

# COUNTRY AIRCHECK WEEKLY

July 1 2019, Issue 659

## PPM's Lessons For Diary

How listeners consume radio from PPM to diary markets may be similar, but the difference in how that listening is attributed is stark: perception vs. reality. Where a diary-keeper writes down what they recall or perceive they have listened to, a meter holder's listening is captured live. Does that more precise measurement offer strategies that can be applied in diary markets? I talked to experts who have programmed in both worlds to find out.

Arguably the greatest lesson offered by a meter is their insight into listener behavior. Obviously, that knowledge can be put to use by stations regardless of their measurement methodology. "We learned the listener didn't have a handle on how much listening they really do," says Cumulus VP/Country **Charlie Cook**. "Many diary holders claimed to listen to morning drive from 6am, for example, but PPM showed listening did not ramp up until 7am. The same for the afternoon show on the other end."



Charlie Cook



Justin Case



Alex DeMers

Summit/Wichita OM and KFDI PD **Justin Case** points to the urgency meters brought to programming. "PPM shows us that listeners want what they want now. You had better be playing a hit song. You better be talking about something they connect with emotionally. If your commercials are dull or are about something they don't care about, they are gone. Simple as that."

Consultant **Alex DeMers** works with Country, Rock, Alternative and Classic Hits stations and says the behavioral focus of PPM can apply to diary markets ... to a point. "Not every PPM best practice may make sense in a diary market, but it does give you a window on what listeners are really doing. The diary programmer has the added burden of encouraging listeners to recall that behavior, as well."

(continued on page 8)



**Con Artist:** Warner/WEA's Ingrid Andress at the Florida Association of Broadcasters Annual Convention. Pictured (l-r) are Beasley's Caroline Beasley, Andress, BMI's Dan Spears, Sinclair's Mike Pumo and Hubbard's Ginny Morris.

## Take Me To Your Leadership, Music

Celebrating its 30th anniversary last month, **Leadership Music** has been a key if quiet contributor to the highly engaged sense of community that sets Nashville, Country and adjacent aspects of the business apart. Think of it like an all-genre, industry-encompassing, yearlong, highly distilled version of CRS – without the late night carousing. (Okay, maybe there's a little of that.)

Each year, between 40 and 50 applicants are selected to devote one Friday for nine months – bookended by opening and closing retreats – to intensive education in key aspects of the business. (See the 2020 class list [here](#).) There's a day for songwriting and publishing, one for record companies, one for media, and so on. Because the class is in close proximity for long periods of time, the education aspect is rivaled only by the personal connections fostered.



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## CAYLEE hammack FAMILY TREE

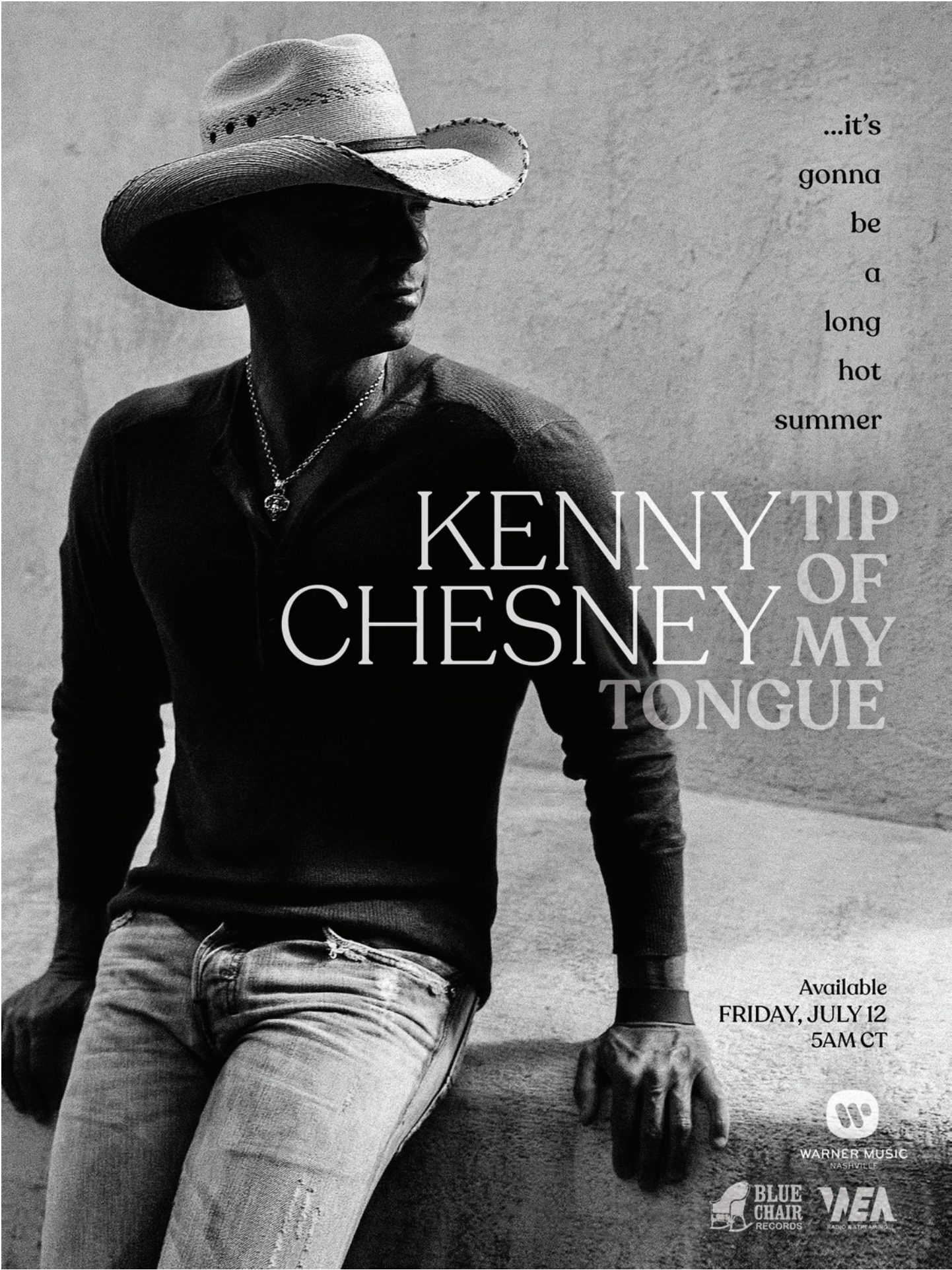
Top 50 and just getting started!

**To Date:**  
11.3 Million Nielson Audience  
6.6 Million streams

Capitol  
MUSIC GROUP  
A UNIVERSAL MUSIC COMPANY

WATCH  
CAYLEE'S  
NATIONAL TV  
DEBUT (5/29)  
ON  
TODAY SHOW  
(NBC-TV)



A black and white photograph of Kenny Chesney. He is wearing a light-colored cowboy hat with a dark band, a dark long-sleeved shirt, and light-colored jeans. He is sitting on a concrete surface, leaning forward with his hands on his knees. The background is a plain, light-colored wall.

...it's  
gonna  
be  
a  
long  
hot  
summer

# KENNY TIP CHESNEY OF MY TONGUE

Available  
FRIDAY, JULY 12  
5AM CT



WARNER MUSIC  
NASHVILLE





Founding Council member and industry stalwart **Joe Galante** says that was by design. "The music business really wasn't connected. The industry was in silos and had a complete lack of

understanding of how each of the other parts worked. The primary benefit was in education and an enhanced rolodex. If you walk a mile in someone else's shoes without actually having to do that job, you get empathy. Considering how many people have been through the program,

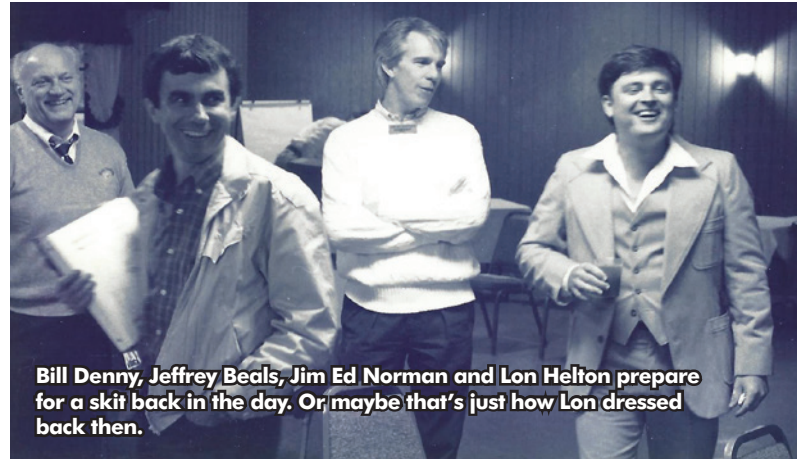
it's led to an exponential increase in understanding and has developed countless relationships."

Each class typically has a few label executives, a couple of folks from radio, managers, publishers, non-profit execs and more. "The classes are diverse by design, so when your program year begins there may be only a few classmates you work with tangentially or at least recognize their names," says Exec. Dir. **Debbie Linn**. "But we begin to see walls come down as early as the first weekend of Opening Retreat. And eight months later, at Closing Retreat, true friendships have emerged."

Cumulus/Nashville VP/MM **Allison Warren** (Class of '16) remembers it well. "What I didn't realize is how robust our business is, how connected we are without [understanding that]," she says. "It hit me during Opening Retreat as we went around the room introducing ourselves – songwriter, lawyer, financial, live events. From a radio perspective, it was humbling to see how we are just one small part of this machine. Straight away, I knew this was something I wanted to really take in. We just don't get these opportunities to dive deeply into the business this way."

For radio professionals and others living outside Nashville, the travel commitment can be

daunting – especially when trying to sell the idea up the chain of command. Galante thinks businesses should be encouraging participation. "When I first started in my career, companies would send people for management training on a regular basis," he says. "It was really helpful, but that stopped in the '90s. Companies don't understand the value they get sending someone through Leadership Music. Over a total of nine days in a year, they get a master's degree in areas it would take years to [study] and a better understanding of how to solve business problems."

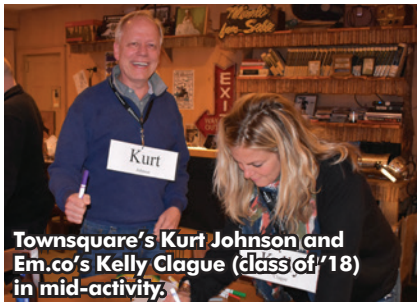


**Bill Denny, Jeffrey Beals, Jim Ed Norman and Lon Helton prepare for a skit back in the day. Or, maybe that's just how Lon dressed back then.**

Graduates coming through Leadership Music are better executives for their companies."

Again, Warren offers recent and practical application. "You get that [time investment] back tenfold in a couple of ways," she says. "The connections aren't just with your class, but also from when you come back and serve in future years. Those have benefited our company in a specific way when I was able to make some introductions that opened the door to a macro-level partnership with an artist. On a general level, they helped me look at how we structure our partnerships and create a more conscientious organization when it comes to interacting with music."

There may be even greater reasons for radio pros to apply. "If radio people aren't part of each class, a really important voice isn't being heard by their peers in the industry," Warren says. "The relationships that form and grow as people are elevated in their respective segments of the business are at the core of changing industry thinking. Yes, it's a time and financial commitment, but



**Townsquare's Kurt Johnson and Em.co's Kelly Clague (class of '18) in mid-activity.**

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**\*6 MEDIABASE/CA**  
**\*7 BILLBOARD**

**27.8M**  
ON-DEMAND STREAMING,  
**+2.4M TW**

**#16 CURRENT**  
ON-DEMAND STREAMING

**SOLD OUT TOUR**

**CHRIS YOUNG**  
**RAISED ON COUNTRY**

**RCA RECORDS**



**TOP MOST ADDED!**



# **DILLON CARMICHAEL**

## **“I DO FOR YOU”**

**THANK YOU**

**TO ALL THE BELIEVERS OF DILLON AND “I DO FOR YOU”**

*I am so thankful for country radio! I've met  
some AMAZING people in radio world,  
and I am forever grateful for their support!*

*Thanks y'all! Dillon Carmichael*

**EARLY BELIEVERS**

**KJUG • KSOP • KBEQ • WGNE • WTQR • WDRM  
WPGB • KXLY • WBUL • WAMZ • WNOE • WWGR • KUPL  
WCTQ • KRTY • KTEX • KUBL • WJVC • WKXC • KFKE  
KCCY • WQYK • WKLI • WKMK • WXCX • KWNR • KSON  
KHGE • WLFP • WCOL**



**Marty Raybon**

**Shenandoah's Marty Raybon discusses his most influential music:**

**Merle Haggard:** I saw him playing to a packed Ryman. We opened for him on several occasions, but this night was something special...you could tell he felt well. He was jovial with the band and crowd. Pitch perfect. He killed it.

**"Two Dozen Roses":** We had success with "The Church on Cumberland Road" and

"Sunday in the South," but this was the song that allowed us to be known as a legitimate hit act in country music.

**Garth Brooks:** We opened for Garth at the Sprint Center in Kansas City about a year and half ago. I had realized years before that he left nothing on the field. Whoever came up with the statement leave it all on the field must have been to a Garth show.

**George Jones:** He could take a lyric of a song and with the emotion he sang with — the soul and the feeling — could make you feel every word.

**Ralph Stanley, Merle Haggard, Johnny Paycheck and Vern Godson:** It's been said that a great songwriter is a good thief. It's not that you steal the song from the writer, but how they came up with it. I know good singers do the same thing. You take a nugget from one singer and get something different from another. You take all of it and perfect your style.

**An "important" piece or style of music you just don't get:** The Beatles. They were a little before my time. It was my sister's music. I heard it all the time, but only came to enjoy it and the craft it took to make it years later.

**An album you listened to incessantly:** *The Search for Everything* by John Mayer. Very rhythmic, good lyric, wonderful tone!

**An obscure or non-country song everyone should listen to right now:** Roger Miller's "You Can't Roller Skate in a Buffalo Herd" — Life is what it is. Everybody needs to back off a notch or two. Take a big breath and just breathe.

**Music you'd rather not admit to enjoying:** Easy listening music would have to be my guilty pleasure.

**On our latest project:** Shenandoah just released its first new album in 20 years — *Reloaded* — that was produced by Jay DeMarcus of Rascal Flatts. We feel like we haven't gone anywhere. We still love what we do and who we do it for. We recorded it live out on the road, spotlighting our biggest hits. It also includes three brand-new tunes, one being "That's Where I Grew Up." We just dropped the [music video](#) for "Grew Up," and it features Michael Ray in the video as well as on the track.

it's so rare we get to stop and talk with other industry thought leaders in the kind of safe environment that can change how we all think about what we do."

Learn more about Leadership Music [here](#); the application window for the 2021 class opens early next year. —Chuck Aly

## Chart Chat

Congrats to **Lee Brice, RJ Meacham, Mike Rogers** and the **Curb** team on earning this week's No. 1 with "Rumor." The song is the second single from Brice's self-titled fourth studio album. Writers are **Ashley Gorley, Kyle Jacobs** and Brice.

And kudos to **Carson James, Lee Adams, Shelley Hargis Gaines** and the **Broken Bow** crew on landing 36 adds for the **Chase Rice** single "Lonely If You Are," topping this week's add board.



**Lee Brice**

## News & Notes

Mollman **KACO/Lawton, OK** has rebranded as "New Country 98.5" from its previous "Superstar Country 98.5" following 48 hours straight of stunting with Blake Shelton's "Goodbye Time."

**Premiere** nationally syndicated *Country Top 30 With Bobby Bones* and *Women Of iHeartCountry* have been added to **Chris Country Radio/UK**. Stream the station [here](#).

Valory's **Justin Moore** has partnered with off-road vehicle company ROXOR, who will sponsor his *Late Night & Longnecks Tour*.

Curb's **Jerrold Niemann** is the newest Country Music Brand Ambassador for Durango Boots.

Pump House's **Lewis Brice**'s new single "Summertime Vibes" has been added to TouchTunes jukeboxes in 1,900 Waffle House Restaurants nationwide.

**Easton Corbin** has partnered with *Air Force Entertainment* and the United States Air Force for the second year to perform six private concerts on Air Force bases for Airmen and their families.

Singer/songwriter **Jack Ingram** will return to host the sixth annual *Texas Songwriter U*, a songwriting competition, educational workshop and showcase event open to Texas residents and natives. More [here](#).

**TG Sheppard** will host a weekly show Fridays on **SiriusXM's Elvis Radio**.

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BBB BMG

## CHARTBOUND! ONE BIG COUNTRY SONG

**New adds include**  
KTEX/McAllen and WRBT/Harrisburg

**Future adds include**  
KKG0/Los Angeles and WQDR/Raleigh





## DEBUT ALBUM AVAILABLE NOW

"Runaway June's new album is Pure Country to the ears, with both great vocals & lyrics. Naomi, Hannah & Jennifer are originals & they deliver in every way on Blue Roses!!" **TIM ROBERTS - VICE PRESIDENT PROGRAMMING, ENTERCOM & PROGRAM DIRECTOR, WYCD/DETROIT**

"With all the hard work and time this band has put into their career, their sound and their genuine enthusiasm for what they do, these 10 songs perfectly capture that feeling. So excited about the project, so excited about the songs but mostly excited to say Congratulations!" **NATE DEATON - GENERAL MANAGER & MUSIC DIRECTOR, KRTY/SAN JOSE**

"Next level. Smart. And beautiful harmonies and production. And it made me feel. Love this!" **CINDY SPICER - PROGRAM DIRECTOR, WFUS/TAMPA**

"Blue Roses is so fresh with great harmonies - reminds me of hearing The Dixie Chicks for the first time!" **BOB WALKER - HALL COMMUNICATIONS VP/PROGRAMMING & PROGRAM DIRECTOR, WCTK/PROVIDENCE**

"I love the sound of this cd, it showcases the real depth and talent the girls have...Favorite cut is number 3 'We Were Rich' 'cause I grew up like that and that is how we felt!" **PATCHES - MORNING SHOW & MUSIC DIRECTOR, KTEX/MCALLEN**





# CHASE RICE



#1 MOST ADDED

LONELY IF YOU ARE

40 First Week Stations

KKGO, WEBG, WXTU, WKLB, KKWF, KMLE, KWBL, WOYK,  
WJVC, WPOC, KUPL, WKKT, WDSY, WPGB, KSOP, KUBL, KWNR,  
WWKA, KASE, KBEQ, WCOL, KRTY, WQDR, WMIL, WSIX,  
WGNE, WNOE, WKMK, WKLI, KHG E, KBQI, WQMX, KXLY,  
WTHT, KZSN, KJUG, WXBQ, WQHK, WUSJ, KPLM, SiriusXM

THANK YOU COUNTRY RADIO!



BMG





**S'moregon:** Brooke Eden with radio and label friends before opening the **Garth Brooks Stadium Tour** stop in Eugene, OR Saturday (6/29). Pictured (front, l-r) are KNUC/Seattle's Wingnut, Pearl's Andy Elliott, KWJJ/Portland's Toni Marie, Pearl's Hilary Hoover and Eden; (back, l-r) Wingnut's sister and boyfriend, Courtney Bessler, KUPL/Portland's Jenn Hays, Danny Dwyer and wife Kim, Jennifer Partlow and MoJoe Roberts, Pearl's Glenn Noblit, KNUC's Ann Marie Mulholland and Frank.

## PPM's Lessons For Diary

(continued from page 1)

"Actually, PPM programmers might learn as much from diary programmers," says Townsquare SVP/Programming **Kurt Johnson**. "In diary, you're trying to be compelling, to be memorable. If the listener doesn't remember you at the moment of truth when his or her pen is poised over the diary, nothing else really matters." Same might be said for when they're choosing a station in the car or on their radio app.

Perhaps unsurprisingly, the core elements of great radio are regarded as universal. "Good, entertaining radio is based on

having unique stationality, relevant content and focus on the local community," says Entercom Country Format Captain **Tim Roberts**, who also programs WYCD/Detroit. "Those pillars don't change from diary to PPM. Sound on-air marketing and digital strategy comes into play and, yes, you probably need to look at how effective your talent is on the air. Are they prepared for each show? Are recorded elements efficient and entertaining?"

**Practical Tactical:** In diary markets, stations often benefit from recall misperception when listeners write down listening for longer



**Tim Roberts**

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# CODY JOHNSON

## NOTHIN' ON YOU

AVAILABLE NOW

IMPACTING  
JULY 22ND





# RILEY GREEN

## IN LOVE BY NOW

"RILEY BRINGS IT ALL TO THE TABLE, ON-STAGE CHARISMA, PURE COUNTRY VOCALS AND BIG CATCHY HITS FOR COUNTRY RADIO!"

- TIM ROBERTS, ENTERCOM FORMAT CAPTAIN  
AND PD AT WYCD/DETROIT

"RILEY GREEN IS THE WHOLE PACKAGE. IT'S NOT JUST ONE SONG IT'S ALL OF HIS SONGS! WHEN HE SOLD OUT 1,000 SEATS AT THE RODEO CLUB BACK IN MARCH, THE AUDIENCE LOVED EVERY BIT OF THE SHOW!"

- NATE DEATON, GM AT KRTY/SAN JOSE

"IF THIS WAS FANTASY FOOTBALL, THIS IS A SONG I'M GOING TO PROTECT."

- BOB WALKER, PD AT WCTK/PROVIDENCE

"I THINK I AM TERRIBLE AT QUOTES... BUT I WILL SAY I AM A RILEY FAN!"

- BILL HAGY, PD AT WXBQ/BRISTOL

"RILEY GREEN KNOWS HIS LANE AND DELIVERS ON EXPECTATIONS WITH HIS NEW SONG. IT'S COUNTRY!"

- MOJOE ROBERTS, ALPHA MEDIA COUNTRY FORMAT CAPTAIN  
AND PD AT KUPL/PORTLAND

"JUST SAW RILEY GREEN ON THE BRAD PAISLEY TOUR! FANS LOVED THE #1 SINGLE, AS WELL AS "IN LOVE BY NOW" IN THE LIVE SHOW. HE'S NOT THAT GREAT AT CORNHOLE, BUT WHEN IT COMES TO MUSIC, HE'S GONNA BE A STAR!"

- DEB TURPIN, PD AT KSOP/SALT LAKE CITY

"HE KNOWS WHO HE IS, AND HE KNOWS HIS AUDIENCE - OBVIOUSLY WANTS IT EXPANDED, BUT HE'S NOT PUTTING ON AIRS. HE'S NOT TRYING TO BE WHAT HE'S NOT."

- DANN HUFF, CMA, ACM & MUSIC ROW AWARD-WINNING PRODUCER

"RILEY IS FOLLOWING A DON'T-MESS-WITH-SUCCESS PHILOSOPHY FOR HIS SOPHOMORE SINGLE. "IN LOVE BY NOW," A RAMBUNCTIOUS UPTEMPO SONG WITH PROMINENT PEDAL STEEL AND A HOOKY TELECASTER RIFF, HAS A '90S COUNTRY VIBE THAT MAKES IT A KID SISTER TO "THERE WAS THIS GIRL," AND HE DOESN'T PRETEND OTHERWISE."

- TOM ROLAND, BILLBOARD



**BMLG**  
RECORDS





than they actually did. PDs have long employed tactics to exploit this and other methodology quirks. But should they?

"The listeners don't know if they're in a diary or PPM market," Johnson says. "Having programmed for years in both, I've found the basics for winning stations are the same: Play hits, be entertaining, be relevant, be local. Many of the 'tricks' that are touted don't net out to a ratings gain – at least not a sustainable one. Playing manipulation games in either methodology is like trying to time the stock market. Instead of trying to game the system, focus on producing great programming every hour, every day."

**Kurt Johnson**

iHeartMedia WNOE/New Orleans PD **Ashley Wilson** (who is moving to Louisville [later this month](#)) jumped from PPM to diary when she left an APD job in Jacksonville to program WNOE. Her concern is the PPM focus on avoiding tune-out subverts brand building and the need for talent to connect with the audience.

**Ashley Wilson**

"Stations in all markets should own their brands and personalities," she says. "When listeners see us at events, or our station tied into anything in the community, you want them to recognize your name, logo, and associate that with their love for country music."

Marrying PPM's urgency with diary's more expansive brand and personality awareness may mean there's little margin for mediocrity.

"The majority of listeners are not going to wait around for [the content] to get good," Case says. "Be interesting, all the time – that is the challenge. What makes you interesting enough to capture my attention and then come back for more? Without that, there is no connection."

**Stop, Hook & Listen:** Placement of stop sets is one area where PPM and diary diverge. "Changing spot set times to open up the quarter hour – something that is beneficial for PPM markets – is not a strategy that benefits diary results," Cook says. "Moving people from quarter hour to quarter hour is important for both PPM and diary markets, but the way to do it is different."

DeMers agrees, but says PPM data does reinforce other aspects of running commercials. "Stopset placement strategy is not specifically exportable to diary markets," he says. "However, we've been preaching for years that fewer breaks in an hour – even if they're longer – are generally more effective at driving ratings than more breaks. And benchmarked commercial-free hours do create measurable lift in usage. That shows up very clearly in PPM."

"PPM shows listeners have developed the ability to sense when you are going to stop the music," Case adds. "They hear the calls, the back-sell, and they intuitively know you're going to a break. They may jump there, or when the commercials begin. The timer in the listener's head begins as soon as the talking starts, which makes what talent does and how they do it even more important. They have to be interesting and friendly to keep the audience engaged. Then, get back to the music as soon as possible."

"[The late] Rusty Walker said, 'There are three things that kill radio stations: Bad songs, bad talk, and too many commercials.' That still holds true today and should be the first place you examine. Everything is content. Hit songs are content. Talent stories are content. Contests *must* be content. Great commercial copy is content. You may only have people for seven-to-12 minutes. There is no opportunity for laziness."

Adds Johnson, "If your breaks are compelling, no tune out problems. If your music's right, no tune out. If your positioning is strong and presented in a creative way, no tune out." And those principles are universal.

–Sue Wilson  
**CAC**



**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**

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](#).

Midwest **WXCL/Peoria, IL** is searching for a Brand Mgr. following the station's acquisition from Alpha. Interested candidates should send résumés, airchecks and relevant materials [here](#).

Midwest/Lansing is seeking a Brand Mgr. for its cluster, which includes Country **WWDK** and satellite format **Duke FM**. Interested candidates should submit résumés, cover letters, airchecks and commercial production samples [here](#).

Marshalltown **KXIA/Marshalltown, IA** is looking for a PD/morning host to succeed JD Justice. The ideal candidate should be able to quarterback a morning show, guide branding and imaging, lead an on-air staff and engineer audience-building, revenue-enhancing promotions. Send résumés and airchecks [here](#).

iHeartMedia/**North Ohio** RSVP/Programming **Keith Kennedy** is searching for an SVP/Programming to join the Mansfield, OH cluster, which includes Country **WNCO**. Interested candidates should send résumés and airchecks to Kennedy [here](#).

Cumulus/**Topeka, KS** is seeking a Dir./Promotions to succeed Cassidy Manetta. The cluster includes Country **KTOP**; apply [here](#).

iHeartMedia **WLLR/Quad Cities, IA-IL** PD **Jim O'Hara** is on the hunt for an afternoon personality to fill the vacancy created when

longtime host **Bo J. Spates** passed away last month. Interested candidates may send résumés, social media screen shots and airchecks to O'Hara [here](#).

**NORTHEAST**

Beasley **WKLB/Boston** is on the hunt for morning host to succeed Jackson Blue as he segues to afternoons. Apply [here](#); send résumés and airchecks to PD **David Corey** [here](#).

iHeartMedia/**Hartford, CT** is looking for an SVP/Programming for the market, which includes Country **WWYZ**. Find the complete posting and apply [here](#).

**SOUTHEAST**

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](#).

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](#).

Dick **WUBB/Savannah, GA** is seeking a PD to succeed PD/morning co-host Hunter Meyer. OM **Gabe Reynolds** is accepting résumés, airchecks and sample imaging scripts [here](#).

iHeartMedia **WNOE/New Orleans** is looking for a PD to succeed Ashley Wilson. Apply [here](#).

University of Florida **WRUF/Gainesville, FL** Dir./Radio Programming **Rob Harder** is searching for a Brand Mgr./afternoon host to succeed **Justin Tyler**. Send résumés and airchecks to Harder [here](#), and apply online [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](#).

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 Texas **KHKX/Odessa-Midland, TX** VP/GM **John Moesch** is on the hunt for an afternoon personality to join the team. Résumés and airchecks can be sent to Moesch [here](#).

Payne Country **KTLQ-FM/AM & KEOK/Tahlequah, OK** MM **Travis Reeves** is searching for an OM/PD/morning host to join the company. Candidates familiar with the format, NexGen, Adobe Audition and Microsoft Office should send résumés, references and airchecks [here](#).

**WEST COAST**

Townsquare/**Boise** is on the hunt for a Brand Mgr. for Country **KAWO** & Top 40 **KSAS**. Interested candidates should send résumés and airchecks to Market Pres. **Rick Carmean** [here](#).

Buck Owens **KUZZ/Bakersfield, CA** is looking for an experienced full-time news anchor/reporter with two years' anchoring experience and familiarity with Adobe Audition. Send résumés and news-related airchecks [here](#).

**OTHER**

**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 Branigan** [here](#); apply for current Summit openings [here](#).

**CMT Radio** is on the hunt for a Nashville-based, entry-level Assoc. Prod. for its two nationally-syndicated radio programs. Send résumés and cover letters to Exec. Prod. **Ashlee McDonald** [here](#).

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**SEARCHING**• **Chris Matthews**

Formerly with KBEB/Sacramento, KMLE/Phoenix, KAWO/Boise  
[chrismatthewsdj@gmail.com](mailto:chrismatthewsdj@gmail.com)

• **Terry Cooley**

Former Radio Mankato Dir./Programming  
[Sinjin62@gmail.com](mailto:Sinjin62@gmail.com)

• **Bo Matthews**

Former WIL/St. Louis PM Drive Host now offering voiceover services  
[1BoMatthews@gmail.com](mailto:1BoMatthews@gmail.com)  
636-575-6222

• **Mike Nelson**

Former Riverbend/Idaho Falls, ID OM  
[MikeEZ1@gmail.com](mailto:MikeEZ1@gmail.com)

• **Fritz Moser**

Former WLHK/Indianapolis PD  
[MoserFritz@hotmail.com](mailto:MoserFritz@hotmail.com)  
317-413-0185

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LEE  
BRICE














Thank you,  
country radio, for  
believing in this  
**RUMOR!**

- Lee Brice

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RUMOR



2	1		<b>LEE BRICE</b> ✓ Rumor (Curb)	28748	3071	8964	949	54.21	5.156	156	0
3	2		<b>BLAKE SHELTON</b> /God's Country (Warner/WMN) ✓	26495	2587	8216	805	51.704	6.846	156	0
4	3		<b>ERIC CHURCH</b> /Some Of It (EMI Nashville)	22488	1177	6792	326	42.303	2.719	155	0
6	4		<b>LUKE COMBS</b> /Beer Never Broke My... (River House/Columbia) ✓	21399	2460	6595	757	40.445	3.422	156	0
5	5		<b>MAREN MORRIS</b> /Girl (Columbia)	20772	770	6333	260	37.882	1.345	154	0
7	6		<b>CHRIS YOUNG</b> /Raised On Country (RCA)	18583	761	5790	271	34.937	1.366	155	1
8	7		<b>JASON ALDEAN</b> /Rearview Town (Macon Music/Broken Bow)	17637	1013	5567	346	32.515	1.73	156	0
10	8		<b>DAN + SHAY</b> /All To Myself (Warner/WAR) ✓	17397	1944	5259	470	33.129	4.18	155	1
11	9		<b>JUSTIN MOORE</b> /The Ones That Didn't Make It... (Valory)	16821	1453	5260	450	31.716	3.322	154	2
12	10		<b>LUKE BRYAN</b> /Knockin' Boots (Capitol)	15958	1061	5007	357	28.779	1.988	154	0
1	11		<b>THOMAS RHETT</b> /Look What God Gave Her (Valory)	15720	-11463	4901	-3479	30.257	-19.717	156	0
13	12		<b>FLORIDA GEORGIA LINE</b> /Talk You Out Of It (BMLGR)	13510	146	4131	62	23.998	0.385	154	0
15	13		<b>B. GILBERT &amp; L. ELL</b> /What Happens In A Small Town (Valory)	12391	543	3852	144	20.95	0.932	153	0
9	14		<b>BRETT ELDREDGE</b> /Love Someone (Warner/WMN)	12201	-3945	3666	-1263	22.799	-7.358	156	0
16	15		<b>RUNAWAY JUNE</b> /Buy My Own Drinks (Wheelhouse)	12152	1200	3857	338	20.967	2.353	155	3
17	16		<b>COLE SWINDELL</b> /Love You Too Late (Warner/WMN)	10420	1311	3207	421	16.678	2.097	151	2
21	17		<b>CARRIE UNDERWOOD</b> /Southbound (Capitol) ✓	9835	1533	3045	486	17.738	3.794	146	3
19	18		<b>KEITH URBAN</b> /We Were (Capitol)	9616	1196	3033	381	16.891	2.434	154	0
24	19		<b>CHRIS LANE</b> /I Don't Know About You (Big Loud)	9506	1433	2696	396	17.291	2.507	127	8
18	20		<b>TIM MCGRAW</b> /Thought About You (Columbia)	9320	799	2735	176	14.355	1.572	152	2
20	21		<b>RASCAL FLATTS</b> /Back To Life (Big Machine)	8687	326	2683	95	14.37	1.167	153	0
22	22		<b>RUSSELL DICKERSON</b> /Every Little Thing (Triple Tigers)	8633	405	2592	150	13.702	0.634	152	1
29	23		<b>DIERKS BENTLEY</b> /Living (Capitol)	8137	1366	2412	407	15.56	3.13	137	1
26	24		<b>CARLY PEARCE</b> /Closer To You (Big Machine)	7901	294	2378	74	11.224	0.262	150	0
25	25		<b>MORGAN EVANS</b> /Day Drunk (Warner/WEA)	7825	169	2408	64	12.397	-0.034	143	0

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# DYLAN SCOTT

## NOTHING To Do Town

\*35 CA  
\*38 BB

## #25 Streaming #13 CPS





LW	TW	Artist/Title (Label)	Total Points	+/- Points	Total Plays	+/- Plays	Audience	+/- Aud	Stations	ADDS
28	26	<b>LADY ANTEBELLUM</b> /What If I Never Get Over You (BMLGR)	7508	695	2249	255	13.037	0.615	144	1
30	27	<b>TENILLE TOWNES</b> /Somebody's Daughter (Columbia)	6750	60	2141	-28	9.448	0.989	131	2
31	28	<b>MATT STELL</b> /Prayed For You (Wide Open/Records/GCE/Arista)	6469	761	1871	198	12.04	1.856	129	3
32	29	<b>CHRIS JANSON</b> /Good Vibes (Warner/WAR)	6315	863	1845	248	11.428	1.614	139	2
23	30	<b>GARTH BROOKS f/B. SHELTON</b> /Dive Bar (Pearl)	5696	-2489	1702	-698	11.207	-5.831	142	13
33	31	<b>HARDY</b> /Redneckin' (TVM/Big Loud)	5684	249	1732	55	8.216	0.331	126	0
35	32	<b>MIDLAND</b> /Mr. Lonely (Big Machine)	4897	239	1513	87	8.649	1.459	136	3
34	33	<b>BROS. OSBORNE</b> /I Don't Remember Me (Before...) (EMI Nashville)	4821	152	1401	70	7.549	0.512	139	4
36	34	<b>JIMMIE ALLEN</b> /Make Me Want To (Stoney Creek)	4654	215	1436	74	6.983	0.547	131	1
37	35	<b>DYLAN SCOTT</b> /Nothing To Do Town (Curb)	4054	283	1303	103	5.459	0.536	117	1
38	36	<b>ZAC BROWN BAND</b> /Someone... (ZB Collective/BMG/Wheelhouse)	3774	283	1245	89	5.265	0.448	119	2
45	37	<b>JORDAN DAVIS</b> /Slow Dance In A Parking Lot (MCA)	3238	640	927	193	4.697	0.549	116	16
39	38	<b>TRISHA YEARWOOD</b> /Every Girl In This Town (Gwendolyn/Pearl)	3212	90	894	46	6.352	0.298	105	3
40	39	<b>RYAN HURD</b> /To A T (RCA)	3204	221	893	35	5.831	0.715	88	3
41	40	<b>DUSTIN LYNCH</b> /Ridin' Roads (Broken Bow)	3108	386	978	72	4.786	0.664	109	1
<b>AIRBORNE</b>		<b>JON PARDI</b> /Heartache Medication (Capitol)	2974	328	911	128	4.365	0.57	94	5
43	42	<b>TRAVIS DENNING</b> /After A Few (Mercury)	2895	212	891	58	4.002	0.151	104	1
42	43	<b>BRAD PAISLEY</b> /My Miracle (Arista)	2789	81	762	-12	4.8	-0.01	96	0
47	44	<b>BRETT YOUNG</b> /Catch (BMLGR)	2533	94	726	49	5.564	-0.184	81	5
<b>AIRBORNE</b>		<b>MITCHELL TENPENNY</b> /Alcohol You Later (Riser House/Columbia)	2500	13	732	-13	3.182	0.149	93	1
49	46	<b>OLD DOMINION</b> /One Man Band (RCA)	2449	655	739	221	3.663	0.798	84	11
48	47	<b>SCOTTY MCCREERY</b> /In Between (Triple Tigers)	2411	164	728	47	3.613	0.336	103	1
50	48	<b>JAKE OWEN</b> /Homemade (Big Loud)	2040	272	651	71	2.894	0.622	76	5
Debut	49	<b>LOGAN MIZE</b> /Better Off Gone (Big Yellow Dog)	1669	45	535	15	1.71	-0.059	74	3
Debut	50	<b>CAYLEE HAMMACK</b> /Family Tree (Capitol)	1652	-13	463	-1	1.91	0.024	68	2

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### Country Aircheck Add Leaders

<b>CHASE RICE</b> /Lonely If You Are (Dack Janiels/Broken Bow)	<b>36</b>
<b>JORDAN DAVIS</b> /Slow Dance In A Parking Lot (MCA)	<b>16</b>
<b>GARTH BROOKS f/B. SHELTON</b> /Dive Bar (Pearl)	<b>13</b>
<b>OLD DOMINION</b> /One Man Band (RCA)	<b>11</b>
<b>CHRIS LANE</b> /I Don't Know About You (Big Loud)	<b>8</b>
<b>DILLON CARMICHAEL</b> /I Do For You (Riser House)	<b>7</b>
<b>MICHAEL RAY</b> /Her World Or Mine (Warner/WEA)	<b>7</b>
<b>CALE DODDS</b> /I Like Where This Is Going (Warner/WMN)	<b>6</b>
<b>BRETT YOUNG</b> /Catch (BMLGR)	<b>5</b>
<b>JAKE OWEN</b> /Homemade (Big Loud)	<b>5</b>
<b>JON PARDI</b> /Heartache Medication (Capitol)	<b>5</b>
<b>RANDY HOUSER</b> /No Stone Unturned (Stoney Creek)	<b>5</b>

### Country Aircheck Top Point Gainers

<b>LEE BRICE</b> /Rumor (Curb)	<b>3071</b> ✓
<b>BLAKE SHELTON</b> /God's Country (Warner/WMN)	<b>2587</b> ✓
<b>LUKE COMBS</b> /Beer Never Broke My Heart (River House/Columbia)	<b>2460</b> ✓
<b>DAN + SHAY</b> /All To Myself (Warner/WAR)	<b>1944</b> ✓
<b>CARRIE UNDERWOOD</b> /Southbound (Capitol)	<b>1533</b> ✓
<b>JUSTIN MOORE</b> /The Ones That Didn't Make It... (Valory)	<b>1453</b>
<b>CHRIS LANE</b> /I Don't Know About You (Big Loud)	<b>1433</b>
<b>DIERKS BENTLEY</b> /Living (Capitol)	<b>1366</b>
<b>COLE SWINDELL</b> /Love You Too Late (Warner/WMN)	<b>1311</b>
<b>RUNAWAY JUNE</b> /Buy My Own Drinks (Wheelhouse)	<b>1200</b>

### Country Aircheck Top Spin Gainers

<b>LEE BRICE</b> /Rumor (Curb)	<b>949</b>
<b>BLAKE SHELTON</b> /God's Country (Warner/WMN)	<b>805</b>
<b>LUKE COMBS</b> /Beer Never Broke My Heart (River House/Columbia)	<b>757</b>
<b>CARRIE UNDERWOOD</b> /Southbound (Capitol)	<b>486</b>
<b>DAN + SHAY</b> /All To Myself (Warner/WAR)	<b>470</b>
<b>JUSTIN MOORE</b> /The Ones That Didn't Make It... (Valory)	<b>450</b>
<b>COLE SWINDELL</b> /Love You Too Late (Warner/WMN)	<b>421</b>
<b>DIERKS BENTLEY</b> /Living (Capitol)	<b>407</b>
<b>CHRIS LANE</b> /I Don't Know About You (Big Loud)	<b>396</b>
<b>KEITH URBAN</b> /We Were (Capitol)	<b>381</b>

### Activator Top Point Gainers

<b>GARTH BROOKS f/B. SHELTON</b> /Dive Bar (Pearl)	<b>1189</b> ✓
<b>LUKE COMBS</b> /Beer Never Broke My... (River House/Columbia)	<b>983</b> ✓
<b>COLE SWINDELL</b> /Love You Too Late (Warner/WMN)	<b>941</b> ✓
<b>JASON ALDEAN</b> /Rearview Town (Macon Music/Broken Bow)	<b>904</b> ✓
<b>ERIC CHURCH</b> /Some Of It (EMI Nashville)	<b>857</b> ✓
<b>BLAKE SHELTON</b> /God's Country (Warner/WMN)	<b>781</b>
<b>LUKE BRYAN</b> /Knockin' Boots (Capitol)	<b>694</b>
<b>JUSTIN MOORE</b> /The Ones That Didn't Make It... (Valory)	<b>692</b>
<b>DAN + SHAY</b> /All To Myself (Warner/WAR)	<b>686</b>
<b>KEITH URBAN</b> /We Were (Capitol)	<b>663</b>

### Activator Top Spin Gainers

<b>LUKE COMBS</b> /Beer Never Broke My Heart (River House/Columbia)	<b>242</b>
<b>GARTH BROOKS f/B. SHELTON</b> /Dive Bar (Pearl)	<b>238</b>
<b>BLAKE SHELTON</b> /God's Country (Warner/WMN)	<b>219</b>
<b>COLE SWINDELL</b> /Love You Too Late (Warner/WMN)	<b>195</b>
<b>JASON ALDEAN</b> /Rearview Town (Macon Music/Broken Bow)	<b>189</b>
<b>ERIC CHURCH</b> /Some Of It (EMI Nashville)	<b>166</b>
<b>DAN + SHAY</b> /All To Myself (Warner/WAR)	<b>156</b>
<b>JUSTIN MOORE</b> /The Ones That Didn't Make It... (Valory)	<b>150</b>
<b>LUKE BRYAN</b> /Knockin' Boots (Capitol)	<b>149</b>
<b>RUNAWAY JUNE</b> /Buy My Own Drinks (Wheelhouse)	<b>146</b>

### Country Aircheck Top Recurrents

<b>MORGAN WALLEN</b> /Whiskey Glasses (Big Loud)	<b>20621</b>
<b>KANE BROWN</b> /Good As You (RCA)	<b>16084</b>
<b>ELI YOUNG BAND</b> /Love Ain't (Valory)	<b>14148</b>
<b>CHASE RICE</b> /Eyes On You (Dack Janiels/Broken Bow)	<b>13324</b>
<b>LUKE COMBS</b> /Beautiful Crazy (River House/Columbia)	<b>12128</b>
<b>KELSEA BALLERINI</b> /Miss Me More (Black River)	<b>10448</b>
<b>JASON ALDEAN</b> /Girl Like You (Macon Music/Broken Bow)	<b>9474</b>
<b>LUKE COMBS</b> /She Got The Best Of Me (River House/Columbia)	<b>9423</b>
<b>OLD DOMINION</b> /Make It Sweet (RCA)	<b>9251</b>
<b>JIMMIE ALLEN</b> /Best Shot (Stoney Creek)	<b>8648</b>

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**Chairman, VaynerX**

**Host, "The Gary Vee Audio Experience"**



## COUNTRY AIRCHECK ACTIVITY

### MITCHELL TENPENNY/Alcohol You Later (Riser House/Columbia)

Moves 46-45\*  
2,500 points, 732 spins  
1 add: **WUBL**

### OLD DOMINION/One Man Band (RCA)

Moves 49-46\*  
2,449 points, 739 spins  
11 adds including: **KDRK, KFDI, KJUG, \*KWEN, \*WIVK, WKHK, WLFV, \*WPCV, WPOR, WWQM**

### SCOTTY MCCREERY/In Between (Triple Tigers)

Moves 48-47\*  
2,411 points, 728 spins  
1 add: **WRBT**

### JAKE OWEN/Homemade (Big Loud)

Moves 50-48\*  
2,040 points, 651 spins  
5 adds: **KKBQ, KNIX, \*W1HC, WOKQ, WTGE**

### LOGAN MIZE/Better Off Gone (Big Yellow Dog)

Debuts at 49\*  
1,669 points, 535 spins  
3 adds: **WBWL, WKSJ, WKXC**

### CAYLEE HAMMACK/Family Tree (Capitol)

Debuts at 50  
1,652 points, 463 spins  
2 adds: **WAVW, WRNS**

### LOCASH/One Big Country Song (Wheelhouse)

1,645 points, 488 spins  
2 adds: **KTEX, WRBT**

### FILMORE/Slower (Curb)

1,571 points, 480 spins; no adds

### RILEY GREEN/In Love By Now (BMLGR)

1,511 points, 507 spins  
1 add: **KXLY**

### MICHAEL RAY/Her World Or Mine (Warner/WEA)

1,468 points, 423 spins; no adds

## ADD DATES

### July 8

**INGRID ANDRESS**/More Hearts Than Mine (Warner/WEA)

### July 15

**TEDDY ROBB**/Really Shouldn't Drink Around You (Arista/Monument)

**GONE WEST**/What Could've Been (Triple Tigers)

**THOMAS RHETT**/Remember You Young (Valory)

### July 22

**THOMPSON SQUARE**/Masterpiece (Davmo)

**CODY JOHNSON**/Nothin' On You (Warner/WMN)

**JON LANGSTON**/Now You Know (EMI Nashville)

**TANYA TUCKER**/Hard Luck (Fantasy/Concord)

Send yours to [adds@countryaircheck.com](mailto:adds@countryaircheck.com)

## CHECK OUT

July 12

Various, *Mud Digger 10* (Average Joes)

July 26

**Justin Moore** *Late Nights And Longnecks* (Valory)

August 9

**Olivia Lane** *The One* (Big Spark Music Group)

August 16

**Tracy Lawrence** *Made In America* (LMG)

August 23

**Midland** *Let It Roll* (Big Machine Records)

**Vince Gill** *Okie* (MCA)

**Tanya Tucker** *While I'm Livin'* (Fantasy Records)

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LW	TW	Artist/Title (Label)	Points	+/- Points	Plays	+/- Plays	Stations	ADDS
1	1	 <b>BLAKE SHELTON</b> God's Country (Warner/WMN) <small>4<sup>th</sup> Week at No. 1</small>	12411	781	2666	219	53	0
2	2	 <b>LEE BRICE</b> /Rumor (Curb)	11502	-139	2583	0	51	0
6	3	 <b>LUKE COMBS</b> /Beer Never Broke My Heart (River House/Columbia) ✓	10352	983	2194	242	53	0
7	4	 <b>ERIC CHURCH</b> /Some Of It (EMI Nashville) ✓	10211	857	2221	166	53	0
5	5	 <b>MAREN MORRIS</b> /Girl (Columbia)	9506	122	2051	22	53	0
11	6	 <b>JASON ALDEAN</b> /Rearview Town (Macon Music/Broken Bow) ✓	8943	904	1876	189	53	0
10	7	 <b>CHRIS YOUNG</b> /Raised On Country (RCA)	8926	252	1818	53	52	0
3	8	<b>THOMAS RHETT</b> /Look What God Gave Her (Valory)	8150	-3551	1709	-811	50	0
12	9	 <b>LUKE BRYAN</b> /Knockin' Boots (Capitol)	8089	694	1675	149	52	0
13	10	 <b>JUSTIN MOORE</b> /The Ones That Didn't Make It.. (Valory)	7865	692	1625	150	52	0
14	11	 <b>DAN + SHAY</b> /All To Myself (Warner/WAR)	7380	686	1574	156	51	0
15	12	 <b>FLORIDA GEORGIA LINE</b> /Talk You Out Of It (BMLGR)	5993	174	1302	41	51	0
16	13	 <b>BRANTLEY GILBERT &amp; LINDSAY ELL</b> /What Happens In A Small Town (Valory)	5931	427	1231	89	50	0
17	14	 <b>RUNAWAY JUNE</b> /Buy My Own Drinks (Wheelhouse)	5928	661	1262	146	51	0
4	15	<b>BRETT ELDREDGE</b> /Love Someone (Warner/WMN)	5788	-2052	1262	-437	45	0
18	16	 <b>KEITH URBAN</b> /We Were (Capitol)	5468	663	1139	137	52	0
19	17	 <b>CARRIE UNDERWOOD</b> /Southbound (Capitol)	4906	470	973	101	53	2
22	18	 <b>COLE SWINDELL</b> /Love You Too Late (Warner/WMN) ✓	4395	941	924	195	49	4
21	19	 <b>DIERKS BENTLEY</b> /Living (Capitol)	3959	195	738	52	51	2
20	20	 <b>TIM MCGRAW</b> /Thought About You (Columbia)	3921	92	837	22	44	1
26	21	 <b>GARTH BROOKS f/ B. SHELTON</b> /Dive Bar (Pearl) ✓	3811	1189	810	238	47	12
26	22	 <b>LADY ANTEBELLUM</b> /What If I Never Get Over You (BMLGR)	3197	278	642	52	53	0
23	23	 <b>RUSSELL DICKERSON</b> /Every Little Thing (Triple Tigers)	3142	228	625	37	45	3
29	24	 <b>MORGAN EVANS</b> /Day Drunk (Warner/WEA)	3056	304	661	56	51	6
24	25	<b>TENILLE TOWNES</b> /Somebody's Daughter (Columbia)	2720	-48	601	-7	46	0
25	26	 <b>RASCAL FLATTS</b> /Back To Life (Big Machine)	2710	82	588	15	44	1
27	27	 <b>CARLY PEARCE</b> /Closer To You (Big Machine)	2492	160	597	35	42	1
28	28	 <b>CHRIS JANSON</b> /Good Vibes (Warner/WAR)	2484	188	494	36	45	4
34	29	 <b>CHRIS LANE</b> /I Don't Know About You (Big Loud)	2433	530	540	124	48	2
31	30	 <b>HARDY</b> /Redneck (TVM/Big Loud)	2335	178	507	49	48	1

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LW	TW	Artist/Title (Label)	Points	+/-	Points	Plays	+/-	Plays	Stations	Adds
30	31	<b>ZAC BROWN BAND</b> /Someone I Used To Know (ZB Collective/BMG/Wheelhouse)	2262	-135	447	0	39	1		
32	32	<b>MIDLAND</b> /Mr. Lonely (Big Machine)	1967	-4	397	-3	42	0		
35	33	<b>MATT STELL</b> /Prayed For You (Wide Open/Records/GCE/Arista)	1761	210	341	42	37	5		
37	34	<b>JON PARDI</b> /Heartache Medication (Capitol)	1432	153	248	23	27	1		
36	35	<b>BROTHERS OSBORNE</b> /I Don't Remember Me (Before...) (EMI Nashville)	1324	90	294	20	39	1		
44	36	<b>BRETT YOUNG</b> /Catch (BMLGR)	1269	217	179	19	14	0		
39	37	<b>DYLAN SCOTT</b> /Nothing To Do Town (Curb)	1243	207	298	40	37	0		
52	38	<b>TRISHA YEARWOOD</b> /Every Girl In This Town (Gwendolyn/Pearl)	1211	3	270	-4	34	1		
38	39	<b>JAKE OWEN</b> /Homemade (Big Loud)	1008	-124	139	-16	20	1		
48	40	<b>OLD DOMINION</b> /One Man Band (RCA)	959	259	178	65	18	2		
40	41	<b>TRAVIS DENNING</b> /After A Few (Mercury)	942	-23	177	-2	16	1		
58	42	<b>JORDAN DAVIS</b> /Slow Dance In A Parking Lot (MCA)	845	464	189	114	25	10		
43	43	<b>JIMMIE ALLEN</b> /Make Me Want To (Stoney Creek)	813	-62	187	-15	32	1		
42	44	<b>STEPHANIE QUAYLE</b> /If I Was A Cowboy (Rebel Engine)	799	7	149	0	15	0		
45	45	<b>CAYLEE HAMMACK</b> /Family Tree (Capitol)	748	30	128	5	13	0		
41	46	<b>DUSTIN LYNCH</b> /Ridin' Roads (Broken Bow)	744	-99	99	-8	9	0		
46	47	<b>MAREN MORRIS</b> /The Bones (Columbia)	724	-66	73	-6	2	0		
51	48	<b>EASTON CORBIN</b> /Somebody's Gotta Be Country (Tape Room)	652	106	121	20	12	2		
50	49	<b>P!NK f/C. STAPLETON</b> /Love Me Anyway (RCA)	620	-20	62	-2	1	0		
55	50	<b>SHERYL CROW f/S. NICKS &amp; M. MORRIS</b> /Prove You Wrong (Valory)	614	167	148	36	14	3		
52	51	<b>INGRID ANDRESS</b> /More Hearts Than Mine (Warner/WEA)	594	111	71	17	3	1		
49	52	<b>SCOTTY MCCREERY</b> /In Between (Triple Tigers)	576	-72	128	-20	14	1		
51	53	<b>MITCHELL TENPENNY</b> /Alcohol You Later (Riser House/Columbia)	538	-32	87	-3	14	1		
53	54	<b>RACHEL WAMMACK</b> /Something People Say (RCA)	510	30	51	3	1	0		
54	55	<b>GONE WEST</b> /What Could've Been (Triple Tigers)	500	210	51	22	3	0		
60	56	<b>RYAN HURD</b> /To A T (RCA)	479	127	114	25	21	0		
Debut	57	<b>CHASE RICE</b> /Lonely If You Are (Dack Janiels/Broken Bow)	430	196	52	28	3	2		
Debut	58	<b>JOSH WARD</b> /The Devil Don't Scare Me (---)	413	133	84	26	11	4		
Debut	59	<b>WALKER HAYES</b> /Don't Let Her (Monument/Arista)	412	113	49	11	5	0		
59	60	<b>TYLER RICH</b> /Leave Her Wild (Valory)	411	15	58	-1	3	0		

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