COUNTRY AIRCHECK WEEKLY

May 6 2019, Issue 651

McVay Goes Back To The Future

Today's arrival of Brian Philips as Cumulus EVP/Content & Audience (Breaking News) sets a path for current EVP/Content & Programming **Mike McVay** to return to his McVay Media consultancy after eight years. He spoke with **Country Aircheck** this afternoon.

CA: How did the ball get rolling on this transition?

MM: My experience with Cumulus has been pretty spectacular. The only thing I missed was my freedom. At this level, the job is 80 hours a week, and people I've worked with or for will tell you I take hours off, not days. My deal was officially up at the end of 2018 and when I sat down with [Pres./CEO] Mary Berner I told her I missed the freedom and opportunity to work internationally that came with consulting. I still have a lot of gas in the tank, especially for digital, creating new content and working in other areas.

Mary and I spoke about my continuing involvement: If I assisted in finding my replacement and stayed for an extra six months, Cumulus would be my first client in the U.S. That allows me to have my cake and eat it, too. I still have all those relationships within Cumulus, get to work with stations I know well, and we bring in Brian, who has history with these stations, but also a totally different perspective. In the meeting today announcing this, I told everyone that what we've done over the last four or five years with Cumulus is my ceiling. But for Brian, it's the floor. He has the opportunity to bring in a different perspective and ideas that help Cumulus continue to grow. And I think he'll do that.

What are the specifics?

I'm here full time until July 1. This was Brian's first day. He and I will divide and conquer through the transition, and July 1 I will shift to a consultant. Then it's a matter of what projects he assigns me to work on, where Mary wants my focus to be and what needs my attention.

How are you changed as a programmer and how has the landscape changed as you look forward to being a consultant under those parameters?

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Rice To The Finish: Broken Bow's Chase Rice gets a surprise visit from label and radio friends to celebrate his first No. 1 "Eyes On You" Saturday (5/4). Pictured (l-r) are WSIX/Nashville's Ryan McKiddy, WUBL/Atlanta's Angie Ward, the label's Addie Saloman, Tim Satterfield, the label's Scotty O'Brien and Chelsey Block, WUBL's Meg Stevens, tour manager John Lessard, Rice and the label's Shelley Hargis Gaines.

All The Singin' Ladies

Capitol's **Carrie Underwood** kicked off her *Cry Pretty Tour 360* May 1 in Greensboro, NC with Mercury's **Maddie & Tae** and Wheelhouse's **Runaway June** providing support. iHeartMedia **WTQR/Greensboro** PD **Casey Carter** was in attendance, describing it as "one of the best shows I've seen in a long time, and definitely the best Carrie Underwood show I've ever seen."

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TUCKER BEATHARD

BETTER THAN ME

"AN **ANTHEMIC** SINGLE...**ARENA-COUNTRY GOLD**."
Rolling Stone

"**HIS BEST YET.**"
HITS

"**SECOND TO NONE.**"
MUSIC ROW

"BACK TO HIS ROOTS AS A **HITMAKER**."
TASTE OF COUNTRY

GOING FOR ADDS NOW

WARNER MUSIC NASHVILLE

SOLD OUT DEBUT RYMAN SHOW

"IT HAS BEEN 20 YEARS SINCE I HAVE SEEN SUCH AN ENGAGED CROWD OF FANS. THEY SANG EVERY WORD TO EVERY SONG. THERE WERE MORE TRUCKER HATS THAN A PILOT TRAVEL STOP AND MORE COWBOY HATS THAN A RESISTOL STORE. I AM NOW A BIG BELIEVER IN CODY."

CHARLIE COOK VP COUNTRY FORMATS/CUMULUS

"CODY JOHNSON IS BEYOND SOLID, HE IS A STAR. CODY BRINGS A FULLY DEVELOPED BRAND TO COUNTRY RADIO – THE SONGS, THE LIVE SHOW, THE ARTISTIC SELF-AWARENESS, THE FAN CONNECTION. RADIO NEEDS THIS GUY NOW!"

RJ CURTIS EXECUTIVE DIRECTOR AT COUNTRY RADIO BROADCASTERS

CODY JOHNSON

ON MY WAY TO YOU

NEARING THE TOP 10
OVER 70 MILLION ON DEMAND STREAMS
OVER 600K TRACK EQUIVALENTS

COJM MUSIC · WARNER MUSIC NASHVILLE · WMN RADIO & STREAMING

Battle Cry: Capitol's Carrie Underwood celebrates opening weekend of *The Cry Pretty Tour 360* with openers Mercury's Maddie & Tae and Wheelhouse's Runaway June, her label family and industry friends Friday (5/3) in Birmingham.

Underwood is utilizing an in-the-round configuration for a second consecutive tour, with this year's model shaped to somewhat mimic an eye. "The artists could walk around the perimeter of the eyeball as well as the iris of the eyeball, and the 'whites' of the eye on either side of the iris was the pit," explains Carter. "The stage was lower on one side than the other, and the higher side could be accessed by ramps on the perimeter or a small staircase from the 'iris.'" Portions of the stage could be raised, lowered or rotated, and large video screens framed the eye from above.

Musically, Underwood kicked off with current single, "Southbound," and rolled through hits alongside newer material from 2018's *Cry Pretty*. Segues, mash-ups and covers kept attendees guessing as to what Underwood would play next. "She segued 'Just A Dream' into Aerosmith's 'Dream On' and then back to 'Just A Dream,'" notes Carter. "The crowd dug every single moment of everything she did."

Support acts Runaway June and Maddie & Tae helped out on a mix that included "Stand By Your Man," "Walking After Midnight," "Coal Miner's Daughter," "9 to 5," "Rockin' with the Rhythm of the Rain," "She's In Love with the Boy," "Independence Day," "Wild One," "Why Haven't I Heard From You" and "Man! I Feel Like A Woman!"

"If you have the choice between being in the pit or sitting in the seats, choose the seats," advises Carter. "The show is so visually spectacular that the seats are really the best place to get the full effect. It was a beautiful production, and Carrie has never looked our sounded better." *–Monta Vaden*

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TYLER RICH

LEAVE HER WILD

I wrote this song about how important it is to love Someone for who they are, and not try to change them.

Love and lift up the person you met, not a person you'd like them to be instead. Don't expect someone to give up or sacrifice part of themselves to be with you, love every part of them.

Love Her, and LEAVE HER WILD

Tyler Rich

GOING FOR ADDS

THIS MONDAY

THE VALORY MUSIC CO

COUNTRY AIRCHECK

MY TUNES: Luke Dick

Luke Dick

Songwriter Luke Dick discusses his most influential music:

1. Shel Silverstein: I have no idea if I have anything personally in common with the guy, but I do feel a sense of kinship, being pulled in several directions with writing and different art forms. From rock to country, this guy has been a part of legendary careers and also carved out a place for himself artistically with his poems and drawings. What I love about him is his ability to hone in so simply and conceptually in both song and poetry.

2. Tom Petty: Petty is the best American rock 'n' roll has had to offer. Period. What of Dylan? Springsteen? I'd bet a hundred bucks at this very second, of the umpteen million cars rolling in America, there's more Petty billowing out of them than the other two combined. What he did with songs is the most beautiful magic of getting to you by getting into you. I owe him something big.

3. Hank Jr.: I remember sneaking my dad's tape of Hank Jr. out as a kid and listening to it in my Walkman. I thought I was getting away with something while listening to "Ballad of Hank Williams," because HJ said "ass" a few times.

4. Pearl Jam: Something happens between the ages of 12-14 where music becomes the most important thing ever. I'd like to say that Nirvana was my favorite, because it seems cooler. But it's not true. Pearl Jam was — I had a million posters of them and learned all the guitar AND drum parts to *Ten*. I thought Vedder was saying something profound and speaking to me. Years later, I really have no idea what he was saying — the words themselves aren't all that intelligible in a lot of the songs.

5. Led Zeppelin: Truly the most epic band in the fullest sense. Their music is so, so expansive, stylistically. Queen's "Bohemian Rhapsody" may be the most epic song and Mercury the most epic singer, but Zeppelin as a band covered so many bases musically.

I've actually never listened to a Leonard Cohen record. Outside of "Hallelujah," I couldn't name one Cohen song. Please don't tell *Rolling Stone*.

I'll likely get lambasted for this, but I only like a couple Lou Reed songs. "Wild Side" is a creative and sonic masterpiece, and I love it as much as anything, but his vocals don't connect with me. That's fine — there are droves who do connect.

On the flip side, I've listened to Nico's *Chelsea Girl* a million times, and Lou Reed and the Velvet Underground contributed to it. It's such a beautiful record, and her odd vocals really create something meaningful to me. It sounds like the most amazing winter record. It's so warm, and the songs just kinda sink into your bones like a good soup.

As a surly teen, I thought Smash Mouth was trash. To me it sounded like Sublime injected with McDonald's. And I thought I was deeper than a french fry vat. And maybe I'm not, because now I don't change that stuff when it comes on the radio. The hooks are ridiculously catchy, and the recordings stand up. I'm a sucker for a hook.

The Only Way He Knows

Armed with a new title, ACM Artist of the Decade **Jason Aldean** launched his *Ride All Night Tour* with back-to-back nights at Mohegan Sun Arena in Uncasville, CT May 3-4. **Townsquare/Portsmouth, NH** OM **Robby Bridges** was in attendance and tells **Country Aircheck** that attendees can expect this tour to be packed with familiar hits from Aldean, strong support from **Kane Brown** and **Carly Pearce**, and plenty of crowd interaction.

"All the artists owned the stage," says Bridges. "There were lots of high fives, selfies, and signing boots and hats. My favorite moment, though, was when a young man with special needs – who loved the show and was dancing all night – got to slap Kane's hand when he walked by. The smile on his face was bigger than the sky!" By the time Aldean took the stage, Bridges says the crowd was at full volume and remained there the rest of the night.

Aldean utilized video screens and lighting effects throughout the show, including a large, Vegas-style illuminated *Ride All Night Tour* and JA silhouette lettering during the opening notes of "Take A Little Ride." He rolled through back-to-back hits, including early works "She's Country" and "Big Green Tractor" alongside recent hits "Drowns The Whiskey" and "You Make It Easy." Bridges pointed out that each song in Aldean's catalog was received with thunderous applause and screams. "I was surprised at how big a roar 'Johnny Cash,' [from Aldean's 2007 album, *Relentless*] got from the crowd," he notes. Aldean squeezed in two-dozen songs by the end of the evening. "Big hits, big reactions, and the crowd loved it," says Bridges.

Aldean will continue his *Ride All Night Tour* through mid-October. Find a complete listing of cities and dates here. *–Monta Vaden*

Chart Chat

Congrats to **Chase Rice**, **Carson James, Lee Adams, Shelley Hargis Gaines** and the **Broken Bow** promotion staff on securing this week's No. 1 with "Eyes On You." The song is Rice's first chart-topper; writers are **Chris DeStefano, Ashley Gorley** and Rice.

Chase Rice

And kudos to **Damon Moberly** and the **Mercury** crew on landing 30 adds for **Maddie & Tae**'s "Die From A Broken Heart," topping this week's board.

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TENILLE ARTS
call you names
MOST ADDED THIS WEEK
CLICK HERE TO WATCH THE MUSIC VIDEO!
REVIVER ENT GRP
19TH & GRAND RECORDS
DREAMCATCHER MANAGEMENT

COUNTRY AIRCHECK OFF THE RECORD: Rodney Atkins

Rodney Atkins

Curb's Rodney Atkins puts an industry spin on the artist interview:
I grew up listening to WIVK/Knoxville and WMIK/Middlesboro, KY.
The first time I heard myself on the radio, I had my windows down and truck doors open while cutting firewood and had the radio cranked up while I was working. At first, I just thought the song sounded familiar, until I realized it was me. It still does the same thing to me when I hear myself on the radio.
Having my wife and kids on the road is the best. I'm never in a hurry to get home. We can just be where we are and enjoy all the towns we're in.
If I'd could have dinner with anyone, I'd have an open faced roast beef with Jesus.
My new album, *Caught Up In The Country*, is authentic. It's vulnerable. It's got some great songs I'm really proud of.
My last impulse buy on the road was a nut driver set to fit my drill.
The most redneck thing I've done lately is building a table out of new oak, but beating it up to make it look old.
My road essentials are work boots and ball caps. If I've got that, I'll figure the rest out.
My least favorite interview question is anything about my wife and/or kids.
My wife, son and I were stuck in New York City after playing at Times Square for New Year's Eve. We had the best time being there with no particular place to go.

News & Notes

Mediabase Sr. Dir./Sales **Gregg Miller** has been upped to VP/Sales & Client Services, focusing on new data offerings and reporting capabilities. He has been with Mediabase since 1997 following management positions at Polygram, Enigma and BDS. Reach Miller here.

Wortman Works Pres./Owner **Jules Wortman** was named an Award of Honor recipient by the **East Tennessee State University National Alumni Association** May 3. Wortman is a 1989 graduate of ETSU.

The **T.J. Martell Foundation Young Professionals Advisory Council**'s fourth annual *Bed Race Nashville* will take place tomorrow (5/7) with teams including **Sony/Nashville**, **WME**, **CAA** and **Black River** participating. More info here.

The Week's Top Stories

Full coverage at countryaircheck.com.

- **Brian Michel** joined **KYGO/Denver** as PD. (CAT 4/30)
- **WUSN/Chicago** is searching for a new morning team following exit of *Stylz & Roman*. (CAT 5/3)
- **Miggy Santos** joined **WNWN/Battle Creek, MI** as Brand Mgr. (CAT 5/2)
- **Sandbox**'s **Leslie Cohea** was promoted to GM. (CAT 5/1)
- **Records** and **SMN** are partnering to promote **Matt Stell**. (CAT 4/29)

McVay Goes Back To The Future

(continued from page 1)

Programming is significantly more sophisticated than it was eight years ago. I don't see this as sitting around drawing up format clocks and showing PDs where to drop in liners. There's much

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How much FUN did you have this weekend?

"How do you spell fun? G A R T H!"
-LUCAS PHELAN, KMNB

"It's impossible not to have FUN with Garth! "
-GREGG SWEDBERG, KEEY

"I can't get enough of Garth. I'm kind of addicted!"
-CODIE ALLEN, WDAF

"One Huge K102 reunion! Truly FUN!"
-CHRIS CARR, KEEY

PEARL
RECORDS

• JUNE • 6 • 2019

Make It Meet: **RCA's Old Dominion play Nashville's Ascend Amphitheater Friday (5/3). Pictured (back, l-r) are Country Aircheck's Chuck Aly, OD's Whit Sellers, Geoff Sprung, Matthew Ramsey and Trevor Rosen, WKDF's Tyler Reese and Charlie Cook and WSIX's Ryan McKiddy; (front, l-r) *Taste of Country Nights'* Amber Atnip, Country Aircheck's Monta Vaden, *The Ty Bentli Show*'s Tricia "TJ" Jenkins, Cumulus' John Shomby and OD's Brad Tursi.**

more there in content creation, analyzing markets, determining opportunities for specific stations, coaching talent, focusing on digital, developing podcasts and building out syndicated programming. As persons using radio declines each year and each month, figuring out how to bring more millennials into radio stations and keep them longer will require research, testing and trials. That's where my head is today – looking at strategic positions and building big brands.

Looking back, what are the highlights you'll take with you, and what were the challenges you might have approached differently?

Some of the initial moves when the company took over Citadel proved to be setbacks for a couple of years. What I've come to understand is the noise level is so high that flipping a format or changing heritage air talent requires significant investment in research and marketing. Changes like Mark & Brian leaving KLOS/Los Angeles – it took five years for Frosty, Heidi and Frank to get back to and surpass those ratings. One could argue Scott Shannon's departure from WPLJ/New York eliminated that station from being the contender it once was. If I could rewrite some of that, I would.

I'm proud of how we turned the ratings around after four down years, and of great radio shows we put on like Todd and Jade on WPLJ, Ty Bentli on WKDF/Nashville, *Nash Nights Live*, the recent launch of Urban morning show Rick and Sasha and taking Ben Shapiro's podcast to a radio show. Not just me, but the whole team is proud. The podcast network has grown. We started running Alexa promos in November of 2017 ahead of Christmas to get people moving to smart audio.

What business dynamics have your attention?

While there's been concern around Cumulus selling off stations in large markets, Mary Berner's strategy of getting big in markets where we can is the right one. In Indianapolis we went from strong to very strong. In Allentown we now have the number three, four and five stations. Dallas, Nashville, Kansas City, San Francisco – markets where we have big clusters, we do very well. Where we don't, it's more of a challenge. Not impossible, though, and we're very committed to those markets. But bigger clusters are important for radio today because of the economy and where ratings are going.

Your thoughts on Country as you make this transition?

I'm very excited to collaborate with Brian after his years at CMT and history with the format. The challenges for the format are large because ratings have been eroding over the last two years. Dallas, Atlanta, even Nashville are still highly rated, but shares are not where they used to be. Will the format fragment and go Young Country again as it did 15 or 20 years ago? Maybe with a mainstream and an upper demo niche? Those generally are not successful, but backwards as it sounds, a niche done well can sometimes be bigger than being mass appeal. *–Chuck Aly*

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AVAILABLE 5.17

IMPACTING 5.20

Lady Antebellum

What If I Never Get Over You

BMLG RECORDS

The Unasked Questions

EDITORIAL

The recent release of a Canadian study of the U.S. country music business suggests "systemic issues of gender discrimination in radio programming." Coming on the heels of the recent USC Annenberg Inclusion Initiative study, "Country radio won't play women" has become a widely reported idea presented as fact. Unfortunately, the extent to which coverage of country music has become stuck on this narrative has almost completely obscured or ignored substantive understanding of a complex issue.

Not only is the research locked onto one of many metrics, the discussion mostly avoids relevant questions about supply, demand and the complicated cultural forces involved. These questions aren't simply going unanswered … they're not even being asked. For example, what exactly is the problem? Even more, is there an actual problem?

Those for whom the singles charts are proof of disenfranchisement may find that question objectionable, but it's worth asking. Why? Because the majority of people in the country music business – including radio professionals and the editorial staff of Country Aircheck – believe strongly that opportunity shouldn't be limited on the basis of gender, race, sexual orientation, religious affiliation or any other such factor.

So what's the disconnect? And what exactly do we learn from looking at the singles chart, just one of many available metrics? (Could the number of female headliners, ticket counts, and sales and streaming data help explain what's also seen on airplay charts? Or are they simply dismissed as further proof of radio's problem?)

The question at hand is opportunity. Outcomes – in this case the singles chart – could be reflecting less opportunity for women in country. That might even be a safe assumption, but it is still an assumption. Not a given. Of the artists supported by active Country radio promotion teams, 26% are women or woman-fronted groups. Last week's chart shows 18% of the top 50 songs are as well. Is that difference – which comes down to four songs – statistically significant? Does it prove that women are being excluded from Country radio more than men? Does it explain why?

Even if radio programmers wanted to shift the balance by playing records based on gender alone, there's less viably supported music from women available. (Granted, there's a chicken-and-egg debate to be had there, but perhaps a fruitless one.) If the solution falls to spinning entrants from the unsigned pool of talented women, take a moment to consider how many unsigned, un-promoted male artists make it at Country radio. That's because "discrimination" and "exclusion" aren't realities faced only by women in country music. They are, in fact, central to the operation of the *entire* business.

Every gatekeeper in every facet of the industry excludes aspirants. Here's what's not known: What is the gender breakdown of people actively pursuing publishing deals, managers and record contracts? And in the rejections inevitably associated, are women hearing "no" more than men? Those stats may be impossible to collect, but without them we're left with a series of empirically unsupportable leaps: There are fewer female writers and artists because they are turned down for deals more often because Country radio won't play women.

(An aside: Are aspiring female creators being told their rejections are because they are women? Is that always true? Are they getting the message from this dominant narrative that their lack of success/acceptance is because of their gender? If so, is that true in all cases? Most? Some? Is it helpful?)

Which brings us to the demand side of the equation. The claim "Country radio won't play women" is clearly off-point, as female artist singles consistently receive airplay. When they do, however, there is evidence they generally fall short of levels achieved by singles from male artists. Why would Country stations start playing records from women, only to stop playing them before they attain high levels of airplay? Is it reasonable to postulate audience reception is a key contributor to those decisions? Is that audience feedback specific to the songs in question? Might it be reflective of a gender preference among listeners? If so, is that necessarily a problem?

For those of us working in the industry or aspiring toward a career in the genre, country is the totality (generally) of our operating environment. But for a consumer, country is anything but the totality of their entertainment environment. If, when they choose country, their expectation or preference leans toward hearing a guy a with a twang in his voice, are they wrong or sexist? And if gatekeepers on the front lines of assessing audience response to music – like radio programmers – notice that and act accordingly, are they?

Do other genres of entertainment offer insight into audience behavior? For instance, the Active Rock format is dominated by groups. Are those programmers exercising some ingrained bias against solo artists? Is there simply an archetypal "rock band" aesthetic toward which that format's aspirants and audiences tilt?

Behind the two primary Country airplay charts are less than two hundred radio stations and a couple hundred men and women who participate in programming decisions. Their livelihoods are predicated on creating the best possible content in order to bring in the highest possible ratings and commensurate ad revenue. They are also cultural gatekeepers. Thus, one final question ignored by this reductionist narrative: What is the proper balance a radio professional should strike between doing what is proven and working in service to their employer, and attempting to effect cultural change their listeners may or may not care about?

Those PDs and MDs are the "creatives" in generally large, capital market-driven companies that are extremely results oriented. They are the advocates for country music, the most sympathetic to industry concerns, and the most invested and interested in the short and long-term success of country music. Is the wagging of "systemic gender discrimination" fingers in their faces helping them? Is it helping anyone? (Sorry, that's two more questions than promised.)

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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.

MIDWEST

Cumulus/Detroit has a Dir./Digital Content opening for its three-station cluster, including Country **WDRQ** (NASH FM). Apply here.

Marshalltown Broadcasting **KXIA/Marshalltown, IA** is searching for a morning co-host. Airchecks and résumés to PD **JD Justice** here.

Townsquare/Grand Rapids, MI is searching for an OM. Airchecks and résumés to **Rick Sarata** here.

Bliss **WJVL/Janesville, WI** has an opening for a part-time weekender. At least one year on-air experience is required. Airchecks and résumés to PD **Justin Brown** here.

KSE Radio Ventures/Denver is searching for an engineer. Apply here. The cluster is also looking for a full-time traffic coordinator; details and application here.

Entercom **WUSN/Chicago** is seeking part-time on-air talent. Apply here.

Midwest Communications is currently recruiting future programming leaders. Ideal candidates should be able to coach and grow talent, excel at music scheduling and creative imaging, possess good social media skills and be able to collaborate in maximizing sales opportunities and digital platform growth. Submit résumés and airchecks here.

NRG/Lincoln, NE is looking for an OM for the cluster, which includes Country **KFGE**. Send résumés and airchecks to Market Manager Ami Graham here.

Emmis **WLHK/Indianapolis** is on the hunt for a morning host to succeed Dave O'Brien. Interested candidates should apply here and rush résumés and airchecks to PD **Ryan Wild** here.

Townsquare **WXXQ/Rockford, IL** is seeking a morning co-host/producer. Applicants must be social media savvy and be able to regularly contribute to web content platforms. Send résumés and airchecks to OM/Brand Mgr. **"Sweet Lenny" Barber** here; apply here.

Leighton **KZPK/St. Cloud, MN** is looking for a third voice to add to its *Wild Wake Up with Kelly and Wood* morning show. Interested personalities should send résumés and airchecks here.

NORTHEAST

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.

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.

Townsquare/Hudson Valley, NY has openings for part-time on-air talent and digital contributors. The cluster includes Country **WKXP & WZAD** as well as Hot AC WCZK & Classic Rock WPDH. Materials to OM **Joe Limardi** here.

iHeartMedia/Dover-Wilmington, DE is seeking a Board Op to support on-air talent. Applications here.

Saga **WPOR/Portland, ME** is looking for a PD to succeed **Crash Poteet**, who is stepping down but will assist in the search for his successor. Send résumés and airchecks to Poteet here.

SOUTHEAST

Beasley **WQYK/Tampa** PD **Travis Daily** is seeking an experienced afternoon drive producer. Materials to Daily here.

Cumulus' **WSM-FM (Nash Icon)/Nashville** has an opening for a part-timer. Duties will also include the Icon Network. Flexibility and on-air experience is required (no beginners). Materials to VP/Country **Charlie Cook** here.

Cumulus **WKDF/Nashville** is seeking part-time air talent for weekends and fill-ins. Three years of on-air experience and residing in the Nashville area are required. Airchecks and résumés to PD **John Shomby** here.

Bristol **WXBQ/Johnson City, TN** is still searching for a PD to succeed Bill Hagy. The right candidate will also have on-air responsibilities. A minimum of five years as a Country PD is required. Airchecks and résumés here.

Entercom **WPAW/Greensboro, NC** has an opening for an afternoon jock. 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.

Entercom **WUSY/Chattanooga** is on the hunt for a midday on-air personality. Apply here.

Hubbard **WIRK/West Palm Beach** is searching for a PD to succeed Sammy Cruise, who is stepping down to focus on his air shift. Interested candidates may apply here.

Summit **WQNU/Louisville** is on the hunt for an APD/afternoon host to succeed Gravy, who segued to the company's Knoxville cluster. Résumés and airchecks to OM/PD **Cagle** here.

Beasley **WQYK/Tampa** is in search of an evening personality with at least three years success on-air in a PPM market. Send résumés and airchecks to PD **Travis Daily** here.

Cumulus/Shreveport seeks an OM and a day-to-day PD for Country **KRMD**. VP/Programming Operations **Greg Frey** is hiring for both posts. Interested parties can apply for the OM opening here and PD here.

Community/Ft. Walton Beach, FL is on the hunt for an OM to oversee the cluster, which includes Country **WHWY**. Consultant **Joel Raab** is hiring; résumés and airchecks to him here.

Dick **WRNS/Greenville, NC** is searching for an afternoon talent to succeed Chase Adams, who has stepped down. Send résumés and airchecks to OM/PD **Crystal Legends** here.

SOUTHWEST

Cumulus **KSCS/Dallas** is searching for a morning co-host for *Hawkeye In The Morning*. Airchecks and résumés to PD Mac Daniels here.

Entercom **KILT/Houston** has immediate openings for part-timers. Only applicants living in the Houston area are being considered at present. Send airchecks here; apply here.

LCKM **KFWR/Fort Worth, TX** is searching for a PD/midday host to succeed Andy Meadows. The right candidate should understand Texas, red dirt, Americana and country music and have a minimum of five years experience. Send cover letters, résumés and airchecks to OM **Gerry Schlegel** here.

WEST COAST

Cherry Creek/St. George, UT has an opening for a Dir./Production. The cluster includes Country **KCIN** and **KIYK**, and the job comes with co-host responsibilities on cluster AC KREC. Materials including production and imaging samples here.

Redwood Empire **KBBL/Santa Rosa, CA** PD **Carey Edwards** tells Country Aircheck that the station is looking for a new on-air talent to add to its existing lineup. Applicants interested in this newly created position should send airchecks and résumés to Edwards here.

Buck Owens **KUZZ/Bakersfield, CA** is seeking part-time on-air talent. Candidates must be local, have weekend and holiday availability, and a minimum of one year of on-air experience. Résumés and airchecks to PD **Brent Michaels** here.

Buck Owens/Bakersfield, CA is looking for a full-time receptionist. Résumés here.

Bonneville **KNCI/Sacramento** is searching for a PD to take the day-to-day reins from Group Dir/Programming **Chad Rufer**. Apply here.

OTHER

Consultant **Joel Raab** is looking for a Brand Manager for a Top 75 Market. Raab is also on the hunt for morning talent fro two different Top 50 Market stations. Send materials here.

Summit is currently seeking on-air talent and programmers for all formats, including their Country properties. Send résumés and airchecks to Summit VP/Programming **Beverlee Brannigan** here; apply for current Summit openings here.

Cumulus is on the hunt for an Exec. Prod. for its nationally – and internationally – syndicated *The Ty Bentli Show*. Nash Dir./Programming **John Shomby** asks interested candidates to apply here.

Saga is preparing to unveil a Top 100 PD gig somewhere along the east coast. Candidates interested in helming a Country station should send résumés and airchecks to VP/Programming **Bob Lawrence** here.

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SEARCHING

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•Heather Stevens
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LW	TW	Artist/Title (Label)	Total Points	+/- Points	Total Plays	+/- Plays	Audience	+/- Aud	Stations	ADDS
2	1	**CHASE RICE** ✔ Eyes On You (Broken Bow)	27714	2151	8596	625	53.414	3.568	154	0
4	2	**ELI YOUNG BAND**/Love Ain't (Valory)	24270	1136	7450	290	47.552	2.69	156	0
1	3	**OLD DOMINION**/Make It Sweet (RCA)	22602	-4886	6893	-1559	45.94	-6.703	156	0
5	4	**KANE BROWN**/Good As You (RCA)	22569	815	7014	255	43.321	1.764	156	0
6	5	**MORGAN WALLEN**/Whiskey Glasses (Big Loud) ✔	22116	1680	6979	590	41.173	3.353	155	0
8	6	**JON PARDI**/Night Shift (Capitol)	21445	1291	6425	293	41.363	4.221	155	0
7	7	**KELSEA BALLERINI**/Miss Me More (Black River)	20713	314	6327	132	38.3	0.888	156	0
3	8	**BRETT YOUNG**/Here Tonight (BMLGR)	19141	-5565	5930	-1651	41.359	-7.184	156	0
9	9	**BRETT ELDREDGE**/Love Someone (Atlantic/WMN)	18526	1114	5528	369	34.236	2.161	156	0
10	10	**THOMAS RHETT**/Look What God Gave Her (Valory) ✔	16987	1575	5097	422	32.628	3.425	156	0
11	11	**LEE BRICE**/Rumor (Curb) ✔	15994	1590	4793	408	30.175	3.588	156	0
12	12	**CODY JOHNSON**/On My Way To You (CoJo Music/WMN)	14697	298	4526	66	29.131	2.45	156	0
13	13	**MAREN MORRIS**/Girl (Columbia)	13709	503	4049	195	25.039	1.234	152	1
14	14	**BLAKE SHELTON**/God's Country (Warner Bros./WMN)	13505	1518	4094	427	26.163	3.431	155	0
15	15	**ERIC CHURCH**/Some Of It (EMI Nashville)	13050	1218	3998	327	23.382	2.48	155	1
17	16	**FLORIDA GEORGIA LINE**/Talk You Out Of It (BMLGR)	11796	678	3455	177	20.292	1.572	151	0
18	17	**GEORGE STRAIT**/Every Little Honky Tonk Bar (MCA)	10563	366	3399	118	18.801	-0.028	149	0
19	18	**CHRIS YOUNG**/Raised On Country (RCA)	10338	254	3090	142	18.654	-0.059	150	1
23	19	**DAN + SHAY**/All To Myself (Warner Bros./WAR)	9890	988	2890	303	17.654	1.39	152	0
20	20	**RODNEY ATKINS**/Caught Up In The Country (Curb)	9815	60	3268	4	17.253	0.865	138	0
21	21	**B. GILBERT & L. ELL**/What Happens In A Small Town (Valory)	9784	528	3072	214	15.145	0.426	149	0
22	22	**RUNAWAY JUNE**/Buy My Own Drinks (Wheelhouse)	9309	230	2934	57	15.462	1.204	146	1
25	23	**LUKE BRYAN**/Knockin' Boots (Capitol)	8832	1245	2741	400	15.294	1.954	149	3
24	24	**JASON ALDEAN**/Rearview Town (Macon Music/Broken Bow)	8657	782	2618	218	15.86	2.408	151	2
27	25	**RASCAL FLATTS**/Back To Life (Big Machine)	7053	223	2067	81	9.924	-0.013	153	0

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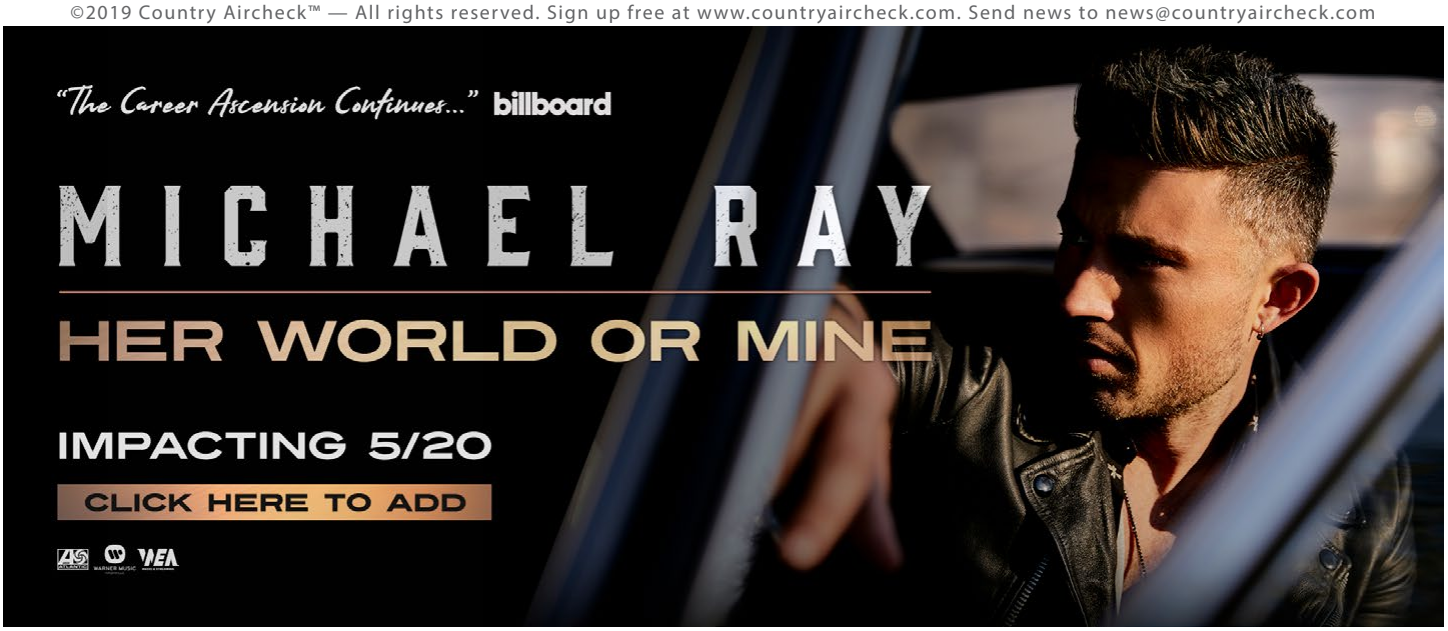

ELI YOUNG BAND

POWER UP NOW!

MAX SPINS THROUGH 5/19

THE VALORY MUSIC CO.

LW	TW	Artist/Title (Label)	Total Points	+/- Points	Total Plays	+/- Plays	Audience	+/- Aud	Stations	ADDS
26	26	**CARLY PEARCE**/Closer To You (Big Machine)	6922	-38	2077	-1	10.096	-0.328	149	0
28	27	**JUSTIN MOORE**/The Ones That Didn't Make It.. (Valory)	6795	509	2044	175	12.536	1.293	136	5
30	28	**COLE SWINDELL**/Love You Too Late (Warner Bros./WMN)	6282	302	1777	76	9.575	0.413	132	2
31	29	**TENILLE TOWNES**/Somebody's Daughter (Columbia)	5994	265	2049	126	9.176	-0.096	107	6
32	30	**TIM MCGRAW**/Thought About You (Columbia)	5928	551	1609	160	9.622	1.632	139	2
33	31	**RUSSELL DICKERSON**/Every Little Thing (Triple Tigers)	5645	308	1697	69	8.206	-0.042	141	5
34	32	**MORGAN EVANS**/Day Drunk (Warner Bros./WEA)	4864	271	1463	85	8.39	0.484	119	2
35	33	**KACEY MUSGRAVES**/Rainbow (MCA)	4702	355	1340	43	5.679	0.688	121	0
36	34	**CHRIS LANE**/I Don't Know About You (Big Loud)	4400	325	1189	102	8.267	1.031	91	3
37	35	**LAUREN ALAINA**/Ladies In The '90s (19/Mercury)	4143	516	1271	161	4.643	0.526	124	1
41	36	**DIERKS BENTLEY**/Living (Capitol)	3829	523	1071	143	6.988	0.925	112	0
38	37	**HARDY**/Rednecker (TVM/Big Loud)	3696	281	1168	33	5.331	1.377	115	3
40	38	**CHRIS JANSON**/Good Vibes (Warner Bros./WAR)	3652	261	1065	81	6.435	0.77	105	4
45	39	**MIDLAND**/Mr. Lonely (Big Machine)	3637	765	1048	218	6.611	1.547	112	16
39	40	**BROS. OSBORNE**/I Don't Remember Me (Before..) (EMI Nashville)	3633	218	1078	58	5.551	0.321	117	1
42	41	**JIMMIE ALLEN**/Make Me Want To (Stoney Creek)	3487	232	1059	43	5.494	0.579	108	3
43	42	**DYLAN SCOTT**/Nothing To Do Town (Curb)	3343	154	1028	29	4.349	0.828	110	2
46	43	**MATT STELL**/Prayed For You (Wide Open/Records/GCE/Arista)	3284	475	941	115	5.726	1.164	88	7
44	44	**ASHLEY MCBRYDE**/Girl Goin' Nowhere (Atlantic/WAR)	3181	171	909	34	5.694	0.353	96	1
29	45	**CARRIE UNDERWOOD**/Love Wins (Capitol)	2392	-3840	587	-1202	5.19	-8.37	155	0
48	46	**BRAD PAISLEY**/My Miracle (Arista)	2300	179	666	71	4.225	0.366	85	5
49	47	**DUSTIN LYNCH**/Ridin' Roads (Broken Bow)	2117	219	668	77	3.272	0.074	89	8
Debut	48	**CARRIE UNDERWOOD**/Southbound (Capitol) ✔	2025	1571	627	492	2.94	2.221	80	29
50	49	**TRAVIS DENNING**/After A Few (Mercury)	2024	166	631	43	3.088	0.852	83	2
AIRBORNE		**ZBB**/Someone... (ZB Collective/BMG/Wheelhouse) **DEBUT**	2018	558	646	129	2.802	1.408	95	18

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Country Aircheck Add Leaders

	Adds
MADDIE & TAE/Die From A Broken Heart (Mercury)	30
CARRIE UNDERWOOD/Southbound (Capitol)	29
TUCKER BEATHARD/Better Than Me (Warner Bros./WAR)	19
ZAC BROWN BAND/Someone I... (ZB Collective/BMG/Wheelhouse)	18
MIDLAND/Mr. Lonely (Big Machine)	16
TENILLE ARTS/Call You Names (Reviver)	13
RILEY GREEN/In Love By Now (BMLGR)	11
HIGH VALLEY/Single Man (Atlantic/WEA)	9
DUSTIN LYNCH/Ridin' Roads (Broken Bow)	8
MATT STELL/Prayed For You (Wide Open/Records/GCE/Arista)	7

Country Aircheck Top Point Gainers

CHASE RICE/Eyes On You (Broken Bow)	2151	✔
MORGAN WALLEN/Whiskey Glasses (Big Loud)	1680	✔
LEE BRICE/Rumor (Curb)	1590	✔
THOMAS RHETT/Look What God Gave Her (Valory)	1575	✔
CARRIE UNDERWOOD/Southbound (Capitol)	1571	✔
BLAKE SHELTON/God's Country (Warner Bros./WMN)	1518	
JON PARDI/Night Shift (Capitol)	1291	
LUKE BRYAN/Knockin' Boots (Capitol)	1245	
ERIC CHURCH/Some Of It (EMI Nashville)	1218	
ELI YOUNG BAND/Love Ain't (Valory)	1136	

Country Aircheck Top Spin Gainers

CHASE RICE/Eyes On You (Broken Bow)	625
MORGAN WALLEN/Whiskey Glasses (Big Loud)	590
CARRIE UNDERWOOD/Southbound (Capitol)	492
BLAKE SHELTON/God's Country (Warner Bros./WMN)	427
THOMAS RHETT/Look What God Gave Her (Valory)	422
LEE BRICE/Rumor (Curb)	408
LUKE BRYAN/Knockin' Boots (Capitol)	400
BRETT ELDREDGE/Love Someone (Atlantic/WMN)	369
ERIC CHURCH/Some Of It (EMI Nashville)	327
DAN + SHAY/All To Myself (Warner Bros./WAR)	303

Activator Top Point Gainers

CARRIE UNDERWOOD/Southbound (Capitol)	851	✔
ERIC CHURCH/Some Of It (EMI Nashville)	789	✔
MORGAN WALLEN/Whiskey Glasses (Big Loud)	695	✔
BRETT ELDREDGE/Love Someone (Atlantic/WMN)	689	✔
LUKE BRYAN/Knockin' Boots (Capitol)	674	✔
DAN + SHAY/All To Myself (Warner Bros./WAR)	631	
BLAKE SHELTON/God's Country (Warner Bros./WMN)	584	
LEE BRICE/Rumor (Curb)	560	
JASON ALDEAN/Rearview Town (Macon Music/Broken Bow)	492	
JUSTIN MOORE/The Ones That Didn't Make It.. (Valory)	481	

Activator Top Spin Gainers

ERIC CHURCH/Some Of It (EMI Nashville)	178
CARRIE UNDERWOOD/Southbound (Capitol)	177
MORGAN WALLEN/Whiskey Glasses (Big Loud)	171
LUKE BRYAN/Knockin' Boots (Capitol)	146
BLAKE SHELTON/God's Country (Warner Bros./WMN)	137
BRETT ELDREDGE/Love Someone (Atlantic/WMN)	127
LEE BRICE/Rumor (Curb)	119
DAN + SHAY/All To Myself (Warner Bros./WAR)	118
MAREN MORRIS/Girl (Columbia)	109
MIDLAND/Mr. Lonely (Big Machine)	105

Country Aircheck Top Recurrents

	Points
LUKE COMBS/Beautiful Crazy (River House/Columbia)	20348
LUKE COMBS/She Got The Best Of Me (River House/Columbia)	12422
SCOTTY MCCREERY/This Is It (Triple Tigers)	12155
JASON ALDEAN/Girl Like You (Macon Music/Broken Bow)	11679
JIMMIE ALLEN/Best Shot (Stoney Creek)	10659
MICHAEL RAY/One That Got Away (Atlantic/WEA)	9896
RILEY GREEN/There Was This Girl (BMLGR)	9443
DUSTIN LYNCH/Good Girl (Broken Bow)	8324
THOMAS RHETT/Sixteen (Valory)	7942
JORDAN DAVIS/Take It From Me (MCA)	7789

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COUNTRY AIRCHECK ACTIVITY

CARRIE UNDERWOOD/Love Wins (Capitol)
Moves 29-45
2,392 points, 587 spins; no adds

BRAD PAISLEY/My Miracle (Arista)
Moves 48-46*
2,300 points, 666 spins
5 adds: **KDRK, KKGO, WKXC, WQDR, WRBT**

DUSTIN LYNCH/Ridin' Roads (Broken Bow)
Moves 49-47*
2,117 points, 668 spins
8 adds: **KCCY, KNIX, WCKT, WGNA, WNSH, WRNX, WTGE, WUBL**

CARRIE UNDERWOOD/Southbound (Capitol)
Debuts at 48*
2,025 points, 627 spins
29 adds including: ***KATC, KFRG, KJUG, KKIX, KMLE, KRYS, KSSN, WAMZ, WAVW, WBUL**

TRAVIS DENNING/After A Few (Mercury)
Moves 50-49*
2,024 points, 631 spins
2 adds: **KRYS, *W1MC**

ZAC BROWN BAND/Someone I... (ZB Collective/BMG/Wheelhouse)
Debuts at 50*
2,018 points, 646 spins
18 adds including: ***KATC, *KATM, KAWO, KIZN, KMDL, *KPLX, *KRST, KUAD, PCCO, *W1MC**

RYAN HURD/To A T (RCA)
1,757 points, 482 spins
3 adds: **KJKE, KMNB, WPOR**

ADAM HAMBRICK/Rockin' All Night Long (Buena Vista/Capitol)
1,702 points, 546 spins
1 add: ***W1MC**

MITCHELL TENPENNY/Alcohol You Later (Riser House/Columbia)
1,695 points, 531 spins
2 adds: ***KATC, KTTS**

ADD DATES

May 13
LOCASH/One Big Country Song (Wheelhouse)
TYLER RICH/Leave Her Wild (Valory)

May 20
MICHAEL RAY/Her World Or Mine (Atlantic/WEA)
LADY ANTEBELLUM/What If I Never Get Over You (BMLGR)
SEAFORTH/Love That (RCA)
TOBY KEITH/That's Country Bro (Show Dog)
RANDY HOUSER/No Stone Unturned (Stoney Creek)
RONNIE MILSAP f/DOLLY PARTON/Smoky Mountain Rain (Riser House)
THE CADILLAC THREE/Crackin' Cold Ones With The Boys (Big Machine)

May 27
RALEIGH KEEGAN/Don't Take Time (Star Farm)

Send yours to adds@countryaircheck.com

CHECK OUT 5/10

Rodney Atkins *Caught Up In The Country* (Curb)
Atkins co-penned all 12 tracks on his fifth studio album — his first new music project since 2011's *Take a Back Road* — including the lead single and title track, featuring vocals from the Fisk Jubilee Singers.

May 17
Marty Brown *American Highway* (Plowboy)

May 24
Billy Ray Cyrus *The SnakeDoctor Circus* (BMG)
Jimmy Fortune *God & Country* (Gaither)

May 31
Thomas Rhett *Center Point Road* (Valory)

June 21
Aaron Watson *Red Bandana* (Big Label)
Willie Nelson *Ride Me Back Home* (Legacy)

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LW	TW	Artist/Title (Label)	Points	+/- Points	Plays	+/- Plays	Stations	ADDS
4	1	**KANE BROWN** Good As You (RCA)	11312	291	2391	67	53	0
3	2	**CHASE RICE**/Eyes On You (Broken Bow)	11186	118	2466	47	51	0
5	3	**ELI YOUNG BAND**/Love Ain't (Valory)	10368	51	2271	13	52	0
1	4	**OLD DOMINION**/Make It Sweet (RCA)	10135	-1535	2302	-299	51	0
8	5	**MORGAN WALLEN**/Whiskey Glasses (Big Loud) ✔	9619	695	2121	171	53	1
6	6	**JON PARDI**/Night Shift (Capitol)	9572	305	2047	62	52	0
7	7	**KELSEA BALLERINI**/Miss Me More (Black River)	9511	434	2018	67	53	0
10	8	**BRETT ELDREDGE**/Love Someone (Atlantic/WMN) ✔	8595	689	1853	127	52	1
9	9	**CODY JOHNSON**/On My Way To You (CoJo Music/WMN)	8207	112	1732	19	53	0
2	10	**BRETT YOUNG**/Here Tonight (BMLGR)	7971	-3367	1786	-748	49	0
11	11	**THOMAS RHETT**/Look What God Gave Her (Valory)	7893	421	1635	81	53	0
12	12	**LEE BRICE**/Rumor (Curb)	7043	560	1536	119	52	2
13	13	**BLAKE SHELTON**/God's Country (Warner Bros./WMN)	6644	584	1366	137	53	0
15	14	**ERIC CHURCH**/Some Of It (EMI Nashville) ✔	6455	789	1343	178	53	0
14	15	**GEORGE STRAIT**/Every Little Honky Tonk Bar (MCA)	6164	479	1312	99	51	0
16	16	**MAREN MORRIS**/Girl (Columbia)	5988	452	1262	109	53	0
19	17	**FLORIDA GEORGIA LINE**/Talk You Out Of It (BMLGR)	4849	406	1019	75	51	0
18	18	**RODNEY ATKINS**/Caught Up In The Country (Curb)	4823	73	1035	22	47	0
20	19	**JASON ALDEAN**/Rearview Town (Macon Music/Broken Bow)	4638	492	953	90	52	0
21	20	**B. GILBERT & L. ELL**/What Happens In A Small Town (Valory)	4571	458	938	98	51	1
23	21	**LUKE BRYAN**/Knockin' Boots (Capitol) ✔	4482	674	920	146	52	2
24	22	**DAN + SHAY**/All To Myself (Warner Bros./WAR)	4155	631	865	118	51	4
21	23	**CHRIS YOUNG**/Raised On Country (RCA)	3989	84	809	14	51	1
25	24	**RUNAWAY JUNE**/Buy My Own Drinks (Wheelhouse)	3669	234	783	44	49	1
28	25	**TIM MCGRAW**/Thought About You (Columbia)	2515	286	537	53	39	1
26	26	**KACEY MUSGRAVES**/Rainbow (MCA)	2379	30	488	1	41	0
32	27	**JUSTIN MOORE**/The Ones That Didn't Make It.. (Valory)	2204	481	442	92	41	4
29	28	**TENILLE TOWNES**/Somebody's Daughter (Columbia)	2189	79	455	12	42	1
31	29	**COLE SWINDELL**/Love You Too Late (Warner Bros./WMN)	2077	201	408	50	39	4
27	30	**CARLY PEARCE**/Closer To You (Big Machine)	2070	-195	484	-28	44	0

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LW	TW		Artist/Title (Label)	Points	+/- Points	Plays	+/- Plays	Stations	Adds
30	31		**DIERKS BENTLEY**/Living (Capitol)	2035	-74	372	-13	26	1
34	32		**CHRIS JANSON**/Good Vibes (Warner Bros./WAR)	1671	196	315	45	40	1
47	33		**CARRIE UNDERWOOD**/Southbound (Capitol) ✔	1554	851	319	177	36	9
33	34		**ASHLEY MCBRYDE**/Girl Goin' Nowhere (Atlantic/WAR)	1550	-7	296	3	24	0
36	35		**RASCAL FLATTS**/Back To Life (Big Machine)	1524	117	358	42	39	0
37	36		**RUSSELL DICKERSON**/Every Little Thing (Triple Tigers)	1522	123	333	26	39	2
38	37		**AARON WATSON**/Kiss That Girl Goodbye (Big)	1453	97	290	19	22	0
39	38		**LAUREN ALAINA**/Ladies In The '90s (19/Mercury)	1418	216	300	40	38	0
26	39		**CARRIE UNDERWOOD**/Love Wins (Capitol)	1410	-1907	283	-384	38	0
42	40		**MIDLAND**/Mr. Lonely (Big Machine)	1321	411	264	105	30	8
40	41		**HARDY**/Rednecker (TVM/Big Loud)	1198	46	227	19	33	2
48	42		**ZAC BROWN BAND**/Someone I Used To Know (ZB Collective/BMG/Wheelhouse)	1007	310	173	87	19	10
41	43		**MATT STELL**/Prayed For You (Wide Open/Records/GCE/Arista)	922	-88	164	-12	23	0
46	44		**DYLAN SCOTT**/Nothing To Do Town (Curb)	824	94	189	17	24	1
51	45		**BROTHERS OSBORNE**/I Don't Remember Me (Before..) (EMI Nashville)	823	192	168	39	25	1
35	46		**RANDY HOUSER f/H. LINDSEY**/What Whiskey Does (Stoney Creek)	808	-620	143	-167	26	0
44	47		**OLD DOMINION**/One Man Band (RCA)	801	31	84	7	8	0
43	48		**TRAVIS DENNING**/After A Few (Mercury)	800	22	110	4	7	0
45	49		**DUSTIN LYNCH**/Ridin' Roads (Broken Bow)	780	24	93	4	5	0
49	50		**STEPHANIE QUAYLE**/If I Was A Cowboy (Rebel Engine)	731	55	136	8	14	0
50	51		**GABBY BARRETT**/I Hope (---)	730	60	73	6	1	0
54	52		**CHRIS LANE**/I Don't Know About You (Big Loud)	672	174	125	41	33	0
53	53		**MORGAN EVANS**/Day Drunk (Warner Bros./WEA)	668	89	123	22	31	1
52	54		**ADAM DOLEAC**/Famous (---)	640	40	64	4	1	0
Debut	55		**EASTON CORBIN**/Somebody's Gotta Be Country (Tape Room)	472	100	85	18	8	0
56	56		**BACKSTREET BOYS**/No Place (RCA)	460	10	46	1	1	0
57	57		**MITCHELL TENPENNY**/Alcohol You Later (Riser House/Columbia)	436	-10	62	0	5	0
Debut	58		**MAREN MORRIS**/The Bones (Columbia)	430	220	43	22	1	0
Debut	59		**BRAD PAISLEY**/My Miracle (Arista)	401	45	125	11	17	0
59	60		**ADAM HAMBRICK**/Rockin' All Night Long (Buena Vista/Capitol)	399	12	119	7	12	0

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