

COUNTRY AIRCHECK

WEEKLY

September 23, 2013, Issue 364

TIM MCGRAW



SOUTHERN GIRL

Top 10 & Climbing!!!
It's Time To Power Up!!!

On The Right (Voice) Track

Voice-tracking is a fact of life – locally, nationally and in markets and companies large and small, and for a variety of reasons. Even if voice-tracking isn't a programmer's first choice to fill an airshift, he or she certainly wants it done right. With that in mind, **Country Aircheck** asked three air talents who collectively voice-track shifts on more than 40 stations for tips and tricks on ensuring a good show.



Angie Ward

"There are several skills involved that go beyond the basics of being able to execute a good air shift," says Clear Channel's WUBL/

Atlanta MD/middayer **Angie Ward**. "Time management, dedication to executing at the highest level at all times, follow-through, great teasing of engaging content that hits the target, being able to entertain and inform without the crutch of local promotions or events, and being 'in-the-moment' no matter where you really are or when you're doing it, are all important. And you have to generate broad-based show prep material that works everywhere."

Cumulus' WSM-FM/Nashville afternoon host **Lisa Manning** voice-tracks middays on the company's WNNF/Cincinnati and puts a premium on prep and planning. "If there are a lot of events and/or contests going on, I try to plan breaks out evenly by rotating the content so as not to repeat anything too often. It takes a little more time than it would otherwise, but that's good because then I feel like I'm really there more."



Lisa Manning

There are tricks to being "there," too. "I learned a long time ago
(continued on page 8)



Heart Surge On: Clear Channel execs gather with Tim McGraw onstage shortly after his set at the *iHeartRadio Music Festival* in Las Vegas Saturday (9/21). Pictured (l-r) are John Sykes, Tom Poleman, Bob Pittman, McGraw, BMLG's Scott Borchetta, Clay Hunnicutt and John Ivey.

iHeartRadio Music Fest Turns Three

Clear Channel's third annual *iHeartRadio Music Festival* wrapped Saturday night ... maybe more like Sunday morning, and here's a recap courtesy of a couple of attendees. WDXB/Birmingham OM/PD **Tom Hanrahan** got there with a little help from performer **Keith Urban** (see photo), while CC EVP/Programming **Clay Hunnicutt** probably just used his company credit card.

"Keith and **Tim McGraw** were exceptional," Hanrahan says.

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From the CMA Nominated Album of the Year, **TORNADO**
LITTLE BIG TOWN "SOBER" Going for ADDs Monday (9/30)!

From: "Richards, Stoney" <STONEY@Y108.com>

Date: September 17, 2013, 11:58:45 AM CDT

To: "Hodges, Steve" (Steve.Hodges@umusic.com) <Steve.Hodges@umusic.com>, "Lockner, Diane" (Diane.Lockner@umusic.com) <Diane.Lockner@umusic.com>

Subject: A Quote you didn't ask for

"LBT's 'Sober' gives you the feeling after that first kiss as you float down the concrete stairs, your breath visible in the moon light, you turn the collar of your pea coat up against the wind and walk down the street smiling, saying hi to strangers feeling all warm inside. Hits are all about emotion and friends, Little Big Town has done it again."

I absolutely love this song and felt moved to send you this note.

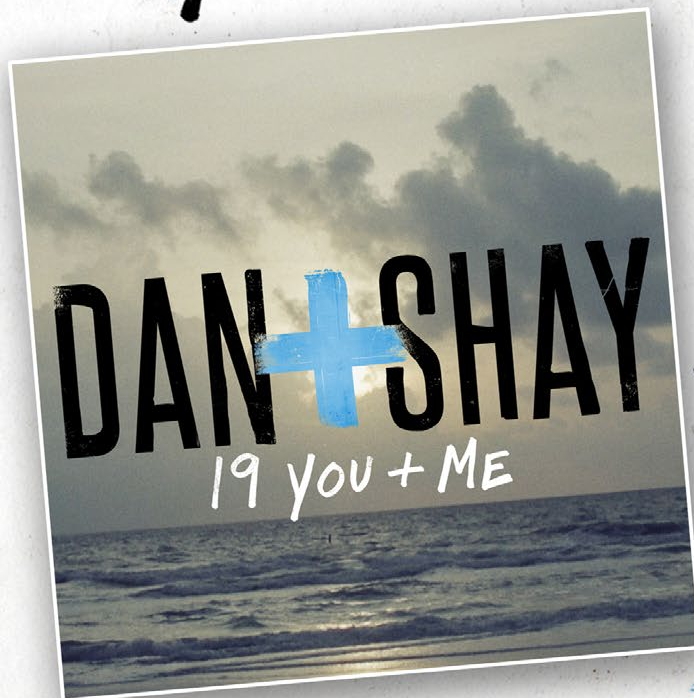
Stoney.Richards@cbsradio.com
Y108 Air Talent/APD/MD Afternoons
Show Host/ Newsradio1020 KDKA-AM

A UNIVERSAL MUSIC COMPANY

DAN + SHAY

DEBUT SINGLE
on your desk NOW!

"19 YOU + ME"



IMPACTING OCTOBER 14TH



BLAKE SHELTON

YOUR REIGNING ENTERTAINER OF THE YEAR

"Blake continues to roll! He's on fire and 'Mine Would Be You' sounds so good on the air!."

— JOHN PAUL
DIAL GLOBAL RADIO NETWORKS



CONGRATULATIONS ON 5 CMA AWARD NOMINATIONS!
ENTERTAINER OF THE YEAR • MALE VOCALIST OF THE YEAR
ALBUM OF THE YEAR • MUSICAL EVENT OF THE YEAR
VIDEO OF THE YEAR

MINE WOULD BE YOU

CA 11 +1442 POINTS | BB 11 +4,396,600



"Keith's set included new music from *Fuse* – he opened with 'Even The Stars Fall 4 U' – but also had some older stuff like 'Stupid Boy.' Keith wailed with guitar solos, his vocals were sharp and of course without Keith, I wouldn't have been there! I hope to thank him personally for that one day. As for Tim, it was the best overall performance I've ever seen him deliver. Focused, energetic and brought down the house with 'Live Like You Were Dying.'"

"Keith received a great ovation the minute he walked on stage and started slaying both Country and non-Country listeners with multiple No. 1 hits and his unmatched guitar play," Hunnicutt says. "I had many, many industry and non-industry people tell me they had never seen him before and [didn't realize] how incredible he is. With Tim, let's face it, everyone loves a superstar that can sing his butt off, has a litany of hits, and



looks great in that black cowboy hat. Tim was up and rocking the whole night, connected with all the fans, and then had them all swaying and singing along as he closed. Both artist represented Country very well ... not everyone can play this show and hold their own, but Keith and Tim did that with ease!"

This year's event added an outdoor iHRMF Village. "It was really a great addition to the whole weekend," Hunnicutt says. "Some amazing artists came out and played for over 10,000 fans. The Band Perry definitely delivered the country attitude and made a lot of new fans with their performance. They sounded and looked like superstars. The Village will definitely be something we can continue to build upon."

For those who haven't seen it, as well as those that have, the festival remains a singular experience. "We're able to put together so many superstars in one show," Hunnicutt says. "There are always favorites you want to see, acts you've wanted to see but never have, and iconic figures you never thought you would get see but just did. Everyone is wide-eyed when that happens."

Hanrahan adds that the crowd was on their feet and

PAGE THREE PIC

Inking Problem: Then WWW/Detroit pros (top) Tim Roberts (troberts@wycd.com) and Cadillac Jack (cadillac@bbqilv.com) visit a tattoo parlor with the Dixie Chicks (Natalie, Emily and Martie, l-r) in this blast from the '90s. Have visual proof of making bad decisions with country singers? Send it to pagethreepic@countryaircheck.com.

engaged throughout. "There was so much coming so fast and it was all so awesome and so well produced in terms of staging, lighting and sound that it's hard to describe. It was like a non-stop five-hour party." See for yourself on The CW Sept. 30 and Oct. 1 as the network carries two two-hour primetime specials from the event.

–Chuck Aly

Chart Chat

Congratulations to **Justin Moore**, **George Briner**, **JoJemie Hahr** and the entire **Valory** promotion team on earning this week's No. 1 song with Moore's "Point At You." It is his fourth chart-topper following "Small Town USA," "If Heaven Wasn't So Far Away" and "Til My Last Day," and is the first single from *Off The Beaten Path*, which was released last week.



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A STRONG FAVORITE WITH YOUNGER ADULTS

TOBY KEITH

"Drinks After Work"

CA/MB 16 (+281x; +1005 pts.)
BDS/BB 17* (+335x; +3.05 million aud.)

- #5 FAVORITE ADULTS 25-44
- #6 FAVORITE MALES 25-34
- #11 FAVORITE FEMALES 25-34

SOURCE: CALLOUT AMERICA





SHERYL CROW

FEELS LIKE HOME



OVER 36,000 FIRST WEEK SALES!

"FEELS LIKE HOME IS ONE OF THE BEST AND TRUEST COUNTRY ALBUMS THIS YEAR FROM A GIRL WHO JUST 'WANTED TO HAVE SOME FUN'. SHERYL CROW HAS COME HOME YA'LL AND I SAY, WELCOME."

- STONEY RICHARDS, WDSY/PITTSBURGH

"I LOVE THIS ALBUM! THERE ARE SOME GREAT COUNTRY SONGS THAT ARE WELL WRITTEN, WELL SUNG, WELL PRODUCED AND FIT LIKE A GLOVE ON TODAY'S COUNTRY RADIO."

- KERRY WOLFE, WMIL/MILWAUKEE

"SHERYL'S CAPTURED THE HEART AND SOUL OF COUNTRY MUSIC. IT'S PURE EAR CANDY - TRACK BY TRACK."

- BOB WALKER, WCTK/PROVIDENCE

"...CROW IS...DEEP INTO A SMART AND THOROUGH TRANSFORMATION INTO A BONA FIDE NASHVILLE PLAYER."

- BILLBOARD

"WHAT AN ALBUM! YEARS AGO A GENIE GAVE ME 3 WISHES, AND ONE WAS THAT SHERYL CROW WAS IN OUR FORMAT. LOOK AT THAT! IT WORKED!!"

- TONYA CAMPOS, KKGO/LOS ANGELES

"FEELS LIKE HOME IS A GIFT TO RADIO AND MUSIC FANS ALIKE. 'CALLIN' ME WHEN I'M LONELY' IS THE PERFECT FOLLOW UP TO 'EASY' AND A FAVORITE OF OURS AT KMLE."

- TIM RICHARDS, KMLE/PHOENIX

"CALLIN' ME WHEN I'M LONELY"
COMING SOON!



Swift Closes In Music City

Accidents wouldn't seem to be common occurrences in the world of Taylor Swift, and so it was with the decision to close the U.S. leg of her Red tour with three shows at Nashville's Bridgestone Arena (9/19-21). "On the [Speak Now Tour] we had the last shows in New York, and Nashville was sort of in the middle of the tour," Swift says. "I realized that not only is this my hometown, but this is one of the craziest crowds that we play to over the course of a tour, so it just made sense."



Joseph, Swift & BMLG's Scott Borchetta

Music City also makes for convenient plaque presentations. At the invitation-only pre-show reception (9/19) Swift was honored for her No. 1 single "We Are Never Ever Getting Back Together" and sextuple platinum Red. UMG/UK CEO **David**

Joseph was on hand to plaque Swift for one million downloads of "Begin Again" and quadruple platinum status for Red.

Plus, Swift was able to pull some friends in to give the shows a different musical guest each night. Thursday, **Luke Bryan** joined her to sing "I Don't Want This Night To End." She did a "What Hurts The Most" duet with **Rascal Flatts** on night two. And she surprised the crowd with a **Hunter Hayes** "Crazy" collaboration at Saturday's show. "Nashville is all about remembering where you came from," Swift said from the stage before introducing Flatts, with whom she toured in 2008, "Remembering the people who helped you out in the very beginning and took you on their arena tour, their sold out tour ... when nobody knew your name."

One guest who wasn't expected was tour mate Ed Sheeran, who snuck back onstage to surprise Swift during Saturday's closing number. "Show highlight: Ed Sheeran dressed like a clown and danced the choreography to 'We Are Never Ever Getting Back Together,'" tweeted Swift. "Quite the finale." —John Ritchie

News & Notes

Delmarva's **WXCY/Baltimore** has picked up **Envision Radio Network's AmeriCountry** content service. Details [here](#).

MY TUNES: MUSIC THAT SHAPED MY LIFE



Justin Brown

WWQM/Madison afternoon **Justin Brown** discusses his most influential artists, concerts, songs and albums:

1. **Bruce Springsteen, Born In The USA**: It was one of the very first cassette tapes I owned.

2. **Garth Brooks, No Fences**: It was one of, if not the first country albums I ever bought. Before this album, I was only a fair weather fan of country – just listened with my dad in the truck. After, I was

hooked and bought every album he released.

3. **Diamond Rio, Martina McBride, Madison, WI**: Saw them in concert together and Martina's vocals were amazing. I loved Diamond Rio's harmonies.

4. **Roger Miller, Ray Stevens Mixtape**: My dad owned a cassette that had Roger Miller on one side and Ray Stevens on the other. As a kid, we'd sit around the campfire listening and loved it!

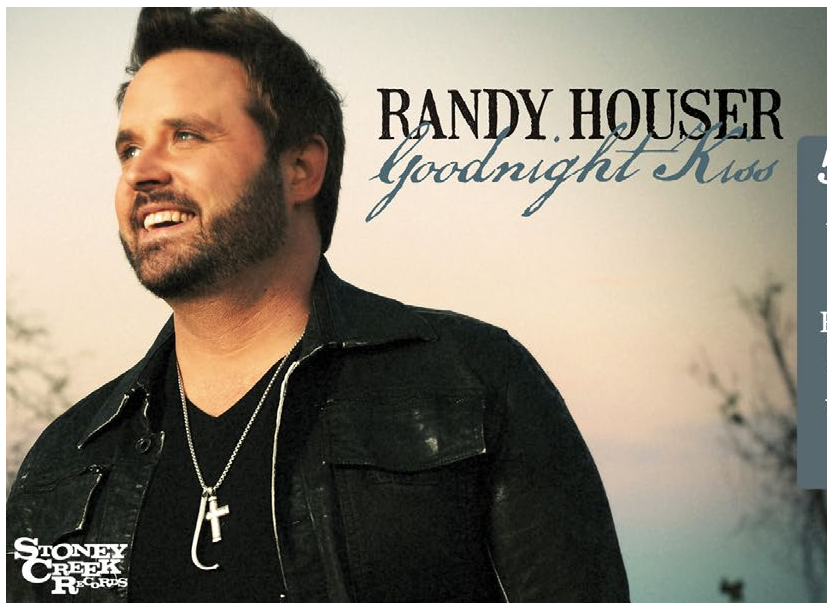
5. **Keith Urban, Country Thunder 2013, Twin Lakes, WI**: It was the first time I saw him in concert and I was impressed. Talk about a guy who loves what he's doing and appreciates all his fans! I don't think anyone could have knocked the smile off his face. You could tell he loved every minute of being able to perform, and his guitar playing is as good as it gets.

• **A highly regarded album you've never heard**: The soundtrack for *O Brother, Where Art Thou?* I've heard "Man Of Constant Sorrow," but haven't heard the rest. CMT, Rhapsody and others say it's one of best country albums ever.

• **An important type of music you just don't get**: Opera. I've been to several musicals and they're no problem, but opera? I just don't get it. And I'm okay with that.

• **One obscure or non-country song everyone should listen to right now**: "Mr. Wendal" by Arrested Development. We need to do a better job of helping the people right here in our own country. There's no reason for poverty and homelessness in the United States.

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#1 Most Added
Thank YOU Country Radio!

53 FIRST WEEK REPORTERS...

WIL, KJKE, KPLM, WCYQ, KAJA, WDSY, WCTK, WUBL, KKWF, KWJJ, WUSY, WDAF, KWOF, KSOP, WGH, KFGY, WCKN, WYCD, KEEY, WMIL, WPCV, KSD, WQYK, KMLE, KNIX, WNOE, WCOL, WPAW, WKMK, KMPS, KUPL, WBCT, WOGK, WGNA, KSSN, WTHT, WQHK, WKXC, KKIX, WYNK, WSIX, WXCX, WPOR, KRYS, WKML, KWNR, KXLY, WCTQ, KJUG, WTGE, WCKT, WJVC, KTOM plus MEDIUM on The Highway

#47 UP 1 million audience
& 156 spins

ALL YOU COUNTRY (RADIO) SONS & DAUGHTERS
DON'T YOU WANNA HOLLER...“GET YOUR REDNECK ON”



KRYSTAL KEITH

— GET YOUR REDNECK ON —

FOR IMMEDIATE AIRPLAY!



Warner/Chappell signed **Danny Orton**, whose writer credits include cuts by **Rascal Flatts**, **Tim McGraw** and the current **Dan+Shay** single "19 You & Me."

Columbia's **Tyler Farr** will release a four-part web series called "Redneck Ranch" to support the Sept. 30 release of his debut album. Watch the first episode [here](#).

Kacey Musgraves will represent country music in Katy Perry's We Can Survive benefit concert for breast cancer charity **Young Survival Coalition** at the Hollywood Bowl Oct. 23.

(Voice) Track

(continued from page 1)

that the best thing you can do is to always be honest, in life and with your show," says Clear Channel's WMZQ/Washington morning host **Boxer**. "I never say I was at the corner bakery if I haven't been. But listeners give you things to use all the time in emails and tweets



Boxer


to help make it local; things like where they work, where they're going and where they're from. It's never been easier to localize when you're including them, and they love the acknowledgement!

"It's so simple to us, but saying their name, wishing them a 'Happy Birthday' or saying hello to Cindy at the local tanning salon goes a long way," he continues. "What other media can get that personal? Be real. Be the friend that's in the passenger seat with those listeners

every day, or at the coffee shop or in the office cubicle next to them. If you have a smartphone, download the local news apps for that market and get to know everyday people in that area that you can hit up once a week to see what's going on from their perspective."

"There are a few websites that give a great rundown of events

CHECK OUT



ALAN JACKSON
- The Bluegrass Album -

Alan Jackson *The Bluegrass Album* (ACR/EMI Nashville)
Jackson wrote eight of 14 tracks and says, "It's not that different from what I normally do." He started thinking about a bluegrass album in the mid-'90s, but with the success of *O Brother Where Art Thou?* he admits, "I didn't want to seem like I was jumping on the bandwagon." Produced by Adam Wright and Keith Stegall, Jackson says releasing the album now "seemed like the right time in my life, in my head ... in everything."

happening in [Cincinnati] that I like such as local news channel sites," adds Manning. "There is a lot going on in Cincy! Once an hour I try to throw in at least one 'localized' break."

Just how long should all this take? "It varies per station," says Ward. "I [voice-track] my midday shifts before I go on the air in Atlanta. I average an hour per station for daily point-to-point airshifts, and that includes producing, prep time and social media scheduling for each market. I also set aside time each day to handle the customized liners that give a local feel to the stations that carry my shows on Premium Choice. The goal is to get them done in the shortest possible time, but they have to be great. So it takes what it takes."

Regular input from station management is always important. "Having a PD who can keep you up to date with station promos, liners and remotes is great," says Manning. "WNNF PD **Mike Scott** is really great about that, and so is the promotions department. Mike also does a weekly aircheck to make sure we're on the same page. He also gets the music

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ASHLEY MONROE

WEED INSTEAD OF ROSES

...A LOVE SONG

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ALREADY ON: KMNB, WYCD, WCYQ, WXCX, THE HIGHWAY, CMT



WATCH THE CMT WORLD PREMIERE VIDEO - [CLICK HERE!](#)





logs done well in advance, so I can track if I want to, though I usually do it no more than a day in advance to keep things current. I wouldn't have wanted to have already been tracked when something as exciting as say, Miley Cyrus twerking at the VMA's happened!

Boxer agrees. "I'm fortunate to have a studio at home where I can send a break directly to the PDs or change a track in the show if something breaking happens," he says. "Before I had the studio, I'd drive back to the station to do it. Celebrity deaths seem to be what happens mostly. Michael Jackson and George Jones come to mind. It's also important when a tornado or other bad weather happens in the market."

Ward encourages voice-tracked talent to do their homework when picking up a new station, too. "I need to know the goals and target of the station, the tone of the stationality and presentation, and clear expectations for how breaks should sound. I'm looking for lots of local resources for prep, basic pronunciation guides and easy-to-follow formatics and logs. I also need to have timely communication systems for liners and questions."

Boxer boils it down. "I just need help understanding their market and what their audience is into locally," he says. "Everything else I can handle."

"If everything is set up well to begin with, not a whole lot of hand-holding should be necessary," adds Ward. "I've been voice-tracking stations for 13 years, so I can self-manage and program myself as an air talent pretty well as long as I have good station info and general direction."

The management/talent relationship is hardly one-sided, though. "Be open to new ideas and suggestions," says Boxer. "Just because it works in one market doesn't mean it'll work in another. Keep a strong work ethic and be in tune with that market's happenings. The most important thing for me is trust. I want [management] to know I will work hard and give them solid content and [create] a compassionate bond and friendship with their audience. It's important that they know I care about their station and the audience that loves the station."

In the end, it's still all about doing great radio, and Ward loves it. "Doing a good airshift is the same no matter where you do it, no matter who's listening and no matter where they are listening," she says. "I love the chance to be on great stations, in fantastic markets all across the country, even though I sometimes get nervous when I think about what the total come might be!"

Reach Manning [here](#), Ward [here](#) and Boxer [here](#).

-Russ Penuell

OFF THE RECORD: STEPHANIE QUAYLE



Stephanie Quayle

Rebel Engine's **Stephanie Quayle** puts an industry spin on the artist interview:

I grew up listening to an old AM radio in our barn in Bozeman, Montana surrounded by my two favorite things ... horses and country music.

First time I heard myself on the radio was on KBOZ/Bozeman. They played my single "Stand Back" and I literally jumped out of the chair to do my signature victory dance.

I'll never forget the time I performed

at an outdoor venue and this big bug kamikaze'd its way into my mouth, down my throat. It stopped me dead in my vocal tracks.

My most interesting road companion was New Revolution's Doug Baker. He has the best stories ever. He is country music history in the flesh and I find myself literally hanging on his every word.

If I don't have my journal when I travel, I go insane. I write in it every day, so I don't forget a moment of this wonderful roller coaster ride. Lately, I've been flooding it with song ideas.

I can't walk out of a truck stop without grabbing water, gum and a protein bar. Frankly, it takes everything I have to walk away from the donut aisle.

The last purchase I made from Skymall was an organized leather hip pouch, but where I'm from we just call it a fanny pack.

There's no place like home, but if I had to be stuck somewhere it would be New York City. The pulse of the streets literally brings me a strange sense of calm. And it offers phenomenal people watching, which is great for songwriting inspiration.

Sam Parker and Mac Anderson wrote a book that makes me feel like the little rebel engine that will. It's called 212: The Extra Degree and states, "At 211° water is hot. At 212°, it boils. And with boiling water, comes steam. And with steam, you can power a train. The one extra degree makes the difference."

The most redneck thing I've done recently was buy some clip-in hair accessories and used boots at the flea market.

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THE DEBUT SINGLE FROM

COLE SWINDELL

CHILLIN' IT

OVER 855 SPINS ON THE HIGHWAY!
OVER 265,000 TRACKS SOLD!

14 NEW ADDS THIS WEEK INCLUDING
PCCO, WKLB, KMPS, WCOL, WQDR, KJKE,
WKMK, WAMZ, WYRK, KUZZ, WRBT, WEZL,
WGTY AND WKSF

CAC 36 + 181 SPINS/+469 POINTS
BB 29 +141 SPINS/+658,600 AUDIENCE





| LW | TW | Artist/Title (Label) | Total Points | +/- Points | Total Plays | +/- Plays | Audience | +/- Aud | Stations | ADDS |
|----|----|--|--------------|------------|-------------|-----------|----------|---------|----------|------|
| 3 | 1 | 📶 JUSTIN MOORE /Point At You (Valory) ✓ | 23141 | 2443 | 7235 | 673 | 52.133 | 4.313 | 147 | 0 |
| 2 | 2 | 📶 JASON ALDEAN /Night Train (Broken Bow) | 22897 | 1017 | 7075 | 325 | 53.978 | 2.357 | 147 | 0 |
| 5 | 3 | 📶 BILLY CURRINGTON /Hey Girl (Mercury) ✓ | 21258 | 1989 | 6467 | 502 | 50.286 | 4.958 | 147 | 0 |
| 4 | 4 | 📶 TYLER FARR /Redneck Crazy (Columbia) | 20480 | 983 | 6423 | 252 | 47.45 | 2.653 | 146 | 0 |
| 1 | 5 | FLORIDA GEORGIA LINE /Round Here (Republic Nashville) | 20207 | -2455 | 6206 | -768 | 48.927 | -4.959 | 147 | 0 |
| 6 | 6 | 📶 LUKE BRYAN /That's My Kind Of Night (Capitol) | 20086 | 1586 | 6125 | 500 | 47.727 | 3.435 | 147 | 0 |
| 7 | 7 | 📶 THOMAS RHETT /It Goes Like This (Valory) ✓ | 19640 | 1611 | 6040 | 501 | 46.753 | 4.03 | 147 | 0 |
| 10 | 8 | 📶 LEE BRICE /Parking Lot Party (Curb) | 17064 | 1063 | 5331 | 339 | 39.797 | 2.623 | 146 | 0 |
| 11 | 9 | 📶 CHRIS YOUNG /Aw Naw (RCA) | 15825 | 1049 | 4988 | 325 | 37.355 | 3.739 | 147 | 0 |
| 12 | 10 | 📶 TIM MCGRAW /Southern Girl (Big Machine) | 15428 | 1557 | 4776 | 503 | 35.889 | 3.245 | 146 | 0 |
| 13 | 11 | 📶 BLAKE SHELTON /Mine Would Be You (Warner Bros./WMN) | 14773 | 1442 | 4463 | 384 | 35.796 | 3.463 | 147 | 0 |
| 8 | 12 | EASTON CORBIN /All Over The Road (Mercury) | 12433 | -5286 | 3835 | -1489 | 28.873 | -13.138 | 147 | 0 |
| 14 | 13 | 📶 TAYLOR SWIFT /Red (Big Machine) | 11801 | 849 | 3554 | 253 | 26.84 | 1.864 | 146 | 1 |
| 17 | 14 | 📶 JOE NICHOLS /Sunny And 75 (Red Bow) | 11369 | 1485 | 3556 | 411 | 25.658 | 3.463 | 146 | 2 |
| 16 | 15 | 📶 CHARLIE WORSHAM /Could It Be (Warner Bros./W.A.R.) | 11234 | 827 | 3474 | 220 | 26.473 | 2.465 | 146 | 0 |
| 20 | 16 | 📶 TOBY KEITH /Drinks After Work (Show Dog-Universal) | 9707 | 1005 | 3068 | 281 | 21.869 | 2.631 | 145 | 2 |
| 19 | 17 | 📶 CRAIG CAMPBELL /Outta My Head (Bigger Picture) | 9631 | 457 | 2925 | 125 | 23.221 | 1.595 | 137 | 0 |
| 23 | 18 | 📶 MIRANDA LAMBERT /All Kinds Of Kinds (RCA) | 8487 | 737 | 2657 | 187 | 18.692 | 2.173 | 142 | 1 |
| 22 | 19 | 📶 PARMALEE /Carolina (Stoney Creek) | 8442 | 685 | 2707 | 232 | 19.614 | 2.24 | 142 | 1 |
| 24 | 20 | 📶 ELI YOUNG BAND /Drunk Last Night (Republic Nashville) | 8026 | 1061 | 2459 | 340 | 19.538 | 3.13 | 124 | 8 |
| 27 | 21 | 📶 JAKE OWEN /Days Of Gold (RCA) | 7600 | 1336 | 2373 | 412 | 16.799 | 4.032 | 135 | 4 |
| 29 | 22 | 📶 THE BAND PERRY /Don't Let Me Be Lonely (Republic Nashville) ✓ | 7505 | 2119 | 2204 | 639 | 17.054 | 4.526 | 137 | 20 |
| 25 | 23 | 📶 ERIC PASLAY /Friday Night (EMI Nashville) | 7481 | 935 | 2304 | 216 | 17.057 | 2.047 | 125 | 0 |
| 28 | 24 | 📶 DARIUS RUCKER /Radio (Capitol) | 7471 | 1395 | 2361 | 397 | 16.991 | 3.992 | 140 | 4 |
| 34 | 25 | 📶 KEITH URBAN & MIRANDA LAMBERT /We... (RCA/Capitol) ✓ | 7338 | 3370 | 2213 | 1072 | 16.61 | 6.977 | 140 | 31 |

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TYLER FARR
REDNECK CRAZY

POWER NOW!

COLUMBIA NASHVILLE

DEBUT ALBUM IN STORES NEXT WEEK!

JUSTIN MOORE

POINT AT YOU

#1!

COUNTRY RADIO -
THANK YOU, FROM THE BOTTOM
OF MY HEART, FOR GIVING ME
MY 4TH #1 SINGLE! IT, ALSO,
IS MY FIRST TIME TO HAVE BACK
TO BACK #1'S! THANK YOU FOR
GIVING ME A VOICE IN COUNTRY
MUSIC. CANT WAIT TO SEE YOU
ON THE ROAD SOON - OFF THE
BEATEN PATH!

SINCERELY,
Justin Moore



OFF THE BEATEN PATH
POISED TO BE THE
#1 COUNTRY ALBUM!



| LW | TW | Artist/Title (Label) | Total Points | +/- Points | Total Plays | +/- Plays | Audience | +/- Aud | Stations | ADDS |
|-----------------|----|--|--------------|------------|-------------|-----------|----------|---------|----------|------|
| 26 | 26 | CASSADEE POPE /Wasting All These Tears (Republic Nashville) | 7083 | 809 | 2135 | 268 | 15.595 | 1.894 | 131 | 5 |
| 30 | 27 | BRAD PAISLEY /I Can't Change The World (Arista) | 5991 | 784 | 1839 | 221 | 12.673 | 2.684 | 140 | 5 |
| 18 | 28 | SHERYL CROW /Easy (Warner Bros./WMN) | 5654 | -3635 | 1612 | -1149 | 13.031 | -7.487 | 146 | 0 |
| 32 | 29 | ZAC BROWN BAND /Sweet Annie (Atlantic/Southern Ground) | 5228 | 1060 | 1576 | 297 | 13.33 | 3.456 | 130 | 5 |
| 31 | 30 | MAGGIE ROSE /Better (RPME) | 5142 | 64 | 1721 | 38 | 10.207 | 0.794 | 128 | 1 |
| 33 | 31 | JON PARDI /Up All Night (Capitol) | 4669 | 553 | 1553 | 186 | 7.926 | 0.46 | 122 | 2 |
| 36 | 32 | DAVID NAIL /Whatever She's Got (MCA) | 4080 | 708 | 1300 | 179 | 8.684 | 1.135 | 111 | 9 |
| 37 | 33 | FRANKIE BALLARD /Helluva Life (Warner Bros./WAR) | 3914 | 686 | 1229 | 226 | 7.231 | 1.81 | 104 | 3 |
| 35 | 34 | KELLY CLARKSON /Tie It Up (RCA/Columbia) | 3780 | 207 | 1032 | 64 | 7.964 | 0.373 | 95 | 2 |
| 38 | 35 | DUSTIN LYNCH /Wild In Your Smile (Broken Bow) | 3519 | 309 | 1169 | 89 | 5.607 | 0.701 | 110 | 2 |
| AIRBORNE | | COLE SWINDELL /Chillin' It (Warner Bros./WMN) | 3408 | 469 | 1114 | 181 | 7.114 | 1.247 | 94 | 13 |
| 40 | 37 | DANIELLE BRADBERRY /The Heart Of Dixie (Republic/Big Machine) | 3131 | 270 | 1032 | 97 | 4.787 | 0.739 | 102 | 3 |
| 42 | 38 | THOMPSON SQUARE /Everything I Shouldn't Be... (Stoney Creek) | 2803 | 299 | 945 | 90 | 4.644 | 0.521 | 97 | 0 |
| 41 | 39 | SCOTTY MCCREERY /See You Tonight (19/Interscope/Mercury) | 2726 | 11 | 946 | 44 | 5.212 | -0.17 | 79 | 1 |
| 43 | 40 | LOVE AND THEFT /If You Ever Get Lonely (RCA) | 2457 | 37 | 794 | 17 | 3.011 | 0.069 | 87 | 1 |
| 46 | 41 | HUNTER HAYES /Everybody's Got Somebody... (Atlantic/WMN) | 2414 | 633 | 722 | 162 | 5.607 | 2.013 | 87 | 19 |
| AIRBORNE | | THE HENNINGSENS /I Miss You (Arista) | 2289 | 199 | 704 | 90 | 3.115 | 0.005 | 92 | 12 |
| 45 | 43 | DIERKS BENTLEY /I Hold On (Capitol) | 2260 | 398 | 761 | 109 | 4.534 | 1.154 | 88 | 10 |
| 47 | 44 | JENNIFER NETTLES /That Girl (Mercury) | 2032 | 411 | 625 | 119 | 2.877 | 0.353 | 78 | 6 |
| 48 | 45 | CRAIG MORGAN /Wake Up Lovin' You (Black River) | 1850 | 252 | 737 | 98 | 2.935 | 0.424 | 72 | 5 |
| 49 | 46 | JOSH THOMPSON /Cold Beer With Your... (Show Dog-Universal) | 1566 | 108 | 480 | 44 | 2.772 | 0.184 | 60 | 5 |
| 50 | 47 | UNCLE KRACKER /Blue Skies (Sugar Hill/Vanguard/RPME) | 1240 | 2 | 386 | 9 | 1.736 | 0.102 | 51 | 0 |
| Debut | 48 | CHRIS STAPLETON /What Are You Listening To (Mercury) | 1191 | -26 | 366 | -3 | 1.829 | 0.054 | 51 | 0 |
| Debut | 49 | AARON LEWIS /Granddaddy's Gun (Blaster) | 1187 | -24 | 399 | -6 | 2.025 | 0.059 | 52 | 2 |
| Debut | 50 | BROTHERS OSBORNE /Let's Go There (EMI Nashville) | 1065 | 478 | 337 | 134 | 1.542 | 0.751 | 59 | 8 |

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DUSTIN LYNCH
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TOP 35 IN BOTH CHARTS!
MB: MOVES 38 UP TO 35
BB: MOVES 39 UP TO 35

BBR

Country Aircheck Add Leaders

| | |
|--|----|
| RANDY HOUSER /Goodnight Kiss (Stoney Creek) | 34 |
| GARY ALLAN /It Ain't The Whiskey (MCA) | 32 |
| SARA EVANS /Slow Me Down (RCA) | 32 |
| KEITH URBAN & MIRANDA LAMBERT /We... (RCA/Capitol) | 31 |
| THE BAND PERRY /Don't Let Me Be Lonely (Republic Nashville) | 20 |
| HUNTER HAYES /Everybody's Got Somebody... (Atlantic/WMN) | 19 |
| COLE SWINDELL /Chillin' It (Warner Bros./WMN) | 13 |
| THE HENNINGSENS /I Miss You (Arista) | 12 |
| DIERKS BENTLEY /I Hold On (Capitol) | 10 |
| DAVID NAIL /Whatever She's Got (MCA) | 9 |

Country Aircheck Top Point Gainers

| | |
|--|--------|
| KEITH URBAN & MIRAND... /We Were Us (RCA/Capitol) | 3370 ✓ |
| JUSTIN MOORE /Point At You (Valory) | 2443 ✓ |
| THE BAND PERRY /Don't Let Me Be Lonely (Republic Nashville) | 2119 ✓ |
| BILLY CURRINGTON /Hey Girl (Mercury) | 1989 ✓ |
| THOMAS RHETT /It Goes Like This (Valory) | 1611 ✓ |
| LUKE BRYAN /That's My Kind Of Night (Capitol) | 1586 |
| TIM MCGRAW /Southern Girl (Big Machine) | 1557 |
| JOE NICHOLS /Sunny And 75 (Red Bow) | 1485 |
| BLAKE SHELTON /Mine Would Be You (Warner Bros./WMN) | 1442 |
| DARIUS RUCKER /Radio (Capitol) | 1395 |

Country Aircheck Top Spin Gainers

| | |
|--|------|
| KEITH URBAN & MIRAND... /We Were Us (RCA/Capitol) | 1072 |
| JUSTIN MOORE /Point At You (Valory) | 673 |
| THE BAND PERRY /Don't Let Me Be Lonely (Republic Nashville) | 639 |
| TIM MCGRAW /Southern Girl (Big Machine) | 503 |
| BILLY CURRINGTON /Hey Girl (Mercury) | 502 |
| THOMAS RHETT /It Goes Like This (Valory) | 501 |
| LUKE BRYAN /That's My Kind Of Night (Capitol) | 500 |
| JAKE OWEN /Days Of Gold (RCA) | 412 |
| JOE NICHOLS /Sunny And 75 (Red Bow) | 411 |
| DARIUS RUCKER /Radio (Capitol) | 397 |

Activator Top Point Gainers

| | |
|--|--------|
| KEITH URBAN & MIRANDA LAMBERT /We... (RCA/Capitol) | 1888 ✓ |
| JASON ALDEAN /Night Train (Broken Bow) | 579 ✓ |
| THE BAND PERRY /Don't Let Me Be Lonely (Republic Nashville) | 563 ✓ |
| LUKE BRYAN /That's My Kind Of Night (Capitol) | 500 ✓ |
| BILLY CURRINGTON /Hey Girl (Mercury) | 490 ✓ |
| TIM MCGRAW /Southern Girl (Big Machine) | 490 |
| CHARLIE WORSHAM /Could It Be (Warner Bros./W.A.R.) | 490 |
| HUNTER HAYES /Everybody's Got Somebody... (Atlantic/WMN) | 437 |
| JAKE OWEN /Days Of Gold (RCA) | 434 |
| DARIUS RUCKER /Radio (Capitol) | 422 |

Activator Top Spin Gainers

| | |
|--|-----|
| KEITH URBAN & MIRANDA LAMBERT /We... (RCA/Capitol) | 417 |
| THE BAND PERRY /Don't Let Me Be Lonely (Republic Nashville) | 129 |
| LUKE BRYAN /That's My Kind Of Night (Capitol) | 125 |
| CHARLIE WORSHAM /Could It Be (Warner Bros./W.A.R.) | 116 |
| HUNTER HAYES /Everybody's Got Somebody... (Atlantic/WMN) | 113 |
| BILLY CURRINGTON /Hey Girl (Mercury) | 112 |
| TIM MCGRAW /Southern Girl (Big Machine) | 112 |
| DARIUS RUCKER /Radio (Capitol) | 108 |
| CHRIS YOUNG /Aw Naw (RCA) | 107 |
| PARMALEE /Carolina (Stoney Creek) | 96 |

Country Aircheck Top Recurrents

| | Points |
|---|--------|
| KEITH URBAN /Little Bit Of Everything (Capitol) | 13015 |
| BRETT ELDRIDGE /Don't Ya (Atlantic/WMN) | 11076 |
| RANDY HOUSER /Runnin' Outta Moonlight (Stoney Creek) | 11074 |
| LUKE BRYAN /Crash My Party (Capitol) | 8150 |
| CARRIE UNDERWOOD /See You Again (19/Arista) | 7515 |
| HUNTER HAYES /I Want Crazy (Atlantic/WMN/RPME) | 7315 |
| BLAKE SHELTON /Boys 'Round Here (Warner Bros./WMN) | 7068 |
| KIP MOORE /Hey Pretty Girl (MCA) | 6622 |
| DARIUS RUCKER /Wagon Wheel (Capitol) | 6441 |
| JAKE OWEN /Anywhere With You (RCA) | 5978 |

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COUNTRY AIRCHECK ACTIVITY

CRAIG MORGAN/Wake Up Lovin You (Black River)
 Moves 48-45*
 1,850 points, 737 spins
 5 adds: **WCKT, WCTQ, WGGY, WSOC*, WYNK**

JOSH THOMPSON/Cold Beer With... (Show Dog-Universal)
 Moves 49-46*
 1,566 points, 480 spins
 5 adds: **KTST, WPOR, WUSH, WUSY, WYNK**

UNCLE KRACKER/Blue Skies (Sugar Hill/Vanguard/RPME)
 Moves 50-47*
 1,240 points, 386 spins
 No adds

CHRIS STAPLETON/What Are You Listening To (Mercury)
 Moves 51-48
 1,191 points, 366 spins
 No adds

AARON LEWIS/Grandaddy's Gun (Blaster)
 Debuts at 49
 1,187 points, 399 spins
 2 adds: **KWNR, WKSJ**

BROTHERS OSBORNE/Let's Go There (EMI Nashville)
 Debuts at 50*
 1,065 points, 337 spins
 8 adds: **KCYE, KEGA, KKG0, KNIX, KUAD, KWNR, WRBT, WSIX**

SARA EVANS/Slow Me Down (RCA)
 883 points, 208 spins
 32 adds including: **KAJA, KCCY, KEGA, KHGE, KKBQ, KKIX, KMNb, KRYS, KUPL, KXLY**

RANDY HOUSER/Goodnight Kiss (Stoney Creek)
 799 points, 250 spins
 34 adds including: **KEEY, KJUG, KKIX, KMLe, KMPS, KNIX, KRYS, KSD, KSSN, KUPL**

ADD DATES

SEPTEMBER 30

BRETT ELDRIDGE/Beat Of The Music (Atlantic/WMN)
KRYSTAL KEITH/Get Your Redneck On (Show Dog-Universal)
LITTLE BIG TOWN/Sober (Capitol)

OCTOBER 7

LEAH TURNER/Take The Keys (Columbia)
FLORIDA GEORGIA LINE/Stay (Republic Nashville)

OCTOBER 14

DAN + SHAY/19 You + Me (Warner Bros./WAR)

VIDEO ADDS

CMT

ASHLEY MONROE/Weed Instead Of Roses (Crescendo/WMN)
JAKE OWEN/Days Of Gold (RCA)
JASON ALDEAN/Night Train (Live) (Broken Bow)
KENNY ROGERS & DOLLY PARTON/You Can't... (WMN)

CMT PURE

ASHLEY MONROE/Weed Instead Of Roses (Crescendo/WMN)
JAKE OWEN/Days Of Gold (RCA)
JASON ALDEAN/Night Train (Live) (Broken Bow)
KENNY ROGERS & DOLLY PARTON/You Can't... (WMN)
STEEP CANYON RANGERS/Tell The Ones... (Rounder/Concord)

GAC

KENNY ROGERS & DOLLY PARTON/You Can't... (WMN)
DAVID NAIL/Whatever She's Got (Mercury/Universal)
JAKE OWEN/Days Of Gold (RCA)
AMERICAN YOUNG/Love Is War (Curb)

ZUUS COUNTRY

KENNY ROGERS & DOLLY PARTON/You Can't... (WMN)
MICHELLE WRIGHT/Strong (Savannah)
CHELSEA BAIN/James Dean (Jobe/Turn 3)
JESSTA JAMES/Back In The Day (Brash)
ROBBY ARMSTRONG/Birthday Happy (Strong Arm)
TIM ASH/Broke (A&M)

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| LW | TW | Artist/Title (Label) | Points | +/- | Points | Plays | +/- | Plays | Stations | Adds |
|----|----|--|--------|------|--------|-------|-----|-------|----------|------|
| 1 | 1 | 📶 JASON ALDEAN/Night Train (Broken Bow) ✓ | 9259 | 579 | 2161 | 92 | 51 | 0 | | |
| 2 | 2 | 📶 JUSTIN MOORE/Point At You (Valory) | 8873 | 288 | 2077 | 49 | 51 | 0 | | |
| 4 | 3 | 📶 TYLER FARR/Redneck Crazy (Columbia) | 8219 | 193 | 1933 | 30 | 50 | 0 | | |
| 3 | 4 | FLORIDA GEORGIA LINE/Round Here (Republic Nashville) | 8108 | -380 | 1862 | -123 | 49 | 0 | | |
| 5 | 5 | 📶 LUKE BRYAN/That's My Kind Of Night (Capitol) ✓ | 7911 | 500 | 1905 | 125 | 52 | 0 | | |
| 6 | 6 | 📶 BILLY CURRINGTON/Hey Girl (Mercury) ✓ | 7864 | 490 | 1857 | 112 | 50 | 0 | | |
| 7 | 7 | 📶 THOMAS RHETT/It Goes Like This (Valory) | 7172 | 213 | 1703 | 57 | 51 | 0 | | |
| 8 | 8 | 📶 LEE BRICE/Parking Lot Party (Curb) | 7159 | 334 | 1718 | 81 | 51 | 0 | | |
| 9 | 9 | 📶 CHRIS YOUNG/Aw Naw (RCA) | 6953 | 385 | 1655 | 107 | 51 | 0 | | |
| 10 | 10 | 📶 TIM MCGRAW/Southern Girl (Big Machine) | 6350 | 490 | 1484 | 112 | 51 | 0 | | |
| 11 | 11 | 📶 BLAKE SHELTON/Mine Would Be You (Warner Bros./WMN) | 6014 | 190 | 1453 | 79 | 52 | 0 | | |
| 13 | 12 | 📶 JOE NICHOLS/Sunny And 75 (Red Bow) | 4916 | 243 | 1167 | 80 | 51 | 1 | | |
| 16 | 13 | 📶 CHARLIE WORSHAM/Could It Be (Warner Bros./W.A.R.) | 4670 | 490 | 1071 | 116 | 47 | 2 | | |
| 15 | 14 | 📶 TOBY KEITH/Drinks After Work (Show Dog-Universal) | 4604 | 140 | 1113 | 22 | 50 | 2 | | |
| 17 | 15 | 📶 TAYLOR SWIFT/Red (Big Machine) | 4397 | 220 | 1029 | 57 | 46 | 0 | | |
| 18 | 16 | 📶 MIRANDA LAMBERT/All Kinds Of Kinds (RCA) | 4204 | 43 | 1029 | 15 | 51 | 0 | | |
| 20 | 17 | 📶 DARIUS RUCKER/Radio (Capitol) | 3565 | 422 | 848 | 108 | 49 | 1 | | |
| 24 | 18 | 📶 THE BAND PERRY/Don't Let Me Be Lonely (Republic Nashville) ✓ | 3422 | 563 | 847 | 129 | 52 | 1 | | |
| 21 | 19 | 📶 ELI YOUNG BAND/Drunk Last Night (Republic Nashville) | 3360 | 348 | 816 | 92 | 48 | 0 | | |
| 25 | 20 | 📶 JAKE OWEN/Days Of Gold (RCA) | 3282 | 434 | 781 | 82 | 50 | 0 | | |
| 23 | 21 | 📶 BRAD PAISLEY/I Can't Change The World (Arista) | 3239 | 309 | 743 | 81 | 52 | 2 | | |
| 34 | 22 | 📶 KEITH URBAN & MIRANDA LAMBERT/We Were Us (RCA/Capitol) ✓ | 3173 | 1888 | 746 | 417 | 51 | 6 | | |
| 26 | 23 | 📶 CRAIG CAMPBELL/Outta My Head (Bigger Picture) | 2815 | 82 | 682 | 38 | 42 | 0 | | |
| 27 | 24 | 📶 PARMALEE/Carolina (Stoney Creek) | 2792 | 421 | 655 | 96 | 43 | 4 | | |
| 29 | 25 | 📶 CASSADEE POPE/Wasting All These Tears (Republic Nashville) | 2262 | 258 | 534 | 67 | 47 | 3 | | |
| 28 | 26 | 📶 ERIC PASLAY/Friday Night (EMI Nashville) | 2226 | 183 | 547 | 39 | 43 | 2 | | |
| 22 | 27 | SHERYL CROW/Easy (Warner Bros./WMN) | 2114 | -852 | 511 | -196 | 34 | 0 | | |
| 30 | 28 | 📶 ZAC BROWN BAND/Sweet Annie (Atlantic/Southern Ground) | 2084 | 385 | 515 | 95 | 43 | 1 | | |
| 31 | 29 | 📶 DIERKS BENTLEY/I Hold On (Capitol) | 1793 | 253 | 476 | 67 | 39 | 2 | | |
| 33 | 30 | 📶 COLE SWINDELL/Chillin' It (Warner Bros./WMN) | 1662 | 354 | 439 | 76 | 37 | 0 | | |

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| LW | TW | Artist/Title (Label) | Points | +/- | Points | Plays | +/- | Plays | Stations | Adds |
|----------|----|---|--------|------|--------|-------|-----|-------|----------|------|
| 32 | 31 | 📶 JON PARDI/Up All Night (Capitol) | 1560 | 144 | 426 | 47 | 32 | 0 | | |
| 35 | 32 | 📶 KELLY CLARKSON/Tie It Up (RCA/Columbia) | 1321 | 39 | 330 | 8 | 29 | 0 | | |
| 37 | 33 | 📶 DAVID NAIL/Whatever She's Got (MCA) | 1291 | 133 | 316 | 27 | 32 | 0 | | |
| 38 | 34 | 📶 SCOTTY MCCREERY/See You Tonight (19/Interscope/Mercury) | 1166 | 157 | 275 | 28 | 27 | 0 | | |
| 44 | 35 | 📶 HUNTER HAYES/Everybody's Got Somebody... (Atlantic/WMN) | 1143 | 437 | 264 | 113 | 28 | 4 | | |
| 36 | 36 | MAGGIE ROSE/Better (RPME) | 1088 | -123 | 232 | -13 | 31 | 1 | | |
| 39 | 37 | 📶 DUSTIN LYNCH/Wild In Your Smile (Broken Bow) | 1078 | 120 | 225 | 11 | 22 | 0 | | |
| 40 | 38 | 📶 DANIELLE BRADBERY/The Heart Of Dixie (Republic/Big Machine) | 1010 | 71 | 226 | 18 | 28 | 1 | | |
| 42 | 39 | 📶 JENNIFER NETTLES/That Girl (Mercury) | 973 | 104 | 250 | 39 | 25 | 0 | | |
| 41 | 40 | 📶 THOMPSON SQUARE/Everything I Shouldn't Be... (Stoney Creek) | 973 | 86 | 235 | 23 | 20 | 0 | | |
| 43 | 41 | 📶 CRAIG MORGAN/Wake Up Lovin' You (Black River) | 801 | 15 | 205 | 3 | 16 | 0 | | |
| 48 | 42 | 📶 FRANKIE BALLARD/Helluva Life (Warner Bros./WAR) | 792 | 287 | 206 | 68 | 24 | 0 | | |
| 45 | 43 | 📶 THE HENNINGSENS/I Miss You (Arista) | 702 | 16 | 160 | 8 | 16 | 0 | | |
| 46 | 44 | 📶 LOVE AND THEFT/If You Ever Get Lonely (RCA) | 635 | -2 | 148 | 5 | 22 | 0 | | |
| 49 | 45 | 📶 JOSH THOMPSON/Cold Beer With Your Name On It (Show Dog-Universal) | 524 | 41 | 128 | 7 | 14 | 0 | | |
| 55 | 46 | 📶 RANDY HOUSER/Goodnight Kiss (Stoney Creek) | 432 | 237 | 147 | 70 | 12 | 5 | | |
| 51 | 47 | 📶 DYLAN SCOTT/Makin' This Boy Go Crazy (Sidewalk) | 336 | 6 | 108 | 7 | 12 | 2 | | |
| 52 | 48 | 📶 SARA EVANS/Slow Me Down (RCA) | 335 | 24 | 66 | 6 | 11 | 1 | | |
| 53 | 49 | 📶 CHRIS STAPLETON/What Are You Listening To (Mercury) | 241 | 31 | 73 | 10 | 6 | 1 | | |
| Debut | 50 | 📶 FLORIDA GEORGIA LINE/Stay (Republic Nashville) | 239 | 184 | 93 | 49 | 10 | 1 | | |
| 54 | 51 | 📶 RACHELE LYNAE/Fishin' For Something (Momentum) | 229 | 23 | 49 | 6 | 9 | 0 | | |
| Debut | 52 | 📶 GARY ALLAN/It Ain't The Whiskey (MCA) | 218 | 84 | 49 | 15 | 6 | 3 | | |
| 59 | 53 | 📶 SARAH MARINCE/Can't A Girl Change Her Mind (---) | 192 | 35 | 36 | 6 | 8 | 0 | | |
| 58 | 54 | 📶 AMERICAN YOUNG/Love Is War (Curb) | 190 | 27 | 45 | 7 | 6 | 1 | | |
| 57 | 55 | 📶 BUSH HAWG/Crushin' (RCA) | 181 | 4 | 42 | 1 | 4 | 0 | | |
| 56 | 56 | 📶 AUSTIN WEBB/Slip On By (Streamsound) | 174 | -3 | 32 | 1 | 4 | 0 | | |
| 60 | 57 | 📶 ASH BOWERS/Shake It Off (Wide Open) | 174 | 18 | 43 | 4 | 5 | 1 | | |
| Re-enter | 58 | 📶 WILL HOGE/Strong (Prospector/Crescendo) | 172 | 29 | 45 | 6 | 10 | 0 | | |
| Debut | 59 | 📶 KRISTY LEE COOK f/RANDY HOUSER/Wherever Love Goes (Broken Bow) | 149 | 28 | 30 | 5 | 2 | 0 | | |
| Re-enter | 60 | MORGAN FRAZIER/Hey Bully (Sidewalk) | 131 | -9 | 33 | -2 | 5 | 0 | | |

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