

# Billboard Radio Monitor

WEEK OF FEBRUARY 3, 2006

**ADVERTISING  
SPECIAL ISSUE**

**PUTTING  
THE 'RAD' IN  
NONTRADITIONAL  
REVENUE**

**GOOGLE  
STORMS RADIO'S  
CANDY STORE  
WHAT IT MEANS**

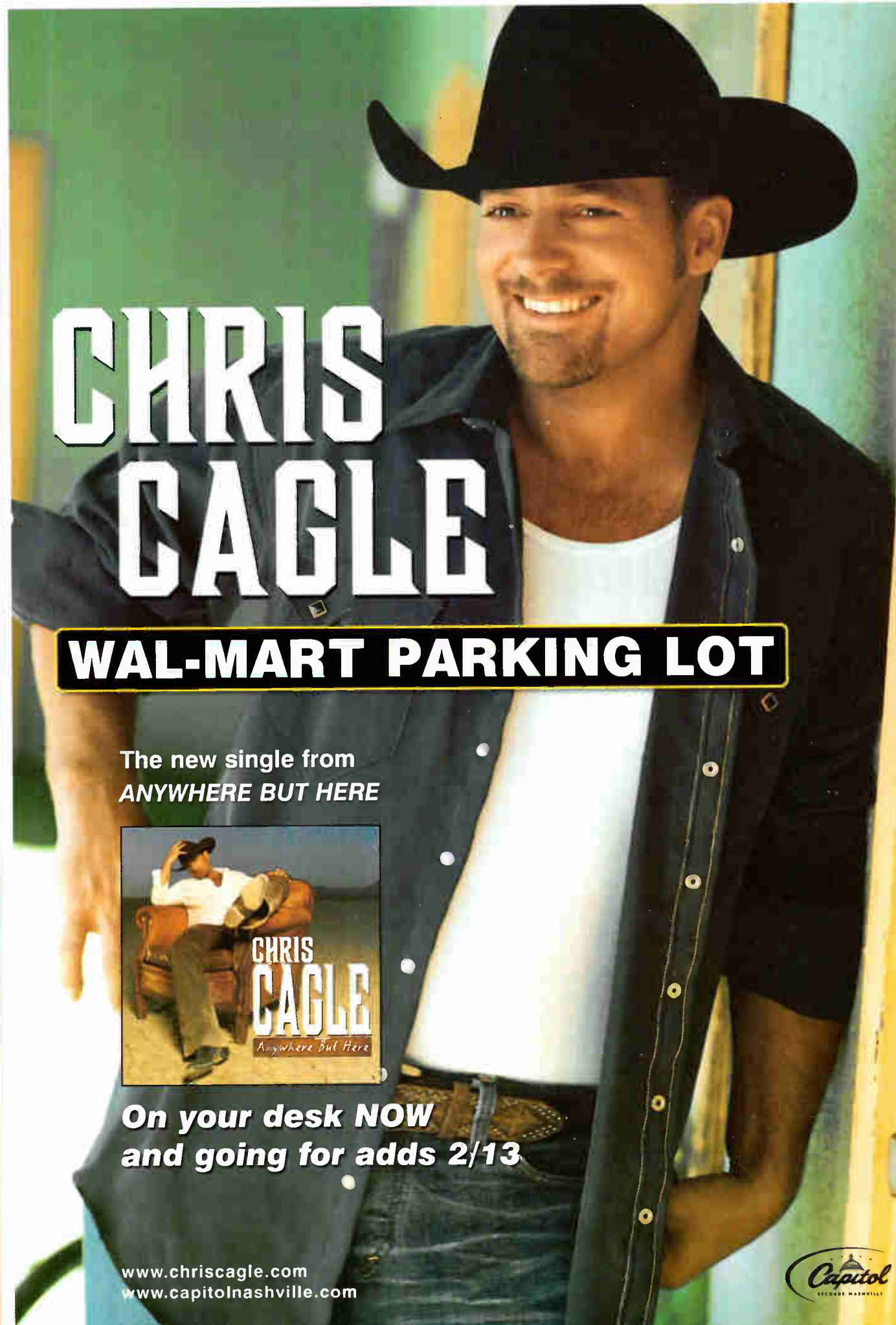
**SMULYAN SPEAKS  
HD2, SATELLITE AND  
WORTHLESS  
STOCK OPTIONS**

**DEFYING GRAVITY  
SAT CHANNELS  
RIVAL TERRESTRIAL**

**RADIO VS. THE IPOD  
EXCLUSIVE EXECUTIVE  
ROUND TABLE**

**PASS ME ON:**

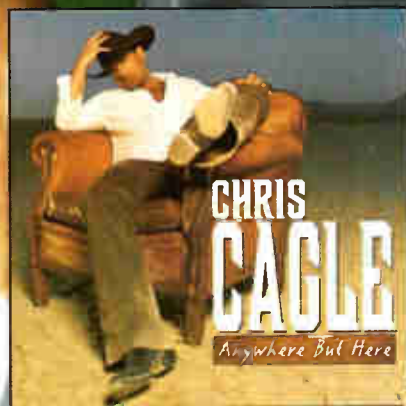
PD \_\_\_\_\_ GM \_\_\_\_\_ MD \_\_\_\_\_  
PROMO \_\_\_\_\_ NEWS DIR. \_\_\_\_\_



# CHRIS CAGLE

**WAL-MART PARKING LOT**

The new single from  
*ANYWHERE BUT HERE*



**On your desk NOW  
and going for adds 2/13**

[www.chriscagle.com](http://www.chriscagle.com)  
[www.capitolnashville.com](http://www.capitolnashville.com)





WebCreator

ListenerEmail

ContestCreator

ListenerText

WebAuctions

ListenerResearch

## Connect with Your Listeners

PromoSuite is proud to introduce PromoSuite Interactive!  
Our suite of Interactive Tools will help you develop a 1-on-1 relationship with your Listeners via your Website, Email Clubs, Contests, Text Messaging, Auctions & On-Line Research.

### Website Development & Hosting

#### ListenerWebCreator<sup>SM</sup>

100% Customized Websites Built to Your Specs  
Easy Backend Tools Designed for Busy Radio Executives  
Hosted on Secure High-Speed Servers

### Wireless Text Messaging

#### ListenerText<sup>SM</sup>

Reach Listeners Instantly on their Cell Phones  
Call to Action Contests & Forced Listening

### Website Auctions

#### ListenerWebAuctions<sup>SM</sup>

Custom On-Line Auctions  
Raise Money for Charity

### Email Blasts & Newsletters

#### ListenerEmail<sup>SM</sup>

Create Email Blasts & Newsletters Effortlessly  
Schedule Birthday Cards & Reminders Automatically  
White-Listed Domains - Avoid Anti-Spam Filters

### On-Line Contests & Sign-up Pages

#### ListenerContestCreator<sup>SM</sup>

Create Custom Email Club & Contest Sign-Up Pages  
Select Random Winners, Track Entries & Contest History

### Interactive Research

#### ListenerResearch<sup>SM</sup>

Music Testing & On-Line Surveys  
Instant Polling & Song Requests

Call 212.509.1200 to schedule your live "interactive" demo!

Connect with Your Listeners



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

## MARKET PROFILE: SPOKANE, WASH.



SPOKANE, WASH.

Though timber, mining and agriculture remain the top businesses of this vast DMA, service-oriented jobs are on the rise. Spokane's downtown is undergoing a major revitalization, led by a new convention center.

**POPULATION: 480,800**

**RADIO MARKET RANK: 92**

### DEMOGRAPHICS:\*

	TOTAL 75-MARKET POPULATION %	SPOKANE ARBITRON METRO %	INDEX
Age 18-24	13%	14%	110
Age 45-54	19%	20%	104
Some college	28%	38%	134
Widowed/Legally Separated/Divorced	18%	21%	115
White	70%	91%	130
Live in mobile or manufactured home	6%	9%	153
Visited radio station site	5%	3%	54
Household plans to buy sat radio sub (next 12 mos.)	1%	1%	59

**NO. OF RADIO STATIONS: 28**

### RADIO OWNERSHIP:

OWNER	NO. OF STATIONS	RATINGS SHARE**
QueenB Radio	3 AM, 4 FM (7)	26.6%
Citadel	3 AM, 4 FM (7)	26.2%
Clear Channel	2 AM, 4 FM (6)	25.9%
Pamplin	1 FM	1.7%

**FORMATS:** 4 Country, 4 N/T, 3 Top 40, 2 AC, 2 Sports, 2 Active Rock, 2 Oldies, 2 Religious, 1 Adult Top 40, 6 Other

### RATINGS LEADERS:\*\*

STATION	FORMAT	AQH SHARE 12-PLUS
KEYF-FM	Oldies	6.8
KKZX-FM	Heritage Rock	6.6
KZZU-FM	Top 40	6.3
KXLY-FM	AC	5.8
KBBB-FM	Adult Hits	5.4

### INTERESTING FACT:\*

Spokane's contemporary Christian listeners are 36% more likely to plan to buy any new or used vehicle and 20% more likely to plan to spend \$25,000 or more on a new vehicle during the next year.

\*Source: Scarborough Research 2006

\*\*Source: Arbitron Summer 2005 Report

## ISSUE 4

FEBRUARY 3, 2006

ADVERTISING  
SPECIAL ISSUE

## COLUMNS & FEATURES:

- 4** **RADIO VS. THE IPOD:** Elite programmers get real about the challenges in exclusive round-table discussion.
- 8** **PICKLES AND PEPTO BISMOL:** Sales promotions that sucked—and how to avoid them.
- 10** **FROM ZERO TO 60:** Nontraditional revenue is anything but.
- 12** **EMMIS CEO JEFF SMULYAN** worries that Wall Street's love affair with satellite has spread to Madison Avenue.
- 14** **RADIO'S NEW WORLD ORDER:** What Google is up to with its dMarc purchase.
- 16** **DEFYING GRAVITY:** Some satellite channels rival radio's most-listened-to stations.
- 18** **NEW MUSIC WEEKLY:** The latest lineup of new music headed for radio.
- 18** **COMMENTARY: DETROIT ROCK CITY** is decidedly rhythmic.
- 19** **THE SPIN:** Billboard Radio Monitor's chart experts go behind the bullets.

## THE CHARTS:

- 20** Top 40
- 27** Adult Contemporary
- 29** Rhythmic
- 32** R&B/Hip-Hop
- 38** Country
- 41** Rock
- 48** Latin
- 48** Contemporary Jazz
- 48** Gospel
- 49** Christian
- 50** National Airplay
- 51** HitPredictor

# DAILY @

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

Billboard Radio Monitor

CHARTS • NEWS • TALK • SATELLITE • RADIO • PEOPLE • PROMOTION • ANALYSIS

BUSINESS NEWS | FORMAT NEWS | CHARTS | RESOURCES | COMMUNITY | CAREER | NEWS ALERTS

**MONDAY, FEB. 6 >** PUT YOUR PLAN FOR RADIO NEWS ON A FAST TRACK. Click on NEWS ALERTS.

**TUESDAY, FEB. 7 >** UPDATED CHARTS ACROSS THE MAJOR FORMATS. Click on CHARTS.

**WEDNESDAY, FEB. 8 >** COMPARE STATION PLAYLISTS. Click on CHARTS to get them all.

**THURSDAY, FEB. 9 >** HIT THE BOARDS. Message boards on your favorite topics. Click on COMMUNITY.

**FRIDAY, FEB. 10 >** VIDEO PRESENTATION OF THE RADIO VS. IPOD ROUND TABLE. Click on LATEST HEADLINES for details.

BDS REAL TIME CHARTS  
Active Rock

RADIO-ACTIVE  
Tampa's Dana Exits

CHARTS  
Track the latest trends at

# RADIO VS. THE IPOD

BY **CHUCK TAYLOR**  
PHOTOGRAPHS BY  
**J. SCOTT WYNN / RETNA LTD.**

**NEWS FLASH:** Technology may not be the enemy. A challenger at times, certainly, but not the competitive antagonist that many inside and outside the radio industry have made it out to be.

In fact, with high-definition side channels, podcasting and re-energized radio station Web sites, technology has become a requisite collaborator in terrestrial radio's ongoing battle for increased market share, brand extension and revenue building.

While iPods, Internet music destinations and satellite radio present a threat to broadcasters' quest for consumers' time, the medium's own arsenal of technology-driven tools will lead its charge into the future.

Such was the consensus among the seven industry leaders who gathered Jan. 19 at Billboard Radio Monitor's headquarters in New York for the fourth in a continuing series of exclusive round-table discussions, "Radio vs. the iPod." Executives represented Clear Channel, Joint Communications, BigChampagne, Greater Media, Edison Media Research, CBS Radio's news WINS New York and Emmis' R&B/hip-hop WQHT (Hot 97) New York. The forum was led by Scott McKenzie, Billboard Radio Monitor's managing director.

## OPPORTUNITY

All of the participants saw rediscovering the joys of daring programming as an opportunity for radio in the context of the HD side channels.

"When FM first came on the scene, it was being championed by the guys smoking weed in the back room," WQHT PD John Dimick said. "Those are the kind of people we need to tap now for ideas about making HD work."

"For the first time in a long time, we've decided, 'What the fuck, let's take a chance.' We sat down to listen to stacks of music, and I didn't have to pay anybody \$20,000 to tell me what tests," he added. "We sometimes eat our young, because sometimes we think we have to figure everything out scientifically about a song before we put it on."

Knight agreed: "As an industry, we all need to get back to that excitement, that innocence we started with, the kind of spirit that would piss off the owners. We've gotten way too serious about things and forgotten about why we got into radio in the first place—we were young and stupid, but we knew how to find the fun."

"With HD we can experiment, we can take that wild-eyed jock or put an unknown band that we just like on the air," he said. "This change gives us the chance to remind ourselves why we love radio."

Clear Channel's side channel for mainstream top 40 WHTZ (Z100) New York features all new music, said Poleman, who is also PD of the station. "We're hitting new niches, we're more experimental and we're not obsessed with getting ratings. It's counterintuitive to everything we've learned."

## YOUTH APPEAL

A question raised during the discussion was how to attract young listeners to the new outlets, who are already distracted by numerous other entertainment sources. The answer: Play it cool.

"You don't try to educate listeners; another kid does," said John Parikhhal, president of Joint Communications, which explores media trends and develops marketing strategies. "No matter how much we want people to pay attention to us, a filter goes up. They're spending 70 hours a week with media in an overcommunicated world. If the product is good, they'll eventually pay attention to it."

Poleman suggested that the selling of HD side channels begins on a station's primary channel, where trusted personalities can lead the charge. "The real selling will come from what we do on the air. The morning guy can talk about experiencing it for the first time. Listeners trust it because they've known your station for years and they emotionally connect with the brand. It's about creating supply and demand; right now, we're creating supply. Exposing people to it and explaining what the benefits are will create demand."

WINS VP/GM Greg Janoff added, "If [Z100 morning host Elvis Duran] is telling listeners about this really cool thing, people will try it. It's about building community and getting listeners to tell their friends about it. Radio is not dead; it just has to reinvent itself. We're the original community builders."

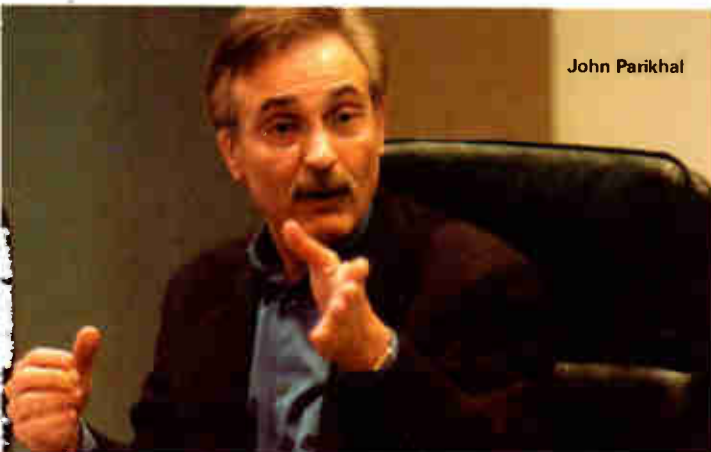
## HD RADIOS, HELLO?

Participants agreed that the way to ingratiate HD radio with consumers is to make the units readily available.

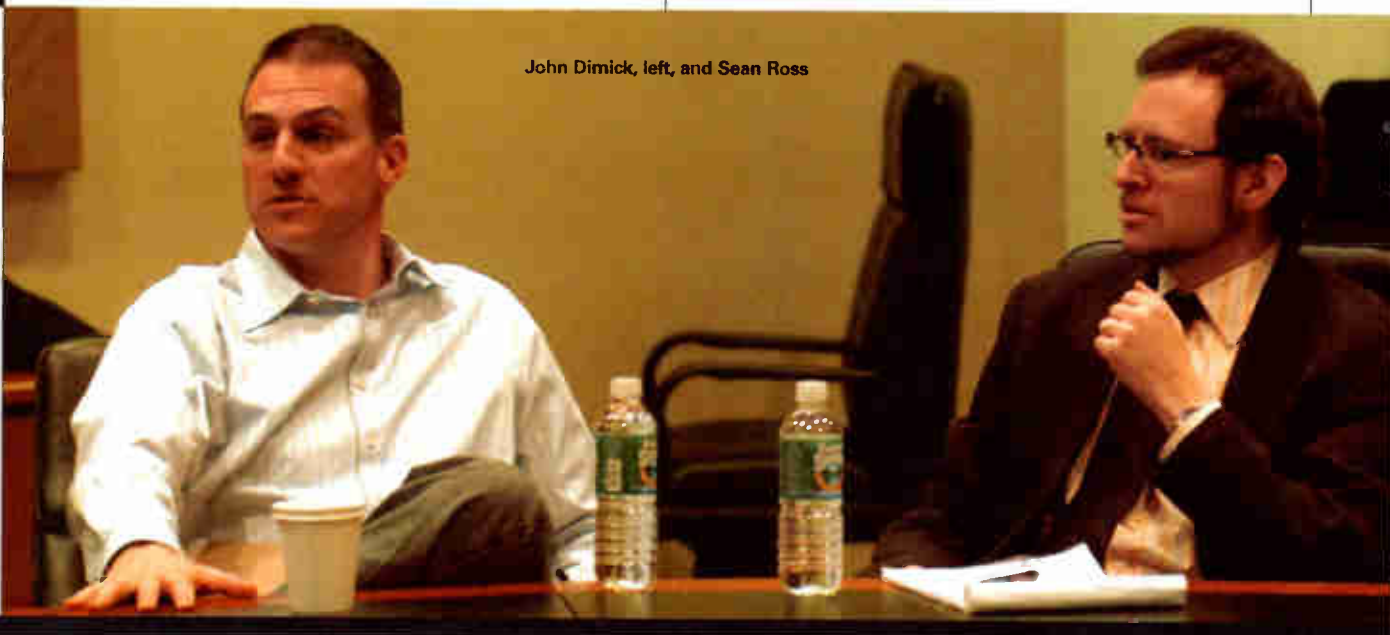
"How was FM introduced? We gave away FM radios," Parikhhal said.

Dimick suggested the \$200 million that the radio industry has earmarked for marketing and promoting HD might be better spent on purchasing radios and handing them out at every remote across the country. "People will want to find out how they can get it, and we need to make it easy for them."

Poleman said that on Clear Channel's station Web sites, a link now explains what HD radio is and where receivers can be pur-



John Parikhhal



John Dimick, left, and Sean Ross

"Radio has been attacked from a lot of sides, but it's held up to videogames, satellite radio and iPods," said Buzz Knight, VP of content development for Greater Media, which is among the few major radio groups that remains privately owned. "We have a willingness to embrace new technology and take risks. We have extreme passion for our brands and what we can do to make them better for listeners and customers. There are significant challenges ahead, but there's room for optimism. It's a very exciting time."

Tom Poleman, senior VP of programming for Clear Channel/New York, added, "We have an opportunity to reach consumers in new and different ways with the technologies that are out there." With HD side channels, podcasting and on-demand video platforms, "this is an exciting time for radio. We need to ride the wave."

On the day of the round table, a number of major radio groups unleashed HD side channels in 28 markets, including the top 13.

Tom Poleman



chased, with click-through windows to buy. Other participants stressed the importance of manufacturers developing multifunction devices, such as portable MP3 players that include HD radio.

Even so, Parikhwal warned that for HD side channels to succeed, they have to somehow improve life for listeners. "There was a pent-up demand for FM: It was stereo, it played music you couldn't hear on AM and there were fewer commercials. [HD radio] must make life better, not just increase choices in an already overcommunicated world."

## HD: IS THAT HILARY DUFF?

Another point: education. Participants nodded in agreement that it took years for HDTV to just now begin making sense to consumers. A station that says it is broadcasting in HD radio needs to explain to listeners what it means—that digital-quality sound and additional channel options are available, as long as they are willing to invest in a next-generation radio. They also agreed that the price of such units, now in the \$250-\$400 range, needs to drop substantially to become affordable for the average Joe.

McKenzie added that the need for education remains on all sides: "You walk into Best Buy and ask them to show you the HD radios, and they take you to the Sirius display," he said.

Round-table participants also addressed the ubiquitous use of iPods—and the burgeoning podcasting revolution. Poleman said that last summer, features originally broadcast on Z100 rhythmic top 40 sister WKTU New York ranked in the top 10 on iTunes' list of most-downloaded recordings.

Z100 offers "Celebrity Sound Files," "Romeo's Celebrity Crank Calls" and the morning show's "The Adventures of Greg 'T the Frat Boy,'" while WKTU has posted its "Baltbusters." All content can be downloaded free from iTunes, but sponsors have paid up to be alongside some of the content.

"It's all about establishing emotional connectivity with the brand. Viral e-mail is important, but also we need to have the morning man talking about what it is. Even if the radios aren't out there yet, we're providing information. It's an opportunity for us to get into this new frontier," Poleman said.

Edison Media Research VP of music and programming Sean Ross suggested that podcasting has the potential to extend the schoolyard version of water cooler banter in the office.

"If the Z100 phone tap hadn't been important to listeners,

there wouldn't have been any reason to put it online," he said. "One of the great things that could come out of this is that radio once again becomes the mass shared experience that it was when most of us were growing up."

Dimick added, "We have the ability to reach a lot of people with podcasting. You don't want to walk into the office or to school and not know that Z100 had a new phone tap that you missed hearing."

Janoff noted that WINS has repurposed its headline news in Spanish as a podcast, which has proved to be a winner. "We're a station that doesn't ask anything but just to listen—no contests, no big promotions. But we've found that we're able to reach people online and our podcast in Spanish has really worked out, because it's creative content for a specific audience."

## TALENT IS TOPS

Parikhwal suggested that developing talent remains radio's ticket for success, and starting at the podcasting level is the ideal training ground.

"Radio has never really invented anything—it does a brilliant job of packaging what's already out there," he said. "What the industry needs to do is accelerate the rate at which talent gets to radio. Spend the time to train people who want to bring stuff to the medium. Take everything we know about formatting and packaging and teach it to people who want to be on the air, through podcasts. Use formal training methods, and you'll find talented people who could be really good if only they knew how to do radio."

Ross added that record companies need to work out issues to license music on podcasts. He said, "The outlet I am amazed that people are missing is podcasts that have label content. The next level comes when the record companies get together and finally allow radio to use their content in podcasts."

Joe Fleischer, principal of BigChampagne, which tracks traffic on illegal file-sharing platforms, added, "The music industry now realizes that they're not in the business of selling plastic discs anymore. They're now selling content. Unfortunately, they missed the biggest transition since vinyl to CD by three years. Now it's up to them to figure out how to work with everyone that needs content."

## A VALUED ACRONYM: PPM

Another potential technological breakthrough for radio broadcasters is Arbitron's Portable People Meter, which will provide a read on minute-by-minute listening, within a day's time, instead of a look at listening habits from three months ago.

Even so, participants were guarded about the challenges that the new measuring technique will present.

*Continued on page 6*

## RANDOM INDICATORS

**SEAN ROSS:** "XM and Sirius are not programmed to be played in bars and pubs. I've heard them, and it just isn't geared to that. This is a great opportunity for [high-definition] side channels, in addition to being played at retail."

**TOM POLEMAN:** "To keep listeners tuned in to radio after they hear a song they like and then download it to their iPods, you need to provide on-air opportunities for artist development. Acoustic versions, live settings, interviews. These are things that drive listening, and we need to pay more attention to it."

**JOE FLEISCHER:** "When I first heard the Jack format, I felt like I was listening to someone else's iPod who didn't really like music that much."

**GREG JANOFF:** "We want to get to people, whatever the distribution method, whether cell phones or online." Janoff noted that on the night that New York's public transit strike was set to happen, the station's Web site streamed its biggest hour ever. "We're lucky that we have such a recognizable brand for news and information in New York, which gives us a head start on-air. But we still need to try new things."

**JOHN DIMICK:** "We're spending more time building loyalty between audience and artist again. We spend a lot of time in the clubs, because that's where a lot of our music starts. It's nice to see the incremental steps being taken again, instead of a massive push on a first single and then the second single sucks."

**TOM POLEMAN:** "I think the business will be completely different in the future. Talent is the most important thing for maintaining our relevance. Our commitment—for HD, for our Web sites, for cell phones—is to create as much strong content as possible."

**JOHN PARIKHVAL:** "One of radio's great strengths is repetition. There's nothing worse for a listener than a song that he or she doesn't recognize. It's a balancing act between comfort and introducing new music. The problem for radio today is that young listeners are getting their new music from friends via" instant messaging.

**BUZZ KNIGHT:** "Terrestrial radio can out-heart-and-soul anybody. One of my fantasies is that we banish conventions as we know them and use the [HD side channel] alliance to learn from each other and take barriers down to produce a greater product. I hope we don't lose sight of that."

Buzz Knight



Continued from page 5

Knight suggested, "We have to be careful about overanalyzing with the PPM. There's so much data to freak out over. My fear is that the industry might run and hide instead of having the guts to stick by what it believes in."

Dimick, whose audience at WQHT is primarily black, said, "I'm scared about telling a 22-year-old African-American male that he needs to carry around a little black box with a blinking red light all the time—and that if they don't, Arbitron will be calling them." Even so, he added, "The PPM is going to make things more challenging, but a lot more fun, too."

Knight raised the issue of cost to radio groups. "We're being lured into something because the methodology we have now is antiquated. A scarier thing is that whatever costs we're being quoted

now for the new service may be nowhere near reality."

Poleman, however, noted the vast possibilities that passive measurement might present. "We gave Arbitron an encoded Z100 podcast, and they are able to measure it. This will provide a way to measure our content in different formats."

## OTHER PLATFORMS

Parikhal, who as a consultant sits slightly outside of the broadcasting industry, stressed, "I don't care who wins the greatest audience. The biggest winner in all of this is the consumer." He warned that radio groups should be wary of kowtowing to Wall Street interests: "The people controlling the equity money are mostly a bunch of morons. The leaders on Wall Street are not that smart, they're just survivors. What the radio industry needs to understand is that the advertising model has changed funda-

mentally. Push advertising, where you ask the consumer to react, is being replaced by pull advertising, where they are motivated to act.

"That's why radio has a good shot. Ads should be live and 10 seconds long. At 4 p.m., no one knows what they're going to have for dinner. A jock can plug a take-out restaurant . . . If broadcasters don't take advantage of buy-oriented opportunities, it will rapidly become irrelevant."

## OTHER TECH ISSUES

A discussion ensued about the value of digital download sales in helping radio stations accurately read consumer tastes.

Fleischer stressed that it is not unusual for sales spikes to indicate a band's burgeoning impact—which should be a reliable indicator for radio stations. Whatever consumer reports reflect and despite iTunes' increasing influence, he said that illegal file sharing continues to thrive.

He revealed that trends show an erosion in alternative and

**ON THE WEB**  
An online video presentation of the round-table session will soon be available at [Billboard-RadioMonitor.com](http://Billboard-RadioMonitor.com). Details will be available at the site in the coming days.



Joe Fleischer

**'For the first time in a long time, we've decided, "What the f\*\*\*, let's take a chance."'**  
—JOHN DIMICK



Greg Janoff

# SETTING RADIO APART

COMMENTARY BY SCOTT MCKENZIE

IT WAS AS IF A BELL WENT "DING" INSIDE the collective heads of radio executives: Radio needed to be more than a listening experience.

To beat the iPod at its own game, radio needed to reach. And then it needed to reach again. The positioning of the iPod against radio for Billboard Radio Monitor's round-table session was as much an exercise in having radio consider its broader competitive set (not just the ubiquitous iPod) as it was anything else.

With elite programmers like Tom Poleman, John Dimick and Buzz Knight in the room, the discussion was free-flowing and thought-provoking. They did not talk about stopsets or musical choices, they talked about exclusive video elements for their station Web sites, streaming audio and side channels with dare-to-be-different programming.

The room understood that merely pushing audio content to listeners was not enough. There also had to be an enabling of "pull" where listeners could seek what they needed via the brands of radio. Such viral, online social networking environments as Myspace.com were very much top of mind, as was the need to discover new music and deliver it to the ears of those who have either abandoned radio or never formed a true alliance with a set of call letters.

The participants also spent time discussing the notion of information delivery. Not just front- and back-announcing songs, but real information nuggets—what America Online execs often call "info snacks." Radio can be a full-service provider of information wrapped around the music. That means entertainment news about Hollywood stars in easy-to-digest form is probably the right thing to do. So too are updates that dwell less on "worthy" news and more on the water cooler updates so essential for getting through a day without social embarrassment.

Of course, news stations need to also deliver the serious news to take in updates from Iraq and happenings in Washington, D.C. But the consensus was that station call letters needed to mean more than that. They needed to reach into every part of a listener's day. If they were not listening in cars on the way to work, they would perhaps be at the station Web site, watching video of an artist visit or text messaging friends with details of how to win tickets in a station giveaway.

Value-added content is what will set radio apart. It just needs to move quickly to deliver, before alternatives like the iPod pass it by.

active rock downloads—which reflects radio's ongoing abandonment of rock formats—while pop, R&B/hip-hop and country continue to grow steadily.

Fleischer pointed to the band Fall Out Boy, which hit BigChampagne's top 10 list when radio was barely noticing the act, with 200 spins. Top 40 radio then caught on, propelling first single "Sugar, We're Goin' Down" into the top 10 at the format. Follow-up "Dance, Dance" has made the band a bona fide hit act, also scoring top 10 airplay. (Fleischer is involved with the management of Fall Out Boy through another company.)

Poleman said, "It's important for radio to follow the indicators. We added Fall Out Boy at Z100 because we saw the downloads. It's always been the desire of kids to find their own music, and we can track that. It's that first step, and then radio picks it up. You find those things creating a buzz, and then it moves to the mainstream and blows up."

Overall, the round-table participants insisted that the cloud sitting over terrestrial radio's reputation in a competitive listening environment will dissipate as proponents work toward better programming, new ways to reach audience and faster methods to assess reaction to what listeners prefer.

"What we're focused on is what is between the records," Dimick said. "It's not radio vs. the iPod, it's about choice. It's incumbent upon all of us to figure out how to make 240 new [HD side channels] work. I like to stay up at night thinking of all the crazy things we can pull off. Anything that gets our product in the hands of people wherever they are is what's going to keep the light burning bright."



# iSeeRadio™

## Make your audio visual.™

iSeeRadio is the premier solution for cutting-edge radio broadcasting and advertising.

iSeeRadio enables you to add an exciting visual dimension to your radio content by broadcasting live and on-demand programming—video and audio—through our interactive media player.

The iSeeRadio media player creates powerful new revenue opportunities for your radio station, including:

- » Interactive advertising tiles
- » Video commercials
- » Sponsorship banners
- » Flash ads
- » Static ads

iSeeRadio's plug-and-play system makes broadcasting easy! Broadcast your live and on-demand events, monetize your media, and create a customized viewing experience for your audiences.

### Radio With Vision.™



"iSeeRadio gives us a great opportunity to delve into a new world and offer our advertisers something that is cutting-edge. We're really capitalizing on this huge wave of Internet advertising and taking it to that next level—not just audio but a visual medium. The possibilities are endless."

*Stephanie Donovan*  
Director of Non-Traditional Revenue  
Clear Channel

iSeeRadio, A Company of Continental Vista Broadcasting Group Inc.  
www.iseeradio.tv  
info@iseeradio.tv

281.210.5000  
800.929.6726

# SALES PROMOTIONS THAT SUCKED (AND HOW TO AVOID THEM)

BY PHYLLIS STARK

## (AND HOW TO AVOID THEM)

**AS BUDGETS GET SQUEEZED** and profit margins shrink, sales promotions are becoming increasingly important in enhancing stations' bottom lines. The successful ones make everyone look like a hero, but sales promotions can also be fraught with peril if they are not handled correctly.

Nearly all radio promotions and marketing pros Billboard Radio Monitor contacted could recall a horror story or two, like having to give away bottles of Pepto Bismol on the air at the request of a client. But like the professionals they are, they have also used such events as a learning experience. Here, they offer some tips on how to avoid the potential pitfalls of sales promotions.

But first, a few memorable mishaps.

Lisa Sands, promotions director for Clear Channel country WGAR, adult top 40 WMXV and oldies WMJI Cleveland, recalls her "weirdest request," which came from a cheese company that wanted the station to do some cheese sampling at an event.

"I wrongly assumed the cheese would be some individually wrapped items or bite-sized," she says. "I got a box delivered to my attention with—and I am not joking—large blocks of cheese on dry ice, a cutting board and a knife. I guess I was supposed to cut it into nice little appetizer bites.

"I handed the whole thing back to the sales rep and pointed out that the health department might not like us handling food in this manner."

Paul Heling, now promotions director at Jefferson-Pilot country KYGO and KCKK Denver, says his worst incident occurred "when I showed up at a teen night [that top 40] WIXX Green Bay, Wis., was doing and the personalities were giving away certificates for jars of pickles and mayonnaise. Those items were snuck into the promotion, surprising us all."

Sands has been asked to give away disposable razors, and ended up donating a lot of them to a homeless men's shelter. Today, she says, "I make a point of telling people that the radio station promotion department is not the surrogate street team for clients. Nowadays, clients try to pass that job off to the radio stations when they make a buy."

She believes that a client who has "extensive sampling needs" should hire its own street team to do the work.

Heidi Heinz, director of marketing and promotions for CBS Radio/Tampa, Fla., has also learned from experience. Her favorite way to distribute "weird" prizes is the "Wheel O' Prizes" promotion.

"When I got forced to give away windshield wipers, I cleaned out the prize closet and did a 'Wheel O' Prizes' weekend," she says. "Listeners had the chance to spin the wheel and win different prizes, including the infamous wipers."

Vicki Fiorelli-Starkovich, director of marketing and promotions for Clear Channel's eight-station Phoenix cluster, thinks every station has such a "dumping ground" for giving away product "that might not sound right on the station for giveaways." For example, her AC station KESZ does a series of morning and afternoon van stops to pass out the Meow Mix, Tic Tacs, mouthwash and "all of those items that reps want given away on the morning show."

### AVOIDING THE PITFALLS

Like most promotions pros, Heinz has plenty of advice for her colleagues on how to avoid mistakes.

"Make sure you have all prizes in-house before you start the

giveaway, no exceptions," Heinz cautions. "With complicated contests it's always good to have attorneys review the rules. They have saved me quite a few times."

Across town in Tampa, Mike Oliviero, director of marketing/promotions for the Clear Channel cluster there, offers more advice. "When taking on a sales/client promotion, it's important to have all parties involved on the same page," he says. "A 30-second promo to promote the contest has to be selling the benefit to the listener as well as the benefits of the client."

If it is viewed as an extra spot, he says, "that's where the listener loses interest, as the promo can be bogged down with too many copy points that don't sell the 'wow factor' of the promotion. The spirit and intention wind up getting lost.

"It could make the difference in the success of the promotion," Oliviero adds. "The client's objective is obviously exposure, brand awareness or store traffic, but if the benefit to the listener is not there, it could be a recipe for disaster."

For Ron James, promotions director of CBS Radio country WUBE Cincinnati, the sales promotions that have worked best were ones that were "either entertaining or useful to the listener, met the needs of the client and the station not only made money but also supported each and was proud to promote them." Finding a way to tie a promotion back into the station's music is also a plus. "You can't go wrong that way," he says.

Pam Mills, director of marketing and promotions for CBS Radio country WUSN Chicago, has a similar philosophy about sales promotions. "At the core, promotions have to sound good on the air and engage listeners, or they just won't work," she says. "Also, keep it simple and easy to understand. When things get too 'creative' or listeners have to jump through too many hoops to participate, you run the risk of losing them."

### EDUCATE THE CLIENT

James thinks challenges tend to arise in sales promotions when "the client tries to program the radio station with their own ideas of how promotions work." This can be avoided, he says, by "explaining the merits [as] a win-win-win for all. Otherwise, we [just] have spots for sale."

That is actually a common concern among promotions pros. Beasley country WXTU Philadelphia marketing and promotions director Mark Vizza complains of "clients who do not understand the product or listener. It is up to us to educate them on today's marketing and promotion ideas."

His most successful on-site promotions have been ones in which the client found a way to engage the listeners who showed up. "Feed them, give them a gift, make them a loyal customer," he suggests. "Those clients who do that are the most successful."

The biggest challenge for Fiorelli-Starkovich and others is

sometimes not the clients, but the station sales reps that "don't communicate well with the promotions director and expect the promotions budget to help cover hard costs for their sales promotion," she says. "Reps sell big ideas/promotions to clients—that the PD approves—and the reps seem to think that the promotions budget is endless to help pay hard costs to fulfill the promotion.

"The best way to avoid this," she continues, "is to have office hours where reps can come in and go over ideas. At that point, a good promotion director will know hard costs immediately and can outline them for the rep so that they can package in those costs."

Josh Easler, director of marketing and promotions for Greater Media country WKLB Boston, calls sales promotions a "necessary evil," but one that "can actually be beneficial to programming if the relationships are managed properly."



Josh Easler

For Easler, one of the keys to successfully implementing sales promotions is to manage expectations. "Having been in [both] sales and promotions, I understand one of the fundamental fears that salespeople have that tends to complicate sales promotions is the fear of altering the guidelines that a client requests," he says. "Often times we'll see a way to make a promotion work if we do it our way, not the client's way, but salespeople freak out, not wanting to go back to their client having altered the avail guidelines [for fear] that they will anger the buyer and lose the piece of business.

"This mind-set should be avoided," Easler continues. "Most planners and buyers have a specific goal of a promotion in mind, and as long as the goal is met, they don't care how radio gets to that point."





# FREEDOM

M  
A  
N  
C  
O  
W



# PUTTING THE 'RAD' IN

BY KEN TUCKER

**W**hether your company calls it "business development" or "non-spot revenue" or "event marketing" or simply "new business," nontraditional revenue, or NTR, has come a long way.

In fact, sales executives interviewed by Billboard Radio Monitor agreed that NTR sales account for an increasing portion of their stations' billing.

differently," he says.

And while the money aspect is important, there is another benefit to NTR sales: Sellers learn to look at a client's needs. "It forces you into a whole different type of mentality," McMonigle says. "It's not just someone that's trying to crank out a cost per point. You're building relationships . . . that go beyond the agency and are client-based. The expertise and the credibility it lends to my sales staff pays off on the spot side." Susquehanna does not employ NTR specialists; it relies on its sales staff to sell the program.

Even companies that may have been skeptical in the past are recognizing the opportunities. "People are putting resources behind it," Clark says. "They're putting resources in people, and they're putting resources in support services."

"It really went nuts about 10-15 years ago when radio needed to start generating some revenue," Clark says. "A lot of [stations] were sold out at the time so it was kind of like, 'Where else are we going to go for the money, because we still need double-digit growth.'"

Clear Channel/Nashville special events director Candace Price first heard the term when she was selling for what was then SFX/Nashville in 1997. "We can only put so many commercials on the air, we have to find other ways to do it," she recalls being told.

At that time, NTR was defined as "anything that was out of the ordinary," meaning it did not involve an agency or direct buy. Recruitment advertising was the target of NTR efforts.

For Greater Media/Detroit, the emphasis on NTR began

# NONTRADITIONAL REVENUE

"In many of our clients' markets, NTR can make up as much as 10% of the local budget," says Elaine Clark, GM for Revenue Development Systems. Clark's company, a division of Emmis Communications, works with stations to grow alternate revenue streams. "Years ago, when I first started, it was 1%," she says. "If we closed anything, people were excited about it."

Bob Kozaitis, group director of business development for Greater Media/Detroit, says that for his stations, NTR billing is five times what it was five years ago. Although he declines to reveal specific figures, Kozaitis does say, "It's grown from nothing to being a very important part of our business."

Hank McMonigle, general sales manager for Susquehanna country KPLX (the Wolf) Dallas, also cites growth in the category. He believes that leadership is key to NTR's success across a radio group.

"If the head of the company isn't in love with it, then it's not going to be an initiative, and each cluster will deal with it

After being out of the NTR game for a while, Clark says one major-market cluster she works with has renewed interest. "A few years ago, they eliminated [NTR] positions," she says. "Now they're putting them back in. What does that tell you? This is serious business. This is a big part of where we see revenue coming from."

## A BRIEF HISTORY

Clark says that while the perception may be that NTR is a new sales tool, it dates back at least 20 years. "It actually started in television," she says. Back then, NTR was known as "vendor" sales, tapping into vendor dollars that had previously gone directly to retailers.

Interestingly, Clark says, "TV quickly got tired of it, because TV money was so easy to get that no one wanted to work that hard." Soon radio latched on to the idea and ran, or at least walked, with it.

about eight years ago, according to Kozaitis, who now oversees a six-person department. "At the time we had basically two stations: [active rock] WRIF and [classic rock] WCSX," he says. "We started from the ground floor with no programs, and we developed some things that we're still running today. It's amazing how many events that we started with a couple thousand people now will draw up to 30,000 people." WRIF's Harleyfest, in essence a glorified motorcycle rally, is one of those long-running programs.

Kozaitis says brains and persistence are keys to longevity. "It's learning from your mistakes early on and sticking with the programs that you know have the legs."

## NTR TODAY

The stations that Billboard Radio Monitor talked to say the majority of NTR business they currently do is tied to events, with the station as the primary promoter.

The approach has its advantages. "Rather than tie into an existing event, we try to create a lot of our own events from the ground up," Kozaitis says. "We go rent the facility and do it the way we want to. The main reason for that is, we have more flexibility with our clients. We try to customize everything to the client's needs, and when you are the show promoter you can do that."

Existing events, especially concerts, frequently come with a number of sponsorships already in place, leaving less flexibility. "We do tie in with some existing events, but not that many," Kozaitis says.

While the vast majority of Clear Channel/Nashville's NTR revolves around events, Price says there are other options. "Last year we did a football guide," she says, noting that "Clear Channel Collective Marketing [an arm of the parent company] does a lot of different NTR programs. They print football guides, bridal guides, and they just introduced a racing guide."

But what may work for one Clear Channel cluster may not



WRIF Detroit's Harleyfest

work everywhere. "The amount of effort and the amount of expenses really need to [generate enough revenue] to make it worthwhile," Price says. "We tend to focus on the things that we've been successful doing in this market. We have some very solid events in Nashville." Among them is the Music City Brewers Festival, which attracts microbreweries from around the region. Reinforcing the NTR aspect of the event, an established radio advertiser like Budweiser does not participate, Price says.

#### WHY IT WORKS

Price says that NTR opportunities have to benefit everyone involved, or the opportunity will not last. "It's not just tapping into our advertisers and saying, 'You're going to get your name on something,'" she says. "It's tapping into our listeners and

front of a 10,000- or 20,000-person crowd, whether it's to brand something or to pass something out," he says.

#### WHAT'S NEW

Radio companies have struggled to find ways to make money from their Web sites. Many, if not most stations, resorted to using their sites as added value for spot-buying clients.

But with major groups like Clear Channel and CBS Radio actually creating unique content for their online efforts, including streaming, the situation has changed.

"We have a number of new programs through Clear Channel—corporate initiatives—that are being rolled out and executed on the local level," Price says. Among them are the company's "Stripped: Real and Raw" webcasts and its keyword search function that

Another area for growth is "cause marketing," Clark says. "There are lots of nonprofits out there that need money, and they need to get their message out," she says. "What better vehicle than radio? What we have to do is figure out how to help them get their message out, whatever it is, and then also help them to get the money to pay for it."

At Emmis, "cause marketing" is a companywide initiative, Clark says. Her client stations are interested as well. "They've dabbled a little, they're tying some of them into their events," she says. "There's lots of different models out there. Everyone knows we need to do this, we need to help and it's another revenue stream, but we're still finding our way."

Clark also sees growth potential on the Web, but acknowledges that stations need to be dedicated to it. "Content is the

**'In many of our clients' markets, NTR can make up as much as 10% of the local budget. Years ago, when I first started, it was 1%.'**

**—ELAINE CLARK**



Clear Channel/Nashville's Music City Brewers Festival

providing a valuable element for them. It has to be win-win. You have to figure out a way to make it work for everyone."

Whether it is a brand-new client that is not necessarily looking at traditional radio or an existing client that is looking for something different, meeting the client's needs is important. So much so that Greater Media will, at times, act as an agency and place buys at other media outlets.

"It's about opportunity," Kozaitis says. "We would like to help them in every aspect [of their advertising plan]. In a lot of cases, it may have nothing to do with radio, we just guide them in another direction. Sometimes we'll buy media for them. We try to make it as easy as possible for the client." He adds, "We're trying to take care of them, and we have the resources around us to do it."

McMonigle says that when selling NTR, it is important to remember the basic premise. "There are some people that will never be involved in the spot part of our business, but like the opportunity to put their products and/or services and people in

allows listeners to more easily access advertiser information.

"The [Greater Media/Detroit] cluster is working on coming up with new and creative ways to help our clients," Kozaitis says. While in the past its efforts focused on streaming packages, Kozaitis says now the group is "trying to customize whether it's something with our database that we can utilize and draw our listeners in for a particular program."

Clark says there are a lot of new opportunities for NTR, and, in some cases, it is just a matter of figuring out how to make it work. "It's product placement, it's events . . . and a lot of interactive stuff," she says. "The Web is huge. Can we somehow connect people's cell phones with content? Advertisers are looking for experiential opportunities, they want [people] to interact with the product."

McMonigle agrees. "At a recent meeting with all the top people from Coors, we spent most of the meeting talking about new-media opportunities," he says.

king, and you've got to put resources behind it," she says. "If you're going to do something with the Web, you've got to have somebody onboard that is all about changing the content, making it compelling and fun, so that people keep coming back to it."

The Susquehanna/Dallas cluster is selling spots on its four Web streams. Terrestrial spots are replaced by stream-specific spots.

The Wolf is also selling spots that are embedded in the station's podcasts. "It's another new technology," McMonigle says, noting streaming and new-media revenue now account for 20% of the Wolf's NTR revenue, up from zero a year ago.

Although text messaging is currently being used as a programming tool and a way to build the station's database, the cluster is also looking at ways to generate revenue from it. At the Wolf's recent 12 Man Jam concert, the 6,000 attendees were invited to enter a text messaging code in their phones for a chance to meet the performers backstage. "Half the crowd responded," McMonigle says. "It was really powerful." ●●●

GO  
TO YOUR  
HAPPY  
PLACE



DECALS · STATICS · LABELS · CLUB CARDS

This peaceful moment is brought to you by Communication Graphics. For other peaceful moments, choose us for all of your decal printing and design needs. Call today.

**Communication  
Graphics Inc**  
THE DECAL COMPANY

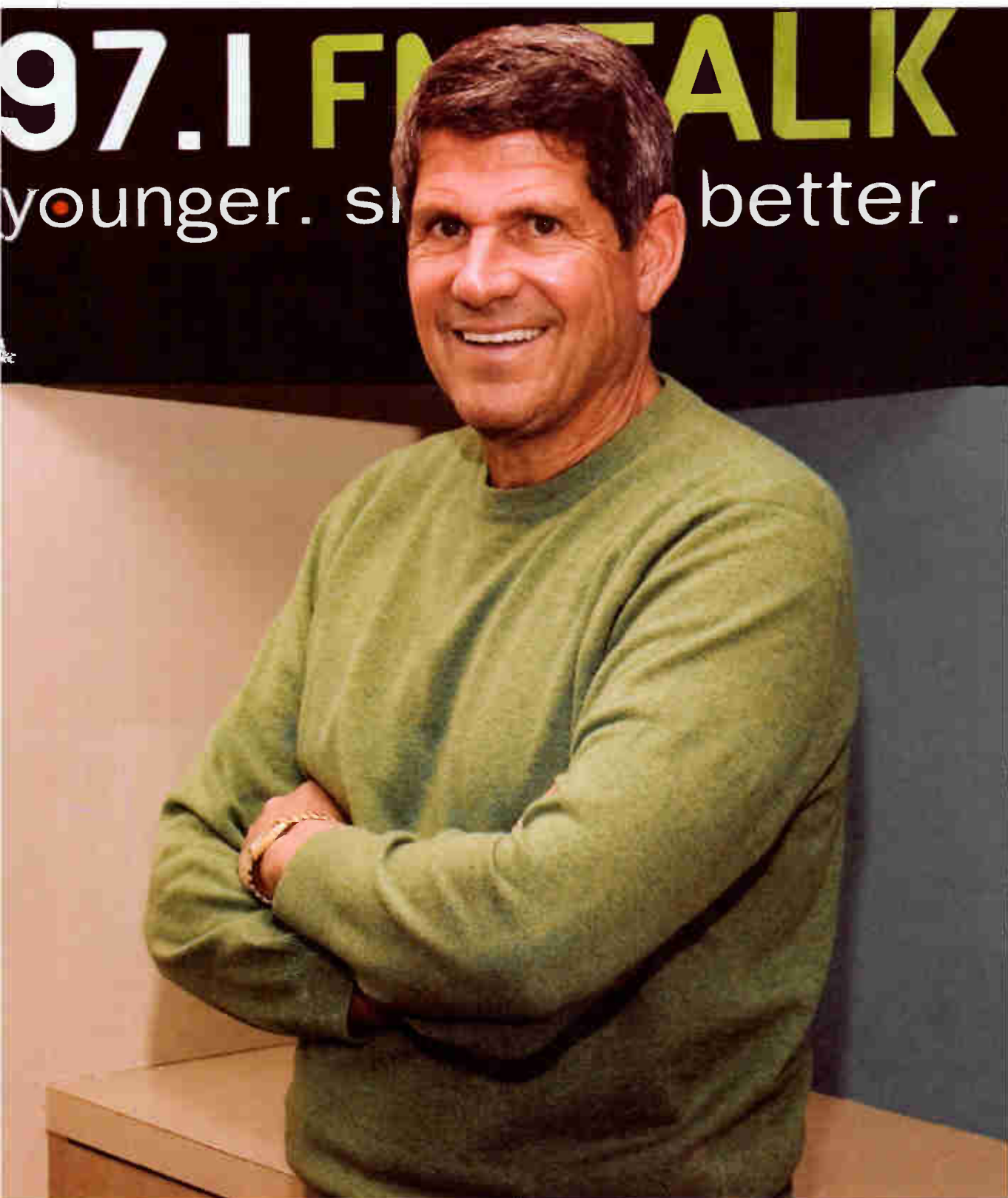
(800) 331-4438 WWW.CGILINK.COM



# SMULYAN

## AIMS FOR RADIO REVIVAL

BY PAUL HEINE PHOTOGRAPH BY BENJAMIN LEOPOLD / RETNA LTD.



**HAS WALL STREET'S LOVE AFFAIR** with satellite radio spread to the advertising industry? Emmis chairman/CEO Jeff Smulyan thinks so.

"The satellite guys have done a brilliant job of creating this cache around them that they're the next big thing," he says. Radio, meanwhile, has done a poor job of marketing itself.

For Smulyan, a chart that Bear Stearns analyst Victor Miller compiled last year demonstrates the absurdity of Wall Street's infatuation with satellite radio. It shows the two satcasters with a 2005 loss in earnings before interest, tax, depreciation and amor-

tization of \$860 million and an enterprise value north of \$18 billion. In the chart's second column are six terrestrial radio broadcasters, with positive EBITDA of \$853 million and a combined enterprise value of \$10.5 billion.

"It's comical," Smulyan says. "They've created the perception that they're the next big thing and they're going to have this great growth. And we haven't grown. And that's spilling over to Madison Avenue."

Convinced that satellite is the new "it" thing and radio is yesterday's news, advertisers are transferring dollars to other media,

Smulyan contends. "That perception has hurt us more than anything. That has been a bigger cause of the malaise in our industry than people imagine."

The head of radio's 10th-largest company believes it will take more than high-definition radio to turn that perception around. He applauds the National Assn. of Broadcasters' pro-radio campaign. He is bullish on electronic invoicing and Arbitron's Portable People Meter to make buying radio more palatable for advertisers and the industry more accountable to clients. He says it is time to put the fun back into radio, make it exciting again for listeners and show how it is embracing new technologies.

"All those things are part of our battle to come back and change that perception," Smulyan says. "All those things will energize the industry. That will lead to a spark, which will ignite the industry."

### SUBS OR SPOTS?

Like the Boss said, you can't start a fire without a spark. For radio, the fire began Jan. 19, when a horde of HD Radio Alliance member companies, including Emmis, pulled back the curtain on their HD2 plans. Most of the new Emmis multicasts complement or extend the company's existing stations.

In New York, the side channel for R&B/hip-hop WQHT (Hot 97) programs old-school hip-hop. Adult R&B WRKS (Kiss FM) will air gospel on its multicast channel. For smooth jazz WQCD (CD 101.9), it is Chill, the ambient and electronica music the station wove into its mix last year—only to see its ratings tumble.

To complement rhythmic top 40 KPWR (Power 106) Los Angeles, Emmis will offer Power Dos, a bilingual and musically extended version of Power 106. Under attack by Spanish Broadcasting System's KXOL (Latino 96.3), trendsetting Power 106 can now fight fire with fire. Also in L.A., triple-A returns with the side channel of country KZI.A.

In Chicago, where Emmis recently forced ABC Radio out of a heated rock war, the company brand-extends modern rock WKQX (Q101) with a separate Punk/Young Alternative channel, while heritage rock WLUP (the Loop) explores its extreme alter ego as Loop Loud.

In Indianapolis listeners with HD radios will hear dance on the HD2 multicast of top 40 WNOU (Radio Now), disco from soft AC WYXB (B105.7) and Americana from country WLHK (Hank FM).

Hot 97's old-school channel is already on the air; the L.A. side channels are expected to debut in mid-February. The rest will launch throughout 2006.

Because alliance members worked together on divvying up formats, Emmis' antitrust counsel had to approve the allocations.

"The rollout is really critical," Smulyan says. "We need to get radios in people's hands."

In addition to promoting its own HD2 channels, Smulyan says Emmis will champion the HD concept on-air and make available a bank of spots to HD retailers and auto manufacturers.

Yet some of the HD radio formats look eerily similar to satellite radio formats. Could this foster a perception that radio is merely reacting to satellite?

"A lot of the satellite radio offerings were further niches of terrestrial radio offerings," Smulyan responds. "As you narrow, that's what you end up with. Whenever you have more distribution channels, you narrow the niches and create more product. Look at the evolution of television, and you see a lot more products. That's just the evolution of programming. Besides, a lot of

the satellite radio channels are direct copies of Internet streams offered by terrestrial stations.”

Despite “so much hue and cry about satellite,” Smulyan remains unconvinced that pay radio is a viable business. Satellite radio is viable “in some way, shape or form, but I don’t think it’s nearly the business that some on Wall Street think it is.”

For that matter, he candidly admits there is no compelling business model yet for HD2. “We don’t have a plan yet,” he says. “The first thing we want to do is roll out product which will drive the adoption of receivers. Nobody knows exactly what the business model is.”

At a time of anemic industry growth, why invest millions in a technology that no one has yet figured out how to monetize? To “get high-definition radio in the hands of consumers, because that’s a better listening experience on our main channels,” Smulyan says. “When you have enough [HD2] consumption, you can build advertiser models.”

While some broadcasters are adamant about keeping HD2 subscription-free, Smulyan is open to either business model.

clearly there are winners and losers,” Smulyan notes.

Before Emmis decides on subscriptions or spots for HD2, Smulyan wants to see if the new side channels lead to increased listening. “All of this comes down to the economic model—what’s most viable. We can’t have our heads in the sand and not listen to our audiences that clearly want digital high-definition sound. We have to roll out the product and figure out what we’ve got.”

#### LIMITED GROWTH

In the go-go ’90s, many radio managers had high hopes of retiring on lucrative stock options. Punishing stock prices have dashed those hopes, leading to what some have termed an industry-wide state of depression. What does Smulyan say to his troops to keep them motivated?

“Listen, I can’t go to our people and say, ‘You know radio’s only grown at 1.5% over the last five years, so I can guarantee you we’re going to be up to 7% this year and all our problems will go away. But clearly that’s what we need to do.’”

“Wall Street doesn’t like us because we haven’t grown,” he adds.

the deals were not reflective of where the marketplace ended,” Smulyan notes. “It’s one thing to make a rights fee for \$7 million—\$8 million a year over a five-year period when [the license] is growing between 6%–8% annually. It may be a loss leader the first year, but with 7 or 8% growth, by the fifth year, it’s a big winner. But when that growth becomes 1%, that rights-fee deal looks really bad. That’s what’s happened.”

No longer able to cut rich rights deals with broadcasters, some teams have taken a DIY approach and opted to buy their own stations. But Smulyan believes they could be in for a rude awakening. “If you go out and buy a station and deploy the capital, my guess is at the end of the day, you don’t do much better, especially when that’s an area of expertise that you may or may not have.”

Asked who he would like to see replace Gary Fries as head of the Radio Advertising Bureau, Smulyan says someone with Fries’ passion and industry know-how, “but with a better golf game.” He says his “greatest achievement in life” is staying off the search committee to find Fries’ successor.

**A LOT OF THE SATELLITE RADIO OFFERINGS WERE FURTHER  
NICHE'S OF TERRESTRIAL RADIO OFFERINGS. AS YOU NARROW,  
THAT'S WHAT YOU END UP WITH.**

**—JEFF SMULYAN**

“If the subscription model is viable, there’s no reason we can’t do subscription on a local basis,” he says. “We need to drive the adoption and see what it looks like out there.”

Assuming listeners get hooked on commercial-free HD2 channels, what happens when broadcasters suddenly add spots? Smulyan knows all too well. In 1986, Emmis acquired rock WAPP (the Apple) New York from Doubleday Broadcasting after its infamous commercial-free summer launch. “People loved it, then they felt betrayed,” he recalls. A listener in a college class told Smulyan then that he thought it was a new form of radio without commercials.

What if HD2 listeners feel the same betrayal when commercials eventually appear? With that in mind, Smulyan says Emmis is keeping its subscription options open and could conceivably charge around \$3.25 per month to keep its side channels commercial-free.

The argument for subscription-based HD2 is bolstered by concerns that adding spots could cannibalize revenue on the mother-ship station, especially when there are already ratings and revenue underperformers in any given market. “The television industry has managed to remain robust, going from a three-channel model to a 500-channel model in the last 20 years, but

Emmis chose to exit the TV business, Smulyan says, because it was structurally flawed and he saw greater growth opportunities in radio. The sale of its TV stations will result in significantly less debt, but the company has not decided whether to redeploy capital into radio.

“We’re evaluating all of that,” he says, adding that decisions are based on what the investment would look like five to 10 years down the road. Emmis turned its nose at the highly coveted ABC Radio stations because “the prices didn’t make sense for us,” Smulyan says.

But he does have his eye on the Washington Nationals. What attracts him to Major League Baseball?

“It allows us to leverage our skill sets,” namely in sales, marketing, promotion, research and technology. Put Emmis under the microscope, and Smulyan says you will see a company that “understands audiences—what makes them tick and what motivates them.” Owning a pro baseball team is “about understanding the wants and needs of different audience segments,” he adds. “It’s not just winning on the field, although that’s certainly part of it. At Emmis, we think we’re good at creating strong organizations.”

In today’s sluggish economic environment some radio companies are re-examining costly sports play-by-play deals. “Some of

“I’d like the industry to continue to give the RAB the tools to go out and market the industry,” he says. “Give them the resources to make more inroads with more large advertisers nationally and continue to provide the great tools and training for the individual stations. Gary and his team would do whatever we wanted of them. But we wouldn’t always give them the resources.”

Smulyan admits that being a publicly traded radio company is not as much fun as it used to be. “When I was private, we kind of wanted to be public,” he says. “Most of my friends who were public kind of want to be private. You play the hand you have. There are not as many benefits to being public today as there were because your currency doesn’t do you much good.”

He characterizes Clear Channel’s request for proposals for a new ratings service as “a very tough putt” and says that whatever the industry does in terms of embracing electronic ratings, it better act quickly.

His bottom line on the industry? Radio needs nothing short of total reinvention. HD, the PPM, electronic invoicing, creative new ways of selling and innovative new products will play important roles in the revival.

“We are an industry that reaches 96% of the population,” he says. “We have to leverage that and reinvigorate the business.”

## JUST LAUNCHED AT KYXY/FM SAN DIEGO!

**the john tesh  
radio show**

Music and Intelligence for your Life



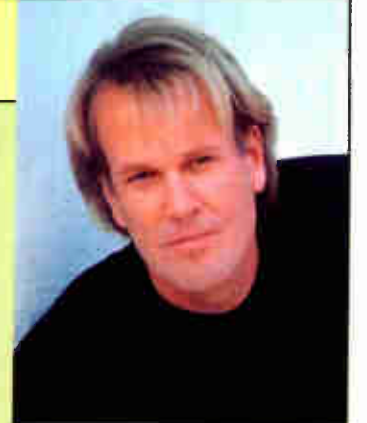
**Now heard on  
over 230+ stations!**

### AC's answer for Compelling Daily Family Programming

*“We added John Tesh to **Morning Drive on Sunny 104.5, Philadelphia, November '05.** We're amazed at the passion our audience has for John's unique content and the constant inquiries from listeners. **The first month's results are strong... DOUBLING our W25-54 share from December '04 – December '05 (1.9-3.8)!**”*

**—Brian Check, Regional VP & PD; WSNI/FM-Philadelphia**

For more info, please contact:  
Scott Meyers • The TeshMedia Group • Toll-Free 888-548-8637 • email: [Scott@Meyers.net](mailto:Scott@Meyers.net)



# RADIO'S NEW WORLD

BY TONY SANDERS

# ORDER

**WHAT, EXACTLY, IS GOOGLE UP TO** with its purchase of dMarc Broadcasting? Billboard Radio Monitor posed that question to radio general sales managers, GMs, rep firm and network execs, group owners and Wall Street analysts.

Many of their responses were positive, saying how the move is good for the industry and how Google's unexpected entry into radio heralds a vote of confidence in the medium's future.

However, some of these same execs, when granted anonymity, said something very different. They contend that Google/dMarc has set its sights on carving out a piece of the roughly 20% of annual radio revenue that flows, for the most part, through the two national rep firms, Katz Media and Interep.

The dMarc firm is a major media-buying service, with what it says are "over 500 stations" in its network and "with more than 50 stations being added every month." It also owns Scott Studios and Computer Concepts, and offers broadcast clients text-based delivery solutions that work with Radio Data Services and high-definition radio.

When Google's purchase of dMarc was announced, dMarc said: "Google plans to integrate dMarc technology into the Google AdWords platform, creating a new radio ad distribution channel for Google advertisers."

AdWords is a marketing system based on keyword searches that charges advertisers on a cost-per-click basis. When people click on these sponsored search result ads, Google gets paid a certain fee.

AdSense, another Google marketing system, enables Web site owners to generate revenue by hosting a set of Google-supplied ads that fit into a specific size area set aside for this purpose on a Web page. In that case, when people click on the ads, Google pays the Web site owner a fee.

dMarc Media Networks could have a direct impact on the national-spot business. In describing its media planning and buying services, the firm's Web site says, "Choose from hundreds of stations in every major format. No expensive phone calls to make. No reps to track down and contact. Make buys on your time

schedule, not someone else's." The firm touts its network as offering "quick access to every major target demographic," along with the ability to create "custom networks."

dMarc Broadcasting chairman Chad Steelberg told Billboard Radio Monitor shortly after the acquisition that "radio is about to go through a substantial change," but he suggests that this change would not be bad for the industry's "current constituencies," meaning the established national rep firms.

Steelberg says that dMarc's link with Google means "we can bring a whole new category of advertisers and better measurability" to the industry, along with more "accountability and the ability for advertisers to measure their return on their investments in new ways."

Steelberg is correct when he says this increased level of accountability is something advertisers "have been looking for and have needed for years." Accountability to advertisers, and the ability to demonstrate a real return on investment, has been a recurring theme at recent Radio Advertising Bureau meetings.

dMarc's technology and partnership with Google "brings an entirely new level of credibility as well as technology resources to bear on this problem," Steelberg says. "I think radio will be forever changed and better for it."

Asked directly why dMarc should not be considered a threat to the national rep firms, Steelberg says: "The only reason I would say that this isn't necessarily bad for all of the current constituencies in the broadcast radio space is, if you just look at what Google has been able to do by fostering the Internet ecosystem with its AdWords and AdSense product lines, they've really enabled all of the Internet parties to identify and develop and expand their product horizons and their value in unique ways."

Pressed on the point, Steelberg says, "I do think change will occur in the radio space and parties will shift, but I do think new opportunities will arise with this new innovation and new energy being brought to bear on one of the greatest media in the United States."

## INTEREP'S VIEW

Shortly after the Google/dMarc announcement was reported, Marc Guild, president of Interep's marketing division, posted a memo on the firm's intranet. In the memo, obtained by Billboard Radio Monitor, Guild wrote that "dMarc is only for certain types of remnant inventory, filling the needs of only a small, very specific group of advertisers." He pointed out that the dMarc system does not allow an advertiser to buy specific stations, "only a given format in a given market. As media becomes more precise, not less, this technology will not fulfill the needs of most marketers."

Guild also noted that some stations had traded out a certain amount of advertising inventory in exchange for getting dMarc's software inventory system. He suggested that "it is unclear if broadcasters will continue to offer inventory—or what percentage of inventory—after their initial obligations are fulfilled. If Google packages radio as a low-cost add-on, the inventory made available may be quite low, or the least desirable."

Guild's memo then pointed to the key attributes that distinguish the rep firms and local account execs from automated transaction processors. "We work with the total needs of advertisers, including creating strategic marketing plans that include planning, promotions and event marketing. We do not reduce our selling to a commodity business, which will ultimately be very harmful to both broadcasters and advertisers."

## WALL STREET WEIGHS IN

Victor Miller, a senior media analyst at Bear Stearns, says that broadcasters are "cautiously optimistic" that the Google/dMarc merger will increase the number of interested parties who want to buy advertising. But he also thinks the merger points to a "new world order" for some of radio's major players, including the national rep firms.

For Miller, there are three key issues: "How many of these systems will be brought in-house by radio groups? Will radio stations want Google to have access to internal advertising-traffic

**'WITH ROUGHLY 11,000 COMMERCIAL STATIONS AND BASED ON WHAT PEOPLE TELL ME, THERE COULD BE A COUPLE OF BILLION DOLLARS OF UNSOLD INVENTORY OUT THERE.'**  
—DAVE NEWMARK

logs?” And, finally, “What do they do with the rep firms that have exclusivity over national ad sales?”

The development to watch, Miller suggests, is whether Google/dMarc aims to continue targeting “remnant space” and unsold inventory or if there is a plan to compete directly with the rep firms.

The analyst also believes that the entry of Google/dMarc “is not great for the rep firms,” but he suggests that it is not in Google’s best interests to “destabilize the rep-firm business. They handle 20% of the industry’s revenue, so you don’t want to affect its efficiency and its staffing and its robustness.”

Regent Communications president/CEO Bill Stakelin sees the Google/dMarc entry as a good thing. “Anything that would help move unused inventory for markets of any size will be seen as a positive by the radio industry,” he says.

His only concern is “the ramifications for pricing,” some-

minute spots are usually those that are still unsold by stations on the Thursday or Friday prior to a Monday start date.

Newmark describes his system as a “reverse auction,” where stations compete for the advertisers’ budget by offering spots at the lowest cost per thousand. Advertisers create the auction on the Monday prior to the start of a broadcast schedule’s start date. Stations, for their part, bid for the advertiser’s money on Thursdays of that week and then run those spots the following week.

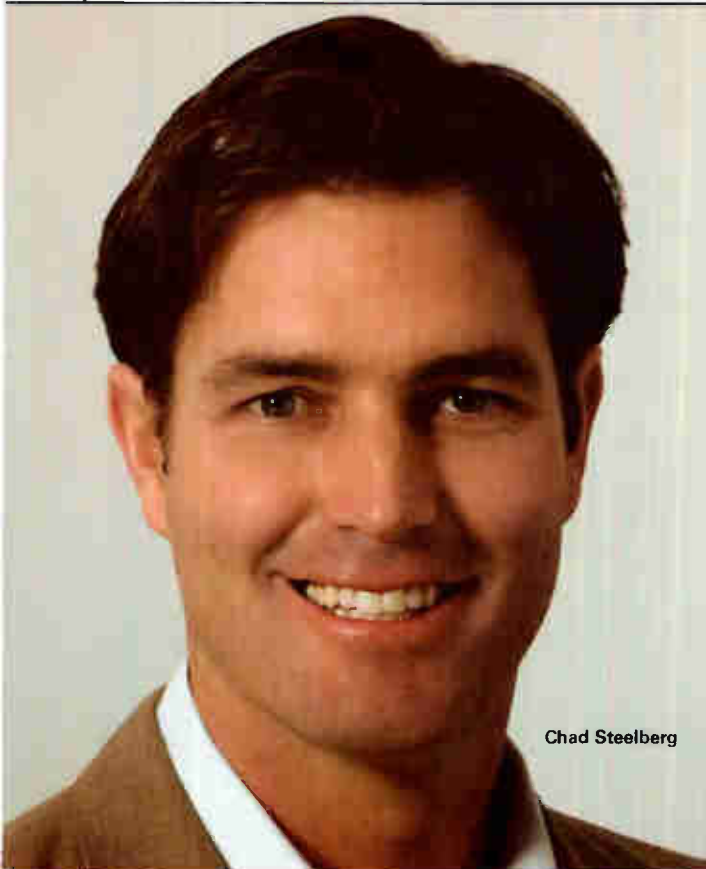
“The really strange part of unsold inventory is the sheer size of it,” Newmark says. “With roughly 11,000 commercial stations out there, and based on what people tell me, there could be a couple of billion dollars of unsold inventory out there.”

Another competitor in this space is Chuck Omphalius’ Soft Wave Media, and its Remnant Radio software. Omphalius says he has “more than a dozen” New York stations as participants

the real point. In fact, he views traditional radio as an area in which Google will “tinker and play” but that the real objective is for Google to use dMarc’s technology to “splice in advertising, digitally, geographically and even based on customer demographics” and to feed that advertising content to as many different media or delivery platforms as possible.

Peck suggests that one untapped area of interest for Google could be podcasting. “Right now, podcasting doesn’t have any advertising. That could be pretty interesting to advertisers, particularly if podcasting starts to take off.”

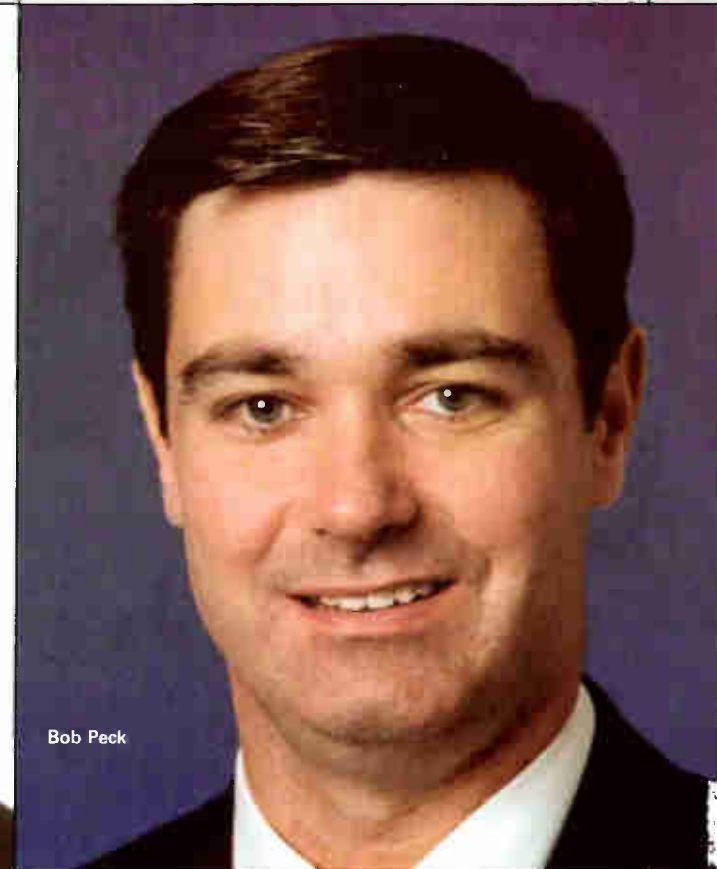
Peck thinks podcasting is, in fact, set to soar, but he thinks Google’s new advertising marketplace is much bigger than that. In a nutshell, Peck believes the real marketplace for Google is the entire digital network—meaning anyplace where content is delivered digitally: the Internet, Wi-Fi and cellular phone systems.



Chad Steelberg



John Rosso



Bob Peck

thing he says “remains a question and a large hurdle for people to get over.”

Stakelin and other execs suggest that there is a disconnect between the way Google/dMarc views the radio industry and the way radio sales and management people see it. “I think you lose the value of the franchise” if all advertising in all dayparts on all stations are considered of equal value, Stakelin says.

“You lose your pricing power,” Stakelin continues, meaning the ability to balance supply and demand against the additional value that comes from having a specific type of person, with specific demographic characteristics, as a listener. “That may be OK if you just have a bunch of radio stations that don’t have much audience.” That is not the case, Stakelin says, when a major-market station in a specific format is considered.

#### A SPOT BY ANY OTHER NAME

Newmark Advertising president/CEO Dave Newmark launched Bid4Spots early last year as a Newmark subsidiary. The service provides a weekly online auction of so-called “remnant” radio spots that are available at the end of one week for the following broadcast week. Newmark says he has found that these last-

“across all groups,” including Emmis Communications’ New York stations. Omphalius says Citadel, Clear Channel and CBS Radio are also participants in his Web-based program.

Emmis Radio VP/Los Angeles market manager Val Maki says dMarc brings new revenue opportunities that will not change her group’s longstanding relationship with Interep. She sees dMarc as complementary to Interep’s role.

ABC Radio Networks director of affiliate sales John Rosso says Google/dMarc “just confirms our view that radio is a terrific way to reach a targeted and desirable audience.”

Rosso thinks it will be fairly tough for Google/dMarc to unseat Katz or Interep. “The success of local radio is helping your customers grow their business, which means you need to do more than just sell a quantity of spots to really effectively do that. It’s very consultative. You need to make sure you’re getting the right number of spots in the right dayparts and that the creative is done right and that the value add is there.”

#### GOOGLE AND PODCASTS

Bob Peck, who analyzes Internet companies like Google for Bear Stearns, believes that Google’s move into terrestrial radio is not

“If you look at the growth that various digital media have had so far on the Net, whether it’s MP3s or whether it’s video files, and now you’ve got Google video out there, or whether it be podcasts. We think all of these media are just taking off and that Google understands that as well.”

Google, he says, is pondering, “How do we participate in that growth and how do we capture advertising in those media?” Even further down the road, Peck says, is Google’s foray into delivering video online. “What if Google actually has aspirations to go into some sort of TV commercial splicing?” he asks.

Ultimately for Peck, the major impact Google will have is in capturing advertising dollars from virtually every medium, not just terrestrial radio. The way this will happen, he suggests, is by Google harnessing as much new technology as possible and convincing marketers to use Google to deliver an advertising message to someone, anyone, who is either surfing the Internet, listening to a podcast, watching Google Video or listening to a radio feed through a cell phone. “As far as the impact on terrestrial radio, I think more of the technological changes and less about the impact on terrestrial radio.”

BY KATY BACHMAN

**THANKS IN LARGE PART TO** Howard Stern's P.T. Barnum-like exit from traditional radio to Sirius Satellite Radio, awareness of the 5-year-old medium is at an all-time high.

Riding the buzz, which at times seems almost deafening, XM Satellite Radio and Sirius now count more than 9 million subscribers combined. Sirius grew faster in fourth-quarter 2005 than XM, tripling its subscribers last year to 3.3 million. XM nearly doubled its subscriber base to 6 million.

While still only a fraction of traditional radio's 230 million weekly listeners, satellite is now considered a permanent part of the media landscape and a legitimate rival to terrestrial radio.



XM's Eric Logan

Perhaps even more telling than the public relations blitz was the response from the marketplace. Suddenly, everyone is trying to get into the subscription audio business or counter satellite radio's irresistible draw of commercial-free music, from such cell phone subscription-based radio services as Motorola's iRadio to traditional radio broadcasters that are rolling out hundreds of commercial-free digital side channels.

Satellite radio executives do not appear to be worried. After all, competition is a sure sign that their model has been validated. "It's flattering," XM executive VP of programming Eric Logan says.

Sirius president of entertainment and sports Scott Greenstein adds, "The more people focus on choice in radio, the more that will lead to us. We still have more channels."

Broadcasters continue to insist satellite radio cannot work. The format "has done a brilliant job marketing themselves, but no one has ever made money in pay radio, and they have a long way to go," Emmis Communications chairman/CEO Jeff Smulyan says.

But even after spending billions of dollars on programming deals—including Sirius' \$500 million, five-year pact with Stern or XM's \$650 million, 10-year deal for Major League Baseball—satellite services insist they are poised to turn the corner in 2006. XM forecasts it will begin making money by the second half of this year. Sirius says its first quarter of positive cash flow could come as early as fourth-quarter 2006.

This year, XM and Sirius expect to add more than 3 million subscribers apiece, bringing the total number to more than 15 million. XM forecasts it will have 20 million subscribers by 2010. And by 2014, Kagan Research is projecting that the two services will count 46.8 million subscribers and total revenue of \$7.6 billion. Not too shabby for services that even a year ago had uncertain futures.

Already, satellite radio has begun nibbling into terrestrial's listenership and its advertising revenue. There is no question the number of radio choices has affected the amount of time consumers spend with traditional radio, dipping about 5% during the past five years, on average about 1% per year, according to Arbitron.

XM cites custom research from Arbitron data showing that its listeners spend 22 hours per week with the satcaster, which exceeds the 19 hours and 15 minutes per week that the average listener spends listening to traditional radio.

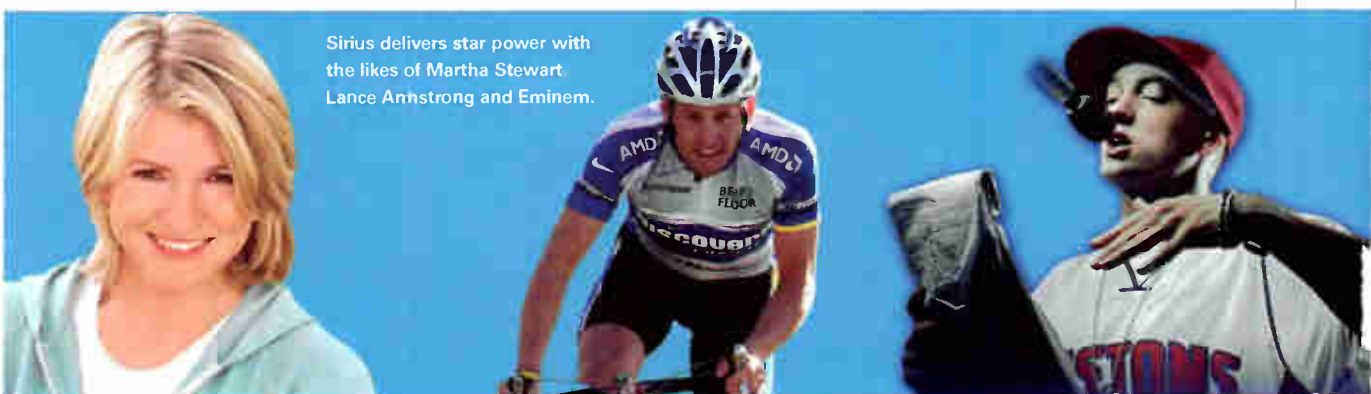
In some cases, audiences listening to certain XM channels rival the largest terrestrial stations in the country. XM's 20 on 20 channel (a top 40 format) has 1.6 million listeners each week, making it the fourth-largest top 40 station in America. The 70 on 7 channel (a '70s-based oldies format) has 1.8 million weekly listeners and ranks 13th among all stations in America. Satisfaction among satellite radio subscribers is also high, with both services reporting low monthly subscriber churn rates of 1.4% for XM and 1.5% for Sirius. According to Sirius research, 95% of subscribers say they are happy with the service and spend 86% of their radio listening time tuned to its channels.

"Satellite radio isn't going to go away. It's the same thing when cable came on. People want choices . . . whether that's terrestrial radio, streaming or satellite radio," says Agnes Lukasewych, VP/account director for radio broadcast at MPG. "Advertising has to follow the consumer throughout the day."

Advertising is still a small piece of each satellite company's revenue, about 2% for Sirius and 3.3% for XM. Through the first nine months of 2005, XM reported \$12.8 million in ad revenue, and Sirius, before Stern came onboard, had netted \$3 million. While that is hardly a threat to traditional radio's \$1 billion in annual ad revenue from network radio and \$3.5 billion in national spots, satellite radio has turned the heads of advertisers and in 2006 could start making a real dent. Next year alone, Kagan forecasts, the satellite radio industry will ring up \$27.9 million in ad revenue and \$854 million by 2010, about equal to network radio's annual take. "I'm sure satellite radio is hurting network radio," one radio executive who requested anonymity says.

"Satellite radio is water cooler talk now," OMD director of national radio Natalie Swed Stone says. "Even since August, there is more interest from our clients."

Matt Feinberg, senior VP of national radio for Zenith Media, adds, "It's showing up on plans I wasn't aware of."



Sirius delivers star power with the likes of Martha Stewart, Lance Armstrong and Eminem.

A satellite radio buy fits into a growing trend among advertisers to aggregate niche players to reach a mass audience. Although satellite is often an add-on to radio or other media buys, it is becoming an increasingly attractive one.

"There's no such thing anymore as mass marketing, and we've been able to capitalize on that," XM senior VP of sales and marketing solutions D. Scott Karnedy says. "In the last two years, we've increased advertising sevenfold. The number of accounts has doubled, and the number of agency buys has tripled." Online support company Citrix, for example, has become a seven-figure account for XM, Karnedy says. Other XM advertisers include Bank of America, which sponsors the MLB content, and Lexus, which sponsored an "Artist Confidential" series featuring Paul McCartney. Other auto advertisers include General Motors and Honda.

"If you buy ESPN Radio, you might only get certain markets, but I can add to that by buying ESPN on satellite, so that helps in terms of a marketing platform," Swed Stone says. "It adds some national coverage to an existing plan."

Sirius, led by hard-charging CEO Mel Karmazin, has also stepped up its advertising game. One of the first things Karmazin did last year was begin building Sirius' sales team, in preparation for the arrival of Stern, who alone brought in more than \$100 million in annual revenue for CBS Radio. The company expects ad revenue to approach 10% of total revenue in the next 12-18 months.

"Howard Stern is getting us a tremendous amount of attention, and we are capitalizing on it. He was a big driver for us, but it's also enabling us to sell across our other commercial channels," Karmazin said at an analyst meeting in early January.

Sirius senior VP of advertising sales Sam Benrubi says "accounts large and small" are contacting him more and more to find out how they can use satellite radio. "Any advertiser that stays through the end of the year, they're going to end up with more listeners," Benrubi says. "Though the numbers aren't quantified, the environment is so specific that the audience is important."

Just because the audience is small does not mean it does not have value for an advertiser. Traditional radio and cable have built a good business around niche programming. Take sports outlets, for example. Often mediocre performers in the ratings, the stations are lucrative revenue generators. CBS Radio sports/talk WFAN-AM New York is one of the top five billing stations in the nation.

"One should not forget the early lesson of MTV. The network's reach wasn't as big as network TV until one day advertisers figured out that MTV might have the right audience," Sirius' Greenstein explains. "Certain channels may be exactly right for some advertisers." In his first week, Stern attracted advertisers "exactly right" for his audience, such as Heineken, Sony movies, Vermont Teddy Bear and several dot-coms.

"Howard Stern was the only show we were ever interested in advertising on," says Peter Ross, GM for youwager.com, an online betting and sports book site. He noted that many terrestrial radio stations would not take the company's advertising. "His audience is our target, and by the second day the phones were ringing off the hook."

"A lot of categories are well-suited for satellite radio, such as tune-ins," says MPG's Lukasewych, who placed Comedy Central ads on

the respective satellite service's comedy channels. "It's a young, trendy buy."

Mary Kang, associate media director for StarLink Local Investment Group, has bought satellite radio time for Archipelago, a financial services trading firm, and is exploring satellite for such clients as the Outdoor Life Network and the Golf Channel.

"It's a more affluent buy," Kang says. "Because consumers have to subscribe and buy the receivers, satellite radio listeners are more affluent, have a higher education level and more disposable income."

Satellite radio can offer advertisers opportunities they would not get on traditional radio, including a clutter-free environment, longer spots and marketing tie-ins with big-name brands. Last fall, Sirius ran a two-and-a-half-minute spot for Tanqueray, which ran on a number of channels, including Maxim Radio, Cracked Up Comedy, Raw Dog Comedy, OutQ Radio, ESPN Radio and Sports Byline.

Katy Bachman is a senior editor at Billboard Radio Monitor sister publication Mediaweek.



CMT  
**CROSS  
ROADS**

**BONNIE RAITT  
LYLE LOVETT**

**TWO GREAT PERFORMERS. ONE STAGE.**

PREMIERES  
**SATURDAY, FEBRUARY 11 9/8C**

**ON CMT: THE BIGGEST COUNTRY IN COUNTRY**

GO TO **CMT.COM** FOR MORE INFORMATION

# THE PHOTOS

Compiled by Susan Visakowitz



## WIVK PICKS PECK

Big Machine Records artist Danielle Peck, left, shared some holiday cheer with country WIVK Knoxville, Tenn., OM Mike Hammond and adorable station mascot Wivick the Frog at the Citadel station's recent Festival of Lights celebration. Peck entertained the crowd at the Christmas tree-lighting ceremony, held in downtown Knoxville. (Photo: WIVK)



## GOOD MORNING XM

Celebrating the launch of "The Good Morning America Radio Show," host Hilarie Barsky, third from left, is joined by, from left, "Good Morning America" co-anchors Robin Roberts, Diane Sawyer and Charles Gibson, who will be featured on the radio show. Combining content from the ABC TV program with original segments, the show debuted Jan. 23 on XM Satellite Radio's Take Five. (Photo: ABC News)



## GRAYSON CAPPS 'UNPLUGGED'

Hyena Records artist Grayson Capps stopped by Nielsen Entertainment on his tour through New York to grace the staff with acoustic renditions of some colorful tunes from his most recent release, "If You Knew My Mind." From left are Nielsen BDS' Bryan Canady, Hyena Records' Kevin Calabro, Nielsen SoundScan's Trudy Lartz, Capps and Nielsen BDS' Guy Tino. (Photo: Nielsen BDS)



## MANIC MAGIC

Appearing in Indianapolis to open his newest Starbucks franchise, NBA legend Magic Johnson was interviewed during a live "Afternoons With Amos" broadcast on Radio One gospel WTLC-AM (the Light) Indianapolis. Everyone on hand was downright giddy from caffeine and chocolate-filled croissants. (Photo: WTLC)

# NEW MUSIC WEEKLY

FOR THE WEEK OF FEB. 6

Artist Title (Label)

**MAINSTREAM TOP 40**  
Matisyahu  
King Without A Crown (Epic)  
The Pussycat Dolls Feat. Will.i.am  
Beep (Interscope)  
Switchfoot  
We Are One Tonight (Columbia)

**RHYTHMIC TOP 40**  
Volito  
Chulin, Culin, Chunfly (Epic)

**ADULT TOP 40**  
Breaking Point  
All Messed Up (Wind-up)  
Keith Urban  
Making Memories Of Us (EMC)  
Momingwood  
Nth Degree (Capitol)

**ADULT CONTEMPORARY**  
Tracy Chapman  
Change (Lava)

**R&B/HIP-HOP**  
Ray Cash  
Bumpin My Music (SUM)

**ADULT R&B**  
Urban Mystic  
I Refuse (Sobe)

**GOSPEL**  
Donald Lawrence Presents The  
Tri-City Singers  
The Blessing Of Abraham (EMI Gospel)  
Lionel & Leslie  
Praise Him (BG)  
Papa San  
More Life (GospoCentric)  
Vickie Winans  
It's Alright (Verity)

**CHRISTIAN**  
The Afters  
All That I Am (INO)  
Barlowgirl  
I Need You To Love Me (Fervent)  
Cole Young  
My Heart Belongs To You (Spring Hill)  
Darlene Zschech  
Call Upon His Name (INO)  
Flyleaf  
All Around Me (SRE)  
Forever Changed  
The Need To Feel Alive (Floodgate)  
Jars Of Clay  
Jesus, I Lift My Eyes (Essential)  
Joy Williams  
God Only Knows (Reunion)  
Mat Kearney  
Nothing Left To Lose (Inpop)  
Tobymac  
Diverse City (Forefront)  
Vicky Beaching  
This Is A Call (To Worship) (EMICMG)

**COUNTRY**  
Billy Currington  
Why, Why, Why (Mercury)  
Cory Morrow  
Good Intentions (Smith)  
Keith Bryant  
Just The Way We Do It (Round Here)  
Lofton Creek

Phil Vassar  
Last Day Of My Life (Arista Nashville)  
Pirates Of The Mississippi  
Drinkin' Money (Evergreen)  
Scotty Emerick  
What's Up With That?  
(Show Dog Nashville)

Terri Clark  
Damn Right (Mercury)

**MODERN ROCK**  
30 Seconds To Mars  
The Kill (Bury Me) (Virgin)  
Depeche Mode  
Suffer Well (Reprise)  
Fakion  
Take It All Away (Roadrunner/DJMG)  
Needtobreathe  
You Are Here (Lava)

**ACTIVE ROCK**  
David Gilmour  
On An Island (Columbia)  
Fakion  
Take It All Away (Roadrunner/DJMG)

**HERITAGE ROCK**  
David Gilmour  
On An Island (Columbia)  
Fakion  
Take It All Away (Roadrunner/DJMG)

**TRIPLE-A**  
Brett Dennen  
Blessed (Flagship)  
David Gilmour  
On An Island (Columbia)  
Fiona Apple  
Get Him Back (Epic)  
INXS  
Afterglow (Epic)  
Jamie Cullum  
London Skies (Verve/UMRG)  
Mat Kearney  
Nothing Left To Lose (Columbia)  
Tracy Chapman  
America (Atlantic)

**LATIN**  
Hermanos Higuera  
La Bala (Luna)  
Los Galleros  
La Veneno (Univision)  
Luis Fonsi  
Por Una Mujer (Universal Latino)  
Sueno Norteno  
Delinquentes Del Amor (Univision)

**CONTEMPORARY JAZZ**  
Gerald Albright  
We Got The Groove (Concord)  
Submit titles to silvio@billboard.com.

# DETROIT—DECIDEDLY NOT ROCKIN'

CHART COMMENTARY BY JOE FLEISCHER

THE ROLLING STONES MAY BE HEADLINING the halftime show at the Super Bowl this year in Detroit, but downloads in the Motor City are decidedly rhythmic. Football fans would definitely be happy with Interscope act the Black Eyed Peas rockin' the joint, as the group's "My Humps" continues to be as unstoppable as Jerome "the Bus" Bettis at the goal line. How about a hip-hop triple bill

of D4L, T-Pain and the venerable Ying Yang Twins? These three acts look to just be starting what could be a long run of success in 2006. The sad news is that Detroit Rock City has only three rock bands in the top 20, with Fall Out Boy, the All-American Rejects and Nickelback representing. Maybe a little more rock'n'roll would jump-start the Big Three automakers? Who knows? It is worth a shot . . .



WEEK ENDING  
JANUARY 22, 2006

NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK	NO.	ARTIST	TITLE	DOWNLOADERS (CUME)	SPIN RANK
1	BLACK EYED PEAS	MY HUMPS	107104	34	11	BEYONCÉ	CHECK ON IT	60220	6
2	CHRIS BROWN	RUN IT!	98616	8	12	BOW WOW	LIKE YOU	59008	141
3	D4L	LAFFY TAFFY	96191	128	13	RAY J	ONE WISH	58604	77
4	NELLY	GRILLZ	84874	1	14	THE ALL-AMERICAN REJECTS	DIRTY LITTLE SECRET	58199	342
5	T-PAIN	I'M SPRUNG	77195	25	15	KANYE WEST	GOLD DIGGER	57391	29
6	YOUNG JEEZY	SOUL SURVIVOR	70324	37	16	TRINA	HERE WE GO	55775	12
7	FALL OUT BOY	SUGAR, WE'RE GOIN' DOWN	67496	166	17	EMINEM	WHEN I'M GONE	52945	9
8	YINGYANGTWINS	SHAKE	66687	36	18	DEM FRANCHIZE BOYZ	I THINK THEY LIKE ME	52137	7
9	MARIAH CAREY	DON'T FORGET ABOUT US	66283	3	19	JAMIE FOXX	UNPREDICTABLE	48095	11
10	LIL' WAYNE	FIREMAN	61433	26	20	NICKELBACK	PHOTOGRAPH	46479	28

# THE CHARTS

THIS WEEK IN DATA. For complete charts, there's always more at [www.BillboardRadioMonitor.com](http://www.BillboardRadioMonitor.com)



## THE SPIN

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

### LEGEND TO CHARTS

Charts are ranked by detections except for Jazz, Latin, Christian, Gospel and Country charts which are based on audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

**●** Songs showing an increase in detections (audience for Jazz, Latin, Christian, Gospel and Country) over the previous week, regardless of chart movement. A song will also receive a bullet if its percentage loss in detections (audience for Jazz, Latin, Christian, Gospel and Country) does not exceed the percentage of monitored station downtime for the format. Exempting the Country chart, a song that has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections (audience for Jazz, Latin, Christian, Gospel and Country). Country titles which decline in audience but increase in detections will also receive a bullet if the total audience erosion for the week does not exceed 3%.

**AUDIENCE TOTALS** on the charts are derived, in part, using certain Arbitron Inc. copyrighted Persons 12+ audience estimates, under license.

**🎯 AIRPOWER:** awarded to songs appearing in the top 20 (in) both the Airplay and Audience charts for the first time with increases in both detections and audience. Airpower awards do not appear on the Latin and Christian, gospel charts.

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

**+** MOST AIRPLAY ADDS: awarded to the song registering six or more detections at the most stations for the first time this week.

**TIES:** A song with the best

detection differential (audience differential for Jazz, Latin, Christian, Gospel and Country) over the previous week is ranked first if tied with another song on the chart. If the songs are still tied at this point, the title that is being played on the most stations at that format will be ranked first.

**RECURRENT RULE:** Songs below the top 20 (top 15 for Adult Top 40, AC, Adult R&B, Heritage Rock, Dance, Christian and Gospel) become recurrenents and are removed from the chart after 20 weeks. In addition, songs that have been on the chart for more than 52 weeks and rank below No. 10 will become recurrenents and will be removed from the chart. Descending country titles move to recurrent after 20 weeks if they rank below No. 15 in either audience or detections.

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

**★** Indicates title earned Hit-Predictor status in research (title provided by Promosquad).

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

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

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

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

### BEYONCÉ CASHES IN A NO. 1 WITH 'CHECK'

Beyoncé earns her third No. 1 as a lead artist on the Mainstream Top 40 chart with "Check on It" (Columbia), surpassing the amount of No. 1s she accumulated as a member of **Destiny's Child**.



Beyoncé hit No. 1 with "Crazy in Love" and "Baby Boy" from her debut solo album. As part of Destiny's Child, she scored back-to-back No. 1s in 2000 with "Jumpin', Jumpin'" and "Independent Women Part I." The latter title marked the last chart-topper at the format for a female group until three weeks ago, when the **Pussycat Dolls'** "Stickwitu" (Interscope) took over the top spot.

### Nelly Fires Up The 'Grillz'

Nelly earns his 12th top 10 at Mainstream Top 40 as "Grillz" (Universal) moves up four places to No. 10. The rapper has amassed more top 10s at the format than any other artist so far this decade. His closest competitor is Usher, who has scored nine top 10s since 2000. In the chart's history, Nelly ranks third behind Mariah Carey's 15 top 10s and Madonna's 13.

### NAILS SECURE GAINER TITLE ONCE AGAIN

Nine Inch Nails claim the Greatest Gainer award at Modern Rock (11-6) and Active Rock (26-21) with "Every Day Is Exactly the Same" (Interscope). It is the third consecutive week, and seventh time in the last eight weeks, that "Every Day" has taken home the Modern Rock gainer trophy. The song is the group's fourth top 10 track and the third from the album "With Teeth."

### LIGHTS! CAMERA! DEBUT!

Actor John Corbett earns the Hot Shot Debut on the Country chart with "Good to Go," released on his own Fun Bone imprint and worked exclusively to radio by independent promotion firm C05. Corbett's single opens at No. 48 with 803,000 audience impressions detected at 48 monitored stations. Among his Country chart contemporaries this week, he joins a significant number of artists

with acting credentials, including Trace Adkins (No. 2), George Strait (No. 4), Faith Hill (No. 6), Tim McGraw (No. 7), Toby Keith (No. 14), Lee Ann Womack (No. 32), Kenny Rogers (No. 39) and Clint Black (No. 54), as well as Brad Paisley and Dolly Parton (who are at No. 3 with a duet). Most notably, Corbett appeared in TV's "Northern Exposure" and "Sex and the City" as well as in the motion picture "My Big Fat Greek Wedding."

### TRIPLE-A ACTS FEED ADULT TOP 40 CHART

Three songs debut at Adult Top 40, and they all currently reside in the upper reaches of the Triple-A chart. Leading the pack is Jack Johnson's "Upside Down" (UMRG), which enters the Adult Top 40 list at No. 33 and jumps 9-4 at Triple-A, where it also earns the Greatest Gainer tag for a third consecutive week. Following Johnson is KT Tunstall's "Black Horse & the Cherry Tree" (Virgin) at No. 35 and Death Cab for Cutie's "Soul Meets Body" (Atlantic), which bows at No. 39. Tunstall's track holds at No. 1 for a third week at Triple-A while Death Cab for Cutie maintains its No. 3 placement on that chart.

With the new entries at Adult Top 40, the top four songs at Triple-A are all represented on that chart for the first time since last May. Coldplay's "Talk" (No. 2 at Triple-A) moves 24-21 on the Adult Top 40 list.

### Cole's 'Love' Spreads; Virgin's High Five

Carrying Greatest Gainer honors at R&B/hip-hop with a gain of 959 detections, "Love" by **Keyshia Cole** (Interscope) rises 22-12 and posts the best spin increase on the chart in more than a year. **Lil Jon & the East Side Boyz Featuring Usher & Ludacris** rose with 984 spins of "Lovers & Friends" in the Dec. 3, 2004, issue. Meanwhile, "Love" offers Cole her second bow at Adult R&B, opening at No. 38.

Glancing at the lower end of R&B/hip-hop, the **Purple Ribbon All-Stars** bow at No. 40 with "Body Rock," which gives **Jermaine Dupri** and his staff at Virgin Records five titles on the chart for the first time. The label has a pair of tracks each on the list from the All-Stars (No. 10 and No. 40) and **Dem Franchize Boyz** (No. 7 and No. 15) and one from **Bubba Sparxxx** (No. 25).

With Dem Franchize Boyz joining the Rhythmic Top 40 party at No. 34 with "Lean Wit It, Rock Wit It," Virgin claims four tracks on that survey for the first time since the March 13, 1998, issue.



Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

MAINSTREAM TOP 40 POWER PLAYLISTS

Mainstream Top 40 Power Playlists table with columns for station call letters, station name, playlist name, artist, track title, and chart position. Includes stations like WHZZ New York, KIIS Los Angeles, WKSC Chicago, WXKS Boston, WIOQ Philadelphia, KRBE Houston, WKQI Detroit, KHKS Dallas, WIHT Washington, DC, WFLZ Tampa, WSTR Atlanta, WHYI Miami, KDWB Minneapolis, KBKS Seattle, WAKS Cleveland, WBLI Long Island, KSLZ St. Louis, and WPST Trenton.



MAINSTREAM TOP 40

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

AIRPOWER NO SONGS QUALIFIED FOR AIRPOWER THIS WEEK

AIRPOWER BOUND

SHAKE THAT 3209/704 Eminem feat. Nate Dogg (Shady/Aftermath/Interscope) Chart Move: 23-19 Total Stations 110

FEEL GOOD INC 2704/212 Gorillaz (Parlophone/Virgin) Chart Move: 24-21 Total Stations 109

WHO I AM HATES WHO I'VE BEEN 2565/146 Relient K (Gotee/Capitol) Chart Move: 25-22 Total Stations 109

EVERYTIME WE TOUCH 2353/371 Cascada (Robbins) Chart Move: 29-23 Total Stations 93

AIRPLAY ADDS WBLL, WRVV

RIGHT HERE 2079/273 Staind (Flip/Atlantic) Chart Move: 32-24 Total Stations 66

CRASH 2075/793 Gwen Stefani (Interscope) Chart Move: 36-25 Total Stations 98

YOU'RE BEAUTIFUL 2024/466 James Blunt (Custard/Atlantic) Chart Move: 34-26 Total Stations 90

GIRL NEXT DOOR 1826/130 Saving Jane (Alert/Toucan Cove) Chart Move: 33-29 Total Stations 105

BE WITHOUT YOU 1770/743 Mary J. Blige (Geffen) Chart Move: 38-31 Total Stations 77

Heavy WHKE, WKKE, WKSS Medium CKEY, BKBS, KHHT, KIIS, KKRZ, KSMW, KWYE, KZCH, KZZP, WABB, WAKS, WFHN, WHTZ, WHYI, WIIB, WIHT, WJJS, WKCI, WKFS, WKSC, WKSE, WLDI, WLKT, WRHT, WWHHT, WXKB, WXXS, WYSS, WZKF, XT20

L.O.V.E. Ashlee Simpson (Geffen) Chart Move: 35-34 Total Stations 104

I'M N LUV (WIT A STRIPPER) T-Pain feat. Mike Jones (Konvict Muzik/Jive/Zomba) Chart Move: 39-38 Total Stations 76

BE BEEP The Pussycat Dolls feat. will.i.am (A&M/Interscope) Chart Move: Debut 39 Total Stations 72

THE REAL THING 991/159 Bo Bice (RCA/RMG) Total Stations 63

Heavy WWHT Medium KHTS, KIIS, KKMG, KKRZ, KZHT, KZZP, WABB, WHKE, WHYI, WJJS, WKGS, WKKE, WKLT, WXXS, WXXX, WZKF

SOS 923/766 Rihanna (SRP/Def Jam/IDJMG) Total Stations 67

FOR YOU I WILL (CONFIDENCE) Teddy Geiger (Cred./Columbia) Total Stations 57

TEMPERATURE 791/315 Sean Paul (VP/Atlantic) Total Stations 72

BETTER DAYS 737/68 Goo Goo Dolls (Warner Bros.) Total Stations 36

NASTY GIRL 680/189 The Notorious B.I.G. feat. Diddy, Nelly, Jagged Edge & Avery Storm (Bad Boy/Atlantic) Total Stations 61

TURN IT UP 491/109 Chamillionaire feat. Lil' Flip (Universal/UMRG) Total Stations 32

EVER THE SAME 374/20 Rob Thomas (Melisma/Atlantic) Total Stations 17

CONTROL MYSELF 277/107 LL Cool J feat. Jennifer Lopez (Def Jam/IDJMG) Total Stations 35

PRETTY VEGAS 224/21 INXS (Burnett/Epic) Total Stations 37

\* SAVIN' ME 213/149 Nickelback (Roadrunner/IDJMG) Total Stations 22

BRING OUT THE FREAK IN YOU Lil' Rob (Upstairs) Total Stations 16

\* WHO SAYS YOU CAN'T GO HOME 164/38 Bon Jovi (Island/IDJMG) Total Stations 7

\* TOUCH THE SKY 150/56 Kanye West feat. Lupe Fiasco (Roc-A-Fella/Def Jam/IDJMG) Total Stations 18

\* STUPID GIRLS 136/136 Pink (LaFace/Zomba) Total Stations 25





# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## ADULT TOP 40 POWER PLAYLISTS

WPLJ New York VP/Pgm: Tom Cuddy AP/MD: Scott Shannon ABC/Disney 212-613-8900	WTMX Chicago VP/Pgm: Greg Slik AP/MD: Mary Ellen Kachinske AM/D: Nikko Churnetto Bonneville 312-945-1019	101.9 fm THE MIX WMBX Boston PD: Jerry McKenna AP/MD: Mike Mulloney CBS Radio 617-778-2000	KIDI San Francisco VP/Pgm: Michael Martin AP/MD: James Baker Clear Channel 415-538-1013	KHMX Houston PD: Buddy Scott AP/MD: Rick O'Bryan Clear Channel 713-212-8000	WVOJ Detroit PD: Ron Harrell ABC/Disney 313-871-3030
1 Green Day Holiday 39 38 2 Nickelback Photograph 38 40 3 Depeche Mode Precious 38 41 4 Goo Goo Dolls Better Days 38 41 5 Rob Thomas This Is How A Heart Breaks 37 37 6 Rob Thomas Ever The Same 37 37 7 Kelly Clarkson Because Of You 36 34 8 James Blunt You're Beautiful 36 39 9 Fall Out Boy Sugar, We're Gone! Down 31 29 10 Howie Day She Says 30 30 11 Keith Urban You'll Think Of Me 30 30 12 INXS Pretty Vegas 29 34 13 Bon Jovi Who Says You Can't Go Home 29 32 14 Kelly Clarkson Behind These Hazel E 28 26 15 Sheryl Crow Good Is Good 28 30 16 Green Day Wake Me Up When September Falls On Me 27 27 17 Train Cabin 24 25 18 Daniel Powter Bad Day 22 10 19 The Killers Mr. Brightside 20 22 20 Bon Jovi Have A Nice Day 18 14 21 The Fray Over My Head (Cable Car) 17 11 22 U2 Rattle and Burn 16 6 23 Liz Phair Why Can't I? 16 8 24 Vanessa Carlton A Thousand Miles 10 11 25 Jimmy Eat World The Middle 10 11 26 Train Drops Dimes (Tell Me) 10 12 27 Train Dropkick The Match 10 12 28 No Doubt It's My Life 9 8 29 Bowling For Soup 1985 9 9 30 Avril Lavigne My Happy Ending 9 9	1 Howie Day She Says 36 33 2 Goo Goo Dolls Better Days 35 32 3 Kelly Clarkson Because Of You 33 16 4 Scott Stapp The Great Divide 33 29 5 Kelly Clarkson Because Of You 30 35 6 Train Cab 29 20 7 The Fray Over My Head (Cable Car) 29 34 8 INXS Pretty Vegas 29 41 9 Fall Out Boy Sugar, We're Gone! Down 28 37 10 James Blunt You're Beautiful 28 39 11 Coldplay Talk 27 25 12 Nickelback Photograph 26 25 13 Alanis Morissette Crazy 25 26 14 Kelly Clarkson Behind These Hazel E 25 27 15 John Mayer Trio Who Did You Think I Was 25 32 16 Santana Featuring Michael Fein Feelin 24 22 17 Josh Kelley Honest 22 22 18 Rob Thomas This Is How A Heart Breaks 22 26 19 Kelly Clarkson Behind These Hazel E 21 18 20 Weezer Beverly Hills 21 24 21 Bon Jovi Have A Nice Day 21 26 22 The Fray Over My Head (Cable Car) 21 0 23 Jack Johnson Upside Down 20 20 24 Nickelback Photograph 20 25 25 Rob Thomas Ever The Same 19 8 26 Madonna Hung Up 18 13 27 Kelly Clarkson Because Of You 18 11 28 Bon Jovi Who Says You Can't Go Home 15 0 29 Bowling For Soup 1985 14 25 30 Aqueduct Brighter Than Sunshine 12 7	1 James Blunt You're Beautiful 40 42 2 Staind Right Here 37 26 3 Kelly Clarkson Because Of You 37 26 4 Keane Somewhere Only We Know 35 32 5 Fall Out Boy Sugar, We're Gone! Down 33 21 6 Lifeshove You And Me 33 30 7 Madonna Hung Up 30 32 8 Chris Brown Run It! 25 17 9 Nickelback Photograph 24 36 10 Bon Jovi Have A Nice Day 22 24 11 Weezer Beverly Hills 21 10 12 Kanye West Featuring Jim Carrey Gold Digger 20 15 13 The All-American Rejects Dirty Little 18 17 14 The Killers Mr. Brightside 18 21 15 Santana Featuring Steven Just Feel 18 22 16 D.A.R. Love And Memories 17 12 17 Kelly Clarkson Behind These Hazel E 17 22 18 Rihanna Run It 15 13 19 Carrie Underwood Some Hearts 15 17 20 The Pussycat Dolls So Sick 14 13 21 Maroon 5 Sunday Morning 12 11 22 INXS Pretty Vegas 12 11 23 Bon Jovi Who Says You Can't Go Home 11 5 24 Nickelback Photograph 11 11 25 Kevin Lytle Featuring S Turn Me On 9 5 26 Kelly Clarkson Since U Been Gone 8 6 27 Kelly Clarkson Behind These Hazel E 8 6 28 Gwen Stefani Hollaback Girl 9 7 29 Coldplay Talk 9 7 30 Rob Thomas Lonely No More 9 8	1 Lifeshove You And Me 50 47 2 Green Day Boulevard Of Broken Dream 46 49 3 Staind Right Here 47 46 4 Green Day Wake Me Up When September Falls On Me 46 27 5 Kelly Clarkson Behind These Hazel E 46 46 6 Kelly Clarkson Because Of You 40 45 7 D.I. Listen To Your Heart 38 45 8 Nickelback Photograph 34 45 9 Goo Goo Dolls Better Days 31 33 10 Daniel Powter Bad Day 30 32 11 Rob Thomas Ever The Same 30 34 12 The Pussycat Dolls So Sick 28 18 13 James Blunt You're Beautiful 27 26 14 Gwen Stefani Cool 25 6 15 Anna Nalick Breath 2 AM 24 24 16 Howie Day She Says 21 10 17 Kelly Clarkson Behind These Hazel E 21 22 18 Michael Bublé Home 19 20 19 Depeche Mode Precious 18 8 20 Maroon 5 Sunday Morning 17 19 21 Kelly Clarkson Since U Been Gone 14 22 22 INXS Pretty Vegas 13 10 23 Alanis Morissette Crazy 12 9 24 Michelle Branch All You Wanted 12 12 25 Dido Think 12 12 26 John Cougar Hunts So Good 11 9 27 Kelly Clarkson Behind These Hazel E 11 10 28 Soft Cell Tarted Love 11 10 29 R.E.M. Losing My Religion 11 10 30 George Michael Faith 11 10	1 Nickelback Photograph 49 48 2 Keith Urban You'll Think Of Me 46 40 3 Kelly Clarkson Because Of You 46 46 4 Kelly Clarkson Because Of You 45 46 5 Gwen Stefani Cool 43 16 6 Rob Thomas Ever The Same 43 21 7 Goo Goo Dolls Better Days 43 42 8 Santana Featuring Steven Just Feel 26 24 9 Weezer Beverly Hills 26 26 10 Fall Out Boy Sugar, We're Gone! Down 25 27 11 INXS Pretty Vegas 25 27 12 Sheryl Crow Good Is Good 24 22 13 Lifeshove You And Me 23 46 14 Goo Goo Dolls Better Days 22 21 15 Train Cab 22 22 16 Bon Jovi Who Says You Can't Go Home 22 16 17 Kelly Clarkson Behind These Hazel E 22 25 18 Howie Day She Says 20 43 19 3 Doors Down Let Me Go 19 19 20 Gavin DeGraw I Don't Want To Be 18 18 21 Kelly Clarkson Behind These Hazel E 17 11 22 Rob Thomas Lonely No More 16 17 23 Maroon 5 She Will Be Loved 17 17 24 Green Day Boulevard Of Broken Dream 17 17 25 Hoobastank The Reason 16 18 26 Hoobastank The Reason 16 14 27 Kelly Clarkson Behind These Hazel E 16 14 28 Kelly Clarkson Breakaway 16 16 29 Maroon 5 This Love 16 17 30 Lenny Kravitz Lady 16 17	1 Nickelback Photograph 41 44 2 Rob Thomas Ever The Same 41 45 3 Kelly Clarkson Because Of You 39 44 4 Gavin DeGraw Follow Through 39 44 5 INXS Pretty Vegas 27 27 6 James Blunt You're Beautiful 27 28 7 Goo Goo Dolls Better Days 27 40 8 Bon Jovi Who Says You Can't Go Home 26 7 9 3 Doors Down Let Me Go 26 22 10 Staind Right Here 26 27 11 Lifeshove You And Me 25 16 12 Coldplay Speed Of Sound 25 17 13 Sheryl Crow Good Is Good 25 26 14 Madonna Hung Up 25 42 15 Santana Featuring Alex B Why Don't 24 14 16 Goo Goo Dolls Give A Little Bit 22 12 17 Kelly Clarkson Behind These Hazel E 21 12 18 Train Calling All Angels 20 13 19 Rob Thomas This Is How A Heart Breaks 20 20 20 3 Doors Down Let Me Go 20 39 21 Green Day Wake Me Up When September Falls On Me 19 24 22 Rob Thomas Lonely No More 18 12 23 Green Day Boulevard Of Broken Dream 18 12 24 Gavin DeGraw I Don't Want To Be 18 15 25 Hoobastank The Reason 17 17 26 Dave Matthews Band American Baby 17 13 27 Maroon 5 Sunday Morning 17 16 28 Santana Featuring Michael Fein Feelin 17 28 29 Howie Day She Says 17 26 30 Fray Eleven One Thing 16 5
➡ The Fray Over My Head (Cable Car) 12 0 ➡ Staind Right Here 20 0 ➡ Bon Jovi Who Says You Can't Go Home 15 0	➡ Staind Right Here 20 0 ➡ Bon Jovi Who Says You Can't Go Home 15 0	➡ Bon Jovi Who Says You Can't Go Home 11 5 ➡ Rihanna SOS 6 0	➡ No Airplay Adds This Week	➡ No Airplay Adds This Week	➡ Train Cab 11 0 ➡ Santana Featuring Steven Just Feel 6 0

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

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

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

**AIRPOWER**

**NO SONGS QUALIFIED FOR AIRPOWER THIS WEEK**

**AIRPOWER BOUND**

**HOW DO YOU LOVE? ☆ 1014/77**  
Collective Soul (E1)  
Chart Move: 21-18  
Total Stations 62  
Total detections by daypart  
9% 19% 16% 21% 34%

**Heavy** KFBZ, KLSY, KLTG, KLZR, KPEK, KSTZ, KYIS, KZZO, WXMA, XMIX 10  
**Medium** KALC, KALZ, KBBY, KCDA, KLLY, KMXB, KMPX, KSII, KURB, WAEZ, WCDA, WLNK, WMJC, WMMX, WNNK, WOMX, WPTE, WRFY, WTSS, WVNS, WVRV, WWSR 22  
**Light** 30  
**Airplay Adds** 1  
WMJC

**TALK 719/182**  
Coldplay (Capitol)  
Chart Move: 24-21  
Total Stations 42  
8% 17% 16% 24% 36%

**Heavy** KALC, KFBZ, KQKQ, KZZU, WMJC 5  
**Medium** KALZ, KCDA, KEZR, KLTG, KMXB, KPEK, KRUZ, KSII, KUUU, WCDA, WKRO, WMC, WPTE, WRFY, WTMX, WXMA, XMIX 17  
**Light** 20  
**Airplay Adds** 9  
KEZR, KMXB, KRSK, WAEZ, WINK, WJLK, WNNK, WWSR, XMIX

**UNWRITTEN ☆ 660/130**  
Natasha Bedingfield (Epic)  
Chart Move: 25-22  
Total Stations 35  
9% 16% 15% 26% 35%

**Heavy** KZZO, KZZU, WAEZ, WKRO, WWSR 5  
**Medium** KALC, KALZ, KBBY, KFBZ, KLLC, KLSY, KLTG, KMXB, KQKQ, KRSK, WBMX, WCDA, WKDD, WPTE, WTIC, WVRV 16  
**Light** 14  
**Airplay Adds** 6  
KYIS, WKSZ, WNNK, WPTE, WTIC, WWWM

**DIRTY LITTLE SECRET 625/100**  
The All-American Rejects (Doghouse/Interscope)  
Chart Move: 26-23  
Total Stations 39  
9% 16% 16% 27% 32%

**Heavy** KQKQ, KRSK, KZZU, WKRO, WPTE, WZPL 6  
**Medium** KALC, KALZ, KBBY, KCDA, KEZR, KFBZ, KLTG, KSII, WBMX, WCDA, WKDD, WMBZ, WRFY, WVRV 14  
**Light** 19  
**Airplay Adds** 10  
KLLY, KLTG, KMXB, KURB, WAEZ, WAYV, WMBZ, WRFY, WVRV, WWSR

**BLIND 605/39**  
Lifehouse (Geffen)  
Chart Move: 22-24  
Total Stations 42

8% 18% 16% 23% 35%

**Heavy** KLZR, KPEK, KSTZ 3  
**Medium** KALC, KALZ, KCDA, KFBZ, KIMN, KLSY, KLTG, KMXB, KPLZ, KYIS, WAEZ, WCDA, WKDD, WMYX, WOAL, WRFY, WWSR, WXMA 18  
**Light** 21  
**Airplay Adds** 1  
WMMX

**WHO SAYS YOU CAN'T GO HOME ☆ 579/196**  
Bon Jovi (Island/IDJMG)  
Chart Move: 29-25  
Total Stations 43  
8% 17% 17% 21% 36%

**Heavy** WTIC 1  
**Medium** KALC, KFBZ, KHMV, KIMN, KPLZ, KSTP, KUUU, WDDV, WJLK, WLNK, WMLX, WNNK, WPLJ, WRFY, WTMX, WTSS, WXLO 17  
**Light** 25  
**Airplay Adds** 14  
KBBY, KFBZ, KLTG, KLZR, KPEK, WAYV, WBMX, WINK, WMJC, WMMX, WMLX, WOLH, WTMX, WZPT

**LOVE AND MEMORIES 474/94**  
O.A.R. (Everfine/Lava)  
Chart Move: 30-27  
Total Stations 33  
3% 12% 14% 25% 46%

**Heavy** 0  
**Medium** KALZ, KCDA, KFBZ, KMXB, KPEK, KQKQ, KRUZ, KYKY, KZZU, WAEZ, WBMX, WOAL, WTIC, WVRV, WWSR, WXMA 16  
**Light** 17  
**Airplay Adds** 5  
KALC, KZZU, WAEZ, WINK, WWSR

**SOME HEARTS 425/10**  
Carrie Underwood (Arista/Arista Nashville/RMG)  
Chart Move: 28-29  
Total Stations 26  
9% 15% 13% 24% 38%

**Heavy** KFBZ, KLZR, KYIS, WAEZ, WTSS, WWSR 6  
**Medium** KLSY, KPLZ, KSTZ, KURB, WBMX 5  
**Light** 15  
**Airplay Adds** 1  
WMMX

**WALK AWAY ☆ 422/80**  
Kelly Clarkson (RCA/RMG)  
Chart Move: 32-30  
Total Stations 25  
9% 21% 20% 24% 27%

**Heavy** KLZR, KQKQ, KZZU 3  
**Medium** KLSY, KRSK, KSII, KZZO, WAYV, WCDA, WKRO, WKTI, WNNK, WRMF, WTIC 11  
**Light** 11  
**Airplay Adds** 8  
KSRZ, KZZO, WAEZ, WINK, WKTI, WVNS, WVRV, WWSR

**STICKWITU 333/43**  
The Pussycat Dolls (A&M/Interscope)  
Chart Move: 35-31  
Total Stations 13  
11% 18% 16% 27% 29%

**Heavy** KBBY, KSII, WAEZ, WKRO, WWSR 5  
**Medium** KIOI, WAYV, WKSZ, WZPL 4

**Light 4**  
**Airplay Adds** 1  
WKDD

**PRECIOUS 316/7**  
Depeche Mode (Sire/Mute/Reprise)  
Chart Move: 34-32  
Total Stations 21  
7% 20% 17% 23% 33%

**Heavy** KLLC, WTMX 2  
**Medium** KALZ, KIOI, KMXB, KMPX, KRUZ, KSII, WCDA, WMJC 8  
**Light** 11

**UPSIDE DOWN 307/124**  
Jack Johnson (Brushfire/UMRG)  
Chart Move: Debut 33  
Total Stations 23  
6% 13% 11% 25% 45%

**Heavy** 0  
**Medium** KBBY, KEZR, KFBZ, KLLC, KLTG, KPEK, KPLZ, WCDA, WPTE, WRFY, WTMX, WXMA 12  
**Light** 11  
**Airplay Adds** 8  
KBBY, KCDA, KEZR, KLLC, KPLZ, KURB, WMBZ, WRFY

**BLACK HORSE & THE CHERRY TREE 293/91**  
K.T. Tunstall (Relentless/Virgin)  
Chart Move: Debut 35  
Total Stations 24  
4% 11% 10% 25% 50%

**Heavy** 0  
**Medium** KALC, KALZ, KCDA, KFBZ, KLLC, KZZO, WMJC 7  
**Light** 17  
**Airplay Adds** 5  
KALZ, KLZR, KRUZ, WAYV, WTIC

**DANCE, DANCE 268/47**  
Fall Out Boy (Fueled By Ramen/Island/IDJMG)  
Chart Move: 39-36  
Total Stations 15  
7% 17% 16% 30% 30%

**Heavy** KZZU 1  
**Medium** KALZ, KBBY, KQKQ, KRSK, KZZO, WCDA, WKRO, WMBZ, WPTE, WZPL 10  
**Light** 4  
**Airplay Adds** 3  
KLZR, WKSZ, WMBZ

**GIRL NEXT DOOR 263/9**  
Saving Jane (Alert/Toucan Cove)  
Chart Move: 37-37  
Total Stations 23  
7% 13% 14% 26% 40%

**Heavy** WKDD 1  
**Medium** KALZ, KFBZ, KPEK, KSTZ, WAEZ, WBNS, WKRO, WZPL 8  
**Light** 14  
**Airplay Adds** 2  
KZZU, WKSZ

**BRIGHTER THAN SUNSHINE 254/27**  
Aqualung (Red Ink/Columbia)  
Chart Move: 38-38  
Total Stations 15

6% 17% 13% 23% 41%

**Heavy** KQKQ, KRUZ 2  
**Medium** KCDA, KLLC, KZZU, WCDA 4  
**Light** 9  
**Airplay Adds** 1  
KZZU

**SOUL MEETS BODY 236/44**  
Death Cab For Cutie (Atlantic)  
Chart Move: Debut 39  
Total Stations 9  
10% 21% 16% 26% 27%

**Heavy** KLLC, KRUZ, KZZU 3  
**Medium** KEZR, KQKQ, WMJC 3  
**Light** 3

**CHART BOUND**

**ALMOST HONEST 177/71**  
Josh Kelley (Hollywood)  
Total Stations 16  
5% 11% 11% 22% 53%

**Heavy** KLLY 1  
**Medium** WTMX 1  
**Light** 14  
**Airplay Adds** 6  
KFBZ, KLTG, KPEK, KYIS, WAYV, WMMX

**THE REAL THING 163/12**  
Bo Bice (RCA/RMG)  
Total Stations 18  
7% 13% 10% 25% 45%

**Heavy** WKDD 1  
**Medium** KFBZ, KLZR, KSTP 3  
**Light** 14

**MAKING MEMORIES OF US 114/0**  
Keith Urban (Capitol (Nashville))  
Total Stations 7  
9% 18% 11% 26% 36%

**Heavy** 0  
**Medium** KPLZ, KSTP, KYKY, WMMX, WOMX 5  
**Light** 2

**★ WHEN YOU CRY 110/38**  
Vertical Horizon (Hybrid)  
Total Stations 10  
1% 4% 9% 26% 61%

**Heavy** 0  
**Medium** KPEK, KYIS, WCDA, WVRV 4  
**Light** 6  
**Airplay Adds** 4  
KCDA, KFBZ, KLLY, WCDA

**★ SAVIN' ME 108/55**  
Nickelback (Roadrunner/IDJMG)  
Total Stations 10  
7% 18% 14% 26% 35%

**Heavy** 0  
**Medium** KCDA, KHMV, KLSY 3  
**Light** 7  
**Airplay Adds** 4  
KLSY, KLZR, KPLZ, KRSK

**AIRPOWER**

**NO SONGS QUALIFIED FOR AIRPOWER THIS WEEK**

**AIRPOWER BOUND**

**PROBABLY WOULDN'T BE THIS WAY 196/44**  
LeAnn Rimes (Curb)  
Chart Move: 19-16  
Total Stations 30  
5% 7% 10% 5% 73%

**Heavy** 0  
**Medium** KVLY, WAHR 2  
**Light** 28  
**Airplay Adds** 5  
KVLY, WDDK, WJBR, WRFV, WTCB

**EVER THE SAME 131/19**  
Rob Thomas (Melisma/Atlantic)  
Chart Move: 23-21  
Total Stations 9  
13% 23% 10% 25% 29%

**Heavy** KVLY, WTCB 2  
**Medium** KCKC, WMTX 2  
**Light** 5  
**Airplay Adds** 2  
KOSI, WRAL

**PHOTOGRAPH 129/0**  
Nickelback (Roadrunner/IDJMG)  
Chart Move: 22-22  
Total Stations 7  
12% 18% 23% 14% 33%

**Heavy** KVLY, WMTX 2  
**Medium** WAHR, WALK, WMGS, WRAL 4  
**Light** 1  
**Airplay Adds** 1  
WALK

**LIKE WE NEVER LOVED AT ALL 109/1**  
Faith Hill (Warner-Curb/Warner Bros.)  
Chart Move: 24-23  
Total Stations 10  
14% 20% 17% 16% 34%

**Heavy** WALK, WHUD, WMGS 3  
**Medium** WLTV 1  
**Light** 6

**UNCHAINED MELODY 81/33**  
Bary Manilow (Arista/RMG)  
Chart Move: 33-27  
Total Stations 16  
3% 9% 5% 14% 70%

**Heavy** 0  
**Medium** 0  
**Light** 16  
**Airplay Adds** 3  
KVLY, WGSY, WTVR

**DELIRIOUS LOVE 77/13**  
Neil Diamond Feat. Brian Wilson (Columbia)  
Chart Move: 31-28  
Total Stations 11  
8% 8% 12% 17% 56%

**Heavy** 0  
**Medium** WHUD 1  
**Light** 10  
**Airplay Adds** 1  
KVLY

**SO BEAUTIFUL 70/22**  
Daren Hayes (Columbia)  
Chart Move: 34-29  
Total Stations 8  
10% 16% 14% 23% 37%

**Heavy** 0  
**Medium** KKCW, WLTV 2  
**Light** 6  
**Airplay Adds** 2  
KVLY, WTCB

**CRAWLING BACK TO YOU 55/7**  
Backstreet Boys (Jive/Zomba)  
Chart Move: 35-31  
Total Stations 6  
9% 16% 15% 11% 49%

**Heavy** KVLY 1  
**Medium** 0  
**Light** 5  
**Airplay Adds** 1  
WDDK

**COLOUR EVERYWHERE 35/31**  
Dian Diaz (Strip City)  
Chart Move: Debut 35  
Total Stations 6  
0% 0% 3% 0% 97%

**Heavy** 0  
**Medium** 0  
**Light** 6  
**Airplay Adds** 2  
KQIS, KVLY

**I BELIEVE IN YOU (JE CROIS EN TOI) 35/16**  
Il Divo & Celine Dion (SYCO/Columbia)  
Chart Move: Debut 36  
Total Stations 8  
9% 23% 6% 34% 29%

**Heavy** 0  
**Medium** 0  
**Light** 8  
**Airplay Adds** 1  
KWAV

**JUST FEEL BETTER 33/29**  
Santana Feat. Steven Tyler (Arista/RMG)  
Chart Move: Debut 38  
Total Stations 2  
21% 21% 15% 18% 24%

**Heavy** KVLY 1  
**Medium** 0  
**Light** 1  
**Airplay Adds** 1  
KVLY



Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

ADULT CONTEMPORARY POWER PLAYLISTS

Grid of 60 radio station playlists including WLTW, KOST, WLIT, WBEB, WNIC, WASH, WMJX, KVIL, WMGF, KESZ, WMGC, KEZK, KRWM, KOSI, WDOK, WALK, KSFI, WRAL, WSHH, WRCH, WHUD, WMTX, WWLI, KUDL, WLMG, WTRV, WRRM, KKCW, WSNY, and WEST. Each station block includes the station name, logo, PD/MD, and a list of 20 songs with their current position and a 2-week forecast.



Billboard Radio Monitor RHYTHMIC TOP 40 POWER PLAYLISTS

POWERED BY Nielsen Broadcast Data Systems

KPWR Los Angeles



VP/Pgm: Jimmy Steal APD/MD: E-man Emmis 818-953-4200

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Beyonce Featuring Slim T Check On I 106.98

WKUT New York



PD: Jeff Z APD: Mike Opelka MD: Steve Barakat Clear Channel 201-420-3700

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Cascadia Everyday We Touch 31.31

WBBM Chicago



PD: Todd Cavanah APD: Enk Bradley CBS Radio 312-944-8000

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Eminem When I'm Gone 94.91

WJMN Boston



PD: Jack McCartney APD: Dennis O'Heron MD: Chris Tyler Clear Channel 781-863-2500

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Ne-Yo So Sick 108.105

WRDW Philadelphia



PD: Leo Baldwin APD: Tom Trevisan MD: Ashleigh Mitchell Beasley 610-667-9000

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Eminem Featuring Nate Do Shake That 99.97

WPOW Miami



DM: Kid Curry PD: Tom Trevisan MD: Eddie M. Beasley 305-653-6796

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Ne-Yo So Sick 87.80

Summary table for KPWR with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for WKUT with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for WBBM with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for WJMN with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for WRDW with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for WPOW with 3 columns: Rank, Artist, Title, and numerical value.

KYLD San Francisco



VP/Pgm: Michael Martin Interim PD: Travis Loughran Clear Channel 415-356-0949

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Nelly Featuring Paul Wal Griz 84.84

KPTY Houston



PD: Pete Manriques APD: Dana Cortez MD: Wrenn Goff Univision 713-407-1415

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Chamillionaire Featuring Ridin' 83.78

WBTS Atlanta



PD: Lee Cagle APD/MD: Maveryk Cox 404-897-7500

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Beyonce Featuring Slim T Check On I 99.87

KGGI Riverside



PD: Jesse Duran APD: Mike Medina MD: Robert "D.D.M." Gutierrez Clear Channel 951-684-1991

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Mary J. Blige Be Without You 83.77

KSFM Sacramento



PD: Byron Kennedy MD: Tony Tecante CBS Radio 916-920-1025

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Jamie Foxx Featuring Lud Unpredicta 85.68

KUBE Seattle



DM: Shellie Hart PD: Eric Powers MD: Karen Wild Clear Channel 206-225-2295

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Ne-Yo So Sick 99.102

Summary table for KYLD with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for KPTY with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for WBTS with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for KGGI with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for KSFM with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for KUBE with 3 columns: Rank, Artist, Title, and numerical value.

KKFR Phoenix



PD: Bruce St. James APD: Karie Hustle MD: Mikea Mike Emmis 602-274-6200

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Nelly Featuring Paul Wal Griz 95.75

WLD Tampa



PD: Orlando MD: Beate CBS Radio 727-568-9870

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Bubba Sparoox Featuring Ms. New Bo 92.86

WIBT Charlotte



PD: Rob Wagman MD: DZL Clear Channel 704-338-9600

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Nelly Featuring Paul Wal Griz 117.122

KQKS Denver



PD: Cat Collins APD/MD: John E. Kage Jefferson-Pilot 303-321-0950

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Nelly Featuring Paul Wal Griz 91.92

KBST San Antonio



PD: Cindy Hill Univision 210-829-1075

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Nelly Featuring Paul Wal Griz 91.91

KTTB Minneapolis



PD: Sam Elliott APD/MD: Zennie K Radio One 952-842-7200

Table with 3 columns: Rank, Artist, Title, and a numerical value. Top entry: 1 Nelly Featuring Paul Wal Griz 99.96

Summary table for KKFR with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for WLD with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for WIBT with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for KQKS with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for KBST with 3 columns: Rank, Artist, Title, and numerical value.

Summary table for KTTB with 3 columns: Rank, Artist, Title, and numerical value.















ADULT R & B POWER PLAYLISTS

WRKS New York PD: Toys Beasley MD: Julie Gustines Emms 212-242-9870

WBLB New York PD: Vinny Brown MD: Stacy Anderson Inner City 212-447-1000

KHHT Los Angeles PD: Mike Marino APD: Ron Shapiro MD: Damon Knight Clear Channel 818-559-2252

WVAG Chicago DM: Erroy Smith APD/MD: Armando Rivera Clear Channel 312-540-2000

WDAS Philadelphia VPP/PA/PP: Joe Tamburro Dir/Pmg: Thes Mitchem APD/MD: Jo Ann Gamble Clear Channel 610-617-8500

WHUR Washington, DC PD: David A. Dickson MD: Tracy LaTrelle Howard Univ. 202-806-3500

KMJQ Houston PD: Sam Choise Radio One 713-823-2108

WMXD Detroit PD: Jamillah Muhammad Clear Channel 313-985-2000

KJLH Los Angeles PD/MD: Aundrea Russell TAXI 310-330-2200

WMMJ Washington, DC DM: Kathy Brown MD: Mike Chase Radio One 301-306-1111

WHQT Miami DM/PP: Tony Fields APD: Karen Vaughn Cox 554-584-7117

WRNB Philadelphia DM: Helen Little MD: Mo Shay Laran Radio One 610-276-1100

KBLX San Francisco PD: Kevin Brown MD: Kimmie Taylor Inner City 415-284-1029

WYLD New Orleans PD/MD: AJ Appleberry Clear Channel 504-679-7308

WFXC Raleigh DM: Cy Young APD/MD: Jodi Berry Radio One 919-848-9738

WRKS New York PD: Toys Beasley MD: Julie Gustines Emms 212-242-9870

WBLB New York PD: Vinny Brown MD: Stacy Anderson Inner City 212-447-1000

KHHT Los Angeles PD: Mike Marino APD: Ron Shapiro MD: Damon Knight Clear Channel 818-559-2252

ROTATIONS Heavy = 24+ Medium = 12-23 Light = Under 12 SONG ACTIVITY REPORTS NOW AVAILABLE AT www.BillboardRadioMonitor.com.

AIRPOWER I AM NOT MY HAIR 545/76 India.Arie (Motown/UMRG)

AIRPLAY LEADER (1st Station to 100 Plays) SIRIUS, Heart & Soul PD: B.J. Stone MD: Sasha Montero Date: 12/25/05

JUST CAME HERE TO CHILL 505/250 The Isley Brothers Feat. Ronald Isley (Def Soul/Def Jam/IDJMG)

NO AIRPLAY LEADER Chart Move: 23-17 Total Stations 55

AIRPOWER BOUND FIND MYSELF IN YOU 491/184 Brian McKnight (Motown/UMRG)

I REMEMBER 280/33 Meli'sa Morgan (Lu Ann/Orpheus)

Heavy 0 Medium 2 Light 22 Airplay Adds 7

HYPOTHETICALLY 199/82 Lyfe Jennings Feat. Fantasia (Columbia/SUM)

FIRST LOVE 173/0 Goapele (Skyblaze/Columbia/SUM)

WEEKEND LOVE 165/143 Dwele (Virgin)

GOTTA GO 162/8 Trey Songz (Song Book/Atlantic)

INTO YOU 134/111 Kem (Motown/UMRG)

I REFUSE 128/35 Urban Mystic (Sobe/Warner Bros.)

Heavy 0 Medium 2 Light 7 Airplay Adds 2

SO SICK 126/47 Ne-Yo (Def Jam/IDJMG)

DON'T STOP 103/7 Jamie Jones Feat. Wayne Brady & William Cartwright (Genesis)

LOVE 85/77 Keyshia Cole (A&M/Interscope)

★ FOOLISH LOVER 51/33 Missing Pieces (Lyrical Soul)

★ SLOW WIND 49/34 R. Kelly (Jive/Zomba)

★ I'M IN LOVE 42/22 Ginuwine (Epic/SUM)

Heavy 0 Medium 2 Light 2 Airplay Adds 2



WUSN Chicago

PD: Mike Peterson APD/MD: Marci Braun CBS Radio 312-649-0099

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Carrie Underwood Jesus, Take The Wh' and 'Trace Adkins Honky Tonk Badonkadonk'.

KZLA Los Angeles

QM: R.J. Curtis APD/MD: Tony Campos Emmis 323-882-8000

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Carrie Underwood Jesus, Take The Wh' and 'Trace Adkins Honky Tonk Badonkadonk'.

KPLX Dallas

PD: John Cook APD/MD: Johnny Rivers Susquehanna 214-526-2400

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Billy Carrington Must Be Doin' Some' and 'Trace Adkins Honky Tonk Badonkadonk'.

WKHX Atlanta

DM: Mark Richards APD/MD: Johnny Gray ABC/Disney 770-955-0101

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Trace Adkins Honky Tonk Badonkadonk' and 'Carrie Underwood Jesus, Take The Wh'.

KSCS Dallas

QM: Lorrn Palagi APD/MD: Chris Huff ABC/Disney 817-695-0000

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Billy Carrington Must Be Doin' Some' and 'Trace Adkins Honky Tonk Badonkadonk'.

WXTU Philadelphia

PD: Bob McKee APD/MD: Cadillac Jack Beasley 610-667-9000

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Carrie Underwood Jesus, Take The Wh' and 'Trace Adkins Honky Tonk Badonkadonk'.

KEYE Minneapolis

VP/Pgm: Greg Swedberg APD/MD: Travis Moon Clear Channel 95.2-417-3000

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Trace Adkins Honky Tonk Badonkadonk' and 'Carrie Underwood Jesus, Take The Wh'.

WYCD Detroit

PD: Tim Roberts APD/MD: Ron Chatman CBS Radio 248-799-0600

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Trace Adkins Honky Tonk Badonkadonk' and 'Carrie Underwood Jesus, Take The Wh'.

KMP5 Seattle

DM/VP: Becky Brenner APD/MD: Tony Thomas CBS Radio 206-805-0941

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Trace Adkins Honky Tonk Badonkadonk' and 'Carrie Underwood Jesus, Take The Wh'.

KILT Houston

DM/VP: Jeff Garrison APD/MD: Greg Fry CBS Radio 713-881-5100

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Trace Adkins Honky Tonk Badonkadonk' and 'Carrie Underwood Jesus, Take The Wh'.

WIL St. Louis

PD: Greg Mazingo APD/MD: Dan Montana Bonneville 314-983-6000

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Carrie Underwood Jesus, Take The Wh' and 'Trace Adkins Honky Tonk Badonkadonk'.

WFMS Indianapolis

DM: David Wood PD: Bob Cannon Susquehanna 317-842-9550

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Brad Paisley Featuring D When I Get' and 'Carrie Underwood Jesus, Take The Wh'.

WGAR Cleveland

PD: Meg Stevens MD: Chuck Collier Clear Channel 216-520-2600

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Trace Adkins Honky Tonk Badonkadonk' and 'Carrie Underwood Jesus, Take The Wh'.

WKLB Boston

PD: Mike Brophy APD/MD: Ginny Rogers Greater Media 617-822-9600

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Faith Hill Like We Never Loved At A' and 'Trace Adkins Honky Tonk Badonkadonk'.

KNIX Phoenix

PD: Scot Rivers MD: Gwen Foster Clear Channel 480-966-6236

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Montgomery Gentry She Don't Tell Me' and 'Trace Adkins Honky Tonk Badonkadonk'.

WVKK Knoxville

DM: Mike Hammond MD: Colleen Addair Citadel 865-588-5511

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Josh Turner Your Man' and 'Trace Adkins Honky Tonk Badonkadonk'.

KYGO Denver

PD: Joel Burke MD: Gary Duff Jefferson Pilot 303-321-0850

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'George Strait She Let Herself Go' and 'Trace Adkins Honky Tonk Badonkadonk'.

WDSY Pittsburgh

VP/Pgm: Keith Clark APD/MD: Stony Richards CBS Radio 412-920-9400

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Trace Adkins Honky Tonk Badonkadonk' and 'Carrie Underwood Jesus, Take The Wh'.

WQDR Raleigh

PD: Lisa McKay APD/MD: Mike Biddle Cums Media 919-876-6464

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Carrie Underwood Jesus, Take The Wh' and 'Trace Adkins Honky Tonk Badonkadonk'.

KMLE Phoenix

PD: Jay McCarthy APD/MD: Dave Collins CBS Radio 602-452-1000

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Toby Keith Get Drunk And Be Somebody' and 'Trace Adkins Honky Tonk Badonkadonk'.

WBCT Grand Rapids

DM: Doug Montgomery MD: Dave Tait Clear Channel 616-459-1919

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Carrie Underwood Jesus, Take The Wh' and 'Trace Adkins Honky Tonk Badonkadonk'.

WQVY Tampa

DM: Mike Culotta APD: Beecher Martin MD: Jay Roberts CBS Radio 813-287-0995

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Carrie Underwood Jesus, Take The Wh' and 'Trace Adkins Honky Tonk Badonkadonk'.

WAMZ Louisville

VP/Pgm: Kelly Carls APD/MD: Coyote Calhoun Clear Channel 502-479-2222

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Trace Adkins Honky Tonk Badonkadonk' and 'Carrie Underwood Jesus, Take The Wh'.

KTYS Dallas

DM: Lorrn Palagi PD: 'Crash' Poter MD: Chris Huff ABC/Disney 817-695-1820

Table with 3 columns: Rank, Song Title, and Air Date. Top songs include 'Billy Carrington Must Be Doin' Some' and 'Trace Adkins Honky Tonk Badonkadonk'.





THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST	NIELSEN BDS CERTIFICATION / HITPREDICTOR STATUS IMPRINT / PROMOTION LABEL	DETECTIONS TW LW	AUDIENCE MILLIONS RANK
1	17	1	<b>PERFECT SITUATION</b> WEEZER	NO. 1 DEBUT Geffen	1973 1957	8.059 1
5	25	1	<b>WASTELAND</b> 10 YEARS	REPUBLIC/UNIVERSAL/UMRG	1808 1676	7.194 3
2	17	1	<b>HYPNOTIZE</b> SYSTEM OF A DOWN	AMERICAN/COLUMBIA	1776 1877	7.547 2
8	13	1	<b>DANCE, DANCE</b> FALL OUT BOY	FUELED BY RAMEN/ISLAND/IDJMG	1529 1529	5.878 8
7	13	1	<b>TALK</b> COLDPLAY	CAPITOL	1562 1562	6.336 4
11	7	1	<b>EVERY DAY IS EXACTLY THE SAME</b> NINE INCH NAILS	GRANITE GARNET NOTHING/INTERSCOPE	1527 1301	5.907 7
6	23	1	<b>BAT COUNTRY</b> AVENGED SEVENFOLD	HOPELESS/WARNER BROS.	1567 1567	4.960 13
4	24	1	<b>SAVE ME</b> SHINEDOWN	ATLANTIC	1688 1688	5.456 10
9	13	1	<b>KING WITHOUT A CROWN</b> MATISYAHU	JDUB/EPIC	1430 1430	6.246 5
3	23	1	<b>DOA</b> FOO FIGHTERS	ROSWELL/RCA/RMG	1708 1708	6.060 6
10	19	1	<b>TWISTED TRANSISTOR</b> KORN	VIRGIN	1407 1407	3.852 18
13	11	1	<b>LIGHTS AND SOUNDS</b> YELLOWCARD	CAPITOL	1252 1252	4.068 16
15	14	1	<b>DARE</b> GORILLAZ FEATURING SHAUN RYDER	PARLOPHONE/VIRGIN	1215 1215	4.618 14
14	24	1	<b>SOUL MEETS BODY</b> DEATH CAB FOR CUTIE	ATLANTIC	1223 1223	5.801 9
17	11	1	<b>OUT OF EXILE</b> AUDIOSLAVE	EPIC/INTERSCOPE	1102 1102	3.387 20
12	28	1	<b>ONLY</b> NINE INCH NAILS	NOTHING/INTERSCOPE	1275 1275	5.125 12
19	10	1	<b>ANIMALS</b> NICKELBACK	ROADRUNNER/IDJMG	935 935	3.107 21
18	41	1	<b>FEEL GOOD INC</b> GORILLAZ	PARLOPHONE/VIRGIN	999 999	5.136 11
23	9	1	<b>THE DENIALMENT</b> THE WHITE STRIPES	AIRPOWER THIRD MAN/V2	943 832	4.011 17
16	17	1	<b>THE GHOST OF YOU</b> MY CHEMICAL ROMANCE	REPRISE	1162 1162	3.075 23
25	8	1	<b>TEAR YOU APART</b> SHE WANTS REVENGE	PERFECTKISS/FLAWLESS/GEFFEN	789 789	4.250 15
21	14	1	<b>FALLING</b> STAINED	FLIP/ATLANTIC	921 921	3.057 24
24	9	1	<b>SPEAK EASY</b> 311	VOLCANO/ZOMBA	804 804	1.934 32
22	15	1	<b>BOM BOM BOM</b> LIVING THINGS	JIVE/ZOMBA	864 864	1.987 29
28	6	1	<b>CASH MACHINE</b> HARD-FI	NECESSARY/ATLANTIC	596 596	2.469 25
27	11	1	<b>GOODBYE FOR NOW</b> P.O.D.	ATLANTIC	671 671	1.869 33
26	18	1	<b>JUICEBOX</b> THE STROKES	RCA/RMG	744 744	3.597 19
35	2	1	<b>HEART IN A CAGE</b> THE STROKES	INCUB AIRPLAY ADDS RCA/RMG	559 390	2.251 28
29	9	1	<b>ROCK &amp; ROLL QUEEN</b> THE SUBWAYS	WARNER SUNSET/SIRE/REPRISE	521 521	1.310 -
36	12	1	<b>WINGS OF A BUTTERFLY</b> HIM	SIRE/WARNER BROS.	372 372	2.392 26
30	10	1	<b>JESUS OF SUBURBIA</b> GREEN DAY	REPRISE	520 520	1.976 30
38	3	1	<b>COLD (BUT I'M STILL HERE)</b> EVANS BLUE	THE POCKET/HOLLYWOOD	365 365	1.941 31
31	18	1	<b>TRUTH</b> SEETHER	WIND-UP	488 488	2.365 27
34	6	1	<b>I'M SO SICK</b> FLYLEAF	OCTONE/RMG	415 415	1.452 39
33	8	1	<b>LIFE LESS FRIGHTENING</b> RISE AGAINST	GEFFEN	450 450	1.620 36
32	19	1	<b>PRECIOUS</b> DEPECHE MODE	SIRE/MUTE/REPRISE	456 456	3.092 22
NEW			<b>WAITING</b> TRAPT	WARNER BROS.	238 238	0.768 -
NEW			<b>SAYING SORRY</b> HAWTHORNE HEIGHTS	VICTORY	296 296	0.911 -
NEW			<b>HATE ME</b> BLUE OCTOBER	UNIVERSAL/UMRG	202 202	1.213 -
NEW			<b>NO WAY BACK</b> FOO FIGHTERS	ROSWELL/RCA/RMG	176 176	1.543 37

### MOST AIRPLAY ADDS

TITLE ARTIST / LABEL	NEW STATIONS
<b>HEART IN A CAGE</b> The Strokes (RCA/RMG) KFRR, KITS, KJEE, KNXX, KRZB, KROX, WARQ, WBTZ, WFXH, WHTG, WLRS, WPBZ, WRWK	13
Total stations with six or more detections: 35 Total detections by daypart: 8-16: 8% 16-3: 16% 3-7: 14% 7-12: 25% 12-6a: 37%	
<b>NO WAY BACK</b> Foo Fighters (Roswell/RCA/RMG) KCXX, KTBZ, KXTE, WAVE, WBTZ, WCYY, WEDG, WEQX, WHFS, WNFZ, WRWK, WTPT	12
Total stations with six or more detections: 21 Total detections by daypart: 8-16: 10% 16-3: 19% 3-7: 16% 7-12: 26% 12-6a: 29%	
<b>HATE ME</b> Blue October (Universal/UMRG) KEDJ, KMBY, KPNT, KUOD, WAVE, WEDG, WHRL, WPBZ, WRAX, WWCD, WXEG	11
Total stations with six or more detections: 24 Total detections by daypart: 8-16: 5% 16-3: 13% 3-7: 10% 7-12: 28% 12-6a: 45%	
<b>WAITING</b> Trapt (Warner Bros.) KEDJ, KFRR, KNXX, KXTE, WARQ, WEDG, WEND, WGRD, WLRS, WNFZ, WPBZ	11
Total stations with six or more detections: 26 Total detections by daypart: 8-16: 4% 16-3: 14% 3-7: 14% 7-12: 27% 12-6a: 41%	
<b>THE FALLEN</b> Franz Ferdinand (Domino/Epic) KMBY, KNXX, KWOD, WBRU, WHFS, WLUM, WPBZ, WWCD	11
Total stations with six or more detections: 21 Total detections by daypart: 8-16: 10% 16-3: 16% 3-7: 14% 7-12: 23% 12-6a: 37%	

### RECURRENTS

TITLE ARTIST / IMPRINT / PROMOTION LABEL	DETECTIONS TW LW
<b>STRICKEN</b> DISTURBED (REPRISE)	893 926
<b>SUGAR, WE'RE GOIN' DOWN</b> FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	700 708
<b>BEST OF YOU</b> FOO FIGHTERS (ROSWELL/RCA/RMG)	678 674
<b>THE HAND THAT FEEDS</b> NINE INCH NAILS (NOTHING/INTERSCOPE)	630 601
<b>REMEDY</b> SEETHER (WIND-UP)	588 588
<b>MR. BRIGHTSIDE</b> THE KILLERS (ISLAND/IDJMG)	582 588
<b>COLD</b> CROSSFADE (FG/COLUMBIA)	547 528
<b>RIGHT HERE</b> STAINED (FLIP/ATLANTIC)	520 505
<b>ALL THESE THINGS THAT I'VE DONE</b> THE KILLERS (ISLAND/IDJMG)	487 495
<b>HOLIDAY</b> GREEN DAY (REPRISE)	442 476
<b>BEVERLY HILLS</b> WEEZER (GEFFEN)	416 431
<b>DOESN'T REMIND ME</b> AUDIOSLAVE (EPIC/INTERSCOPE)	405 447
<b>SO COLD</b> BREAKING BENJAMIN (HOLLYWOOD)	401 389
<b>HELENA (SO LONG &amp; GOODNIGHT)</b> MY CHEMICAL ROMANCE (REPRISE)	398 417
<b>SOMEBODY TOLD ME</b> THE KILLERS (ISLAND/IDJMG)	377 417
<b>B.Y.O.B.</b> SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	358 408
<b>WHAT I GOT</b> SUBLIME (GASOLINE ALLEY/GEFFEN)	355 352
<b>SANTERIA</b> SUBLIME (GASOLINE ALLEY/GEFFEN)	352 354
<b>DON'T TREAD ON ME</b> 311 (VOLCANO/ZOMBA)	343 383
<b>LOSER</b> BECK (DGC/GEFFEN)	337 347

### GREATEST GAINERS

INCREASE IN DETECTIONS

- +226 **EVERY DAY IS EXACTLY THE SAME**  
Nine Inch Nails (Nothing/Interscope)  
WDYL +17, WNFZ +17, WSUN +16, KCXX +14, WARQ +14, WHTG +12, KWOD +12, XTRA +11, KPNT +11, KEDJ +11
- +181 **NO WAY BACK**  
Foo Fighters (Roswell/RCA/RMG)  
KXTE +21, WEQX +19, WBTZ +18, KCXX +17, WNFZ +17, WEDG +16, WHFS +12, WRWK +10, WTPT +9, WAVE +8
- +172 **HATE ME**  
Blue October (Universal/UMRG)  
WHRL +20, WKRL +17, KCXX +17, WAVE +17, WWCD +14, KPNT +13, KEDJ +12, KUOD +11, KMBY +8, WKQX +7
- +169 **HEART IN A CAGE**  
The Strokes (RCA/RMG)  
KFRR +25, WBTZ +19, KMBY +15, WRWK +14, WHTG +13, WLRS +13, KITS +12, WPBZ +12, WXNR +10, KNXX +9
- +147 **WAITING**  
Trapt (Warner Bros.)  
KFRR +28, KXTE +16, KEDJ +14, WEND +13, WPBZ +13, WLRS +11, WARQ +9, WNFZ +9, KNXX +8, WCYY +7

75 modern rock stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. See legend to charts on lead page of charts section for rules and symbol explanations.

# We Deliver New Babies

Leading record companies trust DMDS to deliver their new music releases to radio stations, everywhere. We do it online, on time, and securely. No discs, no couriers, no medical bills. It's life's other miracle.

**Billboard**  
**Radio Monitor**

www.BillboardRadioMonitor.com



How music moves from now on.

www.musiccrypt.com







# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## ACTIVE ROCK POWER PLAYLISTS

WYSP Philadelphia	WRIF Detroit	WMMS Cleveland	KOXR Minneapolis	WAFF Boston	WHDH Miami	KISW Seattle	KQRC Kansas City	WYYY Baltimore	WEBN Cincinnati	KISS San Antonio	WCCC Hartford	KBPI Denver	KCAL San Bernardino	KUPD Phoenix	WXTB Tampa	KRXQ Sacramento	WBZK Columbus	WGIR Manchester	KUFO Portland	WQXA Harrisburg	KIOZ San Diego	WNOR Norfolk	KATT Oklahoma City
1 Shinedown Save Me 2 Disturbed Stricken 3 Trapt Stand Up 4 Avenged Sevenfold Bat Country 5 System Of A Down Hypnotize 6 Nine Inch Nails Every Day Is Exact 7 Weezer Feel Sicker 8 Stained Falling 9 10 Years Westland 10 Korn Twisted Transistor 11 Seether Truth 12 Foo Fighters DDA 13 Nine Inch Nails Every Day Is Exact 14 Nickelback Animals 15 Evans Blue Cold (But I'm Still Here) 16 Fall Out Boy Dance, Dance 17 Hinder Get Stoned 18 System Of A Down Question! 19 Danzig Jesus Christ My Name 20 Audioslave Out Of Exile 21 Seconds Under Attack 22 Limpin Park Crawling 23 Nirvana About A Girl 24 Nirvana The Man Who Sold The World 25 Van Halen Hot For Teacher 26 Green Day Boulevard Of Broken Dreams 27 Fall Out Boy Sugar, We're Gone! Dow 28 Jane's Addiction Jane Says 29 Queens Of The Stone Age No One Know 30 Soundgarden Spoonman	1 Nickelback Animals 2 Seether Truth 3 Shinedown I Dare You 4 10 Years Westland 5 3 Doors Down Featuring B Landing In 6 Trapt Waiting 7 Hinder Get Stoned 8 Foo Fighters DDA 9 Shinedown Save Me 10 Silverstein Devil's Daughter 11 Stained Falling 12 System Of A Down Hypnotize 13 Korn Twisted Transistor 14 Disturbed Stricken 15 Avenged Sevenfold Bat Country 16 Fall Out Boy Dance, Dance 17 Living Things Born Born Born 18 Mudwayer Fall Into Sleep 19 Huck Jones Oh Yeah 20 Theory Of A Deadman Say Goodbye 21 System Of A Down Question! 22 Disturbed Just Stop 23 Whitesnake Here I Go Again 24 Evans Blue Cold (But I'm Still Here) 25 Led Zepplin The Ocean 26 Guns N' Roses Paradise City 27 AC/DC You Shook Me All Night Long 28 P.D.D. Goodbye For Now 29 The White Stripes The Darkest Time 30 Great White Once Bitten Twice Shy	1 Avenged Sevenfold Bat Country 2 Shinedown Save Me 3 Disturbed Stricken 4 Hinder Get Stoned 5 3 Doors Down Featuring B Landing In 6 System Of A Down Hypnotize 7 Korn Twisted Transistor 8 Seether Remedy 9 Shinedown Forget To Remember 10 Crossfade Cold 11 Nickelback Animals 12 P.D.D. Goodbye For Now 13 Mudwayer Happy? 14 Shinedown I Dare You 15 Audioslave Out Of Exile 16 Theory Of A Deadman Say Goodbye 17 Foo Fighters DDA 18 Disturbed Stricken 19 Slipknot Duality 20 Seether Truth 21 10 Years Westland 22 Stained Falling 23 Rob Zombie Dragula 24 Ourspring Self Esteem 25 Led Zepplin The Ocean 26 Guns N' Roses Paradise City 27 AC/DC You Shook Me All Night Long 28 P.D.D. Goodbye For Now 29 The White Stripes The Darkest Time 30 Jane's Addiction Jesus Christ My Name	1 Shinedown Save Me 2 10 Years Westland 3 Disturbed Stricken 4 Seether Remedy 5 Foo Fighters DDA 6 Backstreet Crazy Blah 7 Audioslave Out Of Exile 8 System Of A Down Hypnotize 9 Theory Of A Deadman Say Goodbye 10 Silverstein Devil's Daughter 11 Nickelback Animals 12 Audioslave Doesn't Remind Me 13 Trapt Stand Up 14 Stained Falling 15 Korn Twisted Transistor 16 Trapt Waiting 17 Hinder Get Stoned 18 Mudwayer Fall Into Sleep 19 Seether The Gift 20 Disturbed Just Stop 21 Nonpoint Bullet With A Name 22 Seether Truth 23 Weezer Hash Pipe 24 Audioslave Out Of Exile 25 Nine Inch Nails Every Day Is Exact 26 Guns N' Roses Paradise City 27 Stane Temple Flirts Interstate Love 28 Green Day Brain Stew 29 Local H Bound For The Floor 30 Nirvana Come As You Are	1 Disturbed Stricken 2 Nine Inch Nails Only 3 Trapt Stand Up 4 Nickelback Animals 5 Foo Fighters DDA 6 Avenged Sevenfold Bat Country 7 Audioslave Out Of Exile 8 System Of A Down Hypnotize 9 Korn Twisted Transistor 10 Foo Fighters No Way Back 11 Mudwayer Forget To Remember 12 Crossfade Cold 13 Colwell And Cambria The Suffering 14 Evans Blue Cold (But I'm Still Here) 15 Stained Falling 16 Seether Truth 17 Hinder Get Stoned 18 Velvet Revolver Dirty Little Thing 19 Green Day Jesus Of Suburbia 20 Santana Featuring Steven Just Feet 21 Disturbed Just Stop 22 Nickelback Photograph 23 Audioslave Doesn't Remind Me 24 10 Years Westland 25 Black Label Society In The River 26 Cold A Different Kind Of Pain 27 System Of A Down Question! 28 Stained Falling 29 Living Things Born Born Born 30 Black Label Society Fire It Up	1 Disturbed Stricken 2 Shinedown Save Me 3 System Of A Down Hypnotize 4 Korn Twisted Transistor 5 Nickelback Animals 6 Sevendust Ugly 7 Avenged Sevenfold Bat Country 8 10 Years Westland 9 Nine Inch Nails The Hand That Feeds 10 Mudwayer Fall Into Sleep 11 Hinder Get Stoned 12 System Of A Down Question! 13 Foo Fighters Best Of You 14 Slipknot Before I Forget 15 Slipknot Duality 16 Seether Truth 17 Hinder Get Stoned 18 System Of A Down Question! 19 P.D.D. Goodbye For Now 20 Evans Blue Cold (But I'm Still Here) 21 Theory Of A Deadman B.Y.O.B. 22 Nickelback Photograph 23 Stained Falling 24 Soundgarden Spoonman 25 Breaking Benjamin So Cold 26 Nonpoint Bullet With A Name 27 Limpin Park In The End 28 Ourspring Self Esteem 29 Alice In Chains Man In The Box 30 Metallica One	1 Korn Twisted Transistor 2 Nine Inch Nails Only 3 Avenged Sevenfold Bat Country 4 System Of A Down Hypnotize 5 Nickelback Animals 6 Nine Inch Nails Every Day Is Exact 7 Trapt Waiting 8 10 Years Westland 9 Crossfade Cold 10 Velvet Revolver Siltner 11 Queens Of The Stone Age Let's Set 12 Disturbed Stricken 13 Green Day American Idiot 14 Foo Fighters Best Of You 15 Seether Remedy 16 Audioslave Be Yourself 17 Three Days Grace Just Like You 18 Green Day Boulevard Of Broken Dreams 19 Hinder Get Stoned 20 Green Day Holiday 21 Fiction Take It All Away 22 Thrive Image Of The Invisible 23 Nickelback Photograph 24 Audioslave Doesn't Remind Me 25 Nine Inch Nails The Hand That Feeds 26 Evans Blue Cold (But I'm Still Here) 27 Disturbed Just Stop 28 Avenged Sevenfold Bat Country 29 Sevendust Ugly	1 Nickelback Animals 2 Sevendust Ugly 3 Foo Fighters DDA 4 Hinder Get Stoned 5 Avenged Sevenfold Bat Country 6 Mudwayer Fall Into Sleep 7 Korn Twisted Transistor 8 10 Years Westland 9 Disturbed Just Stop 10 Theory Of A Deadman Say Goodbye 11 Shinedown I Dare You 12 Trapt Waiting 13 Nine Inch Nails Every Day Is Exact 14 Yellowcard Lights And Sounds 15 Sevendust Ugly 16 Crossfade Cold 17 Shinedown Save Me 18 System Of A Down Hypnotize 19 Nickelback Photograph 20 Stained Falling 21 Nine Inch Nails The Hand That Feeds 22 Fiction Take It All Away 23 Disturbed Stricken 24 Trapt Stand Up 25 Van Halen Runnin' With The Devil 26 Nirvana Smells Like Teen Spirit 27 Faith No More Epic 28 Revelation Theory Stovburn 29 Stained Falling 30 Chevelle Send The Pain Below	1 Nickelback Animals 2 Hinder Get Stoned 3 Foo Fighters DDA 4 Disturbed Stricken 5 10 Years Westland 6 Scott Stapp The Great Divide 7 Korn Twisted Transistor 8 Seether Truth 9 System Of A Down Hypnotize 10 P.D.D. Goodbye For Now 11 Nine Inch Nails Every Day Is Exact 12 Trapt Waiting 13 Avenged Sevenfold Bat Country 14 Yellowcard Lights And Sounds 15 Sevendust Ugly 16 Crossfade Cold 17 The Killers Mr. Brightside 18 Fall Out Boy Sugar, We're Gone! Dow 19 Stane Temple Flirts Interstate Love 20 Audioslave Doesn't Remind Me 21 Trapt Stand Up 22 Shinedown Save Me 23 Audioslave Be Yourself 24 The Offspring Can't Repeat 25 Green Day Wake Me Up When September 26 Seether Remedy 27 Weezer Beverly Hills 28 Revelation Theory Stovburn 29 Stained Falling 30 Fools & Horses Ry Me To The Moon	1 Korn Twisted Transistor 2 Disturbed Stricken 3 Seether Remedy 4 Hinder Get Stoned 5 Audioslave Out Of Exile 6 Mudwayer Forget To Remember 7 Breaking Benjamin Breakdown 8 Nickelback Animals 9 10 Years Westland 10 Trapt Stand Up 11 Disturbed Just Stop 12 System Of A Down Hypnotize 13 Hurt Rapture 14 The Offspring Can't Repeat 15 Trapt Waiting 16 Foo Fighters DDA 17 Mudwayer Fall Into Sleep 18 System Of A Down Toxicity 19 Stane Temple Flirts Interstate Love 20 Rob Zombie Dragula 21 Godsmack Bad Religion 22 Fiction Take It All Away 23 Lynrd Skynrd Sweet Home Alabama 24 Metallica Fade To Black 25 Led Zepplin Dog Days 26 Pink Floyd Comfortably Numb 27 Patersona 28 Lynrd Skynrd Simple Man 29 Stained Falling 30 Pink Floyd Another Brick In The Wall	1 Mudwayer Forget To Remember 2 System Of A Down Question! 3 Disturbed Stricken 4 System Of A Down Hypnotize 5 Shinedown Save Me 6 10 Years Westland 7 Korn Twisted Transistor 8 Avenged Sevenfold Bat Country 9 Shinedown Save Me 10 Disturbed Just Stop 11 Stained Falling 12 Nine Inch Nails The Hand That Feeds 13 Nickelback Animals 14 Sevendust Ugly 15 Revelation Theory Stovburn 16 Velvet Revolver Fall To Pieces 17 Foo Fighters Best Of You 18 My Chemical Romance The Ghost Of You 19 Velvet Revolver Siltner 20 Slipknot Vermilion 21 Mudwayer Happy? 22 P.D.D. Goodbye For Now 23 Stained Right Here 24 System Of A Down Question! 25 Audioslave Out Of Exile 26 Seether Remedy 27 Seether Truth 28 Limpin Park One Step Closer 29 Cold A Different Kind Of Pain 30 Flyleaf I'm So Sick	1 Avenged Sevenfold Bat Country 2 10 Years Westland 3 System Of A Down Hypnotize 4 Nickelback Animals 5 Theory Of A Deadman Say Goodbye 6 P.D.D. Goodbye For Now 7 Disturbed Just Stop 8 Nine Inch Nails Every Day Is Exact 9 Stained Falling 10 Hinder Get Stoned 11 Trapt Waiting 12 Evans Blue Cold (But I'm Still Here) 13 Nine Inch Nails Every Day Is Exact 14 Audioslave Out Of Exile 15 Sevendust Ugly 16 Shinedown I Dare You 17 Nonpoint Bullet With A Name 18 Limpin Park In The End 19 Korn Twisted Transistor 20 Mudwayer Fall Into Sleep 21 Thrive Image Of The Invisible 22 Freeway The Mess 23 Flyleaf I'm So Sick 24 3 Doors Down Featuring B Landing In 25 Foo Fighters No Way Back 26 Hart Hapton 27 Cold A Different Kind Of Pain 28 Socialism Touch The Sky												









# Radio Monitor

Nielsen  
Broadcast Data  
Systems

## CHRISTIAN ADULT CONTEMPORARY

## CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	AUDIENCE (IN MILLIONS)	
						TW	LW							TW	LW
1	1	25	<b>THIS MAN</b>	JEREMY CAMP	NO. 1 (7 WKS)	4.361	4.196	1	2	24	<b>THIS MAN</b>	JEREMY CAMP	NO. 1 (7 WKS)	4.516	4.330
2	2	22	<b>CRY OUT TO JESUS</b>	THIRD DAY	ESSENTIAL/PLG	4.228	4.159	2	1	22	<b>CRY OUT TO JESUS</b>	THIRD DAY	ESSENTIAL/PLG	4.492	4.413
3	3	24	<b>I AM</b>	MARK SCHULTZ	WORD-CURB	3.895	3.753	3	3	24	<b>I AM</b>	MARK SCHULTZ	WORD-CURB	3.900	3.756
4	6	4	<b>HOW GREAT IS OUR GOD</b>	CHRIS TOMLIN	GREATEST GAINERS	3.099	2.687	4	5	4	<b>HOW GREAT IS OUR GOD</b>	CHRIS TOMLIN	GREATEST GAINERS	3.221	2.805
5	5	14	<b>PSALM 40</b>	NEWSONG	INTEGRITY	2.846	2.735	5	6	14	<b>PSALM 40</b>	NEWSONG	INTEGRITY	2.846	2.736
6	7	10	<b>JESUS, TAKE THE WHEEL</b>	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE/PLG	2.707	2.449	6	7	10	<b>JESUS, TAKE THE WHEEL</b>	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE/PLG	2.796	2.547
7	4	28	<b>LIFESONG</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	2.539	2.874	7	4	28	<b>LIFESONG</b>	CASTING CROWNS	BEACH STREET/REUNION/PLG	2.654	3.017
8	8	13	<b>REMEMBERING YOU</b>	STEVEN CURTIS CHAPMAN	WALDEN MEDIA/WALT DISNEY/EMICMG	2.051	2.002	8	8	10	<b>WHAT ARE YOU WAITING FOR</b>	NATALIE GRANT	CURB	2.348	2.166
9	9	11	<b>ONLY GRACE</b>	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	2.018	1.857	9	10	12	<b>ONLY GRACE</b>	MATTHEW WEST	UNIVERSAL SOUTH/SPARROW/EMICMG	2.214	2.046
10	12	5	<b>MY SAVIOR, MY GOD</b>	AARON SHUST	BRASH	2.001	1.712	10	13	5	<b>MY SAVIOR, MY GOD</b>	AARON SHUST	BRASH	2.075	1.762
11	10	6	<b>WHAT ARE YOU WAITING FOR</b>	NATALIE GRANT	CURB	1.965	1.770	11	11	13	<b>REMEMBERING YOU</b>	STEVEN CURTIS CHAPMAN	WALDEN MEDIA/WALT DISNEY/EMICMG	2.054	2.005
12	11	19	<b>WHAT IF</b>	NICHOLE NORDEMAN	SPARROW/EMICMG	1.777	1.756	12	9	24	<b>JUST THE WAY I AM</b>	BIG DADDY WEAWE	FERVENT/WORD-CURB	1.812	2.072
13	13	24	<b>BURN FOR YOU</b>	TOBYMAC	FOREFRONT/EMICMG	1.416	1.396	13	12	19	<b>WHAT IF</b>	NICHOLE NORDEMAN	SPARROW/EMICMG	1.801	1.867
14	16	4	<b>I AM FREE</b>	NEWSBOYS	INPOP	1.350	1.059	14	16	3	<b>I AM FREE</b>	NEWSBOYS	INPOP	1.521	1.192
15	14	21	<b>ALL TO YOU (LIVE)</b>	LINCOLN BREWSTER	VERTICAL/INTEGRITY	1.241	1.263	15	15	9	<b>I STAND FOR YOU</b>	TREE63	INPOP	1.345	1.236
16	17	10	<b>I STAND FOR YOU</b>	TREE63	INPOP	1.137	1.032	16	14	19	<b>ALL TO YOU (LIVE)</b>	LINCOLN BREWSTER	VERTICAL/INTEGRITY	1.243	1.266
17	19	6	<b>WHEN DID YOU FALL?</b>	CHRIS RICE	EB+FLO/INO	0.918	0.826	17	18	15	<b>STRONG TOWER</b>	KUTLESS	BEC	0.926	0.953
18	18	19	<b>THEY DON'T UNDERSTAND</b>	SAWYER BROWN	CURB	0.876	0.877	18	20	4	<b>WHEN DID YOU FALL?</b>	CHRIS RICE	EB+FLO/INO	0.918	0.826
19	22	10	<b>NOW</b>	JOHN DAVID WEBSTER	BHT	0.838	0.677	19	19	18	<b>THEY DON'T UNDERSTAND</b>	SAWYER BROWN	CURB	0.876	0.877
20	20	9	<b>STRONG TOWER</b>	KUTLESS	BEC	0.745	0.770	20	22	7	<b>NOW</b>	JOHN DAVID WEBSTER	BHT	0.839	0.677
21	27	6	<b>ALIVE AGAIN</b>	SCOTT KRIPPAYNE	SPRING HILL	0.679	0.479	21	17	15	<b>ALIVE</b>	REBECCA ST. JAMES	FOREFRONT/EMICMG	0.835	0.971
22	24	5	<b>LOVE WON'T LEAVE YOU</b>	AVALON	SPARROW/EMICMG	0.648	0.555	22	26	5	<b>LOVE WON'T LEAVE YOU</b>	AVALON	SPARROW/EMICMG	0.706	0.609
23	23	14	<b>ALIVE</b>	REBECCA ST. JAMES	FOREFRONT/EMICMG	0.629	0.658	23	32	5	<b>ALIVE AGAIN</b>	SCOTT KRIPPAYNE	SPRING HILL	0.680	0.480
24	25	11	<b>I SHALL BELIEVE</b>	MATT BROUWER	BLACK SHOE	0.504	0.519	24	24	12	<b>I SHALL BELIEVE</b>	MATT BROUWER	BLACK SHOE	0.598	0.627
25	28	16	<b>MATCHLESS</b>	AARON SHUST	BRASH	0.447	0.474	25	29	8	<b>CLOSER</b>	SANCTUS REAL	SPARROW/EMICMG	0.528	0.538
26	29	4	<b>HEAVEN</b>	MARY MARY	MY BLOCK/COLUMBIA/INTEGRITY	0.445	0.454	26	27	16	<b>READY FOR YOU</b>	KUTLESS	BEC	0.523	0.561
27	21	10	<b>FELLOW TRAVELER</b>	GINNY OWENS	ROCKETOWN	0.422	0.760	27	28	3	<b>FOREVER</b>	OVERFLOW	ESSENTIAL/PLG	0.518	0.543
28	35	4	<b>SHADOW OF YOUR CROSS</b>	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	0.406	0.336	28	33	3	<b>NEVER FAR BEHIND</b>	ALY & AJ	HOLLYWOOD	0.486	0.475
29	NEW		<b>HALLELUJAH</b>	BETHANY DILLON	SPARROW/EMICMG	0.405	0.113	29	31	10	<b>MIRACLE</b>	STORYSIDE:B	GOTEE	0.481	0.489
30	30	20	<b>IN THE MIDDLE OF ME</b>	TODD AGNEW	ARDENT/SRE/INO	0.380	0.439	30	NEW		<b>WE ARE ONETONIGHT</b>	SWITCHFOOT	COLUMBIA/SPARROW/EMICMG	0.476	0.323
31	26	18	<b>WE</b>	JOY WILLIAMS	REUNION/PLG	0.352	0.496	31	30	10	<b>MATCHLESS</b>	AARON SHUST	BRASH	0.468	0.501
32	31	6	<b>DAYS OF ELIJAH</b>	TWILA PARIS	INTEGRITY	0.351	0.410	32	34	4	<b>HEAVEN</b>	MARY MARY	MY BLOCK/COLUMBIA/INTEGRITY	0.450	0.459
33	NEW		<b>UNITY (WE STAND)</b>	4HIM	INO	0.335	0.217	33	25	20	<b>WE</b>	JOY WILLIAMS	REUNION/PLG	0.431	0.616
34	NEW		<b>BETTER DAYS</b>	ROBBIE SEAY BAND	SPARROW/EMICMG	0.335	0.255	34	21	9	<b>FELLOW TRAVELER</b>	GINNY OWENS	ROCKETOWN	0.425	0.762
35	35	2	<b>FOREVER</b>	OVERFLOW	ESSENTIAL/PLG	0.334	0.350	35	NEW		<b>I NEED YOU TO LOVE ME</b>	BARLOWGIRL	FERVENT/WORD-CURB	0.409	0.110
36	33	19	<b>WALK ON IN</b>	ICONOCLAST	ELOY SPEAKS	0.320	0.362	36	40	3	<b>SHADOW OF YOUR CROSS</b>	JOEL ENGLE	SPIN THREE-SIXTY/DOXOLOGY	0.407	0.336
37	37	7	<b>READY FOR YOU</b>	KUTLESS	BEC	0.315	0.303	37	NEW		<b>HALLELUJAH</b>	BETHANY DILLON	SPARROW/EMICMG	0.405	0.113
38	40	7	<b>WE FALL DOWN</b>	KUTLESS	BEC	0.270	0.276	38	36	3	<b>YOU ARE</b>	SONICFLOOD	VERTICAL/INO	0.388	0.434
39	NEW		<b>BELIEVE</b>	ANDY CHRISMAN	SHELTER	0.267	0.257	39	35	17	<b>IN THE MIDDLE OF ME</b>	TODD AGNEW	ARDENT/SRE/INO	0.381	0.439
40	38	16	<b>BORROW MINE</b>	BEBO NORMAN	WATERSHED/ESSENTIAL/PLG	0.257	0.300	40	37	6	<b>DAYS OF ELIJAH</b>	TWILA PARIS	INTEGRITY	0.351	0.410

68 Christian (49 Christian AC) stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. See legend to charts on lead page of charts section for rules and symbol explanations.

### CHRISTIAN SONGS PANEL— 68 STATIONS

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

# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## NATIONAL AIRPLAY

### AUDIO NETWORKS

**Radio Disney**  
VP/Pgm: Robin Jones  
APD/MD: Don Crabtree  
ABC Radio 972-991-9200

	TW	LW
1 The Black Eyed Peas, Let's Get It Started	61	66
2 Rihanna, Cha-Cha Slide	61	72
3 Rihanna, Pon de Replay	60	69
4 Crazy Frog, Axel F	60	69
5 Hilary Duff, Wake Up	60	69
6 Aly & AJ, Rush	60	69
7 Akon, Lonely	59	67
8 Bowling For Soup, 1985	59	70
9 BS, Let's Groove	59	71
10 Jesse McCartney, Beautiful Soul	29	32
11 85, Getcha Head In The Game	26	17
12 Hilary Duff, Beat Of My Heart	26	28
13 Juko, Leave (Get Out Ya)	25	26
14 The Cheesecake Girls, Shake A Tail Feather	25	30
15 Kelly Clarkson, Behind These Hazel Eyes	24	27
16 BA, Dance For You	23	23
17 Lou Bega, Mamba No. 5	23	26
18 Gwen Stefani, Rich Girl	23	26
19 Usher, Caught Up	23	28
20 Hilary Duff, Come Clean	22	22
21 Simple Plan, Stand Up	22	23
22 Weezer, Beverly Hills	22	29
23 Kelly Clarkson, Because Of You	22	29
24 The Pussycat Dolls, Stickwitu	22	29
25 Baha Men, Who Let The Dogs Out	22	29
26 Snap, The Powder	21	19
27 Pink, Get The Party Started	21	26
28 The Chick Five, Just The Girl	21	30
29 Queen, We Will Rock You	20	27
30 Avril Lavigne, Sk8er Boi	20	27

No Airplay Adds This Week

**Jones/U.S. Country**  
PD/MD: Penny Mitchell  
Jones 303-784-8700

	TW	LW
1 Garth Brooks, Good Ride Cowboy	32	29
2 Green Day, Wake Me Up When September Falls	31	25
3 Trace Adkins, Honky Tonk Badonkadonk	30	23
4 Billy Currington, Must Be Don't Somethin' Right	30	23
5 George Strait, She Let Herself Go	28	28
6 Brad Paisley, When I Get Where I'm Going	27	28
7 Faith Hill, Like We Never Loved At All	21	26
8 Josh Turner, Your Man	20	19
9 Little Big Town, Bonaparte's Cafe	20	25
10 Blake Shelton, Numb/Or Me	19	18
11 Jason Aldean, Why	19	18
12 Miranda Lambert, Kerosene	18	15
13 Van Zant, Victory (Gonna Tell Me What To Do)	18	19
14 Joe Nichols, Tequila Makes Her Clothes Fall	16	14
15 Trent Tomlinson, Drunker Than Me	16	14
16 Jeff Bates, No Shame	16	17
17 Lonestar, I Die Young	15	12
18 Jamey Johnson, The Dollar	15	13
19 Leann Rimes, Somethin' Gotta Give	15	17
20 Tracy Lawrence, If I Don't Make It Back	14	9
21 Train, Kelly, Miss Me	14	11
22 Tim McGraw, My Old Friend	14	12
23 Montgomery Gentry, She Don't Tell Me To	14	14
24 SheDaisy, I'm Taking The Wheel	14	14
25 Chris Castle, Miss Me Baby	14	14
26 Danielle Peck, Don't	13	13
27 Dierks Bentley, Come A Little Closer	13	13
28 Kenny Chesney, Living In Fast Forward	12	8
29 Lee Ann Womack, Twenty Years And Two	12	8
30 Gretchen Wilson, I Don't Feel Like Loving	12	10

Jack Ingram, Wherever You Are

**Jones/Hot AC**  
Sr. Dir/Pgm: Jon Holiday  
MD: Chad Blake  
Jones Radio 303-784-8700

	TW	LW
1 James Blunt, You're Beautiful	44	32
2 Green Day, Wake Me Up When September Falls	44	43
3 Kelly Clarkson, Because Of You	44	44
4 Rob Thomas, Ever The Same	44	44
5 Nickelback, Photograph	44	44
6 Goo Goo Dolls, Better Days	43	44
7 Lifehouse, You And Me	42	43
8 Fall Out Boy, Sugar, We're Gone/Down	29	20
9 Sheryl Crow, Good Is Good	29	27
10 INXS, Front Porch Steps	27	27
11 Howie Day, She Says	28	28
12 The All-American Rejects, Move Along	14	9
13 Ashlee Simpson, L.O.V.E.	14	15
14 Weezer, Perfect Situation	14	15
15 Bon Jovi, Have A Nice Day	12	5
16 Madonna, Hung Up	26	27
17 Stand, Right Here	25	28
18 Purple Ribbon All-Stars, Kryptonite	21	18
19 James Blunt, You're Beautiful	9	0
20 Kanye West, Heard Em Say	9	8
21 Moby, Bucky Done Gait	8	0
22 Fall Out Boy, Dance, Dance	8	0
23 Lil Wayne, Fireman	4	4
24 Mariah Carey, Don't Forget About Us	4	12
25 Madonna, Hung Up	3	5
26 Anna Nalicki, Back In The Saddle	2	6
27 Juelz Santana, There It Go!	2	6
28 Dem Franchize Boyz, Lean Wit It, Rock Wit It	1	0
29 Teddy Geiger, For You I Will (Confidence)	1	0
30 Kanye West, Diamonds From Sierra Leone	1	0

Smash Mouth, Stary Of My Life

**MTV**  
Exec VP/Music: Tom Calderone  
Sr. VP: Michele Dix  
VP/Music & Talent: Elli Cola  
Viacom 212-258-8000

	TW	LW
1 Chris Brown, You (Excuse Me Miss)	26	20
2 Diddy Yankee, Rompe	25	15
3 Beyonce, Check On It	24	23
4 The Notorious B.I.G., Nasty Girl	21	14
5 Mary J. Blige, Be Without You	20	14
6 Natasha Bedingfield, Unwritten	20	15
7 The Pussycat Dolls, Stickwitu	20	20
8 Jamie Foxx, Unpredictable	19	16
9 Matisyahu, King Without A Crown	18	14
10 Yellowcard, Lights And Sounds	18	17
11 Ne-Yo, So Sick	15	10
12 The All-American Rejects, Move Along	14	9
13 Ashlee Simpson, L.O.V.E.	14	15
14 Weezer, Perfect Situation	14	15
15 Ray J, One Wish	12	5
16 System Of A Down, Hypnotize	12	14
17 Kelly Rowland, Ms. Kelly	12	16
18 Purple Ribbon All-Stars, Kryptonite	12	16
19 James Blunt, You're Beautiful	9	0
20 Kanye West, Heard Em Say	9	8
21 Moby, Bucky Done Gait	8	0
22 Fall Out Boy, Dance, Dance	8	0
23 Lil Wayne, Fireman	4	4
24 Mariah Carey, Don't Forget About Us	4	12
25 Madonna, Hung Up	3	5
26 Anna Nalicki, Back In The Saddle	2	6
27 Juelz Santana, There It Go!	2	6
28 Dem Franchize Boyz, Lean Wit It, Rock Wit It	1	0
29 Teddy Geiger, For You I Will (Confidence)	1	0
30 Kanye West, Diamonds From Sierra Leone	1	0

Ne-Yo, So Sick  
Purple Ribbon All-Stars, Kryptonite  
James Blunt, You're Beautiful

**VH1**  
Exec VP/Talent & Music: Rick Krm  
Sr. VP/Music & Talent: Bruce Gilmer  
VP/Music & Talent: Sandy Alaouette  
Viacom 212-258-7800

	TW	LW
1 Train, Cant	51	49
2 James Blunt, You're Beautiful	30	23
3 Beyonce, Check On It	29	31
4 Nickelback, Photograph	25	26
5 Goo Goo Dolls, Better Days	23	21
6 Natasha Bedingfield, Unwritten	23	22
7 The Pussycat Dolls, Stickwitu	23	22
8 Mariah Carey, Don't Forget About Us	23	29
9 Eminem, When I'm Gone	20	23
10 Santana, Just My Soul Satisfyin'	18	17
11 The All-American Rejects, Dirty Little Secret	18	17
12 U2, Orange In The Face	18	18
13 Rob Thomas, Ever The Same	17	13
14 Kelly Rowland, Ms. Kelly	17	13
15 Prince, Te Amo Caravan	17	16
16 Mary J. Blige, Be Without You	17	17
17 M.O.S., Pretty Vagabond	17	18
18 Kelly Rowland, Ms. Kelly	17	18
19 Weezer, Perfect Situation	9	5
20 James Blunt, You're Beautiful	9	0
21 The Fray, Over My Head (Cable Car)	9	9
22 Kelly Rowland, Ms. Kelly	9	9
23 Fiona Apple, Not About Love	8	0
24 Anthony Hamilton, Can't Let Go	8	9
25 Fall Out Boy, Sugar, We're Gone/Down	8	10
26 Anna Nalicki, Back In The Saddle	8	10
27 K.T. Tunstall, Black Horse & The Cherry Tree	8	10
28 The White Stripes, The Denial Twist	6	5
29 Ani Lennox, Crazy	6	9
30 Daniel Powter, Bad Day	5	0

Jack Johnson, Upside Down  
Fiona Apple, Not About Love  
The White Stripes, The Denial Twist

### STREAMS

**AOL Song On Demand**  
AOL Music  
Jack Ingram  
212-652-6400

	TW	LW
1 Ne-Yo, So Sick	33,387	36,785
2 Eminem, When I'm Gone	36,990	40,932
3 The Black Eyed Peas, My Humps	36,706	37,112
4 The Pussycat Dolls, Stickwitu	31,736	29,562
5 Madonna, Hung Up	24,931	25,507
6 Chris Brown, Run It	22,863	20,946
7 Beyonce Feat. Slim Thug, Check On It	22,439	20,950
8 Kelly Rowland, Ms. Kelly	20,965	18,281
9 Mary J. Blige, Be Without You	19,946	19,058
10 Cent, Outta Control	19,237	18,022
11 Korn, Twisted Transistor	17,865	17,411
12 Eminem Feat. Nate Dogg, Shake That	16,363	11,942
13 Sean Paul, Temperature	16,185	15,201
14 System Of A Down, Hypnotize	16,791	17,483
15 50 Cent, Just A Lil Bit	14,836	13,043
16 Ghetto Gospel	14,501	14,227
17 Cascadia, Everywhere We Touch	13,962	13,410
18 James Blunt, You're Beautiful	13,942	10,153
19 Fall Out Boy, Dance, Dance	13,600	14,311
20 Laffy Taffy	13,259	13,062

**YAHOO! Song Streams**  
Y! Music  
Jay Frank  
310-526-4300

	TW	LW
1 Chris Brown, Run It	379,004	361,871
2 Nickelback, Photograph	321,118	299,722
3 Ray J, One Wish	306,436	313,696
4 Ne-Yo, So Sick	297,397	201,809
5 Mariah Carey, Don't Forget About Us	256,582	242,356
6 Beyonce Feat. Slim Thug, Check On It	253,038	213,773
7 The Pussycat Dolls, Stickwitu	241,224	191,313
8 D4L, Getcha Head In The Game	221,852	225,525
9 Kelly Clarkson, Because Of You	221,738	161,126
10 Gorillaz, Feel Good Inc	202,425	236,465
11 The All-American Rejects, Dirty Little Secret	201,185	188,113
12 Natasha Bedingfield, Unwritten	196,822	46,417
13 Jamey Johnson, The Dollar	192,291	138,825
14 Sean Paul, Temperature	188,418	197,161
15 Kanye West, Gold Digger	186,133	213,311
16 Green Day, Wake Me Up When September Falls	183,844	180,008
17 Fall Out Boy, Sugar, We're Gone/Down	181,049	185,493
18 Mary J. Blige, Be Without You	177,612	126,295
19 Relient K, Who I Am Hates Who I've Been	175,072	106,580
20 Billy Currington, Must Be Don't Somethin' Right	161,294	125,113

**YAHOO! Video On Demand**  
Y! Music  
Jay Frank  
310-526-4300

	TW	LW
1 Beyonce Feat. Slim Thug, Check On It	535,266	553,755
2 T-Pain, I'm N Luv (Wit A Stripper)	477,554	250,862
3 Kelly Rowland, Ms. Kelly	298,074	289,440
4 Dem Franchize Boyz, Lean Wit It, Rock Wit It	234,374	222,209
5 Sean Paul, Temperature	221,232	164,493
6 Chris Brown, You (Excuse Me Miss)	202,631	202,059
7 Mary J. Blige, Be Without You	194,012	206,732
8 The Black Eyed Peas, My Humps	172,665	177,551
9 Eminem, When I'm Gone	170,135	200,548
10 The Pussycat Dolls, Stickwitu	162,180	164,336
11 D4L, Getcha Head In The Game	146,523	160,665
12 Jamie Foxx, Unpredictable	145,031	152,412
13 Shakira, La Tortura	143,646	150,119
14 Kelly Clarkson, Because Of You	142,186	168,551
15 Chris Brown, Run It	113,088	111,817
16 James Blunt, You're Beautiful	108,499	88,843
17 Camie Underwood, Jesus Take The Wheel	98,130	94,343
18 Keyshia Cole, Thought You Had My Back	97,003	28,666
19 Ray J, One Wish	96,833	104,270
20 Fall Out Boy, Dance, Dance	95,902	97,568
21 Madonna, Hung Up	94,955	81,040
22 Bow Wow, Fresh Azimz	88,039	99,540
23 Juvenile, Rodeo	85,471	62,433
24 Trace Adkins, Honky Tonk Badonkadonk	84,012	84,143
25 Sean Paul, Temperature	80,160	70,163
26 Hilary Duff, Beat Of My Heart	79,186	78,757
27 Pink, Stupid Girls	71,857	0
28 The Pussycat Dolls, Don't Cha	68,708	68,034
29 Daddy Yankee, Rompe	66,644	65,180
30 Kelly Clarkson, Since U Been Gone	63,692	43,994

**XM/Top 20 on 20**  
PD: Michelle Boros  
XM 202-380-4000

	TW	LW
1 Fall Out Boy, Dance, Dance	94	94
2 The All-American Rejects, Dirty Little Secret	93	92
3 Sara Evans, Cheat On Me	93	93
4 The Pussycat Dolls, Stickwitu	93	93
5 Beyonce, Check On It	93	93
6 Ne-Yo, So Sick	92	78
7 Kanye West, Heard Em Say	89	57
8 The Black Eyed Peas, Pump It	89	57
9 Rihanna, It's Lovin' That You Want	89	69
10 Natasha Bedingfield, Unwritten	89	71
11 Howie Day, She Says	86	67
12 D4L, Laffy Taffy	86	67
13 Juelz Santana, There It Go!	85	66
14 T-Pain, I'm N Luv (Wit A Stripper)	85	66
15 Lil Wayne, Fireman	85	66
16 Ray J, One Wish	85	66
17 Saving Jane, Girl Next Door	85	66
18 James Blunt, You're Beautiful	83	30
19 Relient K, Who I Am Hates Who I've Been	82	57
20 Nickelback, Photograph	82	57
21 Staind, Right Here	82	57
22 Sean Paul, We Be Burnin'	82	57
23 Gwen Stefani, L.O.V.E.	82	57
24 Gorillaz, Feel Good Inc	82	57
25 Kanye West, Heard Em Say	82	57
26 Mariah Carey, Don't Forget About Us	82	57
27 Green Day, Wake Me Up When September	82	57
28 Young Jeezy, Soul Survivor	82	57
29 Jamie Foxx, Unpredictable	24	0
30 The Notorious B.I.G., Nasty Girl	17	0
31 M.O.S., Pretty Vagabond	24	0
32 M.O.S., Pretty Vagabond	24	0

**Sirius/Hits 1**  
PD: Kid Kelly  
APD: Ryan Sampson  
Sirius 212-584-5100

	TW	LW
1 The Pussycat Dolls, Stickwitu	109	86
2 Mariah Carey, Don't Forget About Us	103	67
3 Chris Brown, Run It	101	80
4 Juelz Santana, There It Go!	97	80
5 Nickelback, Photograph	67	68
6 Fall Out Boy, Dance, Dance	67	68
7 Beyonce, Check On It	66	64
8 Ne-Yo, So Sick	66	64
9 Natasha Bedingfield, Unwritten	62	61
10 Relient K, Who I Am Hates Who I've Been	59	54
11 Kelly Clarkson, Walk Away	58	50
12 Nickelback, Photograph	57	53
13 T-Pain, I'm Sprung	57	53
14 The Black Eyed Peas, Pump It	56	47
15 Eminem, Shake That	55	45
16 Cascadia, Everywhere We Touch	54	47
17 Gwen Stefani, L.O.V.E.	47	22
18 Rihanna, It's Lovin' That You Want	43	50
19 The All-American Rejects, Dirty Little Secret	40	111
20 Tina Turner, The Best Thing	39	50
21 Boyz n da Mood, I'm Better	37	34
22 Ashley Simpson, L.O.V.E.	37	36
23 Ryan Cabrera, Photo	37	36
24 Ashley Parker Angel, I'm Better	36	35
25 The Chick Five, Just The Girl	36	35
26 INXS, Pretty Vagabond	36	35
27 Lifehouse, Thing	35	38
28 Saving Jane, Girl Next Door	35	38
29 Weezer, Perfect Situation	34	33
30 Matisyahu, King Without A Crown	33	33
31 Nickelback, Savin Me	21	0
32 Aly & AJ, Rush	20	0

**Hit List**  
Sr. Dir/Pgm: Damon Williams  
Music Choice 646-459-3300

	TW	LW
1 Lindsay Lohan, I Live For The Day	49	47
2 Ne-Yo, So Sick	47	48
3 Ne-Yo, So Sick	47	48
4 Beyonce, Check On It	46	47
5 Juelz Santana, There It Go!	45	45
6 Tina Turner, The Best Thing	45	47
7 Ashlee Simpson, L.O.V.E.	44	46
8 Gwen Stefani, L.O.V.E.	42	29
9 Dem Franchize Boyz, Lean Wit It, Rock Wit It	42	47
10 Tina Turner, The Best Thing	41	31
11 Ray J, One Wish	39	27
12 Nelly, Grlz	39	28
13 Fall Out Boy, Dance, Dance	37	40
14 Kelly Clarkson, Behind These Hazel Eyes	37	40
15 Kelly Clarkson, Because Of You	37	40
16 Carrie Underwood, Some Hearts	33	33
17 Eminem, Shake That	31	31
18 Lifehouse, Thing	32	32
19 Relient K, Who I Am Hates Who I've Been	32	32
20 Ryan Cabrera, Photo	32	32
21 Backstreet Boys, The Calling Back To You	31	32
22 Yellowcard, Lights And Sounds	31	33
23 Weezer, Perfect Situation	2	

SONGS WITH HIT POTENTIAL | THIS WEEK'S DEBUTS IN RED | SONGS RANKED BY NIELSEN BROADCAST DATA SYSTEMS DETECTIONS FOR WEEK ENDING JANUARY 29, 2006

### MAINSTREAM TOP 40

Artist Title/Label/(Score)	Chart Rank
NE-YO <i>So Sick</i> IDJMG (65.0)	4
<b>THE ALL-AMERICAN REJECTS</b> <i>Dirty Little Secret</i> INTERSCOPE (76.1)	6
FALL OUT BOY <i>Dance, Dance</i> IDJMG (82.5)	7
NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (70.2)	11
KELLY CLARKSON <i>Walk Away</i> RMG (83.8)	15
RAY J <i>One Wish</i> SANCTUARY (66.0)	18
RELIENT K <i>Who I Am Hates Who I've Been</i> CAPITOL (71.6)	22

Artist Title/Label/(Score)	Chart Rank
CASCADA <i>Everytime We Touch</i> ROBBINS (70.0)	23
GWEN STEFANI <i>Crash</i> INTERSCOPE (68.9)	25
JAMES BLUNT <i>You're Beautiful</i> ATLANTIC (65.2)	26
SAVING JANE <i>Girl Next Door</i> ALERT (65.4)	29
ASHLEE SIMPSON <i>L.O.V.E.</i> GEFEN (67.8)	34
<b>CHART BOUND</b>	
DEFAULT <i>Count On Me</i> TVT (68.1)	

### RHYTHMIC TOP 40

Artist Title/Label/(Score)	Chart Rank
NELLY <i>Grillz</i> UMRG (73.6)	1
NE-YO <i>So Sick</i> IDJMG (88.1)	2
BEYONCE FEAT. SLIM THUG <i>Check On It</i> SUM (91.6)	3
MARY J. BLIGE <i>Be Without You</i> INTERSCOPE (94.2)	4
T-PAIN FEAT. MIKE JONES <i>I'm N Luv (Wit A Stripper)</i> ZOMBA (68.2)	5
JAMIE FOXX FEAT. LUDACRIS <i>Unpredictable</i> RMG (94.7)	7
CHRIS BROWN <i>Yo (Excuse Me Miss)</i> ZOMBA (88.5)	13

Artist Title/Label/(Score)	Chart Rank
SEAN PAUL <i>Temperature</i> ATLANTIC (73.0)	21
BOW WOW <i>Fresh Azimiz</i> SUM (77.0)	22
YOUNG JEEZY <i>My Hood</i> IDJMG (65.7)	24
BLACK EYED PEAS <i>Pump It</i> INTERSCOPE (80.7)	36
GWEN STEFANI <i>Crash</i> INTERSCOPE (66.3)	40
<b>CHART BOUND</b>	
JUELZ SANTANA <i>Oh Yes (aka 'Postman')</i> IDJMG (95.0)	

### MODERN ROCK

Artist Title/Label/(Score)	Chart Rank
FALL OUT BOY <i>Dance, Dance</i> IDJMG (71.1)	4
<b>CHART BOUND</b>	
ANBERLIN <i>Paperthin Hymn</i> EMR (69.6)	

### R&B / HIP-HOP

Artist Title/Label/(Score)	Chart Rank
MARY J. BLIGE <i>Be Without You</i> INTERSCOPE (97.6)	1
JAMIE FOXX FEAT. LUDACRIS <i>Unpredictable</i> RMG (95.6)	2
BEYONCE FEAT. SLIM THUG <i>Check On It</i> SUM (92.8)	4
NE-YO <i>So Sick</i> IDJMG (81.4)	5
CHRIS BROWN <i>Yo (Excuse Me Miss)</i> ZOMBA (90.9)	6
DEM FRANCHIZE BOYZ <i>Lean Wit It, Rock Wit It</i> VIRGIN (66.8)	7
T-PAIN FEAT. MIKE JONES <i>I'm N Luv (Wit A Stripper)</i> ZOMBA (77.6)	9
JUVENILE <i>Rodeo</i> ATLANTIC (71.2)	11

Artist Title/Label/(Score)	Chart Rank
KEYSHIA COLE <i>Love</i> INTERSCOPE (89.6)	12
BOW WOW <i>Fresh Azimiz</i> SUM (82.1)	13
BUSTA RHYMES <i>Touch It</i> INTERSCOPE (68.6)	14
LUDACRIS & FIELD MOB <i>Georgia</i> IDJMG (75.8)	19
D4L <i>Betcha Can't Do It Like Me</i> ATLANTIC (71.4)	22
YOUNG JEEZY <i>My Hood</i> IDJMG (78.7)	23
JUELZ SANTANA <i>Oh Yes (aka 'Postman')</i> IDJMG (93.8)	26
FAITH EVANS	

Artist Title/Label/(Score)	Chart Rank
<i>Tru Love</i> CAPITOL (84.8)	28
SEAN PAUL <i>Temperature</i> ATLANTIC (79.6)	29
TYRA <i>Still In Love</i> UMRG (65.3)	30
KANYE WEST FEAT. LUPE FIASCO <i>Touch The Sky</i> IDJMG (89.0)	31
KIRK FRANKLIN <i>Looking For You</i> ZOMBA (84.9)	35
<b>CHART BOUND</b>	
LIL JON FEAT. E-40 & SEAN PAUL <i>Snap Ya Fingers</i> TVT (74.9)	
REMY MA <i>Conceited (There's Something About Remy)</i> UMRG (71.6)	

Artist Title/Label/(Score)	Chart Rank
TIM MCGRAW <i>My Old Friend</i> CURB (80.2)	7
JOSH TURNER <i>Your Man</i> MCA NASHVILLE (76.7)	8
SUGARLAND <i>Just Might (Make Me Believe)</i> MERCURY (84.2)	9
KEITH URBAN <i>Tonight I Wanna Cry</i> CAPITOL (92.8)	10
MONTGOMERY GENTRY <i>She Don't Tell Me To</i> COLUMBIA (91.7)	11
KENNY CHESNEY <i>Living In Fast Forward</i> BNA (94.7)	12
RASCAL FLATTS <i>What Hurts The Most</i> LYRIC STREET (87.3)	13
TOBY KEITH <i>Get Drunk And Be Somebody</i> SHOW DDG (83.2)	14
SARA EVANS <i>Cheatin'</i> RCA (87.3)	15

Artist Title/Label/(Score)	Chart Rank
MIRANDA LAMBERT <i>Kerosene</i> EPIC (75.0)	16
BLAKE SHELTON <i>Nobody But Me</i> WARNER BROS. (85.5)	17
BROOKS & DUNN <i>Believe</i> ARISTA NASHVILLE (78.8)	18
JAMEY JOHNSON <i>The Dollar</i> BNA (86.6)	19
BON JOVI WITH JENNIFER NETTLES <i>Who Says You Can't Go Home</i> IDJMG (81.7)	20
VAN ZANT <i>Nobody Gonna Tell Me What To Do</i> COLUMBIA (77.8)	23
JASON ALDEAN <i>Why</i> BROKEN BOW (76.9)	27
LEANN RIMES <i>Something's Gotta Give</i> ASYLUM-CURB (75.0)	28

Artist Title/Label/(Score)	Chart Rank
LEE ANN WOMACK <i>Twenty Years And Two Husbands Ago</i> MCA NASHVILLE (78.0)	32
CRAIG MORGAN <i>I Got You</i> BROKEN BOW (83.3)	33
KENNY ROGERS <i>I Can't Unlove You</i> CAPITOL (90.3)	39
RAY SCOTT <i>My Kind Of Music</i> WARNER BROS. (78.7)	40
JAMIE O'NEAL <i>I Love My Life</i> CAPITOL (80.3)	41
RODNEY ATKINS <i>If You're Going Through Hell</i> CURB (75.0)	43
LONESTAR <i>I'll Die Tryin'</i> BNA (86.2)	46

### ADULT TOP 40

Artist Title/Label/(Score)	Chart Rank
KELLY CLARKSON <i>Because Of You</i> RMG (70.9)	2
ROB THOMAS <i>Ever The Same</i> ATLANTIC (84.5)	4
GOO GOO DOLLS <i>Better Days</i> WARNER BROS. (86.2)	5
HOWIE DAY <i>She Says</i> EPIC (70.4)	7
INXS <i>Pretty Vegas</i> EPIC (65.9)	8
FALL OUT BOY <i>Sugar, We're Going Down</i> IDJMG (71.1)	10

Artist Title/Label/(Score)	Chart Rank
COLLECTIVE SOUL <i>How Do You Love?</i> EL (71.9)	18
NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (65.9)	22
BON JOVI <i>Who Says You Can't Go Home</i> IDJMG (73.6)	25
KELLY CLARKSON <i>Walk Away</i> RMG (68.3)	30

### ADULT CONTEMPORARY

Artist Title/Label/(Score)	Chart Rank
JON SECADA <i>Window To My Heart</i> BIG3 (89.4)	7
JIM BRICKMAN FEAT. WAYNE BRADY <i>Beautiful</i> HOLLYWOOD (88.8)	9
ENYA <i>Amarantine</i> REPRISE (72.4)	14

### CHRISTIAN

Artist Title/Label/(Score)	Chart Rank
JEREMY CAMP <i>This Man</i> BEC (70.2)	1
THIRD DAY <i>Cry Out To Jesus</i> PLG (71.6)	2
MARK SCHULTZ <i>I Am</i> WORD-CURB (69.0)	3
CHRIS TOMLIN <i>How Great Is Our God</i> EMICMG (93.0)	4
CARRIE UNDERWOOD <i>Jesus, Take The Wheel</i> PLG (84.0)	6
NATALIE GRANT <i>What Are You Waiting For</i> CURB (73.3)	8

Artist Title/Label/(Score)	Chart Rank
MATTHEW WEST <i>Only Grace</i> EMICMG (72.3)	9
AARON SHUST <i>My Savior, My God</i> BRASH (66.4)	10
STEVEN CURTIS CHAPMAN <i>Remembering You</i> EMICMG (70.8)	11
AVALON <i>Love Won't Leave You</i> EMICMG (80.1)	22
SCOTT KRIPPAYNE <i>Alive Again</i> SPRING HILL (65.1)	23
MATT BROUWER <i>I Shall Believe</i> BLACK SHOE (70.6)	24

Artist Title/Label/(Score)	Chart Rank
<b>CHART BOUND</b>	
JEREMY CAMP <i>Breathe</i> BEC (67.2)	
TRUE VIBE <i>See The Light</i> PLG (65.8)	
ANTONIO NEAL <i>Only One</i> EMI GOSPEL (73.7)	

Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com). © 2006. Promosquad and HitPredictor are trademarks of Think Fast LLC.

UPCOMING  
**ADVERTISING**  
OPPORTUNITIES  
Billboard  
Radio Monitor  
[www.BillboardRadioMonitor.com](http://www.BillboardRadioMonitor.com)

Reach your target audience through  
**Billboard Radio Monitor Special Reports.**  
In-depth and timely coverage of the radio industry's most important topics.

**FEBRUARY 17 ISSUE**  
10th Anniversary of Telecomm  
Act Special  
Ad Close: February 13

**FEBRUARY 24 ISSUE**  
All Stars of Radio  
(NBA All Star Game Feature)  
Ad Close: February 20

TO ADVERTISE, contact Greg Maffei, Executive Director  
GMaffei@Billboard.com or 323.525.2110.

New Host  
**KIX BROOKS**

**Taking the Countdown  
Back to Where  
Music is Made**

**Welcome:**

WXTU-Philadelphia  
KFRG-Riverside L.A.  
KSCS-Dallas  
KRTY-San Jose  
WKHX-Atlanta  
WQYK-Tampa Bay  
WKDF-Nashville  
WGAR-Cleveland  
WDSY-Pittsburgh  
KUSS-San Diego  
WMIL-Milwaukee  
KSOP-Salt Lake City  
WQIK-Jacksonville  
WFMS-Indianapolis  
WGH-Norfolk  
KCYC-San Antonio  
KSSN-Little Rock  
WZZK-Birmingham  
KDRK-Spokane  
KWEN-Tulsa  
WJZY-Richmond  
WLXX-Lexington  
...and more!



**The Music. The People. The Moments.**

Call 615.312.3497



**Market Exclusive**

