

COUNTRY AIRCHECK

WEEKLY

September 28, 2015, Issue 467

Radio Regarding Research

Whether it's arguably controversial songs, listener preference for male or female voices or how quickly songs rotate at No. 1 (see feature in September print issue), research continues to be regarded as a key data point for programming decisions. But how much of that is lip service? **Country Aircheck** spoke with several radio pros for their thoughts about a budget line that seems as easily slashed as it is vital.



Joel Raab

Recess Is Over: Many of those we spoke with point to the recession of 2009 as a tipping point. "Anything that wasn't nailed down was cut," says consultant **Joel Raab**. "Research, consultants – it all got cut." How much of that has been recovered is a matter of perspective.

"The lull after the recession was temporary," says Harker Research Sr. Partner **Richard Harker**. "There was a hope maybe they could get away without it, and they tried, but they decided it was worth the investment, and one by one those stations all came back." RWPC co-President **Scott Huskey**'s experience is a little different. "I don't know the exact number, but I'd say about 30% of what was being done before is still being done now."

Where those cuts have come varies. "It used to be people were doing some form of research every week, and that's not being done quite as frequently," says Huskey. "Part of it is a budget



Richard Harker

issue, and part of it is they may be seeing results don't change much week-to-week in their market, and they've slowed that down a bit."

Curtis/Raleigh VP/Programming and WQDR PD **Lisa McKay** says cutting or dropping research is short-sighted. "I would put music research ahead of almost everything. It's 80% of our product, so I would never stop. We do bi-weekly callout and test our top 35

(continued on page 6)



Lisa McKay



Thinking Strait: MCA's George Strait visits *The Bobby Bones Show*. Pictured (l-r) are iHeartCountry's Rod Phillips, BBS' Alayna Messer, Lunchbox, Nada, Eddie and Roy, Premiere's Justin Cole, UMG/Nashville's Royce Risser, MCA's Katie Dean, Strait, BBS' Amy and Bones and Strait's manager Erv Woolsey.

CMA's Remote Control

The number of stations participating in last year's **CMA Radio Remotes** grew 50% as the organization brought the operation in-house and adopted a more inclusive model (CAW 9/2/14). For the first time the remotes were approached more as a marketing opportunity than a revenue-generator, which was the case during the old Premiere partnership. So what was the verdict on the new arrangement and what's new of note this year? **Country Aircheck** caught up with Radio Committee Chair **Clay Hunnicutt** and SVP/Marketing & Partnerships **Damon Whiteside** during last week's CMA board meetings to find out.

Bigger Is Better: "Naturally there was nervousness about bringing it in-house for the first time, but it worked out really well," says Hunnicutt. "It was an opportunity to put down our swords, not be so competitive with each other and see the greater goal of expanding country music and the reach of the CMA."



Clay Hunnicutt

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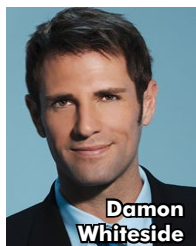
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42 COMMITTED 1ST WEEK AND COUNTING!

OFFICIAL IMPACT DATE **10/5**



The list of participating companies paints the picture: Cumulus, iHeartMedia, Townsquare, Entercom, Alpha, Beasley, Cox, Curtis, Emmis, Journal, Keymarket, Lincoln Financial and Max were among those represented. For the first time, those attending were on the hook for travel and accommodations and each company made its own determinations about which stations were in attendance. "The focus now is on tune-ins to the CMA Awards, so those who chose to participate agreed to adhere to the media package," notes Hunnicutt, who says that going bigger allowed for a smaller promotional burden. In comparison to years past, "it's a very light load," he says.



Damon Whiteside

If It Ain't Broke: "There won't be much different this year except maybe a few new participants," Hunnicutt continues. "There may be some small adjustments to improve flow, but there aren't any big dramatic changes."

Ninety artists or so went through in 2014 and expectations are the same this time around.

"We'll kick things off again that Sunday evening (11/1) at Music City Center with our press conference and Brad [Paisley] and Carrie [Underwood] will both be participating," notes Whiteside. "And of course the remotes are all day Monday and Tuesday."

There will be a new accommodation on Wednesday, however, as stations will be allowed to stay onsite on the day of the awards show. "A lot of morning shows needed somewhere to do them since they're still in town," Hunnicutt says. "We're leaving the room open so they can remain and broadcast."

Closed Doors? Unfortunately, the window to be an on-site participant this year has closed; reach the CMA by late summer next year to be on-site for the 2016 broadcast. In the mean time, there's still an opportunity to take advantage of CMA-curated remote content. "If there's an individual radio station that is not a part of an owner or group, like a mom and pop [operator] somewhere that wants CMA material, we can provide them with content we're recording at the CMA booth," explains Hunnicutt. "It's set up exactly like the station booths and they're getting all the same artists and material." For details, contact the CMA's Alina Thompson before October 15 [here](#).

Admittedly, the CMA's focus is on accommodating big operators and conversations around onsite participation tend to happen at the corporate level. That's not to say smaller operators aren't welcome, however. "We don't typically do individual radio stations, but there are some unique ones like Mt. Wilson's KKGO/Los Angeles," Hunnicutt explains. "Other individual stations can participate, but



PAGE THREE PIC

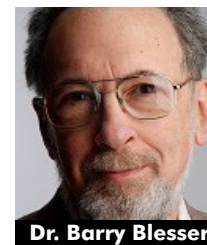
Sea What We Did There? Then-WWKA/Orlando Dir./ Marketing & Promotions Mike James (c) with (l-r) Lee Greenwood and Tracy Byrd at a New Year's concert event at SeaWorld in 1994. Share your old pictures to pagethreepic@countryaircheck.com.

there's a promotional package that they have to adhere to. If you didn't see somebody there last year, it's because they chose not to participate; it's not that they weren't offered. All the companies that were there last year chose to step up and ran what they were supposed to run. So the ball is really in [radio's] court."

-Russ Penuell

Inside Voltair's Development

In advance of this week's **NAB Radio Show** and its dueling **Nielsen** and Voltair **panels**, the **Telos Alliance** has posted a Q&A with one of Voltair's chief developers, **Dr. Barry Blesser**. He explains how his introduction to encoding issues began when a Boston station engineer told him of a popular talk host whose ratings were underperforming. "The show has an incredible following for the time slot, but for some reason during that same time period, our ratings tank,"



Dr. Barry Blesser

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TOP 30
NEW THIS WEEK:
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CONVERTED AT AFTER MIDNITE

Craig Campbell
TOMORROW TONIGHT
TOP 40!
New this week —
KDRK
RED BOW

JOE NICHOLS
FREAKS LIKE ME
Get your Freak Flag Flying
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New FREAKS this week
WOGI KAJA KCYE WCOL
WMIL WLHK WGH WGNE
KHGE KHEY WPOR WMAD
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SINGER

10.5.15


Capitol

BECOME A

BELIEVER

10.5.15



COUNTRY AIRCHECK

MY TUNES: MUSIC THAT SHAPED MY LIFE



Clay Hunnicutt

Big Loud Pres. **Clay Hunnicutt** on his most influential music:

1. Steven Curtis Chapman: I love Contemporary Christian music and he's a huge influence.

2. Guns N' Roses, Mötley Crüe: I grew up on '80s hair metal and spent a lot of time at their shows. I love the theatrics and explosions, the loudness of it.

3. Keith Urban: He's a guitar slinger. I love the way he plays.

4. Bon Jovi: I've seen them probably 15 times over my life, from being a teenager growing up with their music. It never gets old when they do the hits.

5. Frank Sinatra: There's nobody better than Sinatra. His music is my date night music with my wife when we just want to chill out.

• **Highly regarded music you've actually never heard:** I've only heard a couple Grateful Dead songs. I know there are legions of fans who love them.

• **"Important" music you just don't get:** The Rolling Stones. I like the hits you hear on Classic Rock radio, like "Paint It Black," but I'm not deep into them like people who know every cut off every album.

• **An album you listened to incessantly:** Bon Jovi's *Slippery When Wet*. It was such an iconic album for the time and for my age. I still go back to the first Luke Bryan album, *I'll Stay Me*, and Eric Church's *The Outsiders*. And right now I'm wearing out Colton Dixon's album *Anchor*.

• **An obscure or non-country song everyone should listen to right now:** "Home" by Aron Wright. It slays me. And Ryan Kinder turned me on to Jamie Cullum's music.

• **Music you'd rather not admit to enjoying:** I love Metallica and the S&M album they did with a symphony. It's a magnificent piece of work. I don't have any hair but when I want to let my hair down and drive fast, I listen to it. And I love boy bands, too. Backstreet Boys and 'NSYNC – a little "Bye Bye Bye."

– Reach Hunnicutt [here](#).

Blesser says, quoting the engineer. After penning a [white paper](#) on the problem, Blesser was called to explain watermarking to House Oversight Committee lawyers investigating Hispanic ratings. "It was the beginning of understanding that various audio material has a wide range of encodability when it comes to watermarking, from very good to non-existent," he says.

Blesser also discusses what he's since found to be true about PPM encoding. "Programming containing staccato music and voice does not encode well. With some voices, the encoding becomes almost non-existent. The voice phonemes only last for about 20-30 milliseconds whereas the watermarking symbols are more like 400 milliseconds, so the watermarking tones don't get turned on long enough. Anything with little energy above 1 kHz won't encode well either."

Finally, he has a strong message for radio: "Get invested in understanding and managing something that affects your own destiny – and don't take 'it's none of your business' for an answer." Read the full post [here](#). For background on Voltair and the encoding controversy, click [here](#).

–Chuck Aly



Keith Urban

Chart Chat

Congrats to **Keith Urban**, **Royce Riser**, **Shane Allen**, **David Friedman** and the **Capitol** promotion staff on scoring this week's No. 1 with "John Cougar, John Deere, John

3:16." The song is the first single from Urban's upcoming new album.

And kudos to **George Briner** and the **Valory** reps on landing 56 adds for **Thomas Rhett's** "Die A Happy Man," topping this week's board.

News & Notes

Mercury's **Chris Stapleton** will join the lineup at the *2015 Jack Daniels Bash on Broadway* in Nashville New Year's Eve. More [here](#).

Hate & Purchase/Thirty Tigers' **Love And Theft** will headline the **Nashville Basket Brigade's** annual *Fundraising Fright Night* Oct. 28 at the Tin Roof. Monies raised will buy food for Nashville families at Thanksgiving.

Martina McBride, **Cassadee Pope** and **RaeLynn** will perform at **Pandora Presents Women In Country** Oct. 14 in New York to benefit the **TJ Martell Foundation**. The show is free to Pandora listeners who RSVP in advance [here](#).

Songwriter **Neil Thrasher** has renewed his publishing deal with **peermusic**.

Charlie Daniels' The Journey Home Project donated \$50,000 (money raised at the Aug. 12 *40th Anniversary Volunteer Jam*) to the new **MTSU Veterans and Military Family Center**, set to open Nov. 5.

Country Now's Live From Blackbird fall lineup includes performances by **Mac McAnally**, **Clint Black** and **Blackjack Billy**. More info [here](#).

2015 Memphis Music Hall of Fame inductees **Scotty Moore** (Elvis Presley's guitar player), **Sam Moore** of **Sam & Dave** and **Justin Timberlake** will attend the Oct. 17 ceremony at The Cannon Center for the Performing Arts in downtown Memphis. Artists inducted posthumously are **Charlie Rich**, **Alberta Hunter**, **Al Jackson, Jr.**, **Memphis Slim**, and Sam & Dave's **Dave Prater**.

Lone Star PR has added the **Houston Livestock Show and Rodeo** and Texas artist **Cameran Nelson** to its roster.

Radio Regarding Research

(continued from page 1)

or so currents that have gotten enough airplay that they'd be familiar. We also test the whole library twice a year. We test our personalities, our slogans, our contests, and we get perceptual readings on all the radio stations in the market. That lets us know where their weaknesses are, what our strengths and weaknesses are, and [allows us to] craft a plan that focuses on our strengths."

Market size has some influence on the likelihood of local testing. "Clearly larger markets have more resources to do research and smaller markets tend to rely on what they see either in the trades or national research that I provide them," says Raab. "In my experience there aren't very many smaller markets that are doing their own local research."

Revenue may be as important a determinant as market size. "It's not just the larger markets but the stations in the groups that are most important," Harker says of stations that are able to keep research a priority. "It may be a medium market, but they want to make sure [the cluster's big money-maker] continues to be successful."

Crystal Method: A clear research strategy likely centers on callout. "For Country, that's most important because the format is contemporary-driven and you want to know not only what songs to play but when to get on and off them," Harker says. "You know a hit when you hear it, so the concern is more about fatigue and the overall song life cycle."

Technological advances have certainly changed the way research is executed, both in callout and auditorium music tests (AMTs). "Traditional callout meant giving them a call, recruiting them, then playing the songs and getting their rating," Harker says. "Nowadays people don't have time to sit there on our schedule, so we recruit them on the phone, screen them carefully



"SHAVING WITH SOAP AND WATER
WON'T GET YOUR LEGS
THIS SOFT AND SMOOTH!"

- Jana Kramer

SHAZAM THIS PAGE
TO PREVIEW HER ALBUM



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KRAMER

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USE TOGETHER FOR
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IN 1 DAY**

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THAT WHEN YOU
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KRAMER

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AND PURE SILK (TO NAME A FEW).

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TRACKS SOLD AND
71 MILLION STREAMS, COUNTRY
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INVESTED THEIR OWN TIME
AND MONEY IN HER.

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25* +128 CA/MB
UP 7 SPOTS IN 5 WEEKS!

A SAFE BET.



COUNTRY AIRCHECK OFF THE RECORD: JAMEY ICE



Jamey Ice

Jamey Ice of Residence's **Green River Ordinance** puts an industry spin on the artist interview:

Growing up in Fort Worth, TX I remember being glued to my radio. I loved listening to KPLX/Dallas and would go to *Wolf Fest* every summer. I also loved classic rock and listening to KZPS/Dallas.

The first time we heard ourselves on the radio we'd met a professional crabber at our show in Baltimore, and we went by

his crab shack the next night. He loaded us up with fresh steamed blue crabs, beer, newspapers and mallets. We drove to a nearby parking lot and feasted under the stars with our radio blaring from the van. Our song came on and we all started freaking out and dancing around covered with crabs. It was hilarious.

The scariest/funniest moment on a radio tour was when we took a wrong turn and were trying to turn around with the van and trailer. Josh [Jenkins] tried to do a three-point turn and wound up driving into a field. The farmer who owned it jumped in his tractor and came straight at us, blocking us in. He was a giant in overalls and started shouting he was gonna kick our butts. I eventually got him to calm down and move his tractor, but it was pretty funny.

Our new album *Fifteen* celebrates 15 years as a band and that we started GRO when we were 15 years old. We wrote every song together and recorded most of the album live together in the same room. Our first single is "Red Fire Night," which was inspired by snapshot images of what growing up in Texas was like for us, and the memories of good friends piling in a Bronco to drive to the middle of nowhere.

We just shot a video for the single at my parents' ranch in Cranfills Gap, TX. We took my dad's tractor and made the biggest bonfire I have ever seen out of a giant brush pile of probably 20 dead cedar trees. It was so big six fire trucks showed up because they could see it from miles away.

We get asked over and over what our name means. It came from an old road sign in the garage where we grew up rehearsing. The sign said "Green River Ordinance Enforced." We were 15 and didn't know what it meant or where it came from, but it sounded like Creedence Clearwater Revival and we thought it was cool.

to make sure they're legitimate country listeners who fit our criteria, and then we let them go online and rate the songs. It allows us to control costs for the station and get a better cross-section of people than we can on the phone."

AMTs have changed, too, both in frequency and execution. "When stations could afford good research they were doing music tests as often as every six months," says Harker. "And you wouldn't test everything, but you'd freshen up the gold. That's become

prohibitively expensive for a lot of stations, so now most stations are on a year to 18-month cycle where they'll test the library."

While dials are still an option in AMTs, Harker says they tend to complicate the process. "As simple as it may be, people are more challenged turning dials than they are just ticking off a box on paper." And big rooms have given way to small groups, which offer a better cross-section of listener habits. "You've got some people who work at night and are happy to show up during the day, and you have other people who work during the day and can show up at night," he says.

Sometimes listeners don't even have to leave their couches. "We also give stations the option to do AMTs – what are effectively gold tests – online," says Harker. "Many stations opt to do a combination. They still want the traditional approach of having people show up, and supplement that with online as well. The internet has given us the ability to give people options, and the more options participants have and the more options stations have, the more they can customize the research for what they specifically want."

Anchor's Away: The ramifications of limited research can be felt. "When you stop measuring listener preference you're at the whim of any other data you may get," says Huskey. "Folks are starting to look at sales again – it's just like in the old days when we'd call a record store and ask what 45s are selling. In PPM markets they're looking at M Scores to try to give them a feel. The effect is you're a step further away from having your finger directly on the listener's pulse. Nothing beats asking the listeners what songs they like and what songs they don't."

To whatever degree stations are still testing, execution is critical. Harker cautions against listener database-driven online testing without proper screening. "That's very dangerous because a competitor might have a bunch of people signing on or it may be kids when you're looking for adults or it could be a fan club," he says. "You can be anyone you want on the internet. Online research is valid and accurate, but only to the degree that you know who's participating."

One final piece of advice from Raab is to trust your gut when it comes to research. "Early in my career, we did an auditorium test and there was a power failure during the test," he says. "When the power came back on, we finished the test and the results just looked weird. But we all said the research was paid for and they heard all of the song hooks, so it must be fine. It didn't look right, but we implemented it and the station ended up with terrible ratings." Reach Harker [here](#), Huskey [here](#), McKay [here](#) and Raab [here](#).

—Jess Wright

CAC



Scott Huskey



Dog and Crony Show: Show Dog's Toby Keith brings *Good Times and Pickup Lines* to the Steelers Nation in Pittsburgh. Pictured (l-r) are TKO's TK Kimbrell, WDSY's Jeff Oravitz, WPGB's Slack, Kate and husband WOGI's Danger Frog and Dave Anthony and wife Kathy, Keith, WPGB's Rachel, WOGI's Donnie Fast, WPGB's Carson Blackley, WDSY's Mark Anderson, WPGB's JD Green, Show Dog's Jean Williams and Rick Moxley, WDSY's Wookie and Show Dog's Chris Waters.

KEITH URBAN

JOHN COUGAR

JOHN DEERE

JOHN 3:16

#1!

*19TH CAREER #1!

*HIGHEST ONE-WEEK SPIN COUNT AND
POINT TOTAL IN COUNTRY AIRCHECK/
MEDIABASE HISTORY!

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A UNIVERSAL MUSIC COMPANY

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RECORDS


BORMAN
ENTERTAINMENT

LW	TW	Artist/Title (Label)	Total Points	+/- Points	Total Plays	+/- Plays	Audience	+/- Aud	Stations	ADDS
2	1	KEITH URBAN/John Cougar, John Deere... (Capitol) ✓	30258	2748	8824	747	58.675	5.765	154	0
3	2	KENNY CHESNEY/Save It For A Rainy Day (Blue Chair/Columbia)	29067	1735	8424	486	57.922	2.892	154	0
4	3	BRETT ELDREDGE/Lose My Mind (Atlantic/WMN)	27013	495	7957	88	52.317	1.421	154	0
6	4	LUKE BRYAN/Strip It Down (Capitol) ✓	23640	3182	6973	1004	46.91	5.346	154	0
1	5	CHRIS JANSON/Buy Me A Boat (Warner Bros./WAR)	21050	-7481	6380	-2110	41.661	-13.023	154	0
7	6	FLORIDA GEORGIA LINE/Anything Goes (Republic Nashville)	20900	1515	6135	396	40.42	2.492	153	0
8	7	CHASE RICE/Gonna Wanna Tonight (Columbia)	20216	890	5944	248	39.337	1.598	153	0
9	8	MADDIE & TAE/Fly (Dot)	19572	452	5653	152	38.945	0.943	154	0
12	9	OLD DOMINION/Break Up With Him (RCA) ✓	19439	2057	5514	554	36.329	4.203	153	0
10	10	CARRIE UNDERWOOD/Smoke Break (19/Arista)	19393	1560	5557	456	38.649	3.27	154	0
11	11	COLE SWINDELL/Let Me See Ya Girl (Warner Bros./WMN)	19013	1204	5614	338	37.443	2.095	154	1
13	12	DAN + SHAY/Nothin' Like You (Warner Bros./WAR)	17675	1369	5128	446	34.479	2.582	154	1
14	13	BLAKE SHELTON/Gonna (Warner Bros./WMN)	16424	819	4662	249	33.64	2.512	154	0
5	14	THOMAS RHETT/Crash And Burn (Valory)	16367	-6880	4661	-2135	34.133	-11.605	153	0
17	15	CHRIS YOUNG/I'm Comin' Over (RCA)	14594	1529	4178	471	27.974	3.691	152	13
19	16	CAM/Burning House (Arista)	12931	614	3852	163	24.721	1.399	152	0
20	17	TIM MCGRAW/Top Of The World (Big Machine)	12812	808	3785	246	22.231	1.609	154	0
18	18	LADY ANTEBELLUM/Long Stretch Of Love (Capitol)	12778	-166	3604	-39	24.664	-0.333	154	0
22	19	JASON ALDEAN/Gonna Know We Were Here (Broken Bow) ✓	12574	2036	3654	542	21.98	3.71	152	4
16	20	JAKE OWEN/Real Life (RCA)	11995	-1361	3453	-331	23.008	-2.638	150	0
21	21	BIG & RICH/Run Away With You (B&R/New Revolution)	11421	182	3444	67	20.767	0.316	150	0
23	22	BROTHERS OSBORNE/Stay A Little Longer (EMI Nashville)	10860	523	3199	170	20.501	0.532	151	12
24	23	PARMALEE/Already Callin' You Mine (Stoney Creek)	10694	672	3291	188	18.781	0.99	149	0
25	24	KELSEA BALLERINI/Dibs (Black River)	8955	424	2638	144	16.012	0.555	145	2
26	25	JANA KRAMER/I Got The Boy (Elektra/WAR)	8136	440	2440	128	14.988	1.053	149	2

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The Pope

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LOCASH
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REVIVERRECORDS

CA/MB 27* BB 23*

#NoMoreExcuses

LW	TW	Artist/Title (Label)	Total Points +/-	Points Total	Plays +/-	Plays	Audience +/-	Aud	Stations	ADDS
27	26	HUNTER HAYES/21 (Atlantic/WMN)	7778	593	2222	135	15.547	1.543	144	1
29	27	LOCASH/I Love This Life (Reviver/Star Farm)	7348	867	2284	259	13.151	0.893	120	2
32	28	RANDY HOUSER/We Went (Stoney Creek)	5149	548	1592	146	6.645	0.888	141	7
31	29	THE BAND PERRY/Live Forever (Republic Nashville)	5048	386	1497	161	8.016	0.7	115	3
30	30	CHASE BRYANT/Little Bit Of You (Red Bow)	4952	-35	1537	-13	6.558	-0.058	129	1
43	31	BRAD PAISLEY/Country Nation (Arista)	4572	1730	1353	493	7.552	2.973	115	11
34	32	A THOUSAND HORSES/(This Ain't No)... (Republic Nashville)	4496	125	1365	65	6.804	0.17	118	4
37	33	LEE BRICE/That Don't Sound Like You (Curb)	4334	474	1371	139	7.929	1.548	123	9
38	34	DIERKS BENTLEY/Riser (Capitol)	4125	270	1230	77	5.714	0.279	120	3
36	35	DARIUS RUCKER/Southern Style (Capitol)	4047	-105	1186	-21	5.537	-0.105	121	1
39	36	JERROD NIEMANN/Blue Bandana (Sea Gayle/Arista)	3670	136	1172	52	4.999	0.086	113	0
AIRBORNE SAM HUNT/Break Up In A Small Town (MCA) DEBUT			3143	1761	896	455	5.257	2.914	95	27
42	38	THE CADILLAC THREE/White Lightning (Big Machine)	3016	157	974	24	3.347	0.318	117	3
40	39	BILLY CURRINGTON/Drinkin' Town With A... (Mercury)	2994	12	888	8	3.973	0.13	111	1
41	40	CRAIG CAMPBELL/Tomorrow Tonight (Red Bow)	2960	81	960	32	3.347	0.198	101	1
46	41	RASCAL FLATTS/I Like The Sound Of That (Big Machine)	2561	752	847	245	3.961	0.979	86	20
44	42	EASTON CORBIN/Yup (Mercury)	2436	5	693	7	3.528	0.048	81	3
Debut	43	ZAC BROWN BAND/Beautiful... (SouthrGrnd/Varvatos/BMLG)	2043	934	562	266	2.96	1.154	84	21
47	44	DAVID NAIL/Night's On Fire (MCA)	2001	231	656	60	2.341	0.321	79	2
45	45	RONNIE DUNN/Ain't No Trucks In Texas (Nash Icon/Valory)	1950	-54	501	-16	5.315	0.194	23	0
Debut	46	GEORGE STRAIT/Cold Beer Conversation (MCA) ✓	1866	1866	571	571	4.318	4.318	27	27
Debut	47	LITTLE BIG TOWN/Pain Killer (Capitol)	1826	330	595	87	2.424	0.515	77	4
Debut	48	MICHAEL RAY/Real Men Love Jesus (Atlantic/WEA)	1807	453	536	156	2.394	0.545	76	9
48	49	WATERLOO REVIVAL/Bad For You (Big Machine)	1733	8	567	16	1.709	-0.049	73	2
49	50	CLARE DUNN/Move On (MCA)	1680	-23	564	21	1.544	-0.119	81	0

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MEADIABASE

Country Aircheck Add Leaders

THOMAS RHETT /Die A Happy Man (Valory)	56
LAUREN ALAINA /Next Boyfriend (19/Interscope/Mercury)	44
DUSTIN LYNCH /Mind Reader (Broken Bow)	40
GEORGE STRAIT /Cold Beer Conversation (MCA)	27
SAM HUNT /Break Up In A Small Town (MCA)	27
ZAC BROWN BAND /Beautiful Drug (SouthrnGrnd/Varvatos/BMLG)	21
RASCAL FLATTS /I Like The Sound Of That (Big Machine)	20
CHRIS YOUNG /I'm Comin' Over (RCA)	13
BROTHERS OSBORNE /Stay A Little Longer (EMI Nashville)	12
JOE NICHOLS /Freaks Like Me (Red Bow)	12

Country Aircheck Top Point Gainers

LUKE BRYAN /Strip It Down (Capitol)	3182 ✓
KEITH URBAN /John Cougar, John Deere... (Capitol)	2748 ✓
OLD DOMINION /Break Up With Him (RCA)	2057 ✓
JASON ALDEAN /Gonna Know We Were Here (Broken Bow)	2036 ✓
GEORGE STRAIT /Cold Beer Conversation (MCA)	1866 ✓
SAM HUNT /Break Up In A Small Town (MCA)	1761
KENNY CHESNEY /Save It For A Rainy... (Blue Chair/Columbia)	1735
BRAD PAISLEY /Country Nation (Arista)	1730
CARRIE UNDERWOOD /Smoke Break (19/Arista)	1560
CHRIS YOUNG /I'm Comin' Over (RCA)	1529

Country Aircheck Top Spin Gainers

LUKE BRYAN /Strip It Down (Capitol)	1004
KEITH URBAN /John Cougar, John Deere... (Capitol)	747
GEORGE STRAIT /Cold Beer Conversation (MCA)	571
OLD DOMINION /Break Up With Him (RCA)	554
JASON ALDEAN /Gonna Know We Were Here (Broken Bow)	542
BRAD PAISLEY /Country Nation (Arista)	493
KENNY CHESNEY /Save It For A Rainy... (Blue Chair/Columbia)	486
CHRIS YOUNG /I'm Comin' Over (RCA)	471
CARRIE UNDERWOOD /Smoke Break (19/Arista)	456
SAM HUNT /Break Up In A Small Town (MCA)	455

Activator Top Point Gainers

FLORIDA GEORGIA LINE /Anything Goes (Republic Nashville)	1082 ✓
JASON ALDEAN /Gonna Know We Were Here (Broken Bow)	951 ✓
LUKE BRYAN /Strip It Down (Capitol)	887 ✓
CARRIE UNDERWOOD /Smoke Break (19/Arista)	870 ✓
GEORGE STRAIT /Cold Beer Conversation (MCA)	814 ✓
DAN + SHAY /Nothin' Like You (Warner Bros./WAR)	703
TIM MCGRAW /Top Of The World (Big Machine)	673
BIG & RICH /Run Away With You (B&R/New Revolution)	583
SAM HUNT /Break Up In A Small Town (MCA)	574
KENNY CHESNEY /Save It For A Rainy... (Blue Chair/Columbia)	551

Activator Top Spin Gainers

FLORIDA GEORGIA LINE /Anything Goes (Republic Nashville)	212
JASON ALDEAN /Gonna Know We Were Here (Broken Bow)	192
CARRIE UNDERWOOD /Smoke Break (19/Arista)	181
LUKE BRYAN /Strip It Down (Capitol)	177
GEORGE STRAIT /Cold Beer Conversation (MCA)	140
DAN + SHAY /Nothin' Like You (Warner Bros./WAR)	137
TIM MCGRAW /Top Of The World (Big Machine)	121
BIG & RICH /Run Away With You (B&R/New Revolution)	116
BRAD PAISLEY /Country Nation (Arista)	102
SAM HUNT /Break Up In A Small Town (MCA)	99

Country Aircheck Top Recurrents

SAM HUNT /House Party (MCA)	14654
DUSTIN LYNCH /Hell Of A Night (Broken Bow)	11257
MICHAEL RAY /Kiss You In The Morning (Atlantic/WEA)	9983
FRANKIE BALLARD /Young & Crazy (Warner Bros./WAR)	9465
JASON ALDEAN /Tonight Looks Good On You (Broken Bow)	8380
ZAC BROWN BAND /Loving You... (SouthrnGrnd/Varvatos/BMLG)	7967
ZAC BROWN BAND /Homegrown (SouthrnGrnd/Varvatos/BMLG)	7966
LUKE BRYAN /Kick The Dust Up (Capitol)	7584
CANAAN SMITH /Love You Like That (Mercury)	7440
BLAKE SHELTON /Sangria (Warner Bros./WMN)	7343

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COUNTRY AIRCHECK ACTIVITY

RONNIE DUNN/Ain't No Trucks In Texas (Nash Icon/Valory)
Remains at 45
1,950 points, 501 spins; No adds

GEORGE STRAIT/Cold Beer Conversation (MCA)
Debuts at 46*
1,866 points, 595 spins
27 adds including: **KAJA, KCYE, KCYY*, KDRK, KFDI, KHEY, KKIX, KMDL, KRYS, KSOP**

LITTLE BIG TOWN/Pain Killer (Capitol)
Debuts at 47*
1,826 points, 595 spins
4 adds: **KBEB, KZSN, WKLB, WUSJ**

MICHAEL RAY/Real Men Love Jesus (Atlantic/WEA)
Debuts at 48*
1,807 points, 536 spins
9 adds: **KBEQ, KCYE, KKWf, KMPS, WGNA, WKLI, WTHT, WUBL, WUSY**

WATERLOO REVIVAL/Bad For You (Big Machine)
Moves 48-49*
1,733 points, 567 spins
2 adds: **KHEY, WQNU**

CLARE DUNN/Move On (MCA)
Moves 49-50*
1,680 points, 564 spins; No adds

TYLER FARR/Better In Boots (Columbia)
1,657 points, 520 spins
5 adds: **KJKE, KMPS, KRYS, WNOE, WUBL**

MO PITNEY/Boy & A Girl Thing (Curb)
1,632 points, 382 spins
7 adds: **KXKT, WGNA, WMIL, WNOE, WPOC, WSSL, WYNK**

BRANTLEY GILBERT/ Stone Cold Sober (Valory)
1,383 points, 424 spins
10 adds: **KBEQ, KDRK, KMDL, KNIX, KRYS, KZSN, WAMZ, WBUL, WCOS, WMZQ**

ADD DATES


OCTOBER 5
GRANGER SMITH/Backroad Song (Wheelhouse)
GEORGE STRAIT/Cold Beer Conversation (MCA)
ERIC PASLAY/High Class (EMI Nashville)


OCTOBER 12
None Listed


OCTOBER 19
CHRIS JANSON/Power of Positive Drinkin' (Warner Bros./WAR)
LINDSAY ELL/By The Way (Stoney Creek)

Send yours to adds@countryaircheck.com

CHECK OUT 10/2

 **Lauren Alaina** *Self-Titled* (Mercury/19/Interscope)
Alaina co-wrote all five songs on the self-titled EP, which includes current single "Next Boyfriend" and is a taste of what's to come when her second full-length album is released early next year.

 **Kinky Friedman** *The Loneliest Man I Ever Met* (Avenue A/Thirty Tigers)
Friedman's first album of new material in 39 years has originals and covers of songs by Merle Haggard and Bob Dylan – and Willie Nelson, who guests on "Bloody Mary Morning."

 **Bart Crow** *The Parade* (Thirty Tigers)
The Texas troubadour and Army vet's latest record was produced by Pat Green drummer/co-producer Justin Pollard and includes his latest single, "Life Comes At You Fast."

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NEEDBASE

LW	TW	Artist/Title (Label)	Points	+/-	Points	Plays	+/-	Plays	Stations	Adds
3	1	KENNY CHESNEY /Save It For A Rainy Day (Blue Chair/Columbia)	12706	551	2472	98	56	0		
1	2	KEITH URBAN /John Cougar, John Deere... (Capitol)	12617	-211	2450	-47	56	0		
2	3	BRETT ELDRIDGE /Lose My Mind (Atlantic/WMN)	12040	-130	2301	-28	56	0		
5	4	LUKE BRYAN /Strip It Down (Capitol) ✓	11422	887	2219	177	56	0		
4	5	CHRIS JANSON /Buy Me A Boat (Warner Bros./WAR)	10493	-1397	1987	-297	52	0		
7	6	FLORIDA GEORGIA LINE /Anything Goes (Republic Nashville) ✓	10043	1082	1949	212	56	0		
9	7	COLE SWINDELL /Let Me See Ya Girl (Warner Bros./WMN)	9029	466	1753	84	56	0		
10	8	CARRIE UNDERWOOD /Smoke Break (19/Arista) ✓	8935	870	1744	181	55	0		
8	9	CHASE RICE /Gonna Wanna Tonight (Columbia)	8902	256	1761	58	52	0		
11	10	MADDIE & TAE /Fly (Dot)	8142	176	1596	34	50	0		
12	11	BLAKE SHELTON /Gonna (Warner Bros./WMN)	7590	110	1474	22	56	0		
6	12	THOMAS RHETT /Crash And Burn (Valory)	7564	-2565	1396	-511	46	0		
14	13	CHRIS YOUNG /I'm Comin' Over (RCA)	7273	511	1394	79	56	5		
15	14	OLD DOMINION /Break Up With Him (RCA)	7149	403	1413	84	53	1		
19	15	DAN + SHAY /Nothin' Like You (Warner Bros./WAR)	7073	703	1368	137	52	0		
17	16	CAM /Burning House (Arista)	6835	232	1343	42	54	0		
13	17	LADY ANTEBELLUM /Long Stretch Of Love (Capitol)	6700	-86	1289	-17	51	0		
20	18	TIM MCGRAW /Top Of The World (Big Machine)	6598	673	1285	121	54	0		
22	19	JASON ALDEAN /Gonna Know We Were Here (Broken Bow) ✓	5828	951	1154	192	53	4		
21	20	BROTHERS OSBORNE /Stay A Little Longer (EMI Nashville)	5207	188	975	42	55	6		
24	21	KELSEA BALLERINI /Dibs (Black River)	4507	176	868	40	53	2		
27	22	BIG & RICH /Run Away With You (B&R/New Revolution)	4145	583	809	116	44	2		
25	23	PARMALEE /Already Callin' You Mine (Stoney Creek)	3976	97	771	20	46	1		
26	24	THE BAND PERRY /Live Forever (Republic Nashville)	3958	211	763	55	51	3		
28	25	JANA KRAMER /I Got The Boy (Elektra/WAR)	3568	260	674	48	46	3		
30	26	LOCASH /I Love This Life (Reviver/Star Farm)	2997	388	509	86	41	4		
33	27	RANDY HOUSER /We Went (Stoney Creek)	2653	141	498	25	44	3		
31	28	DIERKS BENTLEY /Riser (Capitol)	2598	48	565	12	46	0		
35	29	BRAD PAISLEY /Country Nation (Arista)	2580	522	501	102	41	3		
32	30	HUNTER HAYES /21 (Atlantic/WMN)	2549	13	486	7	38	1		

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LW	TW	Artist/Title (Label)	Points	+/-	Points	Plays	+/-	Plays	Stations	Adds
34	31	📶 A THOUSAND HORSES /(This Ain't No) Drunk Dial (Republic Nashville)	2310		136	426		11	42	1
36	32	📶 LEE BRICE /That Don't Sound Like You (Curb)	2042		226	414		43	34	1
37	33	📶 DARIUS RUCKER /Southern Style (Capitol)	1902		102	352		19	38	3
38	34	📶 JERROD NIEMANN /Blue Bandana (Sea Gayle/Arista)	1771		76	357		9	40	1
44	35	📶 SAM HUNT /Break Up In A Small Town (MCA)	1584		574	279		99	25	7
39	36	📶 CHASE BRYANT /Little Bit Of You (Red Bow)	1238		22	241		1	30	0
41	37	📶 LITTLE BIG TOWN /Pain Killer (Capitol)	1168		64	237		10	24	0
43	38	📶 OLIVIA LANE /You Part 2 (Big Spark/Star Farm)	1137		74	220		21	18	0
40	39	BILLY CURRINGTON /Drinkin' Town With A... (Mercury)	1119		-88	237		-23	23	0
42	40	📶 RONNIE DUNN /Ain't No Trucks In Texas (Nash Icon/Valory)	1090		-6	224		1	12	0
45	41	📶 EASTON CORBIN /Yup (Mercury)	974		73	186		17	19	0
50	42	📶 RASCAL FLATTS /I Like The Sound Of That (Big Machine)	944		410	200		85	21	8
Debut	43	📶 GEORGE STRAIT /Cold Beer Conversation (MCA) ✓	814		814	140		140	22	14
46	44	📶 BRANTLEY GILBERT /Stone Cold Sober (Valory)	770		80	148		11	16	2
49	45	📶 ZAC BROWN BAND /Beautiful Drug (SouthrnGrnd/Varvatos/BMLG)	766		195	148		47	17	4
47	46	📶 CLARE DUNN /Move On (MCA)	677		48	99		4	10	0
52	47	📶 DAVID NAIL /Night's On Fire (MCA)	629		135	118		20	17	2
48	48	THE CADILLAC THREE /White Lightning (Big Machine)	578		-17	76		-2	9	0
51	49	📶 WILLIAM MICHAEL MORGAN /I Met A Girl (Warner Bros./WMN)	574		69	92		9	5	0
54	50	📶 CRAIG CAMPBELL /Tomorrow Tonight (Red Bow)	564		111	98		14	9	0
Debut	51	📶 THOMAS RHETT /Die A Happy Man (Valory)	545		417	124		95	17	12
Debut	52	📶 JON PARDI /Head Over Boots (Capitol)	514		203	85		25	16	2
53	53	BRIAN COLLINS /Shine A Little Love (Blue Light)	454		-25	79		-2	10	1
	54	📶 MICHAEL RAY /Real Men Love Jesus (Atlantic/WEA)	448		157	109		37	14	1
59	55	📶 JOSH ABBOTT BAND /Amnesia (Pretty Damn Tough)	427		51	64		17	6	1
Debut	56	📶 OLD SOUTHERN MOONSHINE REVIVAL /Waste Another Beer (Killer Bear)	420		240	42		24	1	0
55	57	📶 OLD DOMINION /Nowhere Fast (RCA)	417		7	45		4	4	0
57	58	📶 MO PITNEY /Boy & A Girl Thing (Curb)	408		30	76		9	13	0
58	59	📶 BOONE /Summer Girls (Supergroup/Nine North)	400		24	72		3	10	0
60	60	📶 REBA /Until They Don't Love You (Nash Icon/Valory)	384		20	73		2	5	0

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