For Pod’s Sake: Exploring On-Demand

“ ‘It’ll soon shake your windows and rattle your walls,’” Bob Dylan famously sang. “ ‘For the times the times they are a-changin’.'” Dylan wasn’t wailing about media technology, but he could’ve been. A variety of audio entertainment options are rattling radio’s windows and walls, podcasting square among them. According to Edison Research, more than a quarter of Americans ages 12+ now listen monthly (73 million), a number that’s increased dramatically since 2013, along with weekly listeners, which top 48 million. Industry revenues, which now hover around $250 million, have outpaced projections in recent years and are expected to double by 2020. There’s a lot of upside, in other words, and one look at Netflix suggests the sky could be the limit.

The issue for radio is how to respond. Clear-cut strategies are elusive and suggestions include everything from treating podcasts as a cure-all to avoiding them altogether. “There’s no playbook,” iHeartRadio SVP/Podcasting Chris Peterson acknowledged during CRS 2018’s “Podcasting: Where The Passion Pays Off” panel in February. “We’re creating something new here.”

Recycling Bin: Amplifi Media’s Steve Goldstein, a broadcaster-turned-new media strategist who joined Peterson on the CRS panel, says two important things are happening. “Podcasting is following the arc that’s occurring in television,” he observes, noting the proliferation of on-demand video content. “And the smartphone is becoming the entertainment hub.” One out of four audio minutes today is being consumed via smartphone, he says, and radio needs a cohesive strategy for it. Part of that can be podcasts, Goldstein counsels, and the two most sensible plays center on recycled on-air content and/or original content. He says radio should approach the first option cautiously, however. “People want control,” Goldstein argues. “So you have to...

(continued on page 6)

Songwriters: Pay ’Em Forward

The House of Representatives passed the Music Modernization Act (H.R. 5447) 415-0 last Wednesday (CAT 4/25), bringing songwriters a step closer to improved compensation when their works are streamed. While the creative community is hopeful a corner is being turned, whatever the new normal becomes, it will likely fall well short of the pre-digital world’s support for creators.

If passed by the Senate and approved by the President, MMA will update music copyright laws and changes what can be considered by courts, setting new rates for streaming services to pay writers and publishers. “This updates rules from 1909 and 1941 to modern rules, which should result in higher royalties,” says NSAI Exec. Dir. Bart Herbison.

Publishers and songwriters will also create and govern an agency that licenses mechanical rights to streaming companies.
COLE SWINDELL
break up in the end

#4 MOST CONSUMED TRACK IN 
CHART POSITIONS #20-50

COLE OUT STREAMED 82% OF THE 
RECORDS CHART POSITION #10-50

COMPARED TO THE TOP 25

9 STRAIGHT WEEKS OF TOP 5 
CONSUMPTION PER SPIN

ONLY RECORDS WITH A 
HIGHER CP IS 
CARRIE UNDERWOOD, 
DAN + SHAY, KANE BROWN, 
AND BEBE REXHA

“BREAK UP IN THE END” 
IS PROFILING LIKE A 
TOP 20 RECORD!

CONVERT TODAY!
BRETT ELDREDGE

CONGRATULATIONS ON SELLING OUT EVERY SHOW OF YOUR FIRST EVER HEADLINING TOUR

THE LONG WAY TOUR WRAPS THIS WEEKEND IN NEW YORK CITY!
Though my decade is up, I’ve learned my lesson in this area. I’ve revoked my right to share my opinion for the next decade. Even if you think I’m being a sour grape, I’m not. Based on that bad advice, I voluntarily made the mistake. C’mon Alan … “Hotter than a Hootchie Cootchie” Jackson releasing “Chattahootchie” as a single would be a huge mistake. I once told Alan that “Important” music you just don’t get:

1. U2’s The Joshua Tree: In 1987 I was flunking out of college. I had just been diagnosed with fear of failure. While waiting tables, a tour bus pulled in. I was blown away to find they were U2’s technical staff. I said, “I’d have thought you’d have to be Bono’s cousin or something to work with U2.” The cheeky reply was that seven of them were the best in the world at what they did, and the eighth was Adam, Bono’s cousin. This broke the ice and they invited me to their next two shows. On night two I had a paradigm shift. As the lights dropped and the crowd went wild, I decided I was going to get on tour, see the world and make the music happen. I overcame my fear and started applying myself. Thanks to U2 and The Joshua Tree, I discovered a career in music and a life that I’m proud of.

2. Alan Jackson’s “Don’t Rock The Jukebox”: This was Alan’s hit when his management saw a Paula Abdul show I worked on. They brought me to Nashville to direct his shows. Alan and I both thought importing a long-haired rock guy who knew nothing about country was a terrible idea. I quickly grew to admire Alan and I am honored for my part in his career. Moo TV was born from my move to Nashville. I am eternally grateful for this.

3. Garth Brooks’ “The River”: When Garth returned from his 13-year hiatus I went all out to ensure Moo TV was his video vendor. There is no more powerful place in music than at a Garth show, and I was determined to be part of that magic. Shortly after being asked to do the tour, I stood at the back of the floor facing the crowd instead of the show, as “The River” started. It was one of those moments when a song can just be everything.

4. Rush’s Signals: On the night of its release I stayed up late and listened to it from start to finish with my Radio Shack headphones plugged into my GE boom box. Magic.

- **Important** music you just don’t get: I once told Alan Jackson releasing “Chattahootchie” as a single would be a huge mistake. C’mon Alan … “Hotter than a Hootchie Cootchie” … you can’t be serious. Based on that bad advice, I voluntarily revoked my right to share my opinion for the next decade. Even though my decade is up, I’ve learned my lesson in this area.

That’s important because we want to do it instead of having Google or the government in charge,” he adds.

The issues around creator compensation are complex and far from solved, but Herbison says if the measure passes it will be “a huge step forward. There’s no single reason we fell into the current situation and there isn’t a single thing that will get us out, but this is big.”

When it comes to street level compensation for songwriters, Herbison says, “We’ve probably steadied. The cost was losing somewhere between eight and nine out of every 10 working songwriters, but it is now more stable for the ones who are left.”

“There was a time writers could have a nice career, a nice livelihood, without having hits,” says Warner/Chappell Nashville Pres. Ben Vaughn. “They were consistently able to pull in a decent amount of album cuts per year. Now album cuts are supplemental income. It’s a singles business.”

“It’s no secret streaming has knocked out the CD market, and now the download market, too,” says Patrick Joseph Music Pres. Pat Higdon. “Since we started moving into the singles and streaming environment, it’s left fewer opportunities for income-earning events for your songwriters. It’s harder to develop songwriters, because you just don’t have as many things to sustain you until the big hit comes along.”

“The most valuable thing we have is time, because we’re all trying to get from hit to hit,” says Vaughn. “You have to give yourself enough time to get to the hits, or to some consistency of hits. [Therefore] the writer draws need to be in line, to allow the writer enough time to ride out the variances between hits. And when people do have hits and we’re winning together, we have no problem with bonusing writers or doing things within the deal to reward success. I’m just mainly focused on getting there.”

Higdon points to overall revenue decline putting downward pressure on writer deals. “Especially at the smaller publisher level, you really have to believe in somebody [to sign them],” he says.

“You have to take a long-term approach, be frugal with what you do, and then you can pick and choose what you think are your best bets. What we’re all hoping is that the streaming numbers get so high that we’re back in the game with more writers.”

Vaughn points to other bright spots. “Look at our partners at ASCAP, BMI and SESAC – they’re posting record performance rev-
benefiting the 10th Annual Citizens for Progress (CFP) Scholarship Fundraiser.

BMG’s Alabama will perform at Jacksonville State University’s JSU Stadium Sept. 26 to raise money for tornado relief. Joining them are Charlie Daniels Band, Jamey Johnson, Riley Green, Shenandoah and Darren Knight “Southern Momma.” Tickets go on sale tomorrow (5/1) here. Donate here.

For Pod’s Sake: Exploring On-Demand (continued from page 1)

be talking about some kind of curation to make that palatable.” In other words, a download of successive morning show bits might not be the best method.

That’s not to say repackaging can’t work. “It’s important to defend on-demand versions of the radio show,” iHeartRadio’s Peterson argued at CRS, pointing to the success of sports personality Colin Cowherd’s podcast. “He got 100 million downloads in 2017 of his radio show because the reality is the average listener cannot sit and listen to the full radio show.” Peterson says they can and do listen to the full show via podcast. “Across all of our major personalities, we’re seeing completion rates of 80 and 90% on both our repurposed radio shows and original-content podcasts,” he reported. Many of the personalities Peterson mentions front talk shows, though, which arguably require different considerations than bit-based, music-intensive programs.

Original Spin: Goldstein and Peterson agree that the most potential lies with original content. “There are 500,000 podcasts out there already, so nobody needs another one,” Goldstein says. “But that doesn’t mean they don’t want another exceptional podcast on a particular subject.” The keys to compelling, original podcast content, Goldstein contends, are passion and knowledge. “That’s what you see when you look at the top of the podcast charts,” he observes. “It’s all spoken-word talk shows targeting the next generation of consumers, though, which arguably require different considerations than bit-based, music-intensive programs.

Going Public: Many of those chart-topping podcasts are products of public radio, which causes some to wonder what they know that commercial radio doesn’t. “It’s about money,” offers Sarah van Mosel, who spent five years helping design the sales strategy for WNYC-AM & FM/New York’s podcasts, which include top performers like On The Media, Radiolab and Freakonomics Radio. “The

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MASON RAMSEY
FAMOUS
FOR IMMEDIATE AIRPLAY
#1 STREAMING COUNTRY SONG GLOBALLY
#1 ITUNES COUNTRY
4M VIEWS ON LYRIC VIDEO IN 3 DAYS
commercial radio guys have been getting buckets of money just because they’re there and that money is earmarked for broadcast. We don’t play in that game, so we’ve had to be scrappy and find other ways to generate revenue.”

Public radio has also been creating finely produced, long-form content for a long time, and Mosel says they’re years ahead of commercial radio in training the audience to find that content online. “Commercial radio isn’t built to make beautiful evergreen content that’s meant live on and on,” she argues. “Their content is very timely and has a different function in people’s lives.”

Commercial radio has resource issues to contend with, too. “Think about how tight and efficient you have to be in commercial radio now,” Mosel adds. “It’s not like you can hire a podcast staff with 10 producers for a million dollars an episode, which by the way is what it costs to produce an episode of Radiolab. It’s no joke.”

All this causes Mosel to question the idea that commercial radio should make a sweeping podcast play, save perhaps iHeartMedia through iHeartRadio. “They own the platform, they own the data,” she explains, noting the advantage that presents in comparison with other broadcasters. “Commercial radio would be much better off looking toward the smart speaker than toward podcasting because that audience is underserved and growing with the same hockey-stick trajectory. They can do really cool things that others can’t, and they already have the bullhorn. I’m not trying to talk anyone out of podcasting, it’s just a much harder slog because they have to fundamentally change the way they think about content and talent.”

Passion Pit: There are scores of successful podcasts without million-dollar budgets, of course, and there’s little downside in testing the water, especially at the local and individual level. “If the mission is original content, and that is the Holy Grail, you need to conceptualize what your point of view is and what your differentiation is,” Goldstein advises. “And what resonates in the podcast environment is passion.”

“Don’t do it because you’re trying to build a business yet. Because you can’t fake it. Podcasting is all about authenticity.” From there, she suggests networking with other podcasters who offer similar content, and engaging in cross promotion to grow each other’s audiences. Then, wait. “It really takes time,” she counsels.

Know, too, that it’s early in the game and a lot of change is still to come. “I think you’re going to see a consolidation of podcast networks,” Mosel predicts. “Collections of networks will form things like the Netflix of podcasting and consumers will come to expect a certain level of quality. It could even be that those networks become identifiable on other platforms.” Pandora, for example, has gotten press in recent months for a potential podcast genome project. Google is even eyeing a big podcast play. “We’ve got a whole new world that we’re looking at,” Mosel says.

Core Belief: If any of this sounds ominous for terrestrial radio, a deep breath is probably in order. Even Mosel, whose career since WNYC has driven her deeper into the podcast space, is bullish on broadcast. “Radio has survived every disruptive period in media,” she argues. “There’s just something about it.”

Mosel’s experience on 9/11 while working in Midtown Manhattan for MJI Broadcasting is a compelling example. “I remember it being a little chaotic, and I went outside, looked down Fifth Avenue, and the first tower fell,” she recalls. “All the cars all around me had stopped, all of their doors were open, and all you heard was radio telling people what was going on – giving people information in the moment they needed it. That’s the core of radio. You couldn’t stream anything. No cell phones worked. TV was going for the money shots. The whole city of New York was leaning on radio in that moment. It’s not going anywhere.”

Reach Steve Goldstein and learn more about Amplifi Media, which advises on digital content strategy including podcasting and smart speakers, here. Reach Market Enginuity’s Sarah van Mosel here.

—Russ Penuell
CAC

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HOKED
DYLAN
SCOTT

1.9 Million OD Streams TW (+28%)
40.8 Million OD Streams Total

RODNEY ATKINS

CAUGHT UP
IN THE COUNTRY

MB 62
BDS 52

TRENDING
TOP 50

1.1 Million OD Streams TW (+34%)
3.7 Million OD Streams Total

JERRD NIEMANN I GOT THIS

CA/MB 47
BDS 44

+300,000 in Audience

Big moves: KSON, KKBQ, KJKE, KATC, KZSN, WDXB, WLHK
Available Jobs

Here’s a list of job seekers and open gigs. Not listed? Send info here and we’ll include you in a future update:

NRG WYTE/Wausau, WI is searching for a PD/morning host. Airchecks and résumés to OM Tony Waitekus here.

Riverbend KTHK/Idaho Falls, ID has an opening for an afternoon personality. Airchecks and résumés here.

Cumulus WIOV/Lancaster, PA has an opening in afternoons. Three to five years on-air experience is required. Apply here.

Scripps’ KVOO/Tulsa has an opening for an APD/on-air personality. Apply here.

Entercom’s WPAW/Greensboro, NC has a newly created opening for a morning co-host. At least three years on-air experience is required. Apply here.

Dick Broadcasting’s WRNS/Greenville-New Bern, NC has an afternoon drive opening. Airchecks and résumés here.

KSE Radio Ventures/Denver is searching for an engineer. Apply here.

Arista/Nashville is seeking a Regional Mgr./Promotions. Apply here.

Binnie/Portland, ME has an opening for an on-air promotions assistant. The cluster includes Country WTHT. Send airchecks and résumés to OM Stan Bennett here.

CMA is seeking applicants for a newly created Strategist/Integrated Marketing & Sales position. See more here; cover letter and résumé here.

Buck Owens Productions’ KUZZ AM & FM/Bakersfield is searching for a Sales Assistant in the Radio Sales and Camera Ads departments. Send résumés here.

Sago’s WPOR/Portland, ME has an opening for a morning co-host. Airchecks and résumés to PD Crash Poteet here.

iHeartMedia’s KNIX/Phoenix has an opening for a PD. Apply here.

Dick WRNS/Greenville, NC is looking for a morning host. Send airchecks and résumés here.

Cumulus’ WIOV/Lancaster, PA is searching for a morning co-host. Apply here.

Vallie Richards Donovan Consulting has an immediate PM drive opening at a legendary east coast Country station. Send airchecks and résumés to “Country Jobs” here.

DBC Radio’s WUBB/Savannah, GA has a morning show opening. Send airchecks and résumés to OM Gabe Reynolds here.

Entercom’s KMNB/Minneapolis is searching for an OM/PD. Apply here.

iHeartMedia has a number of key PD openings including WQIK/Jacksonville and KEBB/Sacramento. Send materials to iHeartCountry format captain Rod Phillips here.

Entercom’s WKIS/Miami is searching for an evening host. Apply here.

Mid-West’s WRTB/Rockford, IL has newly created on-air opening. Airchecks and résumés to PD Steve Summers here.

Beasley’s WQYK/Tampa is looking for a PD. Send materials here.

Binnie Media/Maine is searching for a Dir./Traffic and a part-time Sales Assistant in Portland, for its stations which include Country WTHT and WBQQ. Send materials here.

Midwest’s KVOX/Fargo has an unspecified on-air opening. Send airchecks and résumés here.

Cumulus’ KQFC/Boise is looking for an afternoon host who can also handle afternoon traffic and production for the five-station cluster. Details here.

Consultant Joel Raab has two client stations looking for a PD and an APD/MD in two different Top 100 markets. Send materials here.

iHeartMedia’s WMZQ/Washington is looking for an MD/evening host. Send materials here.

iHeartMedia/Tampa is looking for a Sr. Dir./Promotions. Apply here.

Cumulus’ WIVK/Knoxville is looking for a morning show Exec. Producer. Apply here.

Summit’s WQNU/Louisville is looking for an APD/MD/on-air host. Submit materials here.

Scripps’ WKTN/Milwaukee is looking for a morning show host here.

CMA is looking for a Market Research Analyst and a Creative Content Project Manager. Send cover letter, résumé and salary requirements to HR Consultant Sarah Pinson here.

Searching

• April Rider
  Former Riser House VP/Promo, Stoney Creek GM, Curb VP/Promotion
  aprilriderhelm@gmail.com
  (615) 714-1749

• Rosey Fitchpatrick
  Promotion/Marketing industry vet (MCA, Decca, Indie promo, WME)
  roseyfitch99@gmail.com
  615-944-7033

• Tommy & Joe Johnson
  Former KUBL/Salt Lake City morning co-hosts
  tommyjohnsonmail@gmail.com

• Pam Russell
  Former UMG/Nashville VP/National Sales
  Pamwrussell@icloud.com

• Shane Collins
  Former Summit Media/Louisville OM
  ShaneC1234@gmail.com

• Natalie Kilgore
  Former SouthComm VP/Marketing
  NatalieKilgore@outlook.com

• Ron “Keyes” Stevens
  Former KEKB/Grand Junction, CO morning host
  ronstvns@yahoo.com

• Jeremy Guenther
  Former KSSN & KMJX/Little Rock MD, on-air; Capitol SW Regional
  501-590-4878
  jguenther01@gmail.com

• Jeff Roper
  Former KCYY/San Antonio APD/MD/morning host
  jguenther01@gmail.com

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March 2018 PPM Scoreboard

Country radio shares were up by 1.6% compared to last month. Of the 86 stations listed, 48 increased, 28 decreased and 11 were flat. The cume leader was Cox’s KKBG/Houston with 1,328,800. Mt. Wilson’s KKGO/Los Angeles was second with 1,114,400.

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Legend: A “+” indicates a Classic Country outlet; a “^” designates co-owned Country stations in the metro; “t” indicates a tie; and a “*” indicates a station best in that statistic. Ranks are among subscribers.

Format-Wide PPM Ratings

Aggregate share for Nielsen Audio subscribing stations month to month.

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CONGRATULATIONS JASON ALDEAN
ON YOUR 20TH #1 SINGLE!
REARVIEW TOWN - #1 ALBUM AGAIN!

"YOU MAKE IT EASY"
#1 AIRCHECK AND BILLBOARD (AND LOCKING IN FOR ANOTHER WEEK!)
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<th>+/- Points</th>
<th>Total Plays</th>
<th>+/- Plays</th>
<th>Audience +/- Aud</th>
<th>Stations</th>
<th>ADDS</th>
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**IMPACTING MAY 7**

**SCOTTY MCCREERY**

**THIS IS IT**

“No doubt THIS IS IT will be what our listeners in Boston and Chicago will be singing this summer.”

- Lance Houston/WEBG

“THIS IS IT sounds like another hit song for Scotty. Maybe his best yet.”

- David Corey/WKLB
COUNTRY SONGS CORE GENRE

Sugarland

BABE

FEAT. TAYLOR SWIFT

OVER 38,000 SINGLES SOLD
& OVER 4 MILLION OD STREAMS
FIRST WEEK

ADD NOW!

BIG MACHINE RECORDS
UNIVERSAL MUSIC GROUP NASHVILLE
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<th>LW</th>
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<th>Audience +/- Aud</th>
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### Country Aircheck Top Spin Gainers

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<td>KEITH URBAN/Going Our Way</td>
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### Activator Top Spin Gainers

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<tr>
<td>KANE BROWN/Heaven</td>
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<tr>
<td>DAN + SHAY/Tequila</td>
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<td>KEITH URBAN/Going Our Way</td>
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### Country Aircheck Top Recurrents

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<tr>
<td>OLD DOMINION/Written In The Sand</td>
<td>(RCA)</td>
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<tr>
<td>LUKE BRYAN/Over It's Over</td>
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### Activator Top Point Gainers

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<td>KEITH URBAN/Coming Home</td>
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<tr>
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### Country Aircheck Top Recurrents

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<td>LUKE BRYAN/Most People Are Good</td>
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<td>DUSTIN LYNCH/Small Town Boy</td>
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COUNTRY AIRCHECK ACTIVITY

MITCHELL TENPENNY/Drunk Me (Riser House/Columbia)
Moves 48-45* 
2024 points, 773 spins 
5 adds: KBEB, KHEY, KSCS*, WDRQ*, WSIX

RUSSELL DICKERSON/Drunk Me (Triple Tigers)
Moves 49-46* 
1977 points, 738 spins 
5 adds: KATM*, KBEB, WAVV, WCTO*, WKHX*

JERROD NIEMANN/I Got This (Curb)
Remains at 47 
1737 points, 580 spins; No adds

LOCASH/Don’t Get Better Than That (Reviver)
Moves 50-48* 
1642 points, 655 spins 
1 add: WGAR

DANIELLE BRADBERY/Worth It (BMLGR)
Re-enters at 49 
1282 points, 500 spins 
2 adds: KASE, WSSL

MIDLAND/Burn Out (Big Machine)
Debuts at 50* 
1212 points, 481 spins 
3 adds: KHEY, KJUG, KNCI

AARON WATSON/Run Wild Horses (Big Label)
1043 points, 423 spins 
2 adds: KSKS*, KZSN

TYLER RICH/The Difference (Valory)
1013 points, 383 spins 
5 adds: KSKS*, WDAF, WEBG, WIRK, WWKA*

CRAIG CAMPBELL/See You Try (Red Bow)
959 points, 416 spins 
6 adds: KHEY, KWEN*, KYGO, WPOR, WQMX, WXBQ

ADD DATES

May 7
SCOTTY MCCREERY/This Is It (Triple Tigers) 
GRANGER SMITH/You’re In It (Wheelhouse) 
JORDAN DAVIS/Take It From Me (MCA)

May 14
ALEXANDRA DEMETREE/Coastin’ (SSM Nashville) 
MADDIE & TAE/Friends Don’t (Mercury)

May 21
TYLER FARR/Love By The Moon (Columbia) 
ABI/A Day Without (One Country/Nine North)

Check Out 5/1

Terra Bella: There’s A Country Song (—)
The husband and wife duo’s Joe Costa recorded the follow-up to 2016’s Road To Forever from their home studio. Costa shares production credit with guitarist Johnny Garcia (Garth Brooks, Trisha Yearwood) and co-wrote all nine tracks, including the singles “Before You” and “Wild One.”

May 4
Drake White: Pieces (BMLG Records)
On his second album, produced by Busbee, White co-penned two tracks (“Happy Place,” “The Best is Yet to Come”) featured alongside three additional cuts, including a co-write from Old Dominion’s Brad Tursi. “I love writing that’s very simple, but it’s like, ‘Oh, I know exactly what you’re talking about,'” explains White.
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<td>AARON WATSON/Run Wild Horses (Big Label)</td>
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<td>OLD DOMINION/Hotel Key (RCA)</td>
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<td>42</td>
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<td>MAREN MORRIS/Rich (Columbia)</td>
<td>1118</td>
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<td>SUGARLAND f/T. SWIFT/Babe (UMGN/Big Machine)</td>
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<td>CJ SOLAR/Airplane (Sea Gayle)</td>
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<td>KIP MOORE/Last Shot (MCA)</td>
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<td>TRENT HARMON/You Got 'Em All (Big Machine)</td>
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<td>DUSTIN LYNCH/It'd Be Jealous Too (Broken Bow)</td>
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<td>-104</td>
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<td>LANC0/Born To Love You (Arista)</td>
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<td>MIDLAND/Burn Out (Big Machine)</td>
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<td>MITCHELL TENPENNY/Drunk Me (Riser House/Columbia)</td>
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<td>DANIELLE BRADBERY/Worth It (BMLGR)</td>
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<td>RUSSELL DICKERSON/Blue Tacoma (Triple Tigers)</td>
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<td>DENNY STRICKLAND/California Dreamin' (Red Star)</td>
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<td>SOUTHERN HALO/Anything Is Possible (Southern Halo)</td>
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<td>LUCAS HOGE/Power Of Garth (Forge Entertainment)</td>
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