

Billboard Radio Monitor

WEEK OF OCTOBER 15, 2004
VOL. 12, NO. 42 \$6.99

AIRWAVES ASTRONAUT

HOWARD STERN



PUTS THE WHEEL OF SEX INTO ORBIT
\$500 MILLION + MILLIONS OF LISTENERS =
SIRIUS CHALLENGER

**NAB SAN DIEGO-STYLE
PHOTO HIGHLIGHTS, NEWS
BUZZ AND INSIGHT**

**WELCOME TO
THE RED ZONE**
WHAT IS IT? WHERE IS IT?

**FINDING YOUR
RELIGION**
RADIO AUDIENCES ARE
**LOVING JESUS
MORE EVERY DAY**

CLAY'S CLUSTER
HE MAY BE
A LITTLE BIT COUNTRY,
BUT THIS NASHVILLE
RADIO GUY IS A WALKING,
TALKING FORMAT JUGGLER



COMPLETE
CHART LISTINGS, PLAYLISTS,
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"Why do you even need a quote on this song?" "This one is so obvious!"
Gregg Swedberg & Travis Moon - KEEY/Minneapolis

"I believe that Craig Morgan is absolutely an undiscovered treasure
in Country Music!"
Gwen Foster - KNIX/Phoenix

"I never thought you could beat 'Almost Home'... Craig just did"
Kerry Wolfe - WMIL/Milwaukee

"Incredible song... This one is a no-brainer"
Jay Roberts - WQYK/Tampa

"I LOVE IT!" Julie Stevens - KRTY/San Jose

That's What I Love About Sunday Craig Morgan

ADD DATE: 11-1



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#2 Most Played Video in the Country!

“Great PHONES! At first I was skeptical but now I’m a believer. ‘1985’ is a HIT!

Paul “Cubby” Bryant
MD, Z100/NY



“Top 3 phones since we put it on...and now the song seems to have become a callout monster. #1 two weeks in a row with my younger demo.”
Tom Gjerdrum/PD
WMYK/Milwaukee

“1985 is one of the FASTEST GROWING REACTION RECORDS we have ever played. #1 PHONES since we put it on the radio, and callout potential so HUGE we couldn’t wait to put it into POWER! This song is CONNECTING WITH OUR P1’s.”
Michael Chase/MD
Star94/Atlanta

1985

AMAZING RANKINGS!

| | | | | | | |
|---------|---------|---------|---------|---------|---------|---------|
| Z100 #1 | KIZS #5 | WWCK #5 | KLAL #7 | WPTK #8 | KALC #8 | WXXX #5 |
| WPLJ #1 | KOKQ #2 | WKSZ #6 | WYOK #8 | WRVQ #7 | KJAC #8 | WJBQ #6 |
| WIHT #9 | KSRZ #5 | KHFI #6 | KSMB #7 | WINK #8 | KZHT #3 | KCNL #9 |
| WWZZ #8 | WXSS #7 | WKZN #4 | WZYP #1 | WWST #7 | KZPT #9 | KBKS #3 |
| WWMX #1 | WENS #6 | WRQQ #7 | KRUF #8 | WSSX #9 | KLLY #8 | KPLZ #4 |
| WZPT #7 | WZPL #1 | WHBQ #8 | WHHY #5 | WDOD #9 | WPRO #8 | KRSK #2 |
| KLZR #7 | WGTZ #8 | WMBZ #8 | WSTR #7 | WZAT #9 | WKCI #1 | KDND #9 |
| KJYO #6 | WVKS #7 | WXMA #6 | WLNK #6 | KHTS #9 | WFLY #7 | KALZ #5 |

PHONES!

- #1:** Z100 WSTR WPLJ KDND WYCR KQXY WSSX WIXX
Top 5: KBKS WJBQ WNTQ WYKS WLVI WSTW WHBQ WFLY KHTT XM
Top 10: WKSE WRHT KKMGM WXLK WZYP WPXY WRTS KHOP WFBC WIOG WAYV KSMB

#2 Most Played on

#6 Most Played on

#3 Carson Daly Most Requested

On Tour with Avril Lavigne



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Billboard Radio Monitor

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Join our message boards. Trade ideas, offer comments or riff and rant. Click on COMMUNITY.
- TUESDAY, OCT. 19 >** **HOWARD COVERAGE**
A complete index of every story related to the Howard Stern announcement.
- WEDNESDAY, OCT. 20 >** **RADIO-ACTIVE**
Format flips, industry moves, insider info. Look for the Radio-Active box on the home page.
- THURSDAY, OCT. 21 >** **EURO CHARTS**
Get a glimpse of what music is being played across Europe. Click on CHARTS on the home page.
- FRIDAY, OCT. 22 >** **FORMAT NEWS**
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EDITOR-IN-CHIEF

Scott McKenzie
 smckenzie@billboard.com
 (646) 654-4642

DIRECTOR NEWS, MUSIC AND PROGRAMMING

Paul Heine pheine@billboard.com
 (646) 654-4669

NASHVILLE BUREAU CHIEF/COUNTRY MANAGING EDITOR

Phyllis Stark pstark@billboard.com
 (615) 321-4284

MANAGING EDITORS

Chuck Taylor (Top 40/AC)
 ctaylor@billboard.com
 (646) 654-4729

Bram Teitelman (Rock)
 bteitelman@billboard.com
 (646) 654-4727

BUSINESS EDITOR

Tony Sanders

ONLINE EDITOR

Katie Hasty khasty@billboard.com
 (646) 654-4650

CREATIVE DIRECTION/DESIGN CONSULTING

Daniel Stark/Stark Design
 daniel@danielstark.com (212) 228-7110

DIRECTOR OF CHARTS

Silvio Pietrolungo
 silvio@billboard.com
 (646) 654-4624

DIRECTOR OF COUNTRY CHARTS/CHRISTIAN CHART MANAGER

Wade Jessen

CHART MANAGERS

Anthony Colombo
 (Modern Rock, Active Rock, Heritage Rock, Triple-A)

Ricardo Companioni (Dance, Latin)

Patrick McGowan
 (Adult Top 40, AC)

Minal Patel
 (R&B/Hip-Hop, Adult R&B, Rap)

COPY CHIEF Chris Woods

COPY EDITORS
Jackie McCarthy, Wayne Robins

CONTRIBUTORS Gail Mitchell, Marc Schiffman, Ken Tucker

CHART PRODUCTION MANAGER
Michael Cusson

ASSOC. CHART PROD. MGR.
Alex Vitoulis

CHART ASSISTANT
Mary DeCroce (Country)

SENIOR EDITORIAL PRODUCTION MANAGER
Barry Bishin

EDITORIAL PRODUCTION MANAGER
Susan Chicola

EDITORIAL PRODUCTION
Marc Giaquinto, Rodger Leonard, Anthony T. Stallings

ADVERTISING PRODUCTION DIRECTOR
Lydia Mikulko

ASSISTANT ADVERTISING PRODUCTION MANAGER
Chris Dexter

ART DIRECTOR Ray Carlson
ADVERTISING ARTIST
Ken Diamond

DIRECTOR, INTEGRATED MARKETING & BUSINESS DEVELOPMENT
Nathan Misner

PROMOTION MANAGER
Mary Ann Kim

BRAND DEVELOPMENT MANAGER
Joseph Knaus

VICE PRESIDENT, INTEGRATED SALES
Joseph Guerriero 646-654-4627

EXECUTIVE DIR./INTEGRATED SALES & BUSINESS DEVELOPMENT
J. Gregory Maffei 323-525-2110

MIDWEST ADVERTISING DIRECTOR
Scott Fowler 312-583-5649

SENIOR ACCOUNT MANAGERS
Johnna Johnson 646-654-4707
Lee Ann Photoglo 615-321-4294

ACCOUNT MANAGER
Peter Weinstock 646-654-4710

SALES ASSISTANT
Adam Gross

GROUP BRAND MANAGER
Paul Leakas

CIRCULATION DIRECTOR
Mariann Moery

ASSOCIATE PUBLISHER
Michael Ellis

VICE PRESIDENT/GENERAL MANAGER
P. Andrew Bilbao

VNU Business Publications
 Music & Literary Group

PRESIDENT
John Kilcullen

vnu business publications

PRESIDENT & CEO
Michael Marchesano

CHIEF OPERATING OFFICER
Howard Lander

GROUP PRESIDENTS
Robert Dowling
 (Film & Performing Arts)

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Richard O'Connor
 (Travel, Performance, Food Service & Real Estate/Design)

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Sharon Sheer

VICE PRESIDENT/BUSINESS MANAGEMENT
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Deborah Patton

VICE PRESIDENT/LICENSING AND EVENTS
Howard Appelbaum

FOR ADVERTISING INFORMATION CALL:
 770 Broadway,
 New York, NY 10003
 646-654-4691

49 Music Square W.,
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 615-321-4290

FOR SUBSCRIPTIONS CALL:
 800-562-2706 (U.S.);
 818-487-4582 (outside U.S.)

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HOWARD'S END

WE GET IN HOWARD STERN'S FACE AND TAKE AN UP-CLOSE AND PERSONAL LOOK AT HIM AND HIS NUMBERS.



How big can the big man of radio get with his new Sirius Satellite Radio deal?



How big can Sirius get with Stern?



PLUS: Stern speaks to Billboard Radio Monitor and reveals his plans for music on satellite radio.

Special Four Page Section.

Contributing writers:

Tony Sanders, Tamara Conniff, Paul Heine, Bram Teitelman, Marc Schiffman and Ken Tucker.



(ON TERRESTRIAL RADIO)

PHOTOGRAPHS FROM LEFT TOP AND BOTTOM: JOSEPH MARZULLO; RIGHT: MICHAEL SCHREIBER / RETNA LTD.

MEET THE MUSIC MAN HOWARD STERN SPEAKS TO BILLBOARD RADIO MONITOR

BY TAMARA CONNIFF

Music radio programming has a new champion: Howard Stern.

Not only will Stern take his infamous talk show to Sirius Satellite Radio beginning in 2006, the "shock jock" plans to launch three Stern-branded channels to showcase music, comedy and new talent.

"Music is so much a part of what I do. I'm about rock-'n'-roll," Stern tells *Billboard Radio Monitor*. "With what's going on in this country and the war in Iraq, music is more important than ever. I think there is going to be a rebirth of protest music. [My stations] will also represent music and lifestyle. I'm going to mix it up."

Stern, with his long dark mane and constant flow of celebrities and go-go dancers as guests on his show, in many ways embodies the rock star lifestyle. Scott Greenstein, Sirius president of entertainment and sports, tells *Billboard Radio Monitor* that while Stern has not programmed music on his talk show in the past, he has had a huge impact on music culture by bring-

ing on musical guests, being a music advocate and above all fighting for creative rights.

Like Stern, the music industry has been affected by the Federal Communications Commission's indecency enforcement—many songs, especially in rap and hip-hop, have to go through a stringent editing process to become "clean" enough for traditional radio.

Additionally, radio programmers often shy away from politically charged music for fear of alienating listeners.

Increasingly, labels see satellite radio as an avenue to reach music consumers who feel shut out of traditional radio because programming has become so restricted. In fact, earlier this year Sirius did a deal with Eminem, Shady Records and Interscope Records to create a hip-hop music and lifestyle channel.

"Howard coming to Sirius is great news for the music business," Greenstein says.

Stern staying on as a jock is good news, period. He says the past year had taken its toll on him. Creatively shackled by the FCC and incessant editing by current employer Infinity Broadcasting, Stern had been threatening to defect to satellite radio for most of the year.

"I was going to get out of radio," Stern says. "I was going to get back into books and movies, reinvent myself. Then I realized that it wasn't that I hated radio: It was the situation. This is a whole new future. It was time for me to say, 'I am abandoning the old way of doing things.'"

Stern agent Don Buchwald, who negotiated the landmark deal, adds, "Howard has always been a leader. This is perfect for him."

THE BUZZ AT NAB

Traditional radio certainly recognizes the threat. Stern's Sirius deal was all the buzz at the National Assn. of Broadcasters convention in San Diego, held Oct. 6-8. Radio GMs and executives spoke in hushed tones about the implications.

Stern says he could not be happier to lead the revolution.

"This is the day satellite has become a business," he boasts. "I've already gotten so many calls from people who want to defect. I'm going to put Clear Channel out of business."

Stern's five-year, multimillion-dollar deal with Sirius will start Jan. 1, 2006. It has enormous implications for the more than 40 terrestrial stations that currently air his show, including Infinity powerhouses KLSX Los Angeles; WCKG Chicago; WYSP Philadelphia; KITS San Francisco; WBCN Boston; WJFK Washington, D.C.; and WXRK New York, Stern's flagship station.

Specific terms of the deal weren't disclosed. However, Sirius pegs total production and operating costs for the Stern show—including salaries for the cast and staff, overhead, construction costs for a dedicated studio and a budget for the development

of additional programming and marketing concepts—at about \$100 million per year.

Greenstein says Stern would need to generate approximately 1 million subscribers paying the monthly \$12.95 subscription fee to cover the costs of the deal. That many subs would generate more than \$150 million a year.

Sirius has 600,000 subscribers. Rival XM Satellite Radio is at 2.1 million.

Stern's listeners are arguably the most loyal in radio and have migrated with the self-proclaimed "King of All Media" as he crossed over to such media as books, pay-per-view, movies and TV. Sirius is making a reasonably safe bet that his millions of fans will follow him again and become subscribers.

Above all, the deal will help make satellite radio a household name. The hope for Sirius and the music industry is that this movement will translate into a huge increase in subscriptions to Sirius, as well as a new outlet to expose music.

It also has positive implications for artists who, through collection society SoundExchange, receive performance royalties from satellite radio. (Only songwriters and publishers receive royalties from traditional radio.)

"It means more money for artists," SoundExchange executive director John Simson tells *Billboard Radio Monitor*. "The growth of satellite radio is going to grow our royalties, and that's a good thing."

For the next 15 months, Stern will stay with the terrestrial radio medium that made him what he is today. "We at Infinity have enjoyed our years with Howard," his current employer said in a statement. "We wish him well in his new foray into the world of pay subscription radio, beginning in 2006."

Stern notes, "My show ratings have never been higher, and ad [rates] are stronger than ever. I'm walking away from an empire. It's a creative decision. Clear Channel does not pay its bills, and they don't stand for free speech."

But he also leaves a group of stations that have relied on his power to draw an audience. Some have built their brand around Stern.

Infinity Broadcasting's 27 stations that carry Stern include KHWD Sacramento, Calif., which calls itself "Howard 93.7." According to Infinity spokeswoman Karen Matteo, "We are weighing our options. We have great talent at our 185 stations, not to mention at [parent company] Viacom."

While KHWD PD Dead Air Dave wouldn't comment on Stern's departure, he did say, "As far as the name of the station goes, there [are stations called] Jack and Bob and there's Howard. We're not scurrying about trying to change the call letters."

Additional reporting by Ken Tucker in Nashville, Marc Schiffman in New York and Paul Heine and Bram Teitelman in San Diego.



Howard Stern, pictured with girlfriend Beth Ostrosky, signed a \$100 million per year deal with Sirius Satellite Radio that will see him expand into music programming.

PHOTOGRAPH BY JENNIFER GRAYLOCK / RETNA LTD.

SPECIAL SECTION:

STERN BY THE NUMBERS

A BILLBOARD RADIO MONITOR ANALYSIS BY TONY SANDERS

WASHINGTON, D.C.—Howard Stern dealt a huge challenge to commercial radio this month by embracing satellite radio as the path for his future growth—and doing it at a time when his ratings power and listenership levels seem to be at a career high in most of his 46 markets.

The “King of All Media” told listeners during his Oct. 6 show “my ratings have never been higher” but that the move to Sirius in 2006 would mean, essentially, “I’m going into the unknown.”

Amid all the speculation about how many of Stern’s fans would migrate to Sirius, and how many millions of listeners he actually has, only one figure has emerged as a hard number: 1 million. That’s the number of new subscribers Sirius said it needs to make its deal with Stern work.

TRACKING THE KING’S LISTENERSHIP

There are plenty of different ways to count up listenership levels for Stern’s show, and each will deliver a different number. Cumulative audience—similar in concept to newspaper circulation—will show a large figure that tells how many different people listened for at least a short period of time. Each person is counted only once.

Another listenership tally is to look at the average number of people who are listening during any given 15-minute period—it’s the average-quarter-hour figure reported by Arbitron in its quarterly market reports. The AQH is also a better figure for gauging a program’s track record.

Billboard Radio Monitor analyzed the spring Arbitron numbers for Stern’s morning show for the last few years, from 2001 to 2004.

Specifically, we tracked AQH persons 12-plus, Monday through Friday, from 6 a.m. to 10 a.m.

Here’s the quick results: Stern is up significantly in his six most important markets, those where he has the largest number of listeners: New York, Los Angeles, Philadelphia, Boston, San Francisco and Phoenix. (See chart, this page.)

In fact, Stern’s listenership is up in 17 of his 20

most popular markets.

Among these 20, it’s only Washington, D.C.; Cleveland; and Columbus, Ohio, where Stern’s spring listenership levels are either flat or down a bit over the last couple of years.

Here’s a look at his top five markets.

WXRK New York: Stern’s listenership is up 16% in 2004. More than 280,000 listeners are tuning in to Stern during any given minute of his morning show, based on this year’s Arbitron survey. That’s a 16% gain over his 240,000 listenership average in 2003—and it’s up 20% from 2002.

KLSX Los Angeles: Stern racked up a 31% gain in 2004, with 130,100 AQH listeners in morning drive, compared to 99,100 in 2003. The 2004 figure is up 37% compared to 2002, when his listenership was 94,700. However, in 2001, Stern’s comparable listenership was 113,700. Taking into account the dip in listenership, Stern is still up about 14% in 2004 over his 2001 level.

WYSP Philadelphia: Listenership levels broke through to 101,600 for morning drive in 2004, up 16% over the 88,000 in 2003.

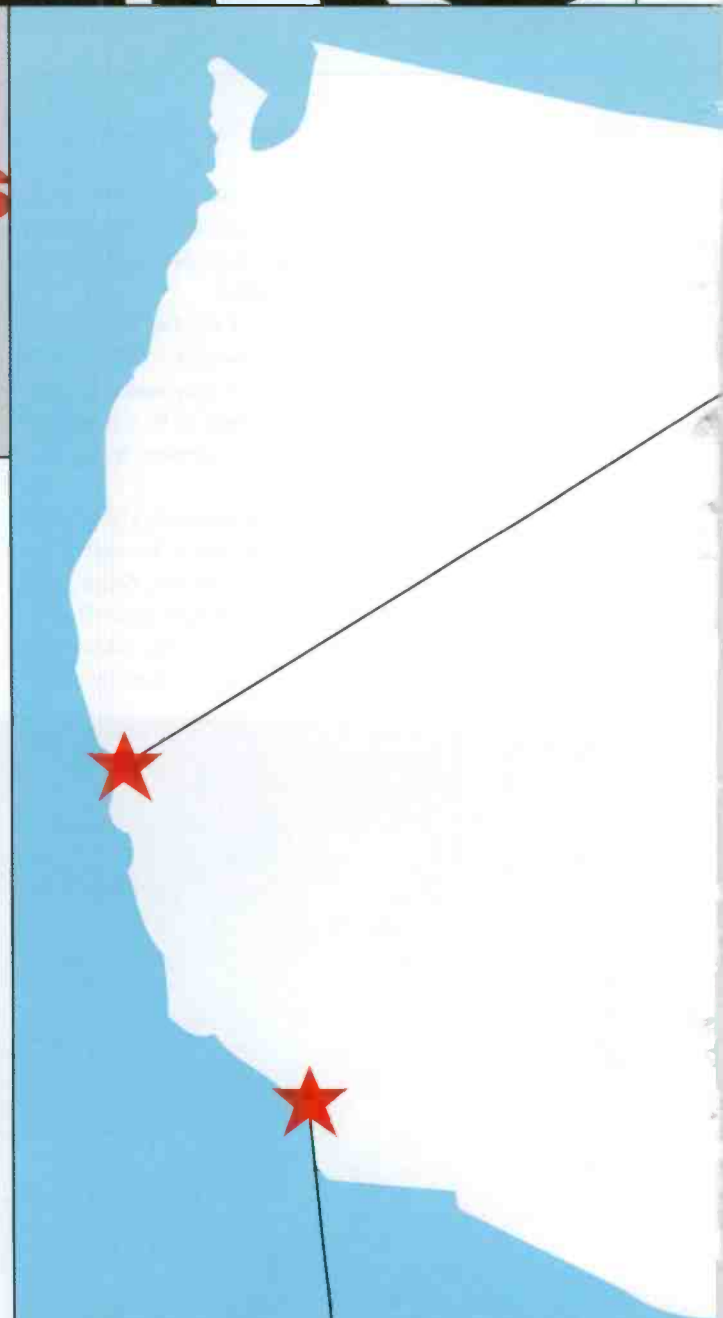
WBCN Boston: A 42% gain from 2003 to 2004, a 38% gain compared to 2002 and a 44% gain over 2001.

KITS San Francisco: With 65,600 listeners in 2004, Stern is up 28% over 2003’s 51,300 and up 46% over 2002’s 50,900. The 2004 level represents an 82% gain over 2001’s 36,000 listeners.

But what about the Clear Channel stations that earlier this year dropped Stern from their programming?

In Rochester, N.Y., Stern was dropped from WNVE in February. The station’s morning drive share has collapsed from a 5.9 in spring 2003 to a 1.2 in spring 2004. Stern recently signed on to WZNE Rochester.

In San Diego, it’s a similar story: Morning drive listenership on KIOZ has plummeted from a 5.4 share in spring 2003 to a 1.8 share in spring 2004. Stern’s new San Diego station, KPLN, has already started to show some gains in morning drive.



**KLSX
LOS ANGELES**
↑31%

HOWARD'S END

UNCONQUERED LANDS

The big gap for Stern's satellite-listener universe includes much of the Central and Mountain time zones. To be sure, Stern has Texas, Illinois and Missouri's major markets, but there are eight other states that have never had a Stern station—and three other states where a station has either cancelled or dropped his show.

In the Mountain states, Stern is on in Arizona and was on in Colorado in the past. But there are five other states in this time zone that have never carried Stern: Montana, Idaho, Wyoming, Utah and New Mexico.

Elsewhere, it remains to be seen if Stern's lament that "I can't get on in Atlanta" will change to a positive anytime soon, or if he'll just have to wait for Sirius subscribers to extend his Southern empire.

WHAT THE FUTURE HOLDS

Stern isn't the only one facing radio's uncharted future.

Among the executives and industry observers *Billboard Radio Monitor* spoke with for this report is James Duncan Jr., who has analyzed and been a part of the commercial radio industry for more than 30 years.

Duncan, who is the publisher of Duncan's American Radio, says, "Up until the Stern announcement I thought that the two services would eventually merge. I am not so certain now. Sirius is doing a lot of 'right' things with football and Stern. If both services can make it to 7 or 8 million subscribers by 2007, then both can survive and do well. I think they will do this with some room to spare."

Ultimately, according to Duncan, that means "commercial

radio is in big trouble." The reason, he says, is that terrestrial broadcasters "may have to change their model and provide wider music selection with far fewer commercials. It is a classic case of 'Beware what you wish for.' Radio wished for consolidation and got it. Now that the model seems to be showing large cracks in it, some of these companies may end up wishing that they never had bought so many stations."

"The radio vs. cable model breaks down eventually. The reason for this is that radio just does not have enough 'must hear' personalities. You have Stern and Rush [Limbaugh] and Imus and... who else? The personality bench strength of commercial radio is not very deep. So there will not be a whole lot of crossing over. HBO's strength came from developing their own programming. Satellite will have to do so as well over time." ●●●

KITS
SAN FRANCISCO
↑28%

WBCN
BOSTON
↑42%

WYSP
PHILADELPHIA
↑16%

WXRK
NEW YORK
↑16%

CLUSTER CALLING

IT'S 10 O'CLOCK IN THE MORNING and Clay Hunnicutt has already spoken with most of the programmers in his Nashville cluster.

"I've already talked to the classic rock PD [WNRQ's Buzz Casey] for about 15 minutes," he says. "[WSIX PD] Keith [Kaufman] and I discussed three or four things. I've talked to [WSIX morning man] Gerry [House] for a few minutes. [WRVW PD] Rich Davis just left the office. They all do a fantastic job of keeping me in the loop.

"I'm blessed to have five great program directors, and we're all very communication-oriented," he continues. "We all talk a lot."

Hunnicutt wears many hats at Clear Channel Communications. He is regional VP of programming, country brand manager and director of programming for the company's Nashville cluster. He has come a long way since his sole responsibility: programming country WUSY (US101) Chattanooga, Tenn. He spent 13½ years there—broken only by a 1½ year stint as PD of country WGAR Cleveland.

Hunnicutt currently oversees five stations in Nashville—country WSIX (the Big 98), top 40 WRVW (the River), R&B WUBT (the Beat), classic rock WNRQ (the Rock) and N/T WLAC—plus stations in Chattanooga; Cookeville, Tenn.; McMinnville, Tenn.; and Dalton, Ga. As brand manager he's available to CC country stations throughout the Southeast.

Hunnicutt talks to PDs in his other markets "three to four times a week," he says. "We e-mail constantly. That's the great thing with the technology we have. We can stay in touch."

The Clear Channel programmer has confidence in his charges. "They know their markets," he says. "They know what's going on with their radio stations, and it's really easy to deal with the eight to 10 people that I need to deal with on a weekly basis." He also visits those markets regularly.

Hunnicutt is a firm believer in putting his programmers in contact with each other. "We do regional meetings where we bring the program directors into Nashville to share ideas," he says. "We all think we're on these islands by ourselves, but we're not. The same problems exist in Dalton that exist in Chattanooga that exist in Cookeville that exist in Nashville. They're on different levels, but they're all similar problems."

At Hunnicutt's suggestion, CC/Cookeville OM Marty McFly talks to his counterparts at WAMZ Louisville, Ky., and WUSY—heritage stations that, like country WGSQ Cookeville, have large shares in their markets. "It's very handy when you have a station that's very similar to you, to see what they're doing. There's a huge value in that," McFly says.

WNRQ's Casey sees value in having Hunnicutt available to bounce ideas off. "Every program director should have some sort of brain trust to talk about some things, to brainstorm," he says. "For those programmers that are open-minded enough and secure enough and willing to learn, it's a great thing."

McFly agrees. "He's like having another head in the building," he says of Hunnicutt. "It's not so much of a big brother watching over you. It's more of a [situation where we'll say], 'We need another idea. Let's call Clay and see what he thinks.'"

Hunnicutt admits that while he holds the title of regional VP, he doesn't have all the answers. "I may be the conduit," he says, "but a lot of times these guys are a lot smarter than me and they've got the answer or they've done it or they've seen it done in other markets. Marty McFly was in Phoenix and Tampa [Fla.] and is a very successful guy. [CC/Chattanooga OM] Kris Van Dyke has been in Myrtle Beach [S.C.], Tallahassee [Fla.] and Charleston [S.C.]. His radio career is longer than mine. Keith Kaufman has a strong promotional background.

"We live by the rule that it doesn't matter who comes up with the idea as long as it makes it on the air," he continues. "The same goes with problem solving. When you start talking to each other, not only does it give you comfort that you're not



Clear Channel regional VP of programming Clay Hunnicutt with "Clay's Cronies"—his Nashville PDs—outside their offices. Pictured, from left, are WNRQ's Buzz Casey, WSIX's Keith Kaufman, Hunnicutt, WUBT's Pamela Aniese, WLAC's Tom Peace and WRVW's Rich Davis.

alone in going through some of these things, but it's also somebody saying 'here's what we do' and the light bulb goes off. Problem solved."

Casey cites a recent example. "I was actually down in Chattanooga while they were doing a hurricane relief program," he says. "I watched the WUSY morning show work the event all day long. They were stacking the water and the food into the back of the semis until seven o'clock that night.

"Within a couple of weeks there was another hurricane and we did the same thing here in Nashville," Casey says. "Any time you can draw from somebody else's activities or ideas it can only make it better."

Lest you think Hunnicutt is a Pollyanna, he admits there are problems. "It's not on a regular basis, but you just have those days where it seems that everything just falls apart at once," he says. "There are several fires burning, but it's time management. It's keeping the balls in the air.

"I'm noticing though that those OMG [Oh, my God] days

are becoming fewer and farther between," he continues. "That's exciting, because our systems are in place, our guys are doing the job that we empower them to do."

That's a big change from days gone by, according to Hunnicutt. "That's all we used to do," he says. "We were fire fighters. We would put out fires and move on. Now we can really actively think about what we're going to do, how we're going to do it, plan it out, strategize and go do it."

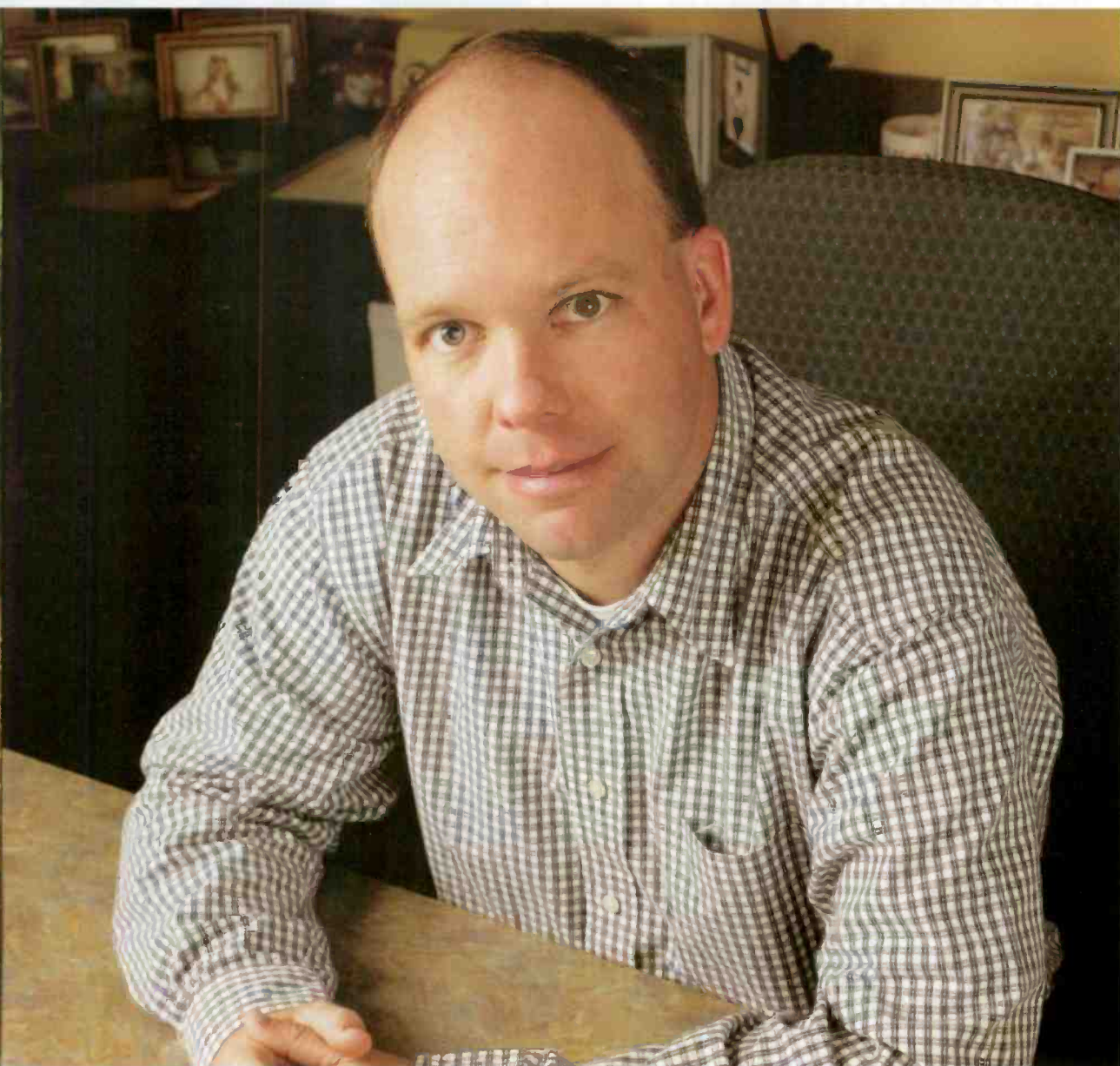
A typical day at the office for Hunnicutt starts at 8 a.m. and ends around 6 p.m., but the work doesn't end there. "We've always got things to do," he says. "That's one of the things about this business. We try to turn it off when we go home and on the weekends. I won't say it's impossible, but it's pretty hard, because when you own news/talk stations, the news never stops. The [Columbia] shuttle blew up on a Saturday."

A good programmer is always looking for an angle, according to Hunnicutt. "When I'm watching the [Country Music Assn.] Awards, I'm not watching the Awards," he says. "I'm

HE'S THE MASTER MAGICIAN,

THE BAND LEADER, THE PEACEMAKER AND THE PROBLEM SOLVER. CLAY HUNNICUTT IS ALL THINGS TO ALL PEOPLE, BUT FOR HIM IT'S ALL ABOUT THE TEAM.

BY KENTUCKER PHOTOGRAPHS BY SCOTT EVANS / RETNA LTD.



thinking about how we can use this tomorrow. That's the thing about it never shutting off.

"If you're watching 'Survivor,'" he says, the thinking goes, "How can we use this to our advantage? Can we do a bit around this?"

Since Hunnicutt's background is primarily in country radio, he admits he has had a lot to learn. Top 40 presented one challenge. "Country is driven by currents, but it's also driven by gold from 1989 to 1994," he says. "Top 40 is so in the now. It's amazing to me how artists are here for three months and then they're gone, and they're never heard from again. The music changes so dramatically every six months."

Hunnicutt sees similarities, too. "I had some assumptions about other formats," he says, "that they were different than country. That they didn't have the same problems that we have, but it's not true. Classic rock has the same core-artist scheduling problems that country does.

"[R&B] and top 40 have similar problems," he continues. "It's interesting that once you start delving into that and breaking radio stations down,

they're really about the same thing. It's about interesting and compelling radio, content [and] playing the hits."

Hunnicutt says he is only partially involved in the music at his stations. "I really rely on the program directors to run their radio stations. They live it, breathe it, eat it every day.

"I still talk a lot about the country singles," he continues, "but at the other stations it's up to the PDs. When it comes to the big, broad strokes of things, like breaking down auditorium tests, we do that together. It's still their baby, but I continue to try and push them in the right direction."

Hunnicutt is quick to point out that neither he nor Clear Channel dictate music decisions. "That's one of the biggest misconceptions about our business," he says. "That there are these three or four people making all the music decisions and it's filtered down. Our program directors make their own decisions, add their own music. They have complete freedom to make their decisions. We're all involved in the process, but it's ultimately their call."

Besides music formats, Hunnicutt has also learned about N/T because of his involve-

ment with WLAC and other talkers. "It's not records," he says, "it's topics. What is topic A, B, C and D? How are we involving listeners?"

"Learning the dynamics of news/talk has been really interesting," he continues. "It's things you and I talk about every day. But it's putting it in a practical point where people will listen for two or three hours. Rush [Limbaugh] and [Sean] Hannity and those guys do it every day. That is a talent beyond anything I've ever seen. Sitting in a room by yourself and holding a conversation for two, three or four hours is truly an amazing feat."

Hunnicutt is adamant that he still has much to learn. "Every time I visit a market I learn something from somebody," he says. "That's the amazing part of it. When I go to Fort Myers [Fla.] and talk to [OM] Steve Amari and those guys, I learn something. If I'm around [fellow regional VPs] Bruce Logan and Doug Hammand in one of their markets, I always learn something."

They interact with their people differently, he says. "They've all got different reports and systems set up for checks and balances, and a lot of them are great ideas. That's what I love about what we do . . . constantly seeing new and innovative ways of doing things."

ON THE WEB
Complete set of
Country charts and
station play lists
at [Billboard-
RadioMonitor.com](http://Billboard-RadioMonitor.com).

WELCOME TO 'THE RED ZONE' —IT'S SPANISH FOR INDIE
BY SHANON COOK
PHOTOGRAPHS BY SANTIAGO VARGAS

SIMPLY RED

If you tune in to Los Angeles alt-rock KDLA/KDLE (Indie 103.1 FM) on a Tuesday night, you might think you've stumbled across a Spanish-language station. You would be forgiven for your mistake.

Winning praise for its free-form nature and spinning everything from the Ramones to the Thrills, commercial English-language Indie 103.1 made room in June for a weekly program dedicated to Latin-alternative music.

Dubbed "The Red Zone," the two-hour show highlights artists on the front line of a genre that mixes ska, rock, reggae, electronica and hip-hop with a Latin flavor.

"I was looking for something like [this] because I think it's so important for the marketplace," Indie 103.1 director of programming Michael Steele says. "Just because bands happen to be singing in Spanish doesn't mean the songs aren't great. We're a rock station and these are rock bands . . . and they're making some of the most creative, exciting music out there."

Steele's attitude is welcome news to Latin-alternative artists, who have struggled to find a home on English commercial stations. Conversely, many Spanish stations are reluctant to expand beyond the regional Mexican, tropical and pop music that their listeners have come to expect.

Yet for years in the Los Angeles area, Latin alternative acts

have proved to be a huge draw, often selling out popular venues like the Greek Theatre and Universal Amphitheatre. For Indie 103.1, it was time to tap into that market.

"The Red Zone" host and co-creator Chelina Vargas explains, "We created this show to cater to the vast Latino population, the bilingual population, here in Los Angeles who love the music [and] support the music but had no outlet to hear it unless they bought the albums or were actually at a concert."

Spawned in 1999 to air on Los Angeles' short-lived KLYY (Y107), "The Red Zone" claimed to be the first Latin alter-

native radio show to broadcast on a commercial English-language radio station. After Y107 switched to a Spanish-language format and was eventually sold, the program bounced between MTV Español and dormancy, with powerhouse KROQ turning it down at one point. Undaunted, its architects believed an audience would again respond to the diversity of "The Red Zone."

"The calls and the e-mails have been so supportive," says co-creator Tomas Cookman, president of marketing and management firm Cookman International and co-founder of the Latin

'THE RED ZONE' PLAYLIST

| TITLE | ARTIST |
|-------------------------------------|--|
| HEAVEN CAN WAIT | ROBI DRACO ROSA |
| CORNMAN | KINKY |
| UN HOMBRE MUERTO EN EL RING | PETTINELLIS |
| HEY TU | IGNACIO PENA |
| MALIGNO | ATERCIOPELADOS |
| PARA MI BARRIO | VICO C. FEATURING TONY TOUCH & D'MINGO |
| DEJA TE CONECTO | ZOE |
| MR. P MOSH | PLASTILINA MOSH |
| HUMAN DISCO BALL | PLASTILINA MOSH |
| HOUSTON | PLASTILINA MOSH |
| CRAZY DREAM | LOS LONELY BOYS |
| ELLA USO MI CABEZA COMO UN REVOLVER | SODA STEREO |
| HISTORIA DE UN AMOR | CIRCO |
| LADY BLUE | ENRIQUE BUNBURY |
| YEP YEP YEP | SILVERI |
| ELLA ES AZUL | VOLOVAN |
| CONFESION | KING CHANGO |
| CERO Y UNO | CAFÉ TACUBA |
| LO QUE PIDAS | JULIETA VENEGAS |
| DONDE VAS | DANTE |
| ROCKSTAR | JUMBO |
| INDIOS DE BARCELONA | SKUNK |
| THE SWEETEST THING | YERBA TRIBE |
| ENFERMEDAD | CARAMELIZE |





Studio guests have become a regular feature of "The Red Zone," with Miami-based band Volumen Cero recently dropping by to promote its new album, "Estelar." Pictured, from left, are band members Luis Tamblay, Marthin Chan and Fernando Sanchez with host Chelina Vargas.

Alternative Music Conference. "There are a lot of people tuning in and a lot of people calling up and requesting their favorite songs . . . Many call just to say, 'Hey, I love what you're doing.'"

It's not just Latinos who are responding. Vargas and Cookman say they get countless calls from English-speaking listeners who don't necessarily understand the lyrics but are nonetheless thrilled to discover the music.

While Indie 103.1's signal doesn't reach the San Fernando Valley, a prime demographic area, listeners can tune in to the station's online stream. Vargas says the Internet has been instrumental in building the show's audience. She cites calls and e-mails from listeners located everywhere from South Carolina to Colombia.

"The Red Zone" playlist often revolves around established acts of the genre like Café Tacuba, Molotov, La Ley and Aterciopelados. But having a record deal isn't a requirement.

"I try and incorporate at least 25% of my playlist [with] unsigned acts," Vargas says. "We played [Mexican group] Kinky a year before they had anything on the market, so we're definitely advocates of getting new music out there."

Ozomatli bass player Willy "Wil-Dog" Abers says "The Red

Zone" was the first to play his band's music when the show aired on Y107, helping to connect the band with a new audience of Spanish-rock fans.

"They were always on the cutting edge," he recalls. "They played Maldita Vecindad before anybody, Café Tacuba—all these bands that are now well-known and get a lot of radio play, but at the time weren't getting any."

For Los Abandoned, one of Los Angeles' most promising unsigned Latin-alternative bands, "The Red Zone" has helped make up for a lack of airtime on outlets like KROQ and non-commercial triple-A KCRW.

The show plays Los Abandoned every week, lead singer Pilar "Lady P" Diaz says, "and we're getting tons of more fans. And fans we have now hear us on [Indie 103.1] and they get really excited. It has been a huge help."

However, the majority of tunes on "The Red Zone" come from international acts, because U.S.-based artists remain marginal in the Latin-alternative arena. Industry watchers say this lack of domestic talent explains why U.S. radio hasn't fully embraced the genre.

"We don't have enough bands in the U.S. for it to dictate that we need the Latin alternative radio stations to happen," says Gustavo Fernandez, president of DLN Distribution and Delanuca Records. "The Café Tacubas and the Manu

Chaos... these artists come from other countries.

"It's just a matter of time [before] Latin alternative gets its attention here," he adds. "But I think it's going to come from the Anglo side [of radio]. It's not going to come from the Latin side."

And "The Red Zone" is not alone.

Beginning in February 2003, Miami's English-language modern rock station WZTA (Zeta) has broadcast "En Fuego" each week. The two-hour Sunday-night program specializes in Spanish-language rock.

"Typically, the percentage of Hispanic listeners for Zeta hovers between 35% and 42%," director of rock programming Troy Hanson says. "It makes it extremely difficult to be an Anglo-based radio station program in those circumstances, so that's why we need 'En Fuego.'"

Hanson says he envisions eventually leaking some "En Fuego" songs into Zeta's daily rotation.

Back in Los Angeles, "The Red Zone" has its eye on other markets.

"We've been in talks about syndicating ["The Red Zone"] in other obvious cities across America—and some not so obvious cities," Cookman says. "We've also talked to many sponsors, and they've all been very attentive to supporting it."

ON THE WEB
Complete Latin charts lineup at Billboard-RadioMonitor.com.

HOLY ROLLERS

SHOWING JESUS SOME (RADIO) LOVE BY CHUCK TAYLOR ILLUSTRATION BY HARRY CAMPBELL

AMERICA HAS FOUND RELIGION, but without an eye on the good book or a step inside the neighborhood house of worship.

These days, people are tuning in to the airwaves.

A recent study points out that religious broadcasting listenership has increased an exalted 43% since fall 1998, making it the fastest-growing radio format in the nation.

According to SunTrust Robinson Humphries analyst Stuart Kagel, the format has outpaced the growth of Spanish (up 37%), R&B (23%) and top 40 (5%) while converting listeners from such stalwarts as rock (down 13%), AC (-11%) and country (-9%).

Religion's rise has been consistent during the broad template of six years—not the kind of quick-hit trend that can be pinned on the public's increasing reliance on faith following Sept. 11, 2001. Nor is it based on the draw of any handful of particularly successful acts or personalities, because again, the survey period is simply too expansive.

Ask Joe Davis, executive VP of radio for Salem Communications, the country's largest broadcaster focused on Christian and family-themed programming, and he is armed and ready to share his formidable theories on why God is so good right now. Davis started in broadcasting in 1963 and has worked for Salem since 1989, starting as GM of WMCA-AM and WWDJ-AM in New York.

In the broadest sense, he explains, "religious radio connects with people where they live. It's deeply emotional and personal."

He then half-jokes, "The French mathematician Pascal once said that inside every man, there is a God-shaped void. Religious radio speaks to that."

In more pragmatic terms, the executive credits the format's boastful growth to three pivotal changes within the genre.

First, religious radio itself has matured. "In the beginning, it didn't have great artists or presentation," Davis says. "The music was the same for many years, but now production values have gotten very good and the artists are just terrific."

Second, he believes that the media at large have become such general doomsayers that religious stations have become a safe harbor from the darkness.

"There are so many competing messages that people consider very negative," Davis observes. "It's nice to have a station without lyrics that are shocking or that parents will have to explain to their children. The whole family knows that it can listen together."

Finally, Davis returns to the format's nurturing of faith: "It's more acceptable now and more natural for people to talk about their spiritual needs and to integrate it into their lives."

Such a statement begs the question: Is the nation's current (admittedly divided) political discontent a boon for conservative Christian listeners searching for a common point of view?

Davis responds, "I don't see politics as a huge factor, especially on our music stations. People tend to go about their daily lives despite who is in the White House or leading the states. We just need to do what we do and get better at it every month, no matter who is in charge."

"At the risk of being too spiritual," he adds, "there is a passage in the Old Testament [Isaiah 9:6-7] that says that the government will be on his shoulder. I don't think that it was talking about John Kerry or George Bush."

As curious is Salem's place following the Federal Communications Commission's rigid crackdown on broadcast-

ers following Janet Jackson's infamous exposure during the Super Bowl.

Again, Davis is prepared. "We've always led with the promise that we're safe for the whole family," he says. "I have the feeling that that has become particularly meaningful since then. But we haven't had to change our programming to remain decent. We just do what we've always done since the early days of Salem; we can hold our head high and have the assurance that we're not about to offend people."

CATCH THE WAVE

From a business standpoint, Salem has certainly been there all along to catch the wave of religious radio's rise to prominence, if not the first to stir the waters that would lead to a broadcasting empire.

The company, formed 25 years ago, today owns 99 radio stations in the United States, with outlets in each of the top 10 markets and 60 in the top 25 markets. (In total, more than 2,000 stations around the country air some form of religious content.)

The majority of Salem's stations broadcast in one of three strategically complementary formats: Christian teaching and talk, news/talk and music. The music stations are broken down into three subgenres: contemporary Christian (branded as "the Fish"), praise and worship and Southern gospel.

Salem also operates the largest syndicated religious radio network in the country, which offers talk, news and music content to its own stations and 1,600 other outlets in 224 markets nationwide, through affiliate partnerships.

In addition, it owns a media conglomerate that touches on nearly all other aspects of religious content. Salem Publishing commands 150,000 subscribers, including its flagship "CCM Magazine," which has covered contemporary Christian music for two decades.

The Salem Web Network not only provides content for its individual station Internet sites, but onepiece.com is the leading distributor of online streaming for religious ministries and stations. Other major properties include crosswalk.com and crossguide.com, which attract some 3 million Web hits per month.

Notably, Salem also provides religious talk and music programming to XM Satellite Radio.

The public company, based in Camarillo, Calif., trades on the NASDAQ stock exchange (SALM). At the beginning of the month, its stock was valued at \$26.41 per share, with some 20.4 million shares in active trading.

JESUS LOVES ME, THIS I KNOW

All of which lends credence to the overt advantage that Salem has over any other radio group owner. Without attempting to sound crass, it is a fact that—perhaps aside from televangelism—the conglomerate practically owns the media market on Jesus.

Davis takes it in stride. "We are able to program with our head and with our hearts," he says. "We recognize that our audience represents more than a musical taste. They represent

a lifestyle—a fairly homogenous lifestyle—that we have the opportunity to participate in at the places they gather, whether it's a concert, Sunday morning at their church or when they listen to the radio."

Perhaps the most impressive evidence of Salem's sheer reach and potency is that within the top 25 U.S. radio markets, the company is third in size only to Clear Channel and Infinity.

With such critical mass, Davis raises the point that the religious format—once little more than fire and brimstone calling out from the AM airwaves across the deep South—is hardly niche programming anymore.

"I believe that it is a mainstream format," he says.

The company's case in point is Salem's flagship contemporary Christian KLTU-FM Dallas, which is the No. 8 station in the nation's fifth-largest radio market with a 3.3 share 12-plus, sharing company with country, R&B, news/talk and Spanish outlets, according to the summer Arbitrends. The station ranks No. 3 with women 25-54.

Typifying the company's cluster strategy, Salem also owns KSKY-AM and KLTU-AM in Dallas, allowing it to nurture listeners with music, news and faith/teaching.

"The three formats have developed naturally," Davis says. "Each one has provided critical mass and incremental growth to the company."

Salem remains focused on growing its empire in the nation's larger markets. Davis says, "We realized that half of the people in the United States live in the top 25 markets, so that is where we are committed."

Salem is fond of searching out viable FM signals and has the capital to finance the good word. For instance, its acquisition of KLTU-FM Dallas in October 2000 for \$8 million has since resulted in annual revenue of \$13 million.

The majority of Salem's 99 stations broadcast Christian talk and teaching, with marquee personalities James Dobson, Janet Parshall, Charles Stanley and Chuck Swindoll. The format includes Bible teaching and sermons, as well as topics like raising children and religious legal rights in education and the workplace.

Some 80% of the format's income comes from the sale of uninterrupted blocks of broadcast time, usually in 26- or 55-minute increments.

Salem's news/talk outlets also primarily broadcast a cost-saving menu of syndicated programming, with a heavy bent toward "conservative views and family values," according to the company's Web site.

The remaining music stations cater to an older female audience, akin to a typical AC station.

"We recognize that as our sweet spot," Davis says. "We get there by playing the music that the listeners want to hear, minimizing clutter and keeping our promise that programming is safe for the entire family to hear."

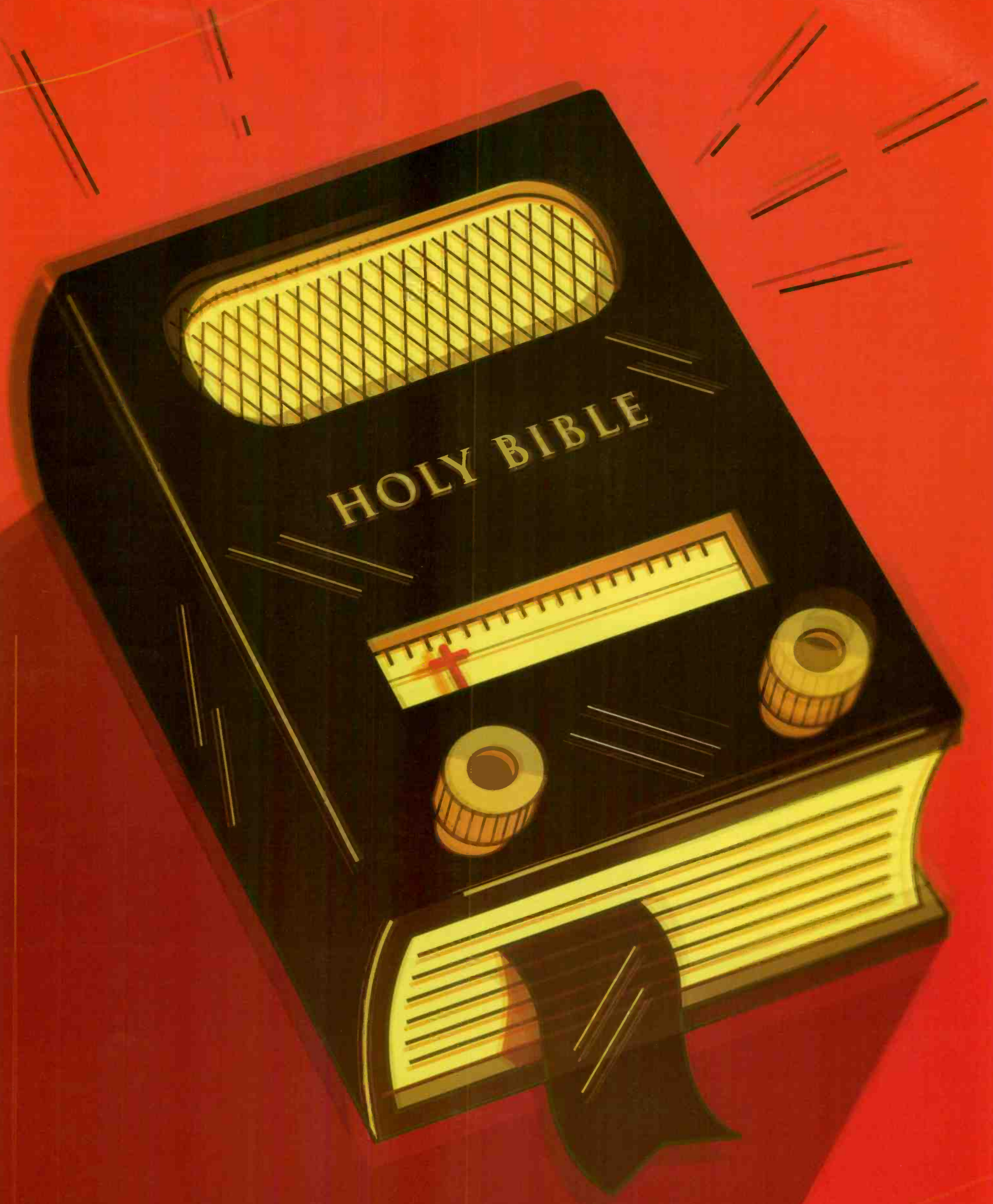
For the future, Davis feels certain that the mission of Salem will continue to burgeon.

"I live right outside of New York City—and sometimes it's hard to get the big picture when you live in a large city—but as I travel across the United States and visit churches and concerts, I realize just how important everything that we're doing is to people," he says.

"Some people might see it as a utility. But what I realize is that what we are providing is a valued companion." ●●●

ON THE WEB

Complete Christian charts lineup at BillboardRadioMonitor.com.



Campbell

MIXED MOOD: BATTERED, BUT UPBEAT

BY PAUL HEINE

SAN DIEGO—Despite whippings by Wall Street and the consumer press, radio executives were upbeat about the future of their medium at the NAB Radio Show here Oct. 6-8.

The bombshell news of Howard Stern's upcoming defection to Sirius Satellite Radio broke just before the convention got under way and remained an undercurrent throughout, rearing its head in numerous sessions.

"We got a kick in the chin," Entercom president/CEO David Field said of Stern's satellite migration. "But people are exaggerating the significance of the move."

Emmis chairman Jeff Smulyan reminded attendees that pundits have sounded the death knell for radio before. "Now it's Howard Stern who will be the death knell," Smulyan said. "I wish him well, but I'll take my chances."

A rallying cry for Field, Smulyan and the rest of the rajahs of radio was that the time has come for the industry to go on the offensive. Defuse the medium's bad rap and clean up the clutter. Set the record straight on satellite subscriber churn and tell the story of how radio responds to natural disasters. Collaborate on correcting the industry's problems and grab a bigger slice of ad dollars. Innovate new formats and put the hipness back in the medium.

Greater Media president/CEO Peter H. Smyth declared that high-definition radio will "lead to the renaissance of radio this decade."

Digital radio "offers untold new revenue opportunities through creative use of the spectrum," NAB president/CEO Eddie Fritts said. "The competitive threat from other digital media is very real, and radio cannot remain the only analog player in a digital world." With receiver makers behind HD technology, it is time for broadcasters to make the switch, Fritts said.

Transitioning to digital, a boom in Hispanic and religious radio and format innovations like Air America, Jack and Bob have made this "one of the most exciting times in the history of the medium," Field said.

Citadel COO Judy Ellis called Clear Channel's clutter reduction program "one of the most positive things in our industry in a long time. As an industry, we need to back them up and follow their lead."

Billboard Radio Monitor sponsored the opening-night cocktail reception at the National Assn. of Broadcasters Radio Show held Oct. 6-8 in San Diego. In attendance were (at right) *Billboard* director of charts/senior analyst Geoff Mayfield, left, and EMI Music Marketing president/EMI Music North America executive VP Phil Quarararo. Bottom right: Tesh Media Group director of affiliate relations Scott Meyers, left, with broadcaster/entertainer John Tesh. Below: Panelists for the NAB's Group Executive Super Session were, from left, Entercom Communications president/CEO David Field, Clear Channel Worldwide president/CEO Mark Mays, Access.1 Communications president/COO Chesley Maddox-Dorsey, Citadel Broadcasting COO Judy Ellis and Greater Media president/CEO Peter H. Smyth.

NURTURE TALENT, ENHANCE IMAGE

Optimism in the face of gloomy predictions wasn't confined to group heads. The primary feeling permeating the programming executives' session was that, despite increased challenges from MP3 players, satellite radio and technologies like portable wireless broadband, the medium still has plenty of life.

Group programmers stressed the importance of nurturing talent and effecting an image makeover so that radio appears hip to younger listeners. Radio One COO Mary Catherine Sneed said that format variations like Dave, Bob and Jack are making radio more exciting, but the industry needs an awareness campaign.

"The industry needs to do more," she said. "Why isn't there a great PR campaign for radio?"

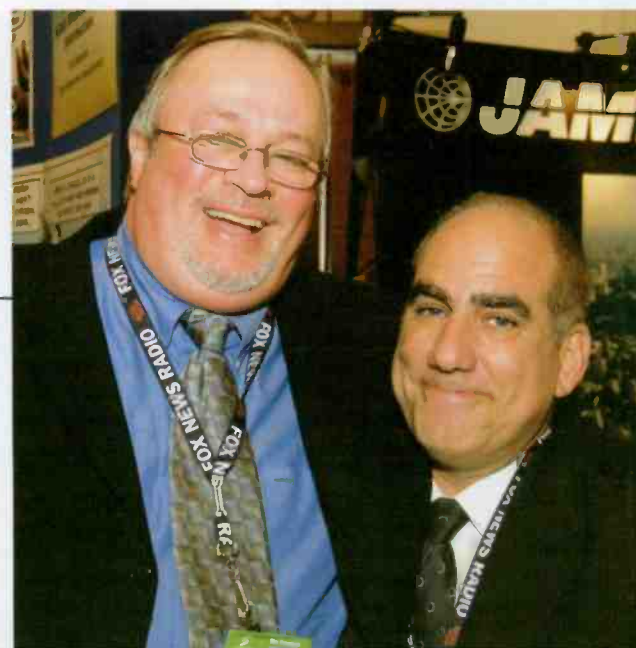
Clear Channel senior VP of programming Tom Owens, whose company pulled Stern from six stations earlier this year, says he has had "mixed success" from a ratings standpoint after Stern's departure, adding that "Infinity will be in a difficult situation to have to replace talent."

Heritage rock WFBQ (Q95) Indianapolis GM Chris Wheat claimed his syndicated morning men, Bob & Tom, see much opportunity to pick up new affiliates when Stern switches to satellite.

Talent agent Bob Eatman suggested more such moves to satellite were inevitable.

"There is a big disadvantage to having restrictions on radio and not satellite," Eatman said. "You're going to see a flight . . . of [talent] to satellite radio. Free speech will be a province of people who can afford satellite radio. It will put terrestrial radio at a disadvantage."

Citadel's Ellis referred to indecency as "a huge issue," saying



the Federal Communications Commission's crackdown threatens free speech and that the industry needs to come together on it.

FCC Commissioner Kevin Martin spoke of "increasing tension" resulting from different decency standards for broadcasters and paid subscription services transmitted via cable and satellite. The Republican commissioner said it is a subject the FCC "will have to face—whether or not there should be changes made to level the playing field." Martin said there is an important distinction between programs consumers purchase and choose to receive and those broadcast for free over the public airwaves.

The FCC's Bryan Trammont added, "Howard Stern's numbers went up, not down, when we fined him, so I don't believe we've chilled his economic viability."

RESTORING BALANCE

With goliath groups entrenched as the ruling order, it became common practice during the past decade for stations to combine their staff to save money and share resources. But the trend has taken a marked turn, as many cluster managers now admit that focusing on a station's individual audience and advertisers is a wiser business strategy.

On the sales side, Dan Lovington, a Radio One market manager in Indianapolis, agreed that offering a dedicated staff for each radio station within a market has ultimately proved advantageous for his company, because it provides each client with a better and more personal experience.

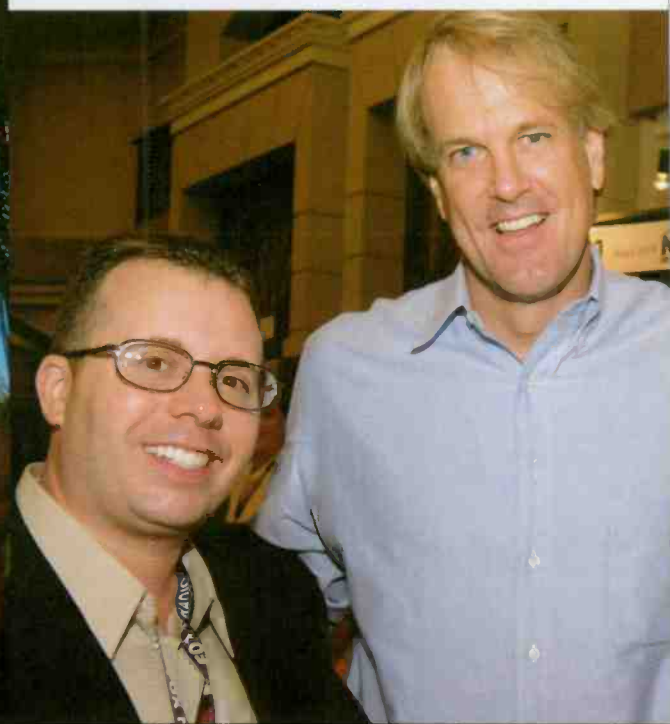
Executives stressed the importance of keeping listeners and advertisers satisfied in an environment where many listeners are tuning out because of too much clutter on the airwaves.

"Giving listeners more of what they came to radio to hear—the compelling information, the entertainment—will satisfy the listener," Clear Channel Radio CEO John Hogan stressed. "We are out of balance right now, and the challenge is, How can we restore that?"

In addition to heralding local stations for their stalwart reaction to recent hurricanes, wildfires, flooding and terrorism, Fritts urged broadcasters to get involved in ensuring a vibrant future.

"The FCC has been bombarded with complaints from groups as diverse as Code Pink on the left to the National Rifle Assn. on the right," Fritts said. "These groups are out for your licenses or, at the very least, to affect the program content of your stations. And they aren't going away anytime soon. We need broadcaster activism to be alive and well, also."

Additional reporting by Phyllis Stark, Chuck Taylor and Bram Teitelman in San Diego.



New!

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The screenshot shows the Billboard Radio Monitor website interface. The top navigation bar includes links for BUSINESS NEWS, FORMAT NEWS, CHARTS, RESOURCES, COMMUNITY, CAREER, and NEWS ALERTS. The main content area is divided into several sections: 'Strategic Allies' featuring Infinity Radio, 'REAL TIME TRACKER' with a 'REAL TIME CHARTS' table, 'LATEST HEADLINES', 'BILLBOARD.BIZ LDPDATES', 'NOW PLAYING' with a 'GAVIN DEGRAW "I DON'T WANT TO BE"' feature, 'NEW: Z100!', 'BREAKING & CALLING OUT', 'RADIO-ACTIVE', 'CURRENT SUBSCRIBERS', 'NEWS TIPS', and 'HIT PREDICTOR'. A 'Cooking & Entertaining Books' advertisement is visible at the bottom.

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- Magazine subscribers click here to activate online account
- Find out what looks like a hit before it scales the charts with HitPredictor

"It's refreshing to see the emphasis the new Billboard Radio Monitor puts on the creative side of the radio business. I think it is going to become a platform to showcase innovation and the great thinkers who drive the industry."

— John Sykes, CEO, Infinity Broadcasting

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VIVA LA RADIO

INTERNATIONAL

THIRD IN A SERIES EXAMINING EUROPEAN RADIO AND MUSIC

INTERVIEW BY
EMMANUEL LEGRAND,
LONDON BUREAU CHIEF

The radio market in France has developed substantially during the past 20 years, with the creation of such national FM music networks as NRJ, Fun Radio, RTL2 and RFM. To many observers, the French radio scene is one of the most competitive and established in Europe.

Media analyst Alain Neville, founder and chief executive of Paris-based consultancy Anima, discusses the characteristics of the French market.

IS IT RIGHT TO SAY THERE IS SOMETHING TYPICALLY FRENCH IN THE WAY THE RADIO MARKET HAS DEVELOPED IN FRANCE?

Yes, indeed. France is an extremely centralized country, with the political, economic and cultural power concentrated in the capital of Paris. Well, for radio, it is exactly the same. The business is in Paris, the radio operators are in Paris and the advertisers are in Paris. But even more so, radio in France is a national broadcasting business. There are 14 different national networks, public and commercial, broadcasting throughout the whole country and attracting over 80% of the total audience. A listener in the north of France who listens to NRJ or Fun Radio will listen to the same program as someone in the south.

Another important historical factor in France is that commercial radio is an old thing that predates World War II. There is a strong culture of commercial broadcasting, which has survived throughout the years.

HOW HAS THE DEVELOPMENT OF FM IN THE EARLY 1980S CHANGED THE RADIO LANDSCAPE?

Prior to the development of FM, you had in France a strong public broadcaster, Radio France, and three of what were called the *peripherique* stations—RTL, Europe 1 and

RMC. They were called that because they were peripheral, in that their transmitters were outside the French borders, though they were broadcasting over [all of] France.

Their format was what you would call full service, [which] consists of a solid chunk of news—especially in the morning—games, entertainment, music, talk shows, specialized shows—all combined in one station. It was meant to reach the largest audience.

When the FM stations started in the early 1980s, they were first and foremost music stations. Initially, they were local,

one, RMC—operating most of the networks.

WHICH ONES?

RTL Group—which is part of German media conglomerate Bertelsmann—operates RTL, which is still a full-service station; rhythmic top 40 Fun Radio; and soft AC RTL2.

NRJ as a group operates NRJ, whose format is a combination [of] top 40 and [adult top 40] with a very large demographic; AC Cherie FM; gold network Nostalgie; and Rise & Chansons, a hybrid format that combines comedy and music.

Lagardere Active, a division of Lagardere Group, has Europe 1, which has morphed into a news/talk station; [adult top 40] edging on modern rock

LIKE NRJ, WHICH APPEARED OUT OF THE BLUE IN THE EARLY 1980S AND IS NOW ONE OF FRANCE'S BIGGEST BUSINESS SUCCESS STORIES?

For a start, they were first on a new format, targeting the youth audience on the FM band. They quickly epitomized top 40 radio in France, playing what listeners wanted and not what programmers liked. It was the station of a generation.

It is interesting to note that NRJ was the first station to beat RTL, which had been France's leading radio station for two decades. That's no small achievement.

NRJ's founder, Jean-Paul Baudecroux, also had a very clear vision of what he wanted to do with the brand. There is a real brand strategy at all levels, to a point that Baudecroux has been able to export the brand in many countries.

WHAT KIND OF DIVERSITY EXISTS IN TERMS OF FORMATS?

Overall, the market has stabilized around the main dominant formats outside full service. You have a bit of top 40 for the youth, variations of AC formats for young adults and several gold formats for older audiences.

It is also worth mentioning Skyrock, which is independently owned. [It] has an [R&B/hip-hop] format that attracts 4 million listeners weekly. It is not very rich in terms of variety, but it caters to all audiences.

In addition, you have a few niche formats, mostly in urban areas. Paris, for example, has a rock station [Oui FM], a world music/freestyle station [Radio Nova], a dance/techno station [FG] and a Latin station [Radio Latina], among others.

HOW WOULD YOU CHARACTERIZE RADIO REGULATION IN FRANCE?

The radio sector is regulated by broadcasting authority the CSA. It is rather strongly regulated. A lot of attention is on changes of ownership.

A few years ago, a new com-

munication bill changed the ownership caps, making it easier for groups to consolidate.

Today, a group can own as many networks as it wants, providing the total combined reach of these networks does not exceed 150 million inhabitants. As France has roughly 60 million inhabitants, it means a group can own up to three national networks.

ANOTHER CONTROVERSIAL REGULATION DEALS WITH QUOTAS FOR LOCAL CONTENT.

It is one of France's cultural exceptions! It did help the music industry but proved a bit of a hassle, to say the least, for broadcasters, who have to program with a computer at hand to make sure they fit within the quotas.

That said, the quotas—introduced in 1996—had been adapted a few years back to better reflect formats. Initially, stations had to play 40% French content, regardless of their format. Now, youth formats can opt for a system by which they can play less French content overall if they play more new talent, while adult or gold formats can choose a higher share of French material but with less new talent. And none of the networks has lost audience because of the quotas.

IS RADIO A GOOD BUSINESS IN FRANCE?

For the big groups, it is undeniably a very profitable business. Once you break even, it is a license to print money.

Think of it—you probably have the same overhead as a local station but your reach is national. It has not always been like that. In the mid-1990s, radio suffered from the rise of commercial TV and the recession, and it is only very recently that ad revenues are back on the rise.

Also, French radio groups have exported their know-how outside France. NRJ is present in several European countries, and so is Lagardere. Not everything they do abroad is crowned with success, but globally, it is working pretty well for them.

ON THE WEB

For complete Nielsen Music Control charts in Europe, go to BillboardRadioMonitor.com

| FRANCE AIRPLAY CHART | | | |
|----------------------|-----------|------------------------|-----------------------------|
| THIS WEEK | LAST WEEK | TITLE | ARTIST |
| 1 | 1 | LET'S GET IT STARTED | THE BLACK EYES PEAS |
| 2 | 2 | THIS LOVE | MAROONS |
| 3 | 3 | THE REASON | HOOBASTANK |
| 4 | 4 | ET J'ATTENDS | LESLIE |
| 5 | 5 | UN GAOU A ORAN | MAGIC SYSTEM 13 & MO LAMINE |
| 6 | 6 | OBSESION | AVENTURA |
| 7 | 7 | LEAVE (GET OUT) | JOJO |
| 8 | 8 | CONFESSIONS PART II | USHER |
| 9 | 9 | BREAKING THE HABIT | LINKIN PARK |
| 10 | 10 | EVERYTIME | BRITNEY SPEARS |
| 11 | 11 | ELLE VEUT | TAIRO/FLYA |
| 12 | 12 | FLAMME | SLAI |
| 13 | 13 | TANT PIS | ROCH VOISINE |
| 14 | 14 | ELLE DANSE SEULE | DE PALMAS |
| 15 | 15 | SOMEWHERE ONLY WE KNOW | KEANE |
| 16 | 12 | FACE A LA MER | CALOGERO & PASSI |
| 17 | 17 | MOVE YA BODY | NINA SKY |
| 18 | 15 | AFRODISIAC | BRANDY |
| 19 | 16 | HIT MY HEART | BENASSI BROS. FEAT. DHANY |
| 20 | 37 | CRAZY | K'MARO |

MONITORING PERIOD: OCT. 1-7

but little by little the market consolidated into national networks. There was then further consolidation within the networks, to a point where we now have three big groups—RTL Group, NRJ Group and Lagardere Active—and a small

Europe 2; and AC RFM.

RMC has two smaller networks: RMC, which is now a sports news station, and BFM, [which is] business news.

HOW CAN YOU EXPLAIN THE RISE OF A GROUP

GOING FOR AIRPLAY

FOR THE WEEK OF OCT. 18

| Artist | Title | (Label) |
|------------------------------------|--|--------------------|
| MAINSTREAM TOP 40 | | |
| Hoobastank | Disappear | (IDJMG) |
| Twista Feat. R. Kelly | So Sexy Chapter 2 (Like This) | (Atlantic) |
| Velvet Revolver | Fall To Pieces | (RMG) |
| RHYTHMIC TOP 40 | | |
| Ashanti | Only U | (IDJMG) |
| Dirt Bag | Slow Down | (Zomba) |
| ADULT TOP 40 | | |
| Live | We Deal In Dreams | (Geffen) |
| R&B/HIP-HOP | | |
| Ashanti | Only U | (IDJMG) |
| Eminem | Just Lose It | (Interscope) |
| Nas Featuring Olu Dara | Bridging The Gap | (SUM) |
| Ruben Studdard | I Need An Angel | (RMG) |
| ADULT R&B | | |
| Ruben Studdard | I Need An Angel | (RMG) |
| COUNTRY | | |
| Brad Cotter | I Miss Me | (Epic) |
| Brad & Shelly | He Only Talks About Her When He Drinks | (Cupit) |
| Lee Ann Womack | I May Hate Myself In The Morning | (MCA Nashville) |
| MODERN ROCK | | |
| Beastie Boys | Right Right Now Now | (Capitol) |
| Elefant | Misfit | (Hollywood) |
| The Exiles | Ugly | (Virgin) |
| Hoobastank | Disappear | (IDJMG) |
| Instruction | Breakdown | (Geffen) |
| Lazyboy | Underwear Goes Inside The Pants | (UMRG) |
| ACTIVE ROCK | | |
| Hoobastank | Disappear | (IDJMG) |
| Saliva | Razor's Edge | (IDJMG) |
| Spiderbait | Black Betty | (Interscope) |
| HERITAGE ROCK | | |
| Saliva | Razor's Edge | (IDJMG) |
| Spiderbait | Black Betty | (Interscope) |
| TRIPLE-A | | |
| Wilco | Theologians | (Warner Bros.) |
| LATIN | | |
| Domingo Quinones | El Mas Buscado | (Universal Latino) |
| Graciela Beltran | Dile A Ella | (Univision) |
| CHRISTIAN | | |
| Kelly Minter | Say The Word | (Cross Driven) |
| Margaret Becker With David Edwards | Create In Me | (Here To Him) |
| Sanctus Real | Things Like You | (Sparrow) |
| Scott Riggan | Like Incense | (Spinning Plates) |
| Thousand Foot Krutch | This Is A Call | (Tooth & Nail) |

To submit titles, contact silvio@billboard.com

THE

CHARTS

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



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

THE SPIN

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 recurrenents 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 downtime in the format.

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

TEXAN NUDGES TWITTY

With the third-largest increase on the chart, **George Strait's** "I Hate Everything" (MCA Nashville) becomes the Texan's 39th No. 1 in the history of the *Billboard Radio Monitor* and *Billboard* country chart.



Strait stands in second place among artists with the most chart-topping singles, just behind **Conway Twitty's** total of 40. Strait was previously tied with **Merle Haggard**, who has seen this chart's top box 38 times.

Strait's single pushes **Sara Evans'** "Suds in the Bucket" (RCA) to No. 2, but not without a fight. Evans' track bullets with an increase of 179 detections and lags behind Strait's total detections by 107 plays. "Suds" holds at No. 1 on the country audience chart with 36.7 million total impressions, while "Hate" closes the tracking period in second place with 35.7 million.

Meanwhile, **Miranda Lambert** ties the **Nielsen Broadcast Data Systems**-era record for the highest debut by a new artist's first single and sets a new opening-week benchmark for a new female artist as "Me and Charlie Talking" (Epic) starts at No. 42. Lambert matches and surpasses records set earlier this year by fellow **Sony Music Nashville** artists **Brad Cotter** and **Gretchen Wilson**, respectively. Cotter's "I Meant To" opened at No. 42 in the May 14 issue, and Wilson's "Redneck Woman" started at No. 48 in the *Monitor* dated March 5.

Meanwhile, **Miranda Lambert** ties the **Nielsen Broadcast Data Systems**-era record for the highest debut by a new artist's first single and sets a new opening-week benchmark for a new female artist as "Me and Charlie Talking" (Epic) starts at No. 42. Lambert matches and surpasses records set earlier this year by fellow **Sony Music Nashville** artists **Brad Cotter** and **Gretchen Wilson**, respectively. Cotter's "I Meant To" opened at No. 42 in the May 14 issue, and Wilson's "Redneck Woman" started at No. 48 in the *Monitor* dated March 5.

'BOO' SCARES UP ANOTHER NO. 1 FOR USHER

Usher extends his lead for most No. 1s by an artist at rhythmic top 40, as his duet with **Alicia Keys**, "My Boo" (Zomba), becomes his seventh chart-topper at the format. He now puts some distance between him and the artists that are tied for second, as **Nelly**, **Mariah Carey** and **P. Diddy** fall back two steps with five No. 1s to their credit.

"My Boo" also makes it to No. 1 at R&B/hip-hop, giving Usher his seventh No. 1 at that format and Keys her third.

Although Keys has conquered the top of the R&B/hip-hop, adult R&B and mainstream top 40 charts before, this marks her first No. 1 on the rhythmic list. Keys' previous high was a No. 2 peak with "Fallin'" and "Gangsta Lovin'," on which she appeared with **Eve**.

Farther down the rhythmic chart, **Ja Rule** returns at No. 30 with "Wonderful" (IDJMG), featuring **R. Kelly** and **Ashanti**. "Wonderful" is one of two tracks featuring Kelly to hit the chart as "Blue Chips," his duet with **Jay-Z**, debuts at No. 35. Kelly is the format leader with 33 songs charted since the format's inception in 1993.

The Dolls Are Back In The House

Goo Goo Dolls return to the adult top 40 chart with their first new entry since March 2003 as "Give a Little Bit" (Warner Bros.) debuts at No. 26. The track is the band's ninth chart hit and its highest entry to date. All eight of the Goo Goo Dolls' prior chart appearances have ended with a top 10 peak, including two No. 1s: "Iris" and "Slide."

SECOND TIME AROUND AT MODERN

A Perfect Circle's "Imagine" (Virgin) leads five debuts onto the modern rock chart, coming in at No. 36. The track is one of three remakes on this week's list. **Korn's** version of **Cameo's** "Word Up" (Epic) moves 22-20 while **Marilyn Manson's** "Personal Jesus" (Interscope) moves 34-33.

"Personal Jesus" is the only one of the three to have charted at modern in its original version, as **Depeche Mode** took the track to No. 3 in October 1989.

Elsewhere on the modern chart, **Crossfade's** "Cold" (Columbia) moves 12-11 and earns Airpower stripes more than five months after reaching similar status at active rock.

The modern rock Airplay Leader is **WARQ** in the band's hometown of Columbia, S.C., which reached the 150-spin plateau in September 2003. "Cold" needed 16 weeks on the modern list to reach Airpower while taking 12 weeks to hit Airpower at active in the May 7 issue.

Snoop Drops In With Another Top 10

"Drop It Like It's Hot" by **Snoop Dogg** Featuring **Pharrell** (Interscope) climbs 12-5 on the R&B/hip-hop chart, earning Greatest Gainer honors with an increase of 841 spins.

The track is only the third top 10 appearance for Snoop at the format and his second as a lead artist. He previously made that portion of the chart in April 2003 with "Beautiful," which also featured Pharrell, and on Chingy's "Holidae In" last November.

Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

MAINSTREAM TOP 40 POWER PLAYLISTS

| WTZJ New York | KIIS Los Angeles | WKSC Chicago | WIOQ Philadelphia | WXKS Boston | KRBE Houston |
|--|--|--|---|--|---|
| WTZJ New York Sr. VP/Pgm: Tom Poleman APD: Sharon Dastur MD: Paul Bryant Clear Channel 201-209-6200 TW LW | KIIS Los Angeles PD: John Ivey APD/MD: Julie Pilot Clear Channel 818-559-2252 TW LW | WKSC Chicago PD: Rod Phillips APD/MD: Jeff "Smash" Murray Clear Channel 312-255-5100 TW LW | WIOQ Philadelphia DM/PD: Todd Shannon APD/MD: Marian Newsome Clear Channel 610-667-8100 TW LW | WXKS Boston VP/Pgm: Jack McCartney APD/MD: Kid David Corey Clear Channel 781-396-1430 TW LW | KRBE Houston PD: Tracy Austin APD/MD: Leslie Basenberg-Whittle Susquehanna 713-266-1000 TW LW |
| 1 Kelly Clarkson Breakaway 80 77 2 Maroon5 She Will Be Loved 79 77 3 Ryan Cabrera On The Way Down 78 79 4 Avril Lavigne My Happy Ending 76 78 5 Bowling For Soup 1985 73 56 6 Ciara Featuring Pety Pablo Goodies 62 56 7 Simple Plan Welcome To My Life 53 51 8 Usher And Alicia Keys My Boo 52 50 9 Eminem Just Lose It 48 49 10 Seether Featuring Amy Lee Broken 48 48 11 Destiny's Child Lose My Breath 43 33 12 Ashlee Simpson Pieces Of Me 42 46 13 Terror Squad Lean Back 41 42 14 Linkin Park Breaking The Habit 38 44 15 Switchfoot Dare You To Move 38 56 16 Britney Spears My Prerogative 36 30 17 Black Eyed Peas Let's Get It Started 36 54 18 Finger Eleven One Thing 34 33 19 JoJo Featuring Bow Wow Baby It's You 32 32 20 Ashlee Simpson Shadow 30 34 21 N.O.R.E. Featuring Diddy Van Dye Mi Can 28 26 22 Gavin DeGraw I Don't Want To Be 27 16 23 Lindsay Lohan Rumors 25 30 24 Good Charlotte Predictable 21 20 25 Vanessa Carlton White Houses 20 17 26 Sasha And Saviy Body 19 25 27 Nina Sky Featuring Jabba Move Ya Body 18 12 28 Franz Ferdinand Take Me Out 18 18 29 Hoobastank The Reason 17 16 30 Nelly Featuring Tim McGraw Over And Over 16 0 31 Ryan Cabrera On The Way Down 15 19 32 Jessica Simpson Angels 15 14 33 Rupee Tempted To Touch 13 0 34 Elephant Man Jook Get (Wine Wine) 13 10 35 112 Dance With Me 13 11 36 Madhouse Like A Prayer 13 11 37 Christina Milian Dip It Low 13 15 38 Kevin Lytle Featuring Sprag Turm Me On 12 11 39 Gwen Stefani What You Waiting For? 12 29 40 Lil' Flip Featuring Lea Sunshine 13 41 | 1 Destiny's Child Lose My Breath 89 74 2 N.O.R.E. Featuring Diddy Van Dye Mi Can 87 87 3 Ciara Featuring Pety Pablo Goodies 84 90 4 Maroon5 She Will Be Loved 81 80 5 Lil' Flip Featuring Lea Sunshine 81 80 6 Ashlee Simpson Pieces Of Me 75 83 7 Black Eyed Peas Let's Get It Started 68 63 8 JoJo Featuring Bow Wow Baby It's You 67 94 9 Terror Squad Lean Back 63 62 10 Destiny's Child Lose My Breath 61 71 11 Eminem Just Lose It 58 60 12 Usher And Alicia Keys My Boo 56 3 13 Nelly Featuring Tim McGraw Over And Over 55 41 14 Usher And Alicia Keys My Boo 52 55 15 Ashlee Simpson Shadow 48 49 16 Avril Lavigne Don't Tell Me 41 32 17 Alicia Keys If I Ain't Got You 41 39 18 Trick Daddy Featuring Lil' Jon Let's Go 30 15 19 Ice Cube You Can Do It 30 32 20 Gwen Stefani What You Waiting For? 28 25 21 Nelly & Christina Aguilera Tilt Ya Head 28 28 22 Britney Spears My Prerogative 25 16 23 R. Kelly Ignition 24 17 24 Nina Sky Featuring Jabba Move Ya Body 23 22 25 Confessions Part II 22 12 26 Lil' Flip Featuring Lea Sunshine 20 58 27 Usher Featuring Lil' Jon & Lu Yeh! 19 15 28 Trick Daddy Featuring Lil' Jon Let's Go 18 11 29 Kevin Lytle Featuring Sprag Turm Me On 17 35 30 Juvenile Featuring Souja Si Slow Moto 16 19 31 Nitty Nasty Girl 16 16 32 Lil' Jon & The East Side Boyz Get Low 16 26 33 Nelly & Christina Aguilera Tilt Ya Head 14 23 34 Jessica Simpson With You 13 7 35 Finger Eleven One Thing 13 8 36 Bowling For Soup 1985 13 10 37 Beyonce Naughty Girl 13 16 38 Nelly Featuring Tim McGraw Over And Over 12 5 39 Sean Paul Get Busy 9 0 40 Maroon5 Hard To Breathe 9 8 | 1 Alicia Keys If I Ain't Got You 102 101 2 Avril Lavigne My Happy Ending 98 98 3 Ciara Featuring Pety Pablo Goodies 86 82 4 JoJo Leave (Get Out) 85 73 5 Ashlee Simpson Pieces Of Me 85 101 6 Ashlee Simpson Pieces Of Me 76 30 7 Christina Milian Dip It Low 63 76 8 Eminem Just Lose It 57 60 9 Terror Squad Lean Back 55 55 10 Terror Squad Lean Back 53 74 11 Akon Featuring Styles P Locked Up 45 33 12 Usher And Alicia Keys My Boo 44 46 13 Kevin Lytle Featuring Sprag Turm Me On 43 46 14 Nina Sky Featuring Jabba Move Ya Body 43 48 15 Ice Cube You Can Do It 39 33 16 Mase What You Want 38 33 17 Nelly Featuring Jazhem My Place 37 37 18 Maroon5 She Will Be Loved 37 63 19 Avril Lavigne Christina Aguilera Tilt Ya Head 36 28 20 Nelly Featuring Tim McGraw Over And Over 33 21 21 Black Eyed Peas Hey Mama 33 25 22 Linkin Park Breaking The Habit 29 32 23 Mase Featuring P. Diddy Breathe, Str8t 28 21 24 N.O.R.E. Featuring Diddy Van Dye Mi Can 24 14 25 Usher Confessions Part II 22 24 26 Britney Spears My Prerogative 22 0 27 Switchfoot Meant To Live 19 31 28 Lil' Flip Featuring Lea Sunshine 19 62 29 Britney Spears Everyone 17 25 30 Tanto Metro & Devonte Everyone Falls In 16 11 31 Fingers Ready Or Not 15 8 32 The Notorious B.I.G. Feat. M.O. Money M.I. 15 8 33 Louchie Lou & Michie One Rich Girl 14 10 34 Ashlee Simpson Shadow 14 16 35 Big Punisher Still Not A Player 13 11 36 Next To Close 12 7 37 City High What Would You Do? 11 7 38 The Roots Black & Blue Rock, Joy And Pain 11 7 39 Notorious B.I.G. Big Poppa 11 9 40 Notorious B.I.G. Hypnotize 11 11 | 1 Kelly Clarkson Breakaway 8 2 2 Kelly Clarkson Breakaway 8 2 3 Kelly Clarkson Breakaway 8 2 4 Kelly Clarkson Breakaway 8 2 5 Kelly Clarkson Breakaway 8 2 6 Kelly Clarkson Breakaway 8 2 7 Kelly Clarkson Breakaway 8 2 8 Kelly Clarkson Breakaway 8 2 9 Kelly Clarkson Breakaway 8 2 10 Kelly Clarkson Breakaway 8 2 11 Kelly Clarkson Breakaway 8 2 12 Kelly Clarkson Breakaway 8 2 13 Kelly Clarkson Breakaway 8 2 14 Kelly Clarkson Breakaway 8 2 15 Kelly Clarkson Breakaway 8 2 16 Kelly Clarkson Breakaway 8 2 17 Kelly Clarkson Breakaway 8 2 18 Kelly Clarkson Breakaway 8 2 19 Kelly Clarkson Breakaway 8 2 20 Kelly Clarkson Breakaway 8 2 21 Kelly Clarkson Breakaway 8 2 22 Kelly Clarkson Breakaway 8 2 23 Kelly Clarkson Breakaway 8 2 24 Kelly Clarkson Breakaway 8 2 25 Kelly Clarkson Breakaway 8 2 26 Kelly Clarkson Breakaway 8 2 27 Kelly Clarkson Breakaway 8 2 28 Kelly Clarkson Breakaway 8 2 29 Kelly Clarkson Breakaway 8 2 30 Kelly Clarkson Breakaway 8 2 | 1 Kelly Clarkson Breakaway 84 89 2 Maroon5 She Will Be Loved 80 81 3 Finger Eleven One Thing 71 76 4 Ryan Cabrera On The Way Down 66 46 5 Black Eyed Peas Let's Get It Started 62 61 6 Seether Featuring Amy Lee Broken 59 30 7 Avril Lavigne My Happy Ending 53 60 8 Switchfoot Dare You To Move 48 42 9 Ashlee Simpson Shadow 47 53 10 Eminem Just Lose It 44 42 11 Usher And Alicia Keys My Boo 43 34 12 Usher Featuring Lil' Jon & Lu Yeh! 41 39 13 Ashlee Simpson Pieces Of Me 38 41 14 Destiny's Child Lose My Breath 37 40 15 Vanessa Carlton White Houses 32 14 16 Black Eyed Peas Hey Mama 31 37 17 Simple Plan Welcome To My Life 30 23 18 Bowling For Soup 1985 28 21 19 Nina Sky Featuring Jabba Move Ya Body 26 55 20 Alicia Keys If I Ain't Got You 24 25 21 N.O.R.E. Featuring Diddy Van Dye Mi Can 24 25 22 J. Roman & Soluna Where Are You? 23 25 23 Ciara Featuring Pety Pablo Goodies 23 22 24 50 Cent In Da Club 22 20 25 Usher Confessions Part II 22 24 26 Nelly Featuring Tim McGraw Over And Over 21 0 27 Outkast Hey Ya! 20 18 28 JoJo Featuring Bow Wow Baby It's You 20 18 29 Jessica Simpson With You 20 20 30 Juvenile Featuring Souja Si Slow Moto 19 9 31 Christina Milian Dip It Low 18 17 32 Justin Timberlake Rock Your Body 17 24 33 Outkast Roses 18 22 34 Gwen Stefani What You Waiting For? 16 7 35 Good Charlotte Predictable 16 16 36 Linkin Park Number 16 17 37 Britney Spears My Prerogative 16 21 38 R. Kelly Ignition 16 21 39 Baby Bash Featuring Frankie Suga Suga 15 12 40 Gavin DeGraw I Don't Want To Be 13 6 | 1 Maroon5 She Will Be Loved 76 75 2 Kelly Clarkson Breakaway 75 73 3 Alicia Keys If I Ain't Got You 75 73 4 Ashlee Simpson Pieces Of Me 75 74 5 Avril Lavigne My Happy Ending 72 77 6 Destiny's Child Lose My Breath 69 51 7 Ashlee Simpson Shadow 50 25 8 Black Eyed Peas Let's Get It Started 49 45 9 Finger Eleven One Thing 49 73 10 Jujo Leave (Get Out) 49 76 11 Eminem Just Lose It 48 47 12 Usher And Alicia Keys My Boo 48 49 13 Usher And Alicia Keys My Boo 48 49 14 Usher And Alicia Keys My Boo 48 49 15 Usher And Alicia Keys My Boo 48 49 16 Usher And Alicia Keys My Boo 48 49 17 Usher And Alicia Keys My Boo 48 49 18 Usher And Alicia Keys My Boo 48 49 19 Usher And Alicia Keys My Boo 48 49 20 Usher And Alicia Keys My Boo 48 49 21 Usher And Alicia Keys My Boo 48 49 22 Usher And Alicia Keys My Boo 48 49 23 Usher And Alicia Keys My Boo 48 49 24 Usher And Alicia Keys My Boo 48 49 25 Usher And Alicia Keys My Boo 48 49 26 Usher And Alicia Keys My Boo 48 49 27 Usher And Alicia Keys My Boo 48 49 28 Usher And Alicia Keys My Boo 48 49 29 Usher And Alicia Keys My Boo 48 49 30 Usher And Alicia Keys My Boo 48 49 |

ADULT TOP 40

POWER PLAYLISTS

*Indicates station also reports to modern AC chart.

Grid of 48 radio station playlists (e.g., WPLJ New York, KYSR Los Angeles, WTMX Chicago, WBXM Boston, WRQX Washington, DC, K101 San Francisco, KLLC San Francisco, WWZZ Washington, DC, KHMV Houston, KSTP Minneapolis, KDMX Dallas, WDDV Detroit, WMWX Philadelphia, KMXP Phoenix, WWMX Baltimore, WTIC Hartford, KMYI San Diego, WVRV St. Louis, KYKY St. Louis, KPLZ Seattle, KALC Denver, WOMX Orlando, KFMB San Diego, WQAL Cleveland). Each station's playlist includes song titles, artists, and current chart positions.

POWERED BY Nielsen Broadcast Data Systems

R & B / HIP-HOP

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, NIelsen BDS CERTIFICATION / H1TPREDICTOR STATUS, DETECTIONS TW, DETECTIONS LW, AUDIENCE MILLIONS, RANK. Includes tracks like 'MY BOO' by Usher and Alicia Keys, 'GOODIES' by Ciara, etc.

MOST AIRPLAY ADDS

TITLE ARTIST / LABEL NEW STATIONS. BIG CHIPS R. Kelly & Jay-Z (Jive/Def Jam/IDJMG) 34.

Total stations with six or more detections: 67. Total detections by daypart: 6-10 (6%), 10-3 (17%), 3-7 (22%), 7-12 (27%), 12-6a (28%).

DON'T LET ME DIE R. Kelly & Jay-Z (Def Jam/Jive/Zomba) 21. Total stations with six or more detections: 39. Total detections by daypart: 6-10 (7%), 10-3 (18%), 3-7 (20%), 7-12 (23%), 12-6a (32%).

LET ME LOVE YOU Mario (3rd Street/J/RMG) 17. Total stations with six or more detections: 40. Total detections by daypart: 6-10 (9%), 10-3 (26%), 3-7 (16%), 7-12 (21%), 12-6a (28%).

WONDERFUL Ja Rule Feat. R. Kelly & Ashanti (The Inc./Def Jam/IDJMG) 15. Total stations with six or more detections: 64. Total detections by daypart: 6-10 (10%), 10-3 (23%), 3-7 (20%), 7-12 (20%), 12-6a (27%).

CAN'T WAIT Avant (Magic Johnson/Geffer) 14. Total stations with six or more detections: 18. Total detections by daypart: 6-10 (10%), 10-3 (23%), 3-7 (15%), 7-12 (21%), 12-6a (33%).

RECURRENTS

Table of recurrent tracks with columns: THIS WEEK, TITLE, ARTIST / IMPRINT / PROMOTION LABEL, DETECTIONS TW, DETECTIONS LW. Includes 'SLOW MOTION' by Juvenile Feat. Soulja Slim, 'IF I AIN'T GOT YOU' by Alicia Keys.

GREATEST GAINERS section with a large upward arrow and list of tracks with their week-over-week gain in detections: +841 for 'DROP IT LIKE IT'S HOT', +587 for 'BIG CHIPS', etc.

QUE MALAIKA advertisement featuring a large image of the artists and text: '...deliver the "indie surprise of the year" HIP ROC SOUL featuring the hot single "P in the Fun" w/George Clinton and the P Funk All Stars on the remix... Early Believers... KNEK, KBLR, KOKY, KRRQ, WJZD, WKST, WITT, WLWH, WAGH. www.queandmalaika.com'

R & B/ HIP-HOP POWER PLAYLISTS

Grid of 24 radio station charts including WQXT, KPWR, WWPR, KKBT, WBLS, WGCI, WPGC, WUSL, WVEE, KBXX, WKYS, WPWX, KMEL, WJLB, KKDA, KBFB, WEDR, and WDTJ. Each chart lists song titles, artists, and chart positions.

KZLA Los Angeles 93.9 KZLA. Playlist table with columns for rank, song title, and time.

KPLX Dallas 99.5 The Wolf. Playlist table with columns for rank, song title, and time.

WUSN Chicago 95.5 US. Playlist table with columns for rank, song title, and time.

WKXX Atlanta Kicks. Playlist table with columns for rank, song title, and time.

KSCS Dallas 93.5. Playlist table with columns for rank, song title, and time.

WXTU Philadelphia 92.5 XTU. Playlist table with columns for rank, song title, and time.

KMPS Seattle 94.1 KMPS. Playlist table with columns for rank, song title, and time.

WYCD Detroit 99.7. Playlist table with columns for rank, song title, and time.

KNIX Phoenix 93.7. Playlist table with columns for rank, song title, and time.

KYGO Denver 98.5. Playlist table with columns for rank, song title, and time.

WPOC Baltimore 93.5. Playlist table with columns for rank, song title, and time.

KILT Houston 100.3 KILT. Playlist table with columns for rank, song title, and time.

KEYY Minneapolis 94.1 KEYY. Playlist table with columns for rank, song title, and time.

WIL St. Louis 93.3. Playlist table with columns for rank, song title, and time.

WIVK Knoxville 93.7. Playlist table with columns for rank, song title, and time.

WYQY Tampa 93.7. Playlist table with columns for rank, song title, and time.

WKLB Boston 93.3. Playlist table with columns for rank, song title, and time.

WFMS Indianapolis 95.5 WFMS. Playlist table with columns for rank, song title, and time.

WWKA Orlando 92.5 FM. Playlist table with columns for rank, song title, and time.

KFRG Riverside 99.5 KFRG. Playlist table with columns for rank, song title, and time.

WSOC Charlotte 94.1 WSOC. Playlist table with columns for rank, song title, and time.

WDSY Pittsburgh 93.7. Playlist table with columns for rank, song title, and time.

WKIS Miami 93.3. Playlist table with columns for rank, song title, and time.

KMLE Phoenix 93.3. Playlist table with columns for rank, song title, and time.

ACTIVE ROCK POWER PLAYLISTS

Table with columns for station call letters (e.g., WYSP, WZZM, WRIF, WMMS, KXXR, WAAF, WZTA, WEBN, KUPD, KQRC, WXTB, KISS, WIYY, KBPI, KISW, KSRX, KIDZ, WCCC, WLZR, KUFO, WNDR, WBZC, WQXA, WGR), station name/logo, PD/MD, and a list of 30 song titles with their current and previous positions.

CHRISTIAN ADULT CONTEMPORARY

CHRISTIAN SINGLES & TRACKS

| # | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST | IMPRINT / PROMOTION LABEL | AUDIENCE | |
|----|-----------|-----------|----------------|---------------------------------------|--------------------------|--------------------------------|----------|-------|
| | | | | | | | TW | LW |
| #1 | 1 | 2 | 29 | HERE WITH ME | MERCYME | INO | 3,521 | 3,587 |
| | | | | NO. 1 (10 WKS) | | | | |
| 2 | 1 | 22 | | WALK BY FAITH | JEREMY CAMP | BEC/EMICMG | 3,448 | 3,677 |
| 3 | 3 | 38 | | BLESSED BE YOUR NAME | TREE63 | INPOP | 3,318 | 3,288 |
| 4 | 5 | 3 | | BEAUTIFUL ONE | BY THE TREE | FERVENT | 3,194 | 3,113 |
| 5 | 4 | 23 | | I BELIEVE | THIRD DAY | ESSENTIAL/PLG | 2,953 | 3,159 |
| 6 | 6 | 14 | | ALL I NEED | BETHANY DILLON | SPARROW/EMICMG | 2,857 | 2,943 |
| 7 | 7 | 10 | | INDESCRIBABLE | CHRIS TOMLIN | SIXSTEPS/SPARROW/EMICMG | 2,835 | 2,809 |
| 8 | 9 | 8 | | HEALING RAIN | MICHAEL W. SMITH | REUNION/PLG | 2,523 | 2,567 |
| 9 | 10 | 33 | | WHO AM I | CASTING CROWNS | BEACH STREET/REUNION/PLG | 2,429 | 2,466 |
| 10 | 12 | 19 | | ALL THINGS NEW | STEVEN CURTIS CHAPMAN | SPARROW/EMICMG | 2,205 | 2,178 |
| 11 | 11 | 16 | | GRAVITY | SHAWN MCDONALD | SPARROW/EMICMG | 2,203 | 2,374 |
| 12 | 13 | 13 | | THE BEAUTY OF SIMPLICITY | TELECAST | BEC/EMICMG | 2,120 | 2,067 |
| 14 | 31 | | | MORE | MATTHEW WEST | UNIVERSAL SOUTH/SPARROW/EMICMG | 1,987 | 2,014 |
| 8 | 34 | | | GLORY DEFINED | BUILDING 429 | WORD-CURB | 1,985 | 2,391 |
| 15 | 30 | | | YOU RAISE ME UP | SELAH | CURB | 1,817 | 1,953 |
| 16 | 63 | | | YOU ARE MY KING (AMAZING LOVE) | NEWSBOYS | SPARROW/EMICMG | 1,710 | 1,674 |
| 18 | 28 | | | OPEN SKIES | DAVID CROWDER BAND | SIXSTEPS/SPARROW/EMICMG | 1,706 | 1,660 |
| 18 | 32 | 5 | | THE SPACE IN BETWEEN US | BUILDING 429 | WORD-CURB | 1,629 | 0,893 |
| | | | | GREATEST GAINER* | | | | |
| 19 | 24 | 4 | | PRESENCE (MY HEART'S DESIRE) | NEWSBOYS | SPARROW/EMICMG | 1,596 | 1,220 |
| 20 | 20 | 27 | | HEART CRIES HOLY | BIG DADDY WEAVER | FERVENT | 1,573 | 1,479 |
| 21 | 21 | 10 | | WHEN I FALL | RACHAEL LAMPA | WORD-CURB | 1,525 | 1,420 |
| 22 | 17 | 19 | | THE END | MATTHEW WEST | UNIVERSAL SOUTH/SPARROW/EMICMG | 1,452 | 1,666 |
| 23 | 25 | 6 | | STILL THE CROSS | FFH | ESSENTIAL/PLG | 1,452 | 1,148 |
| 24 | 22 | 6 | | YOU ARE GOD ALONE | PHILLIPS, CRAIG AND DEAN | INO | 1,382 | 1,361 |
| 25 | 19 | 13 | | THE GLORY OF YOUR NAME | WATERMARK | ROCKETTOWN | 1,374 | 1,522 |
| 26 | 26 | 14 | | DISAPPEAR | BEBO NORMAN | WATERSHED/ESSENTIAL/PLG | 1,181 | 1,102 |
| 27 | 23 | 22 | | SEA OF FACES | KUTLESS | BEC/EMICMG | 1,161 | 1,261 |
| 28 | 31 | 18 | | HERE'S MY LIFE | ANTHONY EVANS | INO | 1,124 | 1,325 |
| 29 | 33 | 3 | | I CHOOSE YOU | POINT OF GRACE | WORD-CURB | 1,096 | 1,391 |
| 30 | NEW | | | JESUS, LOVER OF MY SOUL | KARA | VERTICAL/INTEGRITY | 1,083 | 1,455 |
| 31 | 29 | 5 | | ALIVE IN LOVE | THE SWIFT | FLICKER | 1,057 | 1,978 |
| 32 | 27 | 12 | | MAJESTY (HERE I AM) | DELIRIOUS? | FURIOUS7/SPARROW/EMICMG | 1,008 | 1,035 |
| 33 | 30 | 11 | | FALL DOWN | TREVOR MORGAN | BHT/WORD-CURB | 0,953 | 0,933 |
| 34 | 28 | 9 | | NEVER ALONE | BARLOWGIRL | FERVENT | 0,951 | 0,985 |
| 35 | 38 | 2 | | LIVE FOR TODAY | NATALIE GRANT | CURB | 0,926 | 0,703 |
| 36 | 34 | 8 | | HE IS EXALTED | SHANE & SHANE | INPOP | 0,807 | 0,831 |
| 37 | 36 | 14 | | COME ON BACK TO ME | THIRD DAY | ESSENTIAL/PLG | 0,763 | 0,717 |
| 38 | 35 | 12 | | AS I LIFT YOU UP | JEFF DEYO | GOTEE | 0,681 | 0,737 |
| 39 | 39 | 6 | | KING | TREE63 | INPOP | 0,678 | 0,625 |
| 40 | 37 | 19 | | YOU WERE THERE | AVALON | SPARROW/EMICMG | 0,675 | 0,712 |

49 Christian (37 Christian AC) 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.

CHRISTIAN SINGLES & TRACKS PANEL — 49 STATIONS

| | | | | | | | |
|-------------------------|------|---------------------|------|----------------------|------|-----------------------|------|
| Atlanta | WFSH | Dallas | KLTY | Louisville, Ky. | WJIE | Roanoke, Va. | WPAR |
| Baton Rouge, La. | WVJF | Detroit | KVRK | Miami | WMCU | Sacramento, Calif. | KKFS |
| Birmingham, Ala. | WOXC | Fresno, Calif. | WMUZ | Milwaukee | WFZH | San Francisco | KSFB |
| Charlotte | WDJC | Grand Rapids, Mich. | KDUV | Monmouth/Ocean, N.J. | WAWZ | Seattle | KCMS |
| Chicago | WRCM | Greenville, S.C. | WJOK | Nashville | WAYM | Spokane, Wash. | KTSL |
| Cincinnati | WONU | Houston | WLFJ | New Orleans | WRLG | Springfield, Mo. | KWMD |
| Cleveland | WZFS | Indianapolis | KSBJ | Oklahoma City, Okla. | WBSN | St. Louis | KHZR |
| Colorado Springs, Colo. | WAKW | Jacksonville, Fla. | WIJY | Orlando, Fla. | KOKF | Tampa | WBVM |
| Columbia, S.C. | WFHM | Johnson City, Tenn. | WBGB | Phoenix | WPOZ | Tulsa, Okla. | WLFJ |
| Columbus, Ohio | KBIO | Kansas City | WCQR | Portland, Ore. | KLVA | West Palm Beach, Fla. | KXCR |
| | WMHK | Knoxville | KLJC | | KFIS | | KXCJ |
| | WCVO | Los Angeles | WYLV | | KZRI | | WAYF |
| | | | KFSH | | | | |

SONGS WITH HIT POTENTIAL | THIS WEEK'S DEBUTS IN RED | SONGS RANKED BY NIELSEN BROADCAST DATA SYSTEMS DETECTIONS FOR WEEK ENDING OCTOBER 10, 2004

| MAINSTREAM TOP 40 | RHYTHMIC TOP 40 | R & B / HIP-HOP | ADULT TOP 40 | ADULT CONTEMPORARY | COUNTRY | MODERN ROCK |
|---|---|--|--|--|---|--|
| Chart Rank | Chart Rank | Chart Rank | Chart Rank | Chart Rank | Chart Rank | Chart Rank |
| EMINEM <i>Just Lose It</i> INTERSCOPE 8 | EMINEM <i>Just Lose It</i> INTERSCOPE 5 | SNOOP DOGG FEAT. PHARRELL <i>Drop It Like It's Hot</i> GEFEN 6 | BOWLING FOR SOUP <i>1985</i> ZOMBA 11 | ELTON JOHN <i>Answer In The Sky</i> UMRG 15 | BLAKE SHELTON <i>Some Beach</i> WARNER BROS. 17 | U2 <i>Vertigo</i> INTERSCOPE 2 |
| FINGER ELEVEN <i>One Thing</i> WIND-UP 11 | DESTINY'S CHILD <i>Lose My Breath</i> SUM 8 | LL COOL J <i>Hush</i> IDJMG 15 | KELLY CLARKSON <i>Breakaway</i> HOLLYWOOD 13 | MARTINA MCBRIDE <i>In My Daughter's Eyes</i> RCA 17 | TIM MCGRAW <i>Back When</i> CURB 18 | CROSSFADE <i>Cold</i> COLUMBIA 11 |
| SEETHER <i>Broken</i> WIND-UP 13 | NELLY FEAT. TIM MCGRAW <i>Over And Over</i> UMRG 11 | FABOLOUS <i>Breathe</i> ATLANTIC 16 | SARAH MCLACHLAN <i>World On Fire</i> RMG 14 | JOSH GRDBAN <i>Remember When It Rained</i> REPRISE 1E | DARRYL WORLEY <i>Awful, Beautiful Life</i> DREAMWORKS 20 | SUM 41 <i>We're All To Blame</i> IDJMG 13 |
| BOWLING FOR SOUP <i>1985</i> ZOMBA 14 | SNOOP DOGG FEAT. PHARRELL <i>Drop It Like It's Hot</i> GEFEN 13 | YOUNG BUCK <i>Shorty Wanna Ride</i> INTERSCOPE 17 | SEETHER <i>Broken</i> WIND-UP 15 | DARYL HALL & JOHN OATES <i>I'll Be Around</i> U-WATCH 27 | LEANN RIMES <i>Nothin' Bout Love Makes Sense</i> ASYLUM-CURB 22 | MODEST MOUSE <i>Ocean Breathes Salty</i> EPIC 14 |
| ASHLEE SIMPSON <i>Shadow</i> GEFEN 18 | FABLOUS <i>Breathe</i> ATLANTIC 20 | CHINGY <i>Balla Baby</i> CAPITOL 19 | LENNY KRAVITZ <i>Lady</i> VIRGIN 17 | MAROON 5 <i>She Will Be Loved</i> RMG 24 | MONTGOMERY GENTRY <i>You Do Your Thing</i> COLUMBIA 23 | CAKE <i>No Phone</i> COLUMBIA 19 |
| SWITCHFOOT <i>Dare You To Move</i> COLUMBIA 19 | ALICIA KEYS <i>Diary</i> RMG 21 | JOHN LEGEND <i>Used To Love You</i> COLUMBIA 25 | SWITCHFOOT <i>Dare You To Move</i> COLUMBIA 18 | KELLY CLARKSON <i>Breakaway</i> HOLLYWOOD 26 | REBA MCENTIRE <i>He Gets That From Me</i> MCA 24 | THE KILLERS <i>Mr. Brightside</i> IDJMG 35 |
| JOJO FEAT. BOW WOW <i>Baby It's You</i> UMRG 24 | JOJO FEAT. BOW WOW <i>Baby It's You</i> UMRG 25 | R. KELLY <i>Red Carpet</i> ZOMBA 35 | DIDO <i>Sand In My Shoes</i> RMG 25 | TIM MCGRAW <i>Live Like 'ou Were Dying</i> CURB 27 | JIMMY BUFFETT <i>Trip Around The Sun</i> RCA 25 | THE EXPLOSION <i>Here I Am</i> VIRGIN 39 |
| NELLY & CHRISTINA AGUILERA <i>Tilt Ya Head Back</i> UMRG 26 | JA RULE <i>Wonderful</i> IDJMG 30 | EMINEM <i>Just Lose It</i> INTERSCOPE 37 | GOO GOO DOLLS <i>Give A Little Bit</i> WARNER BROS. 26 | MICHAEL MCDONALD <i>Reach Out, I'll Be There</i> UMRG 29 | JOSH GRACIN <i>Nothin' To Lose</i> LYRIC STREET 30 | CHART BOUND |
| NITTY <i>Nasty Girl</i> UMRG 29 | CIARA FEAT. MISSY ELLIOT <i>1, 2 Step</i> ZOMBA 39 | LINKIN PARK <i>Breaking The Habit</i> WARNER BROS. 28 | JOHN MAWER <i>Daughters</i> COLUMBIA 32 | JOHN MAYER <i>Daughters</i> COLUMBIA 32 | KATRINA ELAM <i>No End In Sight</i> UNIVERSAL SOUTH 34 | SHINEDOWN <i>Simple Man</i> ATLANTIC |
| SIMPLE PLAN <i>Welcome To My Life</i> LAVA 31 | CHART BOUND | CHART BOUND | ASHLEE SIMPSON <i>Pieces Of Me</i> GEFEN 33 | 3 DOORS DOWN <i>Away From The Sun</i> UMRG 38 | BILLY DEAN <i>Let Them Be Little</i> CURB 35 | |
| FRANZ FERDINAND <i>Take Me Out</i> EPIC 34 | CHRISTINA MILIAN <i>Whatever U Want</i> IDJMG | CHART BOUND | ASHLEE SIMPSON <i>Pieces Of Me</i> GEFEN 33 | JOHN MEELCAMP <i>Walk Tall</i> COLUMBIA 39 | ALAN JACKSON <i>Monday Morning Church</i> ARISTA 37 | |
| GOOD CHARLOTTE <i>Predictable</i> EPIC 36 | LIL WAYNE <i>Go DJ</i> UMRG | MARIO <i>Let Me Love You</i> RMG | JOHN MEELCAMP <i>Walk Tall</i> COLUMBIA 39 | JOHN MEELCAMP <i>Walk Tall</i> COLUMBIA 39 | JAMIE O'NEAL <i>Trying To Find Atlantis</i> CAPITOL 38 | |
| THE KILLERS <i>Somebody Told Me</i> IDJMG 39 | TWISTA <i>So Sexy, Chapter II</i> ATLANTIC | KEYSHIA COLE <i>I Changed My Mind</i> INTERSCOPE | | | CATHERINE BRITT <i>The Upside Of Being Down</i> RCA 39 | |
| CHART BOUND | JUVENILE <i>Nolia Clap</i> UMRG | TERROR SQUAD <i>Take Me Home</i> UMRG | | | RACHEL PROCTOR <i>Where I Belong</i> BNA 40 | |
| SKYE SWEETNAM <i>Tangled Up In Me</i> CAPITOL | LIL JON & THE EASTSIDE BOYZ <i>What You Gon' Do</i> TVT | URBAN MYSTIC <i>Where Were You</i> SOBÈ | | | JEFF BATES <i>Long Slow Kisses</i> RCA 44 | |
| YELLOWCARD <i>Only One</i> CAPITOL | KANYE WEST <i>The New Workout Plan</i> IDJMG | LIL JON & THE EAST SIDE BOYZ <i>What U Gon' Do</i> TVT | | | TRACY LAWRENCE <i>Sawdust On Her Halo</i> DREAMWORKS 46 | |
| CROSSFADE <i>Cold</i> COLUMBIA | | HOUSTON <i>Ain't Nothing Wrong</i> CAPITOL | | | BRET MICHAELS <i>All I Ever Needed</i> POOR BOY 48 | |
| THREE DAYS GRACE <i>Just Like You</i> ZOMBA | | JADAKISS FEAT. MARIAH CAREY <i>U Make Me Wanna</i> INTERSCOPE | | | TRACY BYRD <i>Revenge of a Middle Aged Woman</i> BNA 49 | |
| JOHN MAYER <i>Daughters</i> COLUMBIA | | CIARA FEAT. MISSY ELLIOT <i>1, 2 Step</i> ZOMBA | | | DAVID LEE MURPHY <i>Inspiration</i> KOCH 50 | |
| LENNY KRAVITZ | | | | | CHAD BROCK <i>That Changed Me</i> BBR 53 | |
| | | | | | ANDY GRIGGS <i>If Heaven</i> RCA 54 | |

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

HIT PREDICTOR column

IT IS A GOOD week for Ciara. Fresh on the heels of her multi-format success with her single "Goodies" comes a collaboration with Missy Elliott, "1, 2 Step." The song debuts this week on the R&B/Hip-Hop and Rhythmic Top 40 HitPredictor charts, and it is already starting to pick up spins at such stations as KKDA (K104) Dallas, WJMN (Jam'n 94.5) Boston and KYLD (Wild 94.9) San Francisco.

Alan Jackson scores again at Country with "Monday Morning Church." Early believers include Austin stations KVET (98.1) and KASE (101). The track is another in a long line of HP titles for Jackson. If his chart history is any indication, a number of stations will quickly jump on board.

The Goo Goo Dolls' cover of Supertramp's 1977 classic "Give a Little Bit" debuts this week on the Adult Top 40 chart. This isn't new territory for the band, which has found itself in heavy rotation on adult top 40 stations for years. The prevalence of cover songs on the airwaves this year is good news for the Goos' title, though probably not for the state of new music. Everyone from No Doubt to Jimmy Buffett has fared well playing other people's songs.

A 'Good' Week For Ciara

Artist Follows Hit Single With Missy Elliott Collaboration, '1, 2 Step'

Billboard Radio Monitor Mainstream Top 40 and Adult Top 40 charts. The song is building a slow climb in each format, and a handful of stations agree with HitPredictor that the record is a hit, including top 40s WHTZ (Z100 New York and KIZS (Kiss-FM) Tulsa, Okla., and adult top 40 WKZN (105.1 the Zone) New Orleans. Each outlet is giving the song about 70 spins per week. A few more of those should help the single crack the elusive top 10 mark.

Bowling for Soup's nostalgic "1985" continues to threaten the top 10 on the

Billboard Radio Monitor Mainstream Top 40 and Adult Top 40 charts. The song is building a slow climb in each format, and a handful of stations agree with HitPredictor that the record is a hit, including top 40s WHTZ (Z100 New York and KIZS (Kiss-FM) Tulsa, Okla., and adult top 40 WKZN (105.1 the Zone) New Orleans. Each outlet is giving the song about 70 spins per week. A few more of those should help the single crack the elusive top 10 mark.

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