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2005
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THE YEAR IN ROCK 2005: FALL OUT, BOY!

BY BRAM TEITELMAN

The biggest rock story of 2005 happened not this year, but on Oct. 6, 2004. That is the day that Howard Stern, who has been the morning show for primarily rock-based stations, announced he would be moving to satellite radio in 2006.

His affiliates spent much of the year dealing with his impending departure. Some stations, like Citadel's four rock outlets, chose to drop him early because they said they were tired of him shilling for his soon-to-be new home, Sirius. Infinity suspended Stern for a day in November for the same reason. Others, like North American active rock WBZX Columbus, Ohio, decided to drop him because of four Notices of Apparent Liability from the Federal Communications Commission.

Stern's planned departure from terrestrial radio has even resulted in format flips at some of rock's core stations, as Infinity unveiled its "Free FM" talk format and jettisoned such longtime rock signals as active WYSP Philadelphia and modern-turned-mainstream WXRK New York (the latter will flip in January).

On a related note, the number of terrestrial active and modern rock stations again shrank this past year. Not counting XM's and Sirius' modern and active channels, which now count as reporters, *Billboard Radio Monitor's* modern rock panel ended the year with 77 stations, down from 2004's year-end total of 82. Active rock ended the year with 59, down from the 61 it had last year.

Modern seemed to be the hardest-hit rock format, with New York, Philadelphia and Washington, D.C., losing their signals. But while the music may not be heard on some terrestrial outlets, it is airing in myriad other ways. WXRK, Radio One WPLY (Y100) Philadelphia and Infinity WHFS Washington, D.C., are all streaming modern rock online now that their terrestrial signals are either gone, going away or have moved to a different city. Meanwhile, Internet radio continues to gain ground.

Also, such Web sites as myspace.com and purevolume.com are priming modern rock fans for bands that terrestrial radio is not yet playing. Many were surprised when Fall Out Boy's major-label debut landed in the top 10 of The Billboard 200 in its first

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week, but in addition to having a previous album on an independent label, the band also has a rabid online following. Likewise, Hawthorne Heights never got past No. 36 on the Modern Rock chart with "Ohio Is for Lovers," yet its album has gone gold despite the lack of airplay.

"Overall, the music was better and more mass appeal for both the active and, in particular, the modern formats this year," Pollack Media Group CEO/chairman Jeff Pollack says. "Fall Out Boy, System of a Down, Gorillaz and Green Day all released songs that had wide appeal. Unfortunately, many active rock stations remained too narrow to embrace some of this material."

Jacobs Media president Fred Jacobs has a less glowing review of the year that was. "There were very few memorable projects, albums or even songs," he says. "A lot of the research that we've seen, particularly auditorium tests measuring recurrences, has been very disappointing. When you ask rockers about the quality of new rock, it tends to lean not as good as it used to be. All in all, it's been a difficult year for stations that have been dependent on new music."

Jacobs attributes the lack of artist development to the myriad

'When you ask rockers about the quality of new rock, it tends to lean not as good as it used to be. All in all, it's been a difficult year for stations that have been dependent on new music.'
—FRED JACOBS



consumer choices available, but contends that radio can be utilized as a tool to cut through the clutter.

"Especially among younger consumers, exposure to new music has become so diverse across a spectrum of different delivery systems that radio just doesn't have that hammerlock among new-music exposure," he says. "A flip side to that is that consumers become more aware of different sources for new rock, and radio can, in some cases, play a filtering role in helping people decide what's good. [Jacobs consultant] Dave Beasing has detected that radio is playing a different role than it used to play, and instead of just exposing everything, helping the consumer filter out the many choices he or she has can really be a utility function it can perform."

MODERN ROCK PARTIES LIKE IT'S 1993

Last year, there seemed to be a shift in the air at modern rock, as indie bands Modest Mouse and Franz Ferdinand, as well as the retro-pop sheen of the Killers, gave those stations their own unique sound, restoring the "cool" factor the format had during its peak years of the early '90s. This year, the likes of Foo Fighters and Audioslave ensured that modern rock not only has not gone anywhere, but that it is continuing to thrive.

In fact, some core acts from modern's formative early-'90s period had the biggest hits of their careers in 2005. Nine Inch Nails had its first two No. 1s at the format with "The Hand That Feeds" and "Only." While Weezer has certainly had plenty of hits at modern rock, "Beverly Hills" was its first No. 1 as well. And Beek also reached the peak position with "E-Pro" for the first

time since 1994, when his first hit, "Loser," topped the chart.

There were still some new and different sounds to be heard at the format, though. Death Cab for Cutie made the jump to a major label and scored its first top five hit with "Soul Meets Body." Coheed and Cambria's Columbia debut secured them a top 20 hit with "The Suffering." Matisyahu brought reggae to the format, and some adventurous programmers even spun Damian "Jr. Gong" Marley's "Welcome to Jamrock."

Pollack says modern rock is so gold-based right now that it has a limited impact as far as artist development. "It's not that the modern music is poor; it's actually quite good," he says. "But radio is turning away from the 16-29 target because of revenue pressures. We have no doubt that if there were stations that played nothing but new and recurrent modern music that they would do quite well, but the stations would have to accept that the demographics would be young."

Two of the larger songs at the format shared their success with top 40. Fall Out Boy's "Sugar, We're Goin' Down" was an unexpected hit at top 40, which, with the exception of some modern rock tastemakers, initially led the airplay charge. Gorillaz's "Feel Good Inc." while No. 1 at modern rock for eight weeks, was also a top 15 hit at top 40.

Pollack says those songs had help from outside sources, however, which he called the year's biggest trend. "The iPod commercial certainly helped 'Feel Good Inc.' while the 'Madden' videogame releases continue to prime the radio pump, with Fall Out Boy being a good example this year."

ACTIVE ROCK STRETCHES, BUT MAYBE NOT ENOUGH

Active rock slightly expanded its sound in 2005, perhaps as a result of the disappearance of modern rock stations in some markets. Nine Inch Nails and Green Day chalked up their first No. 1 songs at the format with "The Hand That Feeds" and "Boulevard of Broken Dreams," respectively. Beek even made his first appearance on the Active Rock chart with "E-Pro."

Pollack says the format could still stand to expand its horizons, though.

"Fall Out Boy and the Killers are two examples of big-selling, rock-based acts that got very little rock radio airplay," he says. "This is why the format has become so narrow; many stations are not playing the real hits. We think that many [active rock] stations too narrowly focus on one or two extreme music types, which limits the overall appeal of the format. However, those stations like [Hearst] WIYY Baltimore with broader musical definitions have done very well." He expresses concern that in 2006, active rock might become a format without currents, like Saga mainstream rock WQHG (the Hog) Milwaukee, just playing '80s and '90s gold along with a handful of recurrences.

Jacobs agrees that the more mainstream stations become, the better they will do. "A variety of stations have experimented with spreading eras, taken a more mainstream approach and being less niche-focused, and there have been strong indicators that it's worked," he says.

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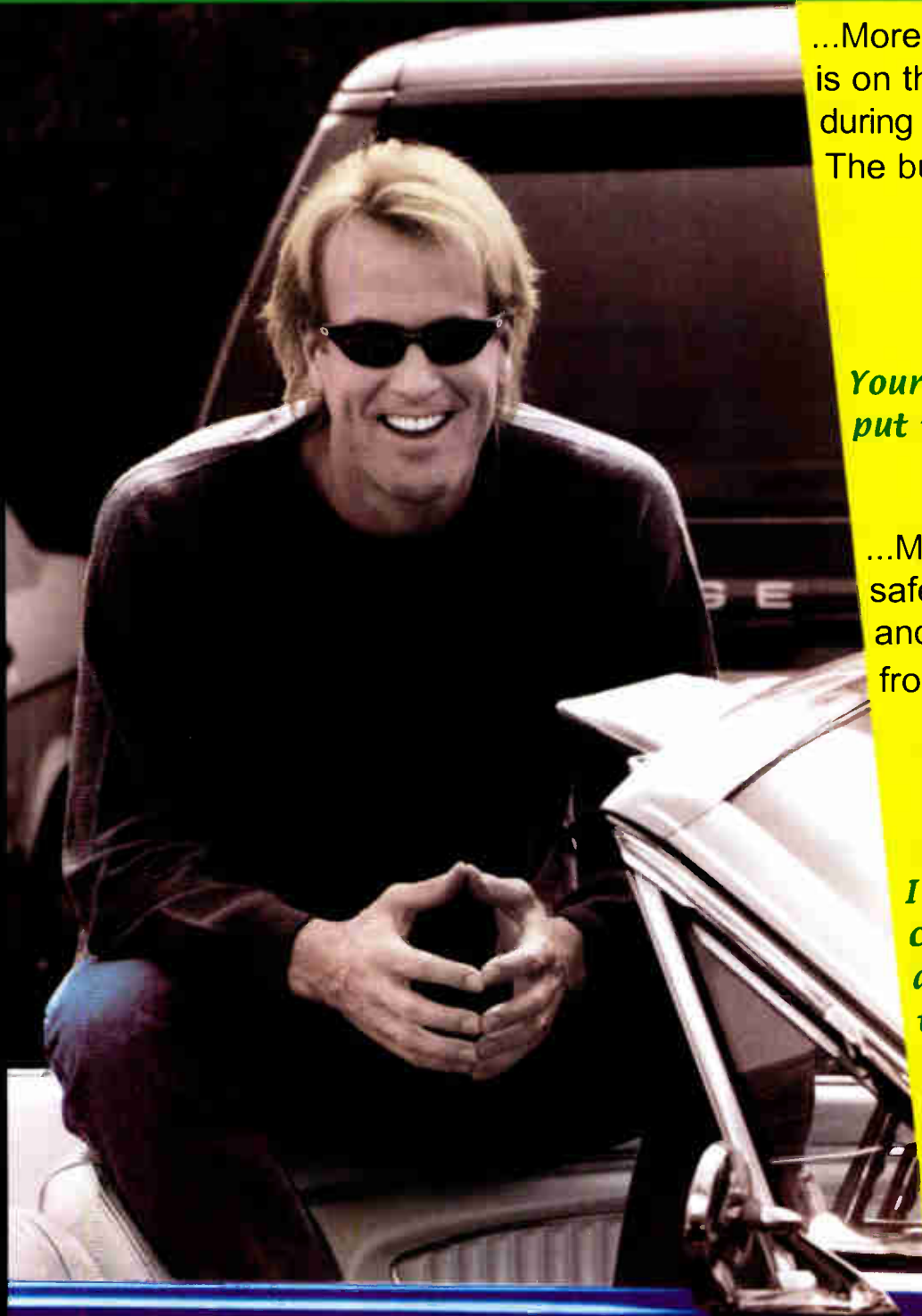
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COUNTRY ROUNDUP

MONITOR SURVEY PROBES HOT-BUTTON ISSUES

BY PHYLLIS STARK

It is that time of year again. The time country radio folks are asked to stick their tongues out and say “ahhh” in their annual radio physical. And it is a good indicator of the health of the format that when *Billboard Radio Monitor* asked country programmers who their top five new artists and their top five overall artists were in country music this year, they cited more than 40 different acts among their selections.

Still, there were some clear favorites. In the new-artist category, the hands-down winner is Sugarland. A whopping 31 of the 50 programmers who responded to *Billboard Radio Monitor*'s annual year-end country radio poll cited the group as 2005's breakthrough act. Several even listed it among their top overall most valuable acts for the year. One PD calls the band “by far the head of the class.”

Following Sugarland in the new-artist category is Carrie Underwood, who received 23 votes. Jason Aldean netted 21, followed by Miranda Lambert with 19. One PD says radio did not take Lambert seriously at first because she had been a “Nashville Star” contestant, but people are “finally opening their eyes to her talent.”

Rounding out the top five is Van Zant, with 15 votes. Close behind in sixth place is Keith Anderson.

Kenny Chesney dominated the top overall artist question in the poll. He was cited by 36 of the 50 programmers surveyed. Hot on his heels is Keith Urban with 34 votes, followed by Toby Keith with 30. (One PD notes: “Toby could sing about an M&M tree and people would go out and buy it.”) Rascal Flatts takes fourth place in the poll with 22 votes, just barely edging out Tim McGraw's 21.

One group PD notes that all of the top established artists are solo male acts, adding, “Hello, Nashville. Anyone home?”

Votes for Gretchen Wilson were split between the new-artist and overall artist category, but when combined, the redneck woman netted 18 votes.

IS THE FORMAT HEALTHY? HELL YEAH!

That was not all the good news for country radio in the year-end poll. Asked to agree or disagree with the statement “The country format is healthy,” a whopping 90% agreed. Just 6% disagreed, and the balance did not have any response.

Asked if country radio is in better or worse shape than it was a year ago, 62% said it is better off. Twenty-four percent said it is about the same. Only 6% think country radio is in worse shape, with the remainder not answering.

“The music is strong right now,” one consultant says, “and the catalog from '89 forward is also strong.”

One PD thinks country is “becoming cool again” and drawing P2 and P3 listeners “out of the closet.”

The country radio scores are dramatic when compared with those of a companion question. When country programmers were asked whether radio overall is in better or worse shape than a year ago, just 30% said they think it is better. The majority (36%) said it is about the same. But 22% think radio is worse off. The remainder had no response.

One consultant was particularly hard on radio, saying it is “less local, more voice-tracked, less personal with listeners and not aimed directly at the core audience as it was even just a year ago. With the exception of many morning-drive shows, rarely are songs back-announced or pre-announced. [There is] very little communication with listeners. Many stations sound very cookie-cutter . . . Yes, it costs less to run radio stations like that, but the product is deteriorated.”

Another consultant complains that “commercial loads may have been lightened in some stations, but on the whole the hours I hear are just as packed as ever. Musical ‘surprises’ are almost nonexistent. Morning shows are too full of themselves.”

A major-market country programmer says radio is in worse shape perceptually. “We’ve taken a PR beating in the last two years, and it’s our fault,” he says. “Satellite has . . . PR firms cranking out spin on how great they are, and we’ve just sat back and taken it. In reality, radio is fine and will continue to be fine.”

Last year's hot-button topic in the country radio industry was paid spins. As that uproar died down in 2005, *Billboard Radio Monitor* asked programmers what replaced it as an issue of concern. While nothing emerged as a consensus, issues related to the payola probe by New York Attorney General Eliot Spitzer and its impact were cited by 15 of the respondents. It was the only topic to get more than three votes.

A trio of programmers cited emerging technologies and competing media as a hot-button topic. One says, “We’re in the technology field, yet most of us are scared to learn how to use [high-definition radio], podcasting and Internet streaming to our advantage.”

Another OM says, “We’ve weathered—so far—the threat of satellite radio. However, the sum total of new technologies—podcasting, MP3 players, satellite radio, etc.—together poses a threat to radio.”

Three programmers mentioned the quality of available music as a topic of concern. Another three mentioned satellite radio,

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Sugarland





•Source: Arbitron, FA'04, WI'05, SP'05, SU'05, MSA, Cumc Rank, MF 6a-10a 12+ **Source: Arbitron, SP'05, SU'05, MSA, AQH Rank, MSU 6a-12m 12+

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and two cited HD radio.

Dozens of other topics of concern were cited by just one person. They ranged from the lack of CD sales to too many drinking songs. One respondent listed the “inability to do the creative job radio used to be.” Another worried about “radio stations being able to fund promotions and merchandise without a local promotions budget.”

Spitzer resurfaced in a statement programmers were asked to agree or disagree with: “The Eliot Spitzer payola probe, and the resulting settlements with Sony BMG and Warner Bros., were good for the radio industry.” Fifty-four percent disagreed with that statement while 44% agreed. When asked whether the same issue was good for the record industry, the answers were reversed, with 54% agreeing and 42% disagreeing.

As one consultant puts it, the Spitzer probe gave the record industry a “good excuse to change the business model.”

On a related topic, *Billboard Radio Monitor* asked programmers whether they found themselves getting fewer calls from independent promoters this year as more and more indies closed up shop. Sixty percent said they had noticed fewer calls from indies. Asked whether they think the practice of independent promotion is on the way out, 54% of those polled said yes.

HD ON THE HORIZON

The survey also touched on the topic of HD radio several times. Asked to agree or disagree with the statement “HD radio will benefit terrestrial radio in the long haul,” 70% agreed. Those same programmers are optimistic that the format will take hold quickly. Responding to the statement “HD radio will never catch on with consumers before the next wave of technology makes it obsolete,” a hefty 76% disagreed. Just 18% agreed. The rest had no opinion.

One medium-market PD does not count himself as a fan of HD radio, despite the fact that the company he works for is part of the newly formed radio group HD coalition. “HD will add triple the signals in every market,” he says. “The result is that the winner will have a 1 share, if that, and we’ll have multiple boutique formats. What will this accomplish? How will we staff it? How will we justify the expense in a flat sales market? To fight satellite radio, we need to work on what we have and make the programming better, not dilute [it].”

The all-inclusive Jack format was a perennial topic in radio trade publications and at conventions this year. *Billboard Radio Monitor*’s poll asked programmers to agree or disagree with the statement “The Jack format is here to stay.” The majority (68%) disagreed.

One consultant quips, “Jack has always been here. It just used to be called ‘oldies.’” Another PD predicts Jack’s “charm will wear off.”

Another hot topic toward the end of the year was the

National Assn. of Broadcasters’ new anti-satellite ad campaign featuring the tag line “Radio: You shouldn’t have to pay for it.” Asked whether they like the campaign, the majority (58%) does, while 32% dislike it and 10% have no opinion.

“It’s dumb,” one consultant says of the campaign, likening it to “a 100-kilowatt FM attacking a 250-watt daytimer.” Another consultant called it “pointless,” while a PD notes that it “sounds desperate.”

INDIES: ONWARD AND UPWARD

In 2005, independent country labels like Broken Bow Records and 903 Music had some serious airplay success with such artists as Craig Morgan, Jason Aldean and Neal McCoy. *Billboard Radio Monitor* asked if those successes—and the launch of new labels Big Machine Records and Show Dog Nashville—make programmers more willing to consider music from indies or to take them more seriously. While 48% said no, almost to a person

fly. The big, corporate labels seem to get bogged down by internal politics and miss the opportunities to seize the moment, proving that bigger isn’t always better.”

STILL DOGGING DIGITAL

Another issue *Billboard Radio Monitor* has covered extensively as a cause of concern among country programmers in the last two years is the digital delivery of singles to radio and the phasing out of physical singles. On this topic, so controversial in the summer of 2004, country programmers seem not to have changed their minds much. Asked to agree or disagree with the statement “I prefer getting singles in the mail from a label over digital delivery,” 62% agreed. But 30% now say they prefer digital delivery—a marked move from their position a year ago. In *Billboard Radio Monitor*’s 2004 year-end poll, 76.5% of programmers said they prefer getting physical singles in the mail and 20.6% preferred digital delivery.



Kenny Chesney



Carrie Underwood

they noted that it is either because they already took such labels seriously or that they never factor in the label when considering new music. Still, 32% copped to paying more attention to indies as a result of this year’s success stories.

One PD, who sums up the feelings of many, says, “Great music needs to be on the radio no matter where it comes from.”

Another says, “These indie labels have turned some heads. There are some promotion veterans at some of these indie labels, and they’ve released some great music. I’m happy to see their success.”

One programmer notes, “It’s really cool to see these little labels step up and take on the big dogs, and get No. 1 and top 10 records.”

Another major-market PD notes that indies “appear to be quicker to move off failed attempts and make adjustments on the

One major-market PD explained, “I like having a pile [of CDs]. It makes them more tangible and real to me.” Another says, “I don’t do digital delivery.”

One defender of digital downloads says he loves “not being tethered to my office to hear what’s new.” But he says digital deliveries that require more than a mouse click or two to access “go unheard. I’ve got better things to do with my time than struggle with access that is as big a hassle as opening a security-shrink-wrapped CD.”

Billboard Radio Monitor polled 50 responding country radio programmers, OMs, group PDs and consultants from across the United States for the survey, which was conducted by e-mail. They were promised anonymity to encourage candor.

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ANALYSIS BY TONY SANDERS

Music radio went through significant changes in 2005. The two most prominent ones were the growth of Hispanic-targeted and Jack/Bob formats, the latter being arguably the latest version of an oldies format served up for a younger generation.

The rise in Hispanic radio this year was influenced by the intense popularity of *reggaeton* and Mexican regional music, and spurred, primarily, by corporate directives to establish new stations in the format around the country. But those moves reveal only the leading edge of a long-term trend in the rise of Hispanic radio that spans a variety of different format offerings.

According to the most recent tally by the M Street format monitor, Hispanic radio now has 681 commercial stations programming anything and everything from *reggaeton* to news/talk. That is up by 17 stations in the last 12 months—it is a huge increase of 230 stations since mid-1996.

A look at Arbitron's 12-plus format trends in the continuously measured markets reveals that, for Hispanic radio, there was a 50% gain in share points for the category—a rise from 6.7 (12-plus) in fall 1998 to the most recent 10.1 posted in summer 2005.

The programming at Jack stations tends to take listeners from a number of formats, but it seems that other oldies formats have been hit especially hard by the "we play anything" phenomenon.

The embodiment of that change would have to be Infinity Broadcasting's flip of its longtime oldies flagship, WCBS New York, to Jack around midyear. In fact, during the last year, oldies radio has seen a drop in the number of commercial stations programming such music and in the format's total number of Arbitron share points.

Those short-term trends might suggest a format in peril, but at least one part of the long-term view runs counter to that: About 10 years ago there were 725 stations programming oldies. Today there are 740.

During the last 12 months, 60 stations have dropped the oldies programming, according to the latest tally. In November 2004 there were 800 such stations. In 2003, the format had more than 830 stations.

Share points have fallen off by about 14% when compared with 1998, according to *Billboard Radio Monitor's* analysis—but virtually all of that decline came in the last 12 months. In fall 1998, the oldies category had a 7.7 share, and as recently as summer 2004 it still held onto a 7.4. But there was a significant drop in spring 2005, when oldies dipped to a 6.3 share, a number that was repeated in the summer 2005 survey.

Another way to consider the Jack/Bob format is as a variation on the classic hits/classic rock category. As of November, the classic rock/hits format showed a gain of 29 stations in the last 12 months.

But the Jack/Bob phenomenon has had a relatively short life in the United States so far, and the growth in classic rock/hits stations has more than doubled since 1996. Back then, there were 339 stations in the format. There are now 729.

Arbitron ratings have not followed suit as strongly. Arbitron's overall rock category includes four subformats: '70s rock, active, AOR and classic rock.

While each of those has seen an uptick in share points, the gains have been modest, and the overall rock format has actually dropped by about 9% since 1998, from a 9.6 share in fall 1998 to an 8.7 in summer 2005.

Billboard Radio Monitor distinguishes three other rock formats in its station tally: mainstream, modern and triple-A.

Mainstream rock gained only two stations in the last year, bringing the total to 275. That is not far off from the 283 the format had in 1996.

Modern rock continues to plug along relative to 10 years ago, averaging at around 150 stations during the decade. In 2004, there were 161 modern stations, but with a loss of 15 outlets in the last year, the November tally is 146 stations.

Triple-A gained six stations in the last year and now stands at 108 stations. Ten years ago there were only 95 stations in the format.

Top 40 and adult top 40 have also seen near-term losses after long-term gains. Top 40 is down by 18 stations in the last year, but up a big 175 stations—that is a 55% gain—since 1996. As of November, the format claimed 489 stations.

Adult top 40's near-term loss was 27 stations, but the long-term gain was 35%, moving from 284 stations in 1996 to 382 in November.

Arbitron shares for the general top 40 category are up 7.5% since fall 1998, and there has been a small gain more recently. According to Arbitron, that format category, which includes rhythmic top 40, stands at an 11.5 share for persons 12-plus.

Billboard Radio Monitor's R&B adult/oldies format has grown by 22 stations during the last year and now stands at 211 stations. Relative to 1996, that is a 28% gain over the 165 stations originally shown in the tally.

On the other hand, the R&B format has had near-term and long-term drops in station counts: 13 stations left the format in the last year. And since 1996 the station count has dropped by 20%, from 183 to the current 146.

9 share. But the share trend drifted downward after that and reached a low of 8.2 in fall 2002 before beginning to climb to its current level.

One possible conclusion is that the bulk of the stations that moved out of country did not really contribute much to the format's share averages. So, with fewer stations in the format and share trends looking up, the overall picture is of a healthier country radio format, poised to do big things in 2006.

Station counts have edged up during the last 12 months, too, with a modest gain of seven stations, even as the long-term trend shows a dramatic shedding of stations in the last 10 years.

Unlike country, the AC format is down significantly in raw numbers and share points. AC lost 28 stations through the last year and now stands at 670. Ten years ago, there were 969 stations in the format, which represents a 31% decline. To be fair, some of that drop may be because of redefinition—the modern AC format was introduced during the period, and it is possible that other format categories have incorporated some stations, too. But the Arbitron share points are also down 17.8% since fall 1998 and 3.7% in the last year. In fall 1998, Arbitron's AC category had a 15.7 share. In summer 2005, the category had a 12.9, the first time the format has dropped

NOW AND THEN: FORMAT LINEUPS FOR 2005 AND 1996

RANK		The M Street MONITOR COPYRIGHT M STREET CORP. 2005 FORMATS	STATION COUNT					
NOV. '05	OCT. '05		NOV. '05	OCT. '05	NOV. '04	MONTHLY CHANGE	CHANGE SINCE NOV. 2004	10-YEAR TOTALS AS OF JUNE 1996
1	1	COUNTRY	2028	2028	2021	0	7	2558
2	2	NEWS/TALK	1337	1343	1316	-6	21	1105
3	3	OLDIES	740	741	800	-1	-60	725
4	4	CLASSIC ROCK/HITS	729	740	700	-11	29	339
5	5	RELIGION (MUSIC)	682	679	690	3	-8	581
6	6	SPANISH	681	676	664	5	17	451
7	7	ADULT CONTEMPORARY	670	672	698	-2	-28	969
8	8	SPORTS	528	522	487	6	41	157
9	9	TOP 40	489	491	507	-2	-18	314
10	11	ADULT TOP 40	382	379	409	3	-27	284
11	10	ADULT STANDARDS	377	384	439	-7	-62	474
12	12	SOFT AC/EASY LISTENING	330	332	338	-2	-8	404
13	13	RELIGION (TALK)	311	313	332	-2	-21	415
14	14	MAINSTREAM ROCK	275	276	273	-1	2	283
15	15	R&B ADULT/OLDIES	211	210	189	1	22	165
16	16	MISCELLANEOUS	208	206	210	2	-2	154
17	18	R&B	146	145	159	1	-13	183
18	17	MODERN ROCK	146	146	161	0	-15	151
19	19	TRIPLE-A	108	107	102	1	6	95
20	20	JAZZ	82	82	87	0	-5	91
21	21	CLASSICAL	28	28	30	0	-2	41
22	22	MODERN AC	20	21	33	-1	-13	N/A
TOTAL ON-AIR COMMERCIAL STATIONS			110508	10521	10645			9939
STATIONS OFF THE AIR			79	86	69			298

DATA PROVIDED BY M STREET PUBLICATIONS (800) 248-4242.
LEARN MORE ABOUT CUSTOMIZED RADIO STATION DATA/LABELS/LISTS @ WWW.RADIOTVDATA.COM.

Arbitron's closest approximation of these *Billboard Radio Monitor* formats would be the firm's urban format category, which includes urban AC and urban oldies. All told, that category has been fairly stable recently, hovering above a 10 share, but the format has also seen a 24% gain in shares since 1998, rising from an 8.2 in fall 1998 to the most recent 10.2 in summer 2005.

Country radio remains the nation's most popular music format, at least in terms of sheer station count—and despite shedding as many as 530 outlets during the last 10 years. The format still boasts 2,028 commercial stations, even though that total is down 21% from the 2,558 it claimed in 1996.

That loss in station count would be alarming for any other format category. But total Arbitron share trends suggest otherwise.

Most recently, country radio has broken through to the 9 share level again in the last two Arbitron surveys, with a 9.3 in spring 2005 followed by a 9.1 in summer.

In fall 1998, and into winter 2000, country radio remained above a

below the 13 share level since 1998.

Arbitron's definition of AC includes hot AC, modern AC and soft AC as subcategories. M Street breaks out soft AC as a separate format, and there is also a significant downward trend in station counts. The soft AC/easy listening format lost eight stations in the last year and now stands at 330. Ten years ago, there were 404 stations in the format, a loss of 18%.

Adult standards is down significantly, too, in the near and the long term. During the last 12 months, 62 stations left the format. There are now 377 stations in the category. That is down from 474 in 1996, a 20% decline. Arbitron share trends are even worse: Since fall 1998, adult standards/easy listening has gone from a 3.7 share to a 1.3, a 65% drop.

The station count for music-based religious radio has dropped by eight stations in the last year, but the total is up by 17% since 1996. The current tally is 682 stations, up by 101 stations for the last 10 years.

Our competitors REALLY seem threatened by us. They've threatened to sue us. They've even offered to buy us out. The time has come to REALLY piss them off!!

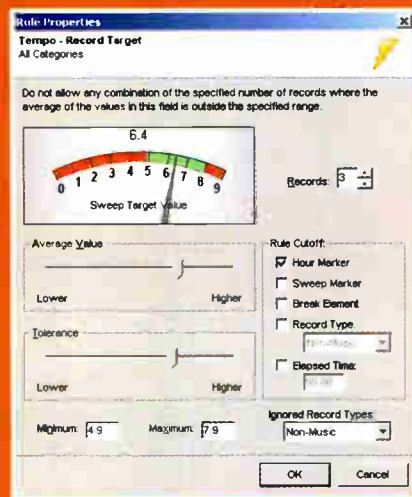
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AC'S CHRISTMAS BOWL



THE SUPER BOWL is just around the corner.

During the game on Sunday, Feb. 5, ABC-TV will charge an average of \$2.4 million per 30-second commercial. During the regular NFL season, CBS, which broadcasts football Sunday afternoons, gets an average of \$750,000 for an ad with the same running time.

Wake up, AC radio. Christmas music is our Super Bowl. Let's start charging for it.

Recently, I was in my office at WSNY Columbus, Ohio, with production assistant Ron Foster, reviewing the program-

ming elements for our annual all-Christmas block of music. We both shook our heads at how our format is fumbling away holiday revenue.

Every holiday season for the past six years, AC radio has used a phenomenal programming tactic to wildly increase our ratings. In spite of the critics who say it won't, every year the all-Christmas format outperforms the previous one. Unfortunately, we plod along with our holiday sales efforts, charging the same rates we do for Jan. 22, June 4 and Oct. 25. Can you imagine ABC doing that with the Super Bowl?

AC radio stations that employ the all-holiday music tactic can typically more than double their ratings during the weeks between Thanksgiving and Christmas. It is our championship game!

Even more impressive is Arbitron's Portable People Meter data from Philadelphia in December 2002. One new, not-yet-well-established radio station, Clear Channel AC WSN1, employed the all-yule strategy. PPM data from Dec. 24-25 that year estimated that 26%-29% of all radios in the market were tuned to WSN1.

My guess is that given the

fact that independently owned AC WBEB now also programs all-Christmas, and both stations aggressively promote their holiday flips in external media, the number of radios in Philly tuned to yule programming is even higher.

How can't we sell these numbers?

Sadly, we never do. But we can. In most markets, we now have five years' worth of ratings data to prove the success of our holiday programming and justify the increased rate. And the Super Bowl analogy is one that any agency or adver-

tiser can easily understand.

May I suggest we collectively dig into our Arbitron Maximiser and PD Advantage software, analyze our week-by-week data and start charging a premium for access to our huge holiday audiences?

Each of us has a responsibility to our radio stations, the format, the tactic and each other to put the statistics together and brainstorm the strategy with our sales managers. When you think about it, our listeners are benefiting by getting programming they passionately love, and our clients are benefiting by

reaching our bigger audiences. We are the only ones not benefiting, and it is our own fault. Satisfying our programming egos is not enough anymore.

At a time when radio revenue is creeping upward ever slowly, we are all being asked to think out of the box. I offer this idea as one of many solutions that can be important to our success.

Let's proudly sell another of AC radio's phenomenal accomplishments.

Chuck Knight is director of programming operations for Saga AC WSNY.

MODERN ROCK'S ANNUS HORRIBILIS

WEEK ENDING DECEMBER 4, 2005

CHART COMMENTARY BY JOE FLEISCHER

WHILE 2005 WAS MORE THAN ANYTHING ELSE a continuation of the pop and hip-hop empire with radio and online audiences, the year-end BigChampagne chart again calls into question just what territory modern rock is going to stake out if it is going to remain relevant. The top modern rock downloads (and shouldn't modern rock own the online audience?) were largely acts either ignored or woefully under-played by modern rock programmers. So what exactly does the format intend to do to recapture its formerly youthful audience? Looking at the success pop had with Fall Out Boy, the All-American Rejects, Relient K and My Chemical Romance (though this band is also a core modern rock act), modern rock is left to claim Gorillaz as its sole victory in the top 50. Do not even try to claim Nickelback (which

certainly fits into modern rock's graying temples)—we all know the format never wanted to touch something as uncool as these consistently producing Canadians. Same goes for Lifehouse. So here is the problem: Modern rock is afraid to embrace the emo/hardcore nation (it missed out completely on Hawthorne Heights again) because its current advertisers cannot target what the format perceives to just be a bunch of kids, yet fancies itself as too cool to play smashes from older artists. It sucked to be modern rock in 2005. Myspace.com, iPod, peer-to-peer networks, absolutepunk.net and others stole its thunder and do not seem too eager to give it back. Is it time to go softly into the night as a slightly edgier triple-A? Or is there still some fight left in what has historically been a paradigm-shifting format?



NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK	NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK
1	BLACK EYED PEAS	MY HUMPS	5944563	8	26	TONY YAYO	SO SEDUCTIVE	1874496	361
2	CHRIS BROWN	RUN IT	5301284	1	27	LIFHOUSE	YOU AND ME	1855293	22
3	BOW WOW	LIKE YOU	5203566	31	28	GWEN STEFANI	LUXURIOUS	1818300	17
4	D4L	LAFFY TAFFY	5167158	11	29	YOUNGBLOODZ	PRESIDENTIAL	1797121	92
5	KANYE WEST	GOLD DIGGER	4328167	4	30	50 CENT	OUTTA CONTROL	1774247	2374
6	YOUNG JEEZY	SOUL SURVIVOR	4241763	6	31	LIL' KIM	LIGHTERS UP	1748269	90
7	FALL OUT BOY	SUGAR, WE'RE GOIN' DOWN	4231023	15	32	P\$C	I'M A KING	1694331	168
8	T-PAIN	I'M SPRUNG	4019234	10	33	PHARRELL	CAN I HAVE IT LIKE THAT	1630229	118
9	KELLY CLARKSON	BECAUSE OF YOU	3293506	5	34	SHAKIRA	LA TORTURA	1592954	89
10	NICKELBACK	PHOTOGRAPH	3222626	3	35	MY CHEMICAL ROMANCE	THE GHOST OF YOU	1553420	94
11	RAY J	ONE WISH	3173756	12	36	MADONNA	HUNG UP	1437924	27
12	MARIAH CAREY	DON'T FORGET ABOUT US	3093562	2	37	CHAMILLIONAIRE	TURN IT UP	1401495	52
13	TWISTA	GIRL TONIGHT	2975237	26	38	DEM FRANCHIZE BOYZ	I THINK THEY LIKE ME	1379187	16
14	TRINA	HERE WE GO	2682126	9	39	PAUL WALL	THEY DON'T KNOW	1315930	162
15	YING YANG TWINS	SHAKE	2666304	47	40	KANYE WEST	LATE	1220484	1931
16	NELLY	GRILLZ	2656139	18	41	RIHANNA	IF IT'S LOVIN' THAT YOU WANT	1197044	34
17	GORILLAZ	FEEL GOOD INC	2644570	29	42	MIKE JONES	FLOSSIN'	1176431	134
18	FALL OUT BOY	DANCE, DANCE	2483883	53	43	FALL OUT BOY	GRANDTHEFT AUTUMN/WHERE IS YOUR BOY	1124754	2690
19	JUELZ SANTANA	THERE IT GO (THE WHISTLE SONG)	2447752	19	44	RELIENT K	BE MY ESCAPE	1094820	527
20	BLACK EYED PEAS	DON'T LIE	2292722	91	45	EMINEM	8 MILE	1076748	2121
21	LIL' WAYNE	FIREMAN	2208274	64	46	YOUNG JEEZY	GO CRAZY	1049072	243
22	ALL-AMERICAN REJECTS	DIRTY LITTLE SECRET	2195855	40	47	LUDACRIS	GEORGIA	1038061	140
23	50 CENT	WINDOW SHOPPER	2086851	38	48	COMMON	TESTIFY	1031847	180
24	ASHLEE SIMPSON	BOYFRIEND	1953283	161	49	EMINEM	WHEN I'M GONE	991750	25
25	FRANKIE J	MORE THAN WORDS/MUCHO MAS	1893697	65	50	50 CENT	PIGGY BANK	973676	1755



promosquad HitPredictor: 2005

HitPredictor has been predicting hit records in Billboard and the Billboard Radio Monitor for three years now. We've picked some of the top songs of 2005. Many of them came from established artists, while other hits featured an unusual amount of newcomers to the national charts in '05.

In our year-end review we have decided to highlight a handful of examples of songs that we tested prior to airplay that ended up being successful.

We test everything that is released nationally to radio from major and independent labels. The hit potential of singles released in eight different formats is gauged and tracked. Below we have given examples in each format.

Methodology:

Promosquad HitPredictor tests new music with thousands of radio listeners from our national database. The respondents are tightly screened based on age, race, sex, musical preference and, of course, their favorite radio station.

Thanks and congratulations to all for a great 2005. We predict that HitPredictor will continue to find more ways to make your 2006 even better! Happy holidays from all of us at HitPredictor.

Modern Rock



Crossfade "Cold"
(fg/Columbia)
Score: 76.6 (7/04)
Peak: #2 (1/05)

Crossfade first got label attention as a direct result of their success at HitPredictor. Before they were signed, "Cold" repeatedly tested like a

Modern Rock smash. When the song finally made it to the airwaves, it did not disappoint. Columbia's **Ron Cerrito** put it this way, "Crossfade 'Cold' spent 46 weeks on the Modern Rock BDS chart. 13 weeks in the top 5!! 'Cold' was the longest charting song in the history of both the Modern Rock and the Active Rock charts. Can't wait to hear their new material!" Some stations like **KCXX** (Riverside/San Bernardino) and **WCYY** (Portland, ME) were playing the song almost a year before it peaked.

Mainstream Top 40



DHT "Listen To Your Heart"
(Robbins)
Score: 72.9 (5/02)
Peak: #1 (8/05)

DHT debuted in a big way this year with a #1 record. Their cover of the 80's classic "Listen to Your Heart" first scored big at HitPredictor. It took everyone by surprise,

including Robbins Entertainment President **Cory Robbins** who said, "HitPredictor told us that 'Listen to Your Heart' would be a hit before even we knew it would be." VP of Promotion, **Frank Murray** added, "It shows the power of HitPredictor." The song earned some early spins on stations like **KXXM** (San Antonio), **WKSC** (Chicago), and **WXXL** (Orlando).

Adult Top 40



Kelly Clarkson "Behind These Hazel Eyes"
(RCA)
Score: 71.1 (5/05)
Peak: #1 (8/05)

Kelly Clarkson has twice released smash albums packed with HitPredictor picks. We actually began picking Kelly's hits when "Miss Independent" tested

like a smash right out of the gate. "Behind These Hazel Eyes" was yet another #1 record in a format that she certainly knows well. HitPredictor has consistently picked her hit records. Not surprisingly, when asked for comment **Adrian Moreira**, VP of Adult Format Promotion for RMG, raved about Kelly and this record. He said, "With no less than 4 top 5 singles at Hot AC at this point, Kelly has become the biggest act at Adult top 40 HANDS DOWN and we couldn't be more proud."

Rhythmic Top 40



Dem Franchise Boyz "I Think They Like Me"
(Virgin)
Score: 87.2 (9/06)
Peak: #7 (climbing)

With little previous radio success, it was by no means a sure thing that Dem Franchise Boyz would have a top 10 record, but HitPredictor listeners knew what was

ahead. "I Think They Like Me" tested like a hit before it had any significant airplay. Virgin's Executive VP **Hilary Shae** remarked, "I Think They Like Me" is the first across-the-board smash from Jermaine Dupri for Virgin and a sign of things to come! The earliest reaction from radio listeners was enormous, which was reflected by HitPredictor for all formats tested on this record." The song is now top 10 and still climbing the charts. Several early believers, like **WMPW** (Memphis), were playing this one early. PD **Mark Adams** of **KXJM** (Portland, OR) had this to say: "I Think They Like Me" is our #10/32 in traditional call out, and #2/32 in our on-line callout. The record has consistently been a reaction record, both with our phone tracking as well as club tracking from our mix show DJ's. And most importantly, **Big Kid Bootz** (Music Director) and I have always liked the sound of the record on the air. Dem Franchise Boyz is undeniably a hit record."

R&B/Hip-Hop



T.I. "U Don't Know Me"
(Atlantic)
Score: 78.0 (1/05)
Peak: #1 (4/05)

"U Don't Know Me" was the first single from T.I. to earn HitPredictor status. The song showed hit potential that none of the artist's previous tracks could compete with. The

record eventually went to #1 at R&B/Hip-Hop and so far is the rapper's highest charting single. Some of the song's earliest and strongest supporters include **WBHJ** (Birmingham) and **KKDA** (Dallas/Ft Worth).

Country



Kenny Chesney "Who You'd Be Today"
(BNA)
Score: 93.3 (9/19)
Peak: #2 (11/05)

It's no news that Kenny Chesney is a big Country star. Since early on, promosquad has consistently predicted which of his singles were bound for the hit status he

has now become accustomed to. "Who You'd Be Today" was the first track from his latest effort "The Road and the Radio" to earn a spot on the HP chart. The song scored a whopping 93.3 and eventually reached #2 on the Country airplay charts.

Mainstream AC



Backstreet Boys "Incomplete"
(Jive)
Score: 71.7 (5/16)
Peak: #4 (8/05)

They came back in '05, and with their first single out of the box they showed that their fans had grown up with them. "Incomplete" was a top

5 record at Mainstream AC and has legs. Jive's **Joe Riccitelli** said, "Backstreet Boys 'Incomplete' is an example of working a record over the long haul. It has been in the top 10 now for almost 26 weeks and has been part of our overall marketing campaign."

Christian



Jadon Lavik "What If"
(EMI CMG)
Score: 71.5 (3/20)
Peak: #3 (10/05)

HitPredictor debuted a Christian chart this year. We're looking forward to helping find hits in this format as we have in all of the others that we test. Early indications

are good. Newcomer Jadon Lavick's "What If" was one of our first HP picks and the song eventually went top 5. We asked Tooth & Nail's **Allison Stipe** for her take on the record's success. She said, "Seeing how audiences have connected with Jadon Lavik's 'What If' has been really exciting for BEC Recordings. He is truly an artist development story and proof positive of the power of radio to break a new artist's career."

RULING R&B/HIP-HOP

CORE ARTISTS, NEW ARRIVALS AND CONTROVERSY FUELED A HUGE YEAR

BY KEN TUCKER AND
RAPHAEL GEORGE

50 Cent

STEVIE WONDER. MARIAH CAREY. 50 CENT.

If those three names do not represent the broad generational appeal of R&B/hip-hop music in 2005, nothing does. That all three record for various Universal Music Group labels underscores how much the company dominated R&B/hip-hop this year.

Interscope picks up top rap label honors, Island Def Jam Music Group nabs the top R&B/hip-hop label award and Universal Motown Record Group fought off all comers as the adult R&B winner, ending RCA Music Group's three-year reign at that format.

Whether he was making music or grabbing headlines, 50 Cent dominated the rap and R&B/hip-hop charts. Between his solo work and his collaborations, he was involved in 10 records that made the rap chart and nine on the R&B/hip-hop chart, which makes him the top artist in both formats.

At the recent Billboard Music Awards, 50 Cent—who was the top finalist with mentions in eight categories—was honored as artist of the year and took the album of the year prize for “The Massacre.” His awards were rounded out by R&B/hip-hop, rap and Hot 100 artist of the year titles and the ringtone of the year award for “Candy Shop” featuring Olivia.

Carey, who won five Billboard Music Awards, is *Billboard Radio Monitor's* all-format winner in the artist and song categories. “We Belong Together” is also song of the year for rhythmic top 40, the No. 3 song at R&B/hip-hop and the No. 5 single at adult R&B.

Lil Jon & the East Side Boyz have the top song at R&B/hip-hop and rap with “Lovers & Friends,” which spent nine weeks at No. 1 on the rap chart and four weeks atop the R&B/hip-hop chart earlier this year.

The Game also made his mark in 2005. He was the only new artist with more than one song to reach No. 1 on the rhythmic top 40 and R&B/hip-hop charts. In fact, the Game performed well enough to be the No. 2 rap artist for the year—behind G-Unit labelmate 50 Cent—and the No. 10 R&B/hip-hop artist.

Young Jeezy is another newcomer who had a solid year. He charted three solo singles, one as a featured artist and one as a member of Boyz n Da Hood. He scored a No. 1 on rap and R&B/hip-hop stations with “Soul Survivor” featuring Akon.

Meanwhile, Bobby Valentino, a former member of Atlanta group Mista, finishes at No. 7 on *Billboard Radio Monitor's* top R&B/hip-hop chart with “Slow Down” and is the No. 9 R&B/hip-hop artist. He also teamed with his Disturbing The Peace label chief, Ludacris, on “Pimpin’ All Over the World.”

Although 2004 was Kanye West's breakout year, 2005 was still good to his multiformat hit “Gold Digger,” which featured actor Jamie Foxx. Although he is just two albums into his solo career, West was recently honored for his significant success with Billboard's Artist Achievement Award.

“When I first came out I was a hothead—I thought I was the greatest,” he said in accepting the trophy. “I still think I'm the greatest.”

With five charting singles, including two that ended up in the top five for the year, “Truth Is” and “Free Yourself,” Fantasia comes away as the top adult R&B artist for the year. Kem takes top adult R&B song honors for “I Can't Stop Loving You,”

Stevie Wonder



which spent seven weeks at No. 1.

In 2004, Prince and Patti LaBelle made big returns to adult R&B; this year it was Stevie Wonder and Earth, Wind & Fire's turn back in the spotlight. Wonder had three charting records, including two top 10s. The last time he charted at adult R&B with three titles was in 1995. Meanwhile, EWF charted four times, more than it ever has in a given year. Although none of the group's singles broke the top 10, they rank in the top 10 for weeks spent on the chart.

Interestingly, while Carey has 22 total appearances at the format, which ranks her second on the list of female artists with the most charted singles at adult R&B, she earned her first No. 1 this year with "We Belong Together."

It was a good year for women at adult R&B. In the past, men and women have split the No. 1 pie equally. But in 2005, men had a paltry three No. 1s compared with nine for the women. In fact, men spent only 14 weeks at the top, while women dominated the rest of the year.

However, at R&B/hip-hop and rap, it was a different story. Only one woman was able to reach the tip of those charts: Carey, with "We Belong Together" at R&B/hip-hop.

At radio, the news revolved around syndicated morning shows and a song that never should have aired.

Late last year, Radio One purchased a controlling interest in Tom Joyner's Reach Media and then moved the syndicated morning star to its own stations in Philadelphia, Boston, Detroit and St. Louis. In November, Reach Media announced it had acquired rights to Russ Parr's radio show through a deal with Radio One. Beginning Jan. 1, Reach and Radio One will syndicate Parr's weekend show.

Elsewhere, TV/radio personality Steve Harvey signed a joint-syndication deal with Clear Channel's Premiere Radio Networks and Inner City Radio. The former morning man at Radio One R&B/hip-hop KKBT (the Beat) Los Angeles has picked up a number of affiliates, including stations in New York, Chicago, Detroit and Philadelphia.

After sitting out a non-compete with Emmis rhythmic top 40 WQHT (Hot 97) New York, syndicated morning team Star & Buc Wild made their triumphant return to the Big Apple on Clear Channel R&B/hip-hop WWPR (Power 105.1) and subsequently added affiliates in Miami, Richmond, Va., and Austin, among other markets.

Of course, there was one song heard on an R&B/hip-hop station that made worldwide headlines in 2005. While it did not cost thousands of dollars to produce like other songs, it did cost Emmis Communications \$1 million by way of a charitable donation and untold other losses because of advertiser boycotts. "The Tsunami Song" came courtesy of WQHT.

Additional reporting by Paul Heine and Chuck Taylor in New York and Barry A. Jeckell in Las Vegas.

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AP Radio News

HD2: THE ANTITHESIS OF RADIO?

NEW ALLIANCE AIMS
TO ACCELERATE
DIGITAL ROLLOUT

BY PAUL HEINE

WITH DIGITAL COMPETITORS gaining traction and stealing headlines, eight of radio's largest companies are coming together to put high-definition digital radio on a fast track.

Unveiled Dec. 6 in New York, the HD Digital Radio Alliance includes Bonneville International, Citadel Broadcasting, Clear Channel Radio, Cumulus Media, Emmis Communications, Entercom Communications, Greater Media and Infinity Broadcasting. More companies are expected to hop onboard.

To join, companies must buy into the coalition's goals and mission, commit spot inventory for marketing and make a monetary contribution.

Former Clear Channel VP of special projects Peter Ferrara is president/CEO of the alliance.

The unprecedented coalition brings otherwise fierce competitors together to accelerate HD consumer penetration and coordinate the rollout of new HD2 multicast channels. Regarded as the technology's killer app, the channels will carry new localized formats dedicated to jazz and blues, Hispanic love songs, comedy, tropical, female talk and other programming not widely available on free radio. Obvious format holes, like the often cited country void in New York, will also be filled.

Alliance members stress that harnessing radio's localism will be key to HD2 success. "Compelling content driven by localism will help us get HD radios into consumers' cars and homes," Greater Media president/CEO Peter Smyth says.

The new channels will reflect local market tastes, Infinity senior VP/regional manager Les Hollander says. In Chicago, which has a rich blues and jazz tradition, a channel might be devoted to those styles.

By coordinating local format allocations, broadcasters hope to avert a digital radio Wild West as they begin launching multicasts in the top 25 markets next month. The channels are expected to be commercial-free for at least two years. Sponsorships could be sold to clients down the road.

"We need to do more" than merely improve radio's audio quality, Clear Channel Communications president/CEO Mark Mays says.

Emmis told its programmers to "go crazy" when conceiving HD2 programming. Infinity let its PDs know that it is "mind expansion time."

Speaking to *Billboard Radio Monitor* after the alliance press conference, group executives made it clear they are not planning

to populate HD2 radio with the same old same old.

"If it's already being done, don't do it," Emmis radio division president Rick Cummings says he told his programmers. "Radio has always had to be mass appeal but that eliminates a lot of things. This is the antithesis of that."

Some, but not all HD2 channels, could complement their mothership station, Cummings says. In New York, for example, R&B/hip-hop WQHT's HD2 channel might play classic hip-hop or reggae. For adult R&B WRKS, it may be gospel. And smooth jazz WQCD could play nonstop chill music on its side channel.

"Giving them the content they want will be the challenge," Cummings says.

HD2 gives radio a second chance to lure back disenfranchised younger listeners. A Bridge Ratings study of 2,000 people aged 12-24 found that 85% would choose their MP3 player over traditional radio as a preferred option for music. The sample also preferred Internet radio to AM/FM.

So far, more than 600 radio stations in the United States have made the transition to HD, the digital broadcast technology licensed by iBiquity Digital; about two dozen stations have already launched side channels.



Unveiling the HD Digital Radio Alliance in New York are, from left, Citadel's Farid Suleman, Emmis' Rick Cummings, Greater Media's Peter Smyth, Bonneville's Drew Horowitz, Clear Channel's John Hogan, Infinity's Joel Hollander, Citadel's Lew Dickey Jr., alliance president/CEO Peter Ferrara and Clear Channel's Mark Mays.

But manufacturing problems and delays have dogged the new technology. Just seven HD radio models are available: five after-market car radios, one high-end home system and a tabletop priced at \$499. Receiver sales are estimated to be in the low thousands. To date, BMW is the only automaker installing HD receivers.

In contrast, XM has forecast it will have 6 million subscribers by the end of 2005 while Sirius expects to have more than 3 million, even before Howard Stern starts Jan. 9.

Research firm Fulcrum Global Partners predicts Apple Computer will sell 10 million iPods in the fourth quarter and radio-like services, such as Motorola's iRadio mobile phone service, are sprouting like wildflowers.

But with 200 million listeners per day, the 85-year-old radio business is betting a new menu of free, diverse programming will carry it down the digital highway. Greater

Media's Smyth predicts HD will lead to "a radio renaissance," and Cumulus president/CEO Lew Dickey Jr. says a "sleeping giant has been awakened."

The eight groups have pledged to devote more than \$200 million in airtime next year to sell HD to listeners. But while the iPod and both satellite radio services have aggressively used TV and print to market products that compete with radio, most HD marketing will be confined to radio's own airwaves.

"No one else has the marketing muscle of 10,000 radio stations," Infinity chairman/CEO Joel Hollander says. "We'll surprise a lot of people and a lot of our competitors." He says the campaign would employ "fresh, smart and new ways" to market HD radio's consumer benefits.

The alliance also hopes to spur manufacturers to crank out more and cheaper radios and convince automakers to install them in cars.

"Multicasting was the spark to build our company," says Richard Skeie, president/CEO of HD receiver manufacturer Radiosophy. "Will it motivate consumers? Yes."

Boston Acoustics director of product development Dave Kroll says the alliance "has the potential to generate tremendous amounts of consumer awareness, which will build demand and help bring [receiver] prices down."

The consortium is the second major public initiative broadcasters have announced to try to alter the perception that satellite radio is about to overtake terrestrial radio. Last month, the National Assn. of Broadcasters launched a radio campaign blasting pay radio with the tag line, "Radio, you shouldn't have to pay for it."

Additional reporting by Antony Bruno in Los Angeles and Mediaweek senior editor Katy Bachman in Washington, D.C.

JACKING UP THE RATINGS

BY PAUL HEINE

ONE DUDE DOMINATED THE YEAR IN FORMAT FLIPS: His name is Jack. Infinity alone converted 10 of its signals to adult hits, including stations in the top three markets. So how is Jack doing in the ratings?

Billboard Radio Monitor and Arbitron compared adult hits' 25-49 average quarter-hour share in the summer 2004 survey—when Jack and his sibling Bob were heard in only a handful of U.S. markets—with summer 2005, when the format was seemingly ubiquitous.

Of 18 stations in the top 60 markets that flipped between summer 2004 and summer 2005, seven were up in 12-plus and 25-49: Infinity's KCBS (Jack) Los Angeles; Greater Media's WBEN-FM (Ben) Philadelphia; Infinity's KJAO (Jack) Seattle; Bonneville's WARH (the Arch) St. Louis; Susquehanna's KCJK (Jack) Kansas City; Infinity's WBUF (Jack) Buffalo, N.Y.; and Citadel's KDRF (Ed) Albuquerque, N.M.

Two were flat in 12-plus but up in 25-49: ABC Radio's WDRQ (Doug) Detroit and First Broadcasting's WOXY Cincinnati.

Three were down in 12-plus but up in 25-49: Infinity's WJMK (Jack) Chicago, Infinity's WQSR (Jack) Baltimore and Susquehanna's WJJK (Jack) Indianapolis.

One was up in 12-plus but down in 25-49: Entercom's KKSJN (Charlie) Portland, Ore.

And five were down in both demos: Infinity's WCBS-FM (Jack) New York, Bonneville's KZBR (Max) San Francisco, Entercom's WMKK (Mike) Boston, Infinity's KZJK (Jack) Minneapolis and Midwest TV's KFMB San Diego.

Bottom line: Twelve of 18 improved in the advertiser-friendly 25-49 demo.

But the real story is how much those stations grew their 25-49 shares in one year. WARH had 381% more 25- to 49-year-olds in summer 2005 than it did the previous summer. KCBS grew in the coveted demo by 179% and KJAO by 126%. Others showing significant year-over-year 25-49 improvements were WQSR (113%), WOXY (100%), WBUF (65%), WJJK (60%) and WDRQ (48%).

However, some of the format's earliest U.S. adopters have been unable to sustain initial ratings peaks. KQOB (Bob) Oklahoma City, which flipped Nov. 3, 2003, fell 4.9-4.0 in summer 2005. Bonneville's KPKX (the Peak) Phoenix, which went adult hits on April 8, 2004, posted a 4.0 12-plus in summer 2005, off from its 4.8 peak in winter 2005. KBPA (Bob) Austin, which made the switch on Aug. 23, 2004, surged from a 4.3 12-plus in summer 2004 to a 6.3 in fall 2004. It then went 6.2-6.0-5.4 over the next three surveys. And KJJK Dallas, Infinity's original Jack since July 1, 2004, has gone 2.9-2.6-2.3 12-plus over the past three surveys.

"A lot of stations are in very different places in the cycle," says Sean Ross, VP of music and programming at Edison Media Research. "There are some folks who went

down in the third book, as expected. There are some, like Austin, who are only starting to show any erosion now after 18 months."

Keep an eye on the fall book, Ross suggests. "Last year, when the Bobs and Jacks were shiny and new, they didn't miss a beat at all when Christmas came around. It's going to be interesting to see how some of the more mature ones fare against the novelty of music that hasn't been played for a year."

The bottom line, Ross says, is "whether somebody who's getting a 6 share with it now can be happy with a nice saleable 3.8 in a year, if that's what it comes down to. And remember, many of these are stations that didn't start with a 3.8 or started with a less saleable one."

THE RATINGS: JACK IN A BOX

MARKET	STATION	DATE CHANGE	PERSONS 12+ SUMMER 2004	PERSONS 12+ SUMMER 2005	PERSONS 12+ PERCENTAGE CHANGE	PERSONS 25-49 PERCENTAGE CHANGE
NEW YORK	WCBS-FM	JUNE 3, 2005	3.6	1.5	-58%	-31%
LOS ANGELES	KCBS-FM	MARCH 17, 2005	1.6	3.4	113%	179%
CHICAGO	WJMK-FM	JUNE 3, 2005	3.0	2.3	-23%	42%
SAN FRANCISCO	KZBR	MAY 11, 2005	1.8	0.9	-50%	-7%
DALLAS	KJJK	JULY 1, 2004	2.4	2.3	-4%	27%
PHILADELPHIA	WBEN	MAY 21, 2005	1.8	3.3	83%	81%
BOSTON	WMKK	APRIL 14, 2005	2.7	2.1	-22%	-26%
DETROIT	WDRQ	APRIL 1, 2005	3.1	3.1	0%	48%
SEATTLE	KJAO	APRIL 22, 2005	1.7	3.6	112%	126%
PHOENIX	KPKX	MAY 28, 2004	3.8	4.0	5%	-2%
MINNEAPOLIS	KZJK	APRIL 1, 2005	3.4	2.9	-15%	-15%
SAN DIEGO	KFMB	APRIL 1, 2005	3.5	3.0	-14%	-16%
ST. LOUIS	WARH	APRIL 1, 2005	2.5	6.6	164%	381%
BALTIMORE	WQSR	MAY 5, 2005	3.7	3.4	-8%	113%
BUFFALO-NIAGARA, N.Y.	WBUF	MAY 16, 2005	2.6	4.2	62%	65%
DENVER	KJAC	MAY 14, 2004	2.4	1.9	-21%	-19%
AUSTIN	KBPA	AUG. 23, 2004	4.3	5.4	26%	64%
PORTLAND, ORE.	KKSJN	APRIL 21, 2005	1.2	1.4	17%	-65%
CINCINNATI	WOXY	MAY 28, 2005	0.4	0.4	0%	100%
KANSAS CITY	KCJK	OCT. 7, 2004	1.7	4.4	159%	132%
ALBUQUERQUE, N.M.	KDRF	DEC. 20, 2004	3.3	4.3	30%	126%
INDIANAPOLIS	WJJK	MARCH 13, 2005	6.7	4.2	-37%	60%

SOURCE: ARBITRON

PUTTING THE POP BACK IN POP

BY CHUCK TAYLOR

IN THREE YEARS, Kelly Clarkson has evolved from one TV network's "American Idol" to the nation's chart champion. With four songs hitting the charts in 2005, she snapped the pop back into top 40 radio, becoming the No. 1 artist of the year at mainstream top 40, adult top 40 and AC radio.

Clarkson so commandeered the airwaves this past year that she accomplished the near-impossible: landing the No. 1 song at mainstream top 40, "Since U Been Gone," and the No. 2 song, "Behind These Hazel Eyes." Likewise, at AC, Clarkson took top honors, as "Breakaway" completed the year at No. 1.

Adult top 40 was not far behind, with "Gone" settling in at No. 7 for the year, "Breakaway" at No. 8 and "Eyes" at No. 11.

But there were numerous success stories that made 2005 a banner year for the formats. Mariah Carey's return was bigger

than anybody's best bet, while Gwen Stefani's solo bow made her a staple at top 40. Green Day continued its all-out assault on the airwaves, while Rob Thomas' departure from Matchbox Twenty kept him on adult top 40 all year. AC escaped its spin cycle of repurposing one cover song after another, creating real hits from the likes of country crossover artist Tim McGraw and newcomers Anna Nalick and Howie Day.

MAINSTREAM TOP 40

For mainstream programmers, 2005 marked a true return to balance. Behind Clarkson's chart-topping feats, the year's top five was rounded out by Carey's "We Belong Together," "1, 2 Step" from Ciara featuring Missy Elliott and Green Day's "Boulevard of Broken Dreams."

"It seemed that all we were playing was new R&B or hip-hop, with some old pop/rock recurrences," says Jana Sutter, APD/MD of Clear Channel WXXL (XL106.7) Orlando, Fla. "This year we saw rock come back with Green Day, 3 Doors Down, Nickelback and the like. But in the true sense of balance, we also got some great pop back on the air with Gwen Stefani, Kelly Clarkson, the Click Five and Gavin DeGraw. It's top 40—we play the hits from all of the formats. And when you're playing the best of the best, how can you have a bad year?"

Rod Phillips, PD of Clear Channel WKSC (Kiss 103.5) Chicago, adds, "The most important musical story for us was diversity in music that requested and called out, to an extent that we didn't see when hip-hop was dominating in previous years. Hip-hop is still a major part of top 40, but pop and rock are back for now as a significant part of the mix. I loved this year for top 40; everything we've seen in Chicago is that 18- to 34-year-old women want sonic diversity on their favorite station, and the product seemed to be there in 2005 for rhythm, pop and rock."

Clarkson is credited with strengthening pop music at mainstream top 40. "She's got a great voice, strong hooks, and she speaks to women," says Tony Travatto, PD of Clear Channel KXXM (Mix 96.1) San Antonio. "Sprinkle in the Cinderella element, too: Three years ago, she was a cocktail waitress. Now she's the independent girl that everybody loves."

Tony Bristol, OM of Citadel's Providence, R.I., properties, including top 40 WPRO, adds that Clarkson "had the marketing history of a huge television show, humble charm, a supportive record label and most of all, talent."

Al Levine, APD of Cox WBLI Long Island, N.Y., notes that mainstream pop was single-handedly propped up by Clarkson, "who delivered hit after hit, putting faith back in the notion that top 40 has core artists and not just core songs. Mariah Carey, Gwen Stefani and Green Day brought strength to the format as well by proving their past success wasn't a passing fad."

ADULT TOP 40

Green Day was also a hero at adult top 40, where "Boulevard of Broken Dreams" was the most-played song of the year, followed by Lifehouse's "You and Me," "Lonely No More" from Thomas, "Give a Little Bit" from Goo Goo Dolls and 3 Doors Down's "Let Me Go." Green Day also placed "Holiday" and "Wake Me Up When September Ends" in the format's upper reaches at Nos. 21 and 41, respectively.

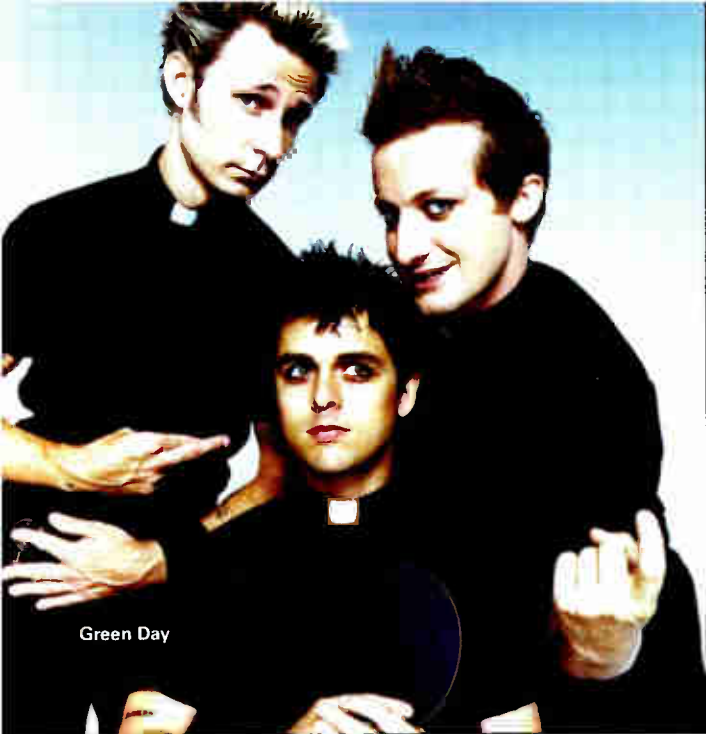
"The band manages to please their now-30-something fan base while still being fresh and relevant to young-end listeners" says Pat McMahon, OM for Clear Channel/Dallas and PD of KDMX (Mix 102.9). "The bottom line is that they write great songs."

Gary Trust, MD of WSNE (Coast 93.3) and creative director for Clear Channel/Providence, notes that rock continues to play well at adult top 40.

"Even a station like Coast 93.3 that leans more adult has seen great research on most of the rock bands that have crossed over.

Kelly Clarkson





Green Day

A few years ago it started with Creed; now it's Green Day and 3 Doors Down. Because we're not a rock-leaning adult top 40, we don't want to lean too heavily in this sound, but there's no denying that women in our demo love the hits by these bands. It's probably an eye-candy factor, too."

Again, Clarkson was a primo factor at adult top 40. "She is one of the only artists offering melodic, quality mainstream pop music," Trust says. "Maybe our audience needs a break from the triple-A-leaning product that has saturated the format, and Kelly Clarkson fits that perfectly. Also, the power of 'American Idol' provides built-in familiarity; and she has a likable, good-girl and real image."

ADULT CONTEMPORARY

AC freshened up its act, leaning somewhat more contemporary and indulging artists that were not necessarily familiar to the format. Behind Clarkson's No. 1 "Breakaway" were Los Lonely Boys' "Heaven," Michael Bublé's "Home," John Mayer's "Daughters" and "She Will Be Loved" from Maroon 5.

"This was an incredible year for us, because our audience loves current music as much as they love the gold cuts that we play," says Rob Miller, PD of Clear Channel WALK (97.5 FM)/WALK AM (1370) Long Island. "We had a bunch of songs that crossed over from the top 40 format, like 'You and Me' from Lifehouse, 'We Belong Together' from Mariah Carey, 'Boulevard of Broken Dreams' from Green Day and 'Behind These Hazel Eyes' from Kelly Clarkson. At the same time, there were a handful of AC songs like 'Collide' from Howie Day and 'Lonely No More' from Rob Thomas that got major airplay on top 40s. Whenever our two formats can share songs and increase familiarity in the market, it's a home run. I find that WALK listeners are embracing many different genres of music; their musical palate includes everything from Goo Goo Dolls to Keith Urban to Kelly Clarkson."

Bill Cahill, regional VP of programming for Clear Channel's Virginia Trading Area and PD at WTVR Richmond, heralds the format's championing of Bublé as one of its crowning achievements in 2005.

"The breakthrough of Michael Bublé was the most important story for AC. 'Home' was a smash song that we own at AC radio.

2005

THE YEAR IN REVIEW

Michael was smart to put 'Home' on his CD," he says.

Bublé's crossover from jazz was not the only example of AC's nurturing unfamiliar artists during the past year. Scott Miller, PD of Infinity WDOK Cleveland, praises the format's move toward "less covers, more crossover. Songs that crossed really made the bulk of the airplay for the format. Kelly Clarkson, Lifehouse, Rob Thomas and the like. Michael Bublé. Tim McGraw and Keith Urban. The format and the charts were an eclectic mix of many different styles of music."

Miller cautions, however, that the format needs to keep an eye on an evolving listener base. The advice generally applies to mainstream and adult top 40, as well.

"AC is destined to be around for many years," Miller says. "As long as we keep our eye toward the future by remaining true to the identity of the format, the pattern will continue. Female grows up, gets wings, sees the world, parties, gets a job, etc. When she finds the path to the rest of her life, i.e.; getting married, children, school fund-raisers, greater concern for health, wealth and being, then she's an AC listener. Tomorrow's AC listener is going to need a new set of standards to be reached. It's an on-demand world right now. In the future you can expect to meet your potential customers more than half-way. It's the only way to break through."

Bristol adds, "Technology has forced us to improve our products more frequently, making our stations more resourceful to those we entertain and more dependable to those relying on us for revenue growth."

'HIP-HOP IS STILL A MAJOR PART OF TOP 40, BUT POP AND ROCK ARE BACK FOR NOW AS A SIGNIFICANT PART OF THE MIX.' —ROD PHILLIPS

THE RHYTHM OF LIFE IS A POWERFUL THING

WHEN RHYTHMIC TOP 40 FINDS SOMETHING IT LIKES, boy, the format sure sticks to its guns.

The top artist for 2005 was gangsta rapper 50 Cent, who had eight titles played over the airwaves throughout the year. More astonishing, he appears in no fewer than five of the top 12 singles: "Candy Shop" (featuring Olivia) at No. 3, "Just a Lil Bit" at No. 4, "Disco Inferno" at No. 6, "How We Do It" (with the Game) at No. 11 and "Hate It or Love It" (also with the Game) at No. 12.

Mariah Carey was no less rewarded, with four songs triumphing at rhythmic top 40, including the No. 1 track of the year, "We Belong Together." Her "Shake It Off" was another banner winner, finishing at No. 14. Overall, Carey was the No. 2 format artist of 2005.

But how much of a good thing is too much? While rhythmic top 40's format sisters are enjoying a period of renewed playlist versatility, the heavily urban brand continues to more closely mimic mainstream R&B stations.

"Actually, I think listeners got a little too much 50 this year," notes JB King, MD/afternoon DJ at Infinity KLUC Las Vegas. "We saw the research on 50 tracks this year turn very quickly. But not just 50; a lot of hip-hop tracks lost passion quickly this year."

Overall, King says, "It was an OK year" for rhythmic top 40. "We started fast, then slowed down almost to a snail's pace, but the end of summer and fourth quarter picked up a bit."

Erik Bradley, MD for Infinity WBBM (B96) Chicago, also acknowledges that the year was "not good, but not bad either" for rhythmic top 40. "There were times when I felt it was super-strong and others when it just felt the format was in the dumps, particularly given the doldrums that hip-hop experienced for a majority of the year."

But, he adds, Carey's re-emergence "as the hottest hitmaker of the year" brought balance to the format, noting, "Mariah is of critical importance; we need superstars." Another high point: "Kanye West was important for his music, his production work, fashion sense/style and for just being a fascinating personality."

Dana Cortez, morning host at Univision KKSS (Kiss 97.3) Albuquerque, N.M., agrees. "Kanye West . . . even after all the controversy, he's still one of the greatest and the most innovative artists ever. That won in the end."

King also gives props to West, and praises the accomplishments of Carey ("It was great to see her reconnect with the audience") and Ciara ("Good to see a rhythmic artist grow and develop nicely. She'll stay around").

For her part, Cortez believes the format continued to make strides this year. "I thought it was a great year, and it will only get better. Watch!"

—CHUCK TAYLOR



Mariah Carey

THE
CHARTS



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

THE
SPIN

Clarkson Goes From 'Idol' Champion To Chart Leader

It is safe to say Kelly Clarkson had much radio success in 2005. "Since U Been Gone" was a massive hit at multiple formats, as were follow-ups "Behind These Hazel Eyes" and "Because of You." All three tracks were preceded by "Breakaway." The title track to her multi-platinum album began the chart year in the top 10 of the Mainstream Top 40, Adult Top 40 and Adult Contemporary lists and finishes as the top AC song of 2005 following an incredible 21-week run at No. 1.



Clarkson nabs top artist honors at four different formats: mainstream top 40, adult top 40, adult contemporary and dance. She also becomes the first artist in *Billboard Radio Monitor* history to finish the year with the No. 1 and No. 2 songs at Mainstream top 40, as "Since U Been Gone" and "Behind These Hazel Eyes," respectively, lead the list. Clarkson is the first act since Matchbox Twenty in 1998 to win top artist tags at mainstream top 40 and adult top 40.

Thanks to Clarkson's success at adult radio, RCA Music Group wins top label of the year at adult top 40 and AC for the second year in a row. It is the first label to take back-to-back wins at AC since Columbia in 1996-1997 and the first to consecutively do so at adult top 40 since Atlantic in 1998-1999.

INTERSCOPE BACK ON TOP AT MAINSTREAM TOP 40

Interscope wins label of the year once again at mainstream top 40, its third triumph in the last four years. The label finishes with three songs in the top 10: **Gwen Stefani's** massive "Hollaback Girl" at No. 7, **the Pussycat Dolls' "Don't Cha"** at No. 8 and **the Black Eyed Peas' "Don't Phunk With My Heart"** at No. 9. Stefani placed five songs on the Mainstream Top 40 chart during the calendar year, and finishes as the third-ranked artist behind Clarkson and **Mariah Carey**. Not only do females claim the top three artist slots, they also account for the top four songs at the format. Carey's "We Belong Together" and "1, 2 Step" by **Ciara Featuring Missy Elliott** come in at No. 3 and No. 4, respectively.

50 CENT CASHES IN AGAIN WITH TRIPLE WIN

Twenty-four months after 50 Cent first reigned as the top artist of the year at rhythmic top 40, R&B/hip-hop and rap, he repeats the achievement. During the past couple of years, it has become common for an artist to rule several formats. Usher capped off a monster 2004 by taking the title at mainstream top 40, rhythmic top 40, and R&B/hip-hop. This year **Green Day** earns three top artist honors and Kelly Clarkson cops four. However, 50 Cent becomes the first artist to top three or more lists for a second time.



R&B/hip-hop and rhythmic top 40 continue to mirror each other as 2005 marks the fourth consecutive year that the same artist has ruled over both formats and the second time an artist has done so in two different years. Once again it is a stat 50 Cent shares with Usher, who did it in 1998 and then again in 2004.

At rhythmic top 40, 50 Cent charted with eight titles, striking gold with four No. 1s. Only Usher can claim that many during a chart year. However, 50 Cent stands alone as the only artist to have a part in three consecutive No. 1s at the format. The first came in the Feb. 25 issue as a featured artist with the Game on "How We Do," which was followed by an eight-week roll with Olivia on his "Candy Shop." He then reteamd with the Game on "Hate It or Love It" to round out the last two weeks of the streak.

LABEL LOVE SPLIT AT RHYTHM & R&B

50 Cent's résumé was lofty enough for Interscope to wear the title belt as top label at rhythmic top 40 and rap. However, his efforts were not sufficient to keep the Island Def Jam Music Group from returning as the No. 1 label at R&B/hip-hop after spending 2004 in the runner-up position.

Carried mostly by Mariah Carey's monster smash "We Belong Together," IDJMG captures the year-end crown for a fifth time in *Billboard Radio Monitor* history, tying Arista (now under the Zomba umbrella) for the most wins at the format.

At adult R&B, Universal Motown Records Group ends the RCA Music Group's three-year run as the No. 1 label. Before being folded into Universal, Motown crossed the finish line as top label in 1998.

All is not lost for second-place finisher RMG, as it takes the top adult R&B artist title, a category the label has dominated since Luther Vandross ruled in 2002. Fantasia's two No. 1s, "Truth Is" and "Free Yourself," carry her to the format lead.

Meanwhile, T.V.T. becomes the first independent label to win the top song award at R&B/hip-hop and rap with "Lovers & Friends" by Lil Jon & the East Side Boyz Featuring Usher & Ludacris.

Capitol Caps Fine Year At Country; Rascal Flatts Cops Artist Crown

On the country chart, **Capitol** takes its first label of the year prize since *Billboard Radio Monitor* launched in 1993. During that frame, only two labels have dominated the year-end recaps: **MCA Nashville**, with eight consecutive wins, followed by four straight first-place finishes by **Arista Nashville**.

While much of the credit for Capitol's accomplishment is due to the escalating airplay impact of Country Music Assn. entertainer of the year **Keith Urban**, history shows that it takes more than one horse to win a race. Additional strong chart performances by the rest of Capitol's artists, including **Dierks Bentley** and **Trace Adkins** (who both finished among the top 25 artists in the format), certainly aided the label's cause.

In another first for the country rankings, **Rascal Flatts** claims the artist title this year, marking the first time in *Billboard Radio Monitor's* 13-year history that anyone but a solo male artist has claimed that title. Five weeks atop the chart with "Bless the Broken Road," followed by three weeks at No. 1 with "Fast Cars and Freedom," helped secure the artist trophy. However, 35 chart weeks and a No. 2 peak with "Skin (Sarabeth)" greatly contributed to the feat.

Perhaps the biggest upset in the country category belongs to the song of the year, "That's What I Love About Sunday," by **Craig Morgan**. The song award has never gone to an independently distributed title, nor have any of the other country categories been won by an indie in

Billboard Radio Monitor's history. The **Broken Bow** song spent 36 weeks on the chart, including 17 weeks in the top 10 and four weeks at No. 1.

GREEN DAY TOP ROCK ARTIST; SONG, LABEL AWARDS SPREAD OUT

Green Day takes top artist honors at modern rock, active rock and heritage rock, becoming the first act to take all three titles in the same year. It is the group's second modern rock artist win, and it comes 10 years after the trio first copped the title.



Although Green Day's "Boulevard of Broken Dreams" was the longest-running No. 1 at all three formats during the year (logging 16 weeks at modern rock, 14 at heritage rock and 12 at active rock), the track claimed the top song award only at heritage rock. **Mudvayne's "Happy?"** takes home the year-end prize at active rock and leads Epic to its second label victory at the format in three years. At modern rock, **Foo Fighters' "Best of You"** edged out "Boulevard" in the next-to-last week of the chart year to claim top song honors.

Foo Fighters, along with **Velvet Revolver**, also helped the **RCA Music Group** take its first heritage rock label victory. Modern rock label of the year honors go to **Interscope** for the sixth time in the last 10 years and the first since 2002. The label also takes the triple-A crown for a second straight year and the fourth time since 2000.

Interscope's four triple-A No. 1s in 2005 were the most for any label in a single year since Interscope had five in 2002. **U2** accounts for three of this year's chart-toppers and picks up its second artist win at the format four years after the group first copped the crown. Meanwhile, **Coldplay** nabs top song honors for the second time with "Speed of Sound," which spent nine weeks at No. 1. The band's "Clocks" was the top song of 2003.

ULTRA REPEATS; 'HEART' IS TOP DANCE BEAT

For the second year in a row, **Ultra** wins dance label of the year with a total of 17 charted titles. Unlike 2004, the song of the year does not belong to Ultra, but goes to the runner-up label, **Robbins**. The label's "Listen to Your Heart" by **D.H.T.** is the overwhelming winner, surpassing the No. 2 track by **Kelly Osbourne** by almost 1,000 detections.

ON THE WEB
For an expanded version of The Spin including Christian and Latin, go to BillboardRadioMonitor.com on Dec. 19.

KEM

"I Can't Stop Loving You"

ADULT R&B SONG OF THE YEAR!

UNIVERSAL MOTOWN

#1 ADULT R&B LABEL OF THE YEAR!



WE COULDN'T HAVE
DONE IT WITHOUT YOU!

THANK YOU RADIO
FOR ALL OF YOUR SUPPORT!



UNIVERSAL
RECORDS



TOP MAINSTREAM TOP 40 ARTISTS

Pos.	ARTIST	(No. of Charted Titles)	Imprint/Label
1	KELLY CLARKSON	(3)	RCA/RMG (1) Walt Disney/Hollywood
2	MARIAH CAREY	(4)	Island/IDJMG
3	GWEN STEFANI	(5)	Interscope
4	GREEN DAY	(3)	Reprise
5	THE BLACK EYED PEAS	(4)	A&M/Interscope
6	50 CENT	(5)	Shady/Aftermath/Interscope (2) Aftermath/G-Unit/Interscope
7	CIARA	(3)	Sho'nuff/MusicLine/LaFace/Zomba (1) The Gold Mind/Atlantic (1) Columbia
8	GAVIN DeGRAW	(3)	J/RMG
9	USHER	(2)	LaFace/Zomba (1) BME/TVT
10	FRANKIE J	(3)	Columbia
11	EMINEM	(5)	Shady/Aftermath/Interscope
12	MARIO	(1)	3rd Street/J/RMG
13	DESTINY'S CHILD	(3)	Columbia
14	RIHANNA	(2)	SRP/Def Jam/IDJMG
15	JESSE McCARTNEY	(2)	Hollywood
16	ALICIA KEYS	(1)	J/RMG (1) LaFace/Zomba
17	PAPA ROACH	(1)	E! Tonal/Geffen
18	LIFEHOUSE	(1)	Geffen
19	3 DOORS DOWN	(1)	Republic/Universal/UMRG
20	NELLY	(1)	Derrty/Fo' Reel/Curb/UMRG (1) Terror Squad/Atlantic (1) Derrty/Fo' Reel/UMRG (1) Derrty/Universal/UMRG

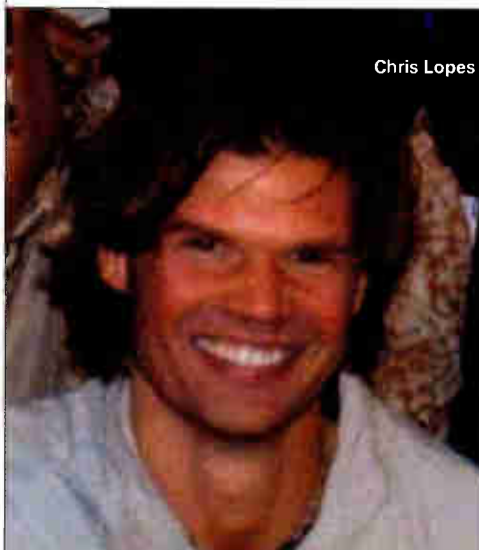
TOP RHYTHMIC TOP 40 ARTISTS

Pos.	ARTIST	(No. of Charted Titles)	Imprint/Label
1	50 CENT	(5)	Shady/Aftermath/Interscope (2) Aftermath/G-Unit/Interscope (1) G-Unit/Interscope
2	MARIAH CAREY	(4)	Island/IDJMG (1) Ruff Ryders/Interscope
3	CIARA	(3)	Sho'nuff/MusicLine/LaFace/Zomba (1) Columbia/SUM (1) The Gold Mind/Atlantic
4	PRETTY RICKY	(2)	Atlantic
5	THE GAME	(3)	Aftermath/G-Unit/Interscope (1) Jive/Zomba
6	MARIO	(3)	3rd Street/J/RMG
7	LUDACRIS	(3)	DTP/Def Jam South/IDJMG (1) Sho'nuff/MusicLine/LaFace/Zomba (1) BME/TVT (1) Slip-N-Slide/Atlantic
8	YING YANG TWINS	(3)	ColliPark/TVT
9	FRANKIE J	(3)	Columbia/SUM
10	BOW WOW	(2)	Columbia/SUM (1) Da Family/Blackground/UMRG (1) So So Def/Virgin
11	DESTINY'S CHILD	(4)	Columbia/SUM
12	AKON	(4)	SRC/Universal/UMRG (1) Latium/Universal/UMRG (1) Corporate Thugz/Def Jam/IDJMG
13	BABY BASH	(3)	Latium/Universal/UMRG (1) Columbia/SUM
14	EMINEM	(6)	Shady/Aftermath/Interscope (1) Wonderboy/Motown/UMRG
15	BOBBY VALENTINO	(2)	DTP/Def Jam/IDJMG (1) DTP/Def Jam South/IDJMG
16	GWEN STEFANI	(3)	Interscope (1) Star Trak/Interscope
17	NATALIE	(2)	Latium/Universal/UMRG
18	LIL JON & THE EAST SIDE BOYZ	(2)	BME/TVT
19	T.I.	(2)	Grand Hustle/Atlantic (1) Columbia/SUM
20	USHER	(2)	LaFace/Zomba

INTERSCOPE TOP LABEL FOR MAINSTREAM TOP 40 IN 2005

BY CHUCK TAYLOR

INTERSCOPE RECORDS carries the trophy for mainstream top 40 radio this year, taking honors as the top label. In addition to massive crossover success with 50 Cent, the label scored with multiple hits from Gwen Stefani, the Pussycat Dolls and the Black Eyed Peas. Billboard Radio Monitor spent a few minutes with Chris Lopes, who handles national mainstream top 40 promotion for Interscope, Geffen and A&M Records.



Chris Lopes

You earned your keep with a number of accomplishments this year. How important was it to cultivate so many diverse acts?

We were fortunate to see our established artists grow and lock in, while our newer artists developed, too. Naturally, it's important to try to do both.

Gwen Stefani is as close to a core artist as top 40 has had in a while. How did you build her story as a solo artist and keep the momentum going?

Gwen writes her own story. She was a superstar before the solo project and just keeps stretching out in new creative directions: music, film, fashion, design and more. Gwen's unique vision and phenomenal songs connected massively this year, and her appeal grew even bigger. She's admired by such a wide range of people for all of her different talents. "Luxurious" is the fifth single from "Love. Angel. Music. Baby.," and she's winding up a sold-out tour.

What accomplishments are you especially proud of in 2005? What did you work harder on than anything else? And what benefits did you see for the efforts?

I'm proud to work with so many talented artists, and I'm proud to work with Brenda Romano, Don Coddington, Mark Neiter and an incredibly dedicated field staff.

Interscope works hard for every artist. Each project has its own starting point and there are different roads and signs along the way. Some songs fly on the radio, while others don't. "Switch" by Will Smith and "Dirty Little Secret" by the All-American Rejects took a while, but eventually they turned into huge hits, and that's incredibly rewarding. It's also exciting when a new artist breaks through. The Pussycat Dolls are enjoying their second big hit and they are selling records, too.

The benefits of our efforts may be realized immediately or eventually. The Black Eyed Peas, for example, didn't break until their third album. That's very uncommon in today's record business, but we stuck it out together. Now, the Peas have a string of massive hits, and they're huge worldwide. It's great when that happens.

50 Cent was a major story for mainstream, rhythmic, R&B and rap. How did you keep him attuned to the mainstream side of radio?

50 does it himself. He's a creative force. 50's a performer, writer, producer, actor and entrepreneur. He makes amazing music and develops and markets his own clothing, footwear, beverages, fashion accessories and videogames. It's unbelievable. 50's appeal cuts through cultural barriers and crosses over international boundaries. Although 50 is embraced by the mainstream he also helped reshape it.

How do you regard the year in music as a whole and for the label?

I think a lot of great music came out this year. I look forward to more next year and hope that the entire business grows stronger so we can all prosper.

TOP MAINSTREAM TOP 40 LABELS

Pos.	LABEL	No. of Charted Titles
1	INTERSCOPE	26
2	RCA MUSIC GROUP	13
3	ISLAND DEF JAM MUSIC GROUP	20
4	ZOMBA	13
5	COLUMBIA	14
6	ATLANTIC	13
7	UNIVERSAL MOTOWN RECORDS GROUP	15
8	GEFFEN	8
9	REPRISE	3
10	EPIC	10
11	HOLLYWOOD	3
12	ROBBINS	1
13	LAVA	3
14	WARNER BROS.	3
15	VIRGIN	3

TOP RHYTHMIC TOP 40 LABELS

Pos.	LABEL	No. of Charted Titles
1	INTERSCOPE	29
2	ISLAND DEF JAM MUSIC GROUP	25
3	ATLANTIC	19
4	SONY URBAN MUSIC	20
5	UNIVERSAL MOTOWN RECORDS GROUP	24
6	ZOMBA	10
7	TVT	8
8	RCA MUSIC GROUP	8
9	WARNER BROS.	4
10	VIRGIN	5
11	UPSTAIRS	4
12	MACHETE	3
13	CAPITOL	4
14	SANCTUARY	1
15	VI	1

INTERSCOPE DISHES RHYTHMIC TOP 40 SUCCESS

BY CHUCK TAYLOR

INTERSCOPE RECORDS took the bull by the horns at rhythmic top 40 radio this year, becoming the format's top record label, in large part thanks to its commitment to 50 Cent. The artist had none less than five of the top 12 songs at the format. Billboard Radio Monitor spoke with Nino Cuccinello, head of rhythm-crossover promotion at Interscope.

So 2005 looks like it is going down in history as a banner year for Interscope. 2005 has been a great year. We are extremely proud of our accomplishments. A huge thanks goes to all of the talented artists that we work with every day. The crossover promotion staff

is amazing. We would also like to thank the entire rhythmic format for being so supportive throughout the whole year.

What in particular has made the past 12 months spectacular?

One of the things we are especially proud of is that 50 Cent finished with five of the top 12 songs. This is a huge accomplishment for one artist. It is a real credit to radio for showing him so much love. Another thing we are proud of is that we are able to take artists like Gwen Stefani, the Pussycat Dolls and the Black Eyed Peas to such a huge level at the rhythmic format. Finally, to all of our friends in radio and records, we wish them a happy and prosperous 2006.

GREEN DAY

From the album *American Idiot* — 5x Platinum in the U.S.

Mainstream Top 40

#1 Group • #4 Artist

#5 Song: "Boulevard" (4 weeks at #1)

Adult Top 40

#1 Group • #2 Artist

#1 Song: "Boulevard" (11 weeks at #1)

Modern Rock

#1 Artist

One of only three artists in 2005 with two #1 songs

#2 Song: "Boulevard" (16 weeks at #1)

#7 Song: "Holiday" (3 weeks at #1)

Active Rock

#1 Artist

#4 Song: "Boulevard" (12 weeks at #1)

#14 Song: "Holiday"

Heritage Rock

#1 Artist

#1 Song: "Boulevard" (14 weeks at #1)

#14 Song: "Holiday"

Triple-A

#3 Group • #6 Artist

#6 Song: "Boulevard" (8 weeks at #1)

THANK YOU RADIO...

We couldn't have done it without you.

Looking forward to a great 2006!

REPRISE



WorldRadioHistory

TOP MAINSTREAM TOP 40 SONGS



1	SINCE U BEEN GONE	Kelly Clarkson	RCA/RMG	187,439 detections	2	BEHIND THESE HAZEL EYES	Kelly Clarkson	RCA/RMG	171,211	3	WE BELONG TOGETHER	Mariah Carey	Island/IDJMG	171,016	4	1, 2 STEP	Ciara Feat. Missy Elliott	Sho'nuff/MusicLine/LaFace/Zomba	142,610	5	BOULEVARD OF BROKEN DREAMS	Green Day	Reprise	141,026	6	LET ME LOVE YOU	Mario	3rd Street/J/RMG	138,322
7	HOLLABACK GIRL	Gwen Stefani	Interscope	137,086	54	WAKE ME UP WHEN SEPTEMBER ENDS	Green Day	Reprise	54,067																				
8	DON'T CHA	The Pussycat Dolls Feat. Busta Rhymes	A&M/Interscope	134,813	55	SUGAR, WE'RE GOIN' DOWN	Fall Out Boy	Fueled By Ramen/Island/IDJMG	51,745																				
9	DON'T PHUNK WITH MY HEART	The Black Eyed Peas	A&M/Interscope	126,017	56	PHOTOGRAPH	Nickelback	Roadrunner/IDJMG	51,446																				
10	SCARS	Papa Roach	El Tonal/Geffen	122,278	57	NOBODY'S HOME	Avril Lavigne	RCA/RMG	50,425																				
11	YOU AND ME	Lifeshouse	Geffen	121,657	58	HOWTO DEAL	Frankie J	Columbia	50,209																				
12	LET ME GO	3 Doors Down	Republic/Universal/UMRG	120,629	59	CHARIOT	Gavin DeGraw	J/RMG	50,027																				
13	I DON'T WANT TO BE	Gavin DeGraw	J/RMG	118,867	60	COLD	Crossfade	FG/Columbia	49,156																				
14	PON DE REPLAY	Rihanna	SRP/Def Jam/IDJMG	117,014	61	LET ME HOLD YOU	Bow Wow Feat. Omarion	Columbia	48,431																				
15	LISTEN TO YOUR HEART	D.H.T.	Robbins	114,495	62	DARE YOU TO MOVE	Switchfoot	Columbia	47,666																				
16	CAUGHT UP	Usher	LaFace/Zomba	114,313	63	DON'T LIE	The Black Eyed Peas	A&M/Interscope	47,173																				
17	SWITCH	Will Smith	Overbrook/Interscope	110,958	64	HATE IT OR LOVE IT	The Game Feat. 50 Cent	Aftermath/G-Unit/Interscope	45,340																				
18	OVER AND OVER	Nelly Feat. Tim McGraw	Derry/Fo' Reel/Curb/UMRG	109,994	65	HOW WE DO	The Game Feat. 50 Cent	Aftermath/G-Unit/Interscope	44,128																				
19	BEAUTIFUL SOUL	Jesse McCartney	Hollywood	107,594	66	FEEL GOOD INC	Gorillaz	Parlophone/Virgin	43,100																				
20	OBSESSION (NO ES AMOR)	Frankie J Feat. Baby Bash	Columbia	106,396	67	JUST THE GIRL	The Click Five	Lava	40,440																				
21	RICH GIRL	Gwen Stefani Feat. Eve	Interscope	105,684	68	DAUGHTERS	John Mayer	Aware/Columbia	39,954																				
22	SHAKE IT OFF	Mariah Carey	Island/IDJMG	97,605	69	BABY IT'S YOU	JoJo Feat. Bow Wow	Da Family/Blackground/UMRG	38,803																				
23	DISCO INFERNO	50 Cent	Shady/Aftermath/Interscope	97,108	70	LIKE YOU	Bow Wow Feat. Ciara	Columbia	38,030																				
24	BEVERLY HILLS	Weezer	Geffen	88,909	71	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	Simple Plan	Lava	37,490																				
25	KARMA	Alicia Keys	J/RMG	88,130	72	BROKEN	Seether Feat. Amy Lee	Wind-up	36,868																				
26	SOLDIER	Destiny's Child Feat. T.I. & Lil Wayne	Columbia	87,566	73	BELLY DANCER (BANANZA)	Akon	SRC/Universal/UMRG	36,481																				
27	SUGAR (GIMME SOME)	Trick Daddy Feat. Ludacris, Lil' Kim & Cee-Lo	Slip-N-Slide/Atlantic	85,566	74	YOUR BODY	Pretty Ricky	Atlantic	36,198																				
28	LONELY NO MORE	Rob Thomas	Melisma/Atlantic	82,022	75	LET'S GO	Trick Daddy Feat. Lil Jon & Twista	Slip-N-Slide/Atlantic	35,720																				
29	TRUE	Ryan Cabrera	E.V.L.A./Atlantic	81,348	76	GRIND WITH ME	Pretty Ricky	Atlantic	35,713																				
30	GET IT POPPIN'	Fat Joe Feat. g Nelly	Terror Squad/Atlantic	78,043	77	SUNDAY MORNING	Maroon5	Octone/J/RMG	35,430																				
31	LOSE CONTROL	Missy Elliott Feat. Ciara & Fat Man Scoop	The Gold Mind/Atlantic	77,650	78	RUN IT!	Chris Brown	Jive/Zomba	34,932																				
32	MOCKINGBIRD	Eminem	Shady/Aftermath/Interscope	77,324	79	WELCOME TO MY LIFE	Simple Plan	Lava	33,898																				
33	BECAUSE OF YOU	Kelly Clarkson	RCA/RMG	76,148	80	GOODIES	Ciara Feat. Petey Pablo	Sho'nuff/MusicLine/LaFace/Zomba	33,160																				
34	BREAKAWAY	Kelly Clarkson	Walt Disney/Hollywood	75,747	81	JUST LOSE IT	Eminem	Shady/Aftermath/Interscope	32,030																				
35	OH	Ciara Feat. g Ludacris	Sho'nuff/MusicLine/LaFace/Zomba	75,649	82	SHE WILL BE LOVED	Maroon5	Octone/J/RMG	30,538																				
36	MR. BRIGHTSIDE	The Killers	Island/IDJMG	74,445	83	ALMOST	Bowling For Soup	Ffroe/Jive/Zomba	30,436																				
37	CANDY SHOP	50 Cent Feat. Olivia	Shady/Aftermath/Interscope	68,669	84	IT'S LIKE THAT	Mariah Carey	Island/IDJMG	28,994																				
38	MY BOO	Usher And Alicia Keys	LaFace/Zomba	68,600	85	MORE THAN WORDS	Frankie J	Columbia	27,531																				
39	THESE WORDS	Natasha Bedingfield	Epic	68,537	86	I JUST WANNA LIVE	Good Charlotte	Daylight/Epic	26,908																				
40	GOIN' CRAZY	Natalie	Latium/Universal/UMRG	67,137	87	ENCORE	Eminem Feat. Dr. Dre & 50 Cent	Shady/Aftermath/Interscope	24,532																				
41	GOLD DIGGER	Kanye West Feat. Jamie Foxx	Roc-A-Fella/Def Jam/IDJMG	66,685	88	PIMPIN' ALL OVER THE WORLD	Ludacris Feat. Bobby Valentino	DTP/Def Jam South/IDJMG	22,999																				
42	DROP IT LIKE IT'S HOT	Snoop Dogg Feat. Pharrell	Doggystyle/Geffen	63,935	89	WONDERFUL	Ja Rule Feat. R. Kelly & Ashanti	The Inc./Def Jam/IDJMG	22,297																				
43	BABY I'M BACK	Baby Bash Feat. Akon	Latium/Universal/UMRG	60,878	90	LADY	Lenny Kravitz	Virgin	21,391																				
44	COLLIDE	Howie Day	Epic	59,485	91	STICKWITU	The Pussycat Dolls	A&M/Interscope	20,977																				
45	INCOMPLETE	Backstreet Boys	Jive/Zomba	59,076	92	BALLA BABY	Chingy	Capitol	19,653																				
46	NUMB/ENCORE	Jay-Z/Linkin Park	Roc-A-Fella/Def Jam/Warner Bros.	58,927	93	SPEED OF SOUND	Coldplay	Capitol	19,139																				
47	LOSE MY BREATH	Destiny's Child	Columbia	58,361	94	BOYFRIEND	Ashlee Simpson	Geffen	18,967																				
48	MY HUMPS	The Black Eyed Peas	A&M/Interscope	58,059	95	SIGNS	Snoop Dogg Feat. Charlie Wilson & Justin Timberlake	Doggystyle/StarTrak/Geffen	18,119																				
49	COOL	Gwen Stefani	Interscope	57,940	96	JUST WANT YOU TO KNOW	Backstreet Boys	Jive/Zomba	17,952																				
50	HOLIDAY	Green Day	Reprise	55,392	97	GET RIGHT	Jennifer Lopez	Epic	17,648																				
51	LONELY	Akon	SRC/Universal/UMRG	54,656	98	GIRL	Destiny's Child	Columbia	17,607																				
52	JUST A LIL BIT	50 Cent	Shady/Aftermath/Interscope	54,566	99	WE BE BURNIN'	Sean Paul	VP/Atlantic	17,562																				
53	LOVERS & FRIENDS	Lil Jon & The East Side Boyz Feat. Usher & Ludacris	BME/TVT	54,473	100	ON THE WAY DOWN	Ryan Cabrera	E.V.L.A./Atlantic	17,409																				

Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

2005 THE YEAR IN CHARTS

MAINSTREAM TOP 40

POWER PLAYLISTS

Station	PD	APD/MD	MD	Clear Channel	DETECTIONS	Station	PD	APD/MD	MD	Clear Channel	DETECTIONS	Station	PD	APD/MD	MD	Clear Channel	DETECTIONS	Station	PD	APD/MD	MD	Clear Channel	DETECTIONS	Station	PD	APD/MD	MD	Clear Channel	DETECTIONS	Station	PD	APD/MD	MD	Clear Channel	DETECTIONS	Station	PD	APD/MD	MD	Clear Channel	DETECTIONS	Station	PD	APD/MD	MD	Clear Channel	DETECTIONS	Station	PD	APD/MD	MD	Clear Channel	DETECTIONS																																																							
WNCL Columbus	Michael McCoy	Danny Wright	Joe Kelly	614-430-9624		KHTS San Diego	Dir/FM Pgm: Jim Richards	Jimmy Steele	Himan Haze	858-292-2000		KZZP Phoenix	Mark Medina	Corina	Chino	602-279-5577		WNKS Charlotte	John Reynolds	Kel Reynolds	704-331-9510		WKSS Hartford	Rick Vaughn	JoJo Brooks		860-723-6160		WKST Pittsburgh	Alex Tar	Mad Dawg Mikey		412-937-1441		WXXL Orlando	Adam Cook	Jana Sutter		407-916-7800		WDCC Raleigh	Jon Robbins	Randi West	Brody	919-878-1500		WXSS Milwaukee	Brian Kelly	JoJo Martinez	Entercom	414-529-1250		WPRO Providence	Tony Bristol	Davey Morris	Gitadel	401-433-4200		KDND Sacramento	Mgr./PD: Steve Weed	Heather Lee	Christopher K	916-334-7777		WNOU Indianapolis	David Edgar	Chris Edge	Dylan	Emmis	317-236-9300		WRVW Nashville	Rich Davis	Tommy Butler		615-664-2400		KMXV Kansas City	Chris Taylor	Ponch	Joe Mack	Infinity	816-756-5698		WKFS Cincinnati	Tommy BoDean	Carson		513-763-6499		KKRZ Portland	Brian Bridgman	Mike Miller	Brooke Fox	503-226-0100		WFBC Greenville, SC	Chase Murphy			864-271-9200		KXXM San Antonio	Tony Travatto	Tony Cortez		210-736-9700	
1 Kelly Clarkson Since U Been Gone	2441	1 Kelly Clarkson Since U Been Gone	2233	1 Kelly Clarkson Since U Been Gone	3042	1 Kelly Clarkson Since U Been Gone	2646	1 Kelly Clarkson Since U Been Gone	1530	1 Lifehouse You And Me	1504	1 The Killers Mr. Brightside	1947	1 Green Day Boulevard Of Broken Dreams	1832	1 Kelly Clarkson Since U Been Gone	2646	1 Kelly Clarkson Since U Been Gone	1530	1 Lifehouse You And Me	1504	1 The Killers Mr. Brightside	1947	1 Green Day Boulevard Of Broken Dreams	1832	1 Kelly Clarkson Since U Been Gone	2646	1 Kelly Clarkson Since U Been Gone	1530	1 Lifehouse You And Me	1504	1 The Killers Mr. Brightside	1947	1 Green Day Boulevard Of Broken Dreams	1832	1 Kelly Clarkson Since U Been Gone	2646	1 Kelly Clarkson Since U Been Gone	1530	1 Lifehouse You And Me	1504	1 The Killers Mr. Brightside	1947	1 Green Day Boulevard Of Broken Dreams	1832	1 Kelly Clarkson Since U Been Gone	2646	1 Kelly Clarkson Since U Been Gone	1530	1 Lifehouse You And Me	1504	1 The Killers Mr. Brightside	1947	1 Green Day Boulevard Of Broken Dreams	1832																																																					



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THE GLOBAL STANDARD FOR MUSIC INFORMATION

WorldRadioHistory

TOP ADULT TOP 40 ARTISTS

Pos.	ARTIST	(No. of Charted Titles)	Imprint/Label
1	KELLY CLARKSON	(3)	RCA/RMG (1) Walt Disney/Hollywood
2	GREEN DAY	(3)	Reprise
3	ROB THOMAS	(3)	Melisma/Atlantic
4	MAROON5	(2)	Octone/J/RMG
5	LIFEHOUSE	(2)	Geffen
6	GOO GOO DOLLS	(2)	Warner Bros.
7	HOWIE DAY	(2)	Epic
8	3 DOORS DOWN	(2)	Republic/Universal/UMRG
9	GWEN STEFANI	(4)	Interscope
10	ANNA NALICK	(2)	Columbia
11	FINGER ELEVEN	(1)	Wind-up
12	RYAN CABRERA	(2)	E.V.L.A./Atlantic
13	SWITCHFOOT	(3)	Columbia
14	JOHN MAYER	(1)	Aware/Columbia
15	COLDPLAY	(2)	Capitol
16	U2	(3)	Interscope
17	GAVIN DeGRAW	(2)	J/RMG
18	LENNY KRAVITZ	(1)	Virgin
19	AVRIL LAVIGNE	(3)	RCA/RMG
20	BOWLING FOR SOUP	(1)	Silvertone/Jive/Zomba (1) Ffroe/Jive/Zomba

TOP ADULT CONTEMPORARY ARTISTS

Pos.	ARTIST	(No. of Charted Titles)	Imprint/Label
1	KELLY CLARKSON	(3)	RCA/RMG (1) Walt Disney/Hollywood
2	MAROON5	(3)	Octone/J/RMG
3	LOS LONELY BOYS	(2)	Or/Epic
4	MICHAEL BUBLÉ	(1)	143/Reprise
5	JOHN MAYER	(1)	Aware/Columbia
6	TIM McGRW	(1)	Curb (1) Derrty/Fo' Reel/Curb/UMRG
7	ROB THOMAS	(1)	Melisma/Atlantic
8	GOO GOO DOLLS	(1)	Warner Bros.
9	MARTINA McBRIDE	(2)	RCA Nashville
10	DARYL HALL JOHN OATES	(2)	U-Watch/dk-e
11	KEITH URBAN	(1)	Capitol (Nashville)/EMC
12	BACKSTREET BOYS	(1)	Jive/Zomba
13	ANNA NALICK	(1)	Columbia
14	RYAN CABRERA	(2)	E.V.L.A./Atlantic
15	MARIAH CAREY	(1)	Island/IDJMG
16	PHIL COLLINS	(1)	Face Value/Rhino/Atlantic (1) Rendezvous
17	EAGLES	(1)	ERC
18	KIMBERLEY LOCKE	(1)	Curb
19	MERCYME	(1)	INO/Curb
20	HOWIE DAY	(1)	Epic

RCA EARNS ADULT TOP 40, AC HONORS

BY CHUCK TAYLOR

RCA MUSIC GROUP commandeered adult top 40 and AC radio this year, taking honors as the top label. In addition, the group had the No. 1 song for the year at both formats, plus mainstream top 40, thanks to a strong multiformat showing from Kelly Clarkson. *Billboard Radio Monitor spoke with Adrian Moreira, VP of adult format promotion for the RCA Music Group, which comprises RCA, J and Arista.*

Adult top 40 and AC can be quite disparate, so you have made quite an accomplishment.

Thanks. We couldn't be more happy with our accomplishments on both sides. We're obviously thankful to radio for their support and immensely proud of our artists as well as the amazing effort by one of the best promotion staffs in the industry, hands down. [Executive VP of promotion]



Moreira

Richard Palmese runs the tightest ship in the business and is an unbelievable mentor and friend. I learn from him every day. Etoile Zisselman and Wendy Goodman are tireless in their pursuit of every record and I couldn't do this with-

out them. Last, but not least, our field staff is so passionate and hard-working that I'm inspired by them every day. It's a very special place we've got here and I'm privileged to be a part of it.

Kelly Clarkson was all over the radio. With such a major act, how did you keep momentum building?

With Kelly, we were blessed with a record that is just chock-full of hits, from start to finish. I think there may have been some second-guessing as to Kelly's staying power initially, as some folks weren't sure that she would last beyond the initial burst of success generated by her winning "American Idol" and the debut album. After a consistent run of multiformat chart-toppers on this sophomore effort, however, courtesy of Clive Davis and Steve Ferrara, people now think of Kelly as an absolute superstar hit machine first and an "American Idol" second. Her accomplishments to this point have far exceeded most people's initial expectations.

As a person, Kelly is also so likable and real, and such a welcome change from the typical high-maintenance pop divas, that I genuinely feel that most people are rooting for her to win. The biggest challenge with Kelly at this point has just been trying to overcome the artist separation issues at radio, with so many of her hit songs on the air at the same time. The toughest part thus far has just been not tripping over our own feet; right now, it's as if Kelly can do no wrong—knock on wood. Hopefully our next single, "Walk Away," will only further reinforce Kelly's reign at radio.

What defines Clarkson's sound and makes radio so comfortable in embracing her?

I don't think there is a signature sound, per se. I think Kelly just has a beautiful voice, amazing range and power, and the quality of the songs on this album is just so strong that it's really difficult to find fault with it. Young and old, male and female, indie rocker and aging baby boomer, Kelly is a guilty pop pleasure. She's a rare breed, and we're lucky to have her.

Clarkson finished with four songs in the top tiers at mainstream top 40, adult top 40 and AC. How do you account for radio giving her so much love?

I think we've been fortunate to just have great, memorable, immensely hummable and hooky songs from Kelly... They've varied in tempo and texture, which has also helped to keep things moving forward... Each song has had its own unique and separate identity... They are all great, but fill different sonic slots for radio, which has allowed us to get multiple tracks played simultaneously... The listeners and programmers don't tire of her sound, because though they are all recognizably Kelly, you can't really pigeonhole her or lock her into any "signature" sound that can burn [out].

What other acts made 2005 a pleasure? Any accomplishments you are especially proud of?

I think continuing to break Gavin DeGraw is a major point of pride for all of us. The massive, international megastars that Kelly and Maroon5 have both become is fantastic, and having an opportunity to work with artists big and small that bless us with amazing albums, from [Dave Matthews Band] to Santana to David Gray to Ray LaMontagne and My Morning Jacket... the list goes on and on. I'm proud to be able to come to work every day and work with legends like Clive and Richard, and I'm certainly proud of having the top adult department in the business for two years running.

What is planned for 2006?

The same as we strive for every year: great, hit records delivered by Clive and our stellar A&R department that we can enjoy taking all the way at radio. And in particular the new albums from the Strokes, Christina Aguilera, Maroon5 and Gavin DeGraw, to name a few, are sure-fire winners that will have folks at radio buzzing and will excite consumers as well. Also, I think that advances in technology will continue to provide us with new outlets of exposure, as well as new sources of information that can help streamline and improve the way we do business.

How do you regard the year in music as a whole? For the label?

It's been a challenging year for the industry as a whole, with the shifting landscape partially due to continued radio consolidation and with our busi-

TOP ADULT TOP 40 LABELS

Pos.	LABEL	No. of Charted Titles
1	RCA MUSIC GROUP	18
2	ATLANTIC	9
3	COLUMBIA	10
4	INTERSCOPE	13
5	REPRISE	5
6	EPIC	11
7	ISLAND DEF JAM MUSIC GROUP	14
8	HOLLYWOOD	5
9	UNIVERSAL MOTOWN RECORDS GROUP	4
10	GEFFEN	6
11	WARNER BROS.	5
12	WIND-UP	3
13	CAPITOL	4
14	EMI MUSIC COLLECTIVE	6
15	ZOMBA	3

TOP ADULT CONTEMPORARY LABELS

Pos.	LABEL	No. of Charted Titles
1	RCA MUSIC GROUP	26
2	COLUMBIA	14
3	ATLANTIC	7
4	EPIC	8
5	HOLLYWOOD	4
6	CURB	6
7	REPRISE	9
8	WARNER BROS.	5
9	EMI MUSIC COLLECTIVE	2
10	RCA NASHVILLE	2
11	DK-E	2
12	ISLAND DEF JAM MUSIC GROUP	8
13	ZOMBA	1
14	UNIVERSAL MOTOWN RECORDS GROUP	9
15	EAGLES RECORDING CO.	1

ness coming under attack on a number of fronts. We've had to take our lumps and adapt in order to survive. That being said, it's an exciting time as well as we continue to see our digital business ramp up and see the continued explosive adoption of new technologies by the consumer. I think the potential for growth is definitely there. Despite erosion in some sectors, the encouraging fact remains that music has possibly never had a more pervasive impact on pop culture, and though the outlets and means of distribution may be evolving, the strength of good music continues to prevail.

What else is on your mind?

I'd like to remind radio that the strength and lifeblood of this business is not based solely on the continued careers of our existing superstars, but more so in the all-important need to discover and develop talent that can become tomorrow's superstars. Though there is safety and security in the familiar, in order to compete with the wealth of media choices out there, radio must challenge itself to take risks, and step outside of the safety zone occasionally. I hope that this year will see [radio], adult radio in particular, freeze less, add more currents and develop more careers. The public is willing to be challenged, and wants to be led to new, quality acts... It's in all of our best interests to keep artist development top of mind for our continued success.

TOP ADULT TOP 40 SONGS



1	BOULEVARD OF BROKEN DREAMS	Green Day	Reprise	98,420 detections	2	YOU AND ME	Lifehouse	Geffen	95,901	3	LONELY NO MORE	Rob Thomas	Melisma/Atlantic	90,984	4	GIVE A LITTLE BIT	Goo Goo Dolls	Warner Bros.	84,930	5	LET ME GO	3 Doors Down	Republic/Universal/UMRG	80,030	6	COLLIDE	Howie Day	Epic	75,695																																																																																																																																																																																																																																																																																																																																																																																																																																																								
7	SINCE U BEEN GONE	Kelly Clarkson	RCA/RMG	66,987	54	HAVE A NICE DAY	Bon Jovi	Island/IDJMG	15,113	8	BREAKAWAY	Kelly Clarkson	Walt Disney/Hollywood	62,860	55	DISAPPEAR	Hoobastank	Island/IDJMG	14,803	9	BREATHE (2 AM)	Anna Nalick	Wind-up	58,074	56	BROKEN	Seether Feat. Amy Lee	Wind-up	14,393	10	ONETHING	Finger Eleven	Wind-up	55,162	57	LIVE LIKE YOU WERE DYING	Tim McGraw	Curb	14,019	11	BEHIND THESE HAZEL EYES	Kelly Clarkson	RCA/RMG	54,606	58	FOREVER	Vertical Horizon	Hybrid	13,952	12	SHE WILL BE LOVED	Maroon 5	Octone/J/RMG	54,520	59	SOMEBODY TOLD ME	The Killers	Island/IDJMG	13,313	13	SUNDAY MORNING	Maroon 5	Octone/J/RMG	51,737	60	INCOMPLETE	Backstreet Boys	Jive/Zomba	13,198	14	DAUGHTERS	John Mayer	Aware/Columbia	48,284	61	I'M FEELING YOU	Santana Feat. Michelle Branch & The Wreckers	Arista/RMG	12,535	15	SPEED OF SOUND	Coldplay	Capitol	43,775	62	STARS	Switchfoot	Columbia	11,995	16	THIS IS HOW A HEART BREAKS	Rob Thomas	Melisma/Atlantic	42,106	63	SHE SAYS	Howie Day	Epic	11,937	17	LADY	Lenny Kravitz	Virgin	41,409	64	BETTER DAYS	Goo Goo Dolls	Warner Bros.	10,614	18	CHARIOT	Gavin DeGraw	J/RMG	37,113	65	MORE THAN LOVE	Los Lonely Boys	Or/Epic	10,266	19	DARE YOU TO MOVE	Switchfoot	Columbia	36,739	66	ELEANOR	Low Millions	Manhattan/EMC	10,033	20	LOOK WHAT YOU'VE DONE	Jet	Elektra/Atlantic	34,272	67	NO MATTER WHAT	Def Leppard	Island/IDJMG	9,911	21	HOLIDAY	Green Day	Reprise	33,457	68	BETHE GIRL	Aslyn	Capitol	9,083	22	COOL	Gwen Stefani	Interscope	30,487	69	BECAUSE OF YOU	Kelly Clarkson	RCA/RMG	8,864	23	BETTER NOW	Collective Soul	El	28,484	70	WELCOME TO MY LIFE	Simple Plan	Lava	8,171	24	TRUE	Ryan Cabrera	E.V.L.A./Atlantic	28,250	71	(REACH UP FOR THE) SUNRISE	Duran Duran	Epic	8,101	25	VERTIGO	U2	Interscope	27,475	72	FEEL GOOD INC	Gorillaz	Parlophone/Virgin	7,973	26	YOU'LL THINK OF ME	Keith Urban	Capitol (Nashville)/EMC	27,361	73	FALL TO PIECES	Avril Lavigne	RCA/RMG	7,945	27	ON THE WAY DOWN	Ryan Cabrera	E.V.L.A./Atlantic	26,692	74	ONE LOVE	Hootie & The Blowfish	Sneaky Long/Vanguard	7,806	28	BEAUTIFUL SOUL	Jesse McCartney	Hollywood	26,418	75	ALMOST PERFECT	Ingram Hill	Hollywood	7,370	29	AMERICAN BABY	Dave Matthews Band	RCA/RMG	26,079	76	WILL I EVER MAKE IT HOME	Ingram Hill	Hollywood	7,347	30	ONLY YOU	Josh Kelley	Hollywood	25,952	77	RIGHT HERE	Staind	Flip/Atlantic	7,325	31	MR. BRIGHTSIDE	The Killers	Island/IDJMG	25,696	77	STATUE	Low Millions	Manhattan/EMC	7,325	32	GET TO ME	Train	Columbia	25,449	79	LET'S GET IT STARTED	The Black Eyed Peas	A&M/Interscope	7,217	33	PHOTOGRAPH	Nickelback	Roadrunner/IDJMG	25,248	80	HOME	Michael Buble	143/Reprise	6,858	34	SOMEWHERE ONLY WE KNOW	Keane	Interscope	24,447	81	24	Jem	ATO/RCA/RMG	6,633	35	OVER AND OVER	Nelly Feat. Tim McGraw	Derty/Fo' Reel/Curb/UMRG	23,731	82	PIECES OF ME	Ashlee Simpson	Geffen	6,569	36	THE REASON	Hoobastank	Island/IDJMG	23,289	83	HERE BY ME	3 Doors Down	Republic/Universal/UMRG	6,486	37	GOOD IS GOOD	Sheryl Crow	A&M/Interscope	22,749	84	RIGHT TO BE WRONG	Joss Stone	S-Curve/EMC	6,049	38	A LIFETIME	Better Than Ezra	Song/Artemis	22,565	85	THESE WORDS	Natasha Bedingfield	Epic	5,655	39	1985	Bowling For Soup	Silvertone/Jive/Zomba	22,288	86	EVERYTHING TO ME	Liz Phair	Capitol	5,590	40	RICH GIRL	Gwen Stefani Feat. Eve	Interscope	21,509	87	YOU'RE BEAUTIFUL	James Blunt	Custard/Atlantic	5,360	41	WAKE ME UP WHEN SEPTEMBER ENDS	Green Day	Reprise	21,189	88	FALL TO PIECES	Velvet Revolver	RCA/RMG	5,179	42	WHAT HAPPENS TOMORROW	Duran Duran	Epic	20,944	89	ANYTHING	The Calling	RCA/RMG	5,167	43	HEAVEN	Los Lonely Boys	Or/Epic	19,163	90	BEAUTIFUL LOVE	The Afters	Simple/INO/Epic	5,055	44	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2	Interscope	19,155	91	CAN'T BEHAVE	Courtney Jaye	Island/IDJMG	4,891	45	HOLLABACK GIRL	Gwen Stefani	Interscope	17,586	92	FOLLOW THROUGH	Gavin DeGraw	J/RMG	4,810	46	ALMOST	Bowling For Soup	Ffroe/Jive/Zomba	17,499	93	DON'T PHUNK WITH MY HEART	The Black Eyed Peas	A&M/Interscope	4,687	47	WE BELONG TOGETHER	Mariah Carey	Island/IDJMG	16,927	94	A LIFE LESS ORDINARY	Carbon Leaf	Constant Ivy/Vanguard	4,568	48	NOBODY'S HOME	Avril Lavigne	RCA/RMG	16,348	95	WORLD ON FIRE	Sarah McLachlan	Arista/RMG	4,301	49	SITTING, WAITING, WISHING	Jack Johnson	Jack Johnson/Brushfire/UMRG	16,303	96	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	Simple Plan	Lava	4,166	50	MY HAPPY ENDING	Avril Lavigne	RCA/RMG	15,982	97	SCARS	Papa Roach	EITonal/Geffen	4,153	51	LISTEN TO YOUR HEART	D.H.T.	Robbins	15,909	98	EVERYBODY'S CHANGING	Keane	Interscope	4,083	52	WORDPLAY	Jason Mraz	Atlantic	15,367	99	LEFT OUTSIDE ALONE	Anastacia	Daylight/Columbia	3,939	53	BEVERLY HILLS	Weezer	Geffen	15,365	100	FIX YOU	Coldplay	Capitol	3,729

Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

2005 THE YEAR IN CHARTS

*Indicates station also reports to modern AC chart

ADULT TOP 40

POWER PLAYLISTS

WPLJ New York VP/Pgm: Tom Cuddy PD: Scott Shannon MD: Tony Mascaro ABC/Disney 212-613-8900	WTMX Chicago VP/Pgm: Greg Salk PD: Mary Ellen Kachinske AM/D: Nikko Chummano Bonneville 312-946-1019	WBMX Boston PD: Jerry McKenna APD/MD: Mike Mullane Infinity 617-779-2000	KIOI San Francisco VP/Pgm: Michael Martin PD: Casey Keating APD/MD: James Baker Clear Channel 415-538-1013	KHMX Houston PD: Buddy Scott APD/MD: Rick D'Bryan Clear Channel 713-212-8000	WDVD Detroit PD: Ron Harrell ABC/Disney 313-871-3030
1 Rob Thomas Lonely No More 1463	1 Green Day Boulevard Of Broken Dreams 1369	1 Gavin Degraw I Don't Want To Be 1426	1 Maroon 5 She Will Be Loved 2212	1 Kelly Clarkson Breakaway 1662	1 Goo Goo Dolls Give A Little Bit 1429
2 Lifehouse You And Me 1291	2 Anna Nalick Breathe (2 AM) 1331	2 Green Day Boulevard Of Broken Dreams 1404	2 Green Day Boulevard Of Broken Dreams 1859	2 Kelly Clarkson Since U Been Gone 1639	2 Gavin Degraw I Don't Want To Be 1340
3 Kelly Clarkson Since U Been Gone 1234	3 Kelly Clarkson Since U Been Gone 1321	3 Kelly Clarkson Since U Been Gone 1199	3 Kelly Clarkson Breakaway 1726	3 Gavin Degraw I Don't Want To Be 1559	3 Lifehouse You And Me 1323
4 The Killers Mr. Brightside 1238	4 The Killers Mr. Brightside 1238	4 Lenny Kravitz Lady 1167	4 Rob Thomas Lonely No More 1646	4 Maroon 5 She Will Be Loved 1557	4 Kelly Clarkson Breakaway 1256
5 Gavin Degraw I Don't Want To Be 1194	5 Kelly Clarkson Since U Been Gone 1232	5 Howie Day Colide 1146	5 Maroon 5 This Love 1541	5 Lifehouse You And Me 1338	5 Maroon 5 Sunday Morning 1201
6 Howie Day Colide 1189	6 Rob Thomas Lonely No More 1224	6 Goo Goo Dolls Give A Little Bit 1056	6 Kelly Clarkson Since U Been Gone 1438	6 Green Day Boulevard Of Broken Dreams 1322	6 Maroon 5 Sunday Morning 1150
7 Green Day Boulevard Of Broken Dreams 1155	7 Collective Soul Better Now 1217	7 Maroon 5 She Will Be Loved 1022	7 Finger Eleven One Thing 1400	7 Howie Day Colide 1320	7 Green Day Boulevard Of Broken Dreams 1129
8 3 Doors Down Let Me Go 1077	8 3 Doors Down Let Me Go 1097	8 John Mayer Daughters 989	8 Gavin Degraw I Don't Want To Be 1343	8 3 Doors Down Let Me Go 1314	8 3 Doors Down Let Me Go 1040
9 Goo Goo Dolls Give A Little Bit 1058	9 Goo Goo Dolls Give A Little Bit 1093	9 U2 Vertigo 957	9 3 Doors Down Here Without You 1234	9 Finger Eleven One Thing 1311	9 Maroon 5 She Will Be Loved 1022
10 U2 Vertigo 973	10 Maroon 5 Sunday Morning 1086	10 Nelly Feat. Tim McGraw Over And Over 923	10 Nelly Feat. Tim McGraw Over And Over 1186	10 Rob Thomas Lonely No More 1228	10 Lenny Kravitz Lady 1015
11 The Killers Mr. Brightside 945	11 John Mayer Daughters 1056	11 Rob Thomas Lonely No More 889	11 Anna Nalick Breathe (2 AM) 1164	11 Lenny Kravitz Lady 1161	11 Finger Eleven One Thing 1015
12 Kelly Clarkson Behind These Hazel Eyes 915	12 Kelly Clarkson Behind These Hazel Eyes 915	12 Kelly Clarkson Breakaway 861	12 Lenny Kravitz Lady 940	12 The Killers Mr. Brightside 1025	12 Las Lonely Boys Heaven 988
13 Lenny Kravitz Lady 907	13 Lenny Kravitz Lady 907	13 Coldplay Speed Of Sound 844	13 Matchbox Twenty Unwell 922	13 Las Lonely Boys Heaven 986	13 Maroon 5 This Love 956
14 Anna Nalick Breathe (2 AM) 882	14 Anna Nalick Breathe (2 AM) 882	14 Finger Eleven One Thing 840	14 Kelly Clarkson Behind These Hazel Eyes 922	14 John Mayer Daughters 975	14 Rob Thomas This Is How A Heart Breaks 952
15 Maroon 5 She Will Be Loved 846	15 Maroon 5 She Will Be Loved 846	15 Lifehouse You And Me 836	15 Gwen Stefani Hollaback Girl 890	15 Ryan Cabrera On The Way Down 900	15 Kelly Clarkson Behind These Hazel Eyes 926
16 Rob Thomas This Is How A Heart Breaks 819	16 Kelly Clarkson Breakaway 878	16 The Killers Mr. Brightside 821	16 Los Lonely Boys Heaven 889	16 Kelly Clarkson Behind These Hazel Eyes 874	16 U2 Vertigo 916
17 Maroon 5 Sunday Morning 815	17 Switchfoot Dare You To Move 878	17 Black Eyed Peas Let's Get It Started 777	17 Goo Goo Dolls Give A Little Bit 881	17 Maroon 5 Sunday Morning 878	17 Kelly Clarkson Since U Been Gone 874
18 Kelly Clarkson Breakaway 812	18 Howie Day Colide 812	18 Anna Nalick Breathe (2 AM) 743	18 John Mayer Daughters 876	18 Nickelback Someday 797	18 Hoobastank The Reason 870
19 John Mayer Daughters 793	19 Lenny Kravitz Lady 812	19 Jet Look What You've Done 732	19 Jet Look What You've Done 797	19 Hoobastank The Reason 797	19 Dave Matthews Band American Baby 835
20 Finger Eleven One Thing 777	20 Gavin Degraw Chariot 777	20 Uncle Kracker Drift Away 737	20 Uncle Kracker Drift Away 737	20 Howie Day Colide 754	20 Santana Feat. Alex Band Dr. C Why Don't 819
21 Hoobastank The Reason 720	21 Josh Kelley Only You 718	21 Evanescence My Immortal 782	21 Evanescence My Immortal 782	21 Maroon 5 This Love 752	21 Ryan Cabrera On The Way Down 806
22 Hoobastank The Reason 700	22 Kelly Clarkson Behind These Hazel Eyes 743	22 Maroon 5 Sunday Morning 765	22 Hoobastank The Reason 765	22 Keith Urban You'll Think Of Me 749	22 Nickelback Someday 776
23 Green Day Holiday 662	23 Gwen Stefani Cool 673	23 Green Day Holiday 646	23 Sarah McLachlan Fallen 765	23 Nelly Feat. Tim McGraw Over And Over 736	23 John Mayer Daughters 767
24 Bowling For Soup Almost 656	24 Maroon 5 She Will Be Loved 673	24 Dido White Flag 627	24 Dido White Flag 627	24 Anna Nalick Breathe (2 AM) 727	24 Keith Urban You'll Think Of Me 739
25 Ryan Cabrera On The Way Down 615	25 Ryan Cabrera On The Way Down 615	25 Keane Somewhere Only We Know 608	25 Keane Somewhere Only We Know 608	25 Switchfoot Dare You To Move 707	25 Matchbox Twenty Unwell 724
26 Las Lonely Boys Heaven 615	26 The Killers Mr. Brightside 615	26 The Killers Mr. Brightside 615	26 The Killers Mr. Brightside 615	26 Matchbox Twenty Bright Lights 704	26 Jesse McCartney Beautiful Soul 696
27 Counting Crows Accidentally In Love 593	27 U2 Vertigo 643	27 Hoobastank The Reason 594	27 Nickelback How You Remind Me 723	27 Snow Patrol Run 644	27 Switchfoot Dare You To Move 693
28 Coldplay Speed Of Sound 575	28 Gwen Stefani Rich Girl 575	28 Gavin Degraw Chariot 592	28 Avril Lavigne Complicated 713	28 3 Doors Down Here Without You 639	28 No Doubt It's My Life 673
29 Bon Jovi Have A Nice Day 551	29 Jet Look What You've Done 568	29 Gwen Stefani Rich Girl 561	29 Gwen Stefani Rich Girl 561	30 Papa Roach Scars 621	
30 Maroon 5 This Love 541	30 Ingram Hill Will I Ever Make It Home 557	30 Jet Look What You've Done 547	30 Howie Day Colide 664		

TOP RHYTHMIC TOP 40 SONGS



1	WE BELONG TOGETHER	2	LET ME LOVE YOU	3	CANDY SHOP	4	JUST A LIL BIT	5	LOVERS & FRIENDS	6	DISCO INFERNO								
	Mariah Carey Island/IDJMG 114,167 detections		Mario 3rd Street/J/RMG 83,642		50 Cent Feat. Olivia Shady/Aftermath/Interscope 81,105		50 Cent Shady/Aftermath/Interscope 76,836		Lil Jon & The East Side Boyz Feat. Usher & Ludacris BME/TVT 76,780		50 Cent Shady/Aftermath/Interscope 74,366								
7	1, 2 STEP	Ciara Feat. Missy Elliott	Sho'nuff/MusicLine/LaFace/Zomba	71,953	54	GIVE ME THAT	Webbie Feat. Bun B	Trill/Asylum/Atlantic	27,877	8	OH	Ciara Feat. Ludacris	Sho'nuff/MusicLine/LaFace/Zomba	70,663	55	OKAY	Nivea Feat. Lil Jon & YoungBloodZ	Jive/Zomba	27,672
9	OBSESSION (NO ES AMOR)	Frankie J Feat. Baby Bash	Columbia/SUM	70,523	56	ONLY U	Ashanti	The Inc./Def Jam/IDJMG	27,622	10	GRIND WITH ME	Pretty Ricky	Atlantic	70,335	57	MAKE HER FEEL GOOD	Teairra Mari	MusicLine/Roc-A-Fella/IDJMG	26,642
11	HOW WE DO	The Game Feat. 50 Cent	Aftermath/G-Unit/Interscope	69,115	58	ENERGY	Natalie Feat. Baby Bash	Latium/Universal/UMRG	25,796	12	HATE IT OR LOVE IT	The Game Feat. 50 Cent	Aftermath/G-Unit/Interscope	66,463	59	HOW COULD YOU	Mario	3rd Street/J/RMG	22,661
13	LET ME HOLD YOU	Bow Wow Feat. Omarion	Columbia/SUM	65,282	60	CATER 2 U	Destiny's Child	Columbia/SUM	22,454	14	SHAKE IT OFF	Mariah Carey	Island/IDJMG	62,735	61	OYE MI CANTO	N.O.R.E. Feat. Daddy Yankee, Nina Sky, Gem Star & Big Mato	Roc-A-Fella/Def Jam/IDJMG	22,060
15	LIKE YOU	Bow Wow Feat. Ciara	Columbia/SUM	60,186	62	KARMA	Lloyd Banks Feat. Avant	G-Unit/Interscope	21,710	16	GOLD DIGGER	Kanye West Feat. Jamie Foxx	Roc-A-Fella/Def Jam/IDJMG	59,503	63	U DON'T KNOW ME	T.I.	Grand Hustle/Atlantic	21,388
17	BABY I'M BACK	Baby Bash Feat. Akon	Latium/Universal/UMRG	58,518	64	LET'S GO	Trick Daddy Feat. Lil Jon & Twista	Slip-N-Slide/Atlantic	20,697	18	DROP IT LIKE IT'S HOT	Snoop Dogg Feat. Pharrell	Doggystyle/Geffen/Interscope	57,852	65	O	Omarion	T.U.G./Epic/SUM	20,382
19	SOLDIER	Destiny's Child Feat. T.I. & Lil Wayne	Columbia/SUM	55,731	66	WE BE BURNIN'	Sean Paul	VP/Atlantic	20,378	20	SOME CUT	Trillville Feat. Cutty	BME/Warner Bros.	55,562	67	GIRL TONITE	Twista Feat. Trey Songz	Atlantic	20,318
21	LOSE CONTROL	Missy Elliott Feat. Ciara & Fat Man Scoop	The Gold Mind/Atlantic	53,102	68	ONE WISH	Ray J	Knockout/Sanctuary	20,060	22	HOLLABACK GIRL	Gwen Stefani	Interscope	52,425	69	HERE WE GO	Trina Feat. Kelly Rowland	Slip-N-Slide/Atlantic	18,303
23	BADD	Ying Yang Twins Feat. Mike Jones & Mr. ColliPark	ColliPark/TVT	50,920	70	LOSE MY BREATH	Destiny's Child	Columbia/SUM	17,773	24	PLAY	David Banner	SRC/Universal/UMRG	50,659	71	WHAT U GON' DO	Lil Jon & The East Side Boyz Feat. Lil Scrappy	BME/TVT	17,758
25	PON DE REPLAY	Rihanna	SRP/Def Jam/IDJMG	50,352	72	1 THING	Amerie	Columbia/SUM	17,407	26	YOUR BODY	Pretty Ricky	Atlantic	49,350	73	NOTICE ME	NB Ridaz Feat. Angelina	NastyBoy/Upstairs	17,382
27	GON' CRAZY	Natalie	Latium/Universal/UMRG	48,767	74	IF YOU WERE MINE	Marcos Hernandez	Ultrax/TVT	17,049	28	SLOW DOWN	Bobby Valentino	DTP/Def Jam/IDJMG	45,968	75	DON'T CHA	Tori Alamaze	Rockhill/Universal/UMRG	16,472
29	MY HUMPS	The Black Eyed Peas	A&M/Interscope	45,768	76	DREAMS	The Game	Aftermath/G-Unit/Interscope	15,533	30	GET IT POPPIN'	Fat Joe Feat. Nelly	Terror Squad/Atlantic	44,140	77	LAFFY TAFFY	D4L	DeeMoney/Asylum/Atlantic	15,312
31	SUMMER NIGHTS	Lil Rob	Upstairs	43,852	78	PRETTY GIRL	NB Ridaz	NastyBoy/Upstairs	14,975	32	MOCKINGBIRD	Eminem	Shady/Aftermath/Interscope	43,702	79	GOTTA GETCHA	Jermaine Dupri	So So Def/Virgin	14,621
33	PIMPIN' ALL OVER THE WORLD	Ludacris Feat. Bobby Valentino	DTP/Def Jam South/IDJMG	43,515	80	MORE THAN WORDS	Frankie J	Columbia/SUM	14,381	34	WAIT (THE WHISPER SONG)	Ying Yang Twins	ColliPark/TVT	43,449	81	DON'T PHUNK WITH MY HEART	The Black Eyed Peas	A&M/Interscope	14,297
35	RUN IT!	Chris Brown	Jive/Zomba	42,035	82	STAY FLY	Three 6 Mafia Feat. Young Buck & Eightball & MJG	Hypnotize Minds/Columbia/SUM	13,513	36	I'M SPRUNG	T-Pain	Konvict Muzik/Jive/Zomba	41,640	83	LEAN BACK	Terror Squad	SRC/Universal/UMRG	13,473
37	LONELY	Akon	SRC/Universal/UMRG	41,488	84	RICH GIRL	Gwen Stefani Feat. Eve	Interscope	13,343	38	GIRL FIGHT	Brooke Valentine Feat. Lil Jon & Big Boi	Subliminal/Virgin	41,259	85	TOMA	Pitbull Feat. Lil Jon	Diaz Brothers/TVT	13,049
39	OVER AND OVER	Nelly Feat. Tim McGraw	Derry/Fo' Reel/Curb/UMRG	37,881	86	BALLA BABY	Chingy	Capitol	12,972	40	SOUL SURVIVOR	Young Jeezy Feat. Akon	Corporate Thugz/Def Jam/IDJMG	36,774	87	GOODIES	Ciara Feat. Petey Pablo	Sho'nuff/MusicLine/LaFace/Zomba	12,370
41	OUTTA CONTROL (REMIX)	50 Cent Feat. Mobb Deep	Shady/Aftermath/Interscope	36,401	88	KARMA	Alicia Keys	J/RMG	12,159	42	SUGAR (GIMME SOME)	Trick Daddy Feat. Ludacris, Lil' Kim & Cee-Lo	Slip-N-Slide/Atlantic	35,869	89	ENCORE	Eminem Feat. Dr. Dre & 50 Cent	Shady/Aftermath/Interscope	11,239
43	HOW TO DEAL	Frankie J	Columbia/SUM	35,574	90	NUMBER ONE SPOT	Ludacris	DTP/Def Jam South/IDJMG	10,627	44	SHAKE	Ying Yang Twins Feat. Pitbull	ColliPark/TVT	33,868	91	TELL ME	Bobby Valentino	DTP/Def Jam/IDJMG	10,168
45	CAUGHT UP	Usher	LaFace/Zomba	33,202	92	PLAYA'S ONLY	R. Kelly Feat. The Game	Jive/Zomba	10,142	46	IT'S LIKE THAT	Mariah Carey	Island/IDJMG	31,925	93	WELCOME TO JAMROCK	Damian "Jr. Gong" Marley	Ghetto Youths/Tuff Gong/UMRG	10,004
47	BRING EM OUT	T.I.	Grand Hustle/Atlantic	31,791	94	LIKE YOU	Daddy Yankee	EI Cartel/Vi/Machete	9,960	48	MY BOO	Usher And Alicia Keys	LaFace/Zomba	31,407	95	GIRL	Destiny's Child	Columbia/SUM	9,588
49	WONDERFUL	Ja Rule Feat. R. Kelly & Ashanti	The Inc./Def Jam/IDJMG	30,677	96	DON'T FORGET ABOUT US	Mariah Carey	Island/IDJMG	9,554	50	DON'T CHA	The Pussycat Dolls Feat. Busta Rhymes	A&M/Interscope	30,366	97	I'M A HUSTLA	Cassidy	Full Surface/J/RMG	9,521
51	GET BACK	Ludacris	DTP/Def Jam South/IDJMG	28,450	98	NEW YORK	Ja Rule Feat. Fat Joe & Jadakiss	The Inc./Def Jam/IDJMG	9,414	52	BACK THEN	Mike Jones	Swishahouse/Asylum/Warner Bros.	27,906	99	YOU'RE THE ONE	Guerilla Black Feat. Mario Winans	Czar/Virgin	9,296
53	GASOLINA	Daddy Yankee	EI Cartel/Vi/Machete	27,882	100	BREATHE	Fabulous	Desert Storm/Atlantic	8,985										

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TOP INDEPENDENT ALBUMS OF 2005:

#1 LIL JON & THE EAST SIDE BOYZ "CRUNK JUICE" • #2 YING YANG TWINS "UNITED STATE OF ATLANTA"
#7 PITBULL "MIAMI" • #11 YING YANG TWINS "MY BROTHER & ME"

TOP INDEPENDENT ARTISTS OF 2005:

#1 LIL JON & THE EAST SIDE BOYZ • #2 YING YANG TWINS • #8 PITBULL

LIL JON • YING YANG TWINS • PITBULL • 213 • THE EAST SIDE BOYZ • DA MUSICIANZ
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TOP R&B/HIP-HOP SONGS



1 LOVERS & FRIENDS		2 LET ME LOVE YOU		3 WE BELONG TOGETHER		4 WAIT (THE WHISPER SONG)		5 SOLDIER		6 SOME CUT	
Lil Jon & The East Side Boyz Feat. Usher & Ludacris BME/TVT 96,329 detections		Mario 3rd Street/J/RMG 94,646		Mariah Carey Island/JMG 90,605		Ying Yang Twins ColliPark/TVT 73,782		Destiny's Child Feat. T.I. & Lil Wayne Columbia/SUM 71,573		Trillville Feat. Cutty BME/Warner Bros. 71,242	
7	SLOW DOWN Bobby Valentino			DTP/Def Jam/IDJMG	70,668	54	TRAPPED IN THE CLOSET R. Kelly			Jive/Zomba	30,557
8	1, 2 STEP Ciara Feat. Missy Elliott			Sho'nuff/MusicLine/LaFace/Zomba	67,914	55	RUN IT! Chris Brown			Jive/Zomba	29,795
9	DROP IT LIKE IT'S HOT Snoop Dogg Feat. Pharrell			Doggystyle/Geffen/Interscope	67,365	56	GOTTA MAKE IT Trey Songz Feat. Twista			Song Book/Atlantic	29,258
10	HOW WE DO The Game Feat. 50 Cent			Aftermath/G-Unit/Interscope	67,144	57	ONLY U Ashanti			The Inc./Def Jam/IDJMG	28,516
11	MUST BE NICE Lyfe Jennings			Columbia/SUM	66,609	58	STAY FLY Three 6 Mafia Feat. Young Buck & Eightball & MJG			Hypnotize Minds/Columbia/SUM	28,226
12	OH Ciara Feat. Ludacris			Sho'nuff/MusicLine/LaFace/Zomba	64,768	59	WHAT U GON' DO Lil Jon & The East Side Boyz Feat. Lil Scrappy			BME/TVT	27,800
13	U DON'T KNOW ME T.I.			Grand Hustle/Atlantic	63,429	60	I'M A KING P\$C Feat. T.I. & Lil Scrappy			Grand Hustle/Atlantic	27,542
14	CATER 2 U Destiny's Child			Columbia/SUM	62,413	61	TELL ME Bobby Valentino			DTP/Def Jam/IDJMG	27,200
15	BRING EM OUT T.I.			Grand Hustle/Atlantic	60,568	62	BADD Ying Yang Twins Feat. Mike Jones & Mr. ColliPark			ColliPark/TVT	26,443
16	GOLD DIGGER Kanye West Feat. Jamie Foxx			Roc-A-Fella/Def Jam/IDJMG	60,184	63	CAUGHT UP Usher			LaFace/Zomba	26,302
17	LIKE YOU Bow Wow Feat. Ciara			Columbia/SUM	60,100	64	AGAIN Faith Evans			Capitol	26,174
18	TRUTH IS Fantasia			J/RMG	60,073	65	LET'S GO Trick Daddy Feat. Lil Jon & Twista			Slip-N-Slide/Atlantic	25,795
19	LET ME HOLD YOU Bow Wow Feat. Omarion			Columbia/SUM	57,821	66	SHORTY WANNA RIDE Young Buck			G-Unit/Interscope	25,373
20	CANDY SHOP 50 Cent Feat. Olivia			Shady/Aftermath/Interscope	53,756	67	U MAKE ME WANNA Jadakiss Feat. Mariah Carey			Ruff Ryders/Interscope	25,058
21	GIVE ME THAT Webbie Feat. Bun B			Trill/Asylum/Atlantic	52,991	68	BABY MAMA Fantasia			J/RMG	24,883
22	1 THING Amerie			Columbia/SUM	52,283	69	STILL TIPPIN' Mike Jones Feat. Slim Thug & Paul Wall			Swishahouse/Asylum/Warner Bros.	24,872
23	DISCO INFERNO 50 Cent			Shady/Aftermath/Interscope	52,244	70	COUNTRY BOY Tyra			GG&L/SRC/UMRG	24,542
24	U ALREADY KNOW 112 Feat. Foxy Brown			Def Soul/IDJMG	52,192	71	ALL BECAUSE OF YOU Marques Houston Feat. Young Rome			T.U.G./Universal/UMRG	24,513
25	SHAKE IT OFF Mariah Carey			Island/IDJMG	51,822	72	I SHOULD HAVE CHEATED Keyshia Cole			A&M/Interscope	23,820
26	PLAY David Banner			SRC/Universal/UMRG	51,785	73	OUTTA CONTROL (REMIX) 50 Cent Feat. Mobb Deep			Shady/Aftermath/Interscope	23,816
27	O Omarion			T.U.G./Epic/SUM	51,340	74	LAFFY TAFFY D4L			DeeMoney/Asylum/Atlantic	23,152
28	ORDINARY PEOPLE John Legend			G.O.O.D./Columbia/SUM	50,828	75	ASAP T.I.			Grand Hustle/Atlantic	22,653
29	FREE YOURSELF Fantasia			J/RMG	49,249	76	HOLLABACK GIRL Gwen Stefani			Interscope	22,572
30	SOUL SURVIVOR Young Jeezy Feat. Akon			Corporate Thugz/Def Jam/IDJMG	49,062	77	BREATHE Fabolous			Desert Storm/Atlantic	21,505
31	GRIND WITH ME Pretty Ricky			Atlantic	47,904	78	LIGHTERS UP Lil' Kim			Queen Bee/Atlantic	21,172
32	OKAY Nivea Feat. Lil Jon & YoungBloodZ			Jive/Zomba	47,238	79	CHARLENE Anthony Hamilton			So So Def/Zomba	20,796
33	JUST A LIL BIT 50 Cent			Shady/Aftermath/Interscope	44,923	80	DREAMS The Game			Aftermath/G-Unit/Interscope	20,419
34	HATE IT OR LOVE IT The Game Feat. 50 Cent			Aftermath/G-Unit/Interscope	44,076	81	KARMA Alicia Keys			J/RMG	20,216
35	NAKED Marques Houston			T.U.G./Universal/UMRG	42,901	82	NEW YORK Ja Rule Feat. Fat Joe & Jadakiss			The Inc./Def Jam/IDJMG	19,805
36	DEM BOYZ Boyz n Da Hood			Bad Boy South/Bad Boy/Atlantic	42,270	83	YOUR BODY Pretty Ricky			Atlantic	19,335
37	PIMPIN' ALL OVER THE WORLD Ludacris Feat. Bobby Valentino			DTP/Def Jam South/IDJMG	41,626	84	HERE WE GO Trina Feat. Kelly Rowland			Slip-N-Slide/Atlantic	19,032
38	LOSE CONTROL Missy Elliott Feat. Ciara & Fat Man Scoop			The Gold Mind/Atlantic	39,414	85	UNBREAKABLE Alicia Keys			J/RMG	18,875
39	GET BACK Ludacris			DTP/Def Jam South/IDJMG	38,871	86	GIRL Destiny's Child			Columbia/SUM	18,777
40	WONDERFUL Ja Rule Feat. R. Kelly & Ashanti			The Inc./Def Jam/IDJMG	37,805	87	HOPE Twista Feat. Faith Evans			Capitol	18,158
41	BACK THEN Mike Jones			Swishahouse/Asylum/Warner Bros.	37,669	88	ONE WISH Ray J			Knockout/Sanctuary	18,063
42	NUMBER ONE SPOT Ludacris			DTP/Def Jam South/IDJMG	37,024	89	ICY Gucci Mane Feat. Young Jeezy & Boo			LaFlare/Big Cat	18,011
43	I'M A HUSTLA Cassidy			Full Surface/J/RMG	36,440	90	LET'S GET BLOWN Snoop Dogg			Doggystyle/Geffen/Interscope	17,647
44	I THINK THEY LIKE ME Dem Franchize Boyz Feat. Jermaine Dupri, Da Brat & BowWow			So So Def/Virgin	36,338	91	GET IT POPPIN' Fat Joe Feat. Nelly			Terror Squad/Atlantic	17,228
45	GIRL TONITE Twista Feat. Trey Songz			Atlantic	35,821	92	PRESIDENTIAL YoungBloodZ			Ghet-O-Vision/LaFace/Zomba	17,176
46	AND THEN WHAT Young Jeezy Feat. Mannie Fresh			Corporate Thugz/Def Jam/IDJMG	35,241	93	IT'S LIKETHAT Mariah Carey			Island/IDJMG	17,028
47	KARMA Lloyd Banks Feat. Avant			G-Unit/Interscope	34,291	94	BABY Fabolous Feat. Mike Shorey			Desert Storm/Atlantic	16,746
48	GIRLFIGHT Brooke Valentine Feat. Lil Jon & Big Boi			Subliminal/Virgin	34,287	95	SUGAR (GIMME SOME) Trick Daddy Feat. Ludacris, Lil' Kim & Cee-Lo			Slip-N-Slide/Atlantic	15,097
49	HOW COULD YOU Mario			3rd Street/J/RMG	33,872	96	GOTTA GETCHA Jermaine Dupri			So So Def/Virgin	14,382
50	GO D.J. Lil' Wayne			Cash Money/UMRG	32,718	97	DIAMONDS FROM SIERRA LEONE Kanye West			Roc-A-Fella/Def Jam/IDJMG	14,362
51	MAKE HER FEEL GOOD Teairra Mari			MusicLine/Roc-A-Fella/IDJMG	31,736	98	SITTIN' SIDWAYZ Paul Wall Feat. Big Pokey			Swishahouse/Asylum/Atlantic	14,339
52	I'M SPRUNG T-Pain			Konvikt Muzik/Jive/Zomba	31,630	99	GET NO OOH WEE Tyra Feat. Penelope			GG&L/SRC/UMRG	11,433
53	MY BOO Usher And Alicia Keys			LaFace/Zomba	31,518	100	WELCOMETO JAMROCK Damian "Jr. Gong" Marley			GhettoYouths/Tuff Gong/UMRG	11,266

R & B / HIP-HOP POWER PLAYLISTS

WQHT New York	WVPR New York	KKBT Los Angeles	WGCI Chicago	WPGC Washington, DC	WVEE Atlanta	WUSL Philadelphia	KBXX Houston	WKYS Washington, DC	KMEL San Francisco	KKDA Dallas	WPWX Chicago	KBFB Dallas	WEDR Miami	WJLB Detroit	WMIB Miami	WHTA Atlanta	WERQ Baltimore
<p>PD: John Dimick APD/MD: E-Bro MC: Janine Morris Emmis 212-229-9797</p>	<p>PD: Nate Bell MD: Mara Melendez Clear Channel 212-704-1051</p>	<p>PD: Tom Calococi MD: Tawala Sharp Radio One 323-634-1800</p>	<p>OM: Elroy Smith APD/MD: Tiffany Green Clear Channel 312-540-2000</p>	<p>VP/Pgm: Jay Stevens APD/MD: Brown Hornhit Infinity 301-918-0955</p>	<p>PD: Reggie Rouse APD/MD: Tasha Love Infinity 404-898-8900</p>	<p>Dir/Pgm: Thea Mitchem MD: Kathon Powell Clear Channel 610-784-3333</p>	<p>PD: Terry Thomas Radio One 713-623-2108</p>	<p>OM: Kathy Brown MD: P-Stew Radio One 301-306-1111</p>	<p>VP/Pgm: Michael Martin PD: Stacy Cunningham APD/MD: Big Von Johnson Clear Channel 415-538-1061</p>	<p>PD: Skip Cheatham Service 972-263-9911</p>	<p>PD: Jay Alan MD: Barbara McDowell Crawford 773-734-4455</p>	<p>PD: John Candelaria MD: Big Bink Radio One 972-331-5400</p>	<p>OM: Tony Fields APD: Derrick Baker Cox 305-623-7711</p>	<p>Dir: Pgm: K.J. Holiday APD/MD: Kris Kelly Clear Channel 313-965-2000</p>	<p>MD: Coka Lani Clear Channel 954-862-2000</p>	<p>PD: Jerry Smokin' B MD: Ramona DeBreaux Radio One 404-765-9750</p>	<p>PD: Victor Starr MD: Neke Howse Radio One 410-332-8200</p>

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CAPITOL TO THE TOP IN COUNTRY'S CAPITAL

BY PHYLLIS STARK

DESPITE A TUMULTUOUS YEAR full of staff changes, Capitol Records Nashville finished 2005 as *Billboard Radio Monitor's* country label of the year, ending the four-year reign of Arista Nashville.

Like Arista's Bobby Kraig before him, Capitol VP of promotion Jimmy Harnen credits the combination of great artists, great songs and a great promotion team for his label's success. Capitol landed six songs among the 50 most-played country titles this year: Keith Urban's "Making Memories of Us" (No. 8), "You're My

November 2004 with the idea that he might succeed Catino in four or five years if Catino decided to retire. Instead, Harnen remembers Dungan saying to him in March, "You've had four months. Are you ready?"

Harnen was. "I've lived my whole life to be able to do this job," he says. "Failure was not an option."

Catino's departure and Harnen's promotion set off a string of other changes in the department in what became an unusually turbulent year.

• In March, Steve Hodges was promoted to senior director of national promotion from the Southeast regional director post.

Barre, Pa., PD Mike Krinik for the West Coast regional job. Krinik is now based in San Diego.

• Finally, in August, 10-year label vet Brent Jones was promoted from promotion coordinator to manager of promotion.

Harnen's team also includes mid-Atlantic regional Eric Beggs, Midwest regional Tony Michaels, Northeast regional Nancy Knight (also now out on maternity leave) and promotion coordinator Morgan Petek.

"There were a couple of planes in the air I had to land," Harnen says of the early days in his new position. During those first few months, with several openings on his team and Harnen and Hodges still learning their new jobs, Harnen says they often worked 17-hour days. "I remember our first budget meeting," he says with a laugh. "I think the invasion of Normandy was easier to plan."

With all that going on, Harnen says he was not aware until late fall that Capitol was even in the race for label of the year, despite one particularly successful week midyear when his team nabbed the top three positions on the country airplay chart.

Not everything they worked this year was a home run. The Capitol team struggled with debut singles by Amber Dotson and Ryan Shupe & the Rubberband, but they are determined to break both of those acts next year with new singles. They will also be introducing newcomers Eric Church, Emily West and Luke Bryan in 2006 and getting Kenny Rogers back on the radio with his new project.

In addition to the changes within, the Capitol promotion department—like the rest of the music industry—was adjusting this year to a new way of doing business brought on by New York Attorney General Eliot Spitzer's payola probe and the resulting settlements with Sony BMG and Warner Bros.

"It's definitely a dynamic time with all the changes and settlements coming down," Harnen says, choosing his words carefully. While he says Capitol has always complied with the law, the result for his label and others is more busy work. "You're seeing a lot of labels trying to make sure they're doing things the proper way."

For instance, he says, if a station requests a box of CDs for on-air giveaways, it is now sent with a form indicating the CDs were not supplied in exchange for airplay for any Capitol act. "There's a lot of paperwork," Harnen admits, "but it's all for the best. We've had no problems adapting to it and we've had an incredible year in the process."

Through all the year's tumult, Harnen says, "Our motto has always been 'Keep your head down and race.'" He also encourages his team to live by another motto: "serious fun."

"We all really care about what we're doing and work hard," he says. But "I'm always telling our crew to put the show in show business because this is a fun job. We have the greatest jobs in the world. I'm always telling people to be appreciative of that."

"I could not have made a better choice," Harnen says of Hodges, whom he calls "a brother in arms and a partner in everything we do. He is a tremendous leader."

• Later that month, Angela Lange moved from West Coast regional to Southeast regional, replacing Hodges. She relocated to Nashville, and took some time off for maternity leave shortly thereafter.

• In April, longtime Southwest regional Jay Jensen exited.

• In May, Harnen named Mara Sidweber to the Southwest regional director post. She had been with Vivaton Records in the same capacity.

• Also in May, Harnen tapped WGGY Wilkes-



Jimmy Harnen

Better Half" (No. 15) and "Better Life" (No. 29), Dierks Bentley's "Lot of Leavin' Left to Do" (No. 16), Jamie O'Neal's "Somebody's Hero" (No. 23) and Trace Adkins' "Songs About Me" (No. 27).

Just four months into the job as Capitol senior director of national promotion, Harnen unexpectedly found himself bumped up to the big VP of promotion chair after longtime promo chief Bill Catino segued to Universal Music Group Nashville in March. He likens his reaction to this chain of events to "seeing the Hoover Dam for the first time."

Capitol Records Nashville president/CEO Mike Dungan had brought Harnen onboard in

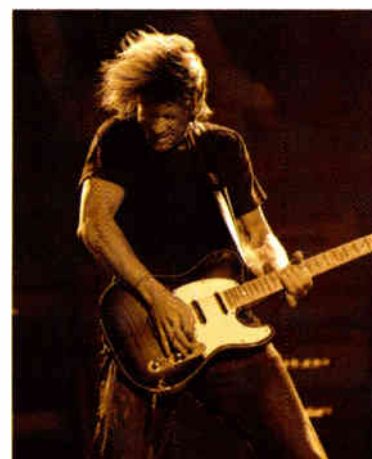
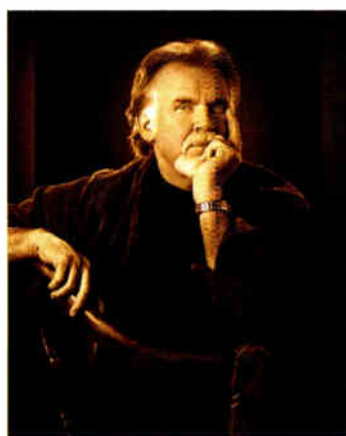
TOP COUNTRY ARTISTS

Pos.	ARTIST	(No. of Charted Titles)	Imprint/Label
1	RASCAL FLATTS	(5)	Lyric Street (1) Arista/RMG
2	KEITH URBAN	(3)	Capitol
3	KENNY CHESNEY	(9)	BNA
4	SUGARLAND	(4)	Mercury
5	TOBY KEITH	(4)	DreamWorks (1) DreamWorks/Show Dog Nashville
6	CRAIG MORGAN	(2)	Broken Bow
7	TIM MCGRAW	(4)	Curb
8	BROOKS & DUNN	(4)	Arista Nashville
9	MONTGOMERY GENTRY	(4)	Columbia
10	BRAD PAISLEY	(3)	Arista Nashville
11	GRETCHEN WILSON	(5)	Epic/EMN (1) Raybaw/Warner Bros./WRN
12	DIERKS BENTLEY	(4)	Capitol
13	JOSH GRACIN	(2)	Lyric Street
14	LEANN RIMES	(5)	Asylum/Curb
15	LONESTAR	(3)	BNA
16	BLAKE SHELTON	(3)	Warner Bros./WRN
17	JOE NICHOLS	(5)	Universal South
18	FAITH HILL	(1)	Warner Bros./WRN (1) Warner-Curb/WRN
19	ALAN JACKSON	(3)	Arista Nashville
20	GEORGE STRAIT	(3)	MCA Nashville
21	TRACE ADKINS	(3)	Capitol
22	JO DEE MESSINA	(2)	Curb
23	JAMIE O'NEAL	(2)	Capitol
24	DARRYL WORLEY	(3)	DreamWorks
25	GARY ALLAN	(2)	MCA Nashville
26	LEE ANN WOMACK	(2)	MCA Nashville
27	SARA EVANS	(4)	RCA
28	REBA McENTIRE	(3)	MCA Nashville
29	ANDY GRIGGS	(2)	RCA
30	SHEDAISY	(3)	Lyric Street
31	BIG & RICH	(4)	Warner Bros./WRN (2) Raybaw/Warner Bros./WRN
32	KEITH ANDERSON	(2)	Arista Nashville
33	PHIL VASSAR	(3)	Arista Nashville
34	VAN ZANT	(2)	Columbia
35	BILLY DEAN	(2)	Curb
36	MARTINA MCBRIDE	(2)	RCA (1) Mailboat/RCA
37	JASON ALDEAN	(1)	Broken Bow
38	NEAL MCCOY	(1)	903 Music
39	SHANIA TWAIN	(3)	Mercury (1) Hollywood/Lyric Street
40	PAT GREEN	(3)	Republic/Universal/Mercury

TOP COUNTRY LABELS

Pos.	LABEL	No. of Charted Titles
1	CAPITOL	16
2	ARISTA NASHVILLE	18
3	LYRIC STREET	15
4	MCA NASHVILLE	17
5	BNA	18
6	MERCURY	18
7	CURB	14
8	DREAMWORKS	11
9	WARNER/REPRISE NASHVILLE	16
10	RCA	15
11	COLUMBIA	15
12	BROKEN BOW	5
13	EPIC/MONUMENT NASHVILLE	10
14	ASYLUM/CURB	11
15	UNIVERSAL SOUTH	14

#1 TOP COUNTRY IMPRINT
#1 HOT COUNTRY SONGS IMPRINT
#1 HOT COUNTRY SONGS LABEL



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SONGWRITERS, PUBLISHERS & PRODUCERS FOR A GREAT 2005!

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WorldRadioHistory

TOP COUNTRY SONGS



1	THAT'S WHAT I LOVE ABOUT SUNDAY	Craig Morgan Broken Bow	685.609 million impressions	2	AS GOOD AS I ONCE WAS	Toby Keith DreamWorks	622.380	3	BLESS THE BROKEN ROAD	Rascal Flatts Lyric Street	598.292	4	SOMETHING MORE	Sugarland Mercury	585.819	5	FAST CARS AND FREEDOM	Rascal Flatts Lyric Street	546.220	6	NOTHIN'TO LOSE	Josh Gracin Lyric Street	544.343
7	BABY GIRL	Sugarland	Mercury	544.343	54	IF SOMETHING SHOULD HAPPEN	Darryl Worley	DreamWorks	257.342														
8	MAKING MEMORIES OF US	Keith Urban	Capitol	540.487	55	DRUGS OR JESUS	Tim McGraw	Curb	254.932														
9	MISSISSIPPI GIRL	Faith Hill	Warner Bros./WRN	514.831	56	GEORGIA RAIN	Trisha Yearwood	MCA Nashville	251.140														
10	GONE	Montgomery Gentry	Columbia	501.939	57	LONG, SLOW KISSES	Jeff Bates	RCA	247.047														
11	MUD ON THE TIRES	Brad Paisley	Arista Nashville	497.303	58	ALL JACKED UP	Gretchen Wilson	Epic	246.695														
12	IT'S GETTING BETTER ALL THE TIME	Brooks & Dunn	Arista Nashville	494.253	59	TEQUILA MAKES HER CLOTHES FALL OFF	Joe Nichols	Universal South	224.795														
13	ANYTHING BUT MINE	Kenny Chesney	BNA	493.535	60	MR. MOM	Lonestar	BNA	222.636														
14	MY GIVE A DAMN'S BUSTED	Jo Dee Messina	Curb	483.573	61	THE WOMAN WITH YOU	Kenny Chesney	BNA	215.768														
15	YOU'RE MY BETTER HALF	Keith Urban	Capitol	467.782	62	WHO YOU'D BE TODAY	Kenny Chesney	BNA	206.671														
15	LOT OF LEAVIN' LEFT TO DO	Dierks Bentley	Capitol	462.648	63	CLASS REUNION (THAT USED TO BE US)	Lonestar	BNA	205.885														
17	SOMETHING TO BE PROUD OF	Montgomery Gentry	Columbia	462.097	64	HOW AM I DOIN'	Dierks Bentley	Capitol	194.403														
18	IF HEAVEN	Andy Griggs	RCA	451.472	65	GOD'S WILL	Martina McBride	RCA	193.118														
19	A REAL FINE PLACETO START	Sara Evans	RCA	449.645	66	I'LL TAKE THAT AS A YES (THE HOT TUB SONG)	Phil Vassar	Arista Nashville	192.577														
20	YOU'LL BETHERE	George Strait	MCA Nashville	441.524	67	HOW DO YOU GET THAT LONELY	Blaine Larsen	Giantslayer/BNA	187.854														
21	WHAT'S A GUY GOTTA DO	Joe Nichols	Universal South	441.517	68	DON'T ASK ME HOW I KNOW	Bobby Pinson	RCA	186.669														
22	PLAY SOMETHING COUNTRY	Brooks & Dunn	Arista Nashville	431.596	69	THE TALKIN' SONG REPAIR BLUES	Alan Jackson	Arista Nashville	182.281														
23	SOMEBODY'S HERO	Jamie O'Neal	Capitol	430.644	70	BOONDOCKS	Little Big Town	Equity	176.998														
24	ALCOHOL	Brad Paisley	Arista Nashville	424.318	71	MY SISTER	Reba McEntire	MCA Nashville	175.896														
25	REDNECK YACHT CLUB	Craig Morgan	Broken Bow	416.800	72	MUST BE DOIN' SOMETHIN' RIGHT	Billy Currington	Mercury	175.435														
26	PROBABLY WOULDN'T BETHIS WAY	LeAnn Rimes	Asylum-Curb	413.509	73	HOLY WATER	Big & Rich	Warner Bros./WRN	171.726														
27	SONGS ABOUT ME	Trace Adkins	Capitol	396.874	74	BIG BLUE NOTE	Toby Keith	DreamWorks/Show Dog Nashville	171.509														
28	SOME BEACH	Blake Shelton	Warner Bros./WRN	396.532	75	PARTY FOR TWO	Shania Twain Feat. Billy Currington	Mercury	171.263														
29	BETTER LIFE	Keith Urban	Capitol	382.697	76	IT'S A HEARTACHE	Trick Pony	Asylum-Curb	167.771														
30	STAY WITH ME (BRASS BED)	Josh Gracin	Lyric Street	354.067	77	TRYING TO FIND ATLANTIS	Jamie O'Neal	Capitol	165.514														
31	NOTHIN 'BOUT LOVE MAKES SENSE	LeAnn Rimes	Asylum-Curb	353.127	78	HE OUGHTA KNOW THAT BY NOW	Lee Ann Womack	MCA Nashville	158.532														
32	DO YOU WANT FRIES WITH THAT	Tim McGraw	Curb	351.505	79	MISS ME BABY	Chris Cagle	Capitol	156.085														
33	HOMEWRECKER	Gretchen Wilson	Epic/EMN	348.573	80	BIG TIME	Big & Rich	Warner Bros./WRN	152.787														
34	MONDAY MORNING CHURCH	Alan Jackson	Arista Nashville	341.117	81	ARLINGTON	Trace Adkins	Capitol	150.553														
35	I MAY HATE MYSELF IN THE MORNING	Lee Ann Womack	MCA Nashville	340.155	82	LIKE WE NEVER LOVED AT ALL	Faith Hill	Warner-Curb/WRN	140.359														
36	AWFUL, BEAUTIFUL LIFE	Darryl Worley	DreamWorks	338.083	83	BABY DOLL	Pat Green	Republic/Universal/Mercury	134.463														
37	LET THEM BE LITTLE	Billy Dean	Curb	336.436	84	SHE LET HERSELF GO	George Strait	MCA Nashville	134.370														
38	BACK WHEN	Tim McGraw	Curb	333.226	85	GOOD RIDE COWBOY	Garth Brooks	Pearl/Lyric Street	133.479														
39	DON'T WORRY 'BOUT A THING	SheDaisy	Lyric Street	327.720	86	GOOD OLE DAYS	Phil Vassar	Arista Nashville	133.258														
40	YOU'RE LIKE COMIN' HOME	Lonestar	BNA	325.198	87	DELICIOUS SURPRISE (I BELIEVE IT)	Jo Dee Messina	Curb	132.013														
41	WHEN I THINK ABOUT CHEATIN'	Gretchen Wilson	Epic/EMN	324.651	88	4TH OF JULY	Shooter Jennings Feat. George Jones	Universal South	124.497														
42	HELP SOMEBODY	Van Zant	Columbia	322.418	89	USA TODAY	Alan Jackson	Arista Nashville	121.176														
43	KEG IN THE CLOSET	Kenny Chesney	BNA	318.757	90	DREAM BIG	Ryan Shupe & The RubberBand	Capitol	118.048														
44	SKIN (SARABETH)	Rascal Flatts	Lyric Street	306.577	91	(I NEVER PROMISED YOU A) ROSE GARDEN	Martina McBride	RCA	116.608														
45	BEST I EVER HAD	Gary Allan	MCA Nashville	306.334	92	DON'T BREAK MY HEART AGAIN	Pat Green	Republic/Universal/Mercury	97.309														
45	HONKYTONK U	Toby Keith	DreamWorks	298.021	93	ME AND CHARLIE TALKING	Miranda Lambert	Epic/EMN	95.218														
47	GOODBYETIME	Blake Shelton	Warner Bros./WRN	283.259	94	DON'T!	Shania Twain	Mercury	93.179														
48	HICKTOWN	Jason Aldean	Broken Bow	283.784	95	HILLBILLIES	Hot Apple Pie	DreamWorks	93.099														
49	HE GETS THAT FROM ME	Reba McEntire	MCA Nashville	280.615	96	XXL	Keith Anderson	Arista Nashville	88.225														
50	BILLY'S GOT HIS BEER GOGGLES ON	Neal McCoy	903 Music	280.116	97	IF SHE WERE ANY OTHER WOMAN	Buddy Jewell	Columbia	84.172														
51	PICKIN' WILDFLOWERS	Keith Anderson	Arista Nashville	270.902	98	THE WORLD NEEDS A DRINK	Terri Clark	Mercury	78.857														
52	NOTHING ON BUT THE RADIO	Gary Allan	MCA Nashville	260.082	99	HONKY TONK BADONKADONK	Trace Adkins	Capitol	77.929														
53	COME A LITTLE CLOSER	Dierks Bentley	Capitol	257.604	100	SHE DIDN'T HAVE TIME	Terri Clark	Mercury	77.291														

The background of the entire image features a large, glowing red moon with a textured, cratered surface. In the foreground, the silhouettes of three people are visible against the moon. The person on the right is making a 'rock on' hand gesture. The text 'Rascal Flatts' is written across the middle of the image in a white, cursive font with a grainy, stippled texture.

Rascal Flatts

**CONGRATS ON YOUR AWARDS FROM
BILLBOARD & BILLBOARD RADIO MONITOR
FOR**

#1 HOT COUNTRY SONGS ARTIST

#1 TOP COUNTRY ARTISTS - DUO/GROUP

**AND BEING NAMED THE BREAKTHROUGH ACT
AT BILLBOARD'S 2005 TOURING AWARDS**

LYRIC SYREY
RECORDS

2005

THE YEAR IN CHARTS

Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

COUNTRY POWER PLAYLISTS

Station	PD:	APD:	MD:	Clear Channel	Detections
WKIS Miami 99.9 KISS COUNTRY	Bob Barnett	Downtown Billy Brown	Darlene Evans	305-654-1700	
1 Josh Gracin Nothin' To Lose	1153	1 Josh Gracin Nothin' To Lose	1002	1 Josh Gracin Nothin' To Lose	1481
WXYZ Hartford 106.9	Pete Salant	Aaron McCord	680-723-6000		
1 Josh Gracin Nothin' To Lose	1032	1 Josh Gracin Nothin' To Lose	1002	1 Josh Gracin Nothin' To Lose	1481
WKKT Charlotte SPEED COUNTRY	Pgm/Om: Bruce Logan	John Roberts	704-714-9444		
1 Josh Gracin Nothin' To Lose	1481	1 Josh Gracin Nothin' To Lose	1481	1 Josh Gracin Nothin' To Lose	1481
WUSY Chattanooga 101	Pgm: Clay Hunnicutt	Kris Van Dyke	615-262-3333		
1 Craig Morgan That's What I Love About S	1116	1 Craig Morgan That's What I Love About S	1116	1 Craig Morgan That's What I Love About S	1116
WSSL Greenville 100FM	Kir Layton	864-242-1005			
1 Craig Morgan That's What I Love About S	1410	1 Craig Morgan That's What I Love About S	1410	1 Craig Morgan That's What I Love About S	1410
WKDF Nashville 103	DM/PO: Dave Kelly	Justin Cole	615-244-9533		
1 Van Zant Help Somebody	949	1 Van Zant Help Somebody	949	1 Van Zant Help Somebody	949
WUBE Cincinnati 105	Marty Thompson	Kathy O'Connor	513-699-5105		
1 Rascal Flatts Bless The Broken Road	1325	1 Rascal Flatts Bless The Broken Road	1325	1 Rascal Flatts Bless The Broken Road	1325
WMIL Milwaukee FM-106	DM/PO: Kerry Wolfe	Mitch Morgan	414-545-8900		
1 Josh Gracin Nothin' To Lose	1102	1 Josh Gracin Nothin' To Lose	1102	1 Josh Gracin Nothin' To Lose	1102
WOGI Pittsburgh FM-99.3	VP/Pgm: Frank Bell	Mark Lindow	412-279-5400		
1 Craig Morgan That's What I Love About S	1434	1 Craig Morgan That's What I Love About S	1434	1 Craig Morgan That's What I Love About S	1434
WESC Greenville 92.5 WESC	APD/MD: John Landrum	864-242-4660			
1 Craig Morgan That's What I Love About S	1280	1 Craig Morgan That's What I Love About S	1280	1 Craig Morgan That's What I Love About S	1280
KWJJ Portland, OR 103.1	DM: Mike Moore	Savannah Jones	503-228-1441		
1 Sugarland Baby Girl	1124	1 Sugarland Baby Girl	1124	1 Sugarland Baby Girl	1124
KUPL Portland, OR 98.7	DM: John Paul	Rick "Bubba" Taylor	503-223-0300		
1 Keith Urban Making Memories Of Us	1107	1 Keith Urban Making Memories Of Us	1107	1 Keith Urban Making Memories Of Us	1107
WCTK Providence 103.5	DM: Rick Everett	Sam Stevens	401-467-4366		
1 Blake Shelton Some Beach	980	1 Blake Shelton Some Beach	980	1 Blake Shelton Some Beach	980
WGNA Albany, NY 102.7 FM	DM: Buzz Brindle	Bill Earley	518-782-1474		
1 Josh Gracin Nothin' To Lose	863	1 Josh Gracin Nothin' To Lose	863	1 Josh Gracin Nothin' To Lose	863
WSIX Nashville 98	DM/VP Pgm: Clay Hunnicutt	Keith Kaufman	615-664-2400		
1 Rascal Flatts Bless The Broken Road	1580	1 Rascal Flatts Bless The Broken Road	1580	1 Rascal Flatts Bless The Broken Road	1580
KNCI Sacramento 105.1 KNCI	DM: Mark Evans	Dr. Jessi Cole	916-338-9200		
1 Rascal Flatts Bless The Broken Road	905	1 Rascal Flatts Bless The Broken Road	905	1 Rascal Flatts Bless The Broken Road	905
WDAF Kansas City 106.7	DM: Wes McShay	Jessie Garcia	913-877-8998		
1 Craig Morgan That's What I Love About S	911	1 Craig Morgan That's What I Love About S	911	1 Craig Morgan That's What I Love About S	911
WCOL Columbus, OH 93.3	DM: Pgm/PO: Johnbey Crenshaw	Dan Zuker	614-486-6101		
1 Josh Gracin Nothin' To Lose	1358	1 Josh Gracin Nothin' To Lose	1358	1 Josh Gracin Nothin' To Lose	1358
WXBQ Johnson City 103.5	DM: Bill Hagy	Reggie Neel	276-669-8112		
1 Blake Shelton Some Beach	980	1 Blake Shelton Some Beach	980	1 Blake Shelton Some Beach	980
WYRK Buffalo 106.5	DM: R.W. Smith	Wendy Lynn	716-852-7444		
1 Montgomery Gentry Gone	1044	1 Montgomery Gentry Gone	1044	1 Montgomery Gentry Gone	1044
KBEQ Kansas City 101.4	DM: Mike Kennedy	T.J. McEntire	816-531-2535		
1 Montgomery Gentry Gone	1070	1 Montgomery Gentry Gone	1070	1 Montgomery Gentry Gone	1070
KFKF Kansas City 106.7	DM: Dale Carter	Tony Stevens	816-753-4000		
1 Montgomery Gentry Gone	806	1 Montgomery Gentry Gone	806	1 Montgomery Gentry Gone	806
KSON San Diego 107.7	DM: John Marks	Wes Pope	619-291-9797		
1 Rascal Flatts Bless The Broken Road	1628	1 Rascal Flatts Bless The Broken Road	1628	1 Rascal Flatts Bless The Broken Road	1628
WBUL Lexington 103.5	DM: Barry Fox	Ric Loe	859-422-1000		
1 Craig Morgan That's What I Love About S	1315	1 Craig Morgan That's What I Love About S	1315	1 Craig Morgan That's What I Love About S	1315

THE BRAND THAT LEADS: NIN HELPS INTERSCOPE'S SUCCESS

BY BRAM TEITELMAN

THANKS TO NINE INCH NAILS' most successful album at radio in its career, as well as music from Beck, Queens of the Stone Age, Audioslave, Jimmy Eat World and U2, Interscope Records finished as the year's top modern rock label. Interscope's Robbie Lloyd, who shares modern rock promotion duties with Jennifer Zeller, discussed the label's great year.

It definitely feels like this was Nine Inch Nails' year. Did you have any idea when you heard "With Teeth" that the band would have its first two No. 1 modern rock tracks?

We all felt and heard from radio that Nine Inch Nails delivered a great record. I don't think we could have guessed the level of success that Nine Inch Nails would have attained on this album thus far. Keep in mind that Nine Inch Nails had never had a top 10 record on Interscope, let alone two No. 1s.

Was there any resistance to the band in 2005?

Very little, due in part to how creatively and openly [lead singer] Trent Reznor interacted with radio and fans on this record. From how frank he was in interviews to the "Only" remix promotion, where fans got to make their own mix of the song, there was a real deep and timely connection with the Nine Inch Nails fan. Based on this and the strength of the record, a lot of people wanted Nine Inch Nails to succeed.

How closely, if at all, are you working with Epic on the Audioslave record? Are there any challenges in sharing the band with a label?

It's in everyone's interests that Audioslave succeeds. If they do well, we all do well. That said, both labels have been respectful of the other's autonomy in working the respective records.

U2 and Beck are, to some degree, different from the Staind/System of a Down/Seether sound of some of the other chart mainstays. Was there any difficulty in working them?

To some degree, but the beauty of U2 and Beck is that both artists have such obvious benefits that most, if not all, programmers find ways to make both artists work at their stations. Who doesn't want to be involved with U2, arguably one of the biggest and most influential rock bands in the world? Who doesn't want to find a way to play an artist with as much cachet and flavor as Beck? If Beck is the chocolate syrup and sprinkles on your sundae, then U2 is the damned cow that makes the milk for your ice cream.

What is your proudest accomplishment

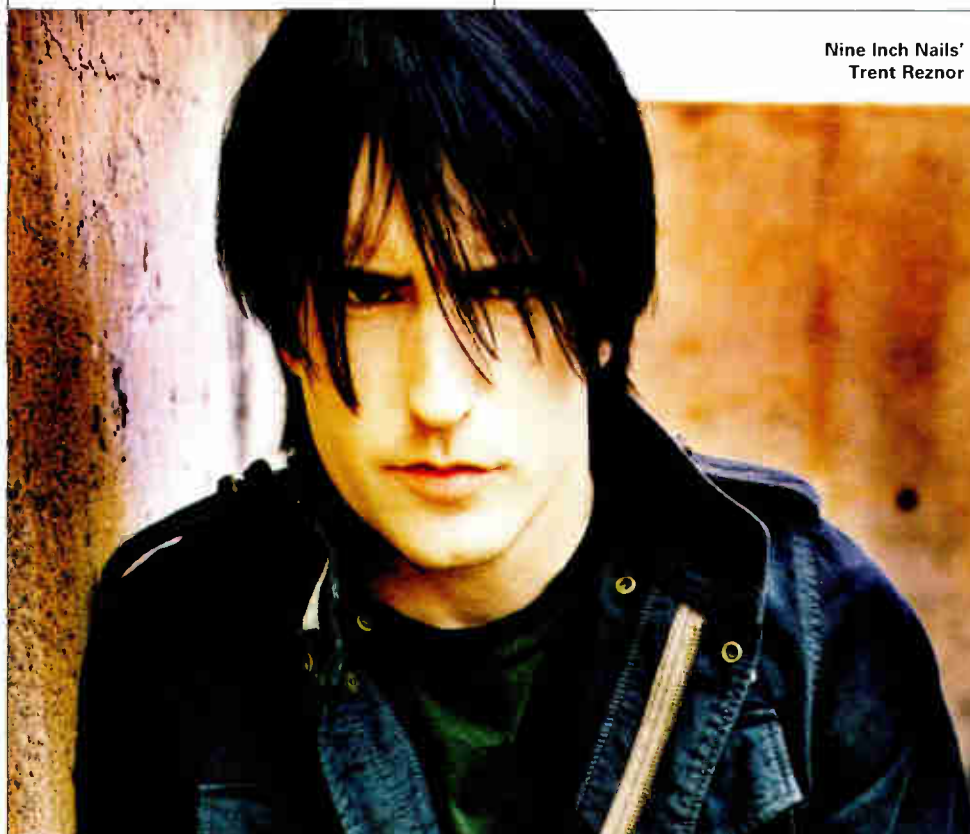
at modern rock radio in 2005?

Moving the fence posts outward when we could have easily left them in their place.

What are you looking forward to next year?

Taking bands like the Yeah Yeah Yeahs, AFI, Keane, Snow Patrol, Dashboard Confessional and Brand New to the next level. Each band has developed an intense and loyal fan base. Each of these bands has established themselves

at some level at the format. We want all of these bands to expand on all of this. We also have bands like Wolfmother, Dredg, Driveblind and the Lovemakers that we look to do great things with in 2006. Most importantly, we would like to thank everyone at radio for their support this year. Thanks to our artists for everything they did this year. Finally, we would like to thank our staff for their hard work in 2005. Raise the coffee cups and doughnuts to a great 2006.



Nine Inch Nails' Trent Reznor



Beck

TOP MODERN ROCK LABELS

Pos.	LABEL	No. of Charted Titles
1	INTERSCOPE	21
2	REPRISE	17
3	COLUMBIA	18
4	ISLAND DEF JAM MUSIC GROUP	15
5	GEFFEN	13
6	ATLANTIC	11
7	EPIC	13
8	RCA MUSIC GROUP	8
9	VIRGIN	7
10	UNIVERSAL MOTOWN RECORDS GROUP	8
11	ZOMBA	3
12	WARNER BROS.	7
13	HOLLYWOOD	4
14	CAPITOL	5
15	WIND-UP	2

TOP ACTIVE ROCK LABELS

Pos.	LABEL	No. of Charted Titles
1	EPIC	13
2	COLUMBIA	11
3	INTERSCOPE	13
4	REPRISE	9
5	ATLANTIC	8
6	WIND-UP	13
7	RCA MUSIC GROUP	7
8	ISLAND DEF JAM MUSIC GROUP	18
9	GEFFEN	7
10	WARNER BROS.	8
11	UNIVERSAL MOTOWN RECORDS GROUP	8
12	HOLLYWOOD	3
13	ROADRUNNER	13
14	ZOMBA	3
15	VIRGIN	6

TOP HERITAGE ROCK LABELS

Pos.	LABEL	No. of Charted Titles
1	RCA MUSIC GROUP	9
2	ATLANTIC	9
3	INTERSCOPE	11
4	REPRISE	8
5	ISLAND DEF JAM MUSIC GROUP	18
6	UNIVERSAL MOTOWN RECORDS GROUP	8
7	WIND-UP	8
8	SANCTUARY	4
9	ROADRUNNER	9
10	EPIC	7
11	EL	2
12	VIRGIN	6
13	GEFFEN	3
14	WARNER BROS.	5
15	COLUMBIA	8

TOP TRIPLE-A LABELS

Pos.	LABEL	No. of Charted Titles
1	INTERSCOPE	14
2	REPRISE	7
3	RCA MUSIC GROUP	4
4	CAPITOL	4
5	UNIVERSAL MOTOWN RECORDS GROUP	3
6	ATLANTIC	5
7	COLUMBIA	8
8	EMI MUSIC COLLECTIVE	4
9	ISLAND DEF JAM MUSIC GROUP	3
10	VIRGIN	4

TOP MODERN ROCK SONGS



1	BEST OF YOU	2	BOULEVARD OF BROKEN DREAMS	3	THE HAND THAT FEEDS	4	FEEL GOOD INC	5	BEVERLY HILLS	6	MR. BRIGHTSIDE
	Foo Fighters Roswell/RCA/RMG 59,449 detections		Green Day Reprise 59,031		Nine Inch Nails Nothing/Interscope 58,782		Gorillaz Parlophone/Virgin 53,693		Weezer Geffen 52,409		The Killers Island/DJMG 48,341
7	HOLIDAY Green Day				Reprise 47,279	54	WE ARE ALL ON DRUGS Weezer				Geffen 15,209
8	RIGHT HERE Staind				Flip/Atlantic 41,044	55	SMILE LIKE YOU MEAN IT The Killers				Island/DJMG 14,873
9	REMEDY Seether				Wind-up 40,866	56	BURNING BRIGHT Shinedown				Atlantic 14,803
10	B.Y.O.B. System Of A Down				American/Columbia 39,622	57	SAVE ME Shinedown				Atlantic 14,718
11	E-PRO Beck				Interscope 39,308	58	I DON'T KNOW Lostprophets				Columbia 14,713
12	COLD Crossfade				FG/Columbia 37,449	59	DO YOU WANT TO Franz Ferdinand				Domino/Epic 13,843
13	LITTLE SISTER Queens Of The Stone Age				Rekords Rekords/Interscope 37,199	60	ATTACK 30 Seconds To Mars				Immortal/Virgin 13,554
14	BE YOURSELF Audioslave				Epic/Interscope 36,373	61	SO FAR AWAY Crossfade				FG/Columbia 13,422
15	SCARS Papa Roach				El Tonal/Geffen 35,986	62	VERMILION Slipknot				Roadrunner/DJMG 12,818
16	WAKE ME UP WHEN SEPTEMBER ENDS Green Day				Reprise 34,313	63	PASSIVE A Perfect Circle				Virgin 12,599
17	SUGAR, WE'RE GOIN' DOWN Fall Out Boy				Fueled By Ramen/Island/DJMG 34,241	64	SOUL MEETS BODY Death Cab For Cutie				Atlantic 12,430
18	DOESN'T REMIND ME Audioslave				Epic/Interscope 32,150	65	ALL THAT I'VE GOT The Used				Reprise 12,411
19	SPEED OF SOUND Coldplay				Capitol 30,714	66	WHY DO YOU LOVE ME Garbage				Almo Sounds/Geffen 12,135
20	ONLY Nine Inch Nails				Nothing/Interscope 30,558	67	AMERICAN IDIOT Green Day				Reprise 12,068
21	DON'T TREAD ON ME 311				Volcano/Zomba 29,919	68	PERSONAL JESUS Marilyn Manson				Interscope 12,032
22	PAIN Jimmy Eat World				Interscope 29,778	69	BAT COUNTRY Avenged Sevenfold				Hopeless/Warner Bros. 11,483
23	HOME Three Days Grace				Jive/Zomba 28,329	70	FALL TO PIECES Velvet Revolver				RCA/RMG 11,392
24	HAPPY? Mudvayne				Epic 27,403	71	GETTING AWAY WITH MURDER Papa Roach				El Tonal/Geffen 11,181
25	HELENA (SO LONG & GOODNIGHT) My Chemical Romance				Reprise 27,082	72	SITTING, WAITING, WISHING Jack Johnson				Jack Johnson/Brushfire/UMRG 11,126
26	THE CLINCHER Chevelle				Epic 26,372	73	STARS Switchfoot				Columbia 11,042
27	I'M NOT OKAY (I PROMISE) My Chemical Romance				Reprise 26,197	74	WHEN I'M GONE (SADIE) No Address				Atlantic 10,848
28	WORK Jimmy Eat World				Interscope 25,379	75	MIDDLE OF NOWHERE Hot Hot Heat				Sire/Reprise 10,684
29	SOONER OR LATER Breaking Benjamin				Hollywood 25,310	76	THIS FIRE Franz Ferdinand				Domino/Epic 10,675
30	LOOK WHAT YOU'VE DONE Jet				Elektra/Atlantic 23,298	77	REACH FOR THE SKY Social Distortion				Time Bomb 10,246
31	AN HONEST MISTAKE The Bravery				Island/DJMG 22,806	78	DIRTY LITTLE THING Velvet Revolver				RCA/RMG 10,020
32	SAVE ME Unwritten Law				Lava 21,808	79	YOUR TIME HAS COME Audioslave				Epic/Interscope 9,628
33	ALL THESE THINGS THAT I'VE DONE The Killers				Island/DJMG 21,736	80	EVIL Interpol				Matador/Beggars Group 9,624
34	SWING LIFE AWAY Rise Against				Geffen 21,268	81	COLORS Crossfade				FG/Columbia 9,192
35	LET ME GO 3 Doors Down				Republic/Universal/UMRG 21,050	82	WASTELAND 10 Years				Republic/Universal/UMRG 9,152
36	UGLY The Exies				Ultimatum/Melisma/Virgin 20,275	83	BREAKIN' The Music				Capitol 8,469
37	BLUE ORCHID The White Stripes				Third Man/V2 19,698	84	GOOD PEOPLE Jack Johnson				Jack Johnson/Brushfire/UMRG 8,428
38	DOA Foo Fighters				Roswell/RCA/RMG 19,257	85	CALLING Taproot				Velvet Hammer/Atlantic 8,241
39	HYSTERIA (I WANT IT NOW) Muse				Taste Media/Warner Bros. 19,113	86	LYLA Oasis				Epic 8,003
40	PIECES Sum 41				Island/DJMG 18,835	87	FIX YOU Coldplay				Capitol 7,860
41	SO COLD Breaking Benjamin				Hollywood 18,715	88	MAKE A MOVE Incubus				Immortal/Epic 7,587
42	THE WIDOW The Mars Volta				GoldStandardLabs/Strummer/UMRG 18,421	89	STRONGER TRUSTcompany				Geffen 7,551
43	VITAMIN R (LEADING US ALONG) Chevelle				Epic 18,061	90	TWISTED TRANSISTOR Korn				Virgin 7,536
44	QUESTION! System Of A Down				American/Columbia 17,924	91	NO SURPRISE Theory Of A Deadman				604/Roadrunner/DJMG 7,321
45	GIRL Beck				Interscope 17,877	92	JUICEBOX The Strokes				RCA/RMG 7,144
46	PHOTOGRAPH Nickelback				Roadrunner/DJMG 17,651	93	WALKING DEAD Z-Trip				Hard Left/Hollywood 7,048
47	CAN'T REPEAT The Offspring				Columbia 17,225	94	FINDING OUT TRUE LOVE IS BLIND Louis XIV				Pineapple/Atlantic 6,907
48	STAND UP Trapt				Warner Bros. 16,946	95	TAKE ME Papa Roach				El Tonal/Geffen 6,771
49	ALL BECAUSE OF YOU U2				Interscope 16,866	96	DIFFERENT Acceptance				Columbia 6,589
50	VERTIGO U2				Interscope 16,771	97	BEHIND THOSE EYES 3 Doors Down				Republic/Universal/UMRG 6,497
51	OCEAN BREATHE SALTY Modest Mouse				Epic 16,697	98	GOODNIGHT GOODNIGHT Hot Hot Heat				Sire/Reprise 6,243
52	MY DOORBELL The White Stripes				Third Man/V2 16,166	99	CLUB FOOT Kasabian				RCA/RMG 6,153
53	STRICKEN Disturbed				Reprise 15,287	100	PERFECT SITUATION Weezer				Geffen 6,077

KROQ Los Angeles KRQQ logo

- 1 The Killers All These Things That I've Done 1063
2 Bravery An Honest Mistake 1040
3 Jimmy Eat World Pain 1038

WBKN Boston WBKN logo

- 1 Beck E-Pro 1103
2 Green Day Holiday 1061
3 Green Day Boulevard Of Broken Dreams 969

WKQX Chicago WKQX logo

- 1 The Killers Mr. Brightside 928
2 Slipknot Before I Forget 891
3 Crossfade Cold 898

WWDC Washington, DC WWDC logo

- 1 Jimmy Eat World Pain 1036
2 Green Day Boulevard Of Broken Dreams 1072
3 The Killers Mr. Brightside 1079

KOGE Dallas KOGE logo

- 1 Chevelle Vitamin R (Leading Us Along) 1466
2 Breaking Benjamin So Cold 1401
3 Crossfade Cold 1400

KITS San Francisco KITS logo LIVE 105

- 1 Queens Of The Stone Age Little Sister 1040
2 Bravery An Honest Mistake 960
3 Jimmy Eat World Pain 865

KTbz Houston KTbz logo

- 1 Seether Remedy 1349
2 Nine Inch Nails The Hand That Feeds 1305
3 Breaking Benjamin So Cold 1264

CIMX Detroit CIMX logo

- 1 The Killers Mr. Brightside 1076
2 Jimmy Eat World Pain 983
3 Gorillaz Feel Good Inc 979

WNNX Atlanta WNNX logo 99X

- 1 Nine Inch Nails The Hand That Feeds 839
2 Jack Johnson Siting, Waiting, Wishing 807
3 Green Day Boulevard Of Broken Dreams 804

WOCL Orlando WOCL logo

- 1 Crossfade Cold 1125
2 Green Day Boulevard Of Broken Dreams 1095
3 Green Day Holiday 1027

KZON Phoenix KZON logo

- 1 Jimmy Eat World Pain 1072
2 The Killers Mr. Brightside 1063
3 Social Distortion Reach For The Sky 1007

KTCL Denver KTCL logo 93.3

- 1 Offspring Spare Me The Details 1561
2 Green Day Holiday 1268
3 The Killers Mr. Brightside 1234

KNDD Seattle KNDD logo

- 1 The Killers Mr. Brightside 1202
2 Beck E-Pro 1127
3 Queens Of The Stone Age Little Sister 1088

KPNT St. Louis KPNT logo

- 1 Breaking Benjamin Sooner Or Later 1138
2 Nine Inch Nails The Hand That Feeds 958
3 System Of A Down B.Y.O.B. 905

WJRR Orlando WJRR logo

- 1 Breaking Benjamin So Cold 1433
2 Slipknot Dusty 1373
3 System Of A Down To Face 1344

KWOD Sacramento KWOD logo

- 1 Green Day Boulevard Of Broken Dreams 939
2 The Killers Mr. Brightside 863
3 Slipknot Dusty 812

WRZX Indianapolis WRZX logo 74.3

- 1 Crossfade Cold 1486
2 Chevelle Vitamin R (Leading Us Along) 1377
3 Nine Inch Nails The Hand That Feeds 1192

WXOX Pittsburgh WXOX logo

- 1 Social Distortion Reach For The Sky 1234
2 Jimmy Eat World Pain 1224
3 Crossfade Cold 1190

XTRA San Diego XTRA logo 91X

- 1 Pinback Fortress 1150
2 Louis XIV Finding Out True Love Is Blin 1038
3 Razorlight Golden Touch 1037

WSUN Tampa WSUN logo 97.3

- 1 Jimmy Eat World Pain 1550
2 The Killers Mr. Brightside 1509
3 Crossfade Cold 1493

WBRU Providence WBRU logo

- 1 The Killers Mr. Brightside 1242
2 Papa Roach Scars 976
3 Gorillaz Feel Good Inc 968

WENO Charlotte WENO logo

- 1 Crossfade Cold 2044
2 Breaking Benjamin So Cold 1955
3 Velvet Revolver Fall To Pieces 1723

KCXX Riverside/San Bernardino KCXX logo

- 1 Nine Inch Nails The Hand That Feeds 838
2 Breaking Benjamin Sooner Or Later 817
3 Green Day Boulevard Of Broken Dreams 651

KEDJ Phoenix KEDJ logo

- 1 Jet Look What You've Done 693
2 Breaking Benjamin Sooner Or Later 689
3 Green Day Boulevard Of Broken Dreams 651

TOP ACTIVE ROCK SONGS



1 HAPPY? Mudvayne Epic 48,866 detections		2 REMEDY Seether Wind-up 44,461		3 THE HAND THAT FEEDS Nine Inch Nails Nothing/Interscope 41,196		4 BOULEVARD OF BROKEN DREAMS Green Day Reprise 37,823		5 BEST OF YOU Foo Fighters Roswell/RCA/RMG 35,998		6 B.Y.O.B. System Of A Down American/Columbia 35,608	
7	HOME	Three Days Grace	Jive/Zomba	34,899	54	HAPPENS ALL THE TIME	Cold	Flip/Lava	9,165		
8	RIGHT HERE	Staind	Flip/Atlantic	33,093	55	BEHIND THOSE EYES	3 Doors Down	Republic/Universal/UMRG	8,809		
9	SO COLD	Breaking Benjamin	Hollywood	32,447	56	I'M THE ONE	Static-X	Warner Bros.	8,725		
10	THE CLINCHER	Chevelle	Epic	30,184	57	TWISTED TRANSISTOR	Korn	Virgin	8,672		
11	BURNING BRIGHT	Shinedown	Atlantic	28,956	58	LET ME OUT	Future Leaders Of The World	Epic	8,411		
12	BE YOURSELF	Audioslave	Epic/Interscope	27,214	59	VERTIGO	U2	Interscope	8,342		
13	SOONER OR LATER	Breaking Benjamin	Hollywood	26,494	60	COUNT ON ME	Default	TVT	8,297		
14	HOLIDAY	Green Day	Reprise	25,363	61	ALONE	The Prom Kings	Three Kings	7,661		
15	SCARS	Papa Roach	El Tonal/Geffen	23,675	62	FACE TO FACE	Sevendust	TVT	7,611		
16	SO FAR AWAY	Crossfade	FG/Columbia	23,662	63	GET STONED	Hinder	Universal/UMRG	7,569		
17	GETTING AWAY WITH MURDER	Papa Roach	El Tonal/Geffen	22,508	64	YOUR TIME HAS COME	Audioslave	Epic/Interscope	7,356		
18	DOESN'T REMIND ME	Audioslave	Epic/Interscope	22,225	65	TRUTH	Seether	Wind-up	7,105		
19	BEFORE I FORGET	Slipknot	Roadrunner/IDJMG	22,118	66	RAZOR'S EDGE	Saliva	Island/IDJMG	6,710		
20	COLORS	Crossfade	FG/Columbia	21,884	67	UGLY	Sevendust	7Bros/Winedark	6,578		
21	STRICKEN	Disturbed	Reprise	21,607	68	COUNTING THE DAYS	Collective Soul	EI	6,498		
22	NO SURPRISE	Theory Of A Deadman	604/Roadrunner/IDJMG	21,520	69	STRONGER	TRUSTcompany	Geffen	6,404		
23	STAND UP	Trapt	Warner Bros.	21,484	70	LIVE FOR TODAY	3 Doors Down	Republic/Universal/UMRG	6,247		
24	COLD	Crossfade	FG/Columbia	19,924	71	LOVE AND WAR	Drowning Pool	Wind-up	6,111		
25	PHOTOGRAPH	Nickelback	Roadrunner/IDJMG	19,900	72	I DON'T KNOW	Lostprophets	Columbia	6,097		
26	WASTELAND	10 Years	Republic/Universal/UMRG	19,502	73	AMERICAN IDIOT	Green Day	Reprise	6,020		
27	BROTHER	Dark New Day	Warner Bros.	18,440	74	BULLET-PROOF SKIN	Institute	Interscope	5,753		
28	QUESTION!	System Of A Down	American/Columbia	18,322	75	SUICIDE MESSIAH	Black Label Society	Artemis	5,705		
29	FALL TO PIECES	Velvet Revolver	RCA/RMG	18,045	76	SOMEONE	Earshot	Warner Bros.	5,573		
30	UGLY	The Exies	Ultimatum/Melisma/Virgin	17,696	77	PANIC PRONE	Chevelle	Epic	5,419		
31	FORGET TO REMEMBER	Mudvayne	Epic	17,501	78	MAKE A MOVE	Incubus	Immortal/Epic	5,323		
32	GUARDED	Disturbed	Reprise	16,732	79	MISSISSIPPI QUEEN	Ozzy Osbourne	Epic	5,207		
33	SAVE ME	Shinedown	Atlantic	16,590	80	COME ON, COME IN	Velvet Revolver	Wind-up	5,160		
34	VITAMIN R (LEADING US ALONG)	Chevelle	Epic	15,793	81	THE END OF HEARTACHE	Killswitch Engage	Roadrunner/IDJMG	5,085		
35	DIRTY LITTLE THING	Velvet Revolver	RCA/RMG	15,551	82	THE WIDOW	The Mars Volta	GoldStandardLabs/Strummer/UMRG	5,007		
36	ANOTHER BRICK IN THE WALL	Korn	Immortal/Epic	15,212	83	NOBODY	Skindred	Bieler Bros./Lava	5,005		
37	CALLING	Taproot	Velvet Hammer/Atlantic	14,893	84	SHOW ME A SIGN	Breaking Point	Wind-up	4,994		
38	FIND THE REAL	Alter Bridge	Wind-up	14,573	85	LOVE TO LET YOU DOWN	Life Of Agony	Epic	4,897		
39	IF I DIE TOMORROW	Motley Crue	Hip-O/Island/IDJMG	14,428	86	FALLEN ANGELS	Ra	Republic/Universal/UMRG	4,760		
40	LET ME GO	3 Doors Down	Republic/Universal/UMRG	13,889	87	PERSONAL JESUS	Marilyn Manson	Interscope	4,535		
41	VERMILION	Slipknot	Roadrunner/IDJMG	13,225	88	FALLING	Staind	Flip/Atlantic	4,326		
42	HOLLOW	Submersed	Wind-up	13,049	89	ONLY	Nine Inch Nails	Nothing/Interscope	4,280		
43	TAKE ME	Papa Roach	El Tonal/Geffen	12,600	90	REVOLUTION	Judas Priest	Epic	4,248		
44	BAT COUNTRY	Avenged Sevenfold	Hopeless/Warner Bros.	12,030	91	KILLIN' ME	Drowning Pool	Wind-up	4,126		
45	WHEN I'M GONE (SADIE)	No Address	Atlantic	11,875	92	BEVERLY HILLS	Weezer	Geffen	4,066		
46	CAN'T REPEAT	The Offspring	Columbia	11,485	93	FADE AWAY	Day Of Fire	Essential/Jive/Zomba	4,012		
47	DUALITY	Slipknot	Roadrunner/IDJMG	11,416	94	MOVE	Thousand Foot Krutch	Tooth & Nail/EMI Reactive	3,971		
48	DOA	Foo Fighters	Roswell/RCA/RMG	11,255	95	SHALLOW	Porcupine Tree	Lava	3,895		
49	BECAUSE OF YOU	Nickelback	Roadrunner/IDJMG	10,775	96	HYPNOTIZE	System Of A Down	American/Columbia	3,863		
50	LITTLE SISTER	Queens Of The Stone Age	Rekords Rekords/Interscope	10,558	97	SICK LOVE SONG	Motley Crue	Hip-O/Island/IDJMG	3,859		
51	WAKE ME UP WHEN SEPTEMBER ENDS	Green Day	Reprise	10,363	98	RAIN (2005)	Breaking Benjamin	Hollywood	3,766		
52	PASSIVE	A Perfect Circle	Virgin	9,881	99	E-PRO	Beck	Interscope	3,758		
53	BLUE JEANS	Silvertide	J/RMG	9,647	100	PRESSURE	Skindred	Bieler Bros./Lava	3,736		



**Thanks to everyone
who made Epic
#1 Active Rock Label Of The Year,
and congratulations to
Mudvayne for
Active Rock's #1 Song Of The Year,
"Happy?"**



HAPPY? ACTIVE LABEL OF THE YEAR EPIC IS ECSTATIC

BY BRAM TEITELMAN

THE HIGHEST MUDVAYNE had reached during the course of its previous two albums on Epic was No. 6, with "Not Falling." The band stayed true to that song's title with the first single from its third Epic album, "Lost and Found." That song, "Happy?," logged an impressive nine weeks at No. 1 on the Active Rock chart, which, combined with Chevelle's "The Clincher," made Epic the top label at active rock. VP of rock promotion Cheryl Valentine spoke about the year that was.

Did you know that "Happy?" was going to be the biggest song of the band's career?

I felt that in my heart, but you never really know. "Not Falling" put them in the right place for this to happen, and I think our next single, "Fall Into Sleep," will have that same opportunity for 2006.

Did you know from hearing its first album for Epic [2000's "L.D. 50"] that this was a band that could become what it has?

Actually, I pretty much did. In the same sort of way that Korn was, where once you know the guys, and you've seen the live show, you know that it's something you can run with. At the time, I was talking with Epic about coming back and running the rock department, and once I saw Mudvayne, that basical-



INTERSCOPE MAKES IT FOUR IN A ROW

BY BRAM TEITELMAN

THANKS TO U2, which is also the top act at triple-A, Interscope has notched its fourth consecutive year as the No. 1 label at the format. The band, which had two of the 10 most-spun songs, was joined by Snow Patrol, Beck, Sheryl Crow, the Wallflowers and Keane. Head of triple-A promotion James Evans talked about the label's stable of artists and Interscope's continued domination of the format.

How would you characterize the year that was?

It was another great year. My boss, the field staff and most of all the artists put us in position to have some success.

How do you perceive the state of the format?

I think it's very good, especially relative to the erosion of some other music-based formats. New stations have emerged in Raleigh [N.C.], Charleston [S.C.] and Ann Arbor [Mich.], among other places... Younger stations in Atlanta and Tucson [Ariz.] are becoming part of the fabric of their communities. The bellwether format-leader stations are all thriving.

Has triple-A changed significantly during the past year?

ly clinched the deal for me. I wanted to break this band.

Chevelle's "The Clincher" was also one of the top 10 most-spun records at the format.

We left it in such a wonderful place with Chevelle. They're writing their new record now, and hope to have it out in the fall of 2006. But this one, and "The Clincher" in particular, seemed to be one of the best-testing Chevelle records ever at the majority of the active rock panel, which puts us in a great place to go possibly even further with the next one.

What are your proudest accomplishments this year at the label?

Definitely Mudvayne. I'm very, very proud of them. But also, the starting of our Lamb of God platform. I can see them being the new Slayer that actually gets radio play. Like Slayer, I fully believe they can headline arenas. Even though the economy is torn right now, and a lot of bands that should be able to headline arenas are only doing 3,000- to 6,000 [seat halls], I think the underground swell of people for the band is genuine and true. They're going to stay true to their core, but they write big songs. We've gotten them to the 250,000 mark. The band had a 100,000 sales base, and "Ashes of the Wake" has done 250,000, so we feel like we're definitely building on something.

Could you characterize the state of active rock?

It's very solid and exciting. I want to tell radio that it's about exciting radio. It's not about how you daypart records—quit overthinking it. Sometimes it takes someone outside of your sphere to really tell you what's up. It took [Sony BMG CEO] Andy Lack, predominantly a TV and GE man, to get us out of our slump. It's not about necessarily tightening our playlist either.

One way it's changed recently, and it's a concern, is how top-heavy playlists have gotten with veteran artists relative to new ones. There is no easy solution to this and it's been largely due to release schedules in the second half of the year. I remember looking at the top 14 records on the [Nielsen Broadcast Data Systems] chart in September and every slot either was a Rock and Roll Hall of Famer or this generation's most likely Hall of Famers—Beck, Coldplay, Green Day, Sheryl Crow, etc.—tough sledding for emerging artists.

Has your job changed at all with the increasing popularity of such new media as Internet radio, satellite and high definition?

New media hasn't changed the day-to-day of my job all that much yet, though it may do so more in this coming year. I have been working with both satellite companies since their inception. The side channels sprouting up at many stations are a great development that I hope to continue to support.



TOP TRIPLE-A SONGS



1 SPEED OF SOUND		2 GOOD PEOPLE		
Coldplay		Jack Johnson		
Capitol		Jack Johnson/Brushfire/UMRG		
9,650 detections		8,421		
3	SITTING, WAITING, WISHING	Jack Johnson	Jack Johnson/Brushfire/UMRG	8,304
4	CHOCOLATE	Snow Patrol	Polydor/A&M/Interscope	8,231
5	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2	Interscope	7,837
6	BOULEVARD OF BROKEN DREAMS	Green Day	Reprise	7,748
7	AMERICAN BABY	Dave Matthews Band	RCA/RMG	6,954
8	BURNING IN THE SUN	Blue Merle	Island/DJMG	5,987
9	CITY OF BLINDING LIGHTS	U2	Interscope	5,888
10	LOOK WHAT YOU'VE DONE	Jet	Elektra/Atlantic	5,850
11	LOOKING AT THE WORLD FROM THE BOTTOM OF A WELL	Mike Doughty	ATO	5,567
12	THE ONE I LOVE	David Gray	ATO/RCA/RMG	5,555
13	GOOD IS GOOD	Sheryl Crow	A&M/Interscope	5,013
14	GIRL	Beck	Interscope	4,859
15	ALL BECAUSE OF YOU	U2	Interscope	4,715
16	SLEEPS WITH BUTTERFLIES	Tori Amos	Epic	4,676
17	SOMEWHERE ONLY WE KNOW	Keane	Interscope	4,632
18	BEAUTIFUL	Moby	V2	4,589
19	EVERYBODY'S CHANGING	Keane	Interscope	4,554
20	TIRED OF BEING SORRY	Ringside	Flawless/Geffen	4,479
21	DON'T WAIT TOO LONG	Madeleine Peyroux	Rounder	4,471
22	THE BEAUTIFUL SIDE OF SOMEWHERE	The Wallflowers	Interscope	4,444
23	LADY	Lenny Kravitz	Virgin	4,401
24	ELEANOR	Low Millions	Manhattan/EMC	4,333
25	FIX YOU	Coldplay	Capitol	4,210
26	DREAMGIRL	Dave Matthews Band	RCA/RMG	4,007
26	BRIGHTER THAN SUNSHINE	Aqualung	Red Ink/Columbia	4,007
28	CHANGE	Tracy Chapman	Atlantic	4,001
29	I WILL NOT BE BROKEN	Bonnie Raitt	Capitol	3,982
30	TROUBLE	Ray LaMontagne	RCA/RMG	3,896
31	BE YOURSELF	Audioslave	Epic/Interscope	3,705
32	WHEN IN ROME	Nickel Creek	Sugar Hill	3,555
33	REVOLUTION	Eric Clapton	Duck/Reprise	3,530
34	E-PRO	Beck	Interscope	3,503
35	STATUE	Low Millions	Manhattan/EMC	3,489
36	RUN	Snow Patrol	Polydor/A&M/Interscope	3,436
37	ZEBRA	The John Butler Trio	Lava	3,387
38	VERTIGO	U2	Interscope	3,176
39	BETTER NOW	Collective Soul	EI	3,144
40	ROUGH JUSTICE	The Rolling Stones	Virgin	3,135
41	BOOM, LIKE THAT	Mark Knopfler	Warner Bros.	3,079
42	DAUGHTERS	John Mayer	Aware/Columbia	3,074
43	THE PAINTER	Neil Young	Reprise	2,952
44	WAKE ME UP WHEN SEPTEMBER ENDS	Green Day	Reprise	2,889
45	KARMA	deSoL	Curb/Reprise	2,877
46	SHINE IT ALL AROUND	Robert Plant And The Strange Sensation	Es Paranza/Sanctuary	2,868
47	SOUL MEETS BODY	Death Cab For Cutie	Atlantic	2,711
48	HARD ROAD	The Shore	Maverick/Reprise	2,680
49	HOME	Marc Broussard	Island/DJMG	2,648
50	WORDPLAY	Jason Mraz	Atlantic	2,523



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Greatest Gainers

GREEN DAY · WAKE ME UP WHEN SEPTEMBER ENDS REPRISE **+1165**
 KHHT +53 WLKT +37 WBLI +32 KBKS +20 WRHT +28 WAKZ +26 KRQQ +24 WQEN +24 KKOB +23 KRUF +23

MARIAH CAREY · SHAKE IT OFF ISLAND/IDJMG
 KXXM +48 WSNX +48 WABB +47 KHFI +40 WGTZ +35 WHKF +30 KELZ +27 KSMB +27 WLDI +26 WIHT +26

MY HUMPS · THE BLACK EYED PEAS A&M/INTERSCOPE
 WABB +48 KXXM +43 WIOQ +31 WELI +30 WLKT +25 WKST +24 WGTZ +22 WXXX +20 WKSC +20 WFLA +20

KELLY CLARKSON · BECAUSE OF YOU RCA/RMG
 WXKB +35 WKKF +35 KWYE +31 KBKS +30 WYDK +27 WVKX +24 WABB +23 KELZ +22 KRQQ +21 WPXY +20

KANYE WEST FEAT. JAMIE FOXX · GOLD DIGGER ROC-A-FELLA/DEF JAM/IDJMG **+670**
 WZNR +44 KZZP +27 WABB +22 WHKF +20 WJJS +20 WJBO +20 WLKT +20 WRHT +20 WHYI +19 XT20 +18



Impacting Pop Radio This Week!

Modern Rock Adds:
 KPNT St. Louis
 WROX Norfolk
 WGRD Grand Rapids
 WABC Columbia
 WUCD Columbus
 WBUT Nashville
 KFRR Fresno
 WJSE Atlantic City

Latest Rhythm Adds:
 WRDW Philly
 WPOW Miami

REV RUN
 "MIND ON THE ROAD"

This Week	Last Week	Weeks on Chart	Title, Artist Imprint Promotion Label	DETECTIONS	
				TW	LW
1	5	9	SHAKE IT OFF, MARIAH CAREY ISLAND IDJMG	7207	6331
2	2	14	PON DE REPLAY, RIHANNA SRP/DEF JAM IDJMG	6666	6705
3	1	15	LISTEN TO YOUR HEART, D.H.T. ROBBINS	6586	6889
4	3	20	DON'T CHA, THE PUSSYCAT DOLLS FEAT. BUS RHYMES A&M INTERSCOPE		6579
5	4	21	WE BELONG TOGETHER, MARIAH CAREY ISLAND IDJMG		6534



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TOP DANCE SONGS



- | | |
|--|---|
| 1 LISTEN TO YOUR HEART
D.H.T.
Robbins
6,654 detections | 2 ONE WORD
Kelly Osbourne
Sanctuary
5,880 |
|--|---|

3	SINCE U BEEN GONE	Kelly Clarkson	RCA/RMG	5,549
4	ALL THIS TIME	Jonathan Peters Presents Sylver Logan Sharp	Ultra	5,319
5	1, 2 STEP	Ciara Feat. Missy Elliott	Sho'nuff/MusicLine/LaFace/Zomba	5,126
6	HOW WOULD U FEEL	David Morales With Lea-Lorien	DMI/Ultra	4,844
7	DON'T CHA	The Pussycat Dolls Feat. Busta Rhymes	A&M/Interscope	4,793
8	COME RAIN COME SHINE	Jenn Cuneta	Ultra	4,743
9	WE BELONG TOGETHER	Mariah Carey	Island/IDJMG	4,421
10	WHEN THE DAWN BREAKS	Narcotic Thrust	Yoshitoshi/Deep Dish	4,156
11	AND SHE SAID...	Lucas Prata	Ultra	4,112
12	PUT 'EM HIGH	Stonebridge Feat. Therese	Ultra	4,027
13	I BELIEVE IN YOU	Kylie Minogue	Capitol	3,970
14	INSPIRATION	Ian Van Dahl	Robbins	3,899
15	LOSE MY BREATH	Destiny's Child	Columbia	3,825
16	SURRENDER	Lasgo	Robbins	3,737
17	FORGIVE	Reina	Robbins	3,712
18	BE MY WORLD	Milky	Robbins	3,498
19	CALL ME	Anna Vissi	Vanilla/Moda	3,497
20	SOMEBODY TOLD ME	The Killers	Island/IDJMG	3,466
21	THESE WORDS	Natasha Bedingfield	Epic	3,314
22	SO MANY TIMES	Gadjo	Subliminal	3,290
23	WALK INTO THE SUN	Dirty Vegas	Capitol	3,151
24	HOW DID YOU KNOW?	Mynt Feat. Kim Sozzi	Neutone	3,137
25	BACK TO BASICS	Shape: UK	Astralwerks/EMC	3,122
26	IF YOU DON'T KNOW ME BY NOW	Aubrey	Robbins	3,068
27	PON DE REPLAY	Rihanna	SRP/Def Jam/IDJMG	2,829
28	FEEL GOOD INC	Gorillaz	Parlophone/Virgin	2,821
29	DON'T PHUNK WITH MY HEART	The Black Eyed Peas	A&M/Interscope	2,718
30	BEHIND THESE HAZEL EYES	Kelly Clarkson	RCA/RMG	2,694
31	LET ME LOVE YOU	Mario	3rd Street/J/RMG	2,688
32	LOVE ON MY MIND	Freemasons Feat. Amanda Wilson	Ultra	2,619
33	MR. BRIGHTSIDE	The Killers	Island/IDJMG	2,571
34	YOU NEVER KNOW	Marly	Robbins	2,559
35	IT'S YOU	Sin Plomo	Tommy Boy Silver Label/Tommy Boy	2,550
36	RICH GIRL	Gwen Stefani Feat. Eve	Interscope	2,417
37	CALL ON ME	Eric Prydz	Ultra	2,407
38	I LIKE THE WAY	BodyRockers	Universal/UMRG	2,364
39	TEMPTED TO TOUCH	Rupee	Atlantic	2,323
40	EVERYTHING	Kaskade	OM	2,319
41	THE WEEKEND	Michael Gray	Ultra	2,298
42	HOLLABACK GIRL	Gwen Stefani	Interscope	2,287
43	NO STRINGS	Lola	Sobe/Warner Bros.	2,282
44	WHY	DJ Sammy	Robbins	2,220
45	I LIKE IT	Narcotic Thrust	Yoshitoshi/Deep Dish	1,983
46	STAY	Mynt Feat. Kim Sozzi	Ultra	1,821
47	WHICH WAY YOU'RE GOING	Robbie Rivera	You/Ultra	1,698
48	TIME	Therese	Robbins	1,637
49	ISLANDS	QED	Siren/Neutone	1,629
50	KILLIN' ME (WHERE DID I GO WRONG)	Jenna Drey	Audio One	1,600

DANCING UP A STORM

BY TONY SANDERS

ROBBINS VP OF PROMOTION Frank Murray is quite happy with the track record for "Listen to Your Heart" by D.H.T.—and not just because it is the No. 1 song on this year's Hot Dance Radio Airplay chart. What is exciting for Murray is that the song broke new ground by appearing on four different *Billboard Radio Monitor* charts.

"First of all, Robbins has never had a record go to No. 1 on the pop chart... That's a huge accomplishment for any label, and especially for an indie label, to break through to top 40," he says.

Murray downplays any special promotional efforts as contributing to the song's success; he says it is his own relationship with programmers and the reputation of the Robbins label that helps make things work. "You really have to give proper credit to the song," he says.

"Listen to Your Heart" managed to expand its audience appeal to AC, adult top 40 and rhythmic top 40 audiences, Murray says. Of that accomplishment, he simply notes that "Robbins has never had a record on the [adult top 40] chart."

The track actually had two separate recordings that went to radio: a ballad and an uptempo dance version, Murray says. "Any time a dance record breaks into American radio, it breaks ground."

Ultra Records president Patrick Moxey is happy too. His is the No. 1 dance label this year with 17 titles on the Hot Dance Radio Airplay chart.

And then there is the big year that Ultra had in sales, Moxey says. "It's always great when you can say you had a 20% gain."

"The philosophy with our label is that our dance records need to compete with every other kind of music," Moxey continues, "because we want to keep trying to push the dance sound as far and as wide as it will go."

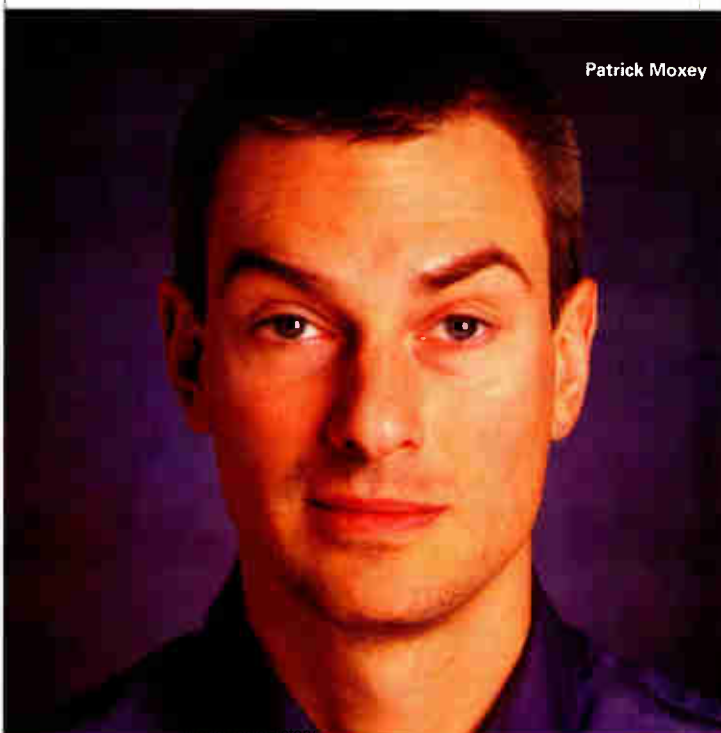
Moxey's key to promotion is to keep a symbiotic relationship with radio, which means ensuring that stations are mentioned in his label's advertising campaigns. "The stronger the dance radio stations can become for dance music, the stronger our dance music is and the stronger Ultra is as a label."

This year marked the launch of a new promotion vehicle for Ultra, Moxey says. About once per quarter, Ultra sent out themed or best-of samplers, each one featuring three to five songs.

The samplers' target list included "everyone in the country who likes dance music and is involved with radio." The discs are shipped in addition to the regular servicing of singles, he says.

The theme for each sampler is connected to a newly released album. "Basically, these samplers are a selection of the hottest dance tracks [that] are on one of our albums. For example, we put out an Ultra trance album, and we did a special Ultra trance sampler of songs that are contained on that album."

Patrick Moxey



TOP DANCE ARTISTS



Pos.	ARTIST	(No. of Charted Titles)	Imprint/Label
1	KELLY CLARKSON	(3)	RCA/RMG
2	D.H.T.	(2)	Robbins
3	MARIAH CAREY	(3)	Island/IDJMG
4	NARCOTIC THRUST	(2)	Yoshitoshi/Deep Dish
5	THE KILLERS	(2)	Island/IDJMG
6	KELLY OSBOURNE	(1)	Sanctuary
7	GWEN STEFANI	(4)	Interscope
8	JENN CUNETA	(1)	Ultra
9	SHAPE: UK	(1)	Astralwerks/EMC (1) You/Ultra
10	REINA	(2)	Robbins
11	CIARA	(2)	Sho'nuff/MusicLine/LaFace/Zomba (1) The Gold Mind/Atlantic
12	DESTINY'S CHILD	(2)	Columbia
13	LUCAS PRATA	(1)	Ultra
14	KYLIE MINOGUE	(1)	Capitol
15	IAN VAN DAHL	(1)	Robbins
16	LASGO	(1)	Robbins
17	STONEBRIDGE	(2)	Ultra
18	MILKY	(1)	Robbins
19	ANNA VISSI	(1)	Vanilla/Moda
20	MYNT	(1)	Neutone (1) Ultra

TOP DANCE LABELS

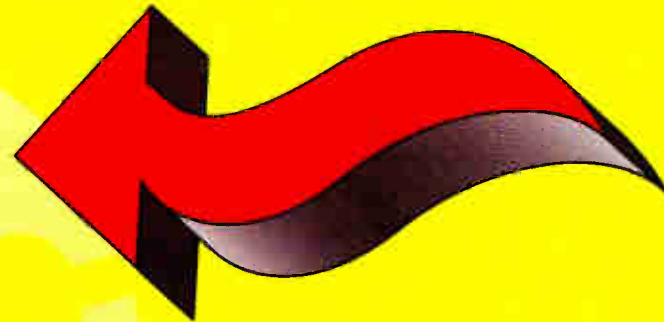
Pos.	LABEL	No. of Charted Titles
1	ULTRA	17
2	ROBBINS	14
3	ISLAND DEF JAM MUSIC GROUP	7
4	RCA MUSIC GROUP	8
5	INTERSCOPE	7
6	CAPITOL	3
7	COLUMBIA	5
8	DEEP DISH	2
9	ZOMBA	3
10	SANCTUARY	1
11	UNIVERSAL MOTOWN RECORDS GROUP	5
12	EPIC	3
13	ATLANTIC	5
14	NEUTONE	2
15	TOMMY BOY	5

DANCE AIRPLAY

1	D.H.T.	Listen To Your Heart	#1 - 4 weeks
2	Kelly Osbourne	One Word	#1 - 6 weeks
3			
4	Jonathan Peters	All This Time	#1 - 4 weeks
5			
6	David Morales	How Would U Feel	#1 - 2 weeks
7	The Pussycat Dolls	Don't Cha	#1 - 6 weeks
8	Jenn Cuneta	Come Rain Come Shine	
9			
10	Narcotic Thrust	When The Dawn Breaks	
11	Lucas Prata	And She Said	#1 - 4 weeks
12	Stonebridge	Put Em High	
13			
14	Ian Van Dahl	Inspiration	
15			
16	Lasgo	Surrender	#1 - 5 weeks
17	Reina	Forgive	
18	Milky	Be My World	
19			
20	Killers	Somebody Told Me	
21	Natasha Bedingfield	These Words	#1 - 1 week
22	Gadjo	So Many Times	
23			
24	Mynt F. Kim Sozzi	How Did U Know	
25	Shape: UK	Back To Basics	

Madonna "Hung Up" #1 - 7 weeks and counting!

Thanks to all of Radio, Mix Show DJ's, Artists, Labels, Producers, Remixers and Managers for another **INCREDIBLE** year. We were part of 18 of the top 25 Dance Radio Airplay records of the year.



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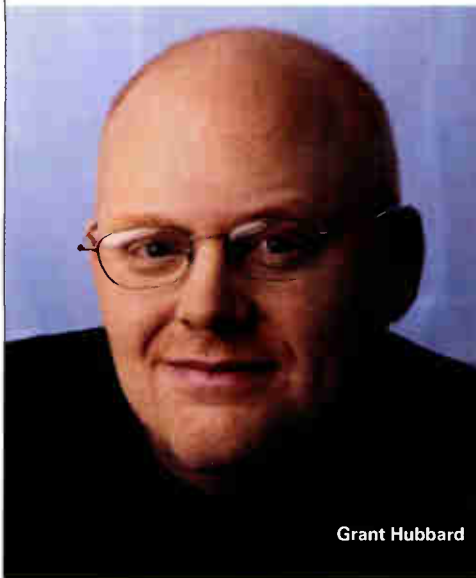
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DOMINATING THE CHRISTIAN MARKET

BY PAUL HEINE AND WADE JESSEN

EMI CHRISTIAN MUSIC GROUP is Billboard Radio Monitor's No. 1 label in 2005 on the Christian Adult Contemporary and Christian Songs charts. The label group had the most charted titles—30 at Christian AC and 37 at Christian Songs, which includes Christian AC, Christian top 40, Christian rock and inspirational reporters. They scored No. 1 singles with Chris Tomlin's "Holy Is the Lord" and Nichole Nordeman's "Brave." Billboard Radio Monitor spoke with VP of promotion Grant Hubbard about the company's radio strategy and success in 2005.



Grant Hubbard

Switchfoot, Chris Tomlin, Matthew West and Nichole Nordeman were among your biggest successes this year. Which was the most challenging project and how did you get around those challenges?

For Chris and Switchfoot, this year of great victories came from many years of groundwork and of sticking to our agenda of developing artists. We were really surprised this year with how long and how well Matthew's "Next Thing You Know (Thirteen)" performed at radio. We thought the novelty factor would wear out in a couple of months. It was a challenge to rebuild Nichole's name after she took time off to have her first baby. All four were strong successes that we put a lot of work into through the years. We haven't had anything this year that just popped out of the gate.

Peter Yorke, who runs EMI CMG, has an A&R background. How much of an advantage is that?

Huge. My radio team [has] offices with the A&R team. We're always in each other's offices, playing each other music, listening to mixes, demos and songs. We hear music really early and that's been the key to our success over the years. We usually know the first single before they get into

the studio. It's been beautiful as we see records come together.

Because Billboard Radio Monitor's Christian charts rank songs based on audience, you won by getting records played on the stations that actually have ratings and listeners as opposed to just the arm-twisting game of getting reported spins. Can you expound on the promotion strategy that helped you accomplish this?

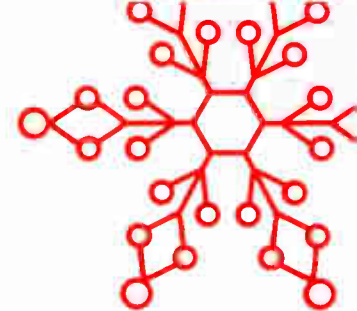
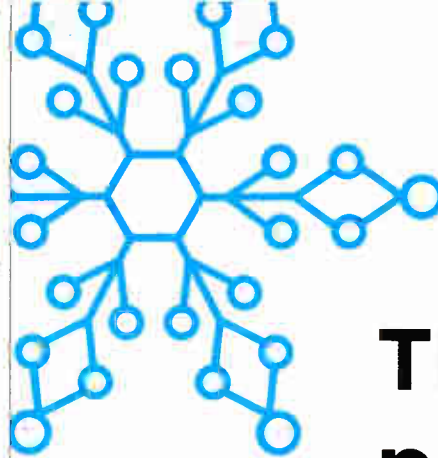
Brian DeJohn, my right-hand guy, and I sat down about four or five years ago and said, "How can we, with limited resources and personnel, do the best we can do to sell records?" That is our goal. We came up with a plan to target our top markets. We believe in the 80-20 rule. Twenty percent of our stations are going to reach 80% of the people who can buy records. We really focused on our top-tier stations. We still go for spins—don't misunderstand that. But at the same time we're trying to focus our limited resources in the areas where we know we can impact sales. If KLTU in Dallas has a promotion going on, we're going to do everything we can to be part of it. If a smaller station has a promotion and we can do it with little or no cost, we'll do it with them as well. We're always trying to find a big opportunity to win.

Christian radio is growing on many levels: ratings, revenue, number of stations and industry respect. What is driving this growth and what do you see on the horizon?

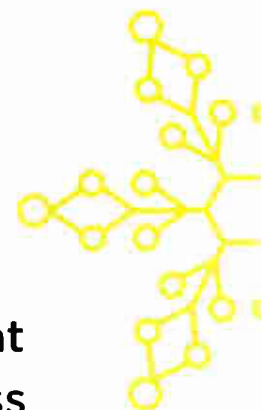
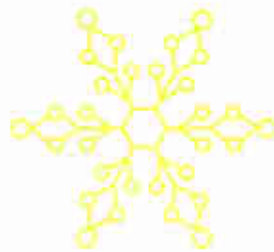
Success is driving the growth. There are very successful heritage stations in Dallas, Tulsa [Okla.] and other markets. And new stations signing on, like Cox's KRTQ Tulsa. Over time, remaining true, continuing to do good radio and growing the audience inspires others. If a company has a cluster of stations and one isn't performing well, and they see a Christian station competing with their mainstream AC, they may say, "Let's see if we can take some numbers away from them."

Christian formats are putting a ratings hurt on some secular formats, particularly AC. Do you see this trend growing?

Yes, it's growing because the music has gotten better. In the '90s, people used to say you could tell a Christian station the moment you hit the dial because the music was not of [a high] caliber. But for the most part, we've crossed those hurdles in the music industry. We're making music that is sonically comparable to mainstream music. And so many stations are testing the music. Delivering a great product is making it grow. We'll see more of that on the horizon. The real test will come when markets have competing Christian stations.



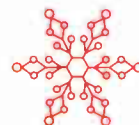
There's no place like home for the holidays.



Whether you're at home or at the office, you can still access the latest charts and chart features at **BillboardRadioMonitor.com**.

Rank	Week	Artist	Title	Label	Weeks on Chart	Peak	Listeners	Spins
1	2	JOHN BULL	LONG BROWN	EMI	1	1	8687354	55871
2	1	BECAUSE OF YOU	HILY CLARSON	REPUBLIC	1	1	8248357	52044
3	1	SOUL BOYZ	MY HEART FEELING	JAM&V	1	1	7656396	48079
4	4	PROPHETS	WORLDWIDE	REPUBLIC	4	4	7486310	48030
5	7	STONEMATE	THE ALICE CAT DOLLS	REPUBLIC	7	7	6674371	48014
6	5	BYE BYE	THE BLACK PANTHERS	REPUBLIC	5	5	6219352	45912
7	8	BRIGGS	MY HEART FEELING	JAM&V	8	8	6017842	37003
8	7	SOUL BOYZ	MY HEART FEELING	JAM&V	7	7	5636333	42222
9	8	THE BE BOPERS	SEAN PAUL	REPUBLIC	8	8	5035102	28347
10	11	BRUNO MARS	THE LIONEL BARRYMORE	REPUBLIC	11	11	4986378	28456
11	10	JOHN BULL	LONG BROWN	EMI	10	10	4845370	25292
12	10	BRUNO MARS	THE LIONEL BARRYMORE	REPUBLIC	10	10	4845370	25292
13	12	BRUNO MARS	THE LIONEL BARRYMORE	REPUBLIC	12	12	4611300	19268
14	19	THE BE BOPERS	SEAN PAUL	REPUBLIC	19	19	3316300	18340
15	13	BRUNO MARS	THE LIONEL BARRYMORE	REPUBLIC	13	13	3246300	18452
16	13	BRUNO MARS	THE LIONEL BARRYMORE	REPUBLIC	13	13	3154300	17810
17	20	JOHN BULL	LONG BROWN	EMI	20	20	2745300	12800

As always, fresh charts are available weekly, even during the holiday break.



Visit **BillboardRadioMonitor.com** for industry-leading radio news coverage, charts, analysis and more 24/7, 365 days a year.

Billboard Radio Monitor

TOP ARTISTS OF 2005



1	MARIAH CAREY Island/IDJMG	2	50 CENT Shady/Aftermath/ Interscope	3	KELLY CLARKSON RCA/RMG	4	CIARA Sho'nuff/Musicline/ Laface/Zomba	5	MARIO 3rd Street/J/RMG	6	GREEN DAY Reprise
7	DESTINY'S CHILD Columbia	29	ROB THOMAS Melisma/Atlantic								
8	GWEN STEFANI Interscope	30	GAVIN DEGRAW J/RMG								
9	THE GAME Aftermath/G-Unit/Interscope	31	RASCAL FLATTS Lyric Street								
10	LUDACRIS DTP/Def Jam South/IDJMG	32	KEITH URBAN Capitol (Nashville)								
11	USHER LaFace/Zomba	33	LIFEHOUSE Geffen								
12	BOW WOW Columbia	34	NELLY Derrty/Fo' Reel/UMRG								
13	THE BLACK EYED PEAS A&M/Interscope	35	OMARION T.U.G./Epic								
14	T.I. Grand Hustle/Atlantic	36	TIM MCGRAW Curb								
15	ALICIA KEYS J/RMG	37	BABY BASH Latium/Universal/UMRG								
16	PRETTY RICKY Atlantic	38	3 DOORS DOWN Republic/Universal/UMRG								
17	FANTASIA J/RMG	39	THE KILLERS Island/IDJMG								
18	YINGYANG TWINS ColliPark/TVT	40	CHRIS BROWN Jive/Zomba								
19	BOBBY VALENTINO DTP/Def Jam/IDJMG	41	KENNY CHESNEY BNA								
20	LIL JON & THE EAST SIDE BOYZ BME/TVT	42	D.H.T. Robbins								
21	MISSY ELLIOTT The Gold Mind/Atlantic	43	THE PUSSYCAT DOLLS A&M/Interscope								
22	FRANKIE J Columbia	44	DAVID BANNER SRC/Universal/UMRG								
23	SNOOP DOGG Doggystyle/Star Trak/Geffen	45	RYAN CABRERA E.V.L.A./Atlantic								
24	KANYE WEST Roc-A-Fella/Def Jam/IDJMG	46	TOBY KEITH DreamWorks (Nashville)								
25	AKON SRC/Universal/UMRG	47	CRAIG MORGAN Broken Bow								
26	EMINEM Shady/Aftermath/Interscope	48	SUGARLAND Mercury								
27	RIHANNA SRP/Def Jam/IDJMG	49	TRICK DADDY Slip-N-Slide/Atlantic								
28	MAROON5 Octone/J/RMG	50	BRAD PAISLEY Arista Nashville								

Rankings Based On All-Format Audience Impressions
WorldRadioHistory.com

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“THE WAY IT IS”
CERTIFIED GOLD

“I SHOULD HAVE CHEATED” IS #1 AT R&B / HIP-HOP RADIO!
CONGRATULATIONS!!!!

- * Top selling new female R&B artist of 2005
- * Recipient of Vibe’s “Next” Award
- * #1 at R&B / Hip-Hop radio “I Should Have Cheated”
- * #1 video at VH1 Soul / BET / MTV2

Executive Producers: Ron Fair, Manny Halley, and Keyshia Cole

“I Should Have Cheated”

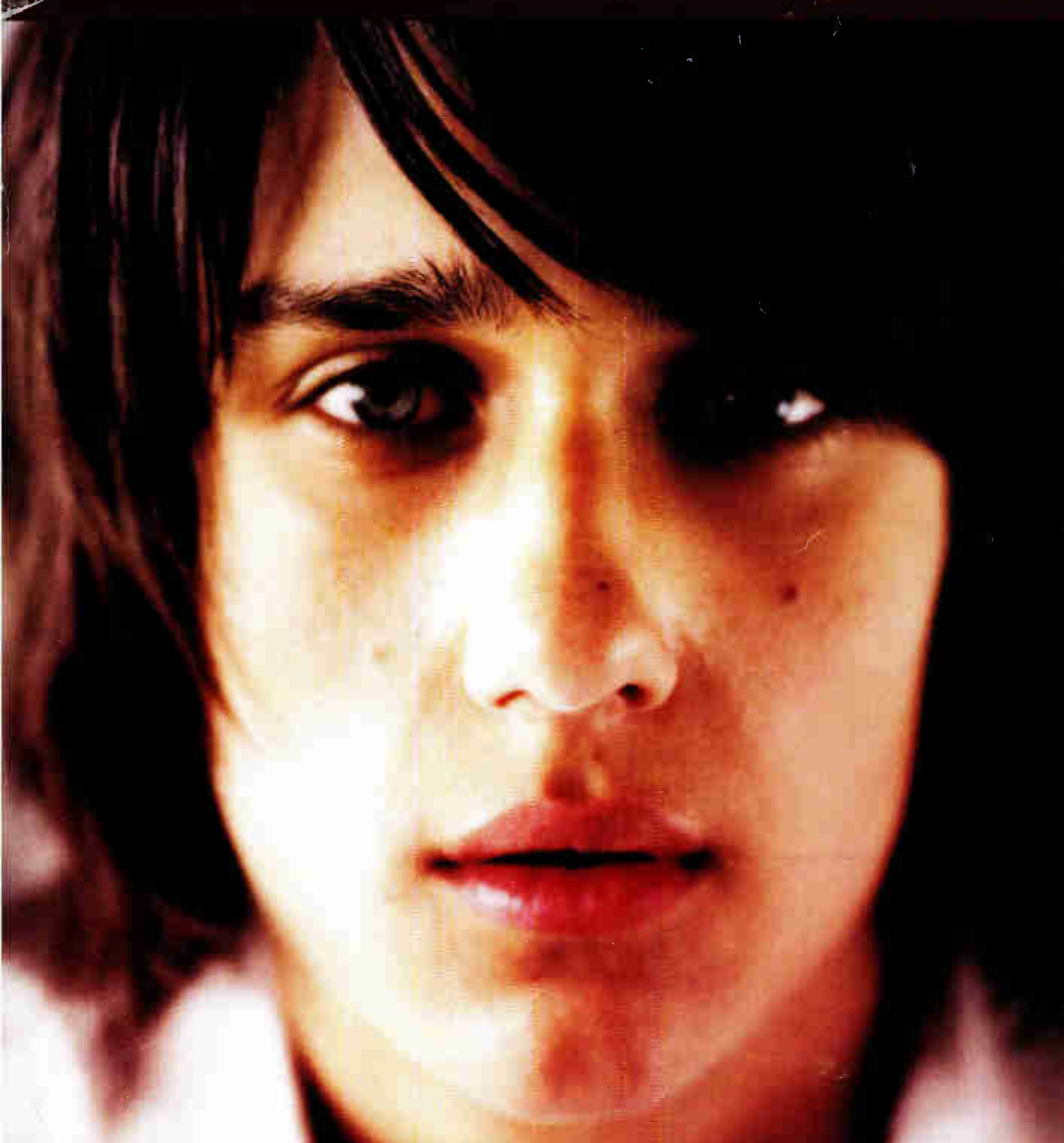
Produced by: Daron Jones and Ron Fair / Written by: Daron Jones and Q. Parker

Mixed by: Ron Fair and Tal Herzberg / Management: Manny Halley for Imani Entertainment



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