

COUNTRY AIRCHECK WEEKLY

September 2, 2014, Issue 412

CMA Remakes Remotes

Calling something “unprecedented” is, in rare instances, actually not hyperbole. And so it is with the new, all-inclusive model being adopted for the annual **CMA Radio Remotes**, long part of an exclusive audio rights deal held by Clear Channel-owned Premiere Radio Networks and now being brought in-house by CMA.

The upshot? “It’s going to create probably the biggest coalition of companies, stations and reach ever assembled – all focused on driving tune-in to a live event on network television,” says Cumulus Co-COO/EVP **John Dickey**, a member of CMA’s Radio Committee. “It’s going to be huge.”

Guardians Of The Galaxy: Reinventing the remotes started roughly a year ago. “We wanted to try to get greater representation from all the radio groups involved,” says Entercom VP/Country **Mike Moore**, who chairs the committee. “Premiere has done a wonderful job over the years, but that agreement was coming to an end, so it seemed logical to revisit how we do things and discuss how we should proceed going forward.”

“You’ve got to deal with the fact that you’ve got some large participants now,” Moore continues. “How do we find a platform that works for all of them and, even beyond that, make sure everybody’s included for the good of country music and the CMA?”



Group Photo: Radio committee members (l-r) John Dickey, Clay Hunnicutt, Mike Moore, Kurt Johnson and Lon Helton with CMA’s Damon Whiteside.



Bryan’s Den: Industry folks gather in Chicago Sunday (8/31) for Luke Bryan’s *That’s My Kind Of Night* Tour stop. Pictured (l-r) are Capitol’s Ashley Laws, UMGN’s Shane Allen, WUSN/Chicago’s Liz Geerling, UMGN’s Katie Dean, WUSN’s Marci Braun, Bryan, WUSN’s Jeff Kapugi and wife Laurie, Capitol’s Steve Hodges, WMIL/Milwaukee’s Kerry Wolfe, Capitol’s Brent Jones, UMGN’s Royce Risser and Country Aircheck’s Lon Helton. “Soon after this photo was taken, Allen and Hodges were escorted from Soldier Field before being pummeled by Chicagoans for wearing Green Bay Packers and St. Louis Cardinals shirts, respectively,” says Helton.

Having top group leaders in a room together during CMA board meetings proved to be essential to getting the concept approved. “I think a lot of outsiders believe we don’t like each other – especially John and I,” says Clear Channel EVP/GM National Programming Platforms **Clay Hunnicutt**. “That couldn’t be further from the truth. Are we unbelievably competitive? Sure. And we’re going to fight for our properties and fight to win. But at the end of the day, we all need country music and the country industry to prosper, because we’ve all got a lot of radio stations heavily invested in the format. It behooves us to really make sure it’s a robust industry because without that we’re all sitting on scores of radio stations and playing crickets chirping on the air.”

A sense of the collective good permeated the process. “That’s what makes country music and Nashville

(continued on page 7)

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JOSH TURNER LAY LOW

“In an era where so many songs and themes sound the same, **NOBODY** sounds like Josh Turner. Really pumped to have his pure voice and center lane country sensibility back on The BIG 98 WSIX!”

– Michael Bryan, OM/WSIX

On your desk and PlayMPE now!!

ADD DATE SEPT 15

MCA
NASHVILLE





**EASTON
CORBIN**

Baby Be My Love Song

"I saw it live last night – he killed! Can't go wrong."

Nate Deaton, GM, KRTY San Jose

ADD DATE: 9/8



A UNIVERSAL MUSIC COMPANY

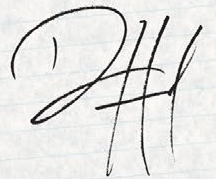
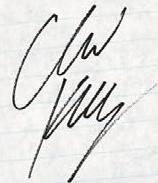
LADY ANTEBELLUM

"BARTENDER"
9TH #1 SINGLE! AND GOING STRONG!

THANK YOU,
COUNTRY RADIO!!!

FROM THE NEW ALBUM,
747, LANDING 9/30!!

Thank you everyone at Country radio for your continued belief in our music and making "Bartender" a #1 hit in the US, Canada and Australia!! We have loved making it a part of our show all year, and can't wait to serve up more from "747" in a few weeks. Thank you!!



Luke Soldiers On

The sun was still high in the sky when **Luke Bryan** first performed at Chicago's Soldier Field before a few thousand fans in June 2008 as the opening act for Kenny Chesney. Things were a little different Sunday (8/31) as Luke took the *That's My Kinda Night Tour* into the vaunted stadium and played before an audience many times bigger. They welcomed him back to the Windy City with a huge roar when he emerged from a stage about 90 feet in front of the main atop a black pick-up truck surrounded in flames.

Bryan spent the vast majority of the night out in the crowd on that stage and the two bridges flanking it. Eight songs into the night a piano arrived on the platform. Luke took a seat, called out Lee Brice and told the crowd Lee was "one of the best singers and songwriters on the planet." With Luke on piano and Lee on acoustic guitar, they delivered a great version of "Crazy Girl," a hit written by Brice and sung by the Eli Young Band. The two hugged when it was over and Luke exclaimed, "This ain't the Windy City tonight, it's chill bump city!"

A few songs later Cole Swindell joined to sing Florida Georgia Line's "This Is How We Roll," which Swindell and Bryan wrote with the duo. Luke then introduced a tune he dubbed "one of the biggest songs in country music history" and brought out Dierks Bentley and the song's writer, David Lee Murphy, for "Dust On The Bottle." The crowd sang it back to them as if it were a Hot Recurrent, not



Luke Bryan

a hit from 19 years ago. That was also the case for "Fishin' In The Dark," a song pushing 30 years old that Luke included in his set. Later, a pier, uh, appeared on the stage and Luke took a seat for "Drink A Beer."

Dierks Bentley preceded Luke and admitted before the show he "was a bit nervous." It sure didn't show and later he declared it "the best night of my musical life." Making Bentley feel right at home were thousands of fans wearing airline captain's hats and fake mustaches, honoring the character from his video for "Drunk On A Plane."

Cole Swindell opened, hopping around the stage like a 12-year old - so excited to be there he was literally jumping up and down. Lee

Brice followed and treated fans to his "favorite sound in the whole world" as he popped the top of a beer. He then gave them a round of their favorite sounds in the form of his hits.

One of the great bits of the night came when Luke told the crowd he and Dierks had gone to the seats in the furthest reaches of the stadium and left a hat behind one of the chairs. He invited the occupant to bring the hat backstage after the show to get it autographed.

The night ended with a song Luke said he'd "been waiting all night to sing to you." "Country Girl (Shake It For Me)" got a roar not heard in Chicago since the Bears won the Super Bowl. -Lon Helton



PAGE THREE PIC

Reel McCoy: Atlantic's Neal McCoy with KUZZ/ Bakersfield's Kris Daniels (l) and the label's Jennifer Shaffer on a trip to the West Coast in the '90s. Nostalgic over the good ol' days? You, too, can share fun shots from the past by emailing them to pagethreepic@countryaircheck.com.

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Chart Chat

A toast to **Lady Antebellum, Royce Riser, Steve Hodges, Shane Allen, Katie Dean** and the **Capitol** promo staff on scoring this week's No. 1 with "Bartender." The chart-topper is the lead single from their Sept. 30 release 747. Bottoms up!



Lady Antebellum

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JOSH THOMPSON
"Wanted Me Gone"
CONSISTENT TOP 20 APPEAL
#28 OVERALL
#24 FAVORITE
CALLOUT AMERICA
45 CA/MB 45 BDS

[click to watch the video](#)

NATIVE RUN
GOOD ON YOU
Over 35 Early Believers
 including WGAR, WXCX, WDXB, WZZK, KBQI

THANKS COUNTRY RADIO FOR LETTING US LOOK GOOD ON YOU!!

OVER 1,000,000 STREAMS ON SPOTIFY

NR

HUNTER HAYES

WE ARE FAMILY!!!



WSIX/NASHVILLE



WDSY/PITTSBURGH



WMAD/MADISON



WUSN/CHICAGO



WOGI/PITTSBURGH



WQMX/AKRON



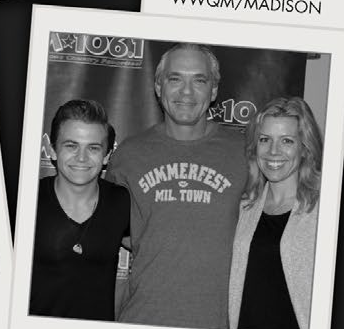
WWQM/MADISON



KMNB/MINNEAPOLIS



WGAR/CLEVELAND



WMIL/MILWAUKEE



KEYE/MINNEAPOLIS



[WATCH THE TOUR TRAILER]



TATTOO MB 32 +172 SPINS BB 30 +145 SPINS



HEADLINING TOUR

JUST ANNOUNCED!

HOPE YOU GET LONELY TONIGHT

TOP 5!

NEARLY 500,000 COPIES SOLD!

POWER UP!

MB **5** +530 SPINS

BB **4** +3.25 MILLION AUDIENCE



News & Notes

The **WDNB/Jeffersonville, NY** morning show has been rebranded from *Ciliberto & Friends* to *Ciliberto & Semerano* to recognize longtime co-host **Michelle Semerano**.

Songwriter **Natalie Hemby** has signed a worldwide publishing deal with **Creative Nation** and **Pulse Music Publishing**.

Songwriter/artist **Jordan Brooker** has signed a publishing deal with **Sea Gayle** and **Station West**.

Debbie Z Entertainment has signed singer-songwriter **Paul Sikes** to a publishing deal. Sikes' songwriting credits include cuts for Emerson Drive, Billy Dean and Josh Gracin.

Magic Mustang and **Warner/Chappell** have signed singer-songwriter **Brooke Eden** to a joint publishing deal.

Shenandoah have signed with **The Agency Group** for booking representation and **Absolute Publicity** for public relations.

Dr. Ralph Stanley signed to **Vector Management** for career management. "We are honored to be working with such a legendary, prolific artist," says Co-Pres./Founder **Ken Levitan**. "He is truly a musical treasure of this generation."

Naomi Judd is auctioning some of her stage clothes and other personal items via **Julien's Auctions** Nov. 7 and 8, with a portion of the proceeds going to the **Tucker's House** charity. Details [here](#).

The Week's Top Stories

Full coverage at countryaircheck.com.

- Mel Wheeler WSLC/Roanoke, VA's **Brian Mo** to join Aloha Station Trust's **WFRE/Frederick, MD** Sept. 8. (CAT 8/29)
- Momentum/Visalia, CA GM **Bill Lynch** was appointed VP/MM at **Clear Channel/Monterey**. (CAT 8/28)
- Country Radio Hall of Famer **Les Acree** passed away. (CAT 8/27)
- **CRS 2015** core panel moderators were named. (CAT 8/26)
- WPOC/Baltimore PD **Lance Houston** was named **WBWL/Boston** PD/middayer. (CAT 8/25)

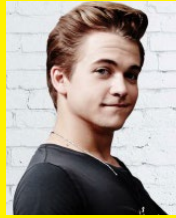
CMA Remakes Remotes

(continued from page 1)

so unique," says Townsquare SVP/Programming **Kurt Johnson**. "We'll go back to work tomorrow and try to beat each other senseless in every market, but the way country and the CMA have evolved over the decades makes this cooperative effort possible."

Cost Benefit: And what's possible is a structure that lowers and in some cases removes prior barriers to entry. In the past,

OFF THE RECORD: HUNTER HAYES



Hunter Hayes

Atlantic/WMN's **Hunter Hayes** puts an industry spin on the artist interview:

I grew up listening to 97.3 The Dawg, KMDL. They were the first to add my first single "Storm Warning." And we had 99.1 KXKC. I was really lucky, we had two Country stations in Lafayette.

The first time I heard myself on the radio, it was Gerry House's second-to-last day on the air [WSIX/Nashville]. He played "Wanted" and talked about it a good bit. I put my iPhone next to the speaker and recorded it because I couldn't believe what was happening. I still have the recording. It was pretty rad because we didn't even know what the first single was going to be at that point.

The first time I did a radio tour, I was incredibly nervous. All I wanted was for everybody to like my music and give me a chance! Every note I played was nerve-wracking. Now, it's like seeing old friends. I'm trying to find more and more ways to say thank you. The way radio has supported my music, it's changed my life in a profound way. And I want each person to know that.

Every time I'm at a truck stop, I look for the "throwback" Mountain Dew. They're made with real sugar, they're incredibly sweet and the label has old school graphics. That's my guilty pleasure. I used to have five a day.

I'd love to have lunch with Garth. When he was at the ACMs I kind of cornered him. I felt bad about it but at the same time, it was great just to shake his hand. He always has been a hero to me. Any chance I could get to learn from him in a detailed way would be really cool. I'd like for it to be some place like Whiskey Kitchen in Nashville. We'd eat fried chicken or some other comfort food.

My least favorite interview question is anything that starts with "Tell me about ..." because I am so long-winded — especially when I get on the topic of music. When someone says that, I'm thinking, "I don't think you understand how deep we're going to go in this conversation. This might take a while."

I once spent a couple of days somewhere without a guitar. And I felt uncomfortable the entire time, like I could not relax. Now I have a little Martin that travels with me everywhere. Even if I don't play it, just knowing it's there makes me feel better.

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THIS SONG'S SO HOT IT'S...

JOE NICHOLS

HARD TO BE COOL

2ND MOST ADDED WITH 48 FIRST WEEK STATIONS!!!

RED BOW

HERE'S THE
"DIRT"
ON

FLORIDA GEORGIA LINE

THEIR FASTEST SINGLE TO SELL
500,00 DOWNLOADS
TO DATE

#8 AND RISING!

ON TOUR WITH
JASON ALDEAN



NEW ALBUM **ANYTHING GOES** IN-STORES 10.14!



Dickey says, "radio rights have been bestowed to a company to go out and create a business. Now, rights to the audio content stay with CMA which will, in essence, create a neutral playing field for everybody to participate. We'll be Switzerland in that respect and everybody will jump in and help out. CMA isn't trying to monetize the programming by getting inventory to sell in the network marketplace."

The move is a significant financial shift for CMA. "We're looking at it as a marketing opportunity," Hunnicutt says. "All of the commercials and promotional aspects are driving people to watch the CMA Awards. Instead of a profit center, it becomes a marketing effort for the show."

Dickey explains the brass tacks: "The line items were flipped," he says. "It went from generating a license fee to a significant marketing expense. [Remotes can be] \$400,000 to 500,000 outlays, give or take. It's expensive, but the CMA is getting a return on that investment at a multiple level – 10-plus times what they would be able to go out and purchase."

"There's no way for the CMA to buy at those levels," Hunnicutt adds. "There are very few organizations in America that would be able to afford that much reach, that much volume on this many radio stations. It can be done, but it would be incredibly expensive."

On Message: For stations, the switch lessens the inventory burden associated with the for-profit model, while simultaneously uncluttering the message. "There was a lot of dialogue around the inventory levels and what people could stomach," Johnson says. "We're all running the same package and we all have the same perspective of how valuable our inventory is."

Operationally for CMA, the changes are all back-end. "What we're taking on is all of the expense of the event itself, like the

MY TUNES: MUSIC THAT SHAPED MY LIFE



Bud Ford

KTGX/Tulsa afternoon co-host **Bud Ford** discusses his most influential artists, concerts, songs and albums.

- 1. **Michael Jackson, Thriller:** For my generation it's a defining project. The hits were awesome but even the album cuts were incredible. I am amazed how much I still enjoy listening to it.
- 2. **Garth Brooks, North Charleston, SC:** It was the height of Garth-mania and I sat third row center. I opted out of free tickets and bought them, and it was worth every penny. I had met

him a few times and seen his show from backstage or side stage. The show from that spot was unforgettable.

3. **Run DMC, Raising Hell:** They reached the young white kids with this type of music for basically the first time.

4. **Hank Williams Jr., Five-O:** The music was very cool and acceptable for teenagers to listen to in a time when country was struggling to reach the younger demos.

5. **Hootie & the Blowfish, Cracked Rear View:** I am from Charleston, SC and the music reminds me of home. That disc is the highpoint of '90s pop for me. Darius Rucker's voice is amazing.

• **A highly regarded song or album you've never heard:** Gotye, "Somebody That I Used To Know." I'm sure it is wonderful but for some reason I could never make myself listen all the way through.

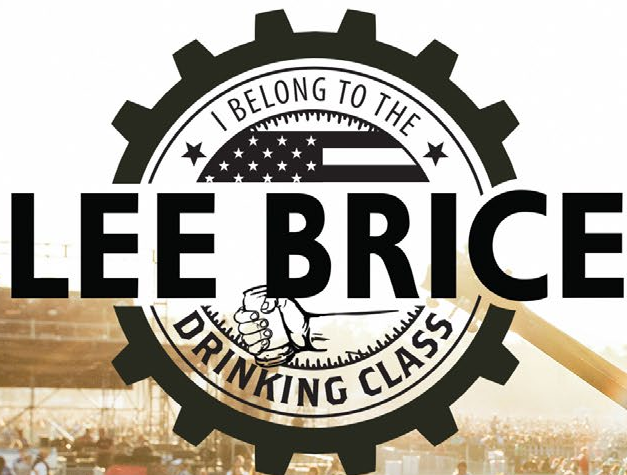
• **An "important" piece of music you just don't get:** Jazz – the whole dang thing. I guess I have not smoked enough pot to get it.

• **An album you played or listened to incessantly:** Radney Foster, *Del Rio, Texas 1959*. An incredible project that I still listen to on a regular basis.

• **One obscure or non-country song everyone should listen to right now:** Rick Trevino, "Save This One For Me."

• **One item in your music collection you'd rather not admit to enjoying:** Air Supply's *Greatest Hits*. Reach Ford [here](#).

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GOING FOR ADDS 9/8
OVER 20 EARLY STATIONS!





**ON
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DESK
NOW!**

**MC
GR
AW
SHOT
GUN
RIDER**

**IMPACTING NEXT
MONDAY 9/8**



NEW ALBUM IN STORES ON 9/16



space at the Music City Center, rather than use it as a revenue generator," says CMA CEO **Sarah Trahern**.

Unlike in the past, groups and stations are responsible for their own travel and lodging. "If they are able to fund their way here, we provide everything on-site for a select set of media requirements," says CMA SVP/Marketing & Partnerships **Damon Whiteside**. "For those that aren't able to fund travel, we'll provide content, also in exchange for media requirements."

Those start with CMA-produced spots aired in a specific window. "These are focused on the last four days leading into the show," Whiteside says. "They have to run a certain number within that window in certain dayparts. There's also a minimum requirement of live mentions in a 10-day window. And we stress that any time they talk about the awards or use the content, to call out day, date, time and network." Social media posts are targeted in a three-day window. Email blasts to loyal listener databases, website presence and text blasts, if applicable, are also among the requirements.

Hunnicuttt touts "the purity of what we're promoting, which is the awards ... not Chevy. They're a great sponsor, but there aren't 30-second spots that have to run for three weeks before and after that take up inventory at a peak time for stations. The other thing that's really great is they're shorter in length. Instead of running :30s and :60s, we're able to do a lot more live and a lot more :15s."

Moore boils it down: "The only message is, 'Watch the CMAs.' It takes a lot less time."

Rubbin' Is Racin': On site, the remotes (11/3-4) will be much the same, if not indistinguishable from past years, minus a network banner. Producing is 18-year Premiere vet Ellen Appleton, who Whiteside says will "seamlessly hold the level of quality attendees have seen in the past."

Appleton also has some familiar support. "Premiere and Clear Channel have done a wonderful job of helping to steward this through," Dickey says. "They were holding the football last and they're going to continue to help, which is wonderful."

The awards show simulcast, which was also part of Premiere's exclusive rights deal, is now being divided among the groups in competitive markets. "One station in the market will have it this year, and next year it will be another station," Whiteside says. "We'll rotate."

Already booked for the 2014 remotes are Cumulus, Clear Channel, Townsquare, Entercom, Alpha, Beasley, Cox, Curtis, Emmis, Journal, Keymarket, Lincoln Financial, Max and others whose contracts are still pending. There's also broad coverage across country's syndicated shows. Internationally, Canada's Rogers Radio is signed on. (Stations/groups seeking to be involved can contact CMA Dir./Marketing Catherine Blackwell [here](#).) "The hope of the new model is that every radio group that wants to convey the message of driving viewership for the award show and the betterment of country music will be able to participate," Moore says.

And then, it's off to the races. "If it's a somewhat level playing field in terms of having access to the same stuff, then it's up to us, the radio programmers, to make our radio stations sound great," Hunnicutt says. "That's where you try to set yourselves apart. Conceptually it's kind of like NASCAR."

Moore agrees. "It's not unlike what we do as program directors every day. Luke Bryan comes to town and everybody gets sort of the same resources. It's up to you to be the best with those and make your radio station stand out from the pack."

For Good & Country: While participation in the remotes is likely to be at an historic level, it may not cover everything. "There are a few key markets with some holes in terms of Country radio's presence," Whiteside says. "In those cases, the groups have agreed to provide a non-Country format station – usually AC or Hot AC – to fill in the gaps. That ensures we have complete coverage – virtually 100% of the country and virtually every major market that ABC focuses on."

FARE CHECK: BEST EATS



Andy Elliott

Arista Mgr./Regional Promotion **Andy Elliott** discusses a restaurant he goes out of his way to visit.

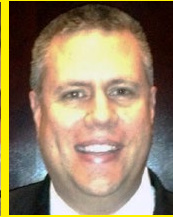
The Place: Dundee Dell in Omaha, NE.

The Appeal: "They have one of the biggest Scotch collections I've ever seen. Plus it's directly across the street from KXKT. It keeps me from having to chauffeur Erik [Johnson] and Hoss [Michaels] around. The Reuben at the Dundee Dell is one of the best I've ever had. One time we went there around Mardi Gras and they had fun masks for us to wear. I had Kristen Kelly with me and she and Erik were like two little kids. I'm not saying if it was the masks or the Scotch."

Counterpoint: KXKT PD **Erik Johnson** and MD **Hoss Michaels** agree. "We love the Dell," says Johnson. "However,



Erik Johnson



Hoss Michaels

I think the only reason Andy chooses it is because his expense budget was blown in Springfield and he didn't have the gas money to go anywhere else." Johnson also remembers the Mardi Gras visit. "Who am I to tell Kristen Kelly we can't

celebrate Mardi Gras the right way?" he says. "Besides, I had a mask on. You can't prove it was me."

"The Dell is the last place Andy's liver was seen," adds Michaels. "Plus, it's right across the street from that now-famous selfie of Warren Buffett and Paul McCartney."

Both have other favorites for out-of-town guests, too. "eCreamery was featured on Shark Tank [view [here](#)]," Johnson says. "Pitch is a coal-fired pizza oven joint with great artisan pizzas. Marks is a little bistro and Avoli Osteria serves authentic Northern Italian cuisine. However, we usually end up at the Dundee Dell. The place is comfortable, they have a great menu and are like family."

"I like Marks Bistro for the Mac & Cheese, which isn't orange and doesn't come from a blue box," confirms Michaels. "And Pitch ... the meatballs are heavenly."

Reach Elliott [here](#), Johnson [here](#) and Michaels [here](#). Have a must-visit restaurant and a fun story to go with it? Tell us [here](#).

Ultimately, the new model should benefit all involved. "It's a 360-partnership and, really, a symbiotic relationship," Trahern says. "Radio supports the show, the show furthers artist careers and grows the format, which in turn comes back to help stations."

"CMA is the most progressive trade group I've ever seen, and at the same time the sense of stewardship is remarkable," Johnson says. "When you combine the two, you get good things like this."

And just how good could it be? "We're excited to see what kind of numbers we can push," Dickey says. "We're constantly setting a new watermark and now everybody's going to have skin in the game rooting for the [TV ratings] number. It's truly America's team, so to speak, for that night."

Hunnicuttt puts it another way: "We know radio advertising works ... and we're getting ready to find out." —Chuck Aly

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(615) 320-1450

LW	TW	Artist/Title (Label)	Total Points	+/- Points	Total Plays	+/- Plays	Audience	+/- Aud	Stations	ADDS
3	1	LADY ANTEBELLUM /Bartender (Capitol) ✓	23319	1410	7758	475	56.806	3.391	149	0
4	2	KENNY CHESNEY /American Kids (Blue Chair/Columbia)	22014	1382	7325	474	53.146	3.071	149	0
5	3	DUSTIN LYNCH /Where It's At (Broken Bow) ✓	21725	1723	7151	530	52.414	3.858	149	0
2	4	TIM MCGRAW f/ FAITH HILL /Meanwhile Back At... (Big Machine)	20037	-3573	6743	-1147	47.385	-8.056	149	0
6	5	COLE SWINDELL /Hope You Get Lonely... (Warner Bros./WMN) ✓	19955	1675	6746	502	46.849	3.639	149	0
1	6	DIERKS BENTLEY /Drunk On A Plane (Capitol)	18705	-4980	6167	-1715	46.986	-9.038	149	0
9	7	LUKE BRYAN /Roller Coaster (Capitol) ✓	18697	2969	6092	1019	45.921	6.459	149	0
8	8	FLORIDA GEORGIA LINE /Dirt (Republic Nashville) ✓	18686	2151	6158	774	45.53	5.545	149	0
12	9	JASON ALDEAN /Burnin' It Down (Broken Bow)	13808	1102	4573	391	33.377	2.151	148	0
11	10	CHASE RICE /Ready Set Roll (Columbia)	13365	580	4227	204	32.578	1.631	146	0
14	11	M. LAMBERT & C. UNDERWOOD /Somethin' Bad (RCA/Arista)	13070	602	4368	202	32.112	1.629	147	0
7	12	BRAD PAISLEY /River Bank (Arista)	12782	-5125	4217	-1821	29.972	-12.458	149	0
13	13	BRANTLEY GILBERT f/ J. MOORE & T. RHETT /Small... (Valory)	12708	130	4302	43	30.945	0.191	149	0
15	14	SWON BROTHERS /Later On (Arista)	11938	11	3968	-2	27.766	0.495	149	0
16	15	ELI YOUNG BAND /Dust (Republic Nashville)	11124	157	3610	76	27.04	0.669	149	1
19	16	FRANKIE BALLARD /Sunshine & Whiskey (Warner Bros./WAR)	11067	528	3721	190	26.013	1.59	146	0
18	17	SAM HUNT /Leave The Night On (MCA)	10986	368	3713	82	26.264	1.05	147	0
17	18	ZAC BROWN BAND /All Alright (Southern Ground)	10660	18	3505	8	25.53	0.517	149	1
20	19	ERIC CHURCH /Cold One (EMI Nashville)	10242	212	3419	114	24.556	0.527	149	0
21	20	LITTLE BIG TOWN /Day Drinking (Capitol)	10116	593	3391	193	25.234	1.691	148	0
22	21	BIG & RICH /Look At You (B&R/New Revolution)	9683	583	3174	180	20.176	0.875	138	1
23	22	KEITH URBAN /Somewhere In My Car (Capitol)	9322	1307	3075	405	22.445	3.47	148	1
25	23	BLAKE SHELTON /Neon Light (Warner Bros./WMN)	8700	1350	2867	489	19.571	0.519	129	6
24	24	PARMALEE /Close Your Eyes (Stoney Creek)	7676	317	2654	134	17.356	0.197	145	0
27	25	MADDIE & TAE /Girl In A Country Song (Dot)	7246	883	2403	323	15.304	1.764	140	7

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KELSEA BALLERINI


SEE HER HERE

"...She is a great candidate to break the dreaded female solo drought."

-Nate Deaton - KRTY, San Jose

"...One of this year's highlights. She's a great singer/songwriter with a heart of a true artist."

-Tim Richards - KMLE, Phoenix

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GARTH BROOKS

PEOPLE LOVING PEOPLE



PEARL RECORDS, INC.

MEADIABASE

LW	TW	Artist/Title (Label)	Total Points +/-	Points Total	Plays +/-	Plays	Audience +/-	Aud	Stations	ADDS
26	26	RASCAL FLATTS/Payback (Big Machine)	6804	204	2301	82	15.494	0.431	147	0
28	27	SCOTTY MCCREERY/Feelin' It (19/Interscope/Mercury)	6517	510	2249	178	12.266	1.238	136	1
30	28	CHASE BRYANT/Take It On Back (Red Bow)	5361	872	1880	297	10.603	1.928	111	8
29	29	DAVID NAIL/Kiss You Tonight (MCA)	5309	202	1795	64	11.35	0.476	140	0
31	30	BROTHERS OSBORNE/Rum (EMI Nashville)	4480	125	1645	36	7.731	0.128	128	0
32	31	DAN + SHAY/Show You Off (Warner Bros./WAR)	4266	415	1491	148	8.38	0.88	128	1
33	32	HUNTER HAYES/Tattoo (Atlantic/WMN)	4221	488	1301	172	8.525	0.925	116	0
34	33	JUSTIN MOORE f/VINCE NEIL/Home... (Big Machine/Valory)	4170	490	1391	159	9.154	2.346	114	1
38	34	LOVE AND THEFT/Night That You'll Never Forget (RCA)	3670	217	1304	81	5.788	0.553	126	0
36	35	RANDY HOUSER/Like A Cowboy (Stoney Creek)	3620	76	1282	48	6.266	0.241	125	1
39	36	RAELYNN/God Made Girls (Valory)	2992	-51	1020	13	4.89	-0.235	94	1
41	37	JANA KRAMER/Love (Elektra/WAR)	2884	-32	967	53	4.485	-0.39	104	2
43	38	JAKE OWEN/What We Ain't Got (RCA)	2857	586	932	186	5.77	1.187	96	3
44	39	BRETT ELDREDGE/Mean To Me (Atlantic/WMN)	2675	563	941	136	4.78	1.331	96	2
42	40	JOHN KING/Tonight, Tonight (Black River)	2629	49	946	2	3.616	0.426	102	3
35	41	KACEY MUSGRAVES/Keep It To Yourself (Mercury)	2454	-1108	820	-396	3.967	-3.097	134	0
45	42	THOMAS RHETT/Make Me Wanna (Valory)	2130	230	832	98	4.038	0.444	84	7
48	43	KRISTIAN BUSH/Trailer Hitch (Streamsound)	1816	249	592	80	4.662	0.507	77	6
47	44	JERROD NIEMANN/Buzz Back Girl (Sea Gayle/Arista)	1766	198	659	71	2.678	0.262	94	4
46	45	JOSH THOMPSON/Wanted Me Gone (Show Dog-Universal)	1756	-8	608	-5	2.718	0.098	85	0
50	46	TYLER FARR/A Guy Walks Into A Bar (Columbia)	1644	359	514	107	3.022	0.529	67	7
Debut	47	CHRIS YOUNG/Lonely Eyes (RCA)	1472	1010	407	274	3.198	2.076	60	17
49	48	JAKE OWEN/Summer Jam (RCA)	1336	0	375	-3	3.337	-0.064	17	0
Debut	49	THE CADILLAC THREE/Party Like You (Big Machine)	1306	111	491	46	1.622	0.196	72	1
Debut	50	DARIUS RUCKER/Homegrown Honey (Capitol)	1067	659	382	238	2.177	1.323	58	23

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MEADIABASE

Country Aircheck Add Leaders

Artist/Song (Label)	Adds
BRAD PAISLEY /Perfect Storm (Arista)	72
JOE NICHOLS /Hard To Be Cool (Red Bow)	37
DARIUS RUCKER /Homegrown Honey (Capitol)	23
CHRIS YOUNG /Lonely Eyes (RCA)	17
LEE BRICE /Drinking Class (Curb)	15
KIP MOORE /Dirt Road (MCA)	13
LEE ANN WOMACK /The Way I'm Livin' (Sugar Hill)	13
TIM MCGRAW /Shotgun Rider (Big Machine)	11
GARTH BROOKS /People Loving People (Pearl/RCA)	9
CHASE BRYANT /Take It On Back (Red Bow)	8

Activator Top Point Gainers

Artist/Song (Label)	Points
BLAKE SHELTON /Neon Light (Warner Bros./WMN)	1286 ✓
COLE SWINDELL /Hope You Get... (Warner Bros./WMN)	822 ✓
MADDIE & TAE /Girl In A Country Song (Dot)	692 ✓
JASON ALDEAN /Burnin' It Down (Broken Bow)	668 ✓
KENNY CHESNEY /American Kids (Blue Chair/Columbia)	627 ✓
KEITH URBAN /Somewhere In My Car (Capitol)	576
LUKE BRYAN /Roller Coaster (Capitol)	556
DUSTIN LYNCH /Where It's At (Broken Bow)	495
FRANKIE BALLARD /Sunshine & Whiskey (Warner Bros./WAR)	478
BRAD PAISLEY /Perfect Storm (Arista)	340

Country Aircheck Top Point Gainers

Artist/Song (Label)	Points
LUKE BRYAN /Roller Coaster (Capitol)	2969 ✓
FLORIDA GEORGIA LINE /Dirt (Republic Nashville)	2151 ✓
DUSTIN LYNCH /Where It's At (Broken Bow)	1723 ✓
COLE SWINDELL /Hope You Get Lonely... (Warner Bros./WMN)	1675 ✓
LADY ANTEBELLUM /Bartender (Capitol)	1410 ✓
KENNY CHESNEY /American Kids (Blue Chair/Columbia)	1382
BLAKE SHELTON /Neon Light (Warner Bros./WMN)	1350
KEITH URBAN /Somewhere In My Car (Capitol)	1307
JASON ALDEAN /Burnin' It Down (Broken Bow)	1102
CHRIS YOUNG /Lonely Eyes (RCA)	1010

Activator Top Spin Gainers

Artist/Song (Label)	Points
BLAKE SHELTON /Neon Light (Warner Bros./WMN)	367
COLE SWINDELL /Hope You Get... (Warner Bros./WMN)	215
KEITH URBAN /Somewhere In My Car (Capitol)	184
KENNY CHESNEY /American Kids (Blue Chair/Columbia)	168
MADDIE & TAE /Girl In A Country Song (Dot)	164
JASON ALDEAN /Burnin' It Down (Broken Bow)	164
DUSTIN LYNCH /Where It's At (Broken Bow)	136
LUKE BRYAN /Roller Coaster (Capitol)	126
FRANKIE BALLARD /Sunshine & Whiskey (Warner Bros./WAR)	97
BRAD PAISLEY /Perfect Storm (Arista)	86

Country Aircheck Top Spin Gainers

Artist/Song (Label)	Points
LUKE BRYAN /Roller Coaster (Capitol)	1019
FLORIDA GEORGIA LINE /Dirt (Republic Nashville)	774
DUSTIN LYNCH /Where It's At (Broken Bow)	530
COLE SWINDELL /Hope You Get Lonely... (Warner Bros./WMN)	502
BLAKE SHELTON /Neon Light (Warner Bros./WMN)	489
LADY ANTEBELLUM /Bartender (Capitol)	475
KENNY CHESNEY /American Kids (Blue Chair/Columbia)	474
KEITH URBAN /Somewhere In My Car (Capitol)	405
JASON ALDEAN /Burnin' It Down (Broken Bow)	391
MADDIE & TAE /Girl In A Country Song (Dot)	323

Country Aircheck Top Recurrents

Artist/Song (Label)	Points
LEE BRICE /I Don't Dance (Curb)	12666
JOE NICHOLS /Yeah (Red Bow)	10442
BILLY CURRINGTON /We Are Tonight (Mercury)	9817
LUKE BRYAN /Play It Again (Capitol)	7491
CHRIS YOUNG /Who I Am With You (RCA)	6853
BLAKE SHELTON f/G. SEBASTIAN /My... (Warner Bros./WMN)	6564
JAKE OWEN /Beachin' (RCA)	6388
BRETT ELDREDGE /Beat Of The Music (Atlantic/WMN)	6109
THOMAS RHETT /Get Me Some Of That (Valory)	5950
JERROD NIEMANN /Drink To That... (Sea Gayle/Arista)	5779

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COUNTRY AIRCHECK ACTIVITY

JOSH THOMPSON/Wanted Me Gone (Show Dog-Universal)

Moves 46-45
1,756 points, 608 spins
No adds

TYLER FARR/A Guy Walks Into A Bar (Columbia)

Moves 50-46*
1,644 points, 514 spins
7 adds: **KCYE, KCYY*, KMLE, WFUS, WGH, WGNA, WTGE**

CHRIS YOUNG/Lonely Eyes (RCA)

Debut at 47*
1,472 points, 407 spins
17 adds including: **KBEQ, KEYE, KJUG, KKBQ, KMDL, KTST, WDSY, WMAD, WMIL, WNOE**

JAKE OWEN/Summer Jam (RCA)

Moves 49-48*
1,336 points, 375 spins
No adds

THE CADILLAC THREE/Party Like You (Big Machine)

Debut at 49*
1,306 points, 491 spins
1 add: WPOC

DARIUS RUCKER/Homegrown Honey (Capitol)

Debut at 50*
1,067 points, 382 spins
23 adds including: **KASE, KHGE, KJUG, KKIX, KMPS, KRTY, KSSN, KUAD, KWNR, WDSY**

DEAN ALEXANDER/Live A Little (Elektra/WEA)

1,045 points, 384 spins
3 adds: **WBCT, WWGR, WXBQ**

MONTGOMERY GENTRY/Headlighs (Blaster)

896 points, 359 spins
4 adds: **KJUG, KWEN*, WRNS, WXCY**

LUCY HALE/Lie A Little Better (DMG/In2une)

793 points, 315 spins
4 adds: **KDRK, KMLE, KSCS*, WQYK**

ADD DATES

SEPTEMBER 8

EASTON CORBIN/Baby Be My Love Song (Mercury)
TIM MCGRAW/Shotgun Rider (Big Machine)
LEE BRICE/Drinking Class (Curb)

SEPTEMBER 15

JOSH TURNER/Lay Low (MCA)
OLIVIA LANE/Steal Me Away (Big Spark)
JACKIE LEE/She Does (BBR)

SEPTEMBER 22

KELSEA BALLERINI/Love Me Like You Mean It (Black River)

Send yours to adds@countryaircheck.com.

CHECK OUT 9/2



Terri Clark *Some Songs* (BareTrack/Universal Canada)
Clark's 10th studio album, funded through PledgeMusic, is produced by Michael Knox (Jason Aldean) and the first single is the title cut.



Various *Dear Jean: Artists Celebrate The Music Of Jean Ritchie* (Compass)
This 2-CD tribute to folk singer/songwriter Ritchie includes performances by Kathy Mattea and Suzy Bogguss.

- Sept. 8 **Alabama** *Angels Among Us: Hymns & Gospel Favorites* (Cracker Barrel)
- Sept. 9 **Lee Brice** *I Don't Dance* (Curb)
Dustin Lynch *Where It's At* (BrokenBow)
Brothers Osborne *Self-Titled* (EMI Nashville)
- Sept. 16 **Tim McGraw** *Sundown Heaven Town* (Big Machine)
George Strait *The Cowboy Rides Away: Live From AT&T Stadium* (MCA)

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RADIO SHOW
Produced by RAB and NAB

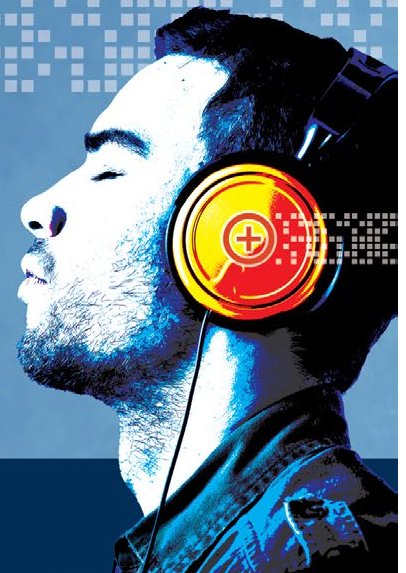
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LW	TW	Artist/Title (Label)	Points	+/-	Points	Plays	+/-	Plays	Stations	Adds
5	1	KENNY CHESNEY /American Kids (Blue Chair/Columbia)	8663	627	2234	168	53	0		
4	2	LADY ANTEBELLUM /Bartender (Capitol)	8585	239	2185	54	52	0		
1	3	TIM MCGRAW f/FAITH HILL /Meanwhile Back At Mama's (Big Machine)	8495	-355	2157	-107	53	0		
7	4	COLE SWINDELL /Hope You Get Lonely Tonight (Warner Bros./WMN)	8012	822	1995	215	53	0		
6	5	DUSTIN LYNCH /Where It's At (Broken Bow)	7985	495	2035	136	52	0		
2	6	DIERKS BENTLEY /Drunk On A Plane (Capitol)	7818	-772	2021	-176	51	0		
8	7	FLORIDA GEORGIA LINE /Dirt (Republic Nashville)	7043	214	1792	59	53	0		
9	8	LUKE BRYAN /Roller Coaster (Capitol)	7018	556	1791	126	53	0		
3	9	BRAD PAISLEY /River Bank (Arista)	6333	-2085	1657	-456	48	0		
14	10	JASON ALDEAN /Burnin' It Down (Broken Bow)	5368	668	1376	164	49	0		
12	11	SWON BROTHERS /Later On (Arista)	5293	82	1312	28	52	0		
11	12	BRANTLEY GILBERT f/J. MOORE & T. RHETT /Small Town Throwdown (Valory)	5230	-90	1393	-4	52	0		
13	13	M. LAMBERT & C. UNDERWOOD /Somethin' Bad (RCA/Arista)	5228	161	1376	40	51	0		
20	14	FRANKIE BALLARD /Sunshine & Whiskey (Warner Bros./WAR)	4720	478	1161	97	53	2		
17	15	LITTLE BIG TOWN /Day Drinking (Capitol)	4624	199	1121	46	52	1		
16	16	ERIC CHURCH /Cold One (EMI Nashville)	4618	137	1175	39	52	0		
15	17	ZAC BROWN BAND /All Alright (Southern Ground)	4454	-115	1076	-39	51	0		
19	18	CHASE RICE /Ready Set Roll (Columbia)	4404	37	1108	26	48	0		
21	19	SAM HUNT /Leave The Night On (MCA)	4309	131	1069	28	50	2		
22	20	KEITH URBAN /Somewhere In My Car (Capitol)	4050	576	1045	184	52	4		
23	21	RASCAL FLATTS /Payback (Big Machine)	3466	186	867	31	52	0		
30	22	BLAKE SHELTON /Neon Light (Warner Bros./WMN)	3180	1286	847	367	46	7		
28	23	MADDIE & TAE /Girl In A Country Song (Dot)	2996	692	768	164	51	4		
25	24	BIG & RICH /Look At You (B&R/New Revolution)	2871	204	697	47	45	1		
24	25	SCOTTY MCCREERY /Feelin' It (19/Interscope/Mercury)	2669	-31	656	-4	47	0		
27	26	PARMALEE /Close Your Eyes (Stoney Creek)	2495	112	631	30	43	0		
26	27	DAVID NAIL /Kiss You Tonight (MCA)	2359	-42	605	-3	46	0		
31	28	JUSTIN MOORE /Home Sweet Home f/Vince Neil (Big Machine/Valory)	1918	179	517	58	43	1		
36	29	CHASE BRYANT /Take It On Back (Red Bow)	1723	324	371	66	30	2		
32	30	BROTHERS OSBORNE /Rum (EMI Nashville)	1638	-32	375	-18	39	1		

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Music Row: We are Blood

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Members of the Nashville music industry community are invited to join Team Walkin' Row to come together to support the Light the Night Walk to fund lifesaving research and support for people battling cancer.

To join our team, visit <http://pages.lightthenight.org/tn/MidTN14/teamwalkinrow>

LW	TW	Artist/Title (Label)	Points	+/-	Points	Plays	+/-	Plays	Stations	Adds
34	31	📶 RANDY HOUSER /Like A Cowboy (Stoney Creek)	1628	48	449	9	39	3		
35	32	📶 DAN + SHAY /Show You Off (Warner Bros./WAR)	1588	181	388	45	37	2		
33	33	KACEY MUSGRAVES /Keep It To Yourself (Mercury)	1441	-198	341	-49	32	0		
37	34	JOHN KING /Tonight, Tonight (Black River)	1224	-50	251	-17	26	0		
41	35	📶 JAKE OWEN /What We Ain't Got (RCA)	1180	333	293	80	35	4		
40	36	📶 THOMAS RHETT /Make Me Wanna (Valory)	1020	158	243	38	27	1		
39	37	📶 RAE LYNN /God Made Girls (Valory)	1008	3	236	0	24	0		
42	38	📶 BRETT ELDREDGE /Mean To Me (Atlantic/WMN)	987	180	242	39	23	3		
44	39	📶 JANA KRAMER /Love (Elektra/WAR)	920	226	198	44	21	0		
45	40	📶 HUNTER HAYES /Tattoo (Atlantic/WMN)	821	202	210	43	26	3		
43	41	LOVE AND THEFT /Night That You'll Never Forget (RCA)	735	-36	189	-9	31	0		
46	42	📶 JOSH THOMPSON /Wanted Me Gone (Show Dog-Universal)	608	14	150	3	16	0		
51	43	📶 DARIUS RUCKER /Homegrown Honey (Capitol)	530	281	107	48	14	4		
47	44	📶 KRISTIAN BUSH /Trailer Hitch (Streamsound)	481	89	103	16	13	0		
48	45	📶 CHRIS YOUNG /Lonely Eyes (RCA)	449	99	105	22	11	3		
49	46	📶 JERROD NIEMANN /Buzz Back Girl (Sea Gayle/Arista)	420	141	104	28	14	2		
50	47	📶 TYLER FARR /A Guy Walks Into A Bar (Columbia)	373	118	91	33	11	2		
Debut	48	📶 BRAD PAISLEY /Perfect Storm (Arista)	342	340	87	86	15	11		
Debut	49	📶 JOE NICHOLS /Hard To Be Cool (Red Bow)	261	172	45	29	7	3		
Re-Enter	50	📶 KIP MOORE /Dirt Road (MCA)	246	55	56	16	7	5		
Debut	51	📶 TIM MCGRAW /Shotgun Rider (Big Machine)	218	218	61	61	10	4		
54	52	📶 BEN RUE /I Can't Wait (Be My Wife) (Arista)	214	10	72	4	9	0		
53	53	📶 SUNNY SWEENEY /Bad Girl Phase (Aunt Daddy/Crescendo/Thirty Tigers)	212	3	39	1	5	0		
58	54	📶 MONTGOMERY GENTRY /Headlights (Blaster)	192	43	39	8	5	1		
52	55	THE CADILLAC THREE /Party Like You (Big Machine)	186	-26	80	-7	8	0		
55	56	DYLAN SCOTT /Mmm, Mmm, Mmm (Sidewalk)	173	-29	48	-14	5	0		
59	57	📶 LUCY HALE /Lie A Little Better (DMG/In2une)	151	10	52	7	9	0		
Debut	58	📶 LEE BRICE /Drinking Class (Curb)	145	142	28	27	4	3		
Re-Enter	59	CHASIN' CRAZY /That's How We Do Summertime (RPME)	135	-27	25	-8	2	0		
Debut	60	📶 CANAAN SMITH /Love You Like That (Mercury)	133	4	36	1	4	0		

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