.

WKYS Washington, DC. PD: Darryl Huckaby. MD: D.J. Iran. Radio One 301-306-1111. List of songs and ratings.

WPWX Chicago. PD: Jay Alan. MD: Barbara McDowell. Crawford 773-734-4455. List of songs and ratings.

KMEL San Francisco. OM: Michael Martin. APD: "Jazzy" Jim Archer. MD: Big Von Johnson. Clear Channel 415-538-1061. List of songs and ratings.

WJLB Detroit. Dir. Pgm: K.J. Holiday. APD/MD: Kris Kelly. Clear Channel 313-965-2000. List of songs and ratings.

KKDA Dallas. PD: Skip Cheatham. Service 972-263-9911. List of songs and ratings.

KBFB Dallas. PD: John Candelaria. MD: Big Bink. Radio One 972-331-5400. List of songs and ratings.

WEDR Miami. PD/MD: Cedric Hollywood. AMX: Shelby Bushm. Cox 305-623-7711. List of songs and ratings.

WDTJ Detroit. PD: Charles "Spudd" Spence. Radio One 313-259-2000. List of songs and ratings.







# QUE & MALAIKA

**HIPROC SOUL**

*"'P in the Funk' by Que & Malaika is a hot song. I think they're a great couple. I like their style. They've got great chemistry together. I like their funkness!"* **B.J. Stone, Director of R&B Programming, Sirius Satellite Radio**

*"Que & Malaika are carrying the funk torch these days. Combine Hendrix/Prince-style guitar jamming with sweet and sexy vocals, top-flight backup vocals and a big band that knows how to carve a killer dance groove and you've got HipRocSoul - which just happens to describe exactly what they do."* **Ron Rollins, Dayton Daily News**

*"With 'P In The Funk', Que & Malaika are bringing the funk into the 21st Century. Their performance down here set the house on fire! I love their energy and their grooves."* **Gary Young, Air Personality, Savannah, Georgia**

*"Captivating both musically and lyrically!"* **Rocky Love @ Air Personality, Toledo, Ohio**

**HIPROC SOUL**

*"The best thing out of Ohio since Lebron James, Que & Malaika are champions of 'HipRocSoul.'"*  
**Florence Anthony, Black Elegance Magazine, Jones Radio Network**



Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

ADULT R & B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATION / HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS TW	DETECTIONS LW	AUDIENCE MILLIONS	RANK
#1	1	18	<b>DIARY</b> ALICIA KEYS FEATURING TONY! TONI! TONE!	NO. 1 (2 WKS) J/RMG	1247	1169	13.992	1
	1	21	<b>CALL MY NAME</b> PRINCE	NPG/COLUMBIA/SUM	1174		13.009	3
	3	14	<b>YOU'RE MY EVERYTHING</b> ANITA BAKER	BLUE NOTE/VIRGIN	1065		13.604	2
	4	47	<b>THINK ABOUT YOU</b> LUTHER VANDROSS	J/RMG	1008		12.839	4
	5	14	<b>WHAT WE DO HERE</b> BRIAN MCKNIGHT	GREATEST GAINER* MOTOWN/UMRG	898	798	9.716	6
	6	16	<b>GOLDEN</b> JILL SCOTT	HIDDEN BEACH/EPIC/SUM	835	781	10.002	5
	7	34	<b>STILL IN LOVE</b> TEENA MARIE	CASH MONEY CLASSICS/UMRG	828	843	8.892	8
	8	18	<b>U SAVED ME</b> R. KELLY	JIVE/ZOMBA	726	702	6.763	9
	9	10	<b>GOTTA GO SOLO</b> PATTI LABELLE FEATURING RON ISLEY	DEF SOUL CLASSICS/IDJMG	678	647	6.585	11
	10	32	<b>IF I AIN'T GOT YOU</b> ALICIA KEYS	J/RMG	656	686	9.234	7
	11	12	<b>WHAT YOU WON'T DO FOR LOVE</b> BOYZ II MEN	MSM/KOCH	630	597	4.886	14
	12	13	<b>LOVE CALLS</b> KEM	KEMISTRY/MOTOWN/UMRG	624	595	6.661	10
	13	29	<b>NEW DAY</b> PATTI LABELLE	DEF SOUL CLASSICS/IDJMG	503	529	5.948	13
	14	11	<b>HAPPY PEOPLE</b> R. KELLY	JIVE/ZOMBA	495	611	5.961	12
	15	5	<b>A ROSE BY ANY OTHER NAME</b> TEENA MARIE FEATURING GERALD LEVERT	CASH MONEY CLASSICS/UMRG	465	384	4.059	16
	16	15	<b>BETTER WITH TIME</b> BONEY JAMES FEATURING BILAL	WARNER BROS.	438	443	3.229	18
	15	11	<b>RAINDROPS WILL FALL</b> TAMYRA GRAY		423	459	3.214	19
	19	15	<b>DOWN HERE IN HELL (WITH YOU)</b> VAN HUNT	CAPITOL	372	340	2.693	21
	11	8	<b>U-HAUL</b> ANGIE STONE	J/RMG	352	323	2.622	22
	20	8	<b>MY PLACE</b> NELLY FEATURING JAHEIM	AIRPOWER DERRY/FO' REEL/UMRG	325	236	2.891	20
	21	26	<b>U SHOULD'VE KNOWN BETTER</b> MONICA	J/RMG	315	339	1.813	27
	22	18	<b>BURN</b> USHER	LAFACE/ZOMBA	310	372	4.727	15
	23	5	<b>I MIGHT</b> NORMAN BROWN	WARNER BROS.	286	251	2.295	23
	24	7	<b>FOREVER, FOR ALWAYS, FOR LOVE</b> LALAH HATHAWAY	GRP/VERVE	256	192	2.160	25
	25	3	<b>SPOILED</b> JOSS STONE	S-CURVE/VIRGIN	194	151	1.183	31
	26	23	<b>FREE</b> LASHLEIGH GRIFFIN	EPIC/SUM	187	188	1.206	30
	27	14	<b>FOR REAL</b> AMEL LARRIEUX	BLISSLIFE	175	169	2.281	24
	28	10	<b>STILL</b> TAMIA	ELEKTRA/ATLANTIC	162	173	1.015	35
	29	2	<b>MY BOO</b> USHER & ALICIA KEYS	LAFACE/ZOMBA	155	98	1.705	28
	30	14	<b>CONFESSIONS PART II</b> USHER	LAFACE/ZOMBA	150	156	3.945	17
	31	8	<b>TRUE TO MYSELF</b> INCOGNITO	NARADA JAZZ/NARADA	139	138	0.656	-
	32		<b>RED CARPET (PAUSE, FLASH)</b> R. KELLY	JIVE/ZOMBA	138	47	1.816	26
	33	11	<b>CHEMISTRY... YOU AND ME</b> THEO	COMPENDIA	126	116	0.367	-
	34	2	<b>WHERE WERE YOU</b> URBAN MYSTIC	SOBE/WARNER BROS.	113	89	0.175	-
	35	13	<b>I BELIEVE</b> FANTASIA	J/RMG	113	126	0.875	37
	36	15	<b>PRAY</b> JEFF MAJORS	MUSIC ONE	105	107	1.073	34
	37	3	<b>RIFLE LOVE</b> RAPHAEL SAADIQ FEATURING LUCY PEARL	POOKIE	102	90	1.094	33
	38	9	<b>FOR THE LOVE OF YOU</b> REGINA BELLE	PEAK/CONCORD	101	109	0.808	40
	39	NEW	<b>MAKE UP</b> THE O'JAYS	MOST AIRPLAY ADDS SANCTUARY	96	39	0.669	-
	33	18	<b>RHYTHMS OF YOU AND ME</b> WILL DOWNING	GRP/VERVE	89	111	0.828	38

### MOST AIRPLAY ADDS

TITLE ARTIST / LABEL NEW STATIONS

**MAKE UP** 7  
The O'Jays (Sanctuary)  
KRWP, WDLT, WHUR, WIMX, WKXI, WMGL, WMMJ

Total stations with six or more detections: 7  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-5a  
1% 23% 14% 25% 38%

**A ROSE BY ANY OTHER NAME** 4  
Teena Marie Featuring Gerald Levert (Cash Money Classics/UMRG)  
KMJM, WBHK, WPHR, WVBE

Total stations with six or more detections: 31  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-5a  
18% 18% 17% 21% 26%

**MY BOO** 4  
Usher & Alicia Keys (LaFace/Zomba)  
KJMS, WDLT, WKXI, WMGL

Total stations with six or more detections: 11  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-5a  
5% 19% 15% 25% 36%

**U-HAUL** 3  
Angie Stone (J/RMG)  
KMJK, WJXN, WQMG

Total stations with six or more detections: 27  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-5a  
6% 23% 18% 15% 39%

**ACTING LIKE YOU'RE FREE** 3  
Cartton Blount (Magnatar)  
WDLT, WGPR, WVDM

Total stations with six or more detections: 3  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-5a  
6% 11% 11% 17% 56%

### RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW	DETECTIONS LW
1	<b>CHARLENE</b> ANTHONY HAMILTON (SO SO DEF/ZOMBA)	387	306
2	<b>I NEED YOU NOW</b> SMDKIE NORFUL (EMI GOSPEL)	370	376
3	<b>DANCE WITH MY FATHER</b> LUTHER VANDROSS (J/RMG)	268	198
4	<b>WHOKNOWS</b> MUSIQ (DEF SOUL/IDJMG)	266	256
5	<b>LET'S GET IT ON</b> MARVIN GAYE (TAMLA/MOTOWN/UMRG)	250	143
6	<b>I WISH I WASN'T</b> HEATHER HEADLEY (RCA/RMG)	222	210
7	<b>STEP IN THE NAME OF LOVE</b> R. KELLY (JIVE/ZOMBA)	218	181
8	<b>SORRY 2004</b> RUBEN STUDDARD (J/RMG)	213	188
9	<b>THE WAY YOU MOVE</b> OUTKAST FEAT. SLEEPY BROWN (LAFACE/ZOMBA)	207	189
10	<b>THE CLOSER I GET TO YOU</b> LUTHER VANDROSS DUET WITH BEYONCE KNOWLES (J/RMG)	196	215
11	<b>PUT THAT WOMAN FIRST</b> JAHEIM (DIVINE MILL/WARNER BROS.)	194	196
12	<b>YOU DON'T KNOW MY NAME</b> ALICIA KEYS (J/RMG)	184	197
13	<b>SEXUAL HEALING</b> MARVIN GAYE (COLUMBIA/SUM)	175	194
14	<b>BEFORE I LET GO</b> FRANKIE BEVERLY AND MAZE (CAPITOL)	174	166
15	<b>ME, MYSELF AND I</b> BEYONCE (COLUMBIA/SUM)	172	177
16	<b>DON'T TAKE YOUR LOVE AWAY</b> AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	168	206
17	<b>TAKE YOU OUT</b> LUTHER VANDROSS (J/RMG)	147	163
18	<b>FAR AWAY</b> KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC/SUM)	147	181
19	<b>THE BATTLE IS THE LORD'S</b> YOLANDA ADAMS (VERITY/ZOMBA)	146	152
20	<b>ALWAYS AND FOREVER</b> HEATWAVE (EPIC)	138	117

### GREATEST GAINERS

INCREASE IN DETECTIONS

- +100 **WHAT WE DO HERE**  
Brian McKnight (Motown/UMRG)  
WDLT +18, WMMX +12, WJMR +10, WQMG +10, WKUS +9, WVBE +8, KJMS +7, KJLH +6, KOXL +6, WBHK +6
- +91 **RED CARPET (PAUSE, FLASH)**  
R. Kelly (Jive/Zomba)  
KOKY +11, WAKB +10, WYLD +5, WVAZ +3, WKUS +3, WPHR +3, WKJS +3, WMMJ +3, WQOK +3, WVIN +2
- +89 **MY PLACE**  
Nelly Featuring Jaheim (Derrty/Fo' Reel/UMRG)  
WLVI +16, WVKL +13, KMJK +10, WAGH +10, WKUS +7, WVBE +5, WAKB +3, WQZZ +3, WXST +3, WVDM +3
- +81 **A ROSE BY ANY OTHER NAME**  
Teena Marie Feat. Gerald Levert (Cash Money Classics/UMRG)  
WBAV +11, WVBE +10, WIMX +9, WAKB +9, WQZZ +5, WDAS +6, WBHK +6, WAGH +5, WDLT +5, KBLX +5
- +78 **DIARY**  
Alicia Keys Featuring Tony! Toni! Tone! (J/RMG)  
WAGH +18, WDLT +13, WQMG +11, KJMS +8, KJLH +7, WRNB +7, KBLX +6, WJMR +5, WHUR +5, WKUS +5

48 adult r&b stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2004 VNU Business Media, Inc. All rights reserved. See legend to charts on lead page of charts section for rules and symbol explanations.

ADULT R&B PANEL — 48 STATIONS

Augusta, Ga.	WAKB	Cleveland	WZAK	Greensboro, N.C.	WQMG	Little Rock, Ark.	KOKY	New Orleans	WYLD	Roanoke, Va.	WVBE
Baltimore	WVIN	Columbia, S.C.	WVDM	Houston	KMJQ	Los Angeles	KHHT	New York	WRKS	St. Louis	KMJM
Baton Rouge, La.	KQXL	Columbus, Ga.	WAGH		KRWP		KJLH	Norfolk	WKUS	San Francisco	KBLX
Birmingham, Ala.	WBHK	Dayton, Ohio	WRNB	Indianapolis	WTLC	Memphis	KJMS		WVKL	Savannah, Ga.	WLVI
Charleston, S.C.	WMGL	Detroit	WGPR	Jackson, Miss.	WJXN	Miami	WHQT	Orlando	WCFB	Syracuse, N.Y.	WPHR
	WXST		WMMX		WKXI	Milwaukee	WJMR	Philadelphia	WDAS	Toledo, Ohio	WIMX
Charlotte, N.C.	WBAV	Flint, Mich.	WDZZ	Jacksonville, Fla.	WSOL	Mobile, Ala.	WDLT	Raleigh, N.C.	WFXC	Washington, D.C.	WHUR
Chicago	WVAZ	Fort Pierce, Fla.	WFLM	Kansas City	KMJK	Nashville	WQOK	Richmond, Va.	WKJS		WMMJ

ADULT R & B POWER PLAYLISTS

WRKS New York 98.7 KISS. PD: John Mullen, PD: Tony Beasley, MD: Julie Gustines, Clear Channel 212-242-9870.

KHHT Los Angeles. PD: Mike Marino, APD: Ron Shapiro, Clear Channel 818-559-2252.

VWAZ Chicago. PD: Elroy Smith, APD/MD: Armando Rivera, Clear Channel 312-360-9000.

WDAS Philadelphia. V/P/G/M/PD: Joe Tamburro, DJ/Pgm: Thea Mitchem, APD/MD: Jo Ann Gamble, Clear Channel 610-617-8500.

WHUR Washington, DC 96.3. PD: David A. Dickinson, MD: Traci LaTraile, Howard University 202-806-3500.

WMMJ Washington, DC MAJIC102.3. PD: David A. Dickinson, MD: Mike Chase, Radio One 301-306-1111.

KMJO Houston. DM: Tom Calococci, PD: Sam Choice, Radio One 713-623-2108.

WHOT Miami. PD: Derrick Brown, APD/MD: Karen Vaughn, Cox 954-584-7117.

WMXD Detroit. PD: Jamillah Muhammad, Clear Channel 313-965-2000.

KJLH Los Angeles. PD/MD: Aundree Russell, TAXI 310-330-2200.

KBLX San Francisco. PD: Kevin Brown, Inner City 415-284-1029.

WZAK Cleveland 93FM WZAK. DM: Kim Johnson, MD: Bobby Rubin, Radio One 216-579-1111.

WFXC Raleigh. DM: Cy Young, APD/MD: Jodi Berry, Radio One 919-848-9736.

WYLD New Orleans. DM: Carla Boatner, PD/MD: AJ Appleberry, Clear Channel 504-827-6000.

WQMG Greensboro 97.1 QMG. PD: Alvin Stowe, Entercom 336-605-5200.

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

AIRPOWER MY PLACE 325/89. Nelly Featuring Jaheim (Derrty/Fo' Reel/UMRG). AIRPLAY LEADER (1st Station to 150 Plays). KMJK Kansas City, MO. PD: Jerold Jackson. Date 08/22/2004. TOTAL STATIONS 39. Heavy 4, Medium 8, Light 27.

AIRPOWER BOUND DOWN HERE IN HELL (WITH YOU) 372/32. Van Hunt (Capitol). TOTAL STATIONS 37. Heavy 2, Medium 12, Light 23. Airplay Adds 2. WSOL, WZAK.

U-HAUL 352/29. Angie Stone (J/RMG). TOTAL STATIONS 36. Heavy 0, Medium 18, Light 18. Airplay Adds 3. KMJK, WJXN, WQMG.

I MIGHT 286/35. Norman Brown (Warner Bros.). TOTAL STATIONS 28. Heavy 1, Medium 7, Light 20. Airplay Adds 2. WCFB, WFXC.

SPOILED 194/43. Joss Stone (S-Curve/Virgin). TOTAL STATIONS 35. Heavy 0, Medium 7, Light 28. Airplay Adds 1. WQMG.

MY BOO 155/57. Usher & Alicia Keys (LaFace/Zomba). TOTAL STATIONS 18. Heavy 0, Medium 5, Light 13. Airplay Adds 4. KJMS, WDLT, WXXI, WMGL.

TRUE TO MYSELF 139/1. Incognito (Narada Jazz/Narada). TOTAL STATIONS 14. Heavy 1, Medium 3, Light 10. Airplay Adds 2. WAKB, WKUS.

WHERE WERE YOU 113/24. Urban Mystic (Sobe/Warner Bros.). TOTAL STATIONS 11. Heavy 1, Medium 2, Light 8. Airplay Adds 2. WDLT, WZZZ.

RIFLE LOVE 102/12. Raphael Saadiq Featuring Lucy Pearl (Pookie). TOTAL STATIONS 13. Heavy 0, Medium 3, Light 10. Airplay Adds 1. WPHR.

MAKE UP 96/57. The O'Jays (Sanctuary Urban). TOTAL STATIONS 17. Heavy 0, Medium 0, Light 17. Airplay Adds 7. KRWP, WDLT, WHUR, WIMX, WXXI, WMGL, WMMJ.

TOTAL STATIONS 9. Heavy KOKY 1. Medium KBLX 1. Light 7. P IN THE FUNK 68/22. Que & Malaika (Emphasis Music). TOTAL STATIONS 6. Heavy 0, Medium 3, Light 3.

HEALING TIME 54/3. Stephanie Mills (JM/Lightyear). TOTAL STATIONS 8. Heavy 1, Medium 1, Light 6. YOU DON'T KNOW 46/8. Kierra KiKi Sheard (EMI Gospel). TOTAL STATIONS 23. Heavy 0, Medium 1, Light 22.

SHOW METHE WAY 45/26. Earth, Wind & Fire (Sanctuary Urban). TOTAL STATIONS 6. Heavy 0, Medium 2, Light 4. Airplay Adds 2. KOKY, WGPR.

LION DUB 37/16. D-Kay Featuring MC Bigga (Bingo). TOTAL STATIONS 15. Heavy 0, Medium 0, Light 15. Airplay Adds 1. KRWP.

HOT 2NITE 37/13. New Edition (Bad Boy/UMRG). TOTAL STATIONS 4. Heavy 0, Medium 0, Light 4. Airplay Adds 3. WDLT, WGPR, WQMG.

CHART BOUND HOW DOES IT FEEL 74/18. Anita Baker (Blue Note/Virgin). TOTAL STATIONS 18. Heavy 1, Medium 7, Light 10. Airplay Adds 1. WQMG.

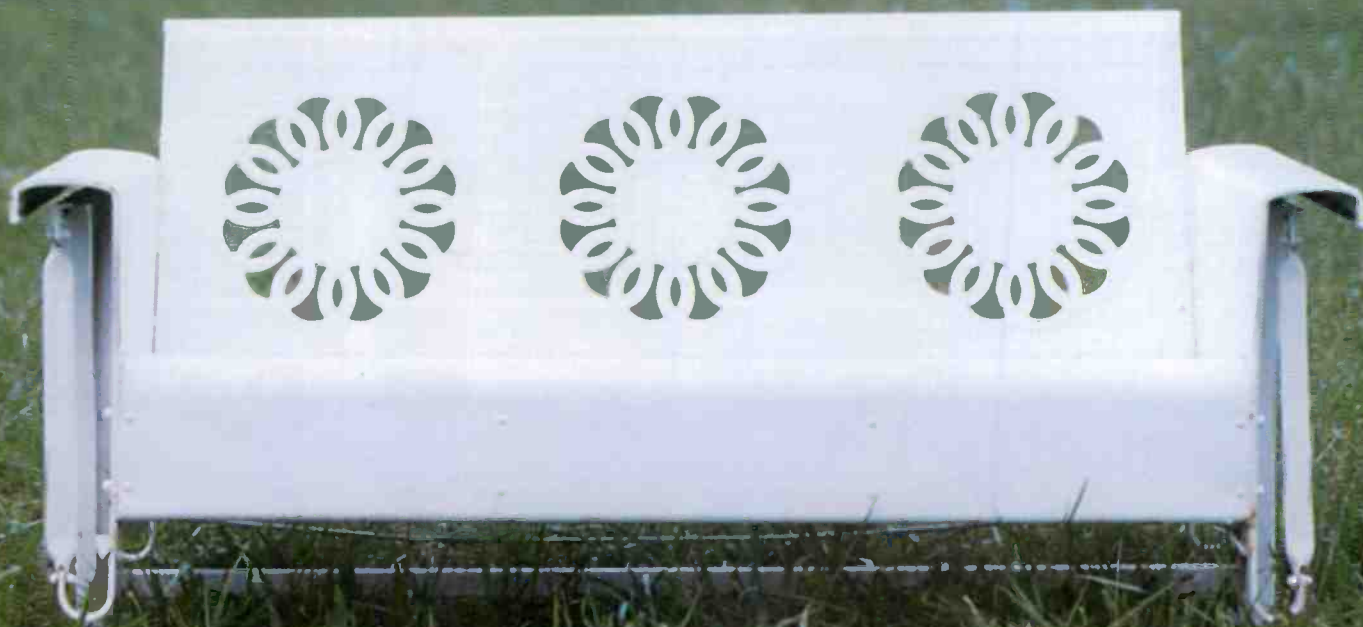




MEET ME HERE  
IN TWO WEEKS  
-CRAIG

That's What I Love About Sunday  
**Craig Morgan**

ADD DATE: 11-1



BB-70021 Broken Bow Records  
646 W. Iris Dr., Nashville, TN 37204 Ph: (615) 244-8600  
WWW.BROKENBOWRECORDS.COM WWW.CRAIGMORGAN.COM  
E-mail: Info@brokenbowrecords.com





# Leann Rimes

*"Nothin' 'Bout Love Makes Sense*

*(25) +271 2nd highest play increase in the Top 60*

*"Leann has crossed over the threshold into womanhood with a mature, great sound. Love it!"*

*-KZLA/LOS ANGELES, AP/MD TONYA CAMPOS*

*"It's about time, This single gives me the same goosebumps that her first few hits gave me. She's back!"*

*- WSM-F (95.5 The WOLF)/NASHVILLE, PD JOHN SEBASTIAN*

*"It's got a cool groove & fresh sounding - looks like Leann is reinventing herself and that's a great thing, for her and the format!"*

*-WGGY/SCRANTON-WILKES BARRE, PD MIKE KRINIK*

*"Leann's back and I'm really glad she is! The audience never stopped digging Leann Rimes' music and they are already digging this. It's a hit!"*

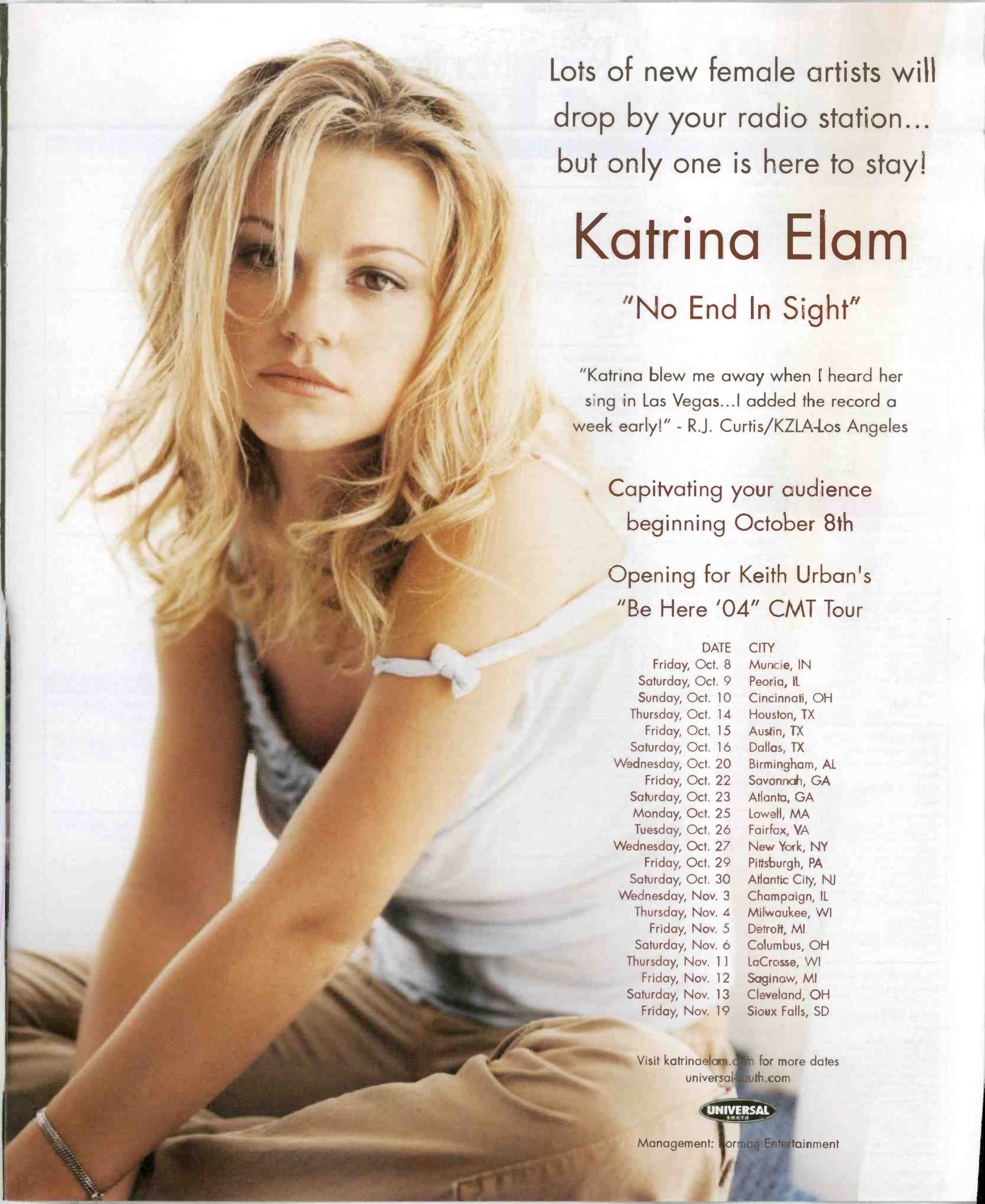
*-WYRK/BUFFALO, PD JOHN PAUL*

*"...a damn good Country record. This one's an easy add and a home-run."*

*-WGKX/MEMPHIS, PD CHIP MILLER*







Lots of new female artists will  
drop by your radio station...  
but only one is here to stay!

# Katrina Elam

## "No End In Sight"

"Katrina blew me away when I heard her  
sing in Las Vegas...I added the record a  
week early!" - R.J. Curtis/KZLA-Los Angeles

Capitivating your audience  
beginning October 8th

Opening for Keith Urban's  
"Be Here '04" CMT Tour

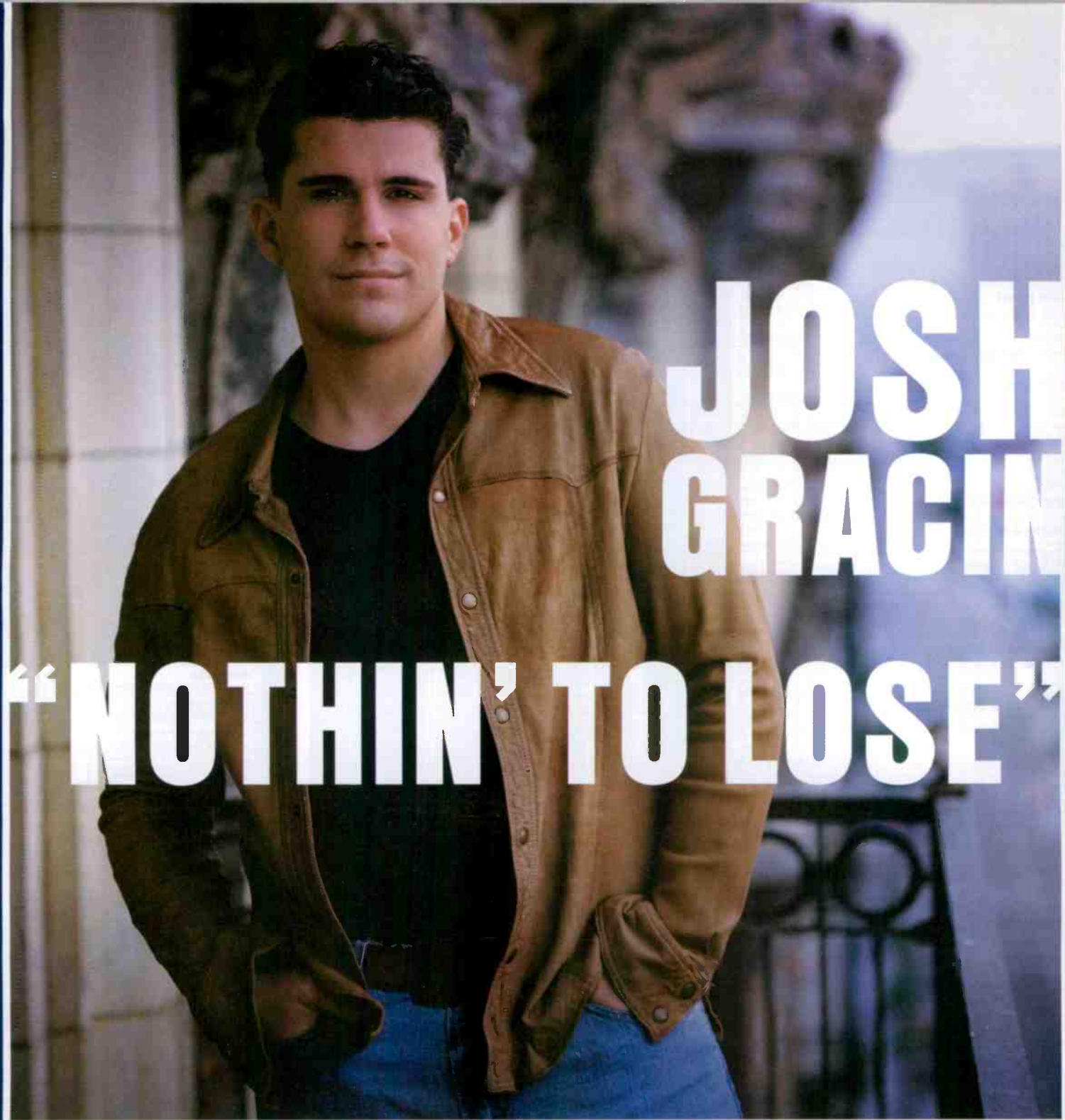
DATE	CITY
Friday, Oct. 8	Muncie, IN
Saturday, Oct. 9	Peoria, IL
Sunday, Oct. 10	Cincinnati, OH
Thursday, Oct. 14	Houston, TX
Friday, Oct. 15	Austin, TX
Saturday, Oct. 16	Dallas, TX
Wednesday, Oct. 20	Birmingham, AL
Friday, Oct. 22	Savannah, GA
Saturday, Oct. 23	Atlanta, GA
Monday, Oct. 25	Lowell, MA
Tuesday, Oct. 26	Fairfax, VA
Wednesday, Oct. 27	New York, NY
Friday, Oct. 29	Pittsburgh, PA
Saturday, Oct. 30	Atlantic City, NJ
Wednesday, Nov. 3	Champaign, IL
Thursday, Nov. 4	Milwaukee, WI
Friday, Nov. 5	Detroit, MI
Saturday, Nov. 6	Columbus, OH
Thursday, Nov. 11	LaCrosse, WI
Friday, Nov. 12	Saginaw, MI
Saturday, Nov. 13	Cleveland, OH
Friday, Nov. 19	Sioux Falls, SD

Visit [katrinaelam.com](http://katrinaelam.com) for more dates  
[universal-south.com](http://universal-south.com)



Management: Norman Entertainment





**JOSH  
GRACIN**

**“NOTHIN’ TO LOSE”**

**40**

**BB**

**37\* R&R**

**NEW ADDS THIS WEEK INCLUDE:**

**WIL/ST. LOUIS  
KBQI/ALBUQUERQUE  
WWGR/FT MYERS  
KDRK/SPOKANE**

**WIRK/WEST PALM  
WYRK/BUFFALO  
KFDI/WITCHITA  
KHEY/EL PASO**

**BEST SELLING NEW MALE ARTIST OF 2004**

**LYRIC STREET  
RECORDS**





THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIelsen BDS CERTIFICATION / HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS TW LW	AUDIENCE MILLIONS	RANK
1	2	12	<b>GETTING AWAY WITH MURDER</b> PAPA ROACH	<b>NO. 1 (1WK)</b> EL TONAL/GEFFEN	1731 1597	7.948	1
2	1	23	<b>SO COLD</b> BREAKING BENJAMIN	HOLLYWOOD	1704	6.483	3
3	4	10	<b>FALL TO PIECES</b> VELVET REVOLVER	RCA/RMG	1488	6.835	2
4	5	14	<b>OPEN YOUR EYES</b> ALTER BRIDGE	WIND-UP	1374	5.844	7
5	3	16	<b>BREAKING THE HABIT</b> LINKIN PARK	WARNER BROS.	1372	6.271	5
6	8	9	<b>VITAMIN R (LEADING US ALONG)</b> CHEVELLE	EPIC	1364	5.815	8
7	6	26	<b>JUST LIKE YOU</b> THREE DAYS GRACE	JIVE/ZOMBA	1273	3.397	4
8	7	33	<b>COLD</b> CROSSFADE	FG/COLUMBIA	1225	5.884	6
9	9	11	<b>TOUCHE</b> GODSMACK FEATURING DROPBOX	REPUBLIC/UNIVERSAL/UMRG	1175	5.191	9
10	13	8	<b>AMERICAN IDIOT</b> GREEN DAY	REPRISE	1105	4.644	12
11	11	16	<b>LET ME OUT</b> FUTURE LEADERS OF THE WORLD	EPIC	1098	3.847	14
12	12	24	<b>DUALITY</b> SLIPKNOT	ROADRUNNER/DJMG	1033	4.648	11
13	10	16	<b>SURVIVAL OF THE SICKEST</b> SALIVA	ISLAND/DJMG	919	4.588	13
14	14	25	<b>SLITHER</b> VELVET REVOLVER	RCA/RMG	875	4.888	10
15	16	7	<b>WORD UP</b> KORN	IMMORTAL/EPIC	855	3.373	15
16	15	16	<b>WAKE UP (MAKE A MOVE)</b> LOSTPROPHETS	COLUMBIA	823	2.551	17
17	18	8	<b>AIN'T COMING HOME</b> SILVERTIDE	J/RMG	741	2.771	16
18	17	9	<b>BLUE</b> A PERFECT CIRCLE	VIRGIN	745	2.119	19
19	22	3	<b>BECAUSE OF YOU</b> NICKELBACK	<b>AIRPOWER</b> ROADRUNNER/DJMG	643	529	20
20	21	6	<b>ALIVE</b> KENNY WAYNE SHEPHERD	<b>AIRPOWER</b> REPRISE	636	594	18
21	23	9	<b>NOBODY</b> SKINDRED	LAVA	507	1.288	27
22	28	4	<b>PERSONAL JESUS</b> MARILYN MANSON	NOTHING/INTERSCOPE	537	477	25
23	19	18	<b>SIMPLE MAN</b> SHINEDOWN	ATLANTIC	522	1.981	21
24	24	8	<b>LOVE AND WAR</b> DROWNING POOL	WIND-UP	517	1.278	28
25	20	15	<b>THE TRUTH</b> NONPOINT	LAVA	515	1.212	29
26	29	8	<b>DIE DEAD ENOUGH</b> MEGADETH	SANCTUARY	483	1.376	24
27	28	6	<b>SEE YOU DEAD</b> HELMET	INTERSCOPE	462	1.081	33
28	25	12	<b>BRING ME DOWN</b> PILLAR	FLICKER/VIRGIN	429	1.054	34
29	27	8	<b>EASY COMES</b> THORNLEY	604/ROADRUNNER/DJMG	428	1.122	31
30	31	7	<b>PRIDE</b> DAMAGEPLAN	ELEKTRA/ATLANTIC	419	0.986	35
31	30	21	<b>WAIT</b> EARSHOT	WARNER BROS.	348	1.290	26
32	33	6	<b>THE END OF HEARTACHE</b> KILLSWITCH ENGAGE	ROADRUNNER/DJMG	302	0.665	-
33	34	22	<b>FEELIN' WAY TOO DAMN GOOD</b> NICKELBACK	ROADRUNNER/DJMG	281	1.388	23
34	32	25	<b>BROKEN</b> SEETHER FEATURING AMY LEE	WIND-UP	279	1.109	32
35	NEW		<b>VERTIGO</b> U2	<b>GREATEST GAINER*/MOST AIRPLAY ADDS</b> INTERSCOPE	263	0	22
36	NEW		<b>COUNTING THE DAYS</b> COLLECTIVE SOUL	EL	253	1.131	30
37	40	2	<b>BREAKDOWN</b> INSTRUCTION	GEFFEN	252	0.704	39
38	NEW		<b>BLACK BETTY</b> SPIDERBAIT	INTERSCOPE	242	0.699	40
39	39	4	<b>FREEDOM FIGHTERS</b> THE MUSIC	CAPITOL	233	0.443	-
40	NEW		<b>WE'RE ALL TO BLAME</b> SUM 41	ISLAND/DJMG	221	0.298	-

### MOST AIRPLAY ADDS

TITLE ARTIST / LABEL NEW STATIONS

**VERTIGO** U2  
(InterScope)  
K10R, KOMP, KRAB, KSRX, KUFO, KXXR, WAAF, WBSX, WGIR, WIYY, WLZF, WNVF, WQXA, WRAT, WTKX, WWWX, WXTB, WYSP  
Total stations with six or more detections: 18  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-6a  
9% 21% 27% 24% 9%

**COUNTING THE DAYS** Collective Soul (EI)  
KBER, KFRO, KOOJ, WAQX, WJJC, W4OR, WQBK, WRIF, WXOR  
Total stations with six or more detections: 19  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-6a  
5% 16% 13% 22% 44%

**IMAGINE** A Perfect Circle (Virgin)  
KISS, KISW, KOMP, KRXQ, WAAF, WRAT, WROC, WTKX  
Total stations with six or more detections: 8  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-6a  
7% 21% 24% 30% 19%

**OPEN WOUNDS** Skillet (Ardent/Lava)  
KFRO, KOMP, WBZX, WIII, WJJO, WNOR, WQBK  
Total stations with six or more detections: 11  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-6a  
2% 4% 6% 7% 71%

**BECAUSE OF YOU** Nickelback (Roadrunner/DJMG)  
KHTQ, KISS, KRAB, KZRC, WLZR, WQXA  
Total stations with six or more detections: 45  
Total detections by daypart:  
6-10 10-3 3-7 7-12 12-6a  
5% 15% 11% 27% 42%

### RECURRENTS

THIS WEEK	TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW LW
1	<b>LYING FROM YOU</b> LINKIN PARK (WARNER BROS.)	556 563
2	<b>COLD HARD BITCH</b> JET (ELEKTRA/ATLANTIC)	533 533
3	<b>(I HATE) EVERYTHING ABOUT YOU</b> THREE DAYS GRACE (JIVE/ZOMBA)	467 480
4	<b>45</b> SHINEDOWN (ATLANTIC)	436 442
5	<b>RE-ALIGN</b> GODSMACK (REPUBLIC/UNIVERSAL/UMRG)	436 476
6	<b>FIGURED YOU OUT</b> NICKELBACK (ROADRUNNER/DJMG)	394 457
7	<b>NUMB</b> LINKIN PARK (WARNER BROS.)	335 310
8	<b>MAN IN THE BOX</b> ALICE IN CHAINS (COLUMBIA)	331 319
9	<b>STEP UP</b> DROWNING POOL (WIND-UP)	326 339
10	<b>FAINT</b> LINKIN PARK (WARNER BROS.)	325 334
11	<b>THE OUTSIDER</b> A PERFECT CIRCLE (VIRGIN)	323 320
12	<b>HEADSTRONG</b> TRAPT (WARNER BROS.)	321 320
13	<b>SHOW ME HOW TO LIVE</b> AUDIOSLAVE (INTERSCOPE/EPIC)	314 316
14	<b>LIKE A STONE</b> AUDIOSLAVE (INTERSCOPE/EPIC)	299 289
15	<b>SMELLS LIKE TEEN SPIRIT</b> NIRVANA (DGC/INTERSCOPE)	299 316
16	<b>ROOSTER</b> ALICE IN CHAINS (COLUMBIA)	291 275
17	<b>COME AS YOU ARE</b> NIRVANA (DGC/INTERSCOPE)	289 298
18	<b>WOULD?</b> ALICE IN CHAINS (COLUMBIA)	283 282
19	<b>ARE YOU GONNA BE MY GIRL</b> JET (ELEKTRA/ATLANTIC)	280 239
20	<b>SELF ESTEEM</b> THE OFFSPRING (EPITAPH)	278 283

### GREATEST GAINERS

INCREASE IN DETECTIONS

**+263** **VERTIGO**  
U2 (InterScope)  
WBSX +34, WRAT +21, WYSP +21, WIYY +17, KXXR +16, WNVF +16, KOMP +13, KSRX +12, KRAB +11, WQXA +11

**+134** **GETTING AWAY WITH MURDER**  
Papa Roach (El Tonal/Geffen)  
KFRO +23, KXXR +23, WCCC +15, WXOR +10, KOMP +10, WTKX +10, WQBK +8, KHTQ +8, WNOR +8, KQRC +7

**+127** **VITAMIN R (LEADING US ALONG)**  
Chevelle (Epic)  
WQBX +16, WWWX +15, KOMP +14, WIYY +11, WTKX +11, WTFX +11, WMMIS +10, WJJO +9, WZZN +8

**+114** **BECAUSE OF YOU**  
Nickelback (Roadrunner/DJMG)  
KHTQ +19, WRAT +10, WRXW +9, KQRC +9, WCCC +9, KZRC +9, WZZN +8, KRAB +8, KISS +7, KAZR +6

**+102** **IMAGINE**  
A Perfect Circle (Virgin)  
KISS +10, WRAT +9, WAAF +8, KISW +7, KOMP +7, KRXQ +7, WROC +6, WTKX +6, KRZR +5, KAZR +4

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# Impact

Airplay Monitor is now Billboard Radio Monitor and online.

Bigger is definitely better with our expanding business radio coverage that will help you get the numbers you want. We've included 24/7 online reporting, industry news, legislation and regulation talk. Plus extensive charts and playlists NOT available in print!









# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## CHRISTIAN ADULT CONTEMPORARY

## CHRISTIAN SINGLES & TRACKS

#	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE	
							TW	LW							TW	LW
1	1	1	20	<b>WALK BY FAITH</b>	JEREMY CAMP	BEC/EMICMG	3,742	3,716	1	1	20	<b>WALK BY FAITH</b>	JEREMY CAMP	BEC/EMICMG	4,081	4,098
2	2	36		<b>BLESSED BE YOUR NAME</b>	TREE63	INPOP	3,518	3,708	2	2	28	<b>HERE WITH ME</b>	MERCYME	INO	3,919	3,957
3	3	27		<b>HERE WITH ME</b>	MERCYME	INO	3,496	3,504	3	3	36	<b>BLESSED BE YOUR NAME</b>	TREE63	INPOP	3,653	3,942
4	4	21		<b>I BELIEVE</b>	THIRD DAY	ESSENTIAL/PLG	3,260	3,502	4	5	12	<b>ALL I NEED</b>	BETHANY DILLON	SPARROW/EMICMG	3,382	3,236
5	6	12		<b>ALL I NEED</b>	BETHANY DILLON	SPARROW/EMICMG	2,962	2,877	5	4	21	<b>I BELIEVE</b>	THIRD DAY	ESSENTIAL/PLG	3,278	3,519
5	32			<b>GLORY DEFINED</b>	BUILDING 429	WORD-CURB	2,887	2,989	6	6	32	<b>GLORY DEFINED</b>	BUILDING 429	WORD-CURB	2,979	3,117
11	8			<b>INDESCRIBABLE</b>	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	2,507	2,287	7	7	31	<b>WHO AM I</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	2,863	2,936
NEW	NEW			<b>BEAUTIFUL ONE</b>	BY THE TREE	FERVENT	2,498	0,000	8	NEW		<b>BEAUTIFUL ONE</b>	BY THE TREE	FERVENT	2,706	0,000
9	17			<b>ALL THINGS NEW</b>	STEVEN CURTIS CHAPMAN	SPARROW/EMICMG	2,477	2,332	9	8	14	<b>GRAVITY</b>	SHAWN MCDONALD	SPARROW/EMICMG	2,643	2,618
10	7	31		<b>WHO AM I</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	2,460	2,498	10	9	17	<b>ALL THINGS NEW</b>	STEVEN CURTIS CHAPMAN	SPARROW/EMICMG	2,515	2,475
11	10	14		<b>GRAVITY</b>	SHAWN MCDONALD	SPARROW/EMICMG	2,357	2,289	11	8		<b>INDESCRIBABLE</b>	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMICMG	2,575	2,351
12	13	6		<b>HEALING RAIN</b>	MICHAEL W. SMITH	REUNION/PLG	2,322	1,995	12	13	6	<b>HEALING RAIN</b>	MICHAEL W. SMITH	REUNION/PLG	2,427	2,107
13	8	28		<b>YOU RAISE ME UP</b>	SELAH	CURB	2,159	2,352	13	12	11	<b>THE BEAUTY OF SIMPLICITY</b>	TELECAST	BEC/EMICMG	2,170	2,249
14	12	11		<b>THE BEAUTY OF SIMPLICITY</b>	TELECAST	BEC/EMICMG	2,104	2,184	14	0	28	<b>YOU RAISE ME UP</b>	SELAH	CURB	2,159	2,352
15	16	29		<b>MORE</b>	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	1,943	1,769	15	15	29	<b>MORE</b>	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	2,112	1,979
16	17	17		<b>THE END</b>	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	1,862	1,710	16	17	17	<b>THE END</b>	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	2,022	1,929
17	15	26		<b>OPEN SKIES</b>	DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMICMG	1,812	1,927	17	14	26	<b>OPEN SKIES</b>	DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMICMG	1,994	2,097
18	14	61		<b>YOU ARE MY KING (AMAZING LOVE)</b>	NEWSBOYS	SPARROW/EMICMG	1,752	1,929	18	16	61	<b>YOU ARE MY KING (AMAZING LOVE)</b>	NEWSBOYS	SPARROW/EMICMG	1,792	1,974
19	18	25		<b>HEART CRIES HOLY</b>	BIG DADDY WEAVE	FERVENT	1,610	1,572	19	18	69	<b>WORD OF GOD SPEAK</b>	MERCYME	INO	1,751	1,723
20	20	8		<b>WHEN I FALL</b>	RACHAEL LAMPA	WORD-CURB	1,568	1,363	20	20	8	<b>WHEN I FALL</b>	RACHAEL LAMPA	WORD-CURB	1,745	1,597
21	22	20		<b>SEA OF FACES</b>	KUTLESS	BEC/EMICMG	1,410	1,320	21	19	20	<b>SEA OF FACES</b>	KUTLESS	BEC/EMICMG	1,677	1,628
22	21	11		<b>THE GLORY OF YOUR NAME</b>	WATERMARK	ROCKETOWN	1,346	1,350	22	21	25	<b>HEART CRIES HOLY</b>	BIG DADDY WEAVE	FERVENT	1,615	1,584
23	23	12		<b>DISAPPEAR</b>	BEBO NORMAN	WATERSHED/ESSENTIAL/PLG	1,176	1,047	23	22	15	<b>NEVER ALONE</b>	BARLOWGIRL	FERVENT	1,406	1,419
24	19	10		<b>MAJESTY (HERE I AM)</b>	DELIRIOUS?	FURIOUS7/SPARROW/EMICMG	1,161	1,373	24	24	9	<b>THE GLORY OF YOUR NAME</b>	WATERMARK	ROCKETOWN	1,349	1,351
25	37	2		<b>PRESENCE (MY HEART'S DESIRE)</b>	NEWSBOYS	SPARROW/EMICMG	1,096	0,643	25	37	2	<b>PRESENCE (MY HEART'S DESIRE)</b>	NEWSBOYS	SPARROW/EMICMG	1,300	0,779
26	31	4		<b>YOU ARE GOD ALONE</b>	PHILLIPS, CRAIG AND DEAN	INO	1,086	0,811	26	25	10	<b>DISAPPEAR</b>	BEBO NORMAN	WATERSHED/ESSENTIAL/PLG	1,261	1,112
27	26	4		<b>STILL THE CROSS</b>	FFH	ESSENTIAL/PLG	1,036	0,874	27	23	10	<b>MAJESTY (HERE I AM)</b>	DELIRIOUS?	FURIOUS7/SPARROW/EMICMG	1,191	1,100
28	25	7		<b>NEVER ALONE</b>	BARLOWGIRL	FERVENT	0,999	0,965	28	36	4	<b>YOU ARE GOD ALONE</b>	PHILLIPS, CRAIG AND DEAN	INO	1,086	0,811
29	27	6		<b>HE IS EXALTED</b>	SHANE & SHANE	INPOP	0,955	0,863	29	32	3	<b>THE SPACE IN BETWEEN US</b>	BUILDING 429	WORD-CURB	1,077	0,835
30	28	3		<b>ALIVE IN LOVE</b>	THE SWIFT	FLICKER	0,917	0,855	30	29	3	<b>STILL THE CROSS</b>	FFH	ESSENTIAL/PLG	1,044	0,874
31	36	3		<b>THE SPACE IN BETWEEN US</b>	BUILDING 429	WORD-CURB	0,890	0,653	31	30	6	<b>HE IS EXALTED</b>	SHANE & SHANE	INPOP	0,955	0,863
32	30	10		<b>AS I LIFT YOU UP</b>	JEFF DEYO	GOTEE	0,832	0,812	32	31	3	<b>ALIVE IN LOVE</b>	THE SWIFT	FLICKER	0,917	0,855
33	NEW			<b>I CHOOSE YOU</b>	POINT OF GRACE	WORD-CURB	0,791	0,516	33	40	2	<b>I CHOOSE YOU</b>	POINT OF GRACE	WORD-CURB	0,890	0,619
34	24	16		<b>HERE'S MY LIFE</b>	ANTHONY EVANS	INO	0,774	1,001	34	28	8	<b>FALL DOWN</b>	TREVOR MORGAN	BHT/WORD-CURB	0,858	0,392
35	32	9		<b>FALL DOWN</b>	TREVOR MORGAN	BHT/WORD-CURB	0,769	0,781	35	35	4	<b>AS I LIFT YOU UP</b>	JEFF DEYO	GOTEE	0,834	0,816
36	29	12		<b>COME ON BACK TO ME</b>	THIRD DAY	ESSENTIAL/PLG	0,763	0,815	36	27	15	<b>COME ON BACK TO ME</b>	THIRD DAY	ESSENTIAL/PLG	0,833	0,905
37	35	17		<b>GO LIGHT YOUR WORLD</b>	CHRIS RICE	ROCKETOWN	0,649	0,691	37	33	4	<b>KING</b>	TREE63	INPOP	0,784	0,830
38	5			<b>FILLED WITH YOUR GLORY</b>	STARFIELD	SPARROW/EMICMG	0,626	0,637	38	26	15	<b>HERE'S MY LIFE</b>	ANTHONY EVANS	INO	0,774	1,001
40	24			<b>GOD OF WONDERS</b>	REBECCA ST. JAMES	FOREFRONT/EMICMG	0,622	0,558	39	34	13	<b>FILLED WITH YOUR GLORY</b>	STARFIELD	SPARROW/EMICMG	0,763	0,821
40	34	4		<b>KING</b>	TREE63	INPOP	0,596	0,699	40	39	16	<b>GO LIGHT YOUR WORLD</b>	CHRIS RICE	ROCKETOWN	0,649	0,691

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AUDIO NETWORKS

Radio Disney

VP/Pgmgr: Robb Jones
AFD/MD: Don DeLoe
ABC Radio 972-991-9200

Table with 2 columns: Song Title, TW LW. Top entries include Hilary Duff, Fly, 79/75 and Jolie, Leave (Get Out), 74/57.

Jones/U.S. Country

PD/MD: Penny Mitchell
Jones, 303-784-8700

Table with 2 columns: Song Title, TW LW. Top entries include Sara Evans, Suds In The Bucket, 28/30 and Brookes & Dunn, That's What It's All About, 25/27.

Jones/Adult Hit Radio

Sr. Dir. Pgmgr: Jon Holiday
MD: Chad Blake
Jones Radio 303-784-8700

Table with 2 columns: Song Title, TW LW. Top entries include Los Lonely Boys, Heaven, 45/44 and Counting Crowns, Accidentally In Love, 45/44.

Jones/AC

DM: Rick Brady
Jones 303-784-8700

Table with 2 columns: Song Title, TW LW. Top entries include Seals & Crofts, Summer Breeze, 21/22 and Maroon 5, This Love, 20/23.

VIDEO CHANNELS

MTV

Exec. VP/Music: Tom Calderone
Sr. VP: Michele Dux
VP/Music & Talent: Elif Cola
Viacom 212-258-8000

Table with 2 columns: Song Title, TW LW. Top entries include Ciara, Goodies, 12/12 and Green Day, American Idiot, 11/10.

VH1

Exec. VP/Talent & Music: Rick Kinn
Sr. VP: Music & Talent: Bruce Gilmer
Viacom 212-258-7800

Table with 2 columns: Song Title, TW LW. Top entries include Joss Stone, You Had Me, 50/48 and Maroon 5, She'll Be Loved, 35/31.

XM/Top 20 on 20

PD: Michelle Baros
XM 202-380-4000

Table with 2 columns: Song Title, TW LW. Top entries include Ryan Cabrera, On The Way Down, 89/81 and Ashlee Simpson, Pieces Of Me, 88/85.

XM/The City

PD: B. Brian Crawford
XM 202-380-4000

Table with 2 columns: Song Title, TW LW. Top entries include LL Cool J, Headsprung, 28/38 and Ciara Feat. Patey Pab, Goodies, 33/41.

XM/BPM

MD: Alan Freed
XM 202-380-4000

Table with 2 columns: Song Title, TW LW. Top entries include Stellar Project Feat., Get Up Stand Up, 32/21 and Ago, Tell Me Where You Are, 30/25.

XM/Ethel

Co-PD: Rick Lambert
Co-PD: Scott Struber
XM 202-380-4000

Table with 2 columns: Song Title, TW LW. Top entries include Ambulance Ltd., Primitive, 25/22 and Interpol, Slow Hands, 25/23.

BET

VP/Music Prog: Stephen Hill
MD: Kelly G
Viacom 212-975-4055

Table with 2 columns: Song Title, TW LW. Top entries include Lil Wayne, Go D.J., 22/8 and Lil Flip, Sunshine, 22/23.

CMT

VP/Music & Talent Ref Chris Parr
Viacom 615-335-8400

Table with 2 columns: Song Title, TW LW. Top entries include Keith Urban, Days Go By, 51/23 and Rascaflats, Feels Like Today, 35/37.

Sirius/Hits 1

PD: Kvd Kelly
Sirius 212-584-5100

Table with 2 columns: Song Title, TW LW. Top entries include Avril Lavigne, My Happy Ending, 85/82 and Maroon 5, She Will Be Loved, 83/84.

Sirius/New Country

Dir. Pgmgr: Scott Lindy
Sirius 615-519-6911

Table with 2 columns: Song Title, TW LW. Top entries include Alan Jackson, Too Much Of A Good Thing, 49/48 and Gretchen Wilson, Here For The Party, 48/47.

Sirius/Octane

PD: Jose Mangin
Sirius 212-584-5100

Table with 2 columns: Song Title, TW LW. Top entries include Papa Roach, Getting Away With Murder, 35/31 and Alter Bridge, Open Your Eyes, 35/33.

Sirius/The Beat

Dir. Pgmgr: Gerónimo
MD: Howard Marcus
Sirius 212-584-5100

Table with 2 columns: Song Title, TW LW. Top entries include Shape, UK, Lola's Theme, 67/67 and Kevin Lyttle, Turn Me On, 65/67.

Great American Country

PD: Jim Murphy
MD: Jennifer Page
Jones 303-782-3111

Table with 2 columns: Song Title, TW LW. Top entries include Keith Urban, Days Go By, 40/13 and Toby Keith, Steels In Mexico, 38/36.

FUSE

Dir. Pgmgr: Janis Unterwiesing
Rainbow-Media 212-324-3416

Table with 2 columns: Song Title, TW LW. Top entries include Good Charlotte, Predictable, 31/26 and New Found Glory, Future's Not Flattering, 29/18.

Hit List

Sr. Dir. Pgmgr: Damon Williams
PD: Seth Neuman
Music Choice 646-459-3300

Table with 2 columns: Song Title, TW LW. Top entries include Ryan Cabrera, On The Way Down, 50/42 and Avril Lavigne, My Happy Ending, 49/41.

R&B/Hip-Hop

Sr. Dir. Pgmgr: Damon Williams
Music Choice 646-459-3300

Table with 2 columns: Song Title, TW LW. Top entries include JadaKiss Feat. Anthon, Why, 40/44 and Lil Flip Feat. Lea, Sunshine, 37/29.

Rock

Sr. Dir. Pgmgr: Damon Williams
Music Choice 646-459-3300

Table with 2 columns: Song Title, TW LW. Top entries include Godsmack Feat. Dropbe, Touche (Acoustic), 37/31 and Velvet Revolver, Fall To Pieces, 37/34.

Today's Country

Sr. Dir. Pgmgr: Damon Williams
PD: Liz Opoka
Music Choice 646-459-3300

Table with 2 columns: Song Title, TW LW. Top entries include Keith Urban, Days Go By, 44/25 and Big & Rich, Save A Horse (Ride A Cowboy), 40/39.

MTV2

Exec. VP/Music: Tom Calderone
Sr. VP: Michele Dux
VP/Music & Talent: Elif Cola
Viacom 212-258-8000

Table with 2 columns: Song Title, TW LW. Top entries include Ciara, Goodies, 27/24 and Lil Flip, Sunshine, 27/29.

CMT Canada

Dir. Pgmgr: Casey Clarke
MD: Dana Bourquin
Corus 416-534-1191

Table with 2 columns: Song Title, TW LW. Top entries include Paul Brandt, Cowboy, 35/30 and Gretchen Wilson, Here For The Party, 31/30.

SONGS WITH HIT POTENTIAL | THIS WEEK'S DEBUTS IN RED | SONGS RANKED BY NIELSEN BROADCAST DATA SYSTEMS DETECTIONS FOR WEEK ENDING SEPTEMBER 26, 2004

MAINSTREAM TOP 40	RHYTHMIC TOP 40	R & B / HIP-HOP	ADULT TOP 40	ADULT CONTEMPORARY	COUNTRY	MODERN ROCK
<b>LINKIN PARK</b> <i>Breaking The Habit</i> (WARNER BROS.)	<b>DESTINY'S CHILD</b> <i>Lose My Breath</i> (COLUMBIA)	<b>LIL WAYNE</b> <i>Go DJ</i> (UMRG)	<b>BOWLING FOR SOUP</b> <i>1985</i> (ZOMBA)	<b>KEITH URBAN</b> <i>You'll Think Of Me</i> (CAPITOL)	<b>LONESTAR</b> <i>Mr. Mom</i> (BNA)	<b>CROSSFADE</b> <i>Cold</i> (COLUMBIA)
<b>BOWLING FOR SOUP</b> <i>1985</i> (ZOMBA)	<b>ALICIA KEYS</b> <i>Diary</i> (RMG)	<b>DESTINY'S CHILD</b> <i>Lose My Breath</i> (COLUMBIA)	<b>RYAN CABRERA</b> <i>On The Way Down</i> (ATLANTIC)	<b>ELTON JOHN</b> <i>Answer In The Sky</i> (UMRG)	<b>JOE NICHOLS</b> <i>If Nobody Believed In You</i> (UNIVERSAL SOUTH)	<b>SUM 41</b> <i>We're All To Blame</i> (IDJMG)
<b>SEETHER</b> <i>Broken</i> (WIND-UP)	<b>SNOOP DOGG FEAT. PHARRELL</b> <i>Drop It Like It's Hot</i> (Geffen)	<b>SNOOP DOGG FEAT. PHARRELL</b> <i>Drop It Like It's Hot</i> (Geffen)	<b>SARAH MCLACHLAN</b> <i>World On Fire</i> (RMG)	<b>JOSH GROBAN</b> <i>Remember When It Rained</i> (REPRISE)	<b>DIERKS BENTLEY</b> <i>How Am I Doin'</i> (CAPITOL)	<b>MODEST MOUSE</b> <i>Ocean Breathes Salty</i> (EPIC)
<b>USHER FEAT. ALICIA KEYS</b> <i>My Boo</i> (ZOMBA)	<b>SHAWNNA</b> <i>Shake That Sh**</i> (IDJMG)	<b>LL COOL J</b> <i>Hush</i> (IDJMG)	<b>SEETHER</b> <i>Broken</i> (WIND-UP)	<b>MARTINA MCBRIDE</b> <i>In My Daughter's Eyes</i> (RCA)	<b>KENNY CHESNEY</b> <i>The Woman With You</i> (BNA)	<b>CAKE</b> <i>No Phone</i> (COLUMBIA)
<b>ASHLEE SIMPSON</b> <i>Shadow</i> (Geffen)	<b>FABOLOUS</b> <i>Breathe</i> (ATLANTIC)	<b>FABOLOUS</b> <i>Breathe</i> (ATLANTIC)	<b>KELLY CLARKSON</b> <i>Breakaway</i> (HOLLYWOOD)	<b>DARYL HALL &amp; JOHN OATES</b> <i>I'll Be Around</i> (U-WATCH)	<b>JIMMY WAYNE</b> <i>You Are</i> (DREAMWORKS)	<b>SHINEDOWN</b> <i>Simple Man</i> (ATLANTIC)
<b>SWITCHFOOT</b> <i>Dare You To Move</i> (COLUMBIA)	<b>JOJO FEAT. BOW WOW</b> <i>Baby It's You</i> (UMRG)	<b>CHINGY</b> <i>Balla Baby</i> (CAPITOL)	<b>AVION</b> <i>Seven Days Without You</i> (CONSOLE)	<b>COUNTING CROWS</b> <i>Accidentally In Love</i> (INTERSCOPE)	<b>BLAKE SHELTON</b> <i>Some Beach</i> (WARNER BROS.)	<b>THE EXPLOSION</b> <i>Here I Am</i> (VIRGIN)
<b>NELLY &amp; CHRISTINA AGUILERA</b> <i>Tilt Ya Head Back</i> (UMRG)	<b>NELLY &amp; CHRISTINA AGUILERA</b> <i>Tilt Ya Head Back</i> (UMRG)	<b>JOHN LEGEND</b> <i>Used To Love You</i> (COLUMBIA)	<b>SWITCHFOOT</b> <i>Dare You To Move</i> (COLUMBIA)	<b>KELLY CLARKSON</b> <i>Breakaway</i> (HOLLYWOOD)	<b>DARRYL WORLEY</b> <i>Awful, Beautiful Life</i> (DREAMWORKS)	<b>THE KILLERS</b> <i>Mr. Brightside</i> (IDJMG)
<b>NITTY</b> <i>Nasty Girl</i> (UMRG)	<b>JUVENILE</b> <i>Nolia Clap</i> (ASYLUM)	<b>R. KELLY</b> <i>Red Carpet</i> (ZOMBA)	<b>LINKIN PARK</b> <i>Breaking The Habit</i> (WARNER BROS.)	<b>JEFF TIMMONS</b> <i>Whisper That Way</i> (RISING PHOENIX)	<b>MONTGOMERY GENTRY</b> <i>You Do Your Thing</i> (COLUMBIA)	<b>12 STONES</b> <i>Far Away</i> (WIND-UP)
<b>JOJO FEAT. BOW WOW</b> <i>Baby It's You</i> (UMRG)	<b>CHRISTINA MILIAN</b> <i>Whatever U Want</i> (IDJMG)	<b>KEYSHIA COLE</b> <i>I Changed My Mind</i> (INTERSCOPE)	<b>DIOO</b> <i>Sand In My Shoes</i> (RMG)	<b>MAROONS</b> <i>She Will Be Loved</i> (RMG)	<b>LEANN RIMES</b> <i>Notin' Bout Love Makes Sense</i> (ASYLUM/DURB)	
<b>FRANZ FERDINAND</b> <i>Take Me Out</i> (EPIC)	<b>CHRISTINA AGUILERA/MISSY</b> <i>Car Wash</i> (Geffen)	<b>I-20</b> <i>Break Bread</i> (CAPITOL)	<b>JEREMY CAMP</b> <i>Right Here</i> (EMC)	<b>ASHLEE SIMPSON</b> <i>Pieces Of Me</i> (Geffen)	<b>REBA MCENTIRE</b> <i>He Gets That From Me</i> (MCA)	
<b>SKYE SWEETNAM</b> <i>Tangled Up In Me</i> (CAPITOL)	<b>JA RULE</b> <i>Wonderful</i> (IDJMG)	<b>HOUSTON</b> <i>Ain't Nothing Wrong</i> (CAPITOL)			<b>JIMMY BUFFETT</b> <i>Trip Around The Sun</i> (RCA)	
<b>GOOD CHARLOTTE</b> <i>Predictable</i> (EPIC)	<b>TWISTA</b> <i>So Sexy, Chapter 2</i> (ATLANTIC)	<b>TWISTA</b> <i>So Sexy, Chapter 2</i> (ATLANTIC)			<b>TIM MCGRAW</b> <i>Back When</i> (CURB)	
<b>THE KILLERS</b> <i>Somebody Told Me</i> (IDJMG)		<b>LIL JON &amp; THE EAST SIDE BOYZ</b> <i>What You Gonna Do</i> (TVT)			<b>BRAD PAISLEY</b> <i>Mud On The Tires</i> (ARISTA)	
<b>SIMPLE PLAN</b> <i>Welcome To My Life</i> (LAVA)		<b>O'RYAN</b> <i>Take It Slow</i> (UMRG)			<b>KATRINA ELAM</b> <i>No End In Sight</i> (UNIVERSAL SOUTH)	
<b>YELLOWCARD</b> <i>Only One</i> (CAPITOL)		<b>XZIBIT</b> <i>Muthafucka</i> (COLUMBIA)			<b>JOSH GRACIN</b> <i>Nothin' To Lose</i> (LYRIC STREET)	
<b>THREE DAYS GRACE</b> <i>Just Like You</i> (ZOMBA)					<b>BILLY DEAN</b> <i>Let Them Be Little</i> (CURB)	
<b>CROSSFADE</b> <i>Cold</i> (COLUMBIA)					<b>EMERSON DRIVE</b> <i>November</i> (DREAMWORKS)	
					<b>RACHEL PROCTOR</b> <i>Where I Belong</i> (BNA)	
					<b>JOE DIFFIE</b> <i>If I Could Only Bring You Back</i> (BROKEN BOW)	
					<b>TRACY LAWRENCE</b> <i>Saw Just On Her Halo</i> (DREAMWORKS)	
					<b>TRACY BYRD</b> <i>Revenge of a Middle Aged Woman</i> (BNA)	

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). © 2004. Promosquad and HitPredictor are trademarks of Think Fast LLC.

## HitPREDICTOR column

### LISTEN TO YOUR audience.

In a time when our industry has become very confusing, HitPredictor offers some simple assistance: We test songs prior to airplay with a huge database of listeners to get a predictive gauge on a song's hit potential. HitPredictor understands the numerous factors that are involved to make a song a hit—that it's not about research alone. Since we started, we have listened to and appreciated all the feedback we have received from you and have refined our systems and charts accordingly to become a reliable tool that can be used early in the process of finding and playing new music.

This week we introduce a couple of new things: simpler charts and the debut of the commentary section. Starting with this issue, we will eliminate

# Stories Behind The Songs

## New Commentary Section Will Chronicle How Tunes Rise To The Top

test scores (since all songs appearing on the chart are determined to have met our research requirements showing Hit Potential), and we will sort all songs in one group per format, ranked according to Nielsen Broadcast Data Systems detections. We will also use this space to uncover the stories behind the success of some of these records, the details on how they tested and the paths they took to heavy rotation. We'll analyze airplay trends, look at how

these songs are doing locally and nationally and continue to maintain our role as a valuable piece of the hit music process.

HitPredictor is now available at [billboardradiomonitor.com](http://billboardradiomonitor.com), where we will feature mid-week chart adds, informative polls, in-depth song analysis per format and the Buzz Charts. Please send feedback and ideas to [hitpredictor@promosquad.com](mailto:hitpredictor@promosquad.com).

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