

# Billboard Radio Monitor

WEEK OF DECEMBER 3, 2004

**SPECIAL  
DIGITAL ISSUE**

**LET US PIMP  
YOUR STATION**  
DECKING OUT IN HIGH-DEF...  
WHAT DOES IT COST?

**THE WHATS,  
WHERE'S AND WHYS  
OF WiMAX RADIO**

**WHO IS  
LISTENING?**  
MEET THE LISTENERS  
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**WE HAVE YOU  
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Billboard Radio Monitor

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# LISTEN UP, WEB SURFERS

## BILLBOARD RADIO MONITOR DIGITAL ISSUE

### THE PERSON IN THE CUBICLE NEXT TO YOU MAY BE LISTENING TO ONLINE RADIO

BY BRAM TEITELMAN

IT HAS BEEN LESS THAN 10 YEARS since the first Internet radio station began broadcasting full time. And while most terrestrial radio stations probably haven't thought about Internet radio since they stopped streaming their stations after 1998's Digital Millennium Copyright Act made it cost-prohibitive, the medium continues to grow exponentially with Internet-only stations.

The three largest companies that offer some form of Internet radio are Yahoo Launchcast, AOL Radio Network and Live 365.

Arbitron has been conducting a series of studies since 1998 on Internet broadcasting and multimedia usage. "In the beginning, it was really unique," Arbitron VP/GM of new ventures Bill Rose says. "Only 6% of people over 12 had ever even tried to listen or watch on the Internet, and they did lean male and young. Today, those numbers are vastly different. In fact, 44% have tried it, and 12% have done it in the past week. So it has grown tremendously in a short period of time, and with growth,

The way it used to be was in the office, you would have one radio that played all the music for the entire office. Now, with computers, you have people putting on whatever music they want to listen to while they're working. This is [easy] for people in their 20s to progress into, since they're used to listening to music on their computer. You see a trail-off for people over 35, because it's not something that has been ingrained in them."

As with the other services, the majority of Live 365's users listen at work. "If you look at our bandwidth usage, it reaches a peak for about two hours from just before noon PST to the afternoon," director of business development David Porter says. "The overall peak range is 10 a.m.-2 p.m."

Online music stores have even gotten involved with Internet radio, as iTunes features some stations from Live 365 and Napster includes more than 40 stations. Internet radio "is something that people like when they're in that passive need, versus actively hunting," Napster president Brad Duea says. "When people initially sign up to Napster, they're wanting to reconnect with their favorites and perhaps download the latest songs, but sometimes they want you to do some programming for them."

There are several ways Internet radio listeners are finding out about the services. Frank says Launchcast's audience has doubled since Yahoo began bundling Internet radio into its instant-messaging service. "To me, distribution is the key to getting more people into Internet radio," he says. "You can be out there and have the best programming in the world, but if you don't have the ability for people to hear it easily, then they're not going to listen."

Putting radio inside of Yahoo Instant Messenger has allowed easier distribution for a demographic that wouldn't necessarily be interested in starting with Internet radio."

While AOL Radio Network would not report any demographics, a representative says many of the company's listeners come through Radio@AOL, as opposed to Radio@Netscape.

The network had almost 7 million unique visitors in September, with an average of about one hour of listening, according to its most recent research. The company's most popular streams were Chevy Country, Alternative Mix and Top Pop.

Live 365 has relied mainly on word-of-mouth to get new users. "The thing that's unique about our flavor of Internet radio is that we don't have any programming in-house," Porter says. "Anyone with a passion for music can create their own Internet radio station. So, in addition to creating a diverse range of programming, the first thing a person does after they've put their station up is to tell all their friends."

Napster's highly recognizable brand has helped it get users. "The majority of folks type 'Napster' directly into their browser, which shows the recognition of the brand," Duea says. "They also might have heard about it through our online partners, word-of-mouth from friends or our print and television advertising."

Yet for all of the users that Internet radio has, it still has a relatively low profile. "In the early days of the Internet boom, online radio was kind of hot [and] got a lot of press and a fair

degree of attention," Rose says. "But with the burst of the Internet bubble, it has really been a lot less publicized than its counterpart, satellite radio, which gets a ton of press. While satellite radio has under 3 million users, in one week 30 million Americans listen or watch Internet broadcasts, and in a month it's 51 million. So Internet radio far exceeds even the potential audience of satellite radio, but no one knows about it."

The number of Internet radio listeners isn't lost on advertisers, though. Hanson says that typical users tend to be harder to reach with TV advertising and are technologically savvy enough to have pop-up blockers and spam filters. Yet advertisers are starting to get more involved, making test buys online with the goal of significant ad campaigns in 2005. And Internet radio has its own rep firm, with RL Radio serving as the online equivalent to Katz and Interep.

Much of terrestrial radio stopped streaming after the passage of the Digital Millennium Copyright Act. Now that a more reasonable digital-rights standard has been reached, stations might want to consider getting back online. Yet it may be too late. "It seems like the vast majority of listening is to Internet-only stations," Hanson says.

"One of the biggest boons for us over the last several years was the decision by many terrestrial radio stations to not pay the royalty costs that we pay on a regular basis," Frank says. "From a user perspective, they haven't been able to find their local radio station that they might have listened to online, and instead they find [services like ours]. Even now, when some radio stations are starting to get back to the streaming-online game, they've lost that user. They've become used to listening to us on a daily basis."

Napster's Duea believes listeners have turned to Internet radio as an alternative to terrestrial radio, however. "Terrestrial radio has filled over one-fourth of a given hour with commercials, and the DJ has gone from the passionate music fan that really wants to connect the audience with new music to someone that has to follow a corporate playlist," he says. "So many times, DJs aren't even telling you what song just played, let alone introducing you to new music. If you take [out] the commercials and the DJ clutter, there's not a lot of music left. So what we're trying to do is reconnect people with music and help them discover new music."

But Rose says listenership of online radio has fluctuated between terrestrial streams and online-only. "In the early days, it tended to lean more toward a simulcast of radio stations, primarily because they were talking about it over the air," he says. "Also, the Internet broadcast companies were still relatively new, and it was hard to break through the clutter and get people's attention."

"Toward the latter stages of Internet development, around 2000 or so," Rose continues, "issues relating to digital rights started popping up. That changed a lot, and many stations stopped streaming. I still see that happening, but it seems like the pendulum could swing back at any time."

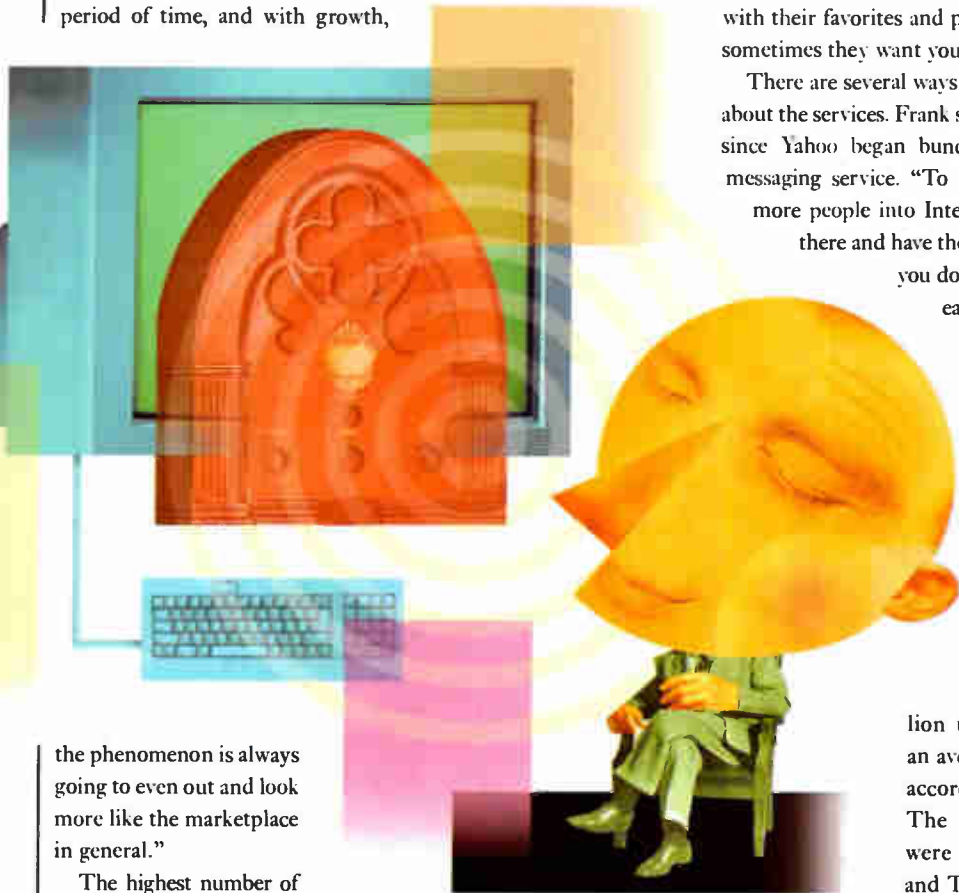
The final frontier is Internet access on portable listening devices and in the car, which many believe will happen in the next several years. "As residential broadband continues to increase in popularity, I think we'll see more and more listening in homes," Hanson says. "And as Internet access gets into mobile [devices] like mobile phones and PDAs, then people will be able to listen as they commute and in their car. That's a few years down the road."

the phenomenon is always going to even out and look more like the marketplace in general."

The highest number of Internet radio listeners tend to listen at work, dispelling the assumption that listeners are typically young. "The [heaviest] usage pattern of almost every webcaster is basically 9 a.m. to 5 p.m. weekdays, spread across the U.S. time zones," says Kurt Hanson, publisher of Radio and Internet Newsletter and AccuRadio broadcaster. "From that, one could reasonably infer, and research backs this, that it is people listening primarily in offices on broadband-enabled computers." Hanson's service, AccuRadio, is one of the top five Internet radio services.

#### LAUNCH PAD

"The average Launch user is a 21- to 34-year-old professional," Launch head of artist and label relations Jay Frank says. "What we've found is that you get people coming out of college that are very computer-savvy with music, and they go into the workforce."



# PIMP MY STATION THE DIGITAL WAY

**IF YOU HAVEN'T DONE IT, YOU'RE THINKING ABOUT IT. THE UPS AND DOWNS OF TAKING YOUR STATION TO HIGH-DEF.**

**BY KENT TUCKER**

PHOTOGRAPH BY SCOTT EVANS / RETNA LTD.

**IF YOU ARE READING** this story hoping for a simple answer about how much it will cost to convert your station to high-definition radio, you're out of luck.

The truth is that there are so many variables that are factored into the final purchase price that it's a difficult number to pin down.

Imagine that you've finally decided to buy that new DVD player. You head to the electronics store, pick one out and bring it home, only to realize your '80s-era TV doesn't have the proper inputs for a DVD player. So it's back to the electronics store for a new TV. You're done, right? Hardly. The salesman convinces you that you won't really be getting the full experience until you add surround sound.

So the \$150 DVD player you intended to buy becomes a \$1,500 home entertainment center.

Just like this scenario, the key to what it will cost your station to convert to HD is in the investments you have (or haven't) already made.

"If you come to us as a station owner and say, 'I really don't have a clue. I know I want to go digital, and I have a bag of money,'

there are many, many ways to get there," says Tom Jones, director of Radio Transmission Products for the Harris Corp.

Harris is one of three manufacturers licensed by iBiquity, the company that pioneered HD radio, to provide products for conversion. Broadcast Electronics and Nautel are the other two.

"You can upgrade existing equipment, you can buy new equipment, you can do combinations of both," Jones continues, "but what we've seen so far, if you take all the sales we've had and average them out, it's about \$90,000" to convert a station to HD.

So, there's your number: \$90,000. Or is it? "You can't throw out a number and say, '90K's going to do it for me,'" Jones cautions. "You really have to analyze each station as to what they currently have, what do they want to do in the end and what are the pieces that they need."

## TIP OF THE ICEBERG

There is more to think about. Are you converting an AM station or an FM station?

"AM could be as simple as adding a digital exciter," according to Harris senior FM applications engineer David Agnew. "It's the exciter that generates the IBOC [or digital] signal. If you had a compatible transmitter and a compatible antenna system at your AM site, you could implement it by just adding that exciter." Jones says the exciter will cost \$35,000-\$40,000.

OK, so you have to get new processing, too. "You have to add processing for the HD signal," Agnew says. "You need an HD processor because the signals are processed separately. Analog and digital are processed through two different types of audio processors." Add another \$10,000.

For FM stations it's a little more complex. "On the FM side, it is quite a bit different, because the IBOC signal is an amplitude-modulated signal and requires a linear amplifier," Agnew says. "FM transmitters today are Class C—in other words, they're nonlinear amplifiers. Current FM transmitters are not compatible with the HD signal. A station has to either buy a new transmitter or add a new transmitter that just does the digital portion."

There are three basic ways to convert FM stations, according to Tim Bealor, VP of RF Systems at Broadcast Electronics.

Method one is to "put up a completely separate antenna to broadcast your digital signal," Bealor says. "You broadcast your analog signal on one antenna and your digital signal on another antenna. It is the most cost-effective way to do it, because your transmitter powers are very low and that is where the money comes in. It's a very cost-effective way to do it, both in terms of upfront costs and ongoing costs."

Method No. 2: "If you get into running both your signals through one transmitter, that is, your analog and your digital, then the transmitters get more expensive," Bealor says. That method is called common amplification.

Here's method No. 3—high-level combining. "The last way to do it is to get two completely separate transmitters and combine the signals at high power levels," Bealor says. "That gets



While not necessarily required to convert your station to high-definition radio, an add-on such as Broadcast Electronics' AudioVAULT software will increase the cost of conversion.

very inefficient, because you dump a lot of power in the combining process. This method is not quite as expensive an upfront cost, but your ongoing costs are much higher.”

“Those are the three basic ways to do it,” Bealor says. “Then there are variations on those ad infinitum.”

The “ad infinitum” is what makes it difficult to nail down a price. But here are a couple of ballpark figures from Harris. For a low-power FM transmitter (below one kilowatt) you’re looking at \$35,000-\$40,000 for the exciter, \$35,000-\$50,000 for the transmitter and another \$10,000 for the processor.

High-power transmitters (one kilowatt and above) can up the ante. Now you’re looking at \$75,000-\$205,000 for the transmitter, plus the cost of the exciter and the processor.

According to Bealor, “There are anywhere from around a dozen different ways to implement and 20 different power levels to implement at. Each one has a price tag associated with it. That means it can vary from converting for something under \$30,000 to the cost of conversion being up to a quarter of a million [dollars].”

Confused? Perhaps the best thing to do then is talk to someone who has already made the conversion.

Bud Walters, owner/president of Cromwell Radio Group, flipped top 40 WQZQ (the Party) Nashville Oct. 29. That made the station the first in Music City to broadcast digitally.

Walters says his station was already fully digital, except for the control boards, which means that when it came to plugging in the final pieces to the puzzle, his costs were relatively low. For a transmitter and exciter, the company spent \$70,000, Walters says. Since WQZQ had a second antenna available, it opted for broadcasting the analog and digital signals separately.

Walters plans to convert a dozen more of his stations in the next two years. When he does, he expects his costs to be similar, although he has to consider variables like power (ranging from 6,000 watts to 100,000 watts) and the cost of additional antennas.

Walters says that HD radio is “an improvement that the public will come to expect.”

Gary Reid is the faculty station manager for Michigan State University’s WDBM (Impact 89), a 2,000-watt class-A station. Reid says his station made the switch Oct. 15 because, among other things, “universities are really all about research. If we can explore the options of HD radio, we can contribute to the industry.”

Reid, for reasons unique to his station’s situation, went with the low-level combine method. An exciter, transmitter and processing cost \$90,000, which Reid says he has been “saving for for the last couple of years.”

The costs won’t end there, though, for Impact 89. Reid says he hasn’t upgraded his studio and that the station needs a new studio-to-transmitter link (STL), but that’s down the line.

Which brings up an important point. If there is other equipment that your station needs to upgrade, like an STL or an audio console, those costs will add up, too.

Oh, and here’s a miscellaneous bit of information that may cost you a few dollars. Since the only HD receivers on the market are designed for cars, Reid and his staff had to make a slight modification to hear their station in HD. “For us to hear our digital signal,” he says, “we had to buy a car radio and build it into a rack mount.”

Jazz KUVU Denver became the first FM in Colorado to broadcast in HD Aug. 1. Chief engineer Mike Pappas went with the low-level combining option for the 6,200-watt station, which cost approximately \$130,000.

Included in that cost was a new transmitter, processor, exciter and a new microwave system to get the signal from the station to the transmitter.

The station has had a digital plant for 4½ years, and Pappas says that and the HD conversion are part of the station’s commitment to audio excellence. “We definitely went for the Cadillac,” he says. “It’s all part of making great audio. We may have mismatched

furniture at our offices, but we don’t cut corners on the audio.”

N/T WLAC Nashville, an AM station, should begin broadcasting in HD before the end of the year. The station’s conversion, while still ongoing, required an exciter, processing and a stereo STL, since WLAC had previously broadcast in mono.

Clear Channel/Nashville chief engineer Bob Saunders says remote broadcasts are a new challenge. Because of the intricacies of the HD system, someone broadcasting from a remote site is delayed by about nine seconds. That means radios played over a PA at a car dealership, for example, will be nine seconds behind what the jock is saying on-air. The result is that WLAC had to purchase new cell phone equipment for station personnel to use on remotes.

Based on what we know, this conversion will probably cost CC between \$50,000 and \$60,000.

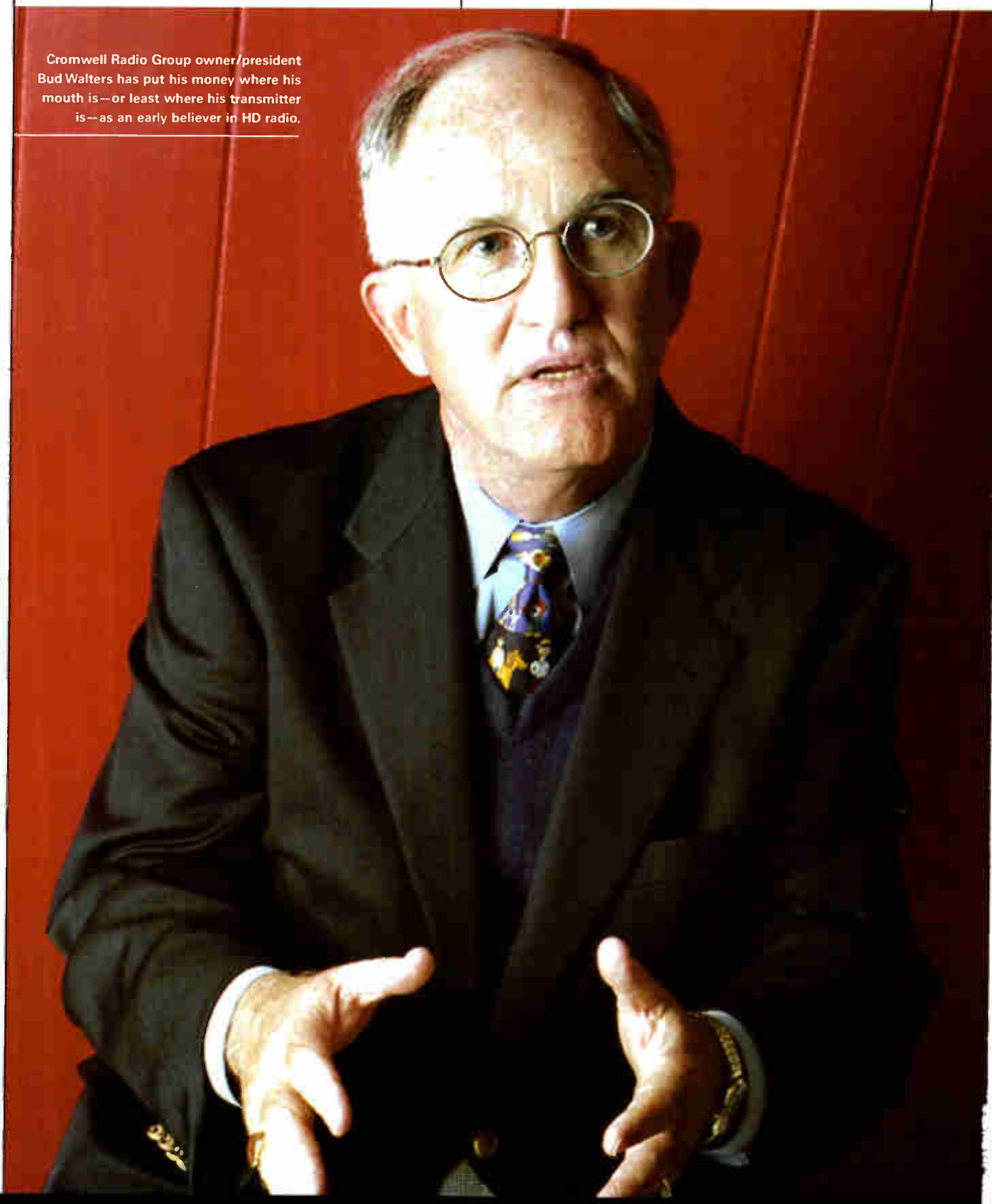
Regardless of what you spend for your station to get into the HD game, remember that the result is a better listening experience for the consumer. But what they won’t hear is a difference between a station that spent \$90,000 to upgrade and one that spent \$225,000.

“The price difference is not the difference between buying a Cadillac vs. a Chevrolet,” Jones says. “The price difference is based on what equipment you currently have and what you need to buy to go digital.”

If you think you’ve got it all down now, there’s one more thing: the one-time \$5,000 licensing fee that you must pay to iBiquity, since the company developed the technology.

And this is the last thing. According to Cromwell engineer David Wilson, who helped install the HD components for WQZQ, “You can expect a few surprises.”

Cromwell Radio Group owner/president Bud Walters has put his money where his mouth is—or at least where his transmitter is—as an early believer in HD radio.

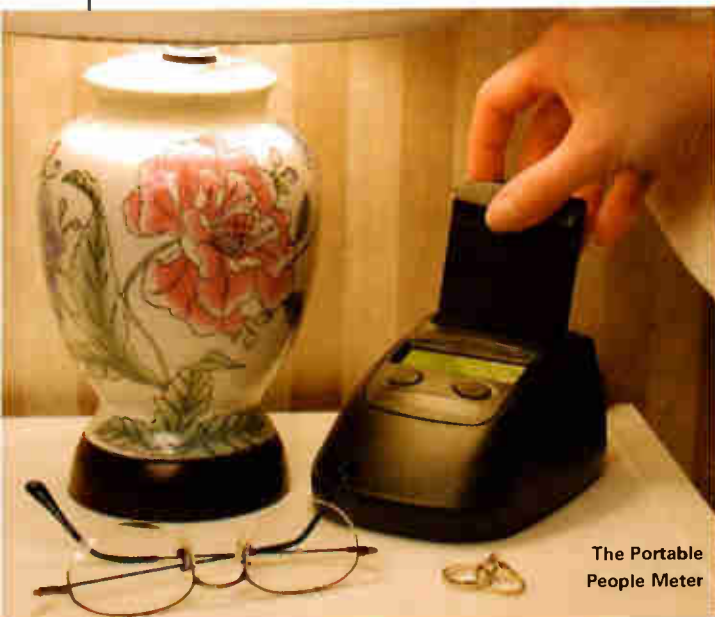


# FIVE NEW PRODUCTS

**WHEN ARBITRON PUTS THE** Portable People Meter through a second round of tests next year in Houston, a new enhancement will allow it to differentiate between in-home and away-from-home media exposure.

Thanks to a short-range RF signal transmitted from the device's docking station, PPM ratings will show, for the first time, whether the exposure occurred at home or not.

In another first, participating Houston media outlets will be able to detect time-shifted listening or viewing. This is a big issue in the TV world and, with the advent of new TiVo-like devices for radio, is expected to become more important there.



The Portable People Meter

Time stamps placed in station signal codes will be compared with the time of exposure as measured by the meter. "By comparing those two time stamps, we'll be able to tell if any exposure time-shifted," Arbitron senior VP of PPM marketing Jay Guyther says. "What we do with the data is up to the industry to decide."

In other words, does the listening (or viewing) get credited to the time it was broadcast or the time the individual actually consumed it?

Arbitron says it will provide encoding stations with powerful new software enabling them to view their minute-by-minute audience flow. While Arbitron presented similar analyses at industry conventions this year, it did not allow test participants to create minute-by-minute reports on their own. Thus, in August 2005, when PPM data from July is released, stations could compare their own internal July program logs with minute-by-minute data to make connections between individual programming elements and actual audience behavior. Included will be "source and destination"—where they tune in from and where they tune to.

Additionally, participating stations will have access to the full multimedia database—radio and TV.

"They would then be able to go back and look at their own advertising or determine what TV programs their morning-drive listeners watched the previous night," Guyther says. "Should [radio air talent] be talking about what happened on 'Survivor' or what happened on 'CSI?'"

In the PPM's most Orwellian scenario, six to eight Houston retail chains (representing roughly 400 locations) are likely to encode their in-store audio. PPMs will detect when respondents visit a store and correlate it with any advertising the retailer did. "They may have heard three spots on Station A and seen two TV commercials and then spent 45 minutes in the store the next day," Guyther says. He calls this enhancement the "first tip of the iceberg to try to start directly demonstrating advertising effectiveness."

## GPS ENTERS RATINGS ARENA

While Arbitron aims to track exposure to radio and TV wherever listeners are, an Atlanta-based competitor has taken a narrower focus. Navigage measures just radio and just in the car. Employing a videotape-sized device installed in the trunk or under the dash and incorporating Global Positioning System data, Navigage aspires to present a richer, deeper profile of in-car listening. It is currently tracking a representative panel of drivers aged 16-plus across the 20-county Atlanta region, identifying where they are, what they're listening to and for how long.

Ratings are broken out by age, gender, income and household size—all of which are recorded during the recruiting process. With GPS time-stamping every 30 seconds, Navigage subscribers are able to see when a driver stops at a specific store location or which billboards they drive by, allowing them to assess the effectiveness of a multimedia ad campaign.

"We're riding along with our panelists, and by mapping locations, we know where they stop and for how long," Navigage senior VP of research Ted Hawthorne says. "The methodology and technology we have employed is providing insight that hasn't been seen before."

Unlike the PPM, Navigage doesn't require broadcasters to encode their signals.

Navigage CEO Tim Cobb tells *Billboard Radio Monitor* the new service has been greeted with enthusiasm by Atlanta advertisers, with McDonald's and Coca-Cola inking contracts.

Recognizing that stations are already shelling out a lot of dough for ratings, the company offers its service to radio on a spot-barter system.

Cobb says more than half of Atlanta's broadcasters are evaluating it, and that the company will expand into Dallas, Houston, Los Angeles, San Francisco and Oakland, Calif., next year.

In addition to providing more accurate audience measurement than Arbitron's diary methodology, Navigage says it can identify programming trigger points. "When they leave [one] station, we can definitely pinpoint the stations that they're leaving it for," Hawthorne adds. "Are they going to a like-format station or one in a different genre? Does it appear to be appointment tuning, say for a traffic report, or are they just searching the dial? We capture everything down to the second."

After three years of testing in Atlanta, what has Navigage learned about in-car listening? "The in-vehicle listener is probably the most discriminating radio user out there," Hawthorne says. "The [in-car] radio environment is very dynamic. It is

# THAT WILL CHANGE THE WAY YOU LOOK AT YOUR LISTENERS

BY PAUL HEINE

driven by events, be they weather or news stories." Equally revelatory, he adds, is the amount of time consumers spend in their cars, and not just in traditional drive times. "The way a daypart comes is very different from what people have perceived over time," he says. "There are opportunities beyond morning and afternoon drive for advertisers and stations. Weekends, too, are an area of opportunity."

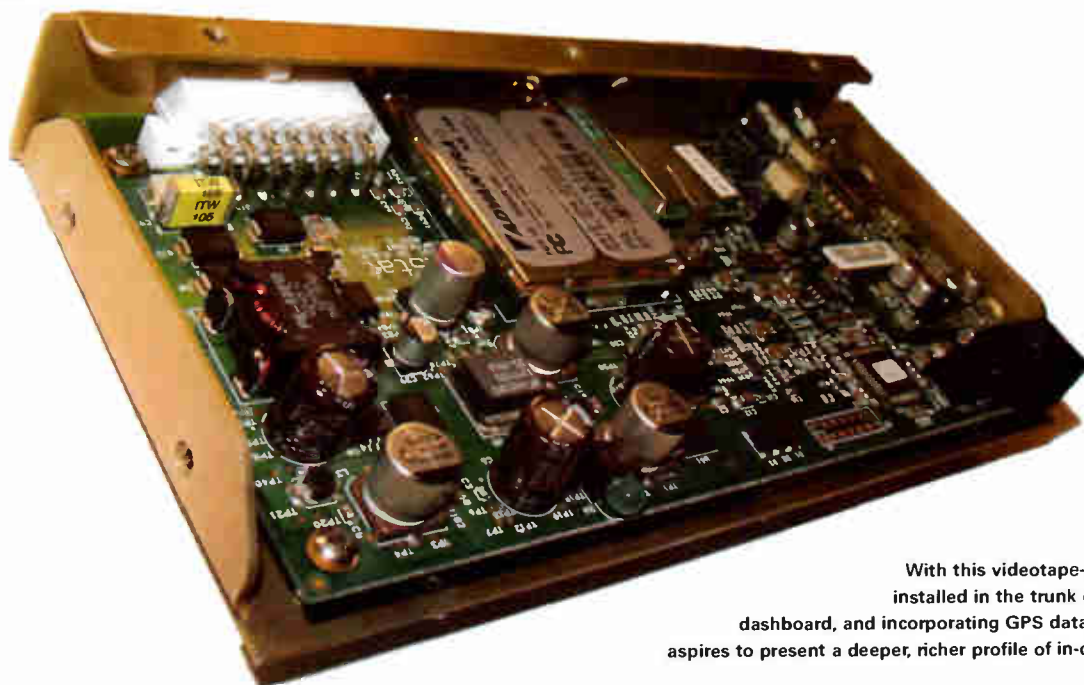
What about capturing the other two-thirds of listening that occurs outside the car? "Advertisers will tell you that they buy radio to [reach] people in the car," Cobb says. "If they're trying to get people at home, there are other vehicles that they use for that. Advertisers don't think of radio as the go-to medium to get people at home or at work."

## DIGITAL DRIVE-BY RATINGS

Cameras that take pictures of cars running red lights aren't the only high-tech gadgets you'll find on utility poles at busy intersections these days. But instead of snapping your picture, Phoenix-based MobilTrak is tracking which radio stations you're listening to, with a shoe-box-sized sensor attached to select poles.

Aimed primarily at retailers that buy radio advertising, the company's original business model had one sensor per retailer collecting the data. Now it is focusing on four principal markets—Phoenix; Washington, D.C.; Baltimore; and Seattle—and wiring each market with multiple sensors.

The company plans to share the data among many clients,



With this videotape-sized device installed in the trunk or under the dashboard, and incorporating GPS data, Navigage aspires to present a deeper, richer profile of in-car listening.

including radio stations.

Welcome to digital drive-by ratings.

The 15-25 strategically placed sensors in each of those four markets pick up tiny signals emitted from car radio antennas as they go by, painting a "fairly accurate metro picture," MobilTrak partner Jim Green says. To learn about the most-listened-to stations in their immediate vicinity, mall retailers, for example, access data collected from a sensor near the mall.

MobilTrak's main selling points are the accuracy, immediacy and site-specificity of its data. On the third point, Green notes how auto dealers believe that 80% of car buyers purchase their vehicle from a dealer within 10 miles of where they live or work. "So if I know the radio stations that are popular in my [designated market area], I can make better buys," Green says. "It's also highly accurate. It's technology-based; it's not human recall."

MobilTrak ratings don't always match Arbitron data. For example, in the spring Arbitron survey, Univision's regional Mexican-formatted KHOT/KHOV simulcast was rated No. 1 in Phoenix. But Green says that in many of MobilTrak's monitored zones, "it wasn't even top 10."

The company has seen similar phenomena in Miami, Texas and Southern California, he adds.

Attributing the discrepancies to Arbitron survey bias, Green suggests that advertisers who bought spots on the KHOT/KHOV simulcast in the spring probably overpaid.

"We're not going out there to say that Arbitron is not good," Green says. "We are another measurement tool, and we think we're a very good measurement tool."

Although MobilTrak doesn't provide demographic information, Green says programmers find its service useful. In Washington, D.C., MobilTrak has documented how Infinity talk station WJFK grows from a 5.5 12-plus share into the 11- to 12-share range when it airs Washington Redskins football games.

"As a programmer, you're able to see what happens in the first half of the game, and how things pan out as the game goes on," Green says.

Other applications include observing what happens when a station runs an extra-long commercial stopset or goes into a special noontime music show. Programmers and marketers can also spot the specific geographic areas where their station is strong, or weak.

When a station makes a format adjustment or hires a new personality, the impact of the change may not surface in Arbitron ratings for months. The ability to gauge listener



Listeners interact with touch-screen computers in Comquest's Personal Music Test.

response "literally overnight," Green says, is one of MobilTrak's benefits. "Programmers love the immediacy."

## THE PERSONAL MUSIC TEST

Tuesday night auditorium test. No, it's not a Sheryl Crow song—it's reality for countless stations trying to suss out listener tastes. "It's a roll of the dice when you do a one-shot auditorium test," says Garry Mitchell, manager of research firm Comquest. "You show up Tuesday night and you either get 112 people when you wanted 80, or you get 63 when you wanted 80."

Mitchell's company offers an alternative: the Personal Music Test, which is designed to address what he calls the "inherent weaknesses" of auditorium testing. Comquest gathers small groups of listeners on multiple days at multiple times and has them interact with touch-screen computers. Instead of coralling all the respondents together in one large group, the company schedules smaller groups at a central testing center all day long for seven consecutive days.

"Instead of trying to get all the respondents to the Holiday Inn on a Tuesday night, we get better recruitment by allowing people who qualify to come at their convenience," Mitchell says.

There are other advantages. Personal Music Tests can be more tightly controlled. Order bias—the research term for what happens when all test participants hear the same elements in the same order—is eliminated. (Generally speaking, songs at the end of the test don't fare as well as those at the beginning, because of respondent fatigue.) "Doing it one-on-one allows you to start at a different point but maintain the same order, so you totally eliminate order bias," Mitchell continues. "The one-on-one nature of the tests also allows for surveying full-motion video, such as TV commercials, billboard storyboard ideas and morning-show bits."

Mitchell says the system can be trained to "think logically during the test to ask a certain line of questions based on how the people are responding." For example, when a cluster of songs representing your station performs well, it would trigger a different set of questions than when a cluster representing your competitor scores highly. If the respondent listens to a lot of morning radio, a round of questions about morning-show elements are posed.

In a separate initiative, Comquest developed a Web-based "thin client" delivery system that gives customers 24/7 direct access to their raw research data, from any computer via the Web, in a Windows environment. The service offers greater flexibility than only having access to compiled music research.

"When they have that kind of access, they can then compile their own results, do all kinds of queries, segment, massage, manipulate, slice and dice it," Mitchell says.

Used by Infinity, Cox, Radio One, Univision and others, the service has special appeal for regional programmers who aggre-

gate research results based on format and/or geography—R&B stations in the Southeast, for example. Programmers can then share the regional results with their stations that can't afford to conduct local music testing.

## DON'T TOUCH THAT DIAL

First used in radio for auditorium tests, the research dial is now used by Edison Media Research VP Tom Webster in focus-group settings. A relatively new practice for radio, marrying the dial with the focus group is commonplace in consumer product research, mock jury tests and politics.

Webster first used the technique on "The Bob & Tom Show" and John Boy & Billy's "The Big Show." Now he offers it as a service for Edison clients.

Webster says a common obstacle in focus groups is "people being able to really express what their reaction is to what they're listening to," especially when dealing with polarizing air talent.

"Dials in a focus group help you read the minds of the respondents and find out what their immediate responses are," he continues. "How did this person really react the second that they heard something that was a little too blue or controversial, or a parody song that was repeated too many times?"

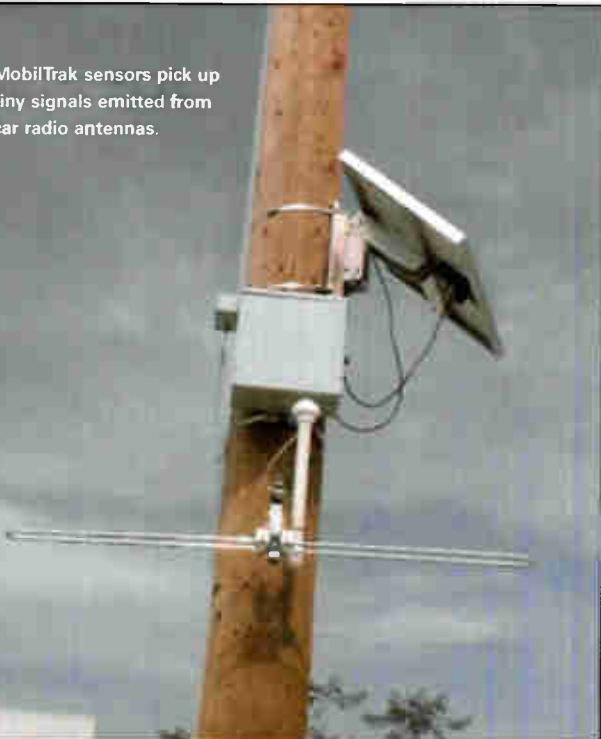
People typically go along with the crowd in focus groups, Webster says. But as the moderator eyes the individual scores respondents gave on their dials, he or she can probe further to elicit verbal responses that would otherwise be elusive—responses others in the crowd may share but lack the ability to articulate.

"It's a way to do brilliant focus groups, which are so important to get at the 'why' behind things, as opposed to the 'how much,'" Webster continues.

The offspring of this research marriage are "visceral reactions" to personalities, topics and bits. "The things that light up the phones, are they really lighting up everybody's phones?" Webster asks. "Or is it one or two people who feel really strongly about it that might sway the group? In a digitally enabled focus group like this, it's impossible to let that happen. You really do know how everybody felt about it."

Combining dial scores with spoken reactions is only half of it. "The other 50% is to run a more effective focus group," Webster says. "A lot of radio stations have neglected focus groups and qualitative research." Having the dials in the room clues the moderator in to how everyone felt about every bit that was tested, helping make him or her more efficient. "When you marry the dial technology with the focus group," Webster says, "you as a moderator are not easily lead astray as to what the underlying central issues are." ■■■

MobilTrak sensors pick up tiny signals emitted from car radio antennas.



Edison Media Research marries the research dial with the focus group.



# RIDE YOUR STREAM

## DOWN THE SUPER HIGHWAY OF REVENUE,

## BUT WATCH OUT FOR THE POTHOLES

BY PHYLLIS STARK

**S**treaming your station's broadcast signal on the Web can be a cumbersome and expensive proposition, and the legal land mines can be daunting. Still, many radio executives involved in Web streaming say the benefits have the potential to far outweigh the risks.

"I think it's absolutely critical for every station to be streaming as soon as they possibly can," Bonneville Internet/new media director Matt Willenbrink says. "Streaming content is going to be the way of the future."

Susquehanna/Dallas VP/market manager Dan Halyburton,

Another benefit is that people who are traveling or have moved out of town can still listen to their hometown station via a laptop.

"In so many ways, it meets the needs of the listeners," says Robert Shiflet, Internet director at ABC Radio and marketing director for its Dallas stations. "It's allowing people to listen when and where they want."

Combined, the 34 Susquehanna stations offer 3.7 million hours of streaming every month, but less than 2% of the group's audience is listening on the Internet.

Is it worth it? Halyburton thinks so. "There isn't one of our

Those fees are another sticking point. Halyburton believes that if the legally mandated copyright fees were lower, "more stations would stream and the rights holders should, in the long haul, get more money."

He is part of what he describes as a "loose-knit coalition of broadcasters" that have been negotiating with the Recording Industry Assn. of America over streaming-rights fees. He once testified before Congress on the subject.

The coalition, which is working in concert with the National Assn. of Broadcasters, includes executives from Bonneville, Salem, Cox, Clear Channel and Entercom, as well as Susquehanna.

Willenbrink says all the record-keeping required of stations to comply with the Digital Millennium Copyright Act is "tedious and time consuming. It's almost impossible to keep track of all of that information."

Among the other challenges of streaming is that the cost "is impossible to estimate into a budget with any accuracy," because it's hard to predict how many people will dial up the stream, Shiflet says. "Some stations that have been streaming for years are still showing a 10%-15% growth per month."

Trying to find a balance between streaming as a programming tool and as a revenue stream is a challenge for most stations and groups. That's why many groups still do not have a corporatewide streaming platform, and others don't allow their stations to stream at all.

Emmis Interactive VP Rey Mena says, "Currently, Emmis is not enabling streaming for any of our radio properties. Streaming is being left to the discretion of each station. Only a few stations at the moment are actually streaming."

Keymarket Communications does not stream any of its stations. VP of programming Frank Bell says, "From my perspective, streaming is a great marketing tool, but given the costs for equipment and bandwidth and the copyright issues, it does not seem to be worth the effort."

But other groups, including Bonneville, Susquehanna, Infinity and ABC Radio, have a more positive take on Web streaming.

ABC is able to keep its costs down by streaming only its talk stations, which require a lower-gigabyte stream than a music station would. Those talk stations include WBAP Dallas, KGO San Francisco and WIL St. Louis.

"What we are trying to do with our AMs is build a model where we can at least break even, because streaming can be a very expensive," Shiflet says.

He reports that wwap.com gets about 45,000 unique visitors each month. The figure for the company's most popular site, Chicago's wlsam.com, is even higher.

### NO AFTRA ON THE WEB

Broadcasters say one of the biggest challenges of streaming is having to strip out spots voiced by American Federation of Television and Radio Artists talent. Union rules require extra fees for airing spots that use AFTRA members. A streaming station must replace those spots with Web-only content, as well as strip out and replace other broadcast elements it may not have the rights to stream, such as network or syndicated content or franchise sports broadcasts.

In such instances, Shiflet says, the ABC sites usually repeat a show from earlier in the week.

Halyburton is among those who think the hardest



who oversees the Web platform for all 34 of the company's stations, believes one of the biggest benefits of Web streaming is that the radio station can be "responsive to [its] listeners in how they want to get the product. Over and over again listeners have come to us and said, 'I'm at work and I prefer to get my listening on the computer.' [Streaming is] nothing more than a radio to them," he says. "They just find it convenient."

"Our job is to try to get that listening wherever and whenever we can, and streaming becomes an extension of [our] signal."

Asked if it's profitable, Halyburton admits, "No, it really isn't. Everybody continues to struggle with it. It's more of a cost-of-business thing, trying to reach these listeners where they want to be reached."

Indeed, broadcasters say another big benefit of streaming is being able to bypass the terrestrial signal barrier sometimes presented by dense buildings where AM—and sometimes even FM—stations are lost. Additionally, they say many office workers who aren't allowed to listen to a radio at work can listen to a stream all day on their computers.

radio stations that would ever give that up, because they believe some of their most important listeners are listening on the Internet."

As for the downside, Shiflet allows, "the streaming cost can be pretty substantial." Depending on the number of listeners, he says, costs can range from \$3,000 to \$12,000 a month per station. Halyburton puts the cost between \$500 and \$5,000 a month for bandwidth alone, not counting copyright fees and incidentals.

"The more successful you are, the more it costs," Halyburton says. That's why, he adds, "in the biggest markets there are not that many stations streaming. The biggest market guys look at it and say, 'I can't really afford it.'"

Streaming fees are based on how many people tune in and how long they listen, Shiflet says. Cost is based on a per-gigabyte model, and the more people listening, the higher the bandwidth needed to accommodate them. For music stations, additional costs include performance- and composition-rights fees.

**ON THE WEB**  
For details on how to get started with streaming your station, go to [Billboard-RadioMonitor.com](http://Billboard-RadioMonitor.com) on Dec. 8.



# BILLBOARD RADIO MONITOR DIGITAL ISSUE

part of streaming is "the technology of ad replacement. This scares people away." But while "there are a lot of things that might frighten us off," he says, "it's not as hard as it sounds, and there is potential for reward."

Broadcasters agree that failing to replace spots with additional content, but instead having several minutes of silence in the stream, is an amateur mistake too many stations make.

"You are killing yourself if you do that," Willenbrink says. "You would never go to dead air on your stations, and you should treat your stream the same way." When it goes silent, he adds, "a lot of people think the stream is broken. You not only end up with a bad product, but you spend so much time trying to explain to your listeners why there is nothing there."

Besides adhering to union rules, some companies strip out broadcast spots to replace them with spots sold exclusively for the Web. "We don't want to just give away a product [Web exposure] we think has value," Shiflet says. If no Internet-only spots have been sold, the company replaces the content with station promos and public service announcements.

## SELLING AIR

For most broadcast groups, the concept of Web-only sales is still in its infancy. But creative solutions are being tried. WBAP is looking into selling longform programming in 15-minute blocks to replace content it can't stream.

Last spring, Shiflet began experimenting with trying to make the ABC streams pay for themselves. Progress on that front, he says, has "come on really faster than I anticipated." Among the methods the company employs is to have promotional spots in the stream telling potential advertisers, "Your spot could be running where this one is."

Does it work? Shiflet says, "I probably average three or four inquiries a week just off of that."

Essentially advertising the ad space has two benefits, according to Shiflet. "It helps me get in touch with people who have an interest, and it shows that advertising works."

Shiflet says buying Web spots at ABC is a good value since the spots repeat several times a day, running with far more frequency than on the broadcast signal.

Web spots are also a good way to attract advertisers that may not be able to afford an on-air spot. In Dallas, Shiflet says, "we have about 10 advertisers that are buying our Internet Web spots." Of those, only two or three are also on-air advertisers.

"The great thing about the pricing structure for our stream advertising is that small businesses that absolutely could not afford to advertise on a 50,000-watt radio station are able to reach the true PIs that listen online," Shiflet says.

While there are few national ad buys for Web streams at present, Halyburton sees potential. "Radio needs to do a better job of convincing the ad agencies that those ads are of value," he says.

And while he also thinks the market for local Web ads is "growing in some places," Halyburton adds, "I can't say we've had any station that has consistently made money with it. Some have been able to cut some of their losses with it."

## TURNING A PROFIT

In the last several months Bonneville rolled out Web streams for three of the four stations in its St. Louis cluster: WIL, WVRV (the River) and WSSM. Willenbrink says he has been pleasantly surprised not just about the audience growth for the streams for all three stations (WVRV is up to about 35,000 users per month, while WIL and WSSM have more than

20,000 each), but also about how long people are listening—an average of six to seven hours a day, he claims.

But while others say Web streaming has benefits that don't include substantial revenue, Bonneville's St. Louis properties are, in fact, profitable, according to Willenbrink.

Before each of the three stations went live on the Web, yearlong sponsorships were sold to advertisers, something Willenbrink says was "very important to our management."

The sponsors get a customized banner on the site and a 60-second spot in each break. That's 48 commercials a day, and 17,000 ads over the course of a year. WIL has four sponsors while the other two stations each have two, including a McDonald's sponsorship for WVRV.

Willenbrink says the sponsorships "pay for the entire cost of streaming and make us a reasonable profit as well. And we're not even talking about the benefits you get in your ratings."

After years of former chief Mel Karmazin not allowing Infinity stations to stream, the company is involved in a year-old pilot program with AOL involving five of its stations, including country WUSN (US99) Chicago. US99 PD Mike Peterson says the experiment is still in its infancy, but he plans to move the streaming project to the front burner early next year.

The resistance to streaming was based on the lack of evidence that profit was possible. The attitude, Peterson says, was "unless we can make money on it, we won't do it." And while the station has not made any money from its stream, he says they also haven't tried to sell it yet.

Peterson likens station streams to early station Web sites. "You knew it could be a good thing, but because it didn't move the needle with ratings," it wasn't a priority. "Now," he says, "Web sites are revenue generators and such a big part of the station. Streaming will get there, it just needs some TLC." ■■■

The screenshot shows the website for US 99.5, "America's Country Station." The top navigation bar includes links for HOME, PERSONALITIES, MUSIC, CONCERTS, EVENTS, CONTESTS, US 99.5 HOT LINKS, E-NEWSLETTER SIGNUP, and CONTACT US. The main content area features a "Find out what all the buzz is about!" banner for US 99.5 REWARDS with a "CLICK HERE TO JOIN or LOGIN" button. Below this is a "US 99.5 NEWS" section with an "abc family" logo and a promotion for "Celebrate The 25 Days Of Christmas With ABC Family." The website is viewed in a browser window titled "US.99 Chicago New Country" with the URL "http://www.us99country.com/".

The screenshot shows the website for WBAP News/Talk 820, "The News & Talk of Texas." The top navigation bar includes links for Listen Live, Program Schedule, WBAP Features, On-Air Personalities, Photo Album, SkyWatch Traffic, SportsCenter 820, WeatherCenter 820, NewsCenter 820, The News Room, Advertiser Info, and On Location. The main content area features a news article titled "7 Killed in Army Helicopter Crash in Central Texas" with a sub-headline "An Army helicopter carrying seven soldiers crashed and burned in the fog Monday after hitting a web of support wires on a TV transmission tower whose warning lights had been knocked out." The website is viewed in a browser window titled "WBAP News/Talk 820 - The News & Talk of Texas" with the URL "http://www.WBAP.com/".

Among the stations that have mastered the art of streaming audio on their Web sites are Bonneville's WVRV (the River) St. Louis, opposite page, Infinity's WUSN (US99) Chicago, above, and ABC Radio's WBAP Dallas, right.



Snap!  
Snap!

ON The AIR

dg

# IT'S CRYSTAL CLEAR, HIGH-ENERGY SOUND, PUMPED UP TO THE MAX: SURROUND 5.1

BY CHRISTOPHER WALSH ILLUSTRATION BY DANIEL GUIDERA

**SITTING IN THE DRIVER'S SEAT** has never felt like this before.

Imagine cruising down the highway with a whole band sitting in for the ride. Behind you, to the left, a crunchy, metallic guitar rips through a sweaty solo. To your left, a trio of soulful singers lifts its voices to the heavens. In front of you, the lead vocalist brings it all together, prodding you to sing along.

This is "radio in color," via 5.1 surround sound, and it is coming soon to a station near you.

Consumers are already accustomed to peak-quality sound through the proliferation of home theater systems. Now proponents of multichannel audio are working overtime to bring terrestrial radio into the digital age.

Multichannel audio can and will rejuvenate radio—the last medium to go digital. But as with the music industry's transition from a two-channel to a multichannel physical format, radio's conversion to surround sound will be neither quick nor trouble-free.

The first step is the widely heralded high-definition radio technology, which delivers CD-quality sound to FM broadcasts and sound comparable to today's analog FM stereo to AM. Digital broadcast is static-free, and adds transmission of data such as scrolling text, displaying news and song and artist information.

At the recent 117th Audio Engineering Society convention in San Francisco, the movers and advocates of this next step in terrestrial radio technology gathered to discuss the possibilities—and the pitfalls—of surround sound for FM radio.

## PROPONENT NO. 1

Frank Foti, president of audio processor manufacturer Omnia Audio, spoke in support of his company's Coded-Discrete 5.1 System, developed with the Fraunhofer Institute of Germany and Agere Systems.

"The system for HD radio provides us a bit capacity of 96 kilobits," Foti explained. "For this system, about 80 kilobits of the payload are dedicated to the audio stereo signal, then a small portion of that is utilized for side-channel information. As the design is operated today, it is 16 kilobits. That's used to carry the multichannel 5.1 information."

Foti said the stereo channel is fully compatible with existing stereo receivers, which will not receive the surround information. Multichannel broadcast, however, will be derived from multichannel music.

"We would be making use of a content source that would be in the multichannel format," he said. "It would go into a func-

tion known as the compatible downmix where it creates a stereo signal. That is then routed forward to the stereo perceptual encoder. That is basically what is utilized now in the Ibiqity HD radio system.

"Then there's what is known as the surround encoder," Foti continued. "Here, in essence, is where the magic happens, where the multichannels, along with the stereo-compatible downmix, are encoded, and the 16-kilobit surround side-channel information is created. That is then carried forward into the HD radio exciter encoder, and that's what is handed off to the radio station with regard to transmission over the air."

Distinct multichannel audio is provided to receivers equipped with a surround decoder, Foti said, while stereo audio is provided to receivers not equipped with a decoder.

Others, including Robert Orban, founder of the broadcast products manufacturer that bears his name, spoke of parallel initiatives including the OpticoDec system, developed with Coding Technologies for stereo and 5.1-channel Internet streaming.

The Coding Technologies system, Orban said, extracts and encodes spatial parameters so a surround signal can be recreated from mono and stereo signals.

Rocky Graham of Dolby spoke of his company's Pro Logic II matrix system, which reproduces a surround sound field from any two-channel source, and is widely used in TV broadcasts, while many automobile audio and home theater manufacturers include decoders in their products.

## INDUSTRYWIDE ADOPTION

There is disagreement about the pros and cons of Fraunhofer Institute's Spatial Audio Coding technology vs. discrete and matrix systems. But panelists were united in the belief that industrywide adoption of one system is critical.

A majority of panelists also held that the catalog of multichannel content is currently inadequate for broadcast. "There's not a whole lot of multichannel audio out there yet appropriate for radio broadcast," Graham said. Speaking of music in particular, he added, "There certainly is some and it is growing, but it's going to be a long time before most things are available."

At this early juncture, in fact, the transition from two to multichannel radio broadcast mirrors that experienced by the recording industry.

Surround-sound mixing and mastering for DVD-Audio and Super Audio CD, for example, were subjects of discussion and experimentation long before product became com-

mercially available.

Unfortunately, with the exception of DVD-Video, physical formats delivering surround sound have not been widely accepted by the public.

"Most music, as we know, is not consumed by a listener sitting in the sweet spot of a home audio system," Orban said. "Instead, most consumers consume music casually, using iPods [and] various carphone-equipped devices, and listening to the radio, CDs, Internet, etc., while working or doing other activities."

The automobile, however, is the ideal environment for surround-sound broadcast. XM Satellite Radio's Tony Masiello introduced a seven-minute loop of multichannel music on a channel added for the demonstration.

Though there isn't a sweet spot in an automobile—and reflective surfaces and speaker-placement limitations add inherent complications—signal processing can be used to optimize the presentation of surround and compensate for speaker and listener locations, said Alan Kraemer of SRS Labs.

"We have an image elevation control, so if you have speakers mounted in doors or down by your knees, we can raise that image and create a much more viable surround image in a challenging environment," Kraemer said. "We also include a technology called Dialog Clarity, which pins down the center image."

One barrier to multichannel broadcast is the infrastructure upgrades required in the analog-to-digital transmission transition. Adapting production studios to surround sound requires a new monitoring system, multichannel sweetening and editing systems and acoustic treatment.

"Most broadcast facilities are wired for stereo and have stereo mixing consoles," Orban says. "Adapting these facilities may prove challenging."

But the time has come, panelists agreed, to make the transition, however costly or complicated the process. Participation of receiver manufacturers is critical, panelists said, as is a growing catalog of content featuring multichannel mixes. Compatibility with existing stereo receivers is also important for the duration of the transition period.

"FM stereo occurred in 1961," Foti said. "The FM stereo system is a discrete system: left is left, right is right. Since we were able to carry forward discrete two-channel broadcasting 40-some years ago, we should be able to carry the same type of technology forward today with regard to multichannel sound."

"Unless we act on this and do it together as an industry," he concluded, "we will have a problem." ●●●

## POP CORN-ER



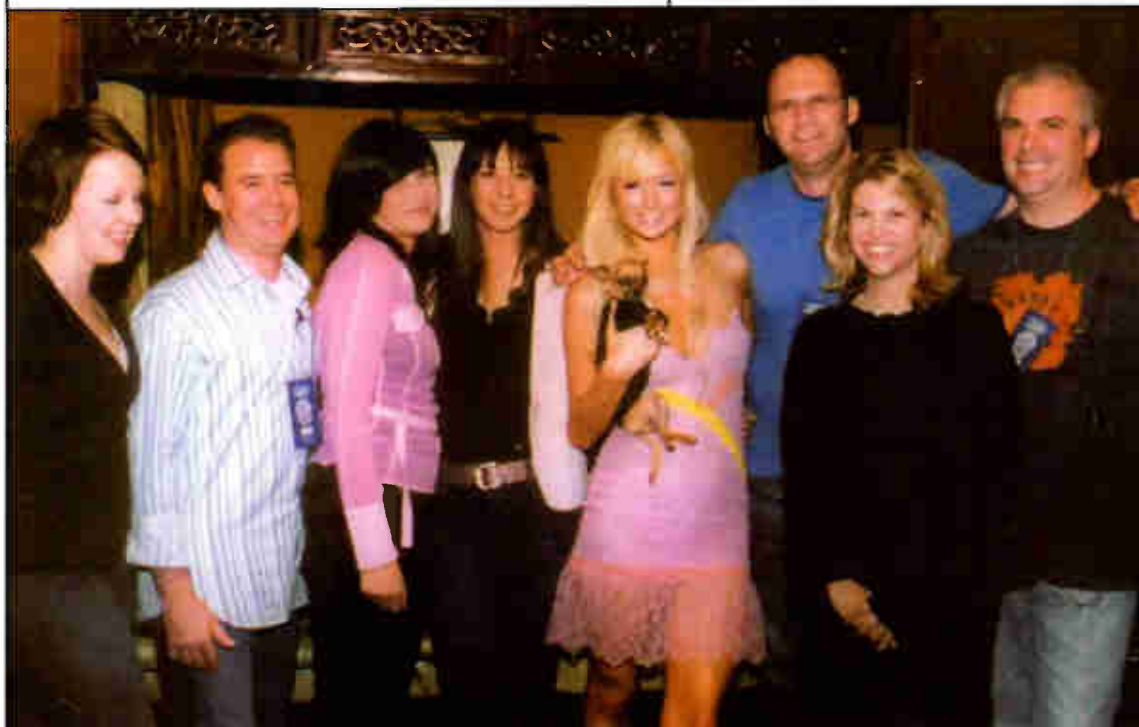
### GAME ON

Interscope's the Game, left, pays a visit to KHTS/XHTZ San Diego PD Diana Laird. (Photo: Interscope)



### EVERYONE'S HOME

Avril Lavigne hangs backstage with the WXSS (Kiss FM) Milwaukee crew. Pictured, from left, are PD Brian Kelly, Lavigne, RCA's Amy Kaplan and MD JoJo Martinez. (Photo: WXSS)



### ONE NIGHT WITH PARIS

Paris Hilton appears in the latest Won-G music video for "Caught Up in the Rapture." The song, which features Gizelle, is a remake of the Blondie classic "Rapture." Here, Hilton joins the Warner Music gang for a shot. Pictured, from left, are Lora Helstrom, Dale Connone, Myra Simpson, Linda Walsh, Hilton, Rob Cavallo, Felicia Swerling and Tom Biery. (Photo: Warner Bros.)



Hilton and pet dog Tinkerbell snuggle up with KKRZ (Z100) Portland, Ore., PD Brian Bridgman. (Photo: Warner Bros.)

**CREATIVE!** ...A platform to showcase innovation and the great thinkers who drive the industry. – John Sykes, CEO, Infinity Broadcasting

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# WHICH WAY TO THE FUTURE?

**BILLBOARD  
RADIO MONITOR  
DIGITAL ISSUE**

## WILL IT BE WiMAX?

BY TONY SANDERS

**T**he end of this decade is going to be very interesting, because that's when some sort of wireless Internet network, with broadband-speed access for the average consumer, will be available in cities, suburbs and rural areas. We'll be that much closer to Internet access everywhere—in the park, on the street, in the back of a cab or on a Greyhound bus heading down a country road.

Really? Probably. Well, maybe.

The next corner in the path to a wireless, digital future is out there. We all know that. And it seems like all the different digital-delivery services are approaching that same corner at the same time. The next stage in wireless-broadband Internet access goes by the name WiMAX. It's related, mostly in name, to Wi-Fi.

### WHAT IS WiMAX?

Think of Wi-Fi as the coffee-shop solution for wireless Internet access at nearly broadband speed. It's good, but Wi-Fi only has a transmission range of about 100 feet. WiMAX, on the other hand, has a potential range of as much as 30 miles—and that's comparable to the signal contours of some major-market FMs in eastern cities like Boston and Baltimore or mid-western cities like Cincinnati or Columbus, Ohio.

Right now, the benefit of WiMAX to the Internet service provider is that it allows for another "fixed" access point to the Internet for homeowners to choose from. It is another way to deliver broadband access to that so-called "last mile" into the home, and that will mean more competition for cable modem and DSL providers—and newly available service in rural areas where DSL and cable aren't readily available.

What does that have to do with radio? Plenty. The more important promise from WiMAX is as a mobile, always-available means of accessing the Internet from anywhere within that 30-mile radius. The cell phone companies are looking at WiMAX. And at the same time, the cellular industry is working fast to develop its own proprietary networks to deliver wireless-broadband Internet access.

Ultimately, if nothing else, the potential deployment of WiMAX is spurring the cellular industry to build its own network of major markets with wireless-broadband Internet access. And that means more places where road warriors with wireless access can stay connected to the Internet while riding to meetings in the back of a cab.

Currently, Verizon offers such a service in 13 major metro areas. Mark Desautels, VP of wireless Internet development at the Cellular Telecommunications & Internet Assn., tells *Billboard Radio Monitor* that Verizon and Sprint plan to expand the number of metros with such a service rapidly in the next 12 to 18 months.

Desautels also mentions a state-of-the-art "smart phone" that does a good job of playing music videos previously downloaded and stored on the phone. It is easy to imagine one of the cell phone companies—Cingular, Nextel, Sprint or Verizon—announcing a deal to deliver XM or Sirius programming to your phone for a monthly fee.

This means that it is time to keep an eye on WiMAX, because the big deal comes when the equipment standards are defined to allow for mobile—as in constantly moving—Internet access.

### WHERE THINGS STAND

Right now, the standards have been set for "fixed location" WiMAX-ready equipment. Analysts predict that the standards

for mobile WiMAX will be established by mid-2005.

Troy Peery, an analyst with Oppenheimer & Co., told *The Wall Street Transcript* in August, "What you really want, for the consumer market, is an ultraportable laptop that allows you to drive across the U.S. or across Europe, maintaining a constant connection at broadband speeds—coast to coast at 65 mph. That's the endgame, and it's years away. This scenario is more than likely in the 2009 time frame, and even then, maintaining constant connectivity at traveling speeds isn't a given. There are engineering problems that still need to be overcome. But the potential for widespread consumer interest is obvious and significant."

Jupiter Research analyst Joe Laszlo tells *Billboard Radio Monitor*, "We don't have a forecast for the mobile WiMAX market" yet, and his general expectation is that "although WiMAX may emerge as the dominant alternative to fixed-line broadband," the number of unresolved variables—the engineering problems Peery mentioned—mean WiMAX "will not radically change the U.S. broadband landscape in the next four years."

Laszlo expects "only about 1 million" U.S. households will opt for a broadband hookup from WiMAX rather than from cable modem or DSL.

### MUSIC AND PORTABILITY

After 2008, however, Laszlo thinks "the opportunities are going to grow wildly."

"Music and portability go together very well," Laszlo points out, adding that the greatest demand by consumers is still for content that is "programmed by the network." PDs and MDs, take heart, because having someone else program the music and put it into rotation is still preferred by most consumers.

Laszlo says, "There's an established pattern for streaming—as opposed to digital downloads—and those models are easier to follow." His examples were the online services, such as Real's

Rhapsody or Yahoo's Launch.

And that is where terrestrial radio, satellite broadcasters and record companies are in a strong position to help guide the process, Laszlo says. Take it as a given that the demand for streaming audio and video—delivered to your cell phone or that laptop on the back of your golf cart—will increase over time.

The question is not so much about which delivery platform will succeed in the end. The question is about the relationship between the content owners and the middlemen who control these platforms.

"In the early days, you're going to see a lot of wireless providers chasing a limited amount of content," Laszlo says. In the end, he suggests, the winner will be "the network that delivers music and video."

Laszlo also expects to see a "big wireless shakeout" in the next five or six years. "I don't see how all of these [services] can survive, especially if they're dedicated to data. They have to be able to provide voice and streaming content."

Some industry observers like to talk about "access" rather than delivery platforms when they describe the convergence of industries in the future. What that means is consumers would wind up buying access to the Internet from one company that has built itself up so that it provides in-home and out-of-home content and Internet service.

Imagine if Comcast bought Verizon. That would let Comcast offer cable programming, phone service and wireless access to a consumer inside his or her own home and to provide those same services when he or she stepped outside. The only thing left is for that consumer to plug a set of ear buds into that Comcast cell phone and start listening to music—or news/talk programming—that's delivered, in real time, over the wireless network.

The question then becomes, Who will he or she be tuning in to?

## TYPES OF AREA NETWORKS

CATEGORY	RANGE	CHARACTERISTICS
PERSONAL (PAN)	One meter to 10 meters	Very short range, designed for synchronization, data transfer between nearby devices; unlicensed spectrum
LOCAL (LAN)	100 meters	Data communication between PCs in an office, building or campus environment; unlicensed spectrum
METRO (MAN)	Five kilometers to 10 kilometers	Data communication across an entire metropolitan or equivalent-sized area; licensed or unlicensed spectrum
WIDE (WAN)	10 kilometers	Networks designed to extend and cover areas even larger than MANs; licensed spectrum

SOURCE: JupiterResearch (6/04)

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# ONLINE CONNECT THE DOTS TO YOUR WEB SITE

**FREQUENT VISITORS TO** radio station Web sites know that while there are quite a few great ones, there are just as many that need a little help. Building and maintaining your station's Web site can be as important to your listeners as your on-air programming. Billboard Radio Monitor asked Internet expert and broadcast veteran Ken Dardis of AudioGraphics to offer a few tips to help make your Web site a winner.

Recently I looked at a selection of 28 broadcast radio Web sites. All were sports-talk radio's attempts at connecting with listeners online. My intent was to see how well these stations were using the Internet.

What I found was not unexpected: Most radio Web sites used standard online design templates, across a variety of formats.

When listeners find your radio station online, they want to know the city of origin. Where is the station located?

Fifteen of the 28 station Web sites did not mention where they were located on their home page. Six had it listed in a not very visible position. Only one had the city of origin highly visible.

This reflects the conventional thinking that physical location isn't important online. But people are still used to addresses and phone numbers. Not having these familiar identifiers in an easily found location on your Web site is a negative.

Another area I looked at across the 28 radio stations was, "How do I listen?" Or, more appropriately, "Where do I click to get the sound?"

Not all radio station Web sites stream programming. In this survey, nine did not.

The rest were judged on the difficulty or ease a user would have in getting the stream going. I gave each site a score between 1 and 10, with 1 the most difficult while 10 screams "listen." The average Web site ranked 3.4.

The listen button or graphic should be simple. It should say "Listen." Not "Listen online here," "On air," "Listen live online" or any number of multiple-word—or cute—phrases. The less said, the less the audience has to digest. "Listen" says enough.

The listen button should contrast with the Web site's background color and be larger than the station's logo. The logic for having a large listen button is to

immediately give the user what they came for: sound.

One question any station that wants to stream has to ask is, "Which audio format should I use?"

An RRadio Network sampling of 2,049 online radio listeners found 52.7% use Windows Media Player, 20.2% favor the Winamp player, 6.8% have RealPlayer and QuickTime is used by 4.6%. The remaining 15.7% choose lesser-known players.

Though it may make sense to have your logo be the first thing visible on your home page, users are seekers. Most time spent online is spent searching. Users will look to see what Web site they're on as surely as you note the name of each one you visit.

But consider this: Some logos take up more than one-third of a page. That space may be better used delivering information of interest to keep your audience coming back.

Getting them to come back has always been radio's online problem.

Finding a way to contact the station and personnel was another item in my survey. Rated on a 1-10 scale, where 1 is difficult and 10 is easy, our stations averaged a 4.6.

Most had an e-mail link to at least one department, usually sales. Some used a form. Forms are not fine. Imagine requesting information from a company but having them say, "Who are you?" first.

A few offered no method of online contact. Two had no contact information at all.

Contact analysis gets a little more complex if you intend to use the Web site for feedback from the audience and clients. For this I looked at how many stations listed job titles and which had a person's name attached. A disappointing 38% had a GM's name listed. And 70% of those had an e-mail link attached to the name.

Of the Web sites sampled, 73% had a general sales manager's name, but only 61% of those made direct e-mail contact with the GSM possible. Half of the Web sites mentioned the PD position, and 84% of these had it linked to an e-mail address.

Radio has always been a one-sided medium. We transmit. They receive. But online, we transmit, they receive, and they offer feedback. ●●●



COMMENTARY  
BY KEN DARDIS  
E MAIL kdardis@  
audiographics.com

# FORGET BUNDLING UP, IT'S COLD OUTSIDE



COMMENTARY  
BY JOE  
FLEISCHER  
E MAIL joe@  
bigchampagne.com

Industries built for the long term adapt to changing market conditions; those that don't go the way of the buggy whip.

But it is a safe bet that the buggy-whip manufacturers didn't sue their customers and issue daily press lobs about how their business was being stolen from them by the steady and certain march of technological advancement.

The advent of the Internet and its myriad applications for digital piracy like e-mail, instant messaging, the World Wide Web and peer-to-peer networks have provided the old school a prominent bogeyman for its desperate attempts to protect a fading legacy business and out-of-scope top executive salaries.

But many inside and outside the major labels are beginning to address the much more fundamental problem—the economics.

If the Recording Industry Assn. of America had its way today and passed any of the "Internet lockdown" laws they

have been pushing on Capitol Hill, the music business would still be faced with a crisis that comes down to simple arithmetic.

According to Nielsen SoundScan, consumers are choosing to purchase singles over albums at a rate of 25-1. So, if the average price of a CD is somewhere around \$12.99 and the average price of a single is 99 cents, then the lost revenue is . . . HELLO, ARE YOU GETTING IT NOW?

Sorry for shouting. Simply put, the problem is something called "unbundling," which means giving the consumer a choice regarding how much music they wish to purchase from a given package.

It is something the industry has long resisted but recently introduced with services like Apple Computer's iTunes Music Store.

Unbundling fundamentally alters the underlying economics of the record business in such a way that every step along the value chain is under grave pressure and most likely will have

to change. Yes, I'm talking about very dynamic adaptation, and the time to get started on it is—how you say?—yesterday.

The folks at Universal Music Group made a bold first step toward addressing the meltdown of the current model by announcing a new digital-only label, which doesn't include massive advances, expensive album recording budgets, flossy videos and otherwise prematurely lofty commercial expectations.

UMG's Bruce Resnikoff candidly told The New York Times: "The economics don't necessarily work today. But the economics of the business are constantly changing."

Sure, it seems like an obvious observation, but it is maybe the first admission by any major-label executive that the declining fortunes of the music business may not be entirely the fault of music thieves.

It is a brave and welcome assessment of the industry and one that will probably draw the ire of the old guard, which views any departure from the

well-worn "blame, cry and sue" strategy as heretical.

UMG's inspired new initiative will surely be well-received by some of the industry's more prominent critics, like Dallas Mavericks owner and tech entrepreneur Mark Cuban, who on his weblog recently wrote a scathing critique of the industry's digital-retail strategy.

Cuban has long lobbied for all-you-can-eat subscription plans that target consumers where they already live and pay for digital services: the Internet service providers.

Cuban writes, "Why in the world haven't you gone to AOL, cable and DSL providers and offered your catalogs by genre for 10 or 20 cents per month, per subscriber? Universal, take a lesson from your NBC/Universal pals. Create a rock channel, an '80s rock channel, a hip-hop channel, an oldies channel, etc., etc. It's so much more profitable than anything that could ever happen with per song downloads. Two hundred million singles sold gets you \$200 million in gross revenue. One song at a time. Five million people buying five channels at \$5 per month gets you \$300 million in predictable annual gross revenues."

What Cuban is saying is, make unbundling a positive instead of a negative.

Meanwhile, a digital pundit of the highest order, Digital Music News' Paul Resnikoff (no relation to UMG's Bruce), was generous enough to pass along some recent sales data and calculations he made regarding unbundling. His figures reflect sales from Jan. 1 through Oct. 8, 2004.

Resnikoff tallied digital sales as 93,580,000 x 99 cents = \$92,644,000; while CD sales for the same period were 463,008,000 x \$13.04 = \$6,037,624,320. Accordingly, the digital market is approximately 1.53% of the physical market.

"The chief question is, just how many digital downloads need to be sold to equal existing CD revenues?" Resnikoff noted. "The conclusion is that for artists, labels and others to receive comparable revenue streams from digital distribution, download revenue will have to grow enormously."

Unbundling and digital labels are here now. All-you-can-eat, consumer-friendly subscription plans could be next. ●●●

Joe Fleischer is a principal of BigChampagne, a California-based company that tracks downloads.

# GOING FOR AIRPLAY

FOR THE WEEK OF DEC. 6

Artist (Label)

## MAINSTREAM TOP 40

Diana DeGarmo  
Emotional (RMG)  
Keane  
Somewhere Only We Know (Interscope)

## RHYTHMIC TOP 40

Nina Sky  
Turnin' Me On (UMRG)

## R&B/HIP-HOP

Mase  
Keep It On (UMRG)  
Snoop Dogg  
Let's Get Blown (Interscope)

## ADULT R&B

Brian McKnight  
Everytime You Go Away (UMRG)

## COUNTRY

Randy Rogers Band  
Tonight's Not The Night (Smith)  
Vern Gosdin  
Back In The Swing Of Things (Gold/Rhyme)

## MODERN ROCK

Finger Eleven  
Thousand Mile Wish (Wind-up)  
Jimmy Eat World  
Work (Interscope)  
Unwritten Law  
Save Me (Lava)

## ACTIVE ROCK

Motley Crue  
If I Die Tomorrow (IDJMG)

## HERITAGE ROCK

Motley Crue  
If I Die Tomorrow (IDJMG)

## TRIPLE-A

R.E.M.  
Aftermath (Warner Bros.)

## CHRISTIAN

Adam Watts  
God Of Grace (BEC)  
Bethany Dillon  
O Come, O Come, Emmanuel (Sparrow)  
Jeremy Camp  
O Come All Ye Faithful (BEC)  
Katie Giguere  
Silent Night (ECM Nashville)  
Shawn McDonald  
O Holy Night (Sparrow)

Submit titles to silvio@billboard.com.

# 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, WADE JESSEN, PATRICK MCGOWAN AND MINAL PATEL

### LEGEND TO CHARTS

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

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

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

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

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

**TIES:** A song with a gain in detections (audience for Latin and Christian) over the previous week is placed first if tied with a song with a decline over the same period. When tied songs are each gaining detec-

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

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

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

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

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

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

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

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

### DO YOU 'BELIEVE' IN CHRISTMAS MIRACLES? YES!

As an increasing number of adult contemporary stations head the all-holiday music route, the AC chart is taking on a festive glow. For the fourth consecutive year a seasonal song sits atop the AC list as **Josh Groban** flies to No. 1 with "Believe" (Reprise). The track is his fourth No. 1 at AC and his second holiday-themed chart-topper in three years, following 2002's "O Holy Night." That track was also the last song before "Believe" to hold the No. 1 position while claiming Greatest Gainer and Most Airplay Adds honors.



"Believe," which is featured in the animated film "The Polar Express," makes the biggest climb to No. 1 on the AC chart in the Nielsen Broadcast Data Systems era, rising 19-1. The prior mark also belonged to a holiday track, as **NewSong's** "The Christmas Shoes" jumped 10-1 during the 2000 season.

By climbing to No. 1 in three weeks, "Believe" matches the record ascent for the chart last accomplished by "O Holy Night" and "The Christmas Shoes." The only non-holiday track to climb as quickly on the AC chart was **Bob Carlisle's** "Butterfly Kisses" in 1997.

### GREEN DAY IN SEVENTH HEAVEN

**Green Day** scores the seventh modern rock No. 1 of its career as "Boulevard of Broken Dreams" (Reprise) moves 2-1. The group is now in sole possession of second place among acts with the most No. 1s at the format, trailing only **Red Hot Chili Peppers** and **U2**, which are tied for first with eight chart-toppers.

On the active rock chart, "Boulevard" climbs 18-9 and marks the longest jump into the top 10 since **Nickelback** moved 16-7 with "Someday" in the Aug. 15, 2003, issue.

Elsewhere on the rock charts, **3 Doors Down's** "Let Me Go" (UMRG) debuts at modern at No. 33, at active at No. 28 and at heritage at No. 25, with Greatest Gainer and Most Airplay Adds honors on all three charts. The track is only the second song in 2004, following **U2's** "Vertigo," to enter all three charts with Gainer and Airplay Adds honors.

### Rimes Returns To Country Top 10

**LeAnn Rimes** cracks the top 10 on the country chart for the first time in more than four years, as "Nothin' 'Bout Love Makes Sense" (Asylum-Curb) jumps 12-10. Rimes last saw this area of the country list when "I Need You" peaked at No. 8 in the Oct. 13, 2000, issue.

Meanwhile, **Sawyer Brown** makes its first chart appearance in more than a year, assisted by **Robert Randolph** on "Mission Temple Fireworks Stand" (Curb), which opens at No. 55. The group's last charted title was "I'll Be Around," which peaked at No. 48 in the Sept. 19, 2003, issue.

### 'OVER' FALLS JUST UNDER MAINSTREAM MARK

"Over and Over" by **Nelly Featuring Tim McGraw** falls just shy of the mainstream top 40 detection record, seemingly having peaked at 9,421 spins last issue. The track dips by 29 detections this week.

**Avril Lavigne's** "Complicated" still holds the one-week record at the format with 9,481 plays in the Aug. 16, 2002, issue.

### 'Calls' Makes Lasting Impression

After a record-setting 97 weeks on the adult R&B chart, including two weeks atop the list, **Kem's** first single, "Love Calls" (UMRG), falls below No. 15 and moves to recurrent status.

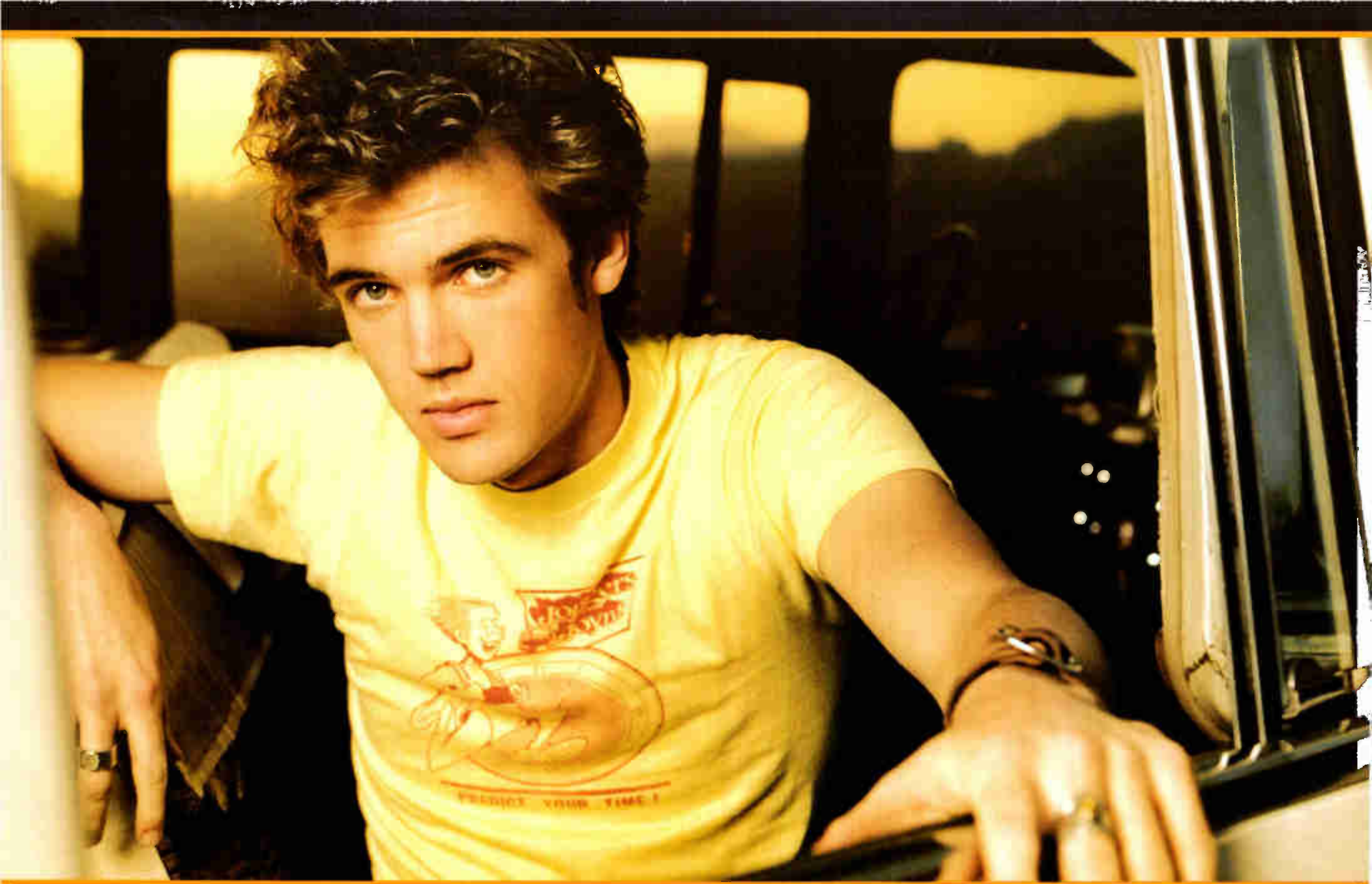
Elsewhere on the chart, **Lalah Hathaway** earns her first top 10 at the format with "Forever, for Always, for Love," more than 10 years after she first bowed with "Let Me Love You."

### WHERE CROW GOES, U2 WILL FOLLOW

On last issue's triple-A chart, **Sheryl Crow** moved into second place among acts with the most appearances on the list by notching her 13th charting song. But it took only one week for **U2** to regain equal footing as "All Because of You" (**Interscope**) marks the group's 13th track to hit that chart. "Because" enters at No. 19 and earns Greatest Gainer, Most Airplay Adds and Airpower honors.







As Seen and Heard on   
**ONE TREE HILL**

**TYLER  
 HILTON**

*"When It Comes"*

**NEW ACTION** Channel 933 **WNCI** Columbus **Q100** Atlanta **Y100** Miami  
 WAEB WRHT WLKT KHTT  
 WXXX KHOP WKZL WYOY

**ALREADY ROTATING** **WNKS** 37x **KZHT** 24x **PRO Fm** 21x **WSTW** 21x **B97** 22x

**AOL**breaker



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# Billboard Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## ADULT CONTEMPORARY POWER PLAYLISTS

Station	City	Dir/Pgm	APD	MD	Clear Channel	TW	LW	Station	City	Dir/Pgm	APD	MD	Clear Channel	TW	LW	Station	City	Dir/Pgm	APD	MD	Clear Channel	TW	LW	Station	City	Dir/Pgm	APD	MD	Clear Channel	TW	LW	Station	City	Dir/Pgm	APD	MD	Clear Channel	TW	LW	Station	City	Dir/Pgm	APD	MD	Clear Channel	TW	LW	Station	City	Dir/Pgm	APD	MD	Clear Channel	TW	LW																																																																																																																																																						
<b>WLTW</b> New York 106.7 Lite fm VP/AC Pgm: Jim Ryan APD: Bridget Sullivan MD: Morgan Prie Clear Channel 212-603-4600								<b>KOST</b> Los Angeles 103.5 KOST 103.5 FM Dir/Pgm: Jhani Kaye APD/MD: Robert Archer Clear Channel 818-546-1043								<b>KBIG</b> Los Angeles 102.5 K102.5 Dir/Pgm: Jhani Kaye APD/MD: Robert Archer Clear Channel 818-546-1043							<b>WBEB</b> Philadelphia 101 K101 PD/MD: Chris Conley WEAZ Radio 610-667-8400							<b>WLIT</b> Chicago 93.9 WLIT RVP/Pgm: Bob Kaake Clear Channel 312-328-9002							<b>WMJX</b> Boston 106.7 MAGIC 106.7 VP/Pgm: Don Kelley APD: Andy O'Leary MD: Mark Laurence Greater Media 617-822-9600							<b>WVIC</b> Detroit 103.7 103.7 RVP/Pgm: Darren Davis Clear Channel 248-324-5800							<b>WASH</b> Washington, DC 97.1 97.1 PD: Bill Hess Clear Channel 301-984-9710							<b>WLTM</b> Atlanta 94.9 94.9 DM: Louis Kaplan APD: Steve Goss Clear Channel 404-367-0640							<b>KVIL</b> Dallas 103.7 103.7 PD: Smokey Rivers Infinity 214-691-1037							<b>KEZK</b> St. Louis 102.5 KEZK 102.5 PD: Mark Edwards APD: Bob London Infinity 314-531-0000							<b>WMGC</b> Detroit 106.9 106.9 PD: Jim Harper MD: Jon Ray Greater Media 248-414-5600							<b>WMGF</b> Orlando MAGIC 106.7 106.7 PD: Ken Payne APD: Brenda Matthews MD: Miles Chrismer Clear Channel 407-916-7790							<b>WALK</b> Long Island 97.5 97.5 PD: Rob Miller Clear Channel 631-475-5200							<b>KESZ</b> Phoenix 99.9 99.9 PD: Shaun Holly APD/MD: Craig Jackson Clear Channel 480-956-6236							<b>WLTE</b> Minneapolis WLTE PD: Phil Wilson Infinity 612-339-1029							<b>WDOK</b> Cleveland 102.1 102.1 PD: Scott Miller MD: Ted Kowalski Infinity 216-696-0123							<b>KRWM</b> Seattle 106.9 106.9 PD: Gary Nolan MD: Laura Dane Sandusky 425-373-5545							<b>KOSI</b> Denver Soft Rock 98.9 98.9 PD: Dave Dillon APD: Steve Hamilton Entercom 303-967-2700							<b>KSFI</b> Salt Lake City EM100 EM100 DM: Alan Hague PD: Dain Craig APD: Bob Nelson Bonnevillie 801-575-7601							<b>WRAL</b> Raleigh 105.5 105.5 DM: Joe Wade Formicola MD: Jim Kelly WRAL, Inc 919-890-6101							<b>WRCH</b> Hartford 100.5 100.5 PD: Allan Camp MD: Joe Hann Infinity 860-677-6700							<b>WHUD</b> Poughkeepsie 105.5 105.5 PD: Steve Petrone MD: Tom Furl Panal 845-638-6000							<b>WSHH</b> Pittsburgh 105.5 105.5 PD: Ron Andil Renda 412-975-9500							<b>WEAT</b> West Palm Beach Sunny 104.5 104.5 PD: Rick Shockley MD: Chad Perry Infinity 561-686-9505							<b>WSNY</b> Columbus Sunny 95 95 PD: Chuck Knight Sage 614-451-2131							<b>WMTX</b> Tampa Mix 100.7 100.7 DM: Jeff Kapugi MD: Kristy Knight Clear Channel 813-839-9393							<b>WRRM</b> Cincinnati 98.1 98.1 DM: T.J. Holland APD: Ted Morro Susquehanna 513-241-8998							<b>KUDL</b> Kansas City 98.1 98.1 DM: Thom McGinty PD: Dan Hurst Entercom 913-677-8998							<b>WTVR</b> Richmond 106.7 106.7 DM: Bill Cahill APD: Adam Stubbs MD: Kat Simons Clear Channel 804-355-3217





Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

RHYTHMIC TOP 40 POWER PLAYLISTS

WBBM Chicago: PD: Todd Cavannah MD: Erik Bradley... Playlist with 40 songs and their positions.

WJMN Boston: PD: Jack McCartney MD: Dennis O'Heron... Playlist with 40 songs and their positions.

KYLD San Francisco: PD: Michael Martin MD: "Jazzy" Jim Archer... Playlist with 40 songs and their positions.

WPOW Miami: PD: Kim Curry APD: Tony The Tiger... Playlist with 40 songs and their positions.

WBTS Atlanta: PD: Cagle APD: MD: Maverick... Playlist with 40 songs and their positions.

KPTY Houston: PD: MD: Marco Arias... Playlist with 40 songs and their positions.

KGGI Riverside: PD: Jesse Duran MD: Robert "D.O.M." Gutierrez... Playlist with 40 songs and their positions.

KUBE Seattle: PD: Shelle Hart... Playlist with 40 songs and their positions.

KSFM Sacramento: PD: Byron Kennedy... Playlist with 40 songs and their positions.

KQKS Denver: PD: Cat Collins APD: MD: John E. Kage... Playlist with 40 songs and their positions.

WLLD Tampa: PD: Orlando APD: MD: Scantman... Playlist with 40 songs and their positions.

WRDW Philadelphia: PD: Chuck Tisa APD/MD: Angel Garcia... Playlist with 40 songs and their positions.

XHTZ San Diego: PD: Diana Laird APD: Sunny Loco... Playlist with 40 songs and their positions.

KTTB Minneapolis: PD: Sam Elliott APD/MD: Zenka K... Playlist with 40 songs and their positions.

KBBT San Antonio: PD/MD: Rick Thomas... Playlist with 40 songs and their positions.

WNVZ Norfolk: PD: Don London APD: Mike Klein... Playlist with 40 songs and their positions.

KXJM Portland, OR: PD/Pgm: Mark Adams... Playlist with 40 songs and their positions.

KDHT Austin: PD: Bob Lewis APD: Bradley Green... Playlist with 40 songs and their positions.





R & B / HIP-HOP POWER PLAYLISTS

WQHT New York

PD: John Dimick APD/MD: E-Bro MC: Janine Morris Emms 212-229-9797

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

KPWR Los Angeles

Dir/Pgm: Damien Young APD/MD: E-man Emms 818-953-4200

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

WWPR New York

PD: Michael Saunders MD: Mara Meisner Clear Channel 212-704-1051

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Ja Rule's 'Fat Joe & New York' and 'Snoop Dogg's 'Pharrell Drop It'.

KKBT Los Angeles

MD: Tawala Sharp Radio One 323-634-1800

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

WBLS New York

PD: Vinny Brown MD: Deene Womack Inner City 212-447-1000

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Brann McKnight's 'What We Do Here' and 'Snoop Dogg's 'Pharrell Drop It'.

WGCI Chicago

DM: Erroy R.C. Smith APD/MD: Tiffany Green Clear Channel 312-540-2000

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Anthony Hamilton's 'Charlene' and 'Snoop Dogg's 'Pharrell Drop It'.

WPGC Washington, DC

VP/Pgm: Jay Stevens DM: Reggie Rouse MD: Biggie D Infinity 301-918-0955

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

WUSL Philadelphia

Dir/Pgm: Tessa Mitchem MD: Kathleen Powell Clear Channel 215-483-8900

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

WVEE Atlanta

PD: Tony Brown APD/MD: Toasha Love Infinity 404-938-8900

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

KBXX Houston

DM: Tom Calococi MD: Carmen Contreras Radio One 713-623-2108

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

WKYS Washington, DC

PD: Darrell Huckabay MD: DJ Ivan Radio One 301-306-1111

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

WPWX Chicago

PD: Jay Alan MD: Barbara McDowell Crawford 773-734-4455

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

KMEL San Francisco

DM: Michael Martin APD: 'Jazzy' Jim Archer MD: Big Von Johnson Clear Channel 415-538-1061

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Lil Wayne's 'Go D.J.' and 'Lil Wayne Go D.J.'.

WJLB Detroit

Dir: Pgm: K.J. Holiday APD/MD: Kris Kelly Clear Channel 313-965-2000

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

KKDA Dallas

PD: Skip Cheatham Service 972-263-9911

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Lil Wayne's 'Go D.J.' and 'Lil Wayne Go D.J.'.

KBFB Dallas

PD: John Candelaria MD: Big Bink Radio One 972-331-5400

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

WEDR Miami

PD/MD: Cedric Hollywood APD: Derrick Baker AMO: Shelby Rushin Cox 305-623-7711

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

WDTJ Detroit

PD: Charles 'Spud' Spence Radio One 313-259-2000

Table with 3 columns: Rank, Song Title, and Airplay Index. Top songs include Snoop Dogg's 'Pharrell Drop It' and 'Lil Wayne Go D.J.'.

R & B/ HIP-HOP POWER PLAYLISTS

WMIB Miami
PD: Dion Summers
MD: Coka Lant
Clear Channel 954-862-2000
TW LW
1 Fabolous Breathe 94 78
2 Snoop Dogg Featuring Pharrell Drop It Lu 94 78

WPHI Philadelphia
PD: Colby Coib
MD: Sarah D Connor
Radio One 215-884-9400
TW LW
1 Snoop Dogg Featuring Pharrell Drop It Lu 90 92
2 Beanie Sigel Featuring Peedi Gotta Love 87 90

WHTA Atlanta
PD: Jerry Smokin' B
APD: Dimtrus Stevens
MD: Ramona DeBraun
Radio One 404-765-9750
TW LW
1 Snoop Dogg Featuring Pharrell Drop It Lu 64 66
2 Body Head Bangers Featuring I Smoke, I 87 90

WERQ Baltimore
PD: Victor Starr
MD: Neke Howse
Radio One 410-332-8200
TW LW
1 Snoop Dogg Featuring Pharrell Drop It Lu 61 63
2 Mario Lat Me Love You 76 81

WJHM Orlando
PD: Steve DeMann
APD: Keith Memory
MD: Jay Love
Infinity 407-918-1000
TW LW
1 Snoop Dogg Featuring Pharrell Drop It Lu 77 75
2 Beanie Sigel Featuring Peedi Gotta Love 87 90

WZMX Hartford
PD: DJ Buck
MD: David Simpson
Infinity 860-677-6700
TW LW
1 Snoop Dogg Featuring Pharrell Drop It Lu 64 75
2 Mario Lat Me Love You 76 81

KKFR Phoenix
PD: Bruce St. James
MD: Joey Boy
MD: J Phillip
Emmis 602-274-6200
TW LW
1 Ciara Featuring Missy Elliott 1, 2 Step 81 65
2 Usher And Alicia Keys My Boo 79 80

WJMH Greensboro
DM/ PD: Brian Douglas
MD: Tap Money
Entercom 336-605-5200
TW LW
1 Snoop Dogg Featuring Pharrell Drop It Lu 71 77
2 The Alchemist Featuring Prod Hold You D 69 70

WQOE New Orleans
DM: Carla Boatner
PD/MD: Uptown Angela
Clear Channel 504-679-7300
TW LW
1 Young Buck Shory Wanna Ride 66 61
2 Tania Still 63 57

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE ARTIST, NIelsen BOS CERTIFICATIONS, DETECTIONS TW, DETECTIONS LW, AUDIENCE MILLIONS, AUDIENCE RANK
1 GONN IT LIKE IT'S HOT SNOOP DOGG FEAT. PHARRELL
2 WONDERFUL LIL JON & THE EAST SIDE BOYZ LOVERS AND
3 LET'S GO TRICK DADDY FEATURING LIL JON & TWISTA
4 BREATHE FABOLOUS
5 GO D.J. LIL WAYNE



INCREASE IN DETECTIONS
+1541
+1348
+586
+551
+519

LOVERS AND FRIENDS
Lil Jon & The East Side Boyz Feat. Usher & Ludacris (BME/TVT)
DISCO INFERN0
50 Cent (Shady/Aftermath/Interscope)
THE GAME FEAT. 50 CENT (Aftermath/G-Unit/Interscope)
GET BACK
Ludacris (Disturbing The Peace/Def Jam South/IDJMG)
NEW YORK
Ja Rule Feat. Fat Joe & Jadakiss (The Inc./Def Jam/IDJMG)



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE ARTIST, NIELSEN BDS CERTIFICATION, IMPRINT / PROMOTION LABEL, DETECTIONS TW, DETECTIONS LW, AUDIENCE MILLIONS, RANK. Lists top 40 R&B songs including Alicia Keys' 'Diary' and Queen Latifah's 'Simply Beautiful'.

MOST AIRPLAY ADDS

Lists songs with significant airplay additions: Truth Is by Fantasia (+8), You Make Me Feel Brand New by Boyz II Men (+5), My Boo by Usher and Alicia Keys (+4), and Spoiled by Joss Stone (+4). Includes pie charts showing percentage of stations with six or more detections.

RECURRENTS

Table listing songs that are recurrent hits, including 'If I Ain't Got You' by Alicia Keys, 'Love Calls' by KEM, and 'Still in Love' by Teena Marie.

GREATEST GAINERS

A graphic showing stations with the largest increases in detections for various songs: Truth Is (+110), Whatever (+105), Let's Stay Together (+100), and Burn (+92).

48 adult r&b stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2004 VNU Business Media, Inc. All rights reserved.

ADULT R&B PANEL — 48 STATIONS

A grid of 48 station call letters and their locations across the United States, from Augusta, Ga. to Chicago.







# Radio Monitor

POWERED BY Nielsen Broadcast Data Systems

## COUNTRY POWER PLAYLISTS

Station	City	PD	APD	MD	Inf	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
<b>KZLA</b> Los Angeles OM: R.J. Curtis APD/MD: Tony Campos Ennis 323-882-8000	<b>KPLX</b> Dallas PD: Paul Williams APD/MD: Tony Rivers MD: Cody Alan Susquehanna 214-526-2400	<b>WUSN</b> Chicago PD: Mike Peterson APD/MD: Marci Braun Infinity 312-649-0099	<b>WJHX</b> Atlanta OM: Mark Richards MD: Johnny Gray ABC/Disney 770-955-0101	<b>KSCS</b> Dallas OM: Lorrn Philig APD/MD: Chris Huff ABC/Disney 817-695-0800	<b>WMZO</b> Washington, DC PD/MD: George King Assist: MD: Shelley Rose Clear Channel 301-231-8231	<b>WXTU</b> Philadelphia PD: Bob McKay APD/MD: Cadillac Jack Beasley 610-567-9000	<b>KMP5</b> Seattle OM/MD: Becky Brenner MD: Tony Thomas Infinity 206-905-0941	<b>KNIX</b> Phoenix PD: Shaun Holly MD: Gwen Foster Clear Channel 480-966-6236	<b>KYGO</b> Denver PD: Joel Burke MD: Garrett Dool Jefferson Pilot 303-321-0950	<b>KILT</b> Houston DM/MD: Jeff Garrison APD/MD: Greg Frey Infinity 713-881-5100	<b>KEYE</b> Minneapolis VP/Pgm: Gregg Swedberg APD/MD: Travis Mow Clear Channel 952-417-3000	<b>WIL</b> St. Louis PD: Greg Mozingo APD/MD: Dan Montana Bonneville 314-983-6000	<b>WTVK</b> Knoxville OM: Mike Hammond MD: Colleen Adair Citadel 865-588-6511	<b>WQYK</b> Tampa DM: Mike Culotta APD: Beecher Martin MD: Jay Roberts Infinity 813-287-0995	<b>WKLB</b> Boston PD: Mike Brophy APD/MD: Ginny Rogers Greater Media 617-822-9600	<b>WFMS</b> Indianapolis OM: David Wood PD: Bob Richards MD: J.D. Cannon Susquehanna 317-842-9550	<b>KFRG</b> Riverside OM: Lee Douglas MD: Don Jeffrey Infinity 909-825-9525	<b>WSOC</b> Charlotte OM: J.J. Stout PD: Jeff Roper APD/MD: Rick McCracken Infinity 704-522-1103	<b>WDSY</b> Pittsburgh VP/Pgm: Keith Clark APD/MD: Stoney Richards Infinity 412-920-9400	<b>WKIS</b> Miami PD: Bob Barnett MD: Darlene Evans Beasley 305-654-1700	<b>KMLE</b> Phoenix Dir. Pgm: Todd Wallace PD: Jay McCarthy APD/MD: Dave Collins Infinity 602-258-8181	<b>WDRR</b> Raleigh PD: Lisa McKay APD/MD: Mike Biddle Curtis Media 919-876-6464	<b>WBCT</b> Grand Rapids OM: Doug Montgomery MD: Dave Tait Clear Channel 616-459-1919																																																																																		





KROQ Los Angeles. PD: VP/Pgm: Kevin Weatherly. APD: Gene Sandblom. MD: Matt Smith. Infinity 323-930-1067. TW LW. 1 Marilyn Manson Personal Jesus 15 39...

WXRK New York. PD: Robert Cross. MD: Mike Peer. Infinity 212-314-9230. TW LW. 1 Korn Another Brick In The Wall 40 34...

WKQX Chicago. PD: Mike Stern. APD/MD: Jacent Jackson. Emms 312-527-8348. TW LW. 1 Chevelle Vitamin R (Leading Us Along) 51 57...

WBON Boston. PD: Dave Wellington. APD/MD: Steven Strick. Infinity 617-266-1111. TW LW. 1 Korn Another Brick In The Wall 30 30...

WWDC Washington, DC. PD: Joe Bevilacqua. MD: Donielle Flynn. Clear Channel 301-587-7100. TW LW. 1 Crossade Cold 46 42...

WHFS Washington, DC. PD: Lisa Wordan. APD: Libby Carstenen. MD: Pat Ferrise. Infinity 301-306-0991. TW LW. 1 U2 Vertigo 14 30...

KITS San Francisco. PD: Sean Demery. APD/MD: Aaron Axelsen. Infinity 415-402-6700. TW LW. 1 Louie XIV Finding Out True Love Is Blin 41 30...

KTBB Houston. PD: Vince Richards. MD: Don Jantzen. Clear Channel 713-212-8000. TW LW. 1 Papa Roach Getting Away With Murder 51 47...

WPLY Philadelphia. PD: Jim McGuinn. MD: Dan Fein. AM/D. Electra. Radio One 610-276-1100. TW LW. 1 Green Day American Idiot 49 48...

CIMX Detroit. PD: Murray Brookshaw. APD: Vince Cannova. MD: "Phat" Matt Franka. CHUM Group 519-258-8888. TW LW. 1 Green Day Boulevard Of Broken Dreams 40 39...

WNNX Atlanta. Dir/Pgm: Leslie Fram. MD: Jay Harren. Susquehanna 404-266-0997. TW LW. 1 Jimmy Eat World Pain 24 33...

KDGE Dallas. PD: Duane Doherty. APD/MD: Alan Ay. Clear Channel 972-770-7777. TW LW. 1 Papa Roach Getting Away With Murder 52 46...

KZON Phoenix. MD: Mitze Lewis. Infinity 602-258-8181. TW LW. 1 The Killers Somebody Told Me 38 34...

KNDD Seattle. PD: Phil Manning. APD: Jim Keller. MD: Harms. Entercom 206-622-3251. TW LW. 1 Green Day Boulevard Of Broken Dreams 21 32...

KPNT St. Louis. PD: Tommy Matern. MD: Frizz. Emms 314-231-1057. TW LW. 1 Cake No Phone 40 42...

KTCL Denver. Dir/Pgm: Mike O'Connor. APD: Robin Johnson. MD: Hill Jordan. Clear Channel 303-713-8000. TW LW. 1 Jimmy Eat World Pain 16 39...

WXDX Pittsburgh. PD: John Moschitta. MD: Vinna Ferrusone. Clear Channel 412-937-1441. TW LW. 1 Three Days Grace Just Like You 50 30...

WOOL Orlando. PD: Bobby Smith. Infinity 407-919-1000. TW LW. 1 Twisted Sister We're Not Gonna Take It 20 40...

XTRA San Diego. Dir/FM Pgm: Jim Richards. MD: "Smiling Marty" Whitney. Clear Channel 658-292-2000. TW LW. 1 The Postal Service Such Great Heights 44 50...

WJRR Orlando. PD: Pat Lynch. MD: Brian Dickerman. Clear Channel 407-916-7790. TW LW. 1 Slipknot Duality 44 39...

KWOD Sacramento. SM: Curtiss Johnson. PD: Ron Bunce. MD: Violet. Entercom 916-334-7777. TW LW. 1 Green Day Boulevard Of Broken Dreams 47 44...

WRZX Indianapolis. Dir. FM Pgm: Scott Jameson. APD: Lenny Diana. MD: Michael Young. Clear Channel 317-257-7565. TW LW. 1 Papa Roach Getting Away With Murder 44 43...

WXTM Cleveland. PD: Kim Monroe. APD: Don Nordella. Infinity 216-861-0100. TW LW. 1 Crossade Cold 47 42...

WBRU Providence. PD: Seth Resler. MD: Chris Novello. Brown 401-272-9550. TW LW. 1 Velvet Revolver Fall To Pieces 34 32...











HERITAGE ROCK

DANCE

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, NIELSEN BDS CERTIFICATIONS, DETECTIONS TW, DETECTIONS LW, AUDIENCE MILLIONS, RANK. Lists top 30 heritage rock songs.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, NIELSEN BDS CERTIFICATIONS, DETECTIONS TW, DETECTIONS LW. Lists top 30 dance songs.

TRIPLE-A

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, NIELSEN BDS CERTIFICATIONS, DETECTIONS TW, DETECTIONS LW, AUDIENCE MILLIONS, RANK. Lists top 30 triple-A songs.

DANCE POWER PLAYLISTS section containing station logos (WKUT, WPMY, WOSX, KNGY, KNHC, KNRJ) and their respective top 20 playlist lists.

39 heritage rock, 21 triple-A & 8 dance stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day, 7 days a week. © 2004 VNU Business Media, Inc. All rights reserved. See legend to charts on lead page of charts section for rules and symbol explanations.





POWERED BY Nielsen Broadcast Data Systems

## NATIONAL AIRPLAY

### AUDIO NETWORKS

Radio Disney	Jones/U.S. Country	Jones/Adult Hit Radio	Jones/AC
VP/Pgm: Robin James APD/MD: Don Crabtree ABC Radio 972-991-9200	PD/MD: Penny Mitchell Jones 303-784-8700	Dr. Pgm: Jon Holiday MD: Chris Blackwood Jones Radio 303-784-8700	DM: Rick Brady Jones 303-784-8700
TW LW	TW LW	TW LW	TW LW
1 Bowling For Soup, 1985 2 Jolo, Leave It Out 3 Raven Symone, Backflip 4 Jolo, Baby It's You 5 Jesse McCartney, Good Life 6 Kelly Clarkson, Breakaway 7 Hiary Duff, Come Clean 8 Ashley Simpson, Pieces Of Me 9 Black Eyed Peas, Let's Get It Started 10 Hiary Duff, Why Not 11 Avril Lavigne, Complicated 12 Jesse McCartney, Beautiful Soul 13 Yellowcard, Ocean Avenue 14 Hiary Duff, Why Not 15 Avril Lavigne, My Happy Ending 16 Kelly Clarkson, Respect 17 Dirty Vegas, Days Go By 18 Vanessa Carlton, A Thousand Miles 19 Ashley Simpson, Shadow 20 Baha Men, Move It Like This 21 Usher, What's Love Got To Do With It 22 Jennifer Lopez, Jenny From The Block 23 Baha Men, Who Let The Dogs Out 24 Pink, Get The Party Started 25 Destiny's Child, Soldier 26 Smash Mouth, All Star 27 Lou Bega, Mambo No. 5 28 Sky Sweetnam, Tangled Up In Me 29 Destiny's Child, Jumpin', Jumpin' 30 No Airplay Adds This Week	1 Brooks & Dunn, That's What It's All About 2 Gary Allan, Nothing On But The Radio 3 Darryl Worley, Awful, Beautiful Life 4 Blake Shelton, Some Beach 5 Dierks Bentley, How Am I Doin' 6 Lovett, Mr. Mom 7 Big & Rich, Holy Water 8 Travis Tritt, What Say You 9 Shania Twain, Party For Two 10 Tim McGraw, Back When 11 Kenny Chesney, The Woman With You 12 Brad Paisley, Mud On The Tires 13 LeAnn Rimes, Nuthin' Bout Love 14 George Strait, I Hate Every Minute Of The Day 15 Jamie O'Neal, Trying To Find Atlantis 16 Gretchen Wilson, When I Think About 17 Lee Ann Womack, I May Hate Myself In 18 Vanessa Carlton, A Thousand Miles 19 Jimmy Buffett, Tip Around The Sun 20 Billy Dean, Let Them Be Little 21 Reba McEntire, He Gets That From Me 22 Alan Jackson, Monday Morning Church 23 Keith Urban, You're My Better Half 24 Sheryl Crow, All I Wanna Do 25 Rascal Flatts, Bless The Broken Road 26 Dierks Bentley, How Am I Doin' 27 Brooks & Dunn, That's What She Gets For 28 Brad Paisley, Celebrity 29 Buddy JEvelyn, Sweet Southern Comfort 30 Restless Heart, Feel My Way To You	1 Finger Eleven, One Thing 2 John Mayer, Daughters 3 Avril Lavigne, My Happy Ending 4 Goo Goo Dolls, Give A Little Bit 5 Hoobastank, The Reason 6 Maroon 5, She Will Be Loved 7 Kelly Clarkson, Breakaway 8 Travis Tritt, What Say You 9 Sarah McLachlan, World On Fire 10 Ryan Cabrera, On The Way Down 11 Ashley Simpson, Pieces Of Me 12 Seether, Broken 13 Bowling For Soup, 1985 14 Chris Isaak, Wicked Game 15 A-Ha, Take On Me 16 Gretchen Wilson, When I Think About 17 Duran Duran, Sunrise 18 Kenny Kravitz, Lady 19 Los Lonely Boys, Heaven 20 John Cougar Mellencamp, Small Town 21 Spin Doctors, Little Miss Can't Be Wrong 22 Unsublatable 23 Bonnie Raitt, Something To Talk About 24 Maroon 5, She Will Be Loved 25 Tears For Fears, Everybody Wants To Rule 26 Dead Dr. Alice, I'm Not A Girl 27 Dierks Bentley, How Am I Doin' 28 Dexy's Midnight Runners, Come On Eileen 29 Simple Minds, Don't You Forget About Me 30 Blues Traveler, Run Around 31 Tom Cochrane, Life Is A Highway 32 Howie Day, Collide	1 Hoobastank, The Reason 2 Keith Urban, You Think Of Me 3 Los Lonely Boys, Heaven 4 Goo Goo Dolls, Give A Little Bit 5 Phil Collins, Don't Let Him Steal Your 6 Michael McDonald, Reach Out, I'll Be 7 Kelly Clarkson, Breakaway 8 Switchfoot, Dare You To Move 9 Five For Fighting, 100 Years 10 Maroon 5, She Will Be Loved 11 Maroon 5, She Will Be Loved 12 Maroon 5, She Will Be Loved 13 Maroon 5, She Will Be Loved 14 Maroon 5, She Will Be Loved 15 Maroon 5, She Will Be Loved 16 Maroon 5, She Will Be Loved 17 Maroon 5, She Will Be Loved 18 Maroon 5, She Will Be Loved 19 Maroon 5, She Will Be Loved 20 Maroon 5, She Will Be Loved 21 Maroon 5, She Will Be Loved 22 Maroon 5, She Will Be Loved 23 Maroon 5, She Will Be Loved 24 Maroon 5, She Will Be Loved 25 Maroon 5, She Will Be Loved 26 Maroon 5, She Will Be Loved 27 Maroon 5, She Will Be Loved 28 Maroon 5, She Will Be Loved 29 Maroon 5, She Will Be Loved 30 Maroon 5, She Will Be Loved

### VIDEO CHANNELS

MTV	VH1
Exec: VP/Music: Tom Calderone St. VP: Michele Dix VP/Music & Talent: Elli Cola Viacom 212-258-8000	Exec: VP/Talent & Music: Rick Krm St. VP: Music & Talent: Bruce Gilmer Viacom 212-258-7800
TW LW	TW LW
1 Jay-Z/Linkin Park, Numb/Encore 2 Lindsay Lohan, Rumors 3 Snoop Dogg Feat. Pharrell, Drop It Like It's 4 Gwen Stefani, What You Waiting For 5 Green Day, Boulevard Of Broken Dreams 6 Green Day, American Idiot 7 Good Charlotte, I Just Wanna Live 8 Ashanti, Only U 9 Usher and Alicia Keys, My Boo 10 Usher and Alicia Keys, My Boo 11 Eminem, Mock 12 Maroon 5, Sunday Morning 13 Maroon 5, Sunday Morning 14 Maroon 5, Sunday Morning 15 Maroon 5, Sunday Morning 16 Nas, Bridging The Gap 17 Jolo, Baby It's You 18 Vanessa Carlton, A Thousand Miles 19 Maroon 5, Sunday Morning 20 My Chemical Romance, I'm Not Ok 21 Modest Mouse, Ocean Breathes Salty 22 Green Day, Boulevard Of Broken Dreams 23 Trick Daddy, Let's Go (2004) 24 Lil Jon & The East Side Boyz, What U Gon' 25 Khalil Gibran, Hey Now (Mean Muggin') 26 Yellowcard, Only One 27 Green Day, Boulevard Of Broken Dreams 28 Lil' Jon & The East Side Boyz, What U Gon' 29 Alicia Keys, Karma 30 Keane, Somewhere Only We Know	1 U2, Vertigo 2 Usher and Alicia Keys, My Boo 3 Eminem, Just Lose It 4 Vestal Revolver, Fall To Pieces 5 Destiny's Child, Love Me Right 6 Gavin Degraw, I Don't Want To Be 7 Green Day, Boulevard Of Broken Dreams 8 Switchfoot, Dare You To Move 9 Duran Duran, Sunrise 10 Green Day, American Idiot 11 LeAnn Rimes, Nuthin' Bout Love 12 Kelly Clarkson, Breakaway 13 Killers, Somebody Told Me 14 Alan Jackson, Monday Morning Church 15 Kenny Chesney, The Woman With You 16 John Mellencamp, When I Think About 17 Seether, Broken 18 Green Day, American Idiot 19 Maroon 5, Sunday Morning 20 My Chemical Romance, I'm Not Ok 21 Korn, Wasted 22 Avril Lavigne, My Happy Ending 23 Maroon 5, Sunday Morning 24 JLo, Who Let The Dogs Out 25 Los Lonely Boys, Heaven 26 Maroon 5, Sunday Morning 27 Green Day, American Idiot 28 Green Day, American Idiot 29 Green Day, American Idiot 30 Linkin Park, Breaking The Habit

SONGS WITH HIT POTENTIAL | THIS WEEK'S DEBUTS IN RED | SONGS RANKED BY NIELSEN BROADCAST DATA SYSTEMS DETECTIONS FOR WEEK ENDING NOVEMBER 28, 2004

MAINSTREAM TOP 40	RHYTHMIC TOP 40	R & B / HIP-HOP	ADULT TOP 40	ADULT CONTEMPORARY	COUNTRY	MODERN ROCK
<b>USHER AND ALICIA KEYS</b> <i>My Boo</i> ZOMBA 2	<b>MARIO</b> <i>Let Me Love You</i> RMG 3	<b>MARIO</b> <i>Let Me Love You</i> RMG 2	<b>GOO GOO DOLLS</b> <i>Give A Little Bit</i> WARNER BROS. 2	<b>JOSH GROBAN</b> <i>Believe</i> REPRISÉ 1	<b>RASCAL FLATTS</b> <i>Bless The Broken Road</i> LYRIC STREET 18	<b>GREEN DAY</b> <i>Boulevard Of Broken Dreams</i> REPRISÉ 1
<b>SWITCHFOOT</b> <i>Dare You To Move</i> COLUMBIA 6	<b>CIARA</b> <i>1, 2 Step</i> ZOMBA 5	<b>FABOLOUS</b> <i>Breathe</i> ATLANTIC 6	<b>JOHN MAYER</b> <i>Daughters</i> COLUMBIA 3	<b>KEITH URBAN</b> <i>You'll Think Of Me</i> CAPITOL 3	<b>JOSH GRACIN</b> <i>Nothin' To Lose</i> LYRIC STREET 19	<b>CROSSFADE</b> <i>Cold</i> COLUMBIA 5
<b>JOJO FEAT. BOW WOW</b> <i>Baby It's You</i> UMRG 7	<b>JA RULE</b> <i>Wonderful</i> IOJMG 6	<b>YOUNG BUCK</b> <i>Shorty Wanna Ride</i> INTERSCOPE 7	<b>KELLY CLARKSON</b> <i>Breakaway</i> HOLLYWOOD 5	<b>MARTINA MCBRIDE</b> <i>In My Daughter's Eyes</i> RCA NASHVILLE 4	<b>JIMMY BUFFET</b> <i>Trip Around The Sun</i> RCA 20	<b>MODEST MOUSE</b> <i>Ocean Breathes Salty</i> EPIC 6
<b>SNOOP DOGG FEAT. PHARRELL</b> <i>Drop It Like It's Hot</i> GEFEN 9	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> <i>Lovers And Friends</i> TVT 11	<b>CIARA</b> <i>1, 2 Step</i> ZOMBA 8	<b>BOWLING FOR SOUP</b> <i>1985</i> ZOMBA 6	<b>ELTON JOHN</b> <i>Answer In The Sky</i> UMRG 9	<b>BILLY DEAN</b> <i>Let Them Be Little</i> CURB 22	<b>THE KILLERS</b> <i>Mr. Brightside</i> IOJMG 7
<b>SEETHER</b> <i>Broken</i> WIND-UP 10	<b>FABOLOUS</b> <i>Breathe</i> ATLANTIC 12	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> <i>Lovers And Friends</i> TVT 10	<b>RYAN CABRERA</b> <i>On The Way Down</i> ATLANTIC 7	<b>DARYL HALL JOHN OATES</b> <i>I'll Be Around</i> UWATCH 10	<b>LEE ANN WOMACK</b> <i>I May Hate Myself In The Morning</i> MCA NASHVILLE 24	<b>PAPA ROACH</b> <i>Scars</i> GEFEN 14
<b>SIMPLE PLAN</b> <i>Welcome To My Life</i> LAVA 14	<b>EMINEM</b> <i>Encore</i> INTERSCOPE 15	<b>DESTINY'S CHILD</b> <i>Soldier</i> COLUMBIA 11	<b>SWITCHFOOT</b> <i>Dare You To Move</i> COLUMBIA 9	<b>MAROONS</b> <i>She Will Be Loved</i> RMG 16	<b>ANDY GRIGGS</b> <i>If Heaven</i> RCA NASHVILLE 27	<b>LOSTPROPHETS</b> <i>I Don't Know</i> COLUMBIA 23
<b>AVRIL LAVIGNE</b> <i>Nobody's Home</i> RMG 19	<b>LUDACRIS</b> <i>Get Back</i> IOJMG 16	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> <i>What U Gon' Do</i> TVT 13	<b>LENNY KRAVITZ</b> <i>Lady</i> VIRGIN 10	<b>KELLY CLARKSON</b> <i>Breakaway</i> HOLLYWOOD 17	<b>JAMIE O'NEAL</b> <i>Trying To Find Atlantis</i> CAPITOL 28	<b>SUM 41</b> <i>Pieces</i> IOJMG 32
<b>RYAN CABRERA</b> <i>True</i> ATLANTIC 22	<b>LIL WAYNE</b> <i>Go D.J.</i> UMRG 23	<b>JADAKISS FEAT. MARIAH CAREY</b> <i>U Make Me Wanna</i> INTERSCOPE 19	<b>LOW MILLIONS</b> <i>Eleanor</i> LMC 28	<b>TIM MCGRAW</b> <i>Live Like You Were Dying</i> CURB 18	<b>CRAIG MORGAN</b> <i>That's What I Love About Sunday</i> BBR 30	<b>3 DOORS DOWN</b> <i>Let Me Go</i> UMRG 33
<b>YELLOWCARD</b> <i>Only One</i> CAPITOL 28	<b>DESTINY'S CHILD</b> <i>Soldier</i> COLUMBIA 24	<b>JA RULE</b> <i>New York</i> RMG 26	<b>SIMPLE PLAN</b> <i>Welcome To My Life</i> LAVA 32	<b>JOHN MAYER</b> <i>Daughters</i> COLUMBIA 21	<b>JIMMY WAYNE</b> <i>Paper Angels</i> DREAMWORKS 31	<b>THE USED</b> <i>All That I've Got</i> REPRISÉ 35
<b>HOOBASTANK</b> <i>Disappear</i> IOJMG 30	<b>GUERRILLA BLACK</b> <i>You're The One</i> VIRGIN 27	<b>GUERRILLA BLACK</b> <i>You're The One</i> VIRGIN 31	<b>ANNA NALICK</b> <i>Breathe (2 A.M.)</i> COLUMBIA 35	<b>MICHAEL McDONALD</b> <i>Reach Out, I'll Be There</i> UMRG 29	<b>TRACY BYRD</b> <i>Revenge Of A Middle-Aged Woman</i> BNA 35	<b>COHEED AND CAMBRIA</b> <i>Blood Red Summer</i> COLUMBIA 39
<b>JOHN MAYER</b> <i>Daughters</i> COLUMBIA 33	<b>JAY-Z/LINKIN PARK</b> <i>Numb/Encore</i> WARNER BROS. 33	<b>ALICIA KEYS</b> <i>Karma</i> RMG 34	<b>CHART BOUND</b>	<b>ROD STEWART FEAT. STEVIE WONDER</b> <i>What A Wonderful World</i> RMG 30	<b>BLAINE LARSEN</b> <i>How Do You Get That Lonely</i> BNA 36	<b>CHART BOUND</b>
<b>KELLY CLARKSON</b> <i>Since U Been Gone</i> RMG 35	<b>ALICIA KEYS</b> <i>Karma</i> RMG 34	<b>TERROR SQUAD</b> <i>Take Me Home</i> UMRG 37	<b>AVRIL LAVIGNE</b> <i>Nobody's Home</i> RMG	<b>LIONEL RICHIE</b> <i>Long Long Way To Go</i> IOJMG 36	<b>JEFF BATES</b> <i>Long Slow Kisses</i> RCA NASHVILLE 38	<b>STORY OF THE YEAR</b> <i>Sidewalks</i> REPRISÉ
<b>CHART BOUND</b>	<b>JADAKISS FEAT. MARIAH CAREY</b> <i>U Make Me Wanna</i> INTERSCOPE 35	<b>NELLY FEAT. TIM MCGRAW</b> <i>Over And Over</i> UMRG 40	<b>CHART BOUND</b>	<b>JOHN MELLENCAMP</b> <i>Walk Tall</i> IOJMG 37	<b>CATHERINE BRITT</b> <i>The Upside Of Being Down</i> RCA NASHVILLE 39	<b>KORN</b> <i>Another Brick In The Wall</i> EPIC
<b>LENNY KRAVITZ</b> <i>Lady</i> VIRGIN	<b>EMINEM</b> <i>Mockingbird</i> INTERSCOPE 38	<b>NIVEA</b> <i>Okay</i> ZOMBA	<b>CHART BOUND</b>	<b>JOHN MELLENCAMP</b> <i>Walk Tall</i> IOJMG 37	<b>JOE NICHOLS</b> <i>What's A Guy Gotta Do</i> UNIVERSAL SOUTH 40	<b>RISE AGAINST</b> <i>Give It All</i> GEFEN
<b>EMINEM</b> <i>Mockingbird</i> INTERSCOPE	<b>CHART BOUND</b>	<b>NELLY</b> <i>Na-Na-Na-Na</i> UMRG	<b>CHART BOUND</b>	<b>JOHN MELLENCAMP</b> <i>Walk Tall</i> IOJMG 37	<b>TERRI CLARK</b> <i>I Think The World Needs A Drink</i> MERCURY 41	<b>BLINK-182</b> <i>Always</i> GEFEN
<b>GREEN DAY</b> <i>Boulevard Of Broken Dreams</i> REPRISÉ	<b>CHART BOUND</b>	<b>FANTASIA</b> <i>Truth Is</i> RMG	<b>CHART BOUND</b>	<b>JOHN MELLENCAMP</b> <i>Walk Tall</i> IOJMG 37	<b>AMY DALLEY</b> <i>I Would Cry</i> CURB 42	<b>SIMPLE PLAN</b> <i>Me Against The World</i> UMRG
	<b>NIVEA</b> <i>Okay</i> ZOMBA	<b>EMINEM</b> <i>Encore</i> INTERSCOPE	<b>CHART BOUND</b>	<b>JOHN MELLENCAMP</b> <i>Walk Tall</i> IOJMG 37	<b>MARK CHESNUTT</b> <i>I'm A Saint</i> VIVATON 43	
	<b>JUVENILE</b> <i>Nolia Clap</i> ASYLUM	<b>NICOLE WRAY</b> <i>If I Was Your Girlfriend</i> IOJMG	<b>CHART BOUND</b>	<b>JOHN MELLENCAMP</b> <i>Walk Tall</i> IOJMG 37	<b>CHELY WRIGHT</b> <i>The Bumper Of My S.U.V.</i> PAINTED RED 44	
	<b>NELLY</b> <i>Na-Na-Na-Na</i> UMRG	<b>OMARION</b> <i>O</i> RMG	<b>CHART BOUND</b>	<b>JOHN MELLENCAMP</b> <i>Walk Tall</i> IOJMG 37	<b>BROOKS &amp; DUNN</b> <i>It's Getting Better All The Time</i> BNA NASHVILLE 45	
		<b>DADDY YANKEE</b> <i>Gasolina</i> RMG	<b>CHART BOUND</b>	<b>JOHN MELLENCAMP</b> <i>Walk Tall</i> IOJMG 37	<b>DAVID LEE MURPHY</b> <i>Inspiration</i> KOCH 46	
			<b>CHART BOUND</b>	<b>JOHN MELLENCAMP</b> <i>Walk Tall</i> IOJMG 37	<b>MARTINA MCBRIDE</b> <i>God's Will</i> RCA 49	

Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com). © 2004. Promosquad and HitPredictor are trademarks of Think Fast LLC.

## HIT PREDICTOR column

THE A-B-C method involves pretesting your music with PromoSquad HitPredictor, online callout research and traditional phone callout.

Pretesting, which starts the process, allows you to find the hits before you play them.

PromoSquad HitPredictor helped record labels find big hits like "Beautiful" by Christina Aguilera, "Miss Independent" by Kelly Clarkson and "Unwell" by Matchbox Twenty early on. This service, which has a .700 batting average in picking the hits, features the same weighted positive scoring that most callout companies use. PromoSquad HitPredictor is being expanded to radio stations so they can get a fix on what their fans think of new music before it hits the airwaves.

## The ABC's

By Guy Zapoleon

Online callout research takes place during weeks 1 through 6. Several companies like Pinnacle Media Management offer online music research. The most critical time for a new song is its first month. Many hit songs are dropped by stations because programmers mistakenly try to use their callout on unfamiliar songs to determine whether they will be hits. Callout should not be used this way. Pretesting or online research is a more accurate way to iden-

tify the hits early. With a large database, online-research predictions have a nearly 90% correlation with the peak ranks for traditional callout research. Online research gauges what the active half of your audience wants.

Traditional phone callout occurs during weeks 6 through 10. Phone callout tells you what the remaining half of your audience thinks. While traditional callout is not the be-all and end-all it once was, it should still be the final decision-maker on the majority of songs in your rotation. However, to use this tool without using pretesting and online research is to cast a blind eye to the active half of your audience. Both tools should be used to help fill out rotations and to help pick new songs to add to playlists.

With Arbitron's Portable People Meter, use the A-B-C method of identifying hits to ensure you have more hits per hour, fewer tune-outs and better ratings.

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# THE REVIEWS ARE IN...

HERE'S WHAT THE INDUSTRY HAS TO SAY ABOUT THE NEW *BILLBOARD RADIO MONITOR*

## CREATIVE!

...A platform to showcase innovation and the great thinkers who drive the industry.

– John Sykes, CEO, Infinity Broadcasting

## Great revamp!

Your editorial is refreshing and the content is one step ahead of the curve.

– David Isreal  
director of operations, Cox Radio/Miami

## Wow! I freakin' LOVE it!

I took it home and read it cover to cover. What a turnaround. I really, really love the change!

– Mike O'Brian, PD, KUSS San Diego

The new mag looks great, & the chart pages are AWESOME!

– Dave Reynolds  
VP of pop promotion,  
Universal Music Group

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