



Capitol/EMI's The Interview PAGE 33





COUNTRY



KEITH URBANI get closer world



Some artists bend over backwards for their fans...some literally.





JINGLE BELL

Battling The Christmas Music Spike

ow about we discuss the theory of evolution instead?" So says WXTU/Philadelphia PD Shelly Easton when the topic of fending off the all-Christmas music assault is broached. "That's like the impossible question," she adds.

Yes, it's June and CMA Fest lanyards are in full swing around Nashville, but the burned-in memories (scars?) of the 2010 Holiday book have not faded. To review, the 48 AC, Hot AC or Classic Hits stations in PPM markets that switched to Christmas programming in 2010 averaged a whopping 91% ratings increase 6+. Between November and December alone, their average gain was an impressive 41%. Not a single one lost audience between November and



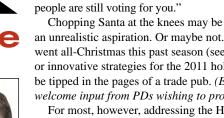
Shelly Easton

the Holiday books. Over at your friendly neighborhood Country station, it was mostly coal in the PPM stocking. More than 60% saw declines after an already soft December.

With a few months in the rearview and a few to go before decking the halls, the question beckons: "Can the bleeding be stopped?" Uh, nurse ... suction. "A 35-year-old woman who's in love with Christmas or works at a retail shop is going to play those stations and there's

not much I can do about that," WKHX/Atlanta PD Mark **Richards** says. And the is-what-it-is-itis is widespread.

"It's a usage issue," KKBQ & KTHT/Houston OM Johnny Chiang says. "Suddenly our P1s and P2s have a new favorite.



Johnny Chiang

Mark Richards

It's that time of the year and because [format] KODA is the at-work listening station, they were already exposed to different people."

Unfortunately for Country, PPM has only heightened the Christmas music effect. "In the diary world, you can potentially weather the storm, consultant Joel Raab points out. "If you have a good November and October, people are still voting for you."



Joel Raab

an unrealistic aspiration. Or maybe not. Three Country stations went all-Christmas this past season (see sidebar), and aggressive or innovative strategies for the 2011 holiday are unlikely to be tipped in the pages of a trade pub. (Ed. note: Though we welcome input from PDs wishing to prove us wrong.)

For most, however, addressing the Holiday book is about bolstering, not beating. Consultant Michael O'Malley advises clients to "try to minimize exit points and give the station a real

feel for Christmas. Put a lot of tinsel on it and play the hits. If you can create a listening experience where people feel good about it, you have a good chance of holding onto as much audience as possible "

In Philly, Easton believes it's critical to maintain your own brand. "You can't really react to it, you have to respond to it and be sure you execute perfectly."

Atlanta's Richards tells Country

1ANDDONE

rinch-ly numbers can put even the most cheerful programmer in a holiday funk, but for the folks paying the bills, the calculus could be very stark. Sales departments, after all, are charged with putting presidents under the tree.

WKIS/Miami GSM Carole Bowen echoes a common theme among sales execs Country Aircheck spoke with: "It doesn't affect any other month than the Holiday, which is completely discounted and never used in an average. So if someone says I want to see the last three months, they don't mean for us to include Holiday. We always drop that."

Matt Smith, Beasley/Philadelphia Dir./Sales, goes one step further: "We'll argue that you shouldn't count the December book either, because there's more holiday music in that month than the actual holiday book."

Clear Channel/Minneapolis Dir./Sales Art Morales gets to live the all-Christmas experience from both sides

of the equation. His cluster includes Country powerhouse KEEY (K102) and Classic Hits KQQL, which plays holiday music every year. Ultimately, Morales says the cluster benefits. "Does K102 take a hit? Yes," he says. "But from a revenue standpoint, we don't budget based on the fact there are two stations that go Christmas and one of them is ours. Year-to-year growth is still the expectation, and we don't use that as a crutch when budgeting for November and December. Q4 is still our strongest quarter."

Smith says there are no surprises anymore. "We know what's coming. Shame on us if we don't plan and prepare to meet our specific goals." Priority number one is educating the staff. "Some buyers will look at those ratings and see value and use them," Morales says. "Some will throw out the book. But you have to have conversations with your buyers as to how they will evaluate their schedules way before they start to send out the avail and negotiate it."

Morales offers perspective on what all-Christmas stations do to try to capitalize on what are now guaranteed strong showings in the Holiday book. "For KQQL, we'll take that Christmas book and we're pre-selling it. We show

them the trends: this is what happened over the past three years, and you sell it for the holiday season." Conversely, after the holidays, he says, "We don't take that same book and decide, 'Let's adjust the rates based on the number that's coming down.' In January, when we're in front of a buyer, they get it. They see it and they adjust their view of the market based on that."

WXTU/Philadelphia is working ahead, too, according to Smith. "We know now – in June – 'BEB is going to play Christmas music and when it'll start. So we have a plan underway. We already know what we're going to do for the Holidays."

Operating under the "no surprises" edict, are Country stations forced to slash rates? Bowen says December is traditionally not a strong month for WKIS. "So many advertising categories that would normally be on the station pull back because they don't want to compete with all things Santa Claus," she says. "Automotive is on, but typically it's after Christmas and a big category for us. The stuff we usually lose is not made up for with the retail that we gain. It's an OK month, not the worst, so I do price differently."

Most sellers and buyers have been operating in this context for a long time. "Do they use it against us to negotiate? Of course," Morales admits. "But that's why we're here, to educate them on the real story. That's the beauty of PPM. Look at a trend; that's one thing. But it will also tell you this is a one-time event. Even if it's an annual event, use it for decisions you make moving forward, but not for how you judge your rolling marketing plan."



Clear Channel's KSD/St. Louis went early, even by AC standards, flipping for Frosty on Friday, Nov. 12. The station was flat November-December at 3.1, but increased 3.1-4.6 (17-7t) December-Holiday, its all-time best AQH share in PPM. KSD's cume also jumped 440,500-513,400 (12.6)

CC WSIX/Nashville's Dec. 15 flip was late by comparison and, it could be argued, more about cleansing the palette following the retirement of legendary morning man Gerry House. Nonetheless, the station improved 4.8-4.9 November-December (9-9).

Simmons' KEGA (The Eagle)/Salt Lake City went all-Christmas one day after Thanksgiving and the move paid off, with a 1.8-2.7 increase (18t-15) from December to Holiday, with audience growth of 200,000-260,000 (17-15).





Eagle PD Alan Hague programmed all-Christmas [format] KSFI before Simmons sold it to Bonneville. That station has a long history of going Christmas and was, in fact, one of the first stations in America to do so. Hague tells Country Aircheck that between KSFI and the market's other all-Christmas outlet, CC's KOSY, "You have two stations that together are pulling close to a 30 share by week three of December." The decision to join the Holiday mixer was as simple as asking, "Shouldn't we have some of that?"

Where other programmers and consultants worry about surrendering the station position and brand for four weeks, Hague reasons, "I guess you have to look at it this way: It's a three-station Country market and, yes, in the Holiday book [Citadel's] KBUL had 4.5, [KSOP, Inc.'s] KSOP had a 3.1. We had a 2.7. My point is this: I'm in the hunt that month and I'm still playing

Country music. It's just that it's country Christmas music."

KEGA settled 2.7-2.2 (15-19t) from December to January, and Hague admits it took another few weeks to come back to previous levels. On the other hand, he says, "We established ourselves as a station that does this. There is something to be said about

branding and how much of it you lose when you go there. But having programmed KSFI before, I think it was a closer fit to Christmas music than any other format. Then take a look at Country. In my opinion, next to AC, it's probably the closest fit."

Calling the KEGA all-Christmas flip an experiment, Hague adds, "I don't think it failed. It's worth investigating in the future." He's non-committal, however, about 2011. As to the potential for other Country stations making a similar move, Hague says, "Everything depends strictly on the market and the conditions there. But if you can differentiate yourself in a market place where you have two to three Country stations, especially in a market of 55 radio stations as we have, you have to look at it."

As for Clear Channel, both KSD and WSIX were in a state of flux at press time, with a PD search still underway in St. Louis and WSIX only recently filling its open post with Jon Anthony. When Country Aircheck spoke to CC RVPP John Zellner in February, he was, understandably, holding his cards close to his reindeer-bedazzled vest.

JINGLE BELL BLOCK

Aircheck he's never started airing Christmas music earlier than November 15. "We begin in a weekend capacity by Thanksgiving when people are shopping," he explains. "Then we back it off during the week." Easton says when Black Friday arrives, 'XTU is already playing three Christmas tunes per hour. O'Malley has traditionally recommended clients start around the same time, but wonders aloud, "Maybe we're all a little late."

Chiang says KKBQ doesn't back down from the challenge. "We don't treat the December or Holiday books as throwaways," he says. "We still try to do great promotions in hopes of trying to keep our numbers up. We play some Christmas music, but 98% of what we play is what we normally do. If we play it, we stick with country artists."

Where an all-Christmas AC draws from many genres for a vast mix, library diversity for a Country station building its holiday clocks is a big question. And there's little



Michael O'Malley

consensus. "I look at my competitors' top 100 songs and I take the ones that are traditional favorites out of that," Easton says of 'XTU's wide stance. "We're playing the songs everyone knows. We do that right away. We don't just play George Strait, we'll play John Mellencamp or the Grinch song."

Raab recommends starting narrow, with the strongest songs at the beginning. "I always say, 'the most familiar songs by the biggest country stars," he explains. "It's pretty hard to go wrong with that." And O'Malley advises against finding AC records "that don't have a good sonic style or lyric fit."

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What music comes off the clocks? This is a balancing act, because dropping only new music in favor of familiar, older songs can skew the station's overall era. Richards starts with lights, moves to mediums, then later, the older gold as the holiday season progresses. Easton says a combination of secondary gold and lights. O'Malley's rule of thumb is to "take off whatever the lightest category of powerful music is."

Regardless of what is bumped, Raab is encouraged that "Country stations can sound incredibly strong between Thanksgiving and Christmas because the weakest of the weak isn't on the station."

In spite of the ugly Holiday PPM book, Country radio did enjoy a tremendous rebound in the January PPM, with gainers leading decliners 65-25 and three stations unchanged. That's a 69.9% improvement ratio. Easton's rebound theory is simple: "When Christmas is over, it's *over* for people," she says. "That's the good news. It ends!"

Will the success of 2010's three groundbreakers tempt more stations to take on the all-Christmas competitors head-to-head? Richards says the move was considered when Citadel had two Country stations in the cluster (WYAY flipped to Classic Hits in 2008). "The dynamic there is, do you really want to completely get away from what you do every day?" he asks. In his current head-to-head competitive situation, that move isn't on the table anymore. "In this market we'd be the third all-Christmas station. It would be a mistake."

Cox/Houston does have a second Country station in the building, Classic Country KTHT. At one time, Chiang says the station brain trust considered flipping it over the holidays. "Luckily, KKBQ has held up OK the last two years" he says. Chiang's biggest fear in taking 'THT Christmas is running off Classic Country fans, who deliver a fairly consistent 2.0 share. "Those listeners are so loyal to the brand," he says. "You blow it up with 100% Christmas music and yes, they'll come back, but you'd better make sure you have marketing money to remind them."

An all-Christmas flip is not in the cards for WXTU anytime soon, says Easton. "Here's the great news: we're a niche. So when people are looking for Country in Philly, they're looking for us." Unfortunately, when they're looking for Christmas – pretty much anywhere – they're looking elsewhere.

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Winning Was ACM **Preamble To** RADIO **Vegas' Gamble** WINNERS



ACM Major Market Station (tie) KEEY/Minneapolis

BETTER LATE TIMING'S

K102 is one of the most respected and highly decorated Country stations in America, so it may surprise some that 2011 marks its first-ever ACM win. For PD Gregg Swedberg and his staff, the wait was well worth it.

I was hoping we'd win; we've been plugging away for years, though it's fairly safe to say what we do here isn't right down the middle of what every Country station does.

Living in Minneapolis is not like other regions because there's no other big city around us; we're kind of two large retailers in Target and Best

Swed's In The Bucket: KEEY/Minneapolis PD Gregg isolated. We're fortunate to be home to Swedberg and RCA's Sara Evans celebrate the station's Major Market Station win.

Buy, so the artists come through quite frequently, but you just don't know if anybody notices what you do. It's a wonderful industry pat on the head. All we ever want to do is be accepted by anyone. For the ACM to recognize us, it's high-fives all around. And now, it's get back to work.

This is a good story: I knew the announcement was coming down, but that was the day our new SVP Clay Hunnicutt was in for his first market visit. We're sitting down and I'm presenting all the things we do for the whole cluster here because that's part of my job, too. He looks down at his email and says, "Oh, congratulations on the ACM." I say, "What?" He says, "You just won the ACM." Oh, great, cool. Are you kidding me? The new SVP has come in, wanting to know how we're doing, and I can say, "Hey, we just won. We must be okay!"

My daughter worships Taylor Swift, so during the entire time at the Awards, she's saying, "Dad, go up and say hello to Taylor Swift." And I'm telling her, "No, honey, she's in the front row, we're halfway to the back and I'm not going to walk through that sea of people. And I'm pretty sure security would stop me, so I don't think so." It's always fun to see this through the eyes of your kids. You tell other people whom you've met, and they say you have the greatest job in the world. We forget that, yes, we do. It's always nice to be reminded of that by someone who hasn't been doing this forever.

I'm the last guy they should hand the trophy to. Start with the jocks: the morning show of Donna & Muss; Amy James, who also does middays; JD Greene has been an awesome find as a music director. Our night guy Adam West also does production. He's still on his first radio job; I hired him out of college. We have the best promotion director in the world, Matt Tell, who's been nothing but the best in terms of cleaning up my messes. Also our web guy Jason Moffat.

They had a staff party while I was in Vegas at Toby Keith's I Love This Bar down the street from the radio station. I kept getting text messages while they were all partying and I was sitting at the show sweating.



The Skype's The Limit: K102 staffers pose with members of the National Guard during Country Fest. K102 arranged for a soldier overseas to say hello to his parents, brother, wife and new child on the big screen via Skype.

Market Station (tie) KNIX/Phoenix **ACM Major**

NOT THE FIRST TIME, ONG TIME



KNIX is a legendary set of call letters with an enviable number of industry awards in its trophy case, but it's been 17 years since the station's last ACM win. We asked KNIX PD Mark Medina if he thought the station could win again.

Actually, I did. First of all, [Promotion Director] Vicki Fiorelli is passionate about this. It's not just part of the job for her. Since I've been here, we've been nominated for a CMA and two ACMs, and we've won two out of three.

When I came on board, we brought in Trevor Stern, a new imaging director who not only has made the station more contemporary, but also has put a fresh spin on the audio presentation. Coming off being nominated last year and the morning show winning, I thought we had as good

> a shot as anybody. I think we can win next year, and we're not even qualified. Kidding!

We had some solid content, great things in the community and a great partnership with Toby Keith's I Love This Bar. There's also an outreach to the music and the artists, both established and developing. Our Barrel Boy mascot is out there every day on the streets. Up until the last minute, I wasn't sure if Barrel Boy was going to show up at the reception in the barrel. I was pretty impressed by that. It's always interesting to me to watch other programmers react to him. People are impressed with him. It's such a simple concept, but so effective.

Though KNIX is an established, heritage brand, we're adding a new phase to it. We've introduced some new concepts and approaches. For us, it's huge to see that pay off with a nod from our peers. What makes it sweeter for me is the ratings success. I'm not hired to win awards, I'm hired to get ratings. The award is a nice bow on top of that. There's been a tremendous vibe, and it shows on a global scale that the station is here and active.

We had about 20 people from the staff at the reception and did a group dinner at Diego's in the MGM Grand. Last year we did Asian when Ben & Matt won, so next year we want them win again and are thinking Italian. John Hogan bought the staff lunch on Tuesday when everybody got back, and that was nice.

Most of the other awards are in the lobby, but this one might get a little office time before it ends up down there with the rest of them.

Barrel Joy: The extended KNIX family gathers to accept their honor.

Starry Night

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ACM RADIO WINNERS



Blair Garner

OPEN HEARTS, CREDIT TO SPARE

The 2011 ACM honor is **Blair Garner**'s third, but the After MidNite host feels the triple play is more than a charm.

I feel blessed in many different ways to be in this as long as we've been at it and to love it even more. I just feel fortunate.

I tell everyone who is part of the show, the name they see is the collective embodiment of an

incredible amount of hard work from people like [producer] Tim Winebrenner, my left-hand man. He cares about and loves our show as much as if it were his name on it. He's been with us for 10 years. A new addition is Slam Duncan, formerly of WSIX here in Nashville. Rick Murray is in charge of branding and marketing. The grand leader is Jennifer Leimgruber out of New York, who facilitates everything we do.

After spending so much time in the pop world, I'm also appreciative of these country artists. I was raised in a small town in Texas, growing up saying "please," "thank you" and "pardon me." Those are



MidNite Snack: ACM's Bill Mayne and RCA's Sara Evans sandwich National On-Air Personality Blair Garner.

the kinds of values country music embraces.

There was a song that was really important to me on Keith Urban's *Defying Gravity* CD. In a difficult part of my life, I relied upon that song as a way to help rebuild. He told me it was born in the early days when he and Nicole were dating. He said to her, "How's your heart?" Her response was, "My heart is open." It's one of my favorite all-time songs; it gave me words to cling to. We were speaking about that song specifically, and I said, "Keith, I want to thank you for the gift of that song."

About two weeks later, I'm in the studio and one of my staff walks in with a framed wrapped present. Keith had found the original, hand-written lyrics to "My Heart Is Open" and framed them for me with a hand-written note that said, "Blair, I'm so touched that my song meant so much to you. I felt you should be the one to have the lyrics to this song. In fact, these are the only lyrics. With love and peace, Keith." You can see the words and the moment in which he wrote that song, thinking about his now-wife.

The fact the he took the time to find that, and then write this beautiful card and have those framed ... it's mind-boggling to me. It's the most thoughtful and kind gift I've ever received, and is in the most special place in my house. It's those kinds of relationships I don't take for granted.

The way I top this award is by helping to instill a good work ethic and sense of gratitude in my children. I tell them every night. "You can do anything in this world as long as you do two things: work hard and be kind."



Leather Report: Blair Garner (I) chats with Keith Urban during Urban's visit to After MidNite.

ACM Major Market On-Air Personality

Cliff, Brooks & Tori, KSON/San Diego

SWEET IRONY

After seven years at Lincoln Financial's KSON/San Diego, two-thirds of the Cliff & Company morning show left the radio station Feb. 14. One day later, Cliff Dumas, Tori Peck and Brooks O'Brian, who's still with KSON, were notified of their ACM win.



Me & My Gang: A group shot of the Cliff & Company morning show, formerly on KSON. Pictured (I-r) Brooks O'Brian, Cliff Dumas and Tori Peck.

CD: It's certainly ironic, but it's also a fitting punctuation on the great seven years I had in San Diego. I have nothing but fond memories and great relationships. And it's a validation of a lot of hard work by a great group of people. In those seven years, we earned four ACM and three CMA nominations. We had a terrific run. To have that to look back on will always make me smile and think, "Wow, I did a great job, worked with some terrific people and some key people in the industry said they agreed with me."

It's a mistake to go into any of these award entries looking for a gimmick to impress the judges. You have to do that authentically, organically and with integrity. Then you have something to show. I'd hope people would look at it and say, "That's an impressive track record." The things that impact the marketplace in a way that bring recognition ... people should be doing them anyway.

My mom, who is 87 and lives in a nursing home in Canada, is probably most proud. She was always part of the show, kind of like Letterman's mom. I was doing that for years. She's on the demo that earned the award, which is a little bit of magic to me. I love that.



Cliffhanger's Tori: KSON/San Diego's Cliff Dumas and Brooks O'Brian celebrate their Major Market Personality win with RCA's Sara Evans (I-r).

TP: We love what we do and we work really hard. We have a lot of fun and laughs and we put a good show together. It's a lot of work and time spent away from family, friends and fun because you want to make sure you're putting out the best show possible and going that extra mile. It's so great to have it recognized by people you respect in this business.

I was at home when I heard. I'd gotten so many "so sorry" text messages, but then I looked at the last message, which congratulated me on the ACM win. I looked online, then called Cliff right away. He answered, "Well, hello, fellow ACM winner!" What a thrill.

BO'B: It's been 22 years in the business, so just getting any accolade is such a joy. To know other people are paying attention to what you do and identifying you for doing it well is rewarding. My dad was in radio his whole life, so to watch him go through all of that and now to be a part of it is flattering.

In Las Vegas, my mom was in heaven. She's a huge country fan and hadn't really met any country artists. She met Alan Jackson, Darius Rucker and Joe Nichols and got pictures with all of them. The biggest thrill was getting to watch that for her.



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ACM RADIO WINNERS

ACM Large Market On-Air Personality

Chris Carr, Jason Statt & Maverick, WUBE/Cincinnati

BAD SUITS, FAMILY TIES & TONS OF TO

WUBE/Cincinnati's Chris Carr, Jason Statt and Maverick celebrate their first ACM win as

a trio after familial losses led to a tumultuous

CC: Our business can have trying times, but the ACM radio reception just made you feel good about where you're at. I saw my old boss, KEEY/Minneapolis' Gregg Swedberg, during the ceremony. I worked with him for 12 or 13 years. It was nice to celebrate some business victories together, but it's really easy working with these guys, too. Both are good human beings. And we've seen major tragedy in our three years together.

Maverick lost his son a year-and-a-half ago, and when I moved down here my dad had a stroke. Just getting out of the gates was very hard. So, the ACM award is sweet validation. It's so much more than the cherry on top. It's more than icing on the cake. It's the stamp of approval for the work we've done in three years. It's a testament to these guys, too. I'm a different



By The Carr Full: WUBE/Cincinnati's Jason Statt, Chris Carr, Maverick and four Marines show off their loot after a successful Camp Carr Toys For Tots drive.

Real Fine Second Place: ACM's Bill Mayne,

WIVK/Knoxville's Andy Ritchie and Alison

Mencer celebrate Ritchie's and Mencer's

second ACM win with Sara Evans.

animal from anybody they've worked with before.

JS: A major part of why we get along so well is because there are no arguments. It's like being in a marriage. There's a bigger picture we all see. We don't sweat the small stuff, and we never go down a bitter alley.

M: One memorable ACM moment for me was Blake Shelton's bachelor party. To be that close and to actually be part of the group that was enjoying the night with him, as opposed to somebody who was kind of on the outside getting to look in, just blew me away.

JS: Hanging out with these guys at the bachelor party was by far the most fun because we all have kids and it's rare that all three of us get together. I kept bumping into country stars. I saw Ira Dean and

he said, "Wait until you see the suit I'm going to wear tonight." Then I saw the suit that he wore.

Statt's Use Of Liberty: WUBE/Cincinnati's

Jason Statt, Chris Carr, Sara Evans and

WUBE's Maverick (I-r) celebrate Carr &

Company's first ACM win.

Wow. He was the worst-dressed by far, and he was proud. CC: We saw him in the airport the next day and he was like, "Hey, man! Did you see that? Whoopie was talking about me this morning on The View!"

JS: In terms of station events, one of my favorites is the Camp Carr Toys For Tots drive. It's a "Christmas in July" theme, and we did another in November, which resulted in more toys than they could use.

CC: We filled up these seven-ton trucks. We stage it during the coldest and the hottest three days of the year every year. We camp out and stay at our location in Marine tents.

JS: It's just like boot camp.

CC: Listeners come out and they make us do push-ups and sit-ups for money. We get in really good shape. There will be people who get off work at 2am and come to drop off toys. We're broadcasting live the whole time. It's awesome.

ACM Medium Market On-Air Personality

Andy Ritchie, Alison Mencer & Jimmy Holt, WIVK/Knoxville

& ZNAT NU

WIVK/Knoxville's Andy Ritchie, Alison Mencer and Jimmy Holt parlay their hometown spirit to land their second ACM win at the risk of angering Lady Vols basketball head coach Pat Summitt and other hometown celebs. We'll let them explain.

AR: Out in Las Vegas, one the big struggles we faced was adjusting to the three-hour difference. It seemed like every night around seven o'clock, my eyes wouldn't stay open.

AM: We pushed through, though, and had a great time at Blake Shelton's bachelor party/ karaoke party.

AR: Alison got up onstage and sang with our PD Mike Hammond on "Ole Red." It was very clear who could sing and who couldn't sing.

AM: Andy was making fun of me during our show. He secretly taped me singing "Ole Red," and played the clip on the air.

This was our second win, but it's still just as big an honor as it was the first time. The trip to Vegas is always exciting. When we were putting our tape together, some things we do that are really popular here in town, somebody out of town not may not understand, like our "Big Orange Wake-Up Call." University of Tennessee football is huge here, so we send out the pep band, the

Big Orange Banditos, to sneak into somebody's room and wake them up with "Rocky Top."

AM: And we don't do just listeners. We woke up Lady Vols head coach Pat Summitt in her bedroom. That was a little scary, but she was a great sport. We also did the former Knox County mayor. We actually caught him in the shower. So we put the band in the bathroom with him.

AR: WIVK has been so involved in the community for so many years, there's hardly an event that goes by that the station is not involved in. I've been on the board of the Cystic Fibrosis Foundation. We donated the proceeds from our Best Of Andy & Alison CD to them.

AM: We're also co-chairs for the American Diabetes Walk.

AR: But forget about us for a second. We're just glad to be a part of WIVK because it has been

involved in the community since it was started years ago. I think that's a huge reason for the successes of the station overall. Mike is also a county commissioner, and that's one of the reasons that makes him a great leader. He gives us the autonomy to do a morning show without having to look over our shoulder. He's always supportive. But I think over the years, we kind of earned our trust from him.

Jimmy Holt's also very creative and very organized. One of my biggest weaknesses is that I am not organized at all. The show needs his organization. Jimmy's always willing to make a contribution.



Not-So Incognito Banditos: The Big Orange Banditos surprise some loyal WIVK listeners.

ACM Small Market On-Air Personality

Dex & Mo, WUSY/Chattanooga, TN

Slose To Nashville, CLOSE TO THE HEART



Bomb Scare: WUSY PD Gator Harrison and RCA's Chris Young photo-bomb Bill Poindexter's (Dex) and Melissa Wagner's (Mo) meet-and-greet photo with Columbia's Bradley Gaskin during the ACM/ Westwood One remotes.

Their proximity to Music City allows WUSY/Chattanooga, TN's Bill Poindexter (Dex) & Melissa Wagner (Mo) to get a lot of love from the Nashville music community. In turn, they pass that love through to their community via charity events including Heart Strings Of Hope for St. Jude Children's Research Hospital.

BP: Everybody in Las Vegas was in such a great mood. Vegas just does that to people. It's tough to be having a bad time when everybody's having so much fun around you.

MW: The trophies were a lot heavier than I thought they would be. Dex told me when we started doing this that we were going to win one of these awards within five years, and to have won them this early, I have to say that I was pretty impressed. BP: What made it even more special was that Sara Evans presented us the award. In fact, I told her, "Getting the

award is a wonderful thing, but having you Hard Hat In A Trophy: Sara Evans (r) joins Bill presenting it to us is over-the-top great." Poindexter (Dex) and Melissa Wagner (Mo) as the duo accept their ACM Awards.

MW: During the show we were sitting right where a camera was set up. I remember

thinking, "Somebody's about to stand right next to us." And then here comes Dierks running down the aisle during "Am I The Only One." I was not expecting that; it was pretty awesome.

BP: We're fortunate we're two hours away from Nashville, so we get involved in a lot of events that go on up there. We make up to 10 trips a year to Music City to be involved in industry things, and we highlighted that in our entry.

MW: One of my favorite events is Heart Strings For Hope. It's a benefit guitar pull for St. Jude Children's Research Hospital. We get a bunch of artists, and they just come down and play their guitars.

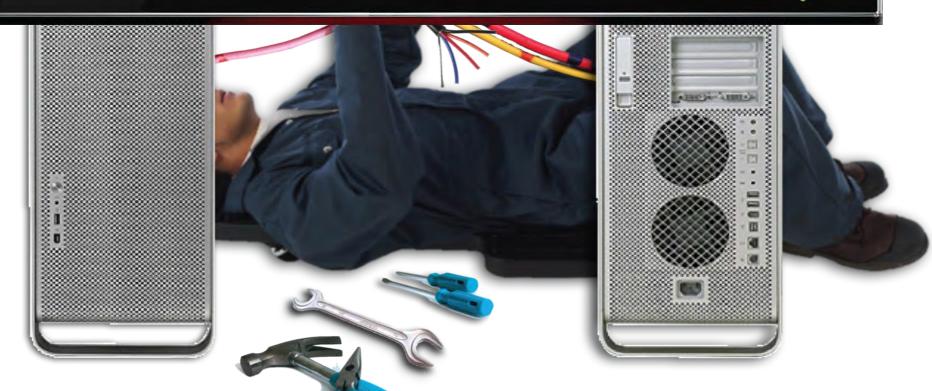
BP: It's funny the way it got started. Songwriter Kelly Lovelace is from here, and when he and Brad Paisley started cranking out big hits, we thought this would be a way to honor our local guy who's doing well in Nashville. And Kelly's been back every year. But he's never brought Brad back with him. So, I'm questioning just how close those guys are, you know? But I think our Nashville connections help our show, especially with guys like Jerrod Niemann and Randy Houser.

MW: Luke Bryan was coming through town the other day and hit really bad traffic. He called the station and was like, "Man, Mo, that traffic report was great." I guess he was coming from Atlanta. I think it's cool that they tune into us even when they're traveling.





Real Strategies To Improve Your Site



RS 2011 brought good news and bad news on the digital front. The Coleman Insights/ **CMA P1 study found Country listeners** embracing and utilizing digital technology at a much greater level than just a few years ago. The bad news? As a format, we're not terribly adept at transplanting our product onto digital platforms. Media and technology expert Shelly Palmer called out radio websites specifically, saying "the best of them suck."

Recognizing the vast chasm between not liking something and actually doing something about it, Country Aircheck has assembled a panel of experts, including Palmer, and asked them for real, actionable steps for improving radio station websites. Or, at the very least, for helping them suck less. Ready? Go!

Broadjam.com founder/CEO Roy Elkins oversees the ACM and CRB sites, among many others.

• The top 100 websites are all very simple. You know what to do when you get there and they're all white - Google, Yahoo, Facebook. And there's a reason. The Web is not entertainment yet. It'll be a long time before we all watch movies there, although the generation coming up now is a different ballgame. When you see those sites, the content is what people click on, not the website. And you get to the website right away. They're all designed identically because it works. If the site doesn't load in 5-6 seconds, you'll lose 85% of your traffic.



Roy Elkins

- Menus are north-south on the left. What I've seen in the last couple of years is that menus are moving away from across the top of the page. That's important and the reason is that there's more space for more topics. It's not a standard yet, but we've noticed it. Since we've chosen to do that, we have almost no customer service calls anymore. Most people don't scroll below the fold or click 2-3 pages into a site. They want it all right in front of them.
- Put one ad on the home page with a great graphic and white background. Radio sites are so cluttered with advertising they're almost not effective. That's a mistake. Where people's eyes go is up to you as the designer. If you took all those ads and tried to send all those messages over the air in one break or in one minute, what would it sound like? People would change the channel, and that's what's happening. Radio is simple and concise – I turn the knob and hear one message. But if you get five or six ads on a page, and don't deliver them effectively, as on a Facebook or Google page, people get skeptical about the purpose of the site. Even sponsors can be frustrated with it.
- Think about your content. There's no radio show that reaches in a week what Facebook reaches in two minutes. If I had a radio website, I'd have a social network built right into it. I'd make it a destination for fans to socialize and listen to great music at the same time, not to come and read ads.

Emmis Interactive Co-President Deb Esayian helps serve clients including Lincoln Financial, Renda, Maverick Media and Emmis.

• Are you engaging your listener? What do you know about them? For an economically viable business model, the answers to those two questions are going to determine the state of the business. What we know about them will become the currency. What we knew about them in the old model was whatever Arbitron told us through Scarborough or their survey system. Real measurement, or realtime campaign measurement for advertisers, and actually knowing who your audience is, is the name of the game right now. Who knows whether Facebook, Groupon or Living Social are going to be standing five years from now, but they have \$30 billion worth of advertising running through their system.





WE HAVE TO RECOGNIZE THAT THIS IS A NEW WORLD AND WE STILL HAVE TO LEARN SOME THINGS. IF YOU'RE NOT FEELING 100% COMFORTABLE ABOUT YOUR SOCIAL NETWORKING AND WEB STRATEGY, THEN YOU NEED TO GET SOME EDUCATION.

DON'T BE A (WEB) TOOL, USE THEM

- Cultivate your P1s. At best, a radio station can get about 22-25% of its cume into its database, and the vast majority of those are going to be P1s. If you can put your time, effort and marketing funds toward accumulating those folks, you are in a great spot. And that's the way you can control your marketing dollars.
- Check your egos at the door. We have to recognize that this is a new world and we still have to learn some things. If you're not feeling 100% comfortable about your social networking and web strategy, then you need to get some education. There's a lot of oldschool thinking from people who think they know how to do this. I also run into the other extreme of people who are shell-shocked by this whole interactive thing and look at me like a deer in headlights. Unfortunately, I find more people at the extremes than in the middle saying, "I'm learning this, I'm trying out different things and I've got an intelligent strategy."
- Don't give Facebook your business. It's a phenomenal place for reaching out to listeners, having dialogue and engaging, but if we're getting all of our data and our engagement points through Facebook, then we're essentially giving them our business. That's not right.
- Understand how to communicate online. We're not particularly skilled at design and layout. We think everything's important and it's not. We need more understanding of publishing and that whole design, layout, interaction world. Setting some standards for what's important to communicate is no different than the idea that you wouldn't run 24 spots in an hour. Clutter on the website is equal to too many spots per hour.

Digital media expert and broadcast personality Shelly Palmer does many things. Google him.

- Understand conversions, recency and loyalty. These matter. How recently did someone come? Did everyone come six months ago and never come back? Unique visitors don't matter to you, it's how recently did they come back and are they loyal? Use these tools to create a really robust consumer relationship marketing database. Then decide who has permission to look at it, what you're going to do to reward your brand ambassadors and keep those ambassadors as happy as possible because they are the people that make your brand.
- Ask the right questions. What is the job this website is supposed to do? When someone comes to this website, does it reasonably fulfill their expectations? Most important, what are my conversion metrics and is the website achieving those goals? In order to meet those goals, the site has to have a call to action. It could be, "Give us your name to put on a mailing list," some kind of ecommerce or something in the middle. But convert it must, or it has no right to be.
- Enter the decade. If you're sporting a 1995 website in 2011, you're doing more damage to your brand

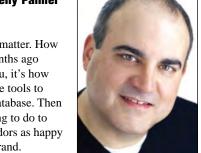
than good. Take the website off, put a nice Web 2.0 splash on there with a big Facebook, Twitter and Linkedin logo that's linked directly to those pages. Get them to like you on Facebook, which then gives you the right to post on their walls and then add something of value five to 10 times a day or two to three times an hour for each shift. Get people engaged in a conversation that's actually going to drive business. To say you're giving up control of your business by doing that is a misunderstanding of what the job is.

• Create brand ambassadors. The world is young. so it's never too late to start doing it right. Consumers are fragmented – in fact, they're atomized. How do you create people that will think your curation is so extraordinary that they have to tune in because that's the cultural center of their world – especially in Country, where it is a self-selected audience and people are so passionate? Passion is a great currency online and stations are squandering it.

Girlilla Marketing Founder Jennie Smythe handles websites, social media and networks for clients both in and out of the music industry.

- Don't be all things to all consumers. The great fundamentals radio has learned from PPM haven't been translated onto their websites. If they took that approach online they'd be in a much better position. I don't think some of these people know what they want people to know. The web became their trashcan. They wanted to make money and instead of being careful, they took the money and put it on the site, not realizing it was not only an extension of their brand, but potentially a first step to new consumers of their brand.
- Put your Facebook and Twitter feeds on the homepage. It's so Jennie Smythe complicated to get what you want on some sites. If you don't have the functionality or the resources, the very least you can do is make sure people can find the mediums they care about.
- Where is the stream player? Country is a format that isn't offensive to other people in the office. If you can stream a player at your desk, nobody will complain.
- Back to fundamentals. Avoid too many graphics and banners. If you can't answer who, what, where, when and why in a matter of three seconds of looking at the page, the visitor is done with you. If you asked a listener and site user to tell you the most important message they see on your homepage, the answer would blow your mind.

Now that we've addressed some action items, the question becomes who assumes the role of web "curator." Coleman Insights VP Chris Ackerman, who analyzed and presented the P1 study at CRS, says most stations have no clear point person for website and social media initiatives. He and others agree, however, that the job should fall to the PD, but with the caveat "that we free him or her from being an administrator in favor of more of being a big-picture brand manager." That, however, is an issue for another day.



Shelly Palmer

BUENA VISTA

RECORDS



* Dates Subject to Change







hat a difference a year makes ... or a weekend, for that matter. Heading into April's ACMs, **Kimberly Perry** addressed the Republic Nashville trio's notoriety: "As far as being recognized more in public, I guess that's happening, but we just have such a great team around us that keeps us very normal. I'm not sure we're totally aware of the impact."

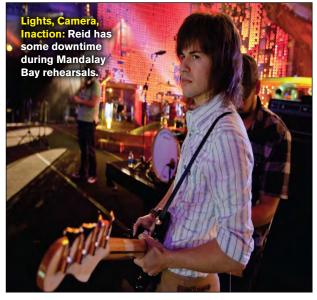
That was about to change.

For **The Band Perry**, the ACM Awards are bookend moments. "Last year we got to experience the ACM Awards for the first time," **Neil Perry** says. "It was actually the first awards show we ever attended. We always say we were fans firsts, then artists, and we felt that way in 2010. Attending this year and being as involved as we are is kind of crazy. A year ago we got to stay back and watch how everybody else did it. This time we have to stand out in front."

The progression from a No. 1 single ("If I Die Young") and gold-certified album (*The Band Perry*) to dual network performances (*ACM Awards* and *Girls' Night Out*) and the Top New Artist trophy was felt in many ways. The action started Friday at the radio remotes. "This is our third set of remotes," Kimberly says. "We're now not only business friends with



Lost: Passengers and crew of Oceanic flight 815 ... oops, wrong caption. The Band Perry and crew cool their heels after being dropped at an empty Mandalay Bay loading dock for rehearsals with no way into the building. "They sent a search party for us," Kimberly says. Reid adds, "We were about to set out signal fires."





Las Virginia Beach: Catching up with radio at the Westwood One remotes Friday. "These weeks always feel like a family reunion," Neil says. "It was great seeing our radio family." Kimberly adds, "What I'm so excited about is that the questions being asked are deeper and more creative questions. We're past first impressions." Pictured (I-r) are Reid, WGH/Norfolk's John Shomby, Kimberly, WGH's Mark McKay and Neil.

the people in radio, but personal friends, too. We're having conversations rather than interviews."

More than ever before, the band felt the embrace of their fellow artists, including an early and perhaps luck-inducing visit with last year's Top New Artist. "It was great getting to see





THE BAND PERRY

Luke Bryan, who we met at our rehearsal," **Reid Perry** says. "And Kristian Bush was very warm with us."

Following the show's dual-venue format, TBP and fellow New Artist nominee Eric Church performed on Sugarland's set at the Mandalay Bay Events Center. "Kristian gave us lots of advice, exchanged info with us and really tried to help us wrap our arms around all this," Kimberly says. "Having these artists who are tried-and-true be willing to bring us into the fold is pretty incredible. You have to have a sense of ego to be doing this, but I don't ever feel that from other artists. It feels like a family."

Friday and Saturday's R&R – that's remotes and rehearsals, for the uninitiated – were capped with a late-afternoon gold party at the Mandalay Bay. "That was pretty special for us," Reid says. "What we love most is getting to see the other artists and visiting with Country radio. We really do feel like we have a personal relationship with the folks in radio, and getting to see them gathered in one place is great."

Next came wardrobe, dress rehearsal and arrivals at Sunday's CBS-TV telecast. "One of our favorite things about the ACMs



Sharpie Dressed: Kimberly autographs a hat prior to the ACM Awards. "People actually knew who we were," she says. "They were backed up on the red carpet, so we got to sign autographs, shake hands and take pictures with fans for about 15 minutes."

Winning! Band, label and management celebrate the Top New Artist win backstage. Pictured (I-r) are Reid and Neil Perry, Republic Nashville's Matt Hargis and Jimmy Harnen, Kimberly Perry, and Bob Doyle & Associates' Kates Snyder and Bob Doyle.



is all the fans lining the streets, screaming and hollering," Neil says. "It's a very outgoing vibe with the ACM show. It's fun."

After red-carpeting at the MGM Grand, the Perry siblings shipped themselves over to their performance venue. "Being at the MGM last year, even though it's the ACMs, it's an awards show and you see it in the attire people wear," Reid says. "The Mandalay Bay felt more like a concert or a festival."

That spirit suited the band fine. "There's nothing better than feeling that connection with the fans and doing a wild show in front of an excited country audience," Neil explains. "The Mandalay Bay was one fun party – sweaty, standing-room-only and fans up against the stage. It felt great."

And even better when they received the Top New Artist honor. The media rounds, an After Jam performance and a post-show dinner with the Big Machine Label Group followed. Neil was again impressed by the company they kept, in this case, Reba. "Of course, we've met her before, but it doesn't matter if it's the first or 10th time, she just has a presence," he says. "Real star power. And at the same time, she's got such a sweet personality and makes everyone feel at ease. That was a

moment. We all took pictures with her. She's amazing."

Seeking the counsel of fellow artists was a theme for the weekend. "They all pretty much said the same thing," Neil explains. "It's just about making sure you enjoy the moment. You only get your first award once. Right now, we're just excited about having the awards mailed to our house." Meeting the Zac Brown Band at the Warner Music Nashville party was another highlight, but it wasn't exactly a hit-the-tables-and-celebrate kind of night.

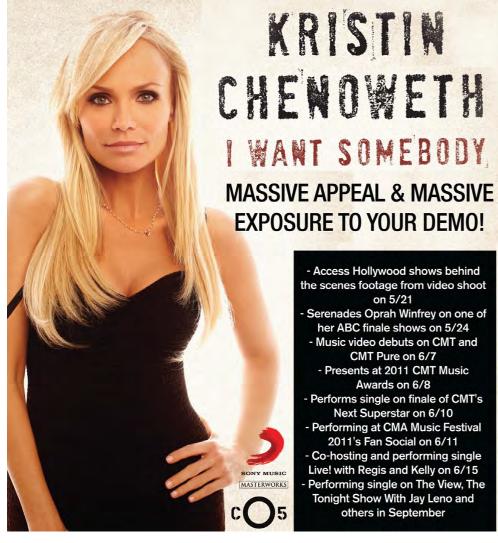
"We got room service back in our rooms at the MGM," Neil says. "It was kind of late when we got done, but we got to prop our feet up, watch TV and have some good food. I'm only 20, so even if I wanted to go out and celebrate, I couldn't quite yet."

Kimberly adds, "We're more morning people than night people. Regardless of what time we get in, I'm up at 7:30 the morning after the show, checking charts and on the phone with [Republic Nashville's] Matt Hargis talking radio. Also, we had to tuck Neil in early."

hile the ACMs may be bookends to The Band Perry's tremendous year of growth, they are very-different looking bookends. "To be a part of it, performing, up for an award and actually getting to accept it is pretty amazing," Reid says. "And that's on top of celebrating our album going gold in just six months." Kimberly adds, "I'm starting to feel like the ground beneath our feet is actually concrete like we've got something solid to build on. But with that win comes an overwhelming sense of responsibility. In some ways, we have to continue to earn that award every day. Our goal is to work twice as hard as we did last year. We really want to be the people's band."

And, apparently, they are. "The most shocking thing, and that's not overstatement, was walking into the Vegas airport Tuesday morning and, all of a sudden, all these people knew who we were," Kimberly explains. "A line actually formed as people came up congratulating us. Then we got on a plane and connected through Chicago, and again we had people coming up and congratulating us, telling us they saw the show and thought we did well. After our flight from Chicago to Greenville, SC, it was the same thing all the way from the terminal to baggage. Those were wonderful moments when the whole weekend in Las Vegas finally sank in and I thought, 'We may have turned a new corner."









COUNTRY'S TOP

RATINGS & REVENUE COMPANIES

ust as in 2009, 17 broadcast companies generated at least \$10 million in revenues from their Country stations in 2010. Country Aircheck's overview of Country's top revenue and audience companies features year-to-year trends in both categories, plus ratings and comparisons from Fall '09 to Fall '10 for every Country station owned by the top operators.

Two companies made the list for the first time: Townsquare Media ranks No. 6 in revenue and No. 8 in audience, having acquired the Regent, Gap/GapWest and New Northwest groups in 2010. Forever Keymarket also is a much larger company now with its combined holdings, ranking No. 11 in billing and No. 13 in weekly reach.

One of the major changes from 2009 was PPM's impact on cume figures in larger markets, as all but Cox, Beasley and Three Eagles generated more listeners in 2010 than in 2009. In all, these top 17 groups reached 42.7 million listeners per week in Fall 2010, an increase of 11.2% from Fall '09.

For our list of America's 15 top-billing Country stations, see page 30.

It's impossible to present all 2,000+ Country stations in the U.S., so this list is confined to companies with at least \$10 million in revenue from their Country outlets. If your company or station has been inadvertently omitted, please let us know.

REVENUE RANKER ere's how the companies listed on these pages rank by the data is compiled from individual station.

Here's how the companies listed on these pages rank by 2010 Country revenue (in millions of dollars). The data is compiled from individual station revenues for each year as provided by BIA. For comparison purposes, previous years' total company revenues and revenue rankings follow, with each company's rank for that year following the revenue figure.

Owner	2010	2009	2008	2007	2006	2005	2003	1996
1 Clear Channel	\$295.0	\$287.7/1	\$376.8/1	\$365.6/1	\$466.0/1	\$440.6/1	\$412.3/1	\$76.40
2 CBS Radio	\$118.2	\$114.6/2	\$151.8/2	\$172.0/2	\$224.8/2	\$218.7/2	\$225.0/2	\$167.0/1
3 Citadel	\$107.6	\$103.5/3	\$138.1/3	\$167.0/3	\$111.4/3	\$104.2/3	\$88.8/3	\$32.2/7
4 Cumulus	\$85.8	\$84.2/4	\$107.0/4	\$112.6/4	\$111.4/4	\$66.9/5	\$62.3/5	
5 Cox	\$64.1	\$56.4/5	\$71.3/5	\$71.6/5	\$69.1/5	\$70.1/4	\$68.4/4	\$35.5/6
6 Townsquare Media	\$45.9							
7 Entercom	\$32.6	\$30.3/6	\$37.7/6	\$39.9/8	\$37.8/8	\$22.5/12	\$20.7/12	
8 Beasley	\$26.5	\$25.3/8	\$35.0/7	\$40.1/7	\$39.9/7	\$37.6/8	\$28.6/10	\$21.8/11
9 Lincoln Financial Media	\$20.9	\$19.7/9	\$27.8/9	\$30.7/10	\$30.9/9	\$33.1/10	\$35.3/8	
10 Bonneville	\$19.2	\$18.1/11	\$22.1/11	\$24.4/11				
11 Forever Keymarket	\$16.9							
12 Wilks	\$16.2	\$14.7/12	\$15.61	\$18.1/13				
13 Journal	\$15.0	\$13.4/13	\$15.0/13	\$16.2/14	\$17.6/11	\$16.4/13	\$16.0/14	
14 Saga	\$14.4	\$11.7/15	\$14.1/15	\$14.2/17	\$13.7/13	\$13.1/15	\$9.9/17	
15 Hall	\$12.3	\$11.6/16	\$14.4/14	\$15.9/15	\$14.5/12	\$14.4/14	\$11.2/15	
16 Three Eagles	\$11.0	\$11.8/14	\$13.8/16					
17 Max Media	\$10.5	\$10.9/17	\$13.1/17	\$14.3/16	\$12.7	\$12.9/16		

COUNTRY COMPANIES AUDIENCE RANKER

Here's how the companies listed on these pages rank by 2010 metro weekly Country cume audience, according to Arbitron. Previous years' cume and cume rankings follow, with the company's rank for that year following the cume figure.

Owner	2010	2009	2008	2007	2006	2005	2003	1997
1 Clear Channel	14,380,900	13,083,700/1	11,078,700/1	9,258,500/1	11,231,455/1	10,917,900/1	10,156,500/1	2,796,800/3
2 CBS Radio	6,619,700	6,373,100/2	5,044,100/2	4,213,400/2	4,982,300/2	5,035,900/2	4,976,300/2	5,226,600/1
3 Citadel	4,373,900	4,196,900/3	3,399,900/3	3,846,500/3	2,585,900/3	2,466,400/3	1,998,900/3	961,800/10
4 Cox	3,400,300	3,466,200/4	2,924,700/5	2,871,100/4	1,905,800/5	1,854,900/4	1,798,400/4	989,100/7
5 Cumulus	3,323,000	2,989,700/5	3,196,700/4	2,397,400/5	2,488,700/4	1,565,800/6	1,660,800/5	983,900/8
6 Entercom	2,298,500	2,104,500/6	1,642,600/6	1,444,100/7	1,208,500/7	733,400/10	697,300/10	
7 Beasley	1,535,600	1,539,600/7	1,255,900/7	1,384,100/8	934,800/8	1,039,300/8	791,800/8	761,700/11
8 Townsquare Media	1,252,600							
9 Wilks	1,236,400	1,151,200/9	536,900/12	635,700/11				
10 Bonneville	1,221,400	1,211,200/8	705,700/9	765,700/9			581,200/13	
11 Lincoln Financial	966,300	924,400/10	564,300/11	545,500/12	571,400/10	625,300/11	631,800/12	755,400/12
12 Hall	559,900	414,600/14	448,300/14	424,400/16	444,600/11	414,300/14	382,800/16	
13 Forever Keymarket	473,000							
14 Journal	470,300	467,200/13	415,100/15	429,900/15	404,200/12	470,100/13	391,800/15	
15 Max Media	274,900	236,900/15	243,100/17	260,200/18	281,700/14	259,400/15		
16 Saga	238,900	156,100/16	159,100/18	151,100/19	154,000/16	163,400/17	133,800/18	
17 Three Eagles	72,600	87,900/17	66,500/na					

LEGEND: Following each station's call letters and market are its Arbitron 12+ shares from Fall 2010 and Fall 2009. Next comes the station's Fall '10 Arbitron metro cume, followed by its Fall '09 figures. After that are the station's 2010 and 2009 revenues, listed in millions, except in "Totals," where actual figures for cume and revenue are shown.

*Indicates share and cume figures are based on November PPM data, persons 6+, as follows: 2010 for Austin, Charlotte, Columbus (OH), Greensboro, Hartford, Indianapolis, Jacksonville, Memphis, Milwaukee, Nashville, Norfolk, Orlando, Providence and West Palm Beach; 2009-2010 for Baltimore, Cincinnati, Cleveland, Denver, Kansas City, Las Vegas, Miami, Minneapolis, Phoenix, Pittsburgh, Portland (OR), Sacramento, Salt Lake City, San Antonio, San Diego, Seattle, St. Louis and Tampa; 2008-2010 for Atlanta, Chicago, Dallas, Detroit, Riverside, San Francisco and Washington; 2007-2010 for Houston and Philadelphia. A designation of "na" means a figure was either not available or not applicable. A "+" indicates a Classic Country outlet.

either not available or not applicable. A "+" indicates a Classic Country outlet.

BIA is the source of all revenue and ownership data; all ratings information comes from Arbitron. The first set of figures under "Totals" show the number of Country stations owned by the operator at the end of 2010. All totals for previous years also came from BIA and represent the totals for the stations owned that year.

Calls/City		12+ S	hare	Cume	Revenu	Revenue (in millions)			
BEASLEY	BEASLEY		Fa '09	Fa '10	Fa '09	2010	2009		
WKXC/Aug	usta, GA	8.9	8.5	826	862	\$2.5	\$2.2		
WKML/Fay	WKML/Fayetteville, NC KCYE/Las Vegas* WKIS/Miami*		10.6	739	797	\$3.3	\$3.2		
KCYE/Las \			•		2.9	2,042	2,361	\$2.4	\$2.2
WKIS/Mian					3.4	4,463	4,675	\$8.1	\$7.9
WXTU/Phil	adelphia*	4.3 4.0		7,286	6,701	\$10.3	\$9.8		
TOTALS:	Year	No. St	ations	Fall 12+ Shares	Cume		Revenue		
	2010*	5		29.2	1,535,60	0	\$26,500,000		
	2009*			29.2	1,539,60	0	\$25,300,000		
	2008*	6		25.1	1,255,60	0	\$35,000,000		
	2007*	5		30.0	1.384.10	0	\$40.100.000		

In addition to the five stations listed above, Beasley also operates two HD stations in rated markets, according to BIA data. The stations are separate from station totals, and do not contribute to ratings or revenue totals.

Calls/City		12+ SI	12+ Share		(00)	Revenu	Revenue (in millions)	
BONNEVILLE** WUBE/Cincinnati WYGY/Cincinnati WIL/St. Louis		Fa '10	Fa '09	Fa '10	Fa '09	2010	2009	
		8.0	7.4	5,061	4,598	\$10.6	\$10.40	
		1.2	1.7	1,598	1,743	\$1.3	\$1.00	
		5.6	6.1	5,555	5,771	\$7.2	\$6.70	
TOTALS:	Year	No. Sta	itions	Fall 12+ Shares	Cume		Revenue	
	2010*	3		14.8	1,221,4	100	\$19,150,000	
	2009*	3		15.2	1,211,2	200	\$18.075,000	
	2008	3		13.5	705,7	700	\$22.050,000	
	2007	3		2.5	765,7	700	\$24,400,000	

^{**}These stations are now owned by Hubbard Broadcasting.

Calls/City	12+ S	hare	Cume	(00)	Revenue	Revenue (in millions)	
CBS RADIO	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009	
WSOC/Charlotte*	7.6	6.5	5,290	2,811	\$6.0	\$5.8	
WUSN/Chicago*	3.7	4.2	11,434	11,891	\$22.7	\$22.0	
WYCD/Detroit*	5.2	6.1	8,377	9,118	\$9.8	\$7.8	
KILT/Houston*	4.6	3.5	10,638	9,223	\$20.3	\$19.4	
KMLE/Phoenix*	3.6	2.9	5,812	6,142	\$11.4	\$11.2	
WDSY/Pittsburgh*	5.8	7.0	4,663	5,288	\$6.5	\$6.6	
KFRG/Riverside*	4.5	3.7	3,497	3,294	\$8.0	\$7.7	
KNCI/Sacramento*	4.3	4.7	3,392	3,350	\$5.7	\$5.6	
KMPS/Seattle*	4.3	4.4	6,224	5,807	\$13.0	\$13.5	
WQYK/Tampa*	4.9	6.9	4,866	5,683	\$9.5	\$9.4	
WIRK/West Palm Beach*	5.9	4.1	2,004	897	\$5.5	\$5.2	
TOTALS: Year	No. St	ations	Fall 12+ Shares	Cum	ne.	Revenue	

 . oui	itoi otations	I dil II I ollaros	Guillo	itoronao
2010*	12	54.4	6,619,700	\$118,150,000
2009*	13	56.3	6,373,100	\$114,575,000
2008*	15	52.8	5,044,100	\$151,825,000
2007*	15	55.5	4,213,400	\$172,025,000

In addition to the 11 stations listed above, CBS also operates one Country station in a non-rated market, according to BIA data. The station contributes to station totals, but not to ratings or revenue totals.

Calls/City	12+ Share		Cume	e (00)	Revenue (Revenue (in millions)		
CITADEL**	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009		
KRST/Albuquerque	3.7	4.0	955	892	\$2.6	\$2.5		
WCTO/Allentown	9.2	10.9	1,273	1,421	\$4.5	\$4.2		
WKHX/Atlanta*	5.2	5.7	7,857	7,876	\$13.7	\$12.7		
WEBB/Augusta, ME	9.5	8.3	189	198	\$0.7	\$0.7		
WHWK/Binghampton, NY	11.2	11.5	517	462	\$1.7	\$1.7		
KIZN/Boise	4.8	5.2	607	548	\$1.8	\$2.1		
KQFC/Boise	4.0	3.8	432	566	\$1.1	\$1.3		
WIWF/Charleston, SC	3.5	3.7	700	602	\$1.1	\$1.0		
WOGT/Chattanooga, TN	4.3	2.5	389	377	\$0.5	\$0.6		
KATC/Colorado Springs	5.3	4.4	659	640	\$1.2	\$1.2		
WPKQ/Concord, NH	1.4	1.8	97	98	\$0.9	\$0.7		
KSCS/Dallas*	3.1	4.0	8,076	8,028	\$13.1	\$12.0		
KJJY/Des Moines	5.3	5.0	724	625	\$2.0	\$1.9		
KHKI/Des Moines	4.6	4.4	610	667	\$1.9	\$2.0		
WXTA/Erie, PA	5.1	4.6	335	300	\$0.8	\$0.8		
WFBE/Flint, MI	4.7	6.4	379	451	\$1.3	\$1.1		
WTNR/Grand Rapids	2.6	3.3	678	741	\$1.5	\$1.4		
WCAT/Harrisburg	1.8	2.6	276	343	\$1.2	\$1.1		
WIVK/Knoxville	18.3	18.3	2,326	2,317	\$9.6	\$1.0		
KXKC/Lafayette, LA	6.7	5.4	740	660	\$1.5	\$1.5		
WIOV/Lancaster, PA	9.7	8.9	870	726	\$3.7	\$3.4		
WITL/Lansing, MI	12.6	11.2	791	826	\$2.6	\$2.6		
WGKX/Memphis*	5.9	5.2	2,250	1,527	\$4.4	\$4.1		
KATM/Modesto, CA	8.8	9.1	834	679	\$5.4	\$5.3		
WMDH/Muncie, IN	11.6	11.9	414	394	\$1.1	\$1.0		
WLAW/Muskegon, MI	4.3	3.4	107	111	\$0.3	\$0.3		
WKDF/Nashville*	4.5	4.9	3,007	2,153	\$6.0	\$5.9		
WOKQ/Portsmouth, NH	10.5	13.1	755	852	\$5.7	\$5.0		
KBUL/Reno, NV	5.1	5.4	528	561	\$1.2	\$1.2		
KUBL/Salt Lake City*	5.3	5.6	4,156	4,291	\$4.4	\$4.2		
KIIM/Tucson	8.2	9.2	1,581	1,436	\$6.2	\$6.0		
WFFN/Tuscaloosa, AL	5.0	4.0	266	183	\$0.3	\$0.2		
WSJR/Wilkes Barre	1.8	2.8	361	418	\$0.8	\$0.7		
TOTALS: Year	No. St	ations	Fall 12+ Shares	Cum	е	Revenue		
2010*	36		207.6	4,373,9	00 \$	107,625,000		

**Citadel is in the process of being acquired by Cumulus Broadcasting.

36

37

41

2009*

2008*

2007

In addition to the 33 stations listed above, Citadel also owns three Country stations in non-rated markets, according to BIA data. Those stitions contribute to station and revenue totals, but not to ratings totals.

210.5

206.0

219.1

4,196,900

3,399,900

3,846,500

\$103,460,000

\$138,075,000

\$167,030,000



RATINGS & REVENUE

Calls/City		+ Share		me (00)	Revenue (in millions)		
CLEAR CHANNEL	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009	
WOBB/Albany, GA	5.3	5.8	129	148	\$0.5	\$0.5	
KBQI/Albuquerque KASH/Anchorage, AK	2.7 3.8	5.2 5.1	721 286	834 270	\$1.1 \$0.8	\$1.0 \$0.7	
WKSF/Asheville, NC	17.8	15.7	833	743	\$4.7	\$4.7 \$4.7	
WUBL/Atlanta*	4.6	3.5	7,461	6,684	\$9.8	\$9.3	
WWLG/Atlanta**	0.5	0.7	1,467	1,408	\$3.2	\$3.3	
KASE/Austin*	7.8	5.9	4,173	1,921	\$6.5	\$6.3	
KVET/Austin*	4.7	6.9	3,217	1,923	\$5.4	\$5.3	
WPOC/Baltimore* WYNK/Baton Rouge	9.0 4.6	7.2 4.4	5,341 774	4,923 724	\$12.3 \$2.3	\$11.4 \$2.5	
KYKR/Beaumont, TX	4.6 6.8	4.4 6.4	774 547	724 500	\$2.3 \$1.1	\$2.5 \$1.1	
WKNN/Biloxi, MS	5.2	5.5	453	483	\$1.0	\$1.1 \$1.1	
WDXB/Birmingham	5.0	4.5	1,176	1,229	\$1.5	\$1.4	
KBMR-AM/Bismarck, ND	12.0	10.9	141	140	\$0.3	\$0.3	
KQDY/Bismarck, ND	11.2	11.7	240	239	\$0.8	\$0.8	
KAGG/Bryan, TX	6.4	3.0	241	197	\$0.6	\$0.5	
KMJM-AM/Cedar Rapids, IA	0.9	0.5	29	na	\$0.2	\$0.1	
KKSY/Cedar Rapids, IA	0.9	0.5	53	48	\$0.1	\$0.1	
WEZL/Charleston, SC WKKT/Charlotte*	7.4 5.8	6.0 5.2	1,015 5,327	876 3,032	\$2.2 \$5.9	\$2.0 \$5.9	
WUSY/Chattanooga, TN	13.8	13.6	1,029	1,145	\$4.0	\$3.8 \$3.8	
KOLZ/Cheyenne, WY	9.3	10.7	127	1,143	\$0.4	\$0.5	
WGAR/Cleveland*	6.0	6.8	4,165	4,667	\$6.9	\$6.8	
KCCY/Colorado Springs	5.6	5.7	820	692	\$2.1	\$1.9	
WCOS/Columbia, SC	7.7	5.3	882	775	\$3.3	\$3.2	
WSTH/Columbus, GA	3.2	3.1	239	199	\$0.6	\$0.7	
WCOL/Columbus, OH*	7.8	7.4	3,848	2,272	\$7.3	\$7.0	
KRYS/Corpus Christi, TX	5.7	5.0	628	496	\$1.1	\$1.2	
WQRB/Eau Claire, WI	9.8	8.0	340	280	\$1.6	\$1.8	
WATQ/Eau Claire, WI	8.0	6.3	166	169	\$0.4	\$0.4	
KHEY/El Paso KKIX/Fayetteville, AR	4.1 16.0	3.4 12.7	612 897	675 854	\$1.1 \$3.2	\$1.1 \$2.6	
KKIX/Fayetteville, AK KHGE/Fresno	16.0	12.7	897 343	854 484	\$3.2 \$1.1	\$2.6 \$1.1	
KXBG/Ft. Collins, CO	1.8	2.2	258	187	\$0.5	\$0.4	
WCKT/Ft. Myers	2.5	2.6	672	694	\$0.7	\$0.7	
WAVW/Ft. Pierce	5.0	6.0	641	668	\$1.6	\$1.7	
KMAG/Ft. Smith, AR	9.4	9.0	495	523	\$1.0	\$0.9	
KSNR/Grand Forks, ND-MN	7.8	8.0	134	166	\$0.6	\$0.5	
WBCT/Grand Rapids	6.0	8.2	1,228	1,297	\$4.4	\$4.1	
WPCK/Green Bay, WI	2.8	4.7	189	267	\$0.5	\$0.6	
WTQR/Greensboro*	4.3	5.4	2,825	1,785	\$2.8	\$2.9	
WSSL/Greenville, SC WESC/Greenville, SC	7.5	8.6	1,712	1,784	\$3.8 \$3.4	\$3.3 \$3.4	
WRBT/Harrisburg	7.4 6.9	6.9 7.5	1,470 774	1,215 889	\$3.4 \$3.2	\$3.4 \$2.8	
WKCY/Harrisonburg, VA	10.8	13.4	240	224	\$1.9	\$2.0 \$2.0	
WWYZ/Hartford*	9.2	8.5	2,601	1,884	\$7.3	\$7.0	
WTCR/Huntington, WV-KY	9.1	11.3	629	627	\$1.8	\$1.8	
WDRM/Huntsville, AL	12.4	10.3	1,029	967	\$4.0	\$4.0	
WMSI/Jackson, MS	4.8	6.6	545	637	\$2.6	\$2.5	
WQIK/Jacksonville*	7.0	6.0	3,134	1,762	\$4.0	\$4.5	
KWNR/Las Vegas*	3.4	3.9	2,180	2,625	\$4.3	\$4.2	
WBUL/Lexington	9.2	12.5	1,238	1,350	\$3.0	\$2.7 \$1.3	
WIMT/Lima, OH KSSN/Little Rock	14.7 9.5	17.2 7.2	383 1,172	349 994	\$1.4 \$5.0	\$1.3 \$4.6	
KMJX/Little Rock+	6.0	4.6	618	602	\$3.0 \$2.1	\$1.9	
WAMZ/Louisville	8.1	8.2	1,807	1,913	\$5.7	\$5.6	
WMAD/Madison	4.0	4.3	503	524	\$1.8	\$1.8	
KTEX/McAllen	7.0	7.7	1,416	1,506	\$2.6	\$2.5	
WMSO/Meridan, MS	3.8	3.7	79	65	\$0.2	\$0.4	
WMIL/Milwaukee*	8.5	7.0	4,176	2,355	\$6.5	\$6.1	
WOKY-AM/Milwaukee*+	1.5	1.5	556	529	\$0.5	\$0.4	
KEEY/Minneapolis*	9.1	8.1	8,272	7,291	\$13.7	\$13.5	
WKSJ/Mobile	7.8	9.5	943	1,020	\$4.1 #1.0	\$0.4	
KTOM/Monterey WMUS/Muskegon, MI	2.6 10.8	2.2 12.1	455 328	392 321	\$1.0 \$1.0	\$1.0 \$1.1	
WSIX/Nashville*	5.8	6.1	3,395	1,891	\$1.0 \$4.1	\$1.1 \$4.1	
WNOE/New Orleans	5.5	5.0	1,479	1,405	\$4.2	\$4.0	
KTST/Oklahoma City	5.4	5.6	1,495	1,645	\$2.6	\$2.5	
KXXY/Oklahoma City+	4.2	5.1	1,226	1,346	\$4.0	\$3.7	
KXKT/Omaha	8.2	8.2	1,026	1,032	\$4.8	\$4.3	
KTWI/Omaha	1.9	2.0	444	415	\$0.7	\$0.7	
WPAP/Panama City, FL	9.5	11.4	258	343	\$1.1	\$1.2	
WNUS/Parkersburg, WV-OF		10.7	247	306	\$0.5	\$0.5	
WHNK-AM/Parkersburg, WV-O		1.3	40	57	\$0.1	\$0.1	
KNIX/Phoenix* WRWD/Poughkeepsie, N	3.5	4.6	5,866	5,938	\$11.2 \$0.4	\$11.0	
WLLR/Quad Cities, IA-IL	19.1	6.3 17.5	329 873	327 854	\$2.4 \$3.2	\$2.3 \$3.0	
KTDD-AM/Riverside*+	0.2	0.4	297	312	\$0.4	\$0.4	
WYYD/Roanoke, VA	6.3	4.9	650	558	\$1.6	\$0.4 \$1.6	
KMFX/Rochester, MN	6.8	5.4	269	244	\$0.9	\$1.0	
WWFG/Salisbury, MD	7.1	6.6	603	538	\$1.4	\$1.5	
KAJA/San Antonio*	5.4	7.1	4,738	5,624	\$7.0	\$6.3	
KUSS/San Diego*	1.6	2.6	2,918	3,300	\$1.8	\$1.8	
WCTQ/Sarasota	4.2	4.5	726	694	\$1.5	\$1.4	
KNBQ/Seattle*	2.0	2.1	3,177	3,161	\$1.5	\$1.4	
KIXZ/Spokane	4.1	4.2	522	629	\$1.1	\$1.1	
WPKX/Springfield, MA	5.3	6.7	642	823	\$1.7	\$1.5	
KSWF/Springfield, MO	4.9 2.1	6.1 3.6	472 4 937	559 5 141	\$1.0 \$4.2	\$0.8 \$4.1	
KSD/St. Louis* WBBS/Syracuse	3.1 12.2	3.6 11.5	4,937 1,229	5,141 1,145	\$4.2 \$5.1	\$4.1 \$4.7	
WBBS/Syracuse WTNT/Tallahassee, FL	12.2 5.8	11.5 4.7	1,229 454	1,145 421	\$5.1 \$1.4	\$4. <i>7</i> \$1.5	
WFUS/Tampa*	3.0	4.7 3.9	5,139	5,123	\$1.4 \$5.3	\$1.5 \$5.0	
WCKY/Toledo	3.0 1.4	2.5	304	295	\$5.3 \$1.1	\$1.0	
	13.1	10.1	458	458	\$0.7	\$0.6	
WWZD/Tupelo. MS		5.8	270	218	\$0.9	\$0.8	
WWZD/Tupelo, MS WTXT/Tuscaloosa, AL	6.6			543		\$1.7	
	15.2	14.8	576	J70	\$1.8	JP 1.7	
WTXT/Tuscaloosa, AL		14.8 3.6	6,107	6,239	\$1.8 \$10.3		
WTXT/Tuscaloosa, AL WACO/Waco, TX	15.2					\$10.1	
WTXT/Tuscaloosa, AL WACO/Waco, TX WMZQ/Washington, DC*	15.2 3.6	3.6	6,107	6,239	\$10.3	\$10.1 \$1.0	
WTXT/Tuscaloosa, AL WACO/Waco, TX WMZQ/Washington, DC* WOVK/Wheeling, WV KZSN/Wichita WBYL/Williamsport, PA	15.2 3.6 18.5	3.6 18.5	6,107 434	6,239 413	\$10.3 \$1.1 \$1.8 \$0.3	\$10.1 \$1.0 \$1.9	
WTXT/Tuscaloosa, AL WACO/Waco, TX WMZQ/Washington, DC* WOVK/Wheeling, WV KZSN/Wichita	15.2 3.6 18.5 4.5	3.6 18.5 3.7	6,107 434 604	6,239 413 580	\$10.3 \$1.1 \$1.8	\$10.1 \$1.0 \$1.9 \$0.3 \$2.0 \$2.2	

Country Radio's Top Revenue Risers

Of the 15 companies that appeared on these pages last year, 13 of them reported higher revenues in 2010. Here are the top five companies in terms of year-to-year income growth by both percentage and dollars.

Company	Pct. Gain	Company	Increase
Saga	23.1%	Cox	\$7,750,000
Cox	13.7%	Clear Channel	\$7,310,000
Journal	11.9%	Citadel	\$4,165,000
Wilks	10.2%	CBS	\$3,575,000
Entercom	7.7%	Saga	\$2,650,000

Calls/City		12+	Share	Cume ((00)	Revenue (in millions)	
CLEAR CHA	NNEL	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009
TOTALS:	Year	No. Sta	tions	Fall 12+ Shares	Cume		Revenue
	2010* 2009*	122 122		680.4 679.4	14,380,900 13,083,700		\$294,980,000 \$287,670,000
	2008*	125		657.2	11,078,700		\$376,670,000

In addition to the 102 stations listed above, Clear Channel also owns 20 Country stations in non-rated markets, according to BIA data. Sventeen of those stations contribute to station and revenue totals, but not to ratings totals. Three contribute to station totals, but not to ratings or revenue totals.

2008*

2007*

Calls/City		12+ 5	Share	Cume	e (00)	Revenue (ir	n millions)
COX		Fa '10	Fa '09	Fa '10	Fa '09	2010	2009
WZZK/Birn	ningham	7.7	7.5	1,818	1,851	\$8.0	\$4.5
WNCB/Birr	ningham	1.3	1.3	568	623	\$0.7	\$1.0
WHKO/Day	rton	7.6	8.8	1,788	1,833	\$4.6	\$4.6
KKBQ/Hou	ston*	4.6	3.7	10,638	10,132	\$16.9	\$13.7
KTHT/Hous	ston*+	1.7	2.2	4,286	5,670	\$3.8	\$3.6
WRKA/Lou	isville+	4.3	3.9	997	1,014	\$0.3	\$0.2
WQNU/Lou	iisville	4.2	4.3	1,178	1,182	\$2.3	\$2.0
WWKA/Orl	ando*	5.6	5.4	3,055	2,005	\$8.5	\$8.4
WKHK/Ric	hmond	9.9	8.2	1,743	1,566	\$6.4	\$6.1
KCYY/San	Antonio*	6.6	9.0	5,981	6,627	\$7.1	\$6.7
KKYX-AM/	San Antonio*+	0.9	0.9	640	678	\$1.1	\$1.0
KWEN/Tulsa		7.8	8.4	1,311	1,481	\$4.7	\$4.6
TOTALS:	Year	No. Sta	itions	Fall 12+ Shares	Cume	I	Revenue
	2010*	13		62.2	3,400,300	\$6	64,125,000
	2009*	13		63.6	3.466.200	\$!	56.375.000

In addition to the 12 stations listed above, Cox also owns one Country station in an unrated market, according to BIA data. That station contributes to station totals, but not to ratings or revenue totals.

60.0

53.4

2,924,700

2,871,100

\$71,300,000

\$71,575,000

13

13

Calls/City	12+ Share		Cume	(00)	Revenue (in millions)		
CUMULUS	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009	
KBCY/Abilene, TX	10.8	10.0	210	186	\$1.0	\$1.0	
WKAK/Albany, GA	3.8	6.5	120	149	\$0.4	\$0.4	
KPUR/Amarillo, TX	1.3	2.4	103	130	\$0.2	\$0.2	
WWWW/Ann Arbor, MI	4.5	5.4	284	315	\$2.5	\$2.3	
WPKR/Appleton, WI	3.0	2.7	352	292	\$1.1	\$1.2	
WQCB/Bangor, ME	16.6	14.8	428	419	\$1.8	\$1.8	
KAYD/Beaumont, TX	3.7	3.8	320	277	\$0.7	\$1.0	
KUSB/Bismarck, ND	5.6	7.0	114	133	\$0.5	\$0.4	
KHAK/Cedar Rapids, IA	14.9	12.9	465	429	\$3.5	\$3.2	
WKOR-FM/Columbus, MS	5.8	7.2	181	157	\$0.5	\$0.5	
KPLX/Dallas*	5.2	5.4	12,446	11,252	\$18.9	\$18.8	
WDBY/Danbury, CT	3.7	na	150	na	\$0.7	na	
WJOD/Dubuque, IA	8.2	8.3	281	285	\$0.8	\$0.8	
KAMO/Fayetteville, AR	4.3	4.0	241	325	\$0.3	\$0.4	
KOMS/Ft. Smith, AR+	6.6	9.3	264	307	\$0.4	\$0.5	
WYZB/Ft. Walton Beach. FL	5.3	8.5	228	286	\$1.0	\$1.1	
KEKB/Grand Junction, CO	8.7	6.5	243	219	\$0.7	\$0.8	
WWFF/Huntsville, AL	1.2	1.0	252	224	\$0.2	\$0.2	
WFMS/Indianapolis*	10.6	9.6	3,674	2,588	\$9.8	\$9.5	
KUSJ/Killeen, TX	8.8	7.0	444	458	\$1.7	\$1.6	
KYKZ/Lake Charles, LA	12.4	13.1	388	423	\$1.8	\$1.8	
WLXX/Lexington	3.9	6.9	629	797	\$1.5	\$1.9	
WDEN/Macon, GA	10.6	8.6	604	562	\$1.9	\$1.6	
WHKR/Melbourne. FL	4.1	4.1	544	508	\$1.2	\$1.3	
WLWI/Montgomery, AL	8.2	7.0	609	616	\$1.6	\$2.0	
WLFF/Myrtle Beach, SC	3.3	2.6	285	306	\$0.2	\$0.2	
WSM/Nashville*	2.6	5.3	2,733	1,572	\$3.3	\$2.8	
WZAD/Newburgh, NY	1.7	1.6	209	152	\$0.2	\$0.4	
KNFM/Odessa, TX	5.6	5.5	302	319	\$1.1	\$1.1	
KHAY/Oxnard, CA	4.8	4.6	450	441	\$2.4	\$2.5	
WKXP/Pougkeepsie, NY	2.2	2.4	172	226	\$0.5	\$0.7	
KWWK/Rochester, MN	12.0	9.2	323	319	\$1.2	\$0.9	
WXXQ/Rockford, IL	11.0	12.6	621	749	\$2.4	\$2.2	
WJCL/Savannah, GA	7.3	6.8	471	472	\$1.8	\$1.6	
KRMD-FM/Shreveport, LA	6.8	5.8	564	475	\$1.8	\$1.7	
WKKO/Toledo, OH	11.6	13.7	1,192	1,115	\$4.2	\$0.4	
KTOP/Topeka, KS	3.1	3.9	211	240	\$0.3	\$0.4	
KOEL/Waterloo, IA	16.2	14.5	339	307	\$1.1	\$1.0	
KLUR/Wichita Falls, TX	13.9	10.4	268	255	\$1.2	\$1.2	
KOLI/Wichita Falls, TX	3.3	3.0	72	68	\$0.3	\$0.3	
WWQQ/Wilmington, NC	13.6	7.5	583	489	\$1.5	\$1.4	
WQXK/Youngstown, OH	9.4	11.5	861	890	\$2.9	\$2.5	
TOTALS: Year No. S	tations	Fall 12+ 9	Shares	Cume	Revenue		

Cumulus is in the process of acquiring Citadel.

52

52

52

52

2010*

2009*

2008*

2007*

In addition to the 42 stations listed above, Cumulus also owns 10 Country stations in non-rated markets, according to BIA data. They all contribute to station and revenue totals, but not to ratings totals.

300.2

294.8

297.7

308.5

3,323,000

2,989,700 3,196,700

2,397,400

\$85,752,000 \$84,225,000

\$107,000,000

\$112,600,000

^{**}August 2010 ratings (final month as Classic Country)



RATINGS & REVENUE

Calls/City	12+ Share		Cur	Cume (00)		Revenue (in millions)	
ENTERCOM	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009	
WPAW/Greensboro*	7.7	4.5	2,953	1,560	\$2.8	\$2.9	
WDAF/Kansas City*	4.6	4.0	3,192	2,839	\$3.2	\$3.0	
WMC-AM/Memphis*	1.0	0.0	238	0	\$0.7	\$0.7	
KWJJ/Portland*	4.3	4.5	3,851	4,137	\$5.5	\$5.2	
WBEE/Rochester, NY	9.7	8.8	1,699	1,674	\$5.7	\$5.2	
KBWF/San Francisco*	1.4	2.1	4,275	4,599	\$6.2	\$5.7	
KKWF/Seattle*	4.3	4.0	5,571	5,268	\$5.5	\$5.1	
WGGY/Wilkes Barre	6.9	7.8	1,206	998	\$3.1	\$2.5	
WGGI/Wilkes Barre	0	0	0	0	0	0	

TOTALS:	Year	No. Stations	Fall 12+ Shares	Cume	Revenue
	2010*	9	39.9	2,298,500	\$32,575,000
	2009*	9	35.7	2,104,500	\$30,250,000
	2008*	9	34.6	1,642,600	\$37,700,000
	2007*		27.2	1 444 170	¢20,000,000

Calls/City	15	2+ Share	Cume (00)		Revenue (in millions)	
FOREVER KEYMARKET	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009
WFGY/Altoona, PA	16.4	17.6	362	327	\$2.6	\$2.3
WFGE/Altoona, PA	0.7	2.4	25	57	\$0.6	\$0.4
WBVR/Bowling Green,	KY 11.6	12.6	442	441	\$1.8	\$1.7
WLYE/Bowling Green,	KY+ 6.1	4.2	195	163	\$0.3	\$0.3
WOGY/Jackson, TN	8.1	7.6	148	143	\$1.2	\$1.0
WOGG/Pittsburgh*	1.3	1.7	1,152	1,493	\$1.6	\$1.5
WOGI/Pittsburgh*	1.9	1.7	1,559	1,857	\$1.4	\$1.0
WOGH/Pittsburgh*	0.8	1	847	979	\$1.3	\$1.3
WFGI-AM/Pittsburg	h* 0	0	0	0	\$0.0	\$0.0
TOTALS: Year	No.	Stations	Fall 12+ Shares	Cume	Re	evenue
2010*		16	46.9	473,000	\$16	,925,000

In addition to the 21 stations listed above, Gap also owns five Country stations in non-rated markets, according to BIA data. Those stations contribute to station and revenue totals, but not to ratings totals.

Calls/City		12	2+ Share	Cume	Revenue (in millions)			
HALL		Fa '10	Fa '09	Fa '10	Fa '09	2010	2009	
WOKO/Bur	lington, VT	13.7	17.6	745	838	\$3.0	\$3.7	
WPCV/Lakeland WCTY/New London, CT		12.6	11.4 11.3	1,049 506	1,069 457	\$3.6	\$4.6	
		10.8				\$2.2	\$2.2	
WCTK/Prov	vidence*	8.3	5.6	3,299	1,782	\$3.5	\$3.9	
TOTALS:	Year	No.	Stations	Fall 12+ Shares	Cume	R	Revenue	
	2010*		4	45.4	559,900	\$12	\$12,325,000	
2009*	2009*		4	45.9	414,600	00 \$11,625		
	2008*		4	46.9	448,300	\$14	\$14,400,000	
	2007*		4	49.1	424,400	\$15	,925,000	

Calls/City	12+ Share		Cume (00)		Revenue (in	Revenue (in millions)	
JOURNAL	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009	
WCYQ/Knoxville	3.3	2.6	560	581	\$1.5	\$1.1	
WKTI-AM/Knoxville	0	na	26	na	\$0.1	na	
KTTS/Springfield, MO	15.8	11.3	1071	866	\$4.0	\$2.8	
KVOO/Tulsa	4.9	6.3	1011	1,140	\$3.5	\$3.2	
KXBL/Tulsa+	3.2	3.4	635	659	\$1.8	\$1.6	
KFDI/Wichita	11.3	11.4	1075	878	\$3.8	\$3.4	
KFTI/Wichita+	2.7	1.8	325	233	\$0.3	\$0.4	
TOTALS: Year	No.	Stations	Fall 12+ Shares	Cume	F	Revenue	

TOTALS:	Year	No. Stations	Fall 12+ Shares	Cume	Revenue
	2010	7	41.2	470,300	\$14,975,000
	2009	7	39.3	467,200	\$13,375,000
	2008	6	39.1	415,100	\$15,000,000
	2007	6	43.7	429,900	\$16,155,000

Calls/City		12+ S	hare	Cume (00)		Revenue (in millions)	
LINCOLN FIN	IANCIAL	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009
KYGO/Den	ver*	4.7	5.5	5,417	4,574	\$13.3	\$12.1
KSON/San	Diego*	3.5	4.0	4,246	4,670	\$7.7	\$7.6
KSOQ/San	Diego*	0	0	0	0	\$0.0	\$0.0
TOTALS:	Year	No. S	stations	Fall 12+ Shares	Cume		Revenue

TOTALS:	Year	No. Stations	Fall 12+ Shares	Cume	Revenue
	22010*	3	8.2	966,300	\$20,925,000
	2009*	3	9.5	924,400	\$19,675,000
	2008	3	9.3	564,300	\$27,800,000
	2007	3	10.6	545,500	\$30,675,000
Calls/City		12+ Share	Cume	(00)	Revenue (in millions)

MAX MEDIA	A	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009	
WGH/Norfolk*		6.0	4.7	274,900	1,724	\$5.8	\$5.8	
WYGL/Har	risburg	0	0	0	0	\$0.0	\$0.0	
TOTALS:	Year	No. St	tations	Fall 12+ Shares	Cume	Revenue		
	2010*	11		6.0	274,900	\$	\$10,510,000 \$10,925,000	
	2009 11			28.4	236,900	\$		
	2008	11		27.3	243,100	\$13,060,000		

In addition to the six stations listed above, Saga also owns six stations in non-rated markets, according to BIA data. They contribute to station and revenue totals, but not to ratings totals.

29.4

260,200

\$14,250,000

12

Calls/City		12+ Share		Cume	Cume (00)		Revenue (in millions)	
SAGA		Fa '10	Fa '09	Fa '10	Fa '09	2010	2009	
WIXY/Char	WIXY/Champaign, IL		9.2	315	335	\$2.1	\$1.9	
WYXY/Cha	mpaign, IL+	3.2	na	119	na	\$0.6	\$0.6	
KDXY/Jonesboro, AR WZBK-FM/Milwaukee*+		16.1	18.9 na 6.9	255 1,297	229 na	\$1.5 \$0.5 \$2.3	\$1.3	
		2.4					na \$1.7 \$0.4	
WPOR/Por	WPOR/Portland, ME WNAX/Sioux City, IA			352	360			
WNAX/Sio			3.1	51	81	\$0.5		
TOTALS:	Year	No. St	ations	Fall 12+ Shares	Cume	R	Revenue	
	2010*	12		40.8	238,900	\$14	,350,000	
	2009	10		61.8	156,100	\$11	,700,000	
	2008	10		56.5	159,100	\$14	,100,000	
	2007			65.4	151,100	\$14	1,175,000	

In addition to the six stations listed above, Saga also owns six stations in non-rated markets, according to BIA data. They contribute to station and revenue totals, but not to ratings totals.

Calls/City		12+ Share		Cume (00)		Revenue (in millions	
THREE EAGLE	S	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009
KZKX/Linc	KZKX/Lincoln, NE KYSM/Mankato, MN		9.9	379	505	\$1.4	\$1.3
KYSM/Mar			8.8	200	211	\$1.0	\$1.1
KIAI/Maso	n City, IA	11.9	12.6	147	163	\$0.8 \$0	
TOTALS:		No. Stations		Fall 12+ Shares	Cume	R	evenue
		1	5	26.6	72,600	00 \$10,970,0	
	2009	1	4	31.3	87,900	5 \$11	1,845,000
	2008	14		23.0	66,500	5 \$13	3,830,000

In addition to the three stations listed above, Three Eagles also owns 12 Country stations in unrated markets, according to BIA data. Five contribute to station and revenue totals, but not to ratings totals. Seven contribute to station totals, but not to revenue or ratings totals.

Calls/City	12+	Share	Cume	(00)	Revenue (in r	nillions)
TOWNSQUARE MEDIA	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009
KEAN/Abilene, TX	10.8	10.6	313	284	\$0.9	\$0.8
WGNA/Albany, NY	8.5	10.1	1,469	1,401	\$5.2	\$5.0
KATP/Amarillo, TX	3.8	5.2	179	245	\$0.3	\$0.2
KCTR/Billings, MT	15.3	13.9	300	294	\$1.5	\$1.5
WBWN/Bloomington, IL	12.9	9.9	338	309	\$1.3	\$1.4
WYRK/Buffalo	10.3	8.1	1,794	1,651	\$7.8	\$7.5
KWYY/Casper, WY	15.6	17.1	169	159	\$0.7	\$0.5
KLEN/Cheyenne, WY	5.2	5.8	75	66	\$0.1	\$0.2
KKCB/Duluth, MN	9.2	7.6	396	349	\$0.7	\$0.8
WKDQ/Evansville, IN	11.0	13.9	586	614	\$2.2	\$2.1
WLCO-AM/Flint, MI	0.0	na	10	na	\$0.1	na
KUAD/Ft. Collins, CO	5.1	5.7	621	598	\$3.3	\$3.4
KMDL/Lafayette, LA	7.3	6.3	831	870	\$2.2	\$2.0
KNGT/Lake Charles, LA	8.2	6	256	257	\$1.1	\$1.1
KLAW/Lawton, OK	13.7	14.9	290	240	\$0.9	\$1.0
KQBR/Lubbock, TX	6.4	4.4	318	319	\$0.8	\$0.7
KYKS/Lufkin, TX	15.4	17.9	392	379	\$1.5	\$1.5
WFYR/Peoria, IL	4.9	3.8	486	378	\$0.9	\$1.1
KXKS/Shreveport, LA	3.9	4	402	359	\$1.3	\$1.4
KWKH-AM/Shreveport, LA+	1.7	1.8	192	158	\$0.2	\$0.2
WWJO/St. Cloud, MN	7.1	7.7	384	373	\$1.5	\$1.5
KKYR/Texarkana, TX-AR	17.4	14.3	322	344	\$1.6	\$1.5
KORD/Tri-Cities, WA	9.0	8	302	332	\$1.2	\$1.3
KEZJ/Twin Falls, ID	10.9	9.5	259	237	\$0.6	\$0.5
KNUE/Tyler-Longview, TX	7.9	7.5	582	512	\$1.6	\$1.6
WFRG/Utica, NY	15.0	13.7	701	703	\$1.9	\$1.8
KWFS/Wichita Falls, TX	7.4	7.4	181	194	\$0.4	\$0.3
KXDD/Yakima, WA	9.2	8.8	289	331	\$1.9	\$1.8
KUTI-AM/Yakima, WA+	2.0	3.4	89	117	\$0.1	\$0.1
TOTALS: Year	No. St	ations	Fall 12+ Shares	Cume	Re	evenue
2010*	35		247.3	1,252,600	\$45	,865,000

*Townsquare acquired Gap/GapWest, Regent and New Northwest stations in 2010.

In addition to the 29 stations listed above, Townsquare also owns six Country stations in unrated markets, according to BIA data. Five contribute to station and revenue totals, but not to ratings totals. One contributes to station totals, but not to revenue or ratings totals.

Calls/City	12+ Share		Cume (00)		Revenue (in millions)	
WILKS	Fa '10	Fa '09	Fa '10	Fa '09	2010	2009
WHOK/Columbus, OH*	3.1	4.3	1,782	1,393	\$1.6	\$1.4
WNKK/Columbus, OH*	0.8	1.2	880	705	\$0.4	\$0.4
KWOF/Denver*	2.3	2.1	2,626	2,332	\$2.2	\$2.0
KBEQ/Kansas City*	5.2	4.3	3,288	3,477	\$4.1	\$3.8
KFKF/Kansas City*	5.1	4.7	3,134	3,100	\$5.8	\$5.5
KLLL/Lubbock, TX	7.8	10.4	418	505	\$1.6	\$1.7
KWFP/Reno, NV	1.7	na	236	na	\$0.5	na
TOTALS: Year	No	Stations	Fall 12+ Shares	Cume		Revenue

o, NV	1.7 na	236	па	\$0.5 na
Year	No. Stations	Fall 12+ Shares	Cume	Revenue
2010*	7	26.0	1,236,400	\$16,200,000
2009*	6	27.0	1,151,200	\$14,725,000
2008	5	21.4	536,900	\$15,600,000
2007	5	23.9	635,700	\$18,100,000
	Year 2010* 2009* 2008	Year No. Stations 2010* 7 2009* 6 2008 5	Year No. Stations Fall 12+ Shares 2010* 7 26.0 2009* 6 27.0 2008 5 21.4	Year No. Stations Fall 12+ Shares Cume 2010* 7 26.0 1,236,400 2009* 6 27.0 1,151,200 2008 5 21.4 536,900



In 2010, 15 Country stations generated at least \$10 million in revenues, according to BIA, with **WUSN/Chicago earning the Country broadcaster. Here's**

1	WUSN/Chicago (CBS Radio)	\$22,700,000
2	KILT-FM/Houston (CBS Radio)	\$20,300,000
3	KPLX/Dallas (Cumulus)	\$18,900,000
4	KKBQ/Houston (Cox)	\$16,875,000
5-tie	WKHX/Atlanta (Citadel)	\$13,700,000
5-tie	KEEY/Minneapolis (Clear Channel)	\$13,700,000
7	KYGO/Denver (Lincoln Financial)	\$13,275,000
8	KSCS/Dallas (Citadel)	\$13,050,000
9	KMPS/Seattle (CBS Radio)	\$13,000,000
10	WPOC/Baltimore (Clear Channel)	\$12,250,000
11	KMLE/Phoenix (CBS Radio)	\$11,400,000
12	KNIX/Phoenix (Clear Channel)	\$11,150,000
13	WUBE/Cincinnati (Bonneville)*	\$10,600,000
14-tie	WXTU/Philadelphia (Beasley)	\$10,300,000
14-tie	WMZQ/Washington (Clear Channel)	\$10,300,000

2007

THE INTERVIEW



A Culture Of Winning

n the 11 years he's been running Capitol/Nashville, President/CEO Mike Dungan has been caught between a volatile corporate structure and a rapidly changing, mostly declining business for recorded music. Now reporting to his seventh boss as discussions of an EMI Group sale persist, Dungan points to his team's "high batting average" as a bulwark against both forces. In a world where album launches cost \$1 million, Dungan has built arguably the strongest roster in country music. So much so, he recently expanded with the addition of the EMI Nashville team. "We've rarely had the biggest artists in the format," he says. "But we've had a lot of them with whom we're hitting triples on a regular basis. You have to have that in this climate."

CA: What's the landscape of the business as you see it?

MD: It isn't as bad as everybody makes it out to be, but it's not fun. We don't have the margin of error that this business has always afforded itself. You can't miss on too many. If you do, you're going to be in trouble because we no longer make \$10-12-15 million on the big records. Those numbers just aren't there anymore. But I'm actually happy that we're back in the singles business because I agree with Russ Solomon, the owner of Tower Records, who said many years ago, "We killed the record business the minute we discontinued selling singles." We had a whole generation who were trying to engage for the first time and we didn't have anything in the marketplace they could afford. So they sat out and, later, jumped in to get all the music they wanted for free. We seem to have brought some of them back into the fold with single download sales.

Is there always going to be a place for the big body of work – the album?

I think so. Darius Rucker's first record for us is a classic example of that because, cut for cut, it was a rewarding experience. Same thing with Lady Antebellum. As these artists were able to reveal themselves over time, the fans came to understand that their albums were of real value, and worthy of their trust – worthy of this investment of their money and their time.

A lot has been made about, "People are only buying singles, so why do we even care about how good the album is?" Well, *I* care because it's a statement about who our artists are and who we are. I know our artists definitely care about it. But there are also huge financial rewards if you have the patience, trust the marketplace, and trust that the fans and the consumers will come to understand that the album is a great value.

What about the midpoint? Are the EP, "six-pak" and digital-only releases viable configurations?

On paper, the physical six-pak is a model that doesn't work. I have jumped in a couple of places that I don't really care to talk about here, but it's not a rewarding experience, financially. If you can afford to take a hit in the interest of artist development, it could be a smart thing to do. But if one of your qualifiers for being in business is actually making money, I don't recommend it. Digital-only EPs are a cost-effective way to help introduce a new artist, but given that the majority of our fans do not engage digitally, your "touch" is limited.

How is Citigroup's February takeover of EMI Group and its April announcement of plans to sell EMI as one unit affected your operation here in Nashville?

It hasn't impacted us as much as it has our corporate brothers on the pop side because we have a much higher success ratio. I've always contended that no matter what a person's pay is, no matter what their title is, there are two things that motivate them to come to work every day: It's the environment they're in, but more than anything, it's that culture of winning. This has been a culture of winners for 10 of the last 11 years. Everybody's been so busy at the business of winning that we're not really thinking about it. But, yeah, the ownership issue is always there. Stability would be a really great thing.

You announced the launch of EMI Nashville at CRS 2010. How are things progressing vs. the timeline you had envisioned?

Not nearly fast enough. We have failed to get the kind of traction we need on the first artist, Troy Olsen, and, for better or worse, I had taken the stance that we needed traction on the first one before proceeding to the second [artist]. We can't expect all of them to succeed out of the box, but in this case, I really thought that he was going to. Obviously, you can't have everything hinge on one artist, so we've continued with Eric Paslay, who's been out there for a couple of weeks on his promo tour.

How does the culture of winning carry over when you start a new label? How much do you try to get them to mesh, how

much do you try to get them to compete? What's the strategy? There's been no encouragement to compete. We've definitely tried to get everyone to still think of themselves as part of the main, central Capitol team. But it's surprising because we'll

have a showcase for one of the EMI artists and a couple of the Capitol people won't be there, and I'll bring it up to them the next day. They'll say, "Well, that's not my artist." And I'll say, "Yeah, it is. You're not working it, but your future hinges on the success of that artist just as much as my future does." We all have different responsibilities here, so it's inevitable that sometimes people tend to isolate and dichotomize the differences between the two imprints, but it's certainly not what I want and, for the most part, how we operate. Although EMI is still tiny, we're one big family, and I'm happy about that.

Through the years, who has been influential in guiding the way you think about the business?

I've never really sought out anyone for advice as much as I have just admired people from a distance and kind of asked myself, "What would they do? How would they handle this?" From a company culture standpoint, I can think of no one whose culture I've admired more than that of Warner Bros. L.A. while Mo Ostin was at the helm. For 30 years, Mo fostered an environment where artists could thrive. Their music was respected and the staff enjoyed their jobs and always felt they were part of a winning team.

Mo was very much into the fact that it was about the artist's dream. My impression of Mo – and certainly the way I operate all the time – is that once you buy into the artist, you give them the space to create their art. And oddly, I never met Mo until a couple of years ago, but I knew enough from friends who worked for him to know that *that* was the way I wanted to run a company if I ever got the chance. You try to build a plan that will have sufficient success with the art and that artist. Now, there are times when the artist will go left and you didn't expect it, and you have to make a decision. Sometimes that means separating yourself from that relationship.

But I always say to the staff that, at the end of the day, it's got the artist's name on it; it doesn't have mine or yours. It doesn't really matter that it's Capitol Records; the fans don't care what brand it comes under. The brand is the artist, so we will always acquiesce to the artist's desires on touchy issues. I'll wear their ass out trying to convince them otherwise, but in the end, we always do what the artist wants.

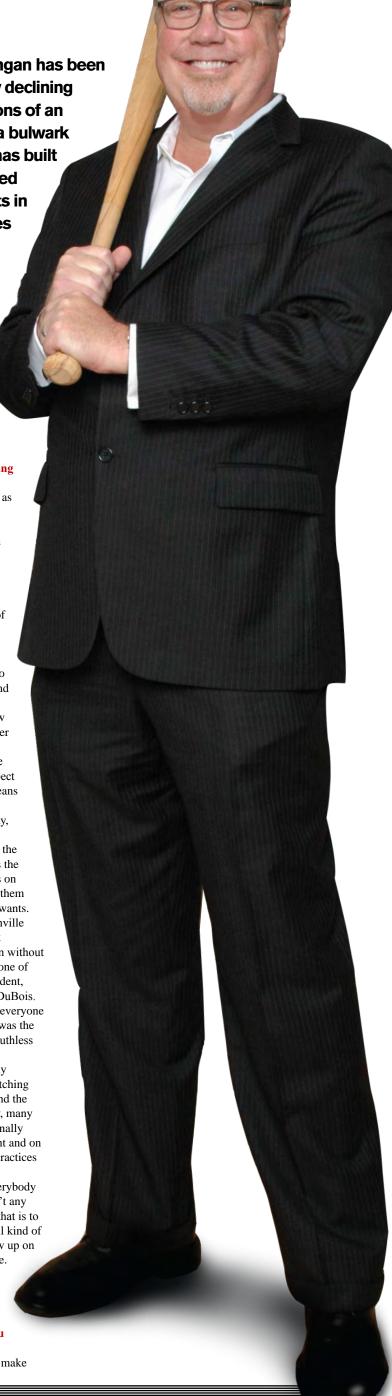
With respect to business ethics, when I came to Nashville after years of being on the Pop side, I got a really quick confirmation that it is possible to be a good guy and win without being devious, dark and unkind. All of that came from one of the greatest men I know, [former Arista/Nashville President, now ASCAP/Nashville VP/Managing Executive] Tim DuBois. Tim leads with the highest moral standard and inspires everyone to take that practice into the marketplace. He certainly was the one who confirmed for me that you don't have to be a ruthless motherf*cker to win this game.

And he may be surprised to hear this, but much of my appreciation for the art of focus has been a result of watching [former Sony/Nashville Chairman/CEO] Joe Galante and the way that he has kept his focus on his business for many, many years. I was on the Pop side at RCA, so I watched internally how the Nashville operations were always right on point and on focus. Whether they succeeded or failed, the business practices never veered.

To me, the magic solution is to try to do all of it. Everybody here, I think, knows and accepts the fact that there aren't any excuses. You can screw up, but the best way to handle that is to raise your hand and say, "I screwed up here," and we all kind of rally around each other, fix it and move on. If you screw up on any kind of regular pattern, you're not going to last here. This is a nice, wonderful place to work, but it's not a country club.

You're a guy who likes to have fun; it's part of the culture around you. What are the hard decisions you struggle with?

Artists can sometimes be their own worst enemy. They make



AIRCHECK



THE INTERVIEW

great art, but they don't always know what it is. They don't always know how they look best, which singles are best, how to best present themselves in the marketplace. I know that's going to sound surprising, and a lot of artists will take offense to this, but it is a common malady. I can't explain it, but having to convince the creative community that, yes, *this* is your most likely avenue to success, is a constant battle. We have a product that has a pulse ... it's got emotions and opinions. And that's a lot of work, and can be a fulltime job just to deal with all that. And then you have a staff on top of that which, by and large, is also very creative, so they tend to react in the same ways. We've had out-and-out shouting matches about singles choices, and that's okay. As long as you're respectful you can yell.

What are your thoughts about radio from a listener standpoint?

This is going to sound strange coming from a guy you'd think would be in favor of anything that put more music on the radio: I am really worried that PPM is killing the local element. It seems clear that if you talk a little bit about something downhomey, a sizeable piece of the audience will tune out. And it's just a matter of time before great local talents see their ratings plummet, and then that's going to be the end of it. And it absolutely breaks my heart, because to me, that's what *makes* the radio station.

It's that perfect marriage of music and great air talent that makes a radio station happen. These "talk boxes" that we have out there that just basically read the weather and the call letters, and then go to commercials and then play a song ... Nah, that's never appealed to me, I don't get it; it's heartbreaking.

On the other hand, I was driving through Tennessee a couple of weeks ago, just going from signal to signal as they fade in and out, and the satellite services that were coming in from everywhere – whether it was Premium Choice or Dial Global – were just great. It was top-notch, and I enjoyed the travel radio a lot; it did not feel like it was generic to me at all. Whoever's putting it all together was making it happen, even in these little towns in Tennessee.

When you talk internally, how do you see your relationship with Country radio?

It's not bad. The upside to all this consolidation that we went through and are still going through, to some degree, is that the powers that be have kept the smart guys. So even though there are fewer to deal with, at least they're intelligent people that are not entrapped by callout research.

You did promotion, and you loved it. Would you do promotion today?

No, not a chance. I can't take the rejection. (laughs)

But I'm sure you were rejected when you did it ...

Yeah, I was especially rejected because I worked for RCA! (*laughs*) I don't think I'd do it again, but let's just say, and you know that I'm one of the guys that gets out there. And that is a reminder to me why I got into this business in the first place: interacting with people one-on-one, and just drilling 'em full of questions about everything, and not just about my records. It's about CRS, Nashville in general, spot loads, corporate control. You cannot satisfy my curiosity about all things radio. Do I want to be the guy on the phone every week calling, grinding it out, trying to get the add? No. But I *love* interacting with radio and, honestly, am on a lot of boards and can tell you without hesitation that the CRB board is my most fulfilling experience. I just love the people who are on there and love what we do.

There have been many times when I've thought, "I need to back away from some of this stuff," but CRB was never one that I considered. Ask anyone. I'll spend a third of a dinnertime or visit talking about CRS because I believe in that so much and don't want it to go away. I want it to be a fulfilling experience, and I want the guys in the major markets who think that they're past that to come back.

Obviously, you have this great affinity for radio, but is there anything else out there that's starting to really have an impact?

Oh, absolutely. The Internet has, of course, been an amazing thing and continues to grow and give us new ways to interact with the fans. If we take the personalization out of broadcast radio, it may be the only way we can communicate information that seems like insider information about the artists and the music that the fans want to listen to. It's growing in that way every day.

And iTunes has been an amazing thing for music in general. The ability to read in a magazine the title of a song by an artist you've never heard, and then go to iTunes and hear 30 seconds of it? That's amazing. It's inspired me to buy a lot of things that I never would've known about. Drive to the record store and plunk down \$15 on something that some guy in a magazine says is pretty good? Nah, I don't think so. But to be able to flip it on with my phone, right there? Yes.

What are your thoughts about country music and its direction? I feel great We have injected Zee Brown into country music; that's

I feel great. We have injected Zac Brown into country music; that's not really an easy putt. It really comes from the outside and is genre-bending, and we have created a star there. Taylor Swift, and all the new artists that have come in and gotten real traction – Chris Young, Miranda and our own Luke Bryan and Eric Church. It's exciting that we have gotten new blood in the game.

At the same time, I think pop music is at an all-time low; it just sucks horribly. It's all about beats and production, it seems to me. It's refreshing to see Adele come along with just a very honest record



and it continues to fly out the door. The fans are crying for that – something they can identify with, something that's real and authentic. And this is where we've always made our way in the world.

I spent a morning at a hospital getting tests run as a precursor to having shoulder surgery. Everywhere I went, they had a little boombox and every one of them had a Country radio station on. And they were not old hillbillies; they were young people. It's confirmation that we're making real music that all people can relate to.

What's the changing nature of the label-artist relationship these days as labels participate in revenue streams beyond record sales?

That's only fair and right. We all know that everyone works very hard, the artists especially. To develop a career that enables an artist to go out on the road and make a small or large fortune selling merchandise and through associations with brands, it just makes sense that everyone

IT'S NEVER BEEN ABOUT US; IT'S ALWAYS BEEN ABOUT THE ARTISTS AND THEIR MUSIC.

should share in that income in some way. So, yes, I don't have any problem with that.

I really resent beyond words the way that the label industry has been trashed for a decade as being some kind of evil wrongdoers who unfairly land-grab all these things. How artists don't need labels, which are nothing but a bunch of pigs who live in mansions. It's absolute crap. Yes, I have no doubt there were excesses and still are, here and there. But I can tell you that every label I've been associated with, in Nashville, at least, has been full of people who work really hard to develop the best possible results, not just for the company but especially for the artists.

The smart artists realize that. Keith Urban was out of a deal with us after the last record. He and his manager Gary Borman are both very smart people, and they said, "We don't think we can do this by ourselves. We're not fooled into any of that hogwash that has been bandied about in the press. We really like working with this team, so let's work out some kind of relationship and arrangement where we can continue to work together."

About Keith and that record-to-record deal: Could that be a wave of the future, for stars in particular?

It can be, but we need long-term deals so we can build business plans together. If you can afford to not have that type of a long-term plan, then you can afford to not have long-term deals. It's simply a decision that each artist and each label has to make.

Right now, we're about to release the third record from Lady Antebellum. This team, along with management and the band itself, has worked very hard to get there. If that had been a one-off at each point, allowing the artist to just go out and get the best deal possible for each record, no one would have invested in it. It's just like baseball, where players develop over time.

A lot of people wanted Alan Jackson. How come you wanted him so much?

I never really thought that he would leave Sony. But when it became a reality, I talked to his manager and all the good memories came back. I met with him and we had a couple of laughs about some of the bad memories and what caused them. It's great in our mature years that we're able to look back on those things and say, "Wow, that was really silly. Why did we fight over that?"

So there were some bad memories between the two of you? Not necessarily in dealing with the business around you, but some direct conflict?

I asked Alan point-blank when we sat down to dinner, "Do you honestly think we can get along any better now than we used to?" And he laughed and said, "Probably not. But you never lied to me. And that means a lot."

What did you fight about?

Oh, just silly, stupid things. Album titles ... same thing we fight with Luke Bryan about! (*laughs*). Like all the great ones, he has strong feelings about how he should be positioned. He'll box you, and sometimes it just got really crazy (*laughs*). But I think it's great because now we're both in our 50s. I'm 57 and he's like 54, and we can look back on all of it and laugh about not only how silly *it* was, but how silly *we* were just to even *be* like that. I chalk it all up to testosterone, I guess! (*laughs*) Age brings experience. He's cut a couple of the songs we pitched him, so I'm happy about that. We're contributing already. This is going to be great for both of us.

What kind of songs? New directions?

No. That's another thing we talked about in that first meeting. He asked, "What kind of record do you think I should make? It seems like everywhere I go that people have opinions about what I need to do." I guess I wasn't really prepared for that question because, for me, it was never a topic. I just said, "An Alan Jackson record ... a great one, but an Alan Jackson record. I appreciate artists that can change with the times, but you're a Hall of Famer. You got here doing one thing, and usually the only reason people fall off in their careers is because the quality goes downhill. If you keep the quality up, there's no reason why you can't keep being Alan Jackson and having the same level of success." I believe that.

Whether it be Alan or Darius or anybody else you've signed, what's your pitch to them as to why they should come here?

Because they'll be treated honestly and fairly. We take the fact that it's their life very, very seriously. We've got a great team that knows how to do it and they work very hard at it. There's not a lot of bullshit. I can look back over the last 11 years and say we've delivered on all those points. And we don't brag. It's never been about us; it's always been about the artists and their music.

If the new owner decides that the future of Capitol and EMI Nashville doesn't include Mike Dungan, what would you do?

I don't know; I haven't any idea. I've always had been infatuated with the tree nursery business. When [then-PD] Mike Peterson left WUSN/Chicago, and you can ask him, I was the first person to call him and say, "Can I come with you?" I don't know that my body could handle what my head wants to do in that area, but I would love to have a little tree and shrub nursery out there and come do Lon Helton's landscaping. I've always absolutely loved that stuff.