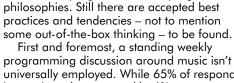


October 8, 2018, Issue 622

Let's Meet At The Music

If a traditional template for the radio station music meeting ever existed, it's probably not what it was. A survey of **Country Aircheck/Mediabase** reporters finds almost as many variations

Bruce Logan



as there are programmers and programming

universally employed. While 65% of responding stations do meet weekly, 6% meet more often and 27% don't have meetings at all. In some cases, programmers cite a fluid, ongoing music process that pulls in varied opinions throughout the week. Overwhelmingly, however, PDs who don't hold music meetings cite a lack of time or staff.



"I have no MD, APD or local talent," says one programmer (survey responses are anonymous). "Occasionally I can pull in a personality from another station in the cluster for an opinion, but there isn't anyone else in the building who's in the target demo."

For stations that do hold meetings, they can also include calls with a corporate format team or captain. Some in-house meetings are very structured and play anything from verse-chorus to a whole song - 71% of respondents play music during the meeting. For those that don't, listening is expected to be done throughout the week in more typical environments – car, while working, etc. All stations holding meetings say they are

targeted at new music adds, while roughly a quarter (24%) also discuss conversions. The mean in terms of add slots available each week: 1.63.



This Is How We Roll ... Tide: Warner Bros./WMN's Cole Swindell kicks off the *Reason To Drink ... Another Tour* Thursday (10/4) in Tuscaloosa, AL. Pictured (I-r) are the label's John Esposito, WDXB/Brimingham's Tom Hanrahan and Dollar Bill, Swindell and KPE's Kerri Edwards.

NSHoF 2018 Inductee: K.T. Oslin

Spotlighting one inductee each week leading up to the Oct. 28 Nashville Songwriters Hall of Fame Gala continues with K.T. Oslin. Arkansas-born, Texas-raised Oslin got her start in the theater,

joining the 1966 road company of Hello Dolly!, which returned to Broadway with Oslin still in the cast. For the next 20 years she was a chorus girl in musicals including Promises, Promises and West Side Story, while also singing commercial jingles and writing songs. Oslin's songs were recorded by Gail Davies ("Round The Clock Lovin'"), The Judds ("Old Pictures") and Dottie West ("Where Is A Woman To Go"), but it was Oslin's delivery of her compositions that catapulted her into the spotlight. "'80s



Ladies" made Oslin the first female writer to win CMA Song of the Year in 1988, followed by hits including "Do Ya," "I'll Always Come Back," "Come Next Monday" and "Hold Me," which won the 1988 Grammy for Best Country Song. Oslin was named 1988, 1989 and

(continued on page 8)

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FOR YOUR CMA CONSIDERATION • ENTERTAINER OF THE YEAR

KEITH URBAN



BB/BDS

NEVER COMIN DOWN







BROTHERS OSBORNE

I DON'S REMIEWEER TO SERVICE TO S



34 FIRST WEEK STATIONS • MOST ADDED

EMI

KKBQ WKLB WUSN WCOL KNIX WWKA WQYK KKWF WMIL KSD WNCY WAMZ WXCY **KUPL** KWNR KUBL KBEQ KSOP **WBUL** KRTY WKTI WWGR WKMK KWBL **WGNE** WTHT KHGE KKIX **KBQI** WPGB **KPLM** WMAD WJVC SiriusXM

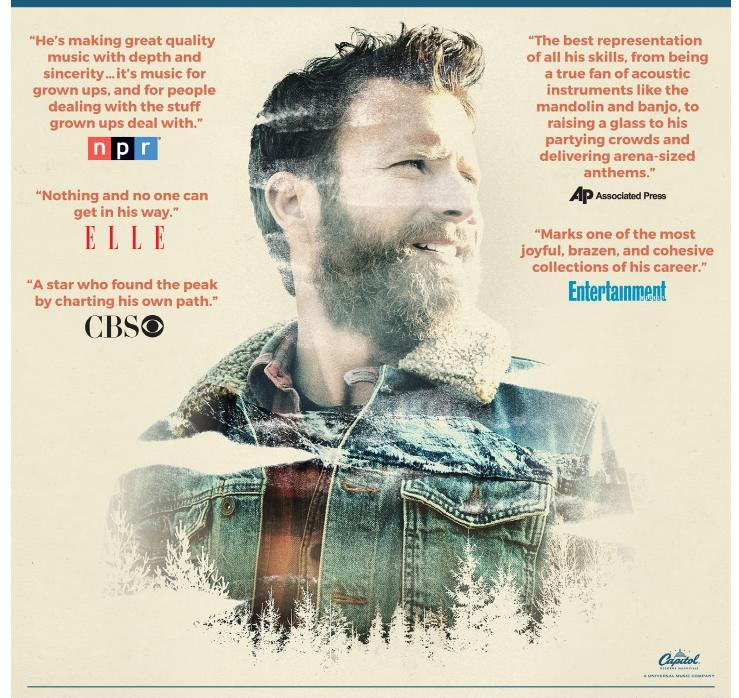




DIERKS BENTLEY THE MOUNTAIN

FOR YOUR CMA AWARD CONSIDERATION

MALE VOCALIST · ALBUM OF THE YEAR · VOCAL EVENT OF THE YEAR



17 CAREER #1 SINGLES • 7TH #1 COUNTRY ALBUM • HIGHEST CAREER 1ST WEEK DEBUT



1991 SESAC Songwriter of the Year and was inducted into the Texas Heritage Songwriters Hall of Fame in 2014.

The parent of a fellow I used to date had given me their piano and I got a friend to teach me a little riff on it. While waiting for the phone to ring to do commercials, I decided to write songs. I read something on a bathroom wall in a little town I played in once and it said, "I ain't never gonna love nobody but Cornell Crawford." And I said, "Oh, that sounds like a country song. I'm going to write that." So I did. And then I wrote a second one, and then a third. I thought, "Oh, no. Am I going to be a songwriter?" (laughs) It's hard enough to do what I was doing in New York. But I kept with it and lo and behold, I got pretty good.

When I got about eight songs, I called someone who knew someone who knew someone at SESAC, thinking maybe they could help me. That person turned out to be Dianne Petty, who was like my fairy godmother. She got it from the word go and helped me out enormously. That started the ball rolling.

When I started writing songs, I wanted to cut them because I'm a singer. I definitely wrote them for myself. I can't write songs for guys, but when Dottie West and others started cutting my songs I thought, "Well I've got to get going here and record these songs myself or I'll lose them."

I was grateful for the cuts, but I didn't pay much attention to them because I didn't think anything was ever going to come of them unless I did them, if that makes sense. But it was a good feeling. It cements that you are a writer when somebody else wants to do your song. When I found out The Judds cut one of my songs, I was pretty impressed by that.

I wrote everything in the key of C, even though it wasn't my right key, because that was the only key I could play in. The key of C has been very good to me.

It's a horrifying thing to get up and face the music and you just can't come up with anything. But when I had writer's block, I would just give it time. I wouldn't push it. I haven't written that many songs. I just tried to make sure that the ones I did write were really good instead of just okay. If they didn't really "ring that bell" that happens when you get a good one going, I would move on to something else.

Joe Galante was my lucky star. He got it. Actually, the woman at the label that was in charge of finding music talked him into listening to me. Her name is Phran and she ended up marrying Joe. She told him, "It's different. Nobody is doing anything like it, but it's good and you're missing the boat if you don't play it."

In fact, a lot of women were responsible for getting me heard. A lot of radio guys would tell me their wife or their

girlfriend or secretary said, "You need to play this. It's different, but don't be afraid." And they would give it a listen and play it – and they got good results. I was very fortunate that way.

Going into the Hall of Fame – well, it's the big prize. It's a wonderful honor. I'm kind of dumbfounded about it because I never thought that would happen. But here it is and I'll be glad to take it. –Wendy Newcomer

Chart Chat

Congrats to **Russell Dickerson, Kevin Herring** and the **Triple Tigers** promotion crew on landing this week's No. 1 with "Blue Tacoma." The song is the second consecutive chart-topper from *Yours*. Songwriters are **Casey Brown, Parker Welling** and Dickerson.

And kudos to **Shane Allen** and the **Columbia** crew for notching 111 adds for **Tim McGraw**'s "Neon Church," topping this week's board.



News & Notes

Music Health Alliance has partnered with **MusiCares** to offer two free seminars, What The Health (10/25) and Medicare! What Now? (10/30), to educate the music industry on their health-care options ahead of open enrollment. Both workshops will be held at BMI (10 Music Square East). RSVP here.

Rascal Flatts, Eli Young Band, Danielle Bradbery and Tyler Rich will perform at the 6th annual Battle for the Bones Oct. 30 at Nashville's Wildhorse Saloon, benefitting the FTL Sarcoma Fund. Tickets here. The T.J. Martell Foundation is taking bids for a VIP experience here.

Warner Bros./WAR's **Tegan Marie** will play Wendy in *Peter Pan and Tinker Bell – A Pirate's Christmas* at Nashville's Tennessee Performing Arts Center Dec.13-23. Tickets and more info <u>here</u>.

Jessie James Decker will co-host the AMAs Red Carpet Live preshow live stream Tuesday (10/9) starting at 5pm CT/6pm ET here.

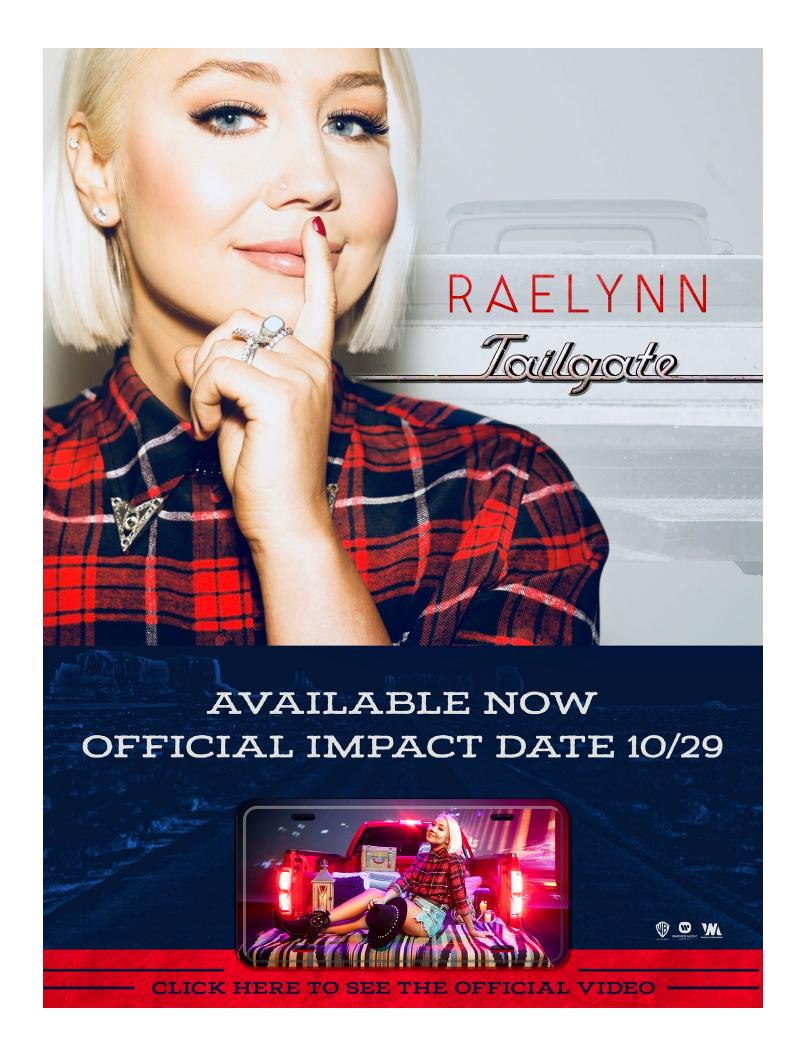
Triple Tigers' **Scotty McCreery** received a National Dance/

Shag Song of the Year nomination at the 2018 Carolina Beach Music Awards for "Barefootin'." Full list of nominees here.

Brothers Osborne, Florida Georgia Line and Steve Cropper will join headliner Sheryl Crow on the musical stage at Scott Hamilton & Friends Nov. 18 at Nashville's Bridgestone Arena. Proceeds will benefit the Scott Hamilton CARES Foundation. Tickets here.

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APRCHECK OFF THE RECORD: ABBY ANDERSON



Black River's **Abby Anderson** puts an industry spin on the artist interview:

I grew up listening to my jams on KPLX/Dallas.

The first time I heard myself on the radio was in the shotgun seat of a Dodge minivan, heading to do a show for WGH/Norfolk. Mark McKay knew I'd be listening and played it and somehow my regional Jane O'Malia got it all on film.

I gained 15 lbs. during radio tour. We had the best food from all over the country. I thought I was going to freak out about gaining weight, but instead I was like, "Man, I have had the best time gaining 15 lbs."

I have to get Jack Link's beef jerky at truck stops. Hopefully they read this and want to sponsor me. I'm pretty sure my band and I could single-handedly support that company.

If I could have dinner with anyone right now, it would be my dad. He's the coolest guy I know, and I learn something new from him every time we're together. If we were in TX, we would go to Hard Eight BBQ, order everything on the menu and talk all afternoon.

My new EP, I'm Good, is confident, sexy and soulful. It's a very good showcase of all the different sides of myself.

I **never plan on spending money.** It just happens. I was in Duluth, MN opening for Chase Rice and found the coolest thrift store. There were these '80s sweatpants that had "Abby" written all over them. What was I supposed to do, not get them?

I was in Colorado for the Seven Peaks Music Festival and went to a vintage store. This guy, who I didn't know was the owner, was playing guitar and singing. I sat there listening and these hunting boots caught my eye. I said, "Man I like those boots" and tried them on. We started playing guitar, then he gave them to me for free! I literally sang for my boots.

This is weird, but I have to have apple cider vinegar on the road with me. I don't even really know what it does, but I've read a lot about it and I know my skin is a lot better when I drink it.

I'd love to be stuck in Charleston, SC. It's a swanky town with good food and it has an old-world vibe. You can walk down the street and feel like you're in the '40s or '50s.

The Week's Top Stories

Full coverage at <u>countryaircheck.com</u>.

- Sarah Lee joined WKKT/Charlotte as morning co-host. (CAT 8/5)
- Scott Lindy joined Futuri Media as Partner Success Consultant. (CAT 8/4)
- Bruce Law was named VP/MM for Cumulus/Grand Rapids, MI. (CAT 8/3)
- Amy Reed joined WPAW/Greensboro as morning co-host. (CAT 8/2)
- Jim Malito joined Reviver Entertainment Group as VP/ Promotion. (CAT 8/1)

Let's Meet At The Music

(continued from page 1)

Power To The People: Digging deeper, **Country Aircheck** spoke to several programmers on the record for their thoughts on music meetings. KILT/Houston's **Bruce Logan** holds two regular meetings. At the weekly gathering he calls the "more important meeting," APD Chris Huff and middayer Erin Austin join for a discussion of rotations and adds. Every other week, the station hosts a panel of P1s and staff. "We play 10 songs and have them keep a running score," he says. "I keep up with that and some people have a better batting average than others. It's good having those differing perspectives as a check against my own ears."

KRTY/San Jose takes listener involvement a step further with a panel of 10-15 who show up every Wednesday morning in GM Nate Deaton's office. PD **Julie Stevens** finds the gathering invaluable. "We're both in our fifties, so it's a plus to get opinions from people in their twenties and thirties," she says. "We have men and women, and they have to be people we know love the music. We don't want nitpicking and people who are negative. And they're good about not talking over the songs. Nate will go around the room getting everyone's opinion."

Those opinions have sway. "I've gone in thinking a new single is horrible and as we start getting feedback in the room, I realize maybe I just need to shut up," Stevens admits. "We've also seen their minds change. Sometimes the youngsters want to move their favorite songs up too quickly. We'll ask, 'You really want to convert that new artist over this superstar?' Sometimes we have to rein it in, and of course we have the final say."

KRTY's meeting covers adds and conversions, and even listeners are armed with programming data. "Everyone has a copy of the playlist, the Country Aircheck chart and the online email club music test. They have just as much info as we do."

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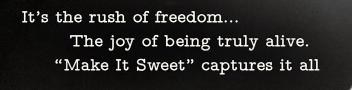




#1 MOST ADDED THANK YOU COUNTRY RADIO!







VIRGINIA-BRED, NASHVILLE-BASED, WORLD-BOUND

OLD DOMINIC



the follow up to 6 #1's from the ACM Vocal Group of the Year



MIREN MORRIS

EXPANDING COUNTRY MUSIC'S PRESENCE

GLOBALLY

THROUGH NIALL HORAN'S
FLICKER WORLD TOUR



ON COUNTRY RADIO IN 2017

BILLBOARD MUSIC AWARD WINNER

FOR TOP COUNTRY FEMALE ARTIST

GOLD-CERTIFIED "I COULD USE A LOVE SONG" REACHED NO.1

ON THE COUNTRY AIRPLAY CHART IN 2018

"RICH" #8* CA/MB & #9* BB

4TH CONSECUTIVE TOP 10 SINGLE AND GROWING

FOR YOUR CMA CONSIDERATION

FEMALE VOCALIST OF THE YEAR

AND

MUSICAL EVENT OF THE YEAR

"DEAR HATE" FT. VINCE GILL







Life Is But A Team: Columbia's Tim McGraw and label team celebrate his new single "Neon Church" Thursday (10/4) at Nashville's JW Marriott. Pictured (l-r) are the label's Mark Janese, Lauren Thomas and Steve Hodges, Bo Martinovich, McGraw and the label's Cliff Blake, Shane Allen, Christy Garbinski, Lyndsay Church and Adam Davis.

Listeners on the station's music meeting panel take their participation seriously. "They hardly ever miss and, if they do, it's something unavoidable like a work commitment," Stevens continues. "We treat them as if their opinion matters because it really does. And they all know the rules. Since Nate goes to everything and sometimes gets artists sending him music early, the panel understands they can't tell anyone what they've heard. The flip side is, they know there's a likelihood of hearing something special in the meeting."

Know Filter: WBEE/Rochester PD **Bob Barnett** has seen a steady evolution of the practice. "What's really changed is the amount of data available," he says. "You're no longer just trusting your ears, but trusting them through a filtering system. Labels are throwing out stats, we're sifting through loads of information, watching people we trust and what they're doing and constantly asking, 'What might we be missing?' Then it boils down to finding songs that fit the radio station.

"What you're looking for is something that changes your mind or supports your decisions," he says. "It's about having checks and balances." And do those balances ever change his checks? "My mind gets changed in almost every meeting," he says. "Younger women here at the station hear music differently than a 50-plus guy who's listening through years of radio experience filters. We all think we can pick the hits and you might be able to have a reasonable batting average based on experience, but young people know what they and their peers like. So let them speak on their own behalf. What's surprising is when they gravitate toward something that seems more appealing to the older end. Then you've really got consensus."

WBEE blocks out an hour each week for the music meeting, but times vary and can be as short as 15 minutes. And the focus is solely on adds. "Conversions are based on research," Barnett says. "My MD usually feeds me a cheat sheet with chart info, label priorities and of course we get research every week. Some weeks that's all I look at and [conversions] are 100% research driven."

Next week, more from Barnett on "who" being more important than "how," and a new wrinkle from the Pacific Northwest that's putting the music meeting right out in the open.

-Chuck Aly CAC

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2018 CMA AWARD NOMINEE - MALE VOCALIST OF THE YEAR & NEW ARTIST OF THE YEAR RIAA PLATINUM-CERTIFIED ALBUM THIS ONE'S FOR YOU 14 WEEKS AT #1 TOP COUNTRY ALBUMS (MOST WEEKS OF ANY COUNTRY ALBUM SINCE 2015) MOST STREAMED COUNTRY ALBUM OF 2018













Buck Owens Productions KUZZ/Bakersfield

has an opening for a midday Two years on-air

experience is required, and knowledge of Nex-

Gen, GSelector and VoxPro is a plus. Airchecks

time on-air opening for an experienced talent.

an opening for a PD/morning host. Airchecks

Noalmark KBIM/Roswell, NM has an

Entercom **KILT/Houston** has immediate

in the Houston area are being considered at

present. Send airchecks here; apply here.

openings for part-timers. Only applicants living

Cumulus KLUR/Wichita Falls, TX has an

opening for a PD. Materials to VP/Country Char-

opening for a morning host. Materials to

LCKM KTFW/Dallas has an unspecified full-

Ranch Radio Group **KFXE/Ingram, TX** has

Owens One KRJK/Bakersfield is searching for a MD/afternooner. Materials to PD Brent

and résumés to PD Brent Michaels here.

Contact PD Mike Crow here.

GM Darryl Burkfield here.

and résumés here

Michaels here

lie Cook here.



AVAILABLE JOBS

Here's a list of job seekers and open gigs. Not listed? Send info here and we'll include you in a future update.

MIDWEST

Emmis' WLHK (Hank FM)/Indianapolis has an opening for a PD. Apply here.

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

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

Mid-West Family WRTB/Rockford, IL is seeking a morning show co-host. Send airchecks and résumés to PD/morning host Steve Summers here.

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

KSE Radio Ventures/Denver is searching for an engineer. Apply here.

NORTHEAST

Townsquare WOKQ/Portsmouth, NH is looking for a Brand Manager. Joe Limardi will continue in the role until a replacement is found. Materials to Townsquare New England ROM Herb Ivy here.

Aloha Station Trust WFRE/Frederick, MD has an opening for a weekend/fill-in talent. Those living in the Frederick, MD, Washington, DC and Baltimore MD area can send airchecks and résumés to PD Brian Mo here.

Townsquare WYRK/Buffalo is searching for a Brand Mgr. Resumes and demo to OM Bob Richards here.

Binnie/Portland, ME has an opening for an on-air Promotions Asssistant. The cluster includes Country WTHT. Send airchecks and résumés to OM Stan Bennett here.

Binnie Media/Maine is searching for a Dir./ Traffic and a part-time Sales Assistant in Portland, for its stations which include Country WTHT and WBQQ. Send materials here.

SOUTHEAST

Max Media's WGH/Norfolk has a morning opening. Airchecks and résumés to VP/Programming Rusty James here.

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

Beasley **WQYK/Tampa** is searching for an APD/afternooner. Airchecks and résumés to PD Travis Daily here

Guaranty WTGE/Baton Rouge has an opening for a middayer. Three to five years experience in Country is required, along with strong production, digital and social media skills. Airchecks and résumés here.

Mgr./Streaming. Materials to VP/Streaming **Tim** Foisset here.

entry/intermediate level graphic design and video production applicants for full-time employment. More info here; submit résumé and portfolio here.

time air talent for weekends and fill-ins. Three years of on-air experience and residing in the Nashville area are required. Airchecks and

Monticello Media has an opening for middays on WCYK/Charlottesville, VA as well as afternoons on WZGN and the cluster's production point person. Airchecks and résumés to PD Uncle Pauly here.

Curtis **WQDR/Raleigh** is searching for a Dir./ Promotions. Apply here.

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

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

Dick WRNS/Greenville, NC is looking for a morning host. Send airchecks and résumés here.

Vallie Richards Donovan Consulting has an immediate PM drive opening at a legendary east coast Country station. Send airchecks and résumés to "Country Jobs" here.

Entercom WKIS/Miami is searching for an evening host. Apply here.

Summit WQNU/Louisville is looking for an APD/MD/on-air host. Submit materials <u>here</u>.

Warner Bros. Nashville is searching for a

Average Joes Entertainment is seeking

Cumulus WKDF/Nashville is seeking partrésumés to PD John Shomby here.

WEST COAST

ACM Lifting Lives is searching for an Executive Director. The position will be based in Encino, CA, and successful nonprofit development experience is required. Apply here.

Entercom KWJJ/Portland is adding an onair personality to its Mike & Amy In The Morning show. Apply here

iHeartMedia KNIX/Phoenix has an opening for a PD. Apply here.

OTHER

Consultant Joel Raab is looking for a Brand Manager for a Top 75 Market. Send materials here.

Big Label Records has an opening for a radio/marketing expansion position. Interested parties need an understanding of branding/marketing and Country radio promotion experience is a plus. Send résumés, inquiries and cover letters confidentially here.

SOUTHWEST

Cox Media Group/Houston is searching for a Digital Media Sales Specialist. Apply here.

Buck Owens Productions is looking for a Sales Assistant for the Radio Sales and Camera Ads departments. Résumés here.

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SEARCHING

James Anthony Former KRMD/Shreveport PD/on-air afternoondj@gmail.com 816-232-7915

Rosey Fitchpatrick

Promotion/Marketing industry vet (MCA, Decca, Indie promo, WME) roseyfitch99@gmail.com 615-944-7033

Tommy & Joe Johnson

Former KUBL/Salt Lake City morning co-hosts tommyjohnsonmail@gmail.com

Pam Russell

Former UMG/Nashville **VP/National Sales** Pamwrussell@icloud.com

Shane Collins

Former Summit Media/Louisville OM ShaneC1234@gmail.com

Natalie Kilgore

Former SouthComm VP/Marketing NatalieKilgore@outlook.com

•Ron "Keyes" Stevens Former KEKB/Grand Junction,

CO morning host ronstvns@yahoo.com



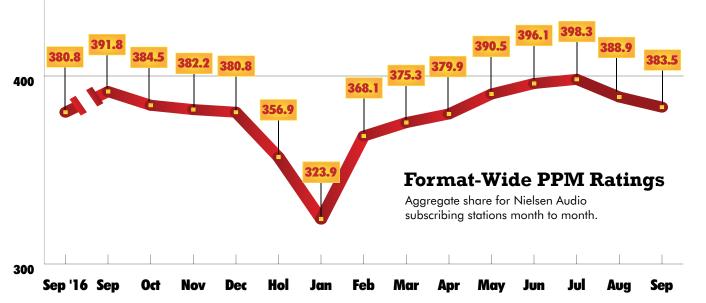


September 2018 PPM Scoreboard

Country radio shares were down 1.4% compared to last month. Of the 87 stations listed, 37 increased, 39 decreased and 11 were flat. The cume leader was Mt. Wilson's **KKGO/Los Angeles** with 1,107,500. Cumulus' **KPLX/Dallas** was second with 1,103,000.

Legend: A "+" indicates a Classic Country outlet; a "^" designates coowned Country stations in the metro; "t" indicates a tie; and a "*" indicates a station best in that statistic. Ranks are among subscribers.

Station/City	Aug 6+ Share	Rank	Sep 6+ Share	Rank	Aug Cume	Sep Cume	Station/City	Aug 6+ Share	Rank	Sep 6+ Share	Rank	Aug Cume	Sep Cume
WKHX/Atlanta	3.3	14t	3.4	14	549,400	543,500	WLFP/Memphis	1.8	13	2.4	13	86,500	101,100
WUBL/Atlanta	3.8	11	3.7	12	553,000	570,400	WKIS/Migmi	2.7	16	2.8	15	384,100	376,200
KASE/Austin ^	5.5	4	5.7	3	336,800	328,400	WNSH/New York (Middlesex)	3.8	8	3.7	7	175,300	172,200
KVET/Austin ^	4.7	8t	5.3	6t	296,500	293,200	WKTI/Milwaukee `	3.8	11t	3.5	13	272,100	254,400
KOKE/Austin	1	21t	1.4	21	85,500	96,500	WMIL/Milwaukee	5.3	7	5.6	6t	300,500	315,900
WPOC/Baltimore	6.2	3	5.6	3	419,600	414,200	KEEY/Minneapolis	6	4	5.2	6t	649,700	600,000
WKLB/Boston	4.3	8	4.2	9	725,300	669,000	KMNB/Minneapolis	4	11	4	12	545,400	500,400
WBWL/Boston	2.3	5	2.1	17t	436,900	407,200	WKDF/Nashville ^	3.6	11t	3.7	12	247,800	226,000
WCTK/Providence (Boston)	1.2	23	1.1	23	148,299	167,800	WSIX/Nashville	4.3	9	5.1	8	274,100	276,100
WKKT/Charlotte	6.2	3t	6.8	3	463,200	487,900	WSM-FM/Nashville ^	6.6	5	5.6	6	286,900	265,100
WSOC/Charlotte	7.5	2	7.7	1	509,800	521,800	WNSH/New York (Nassau)	2.2	17t	2.2	17	168,400	137,100
WEBG/Chicago	1.8	22	1.6	23	784,100	674,700	WNSH/New York	2.4	17	2.2	18	1,044,800	936,500
WUSN/Chicago	3.3	10t	3.7	9	1,022,400	947,500	WOTW/Orlando	1	18t	1	21t	111,400	105,400
WNKN/Cincinnati	1.5	16	1.7	15	127,900	112,100	WWKA/Orlando	6.1	6t	5	8t	264,800	254,200
WNKR/Cincinnati	1.2	19	1.3	17	47,600	50,000	KMLE/Phoenix	4.2	9	4	9	624,200	599,300
WNNF/Cincinnati	1.9	15	1.3	16	168,100	182,300	KNIX/Phoenix	5.7	4	5.9	3t	695,700	715,800
WUBE/Cincinnati ^	7.9	3t	8.3	3	426,000	410,600	WXTU/Philadelphia	5.3	7	5.7	7	737,700	770,000
WGAR/Cleveland	8.1	3	7.2	2	392,400	359,900	WDSY/Pittsburgh	4.9	7	5.1	7	343,000	346,200
WCOL/Columbus, OH	15.1	1	15	1	556,600	511,800	WPGB/Pittsburgh	4.2	9	3.5	- 11	275,000	252,800
KPLX/Dallas ^	4.1	6	4.1	5t	1,080,800	1,103,000	KWJJ/Portland	3.9	i	3.9	9	334,800	341,500
KSCS/Dallas ^	4.3	3t	4.3	3	876,600	844,700	KUPL/Portland	2.9	16	2.4	17	279,200	265,300
KWOF/Denver	1.3	23t	1	25	191,700	183,100	WCTK/Providence	7.9	4	8.2	4	335,300	338,200
KWBL/Denver	2.3	8	2.8	16t	278,900	270,900	WNCB/Raleigh	3.3	12	2.9	12	207,800	197,000
KYGO/Denver	6.2	3	6	2t	459,700	490,400	WQDR/Raleiah	6.9	ī	7.9	3	295,300	301,900
WDRQ/Detroit	2.3	17	2	16	415,400	427,600	KFRG/Riverside	4.4	3	4.5	3	307,600	298,300
WYCD/Detroit	5.8	4t	5.5	6t	817,100	760,700	KBEB/Sacramento	2.3	13t	2.1	17	220,700	190,900
WPAW/Greensboro	5.6	7	5.4	8	225,400	215,700	KNCI/Sacramento	4.4	6t	4.2	8t	320,900	298,700
WTQR/Greensboro	7.3	3	6.5	5	245,600	246800	KNTY/Sacramento	2.1	17	2.2	17	203,900	207,200
WWYZ/Hartford	6.4	6	7	3	179,100	200,000	KEGA/Salt Lake City	1.8	21	1.8	21t	146,100	141,400
KILT/Houston	3.9	10	3.7	10t	992,000	910,200	KSOP/Salt Lake City ^	3.5	11t	4.6	8	258,700	294,900
KKBQ/Houston ^	5.3	5	5.4	3	1,043,800	951,700	KUBL/Salt Lake City	5.7	3	4.2	9	330,300	324,700
KTHT/Houston ^ +	2.3	1	2.2	21	489,300	458,300	KAJA/San Antonio	5.6	3	6.1	2	524,800	542,800
WFMS/Indianapolis	7	3	7.4	3	349,700	335,100	KCYY/San Antonio ^	6.8	2	6	3	622,400	618,800
WLHK/Indianapolis	6.6	5	5.1	8	323,600	321,100	KKYX-AM/San Antonio ^ +	1.9	20t	2.1	20	140,800	134,100
WGNE/Jacksonville	4.6	7	4.4	9	231,000	240,100	KSON/San Diego	5.6	4	5.6	4	410,000	437,000
WQIK/Jacksonville	6.8	4	6.8	4	258,700	267,600	KRTY/San Jose	6.1	5	5.4	6	176,000	182,100
KBEQ/Kansas City ^	5	6	5.6	5	322,900	286,500	KKWF/Seattle	4	8t	3.8	10	480,300	493,900
KFKF/Kansas City ^	6.2	4	5.3	1	348,100	325,500	KNUC/Seattle	3	14t	3.6	13	445,300	445,300
WDAF/Kansas City	4.6	8t	4.3	10t	303,600	298,200	KSD/St. Louis	3.4	15	3.3	15	489,000	453,700
KCYE/Las Vegas	3.5	11	3.5	10	210,600	232,800	WIL/St. Louis	6.1	13	6.4	4	534,400	494,700
KWNR/Las Vegas	4.3	8	4.8	6t	246,400	255,300	WFUS/Tampa	5	6	5.1	5t	494,500	510,100
KKGO/Los Angeles	2.4	19t	2.4	17t	1,089,700	1,107,500	WQYK/Tampa	6.3	3	6.2	3t	451,900	467.600
WGKX/Memphis	5.2	7	5	7	143,400	150,600	WMZQ/Washington	2.9	14t	3	15	488,700	502.400
			-		-,		WIRK/West Palm Beach	5.1	4	4.2	6	165,000	166,600





Total Points +/- Points Total Plays +/- Plays Audience +/- Aud Stations ADDS

2	1		RUSSELL DICKERSON Blue Tacoma (Triple Tigers)	28834	2374	8900	727	55.709	5.549	158	0
3	2	<u></u>	FLORIDA GEORGIA LINE/Simple (BMLGR)	24715	1289	7694	411	45.402	1.414	157	0
1	3		OLD DOMINION/Hotel Key (RCA)	24301	-4086	7555	-1229	47.825	-6.788	158	0
6	4	<u></u>	LUKE COMBS /She Got The Best Of Me (River House/Columbia) \checkmark	22374	2421	7028	826	42.053	3.787	158	0
5	5	<u></u>	COLE SWINDELL/Break Up In The End (Warner Bros./WMN)	21640	1161	6785	405	41.467	2.061	157	0
7	6	<u></u>	CHRIS YOUNG/Hangin' On (RCA)	20295	1153	6219	316	38.437	2.034	156	0
8	7	<u></u>	CHRIS JANSON/Drunk Girl (Warner Bros./WAR)	18339	527	5799	138	34.543	2.417	157	1
9	8	<u></u>	MAREN MORRIS/Rich (Columbia)	17555	1524	5419	499	31.879	2.561	154	1
11	9	<u></u>	KANE BROWN/Lose It (RCA)	15684	878	4896	311	30.204	2.868	157	0
12	10		GARTH BROOKS/All Day Long (Pearl)	14777	73	4586	25	26.909	0.164	158	0
16	11	<u></u>	JIMMIE ALLEN/Best Shot (Stoney Creek)	14631	1515	4573	496	26.765	2.064	156	2
15	12		MITCHELL TENPENNY/Drunk Me (Riser House/Columbia)	14066	833	4299	233	26.335	1.703	155	0
13	13		CARLY PEARCE/Hide The Wine (Big Machine)	13927	426	4438	120	23.83	0.546	158	0
14	14	ŀ	ERIC CHURCH/Desperate Man (EMI Nashville)	13117	-295	4240	-78	23.861	-0.35	157	0
18	15		LANCO/Born To Love You (Arista)	12164	203	3825	145	20.588	-0.054	158	0
19	16		KIP MOORE/Last Shot (MCA)	11949	1156	3746	338	20.983	2.006	154	1
17	17	,	SUGARLAND f/T. SWIFT/Babe (UMGN/Big Machine)	11889	-156	3725	-27	21.363	-0.047	156	0
20	18		BLAKE SHELTON/Turnin' Me On (Warner Bros./WMN)	11614	894	3507	300	20.795	1.17	151	3
21	19		DIERKS BENTLEY f/BROS. OSBORNE/Burning Man (Capitol)	10950	975	3294	316	19.446	1.482	152	1
25	20		DAN + SHAY/Speechless (Warner Bros./WAR) ✓	9106	2142	2680	646	16.464	2.967	149	6
22	21	<u></u>	MIDLAND/Burn Out (Big Machine)	8781	359	2595	129	14.726	0.836	154	1
24	22	<u></u>	JORDAN DAVIS/Take It From Me (MCA)	7938	834	2489	193	12.858	3.105	150	4
23	23	1	CHRIS STAPLETON/Millionaire (Mercury)	7857	496	2370	131	13.238	1.407	151	2
27	24		DUSTIN LYNCH/Good Girl (Broken Bow)	7445	1128	2260	374	11.361	1.736	149	2
26	25	\$	RILEY GREEN/There Was This Girl (BMLGR)	6954	222	2167	132	9.475	-0.143	140	3

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KelsenBALLERINI

"MISS ME MORE"

ALREADY ADDED:
KILT KMLE KKWF WYCD KBEQ WRNS WCOL
WJVC KSOP KSKS WGH WUSJ KPLM

NOMINATED FOR CMA FEMALE VOCALIST OF THE YEAR

BLACK RIVER



WATERLOO REVIVAL WONDER WOMAN



A One-Listen Groove You Can Hear AND Feel!

Written By: George Birge, Cody Cooper, Marv Green and Ryan Tyndell

Produced By: Jason Massey

Executive Producer: Arturo Buenahora, Jr.

IMPACTING NOW!



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LW	TW	'	Artist/Title (Label)	Total Points -	+/- Points	Total Plays	+/- Plays	Audience	+/- Aud	Stations	ADDS
30	26	, <u>@</u>	JAKE OWEN/Down To The Honkytonk (Big Loud)	5615	737	1816	242	8.782	2.161	131	7
29	27	<u></u>	SCOTTY MCCREERY/This Is It (Triple Tigers)	5548	347	1723	115	9.48	0.474	139	3
<i>A</i> ÎRB	OF	RNE	TIM MCGRAW/Neon Church (Columbia) 🗸 DEBUT	4585	4585	1450	1450	9.478	9.478	111	111
31	29)	TYLER RICH/The Difference (Valory)	4571	-47	1487	-18	5.353	-0.024	126	0
34	30	1	K. CHESNEY f/M. SMITH/Better Boat (Blue Chair/Warner Bros./WEA	4443	641	1338	164	7.714	2.089	120	7
32	31	<u></u>	MICHAEL RAY/One That Got Away (Atlantic/WEA)	4370	219	1310	69	8.148	0.473	113	3
<i>A</i> ÎRB	OF	NE	JASON ALDEAN/Girl Like You (Broken Bow)	3909	552	1081	132	6.343	0.914	100	9
33	33	3	TRAVIS DENNING/David Ashley Parker From (Mercury)	3878	-32	1249	-36	7.062	0.046	127	0
37	34	<u></u>	CODY JOHNSON/On My Way To You (CoJo Music/WMN)	3531	230	920	85	5.737	0.508	80	2
<i>A</i> ÎRB	OR	NE	KEITH URBAN/Never Comin Down (Capitol)	3508	373	1067	143	4.914	0.39	99	5
<i>A</i> ÎRB	OR	NE	JON PARDI/Night Shift (Capitol)	3471	214	1049	102	4.753	-0.263	106	14
<i>A</i> ÎRB	OR	NE	THOMAS RHETT/Sixteen (Valory) ✓	3403	1629	955	469	5.878	2.585	109	27
36	38		CRAIG CAMPBELL/See You Try (Wheelhouse)	3319	-4	1161	4	3.831	-0.041	117	0
40	39	<u></u>	GRANGER SMITH/You're In It (Wheelhouse)	3240	142	1048	39	3.515	0.003	108	3
<i>A</i> ÎRE	OF	RNE	ELI YOUNG BAND/Love Ain't (Valory)	3228	202	844	43	4.14	0.313	95	1
43	41	<u></u>	RODNEY ATKINS/Caught Up In The Country (Curb)	3164	144	1050	64	3.958	0.24	104	0
47	42	<u></u>	CARRIE UNDERWOOD/Love Wins (Capitol)	3141	470	888	163	4.924	0.563	89	9
44	43		BRETT ELDREDGE/Love Someone (Atlantic/WMN)	2924	42	846	33	4.195	0.321	92	0
46	44	<u></u>	D. BRADBERY & T. RHETT/Goodbye Summer (Valory/BMLGR)	2806	96	977	23	3.071	0.202	79	0
<i>A</i> iRB	OF	NE	RANDY HOUSER f/H. LINDSEY/What Whiskey Does (Stoney Creek	2800	468	878	145	2.726	0.257	97	14
Debut	46	· 🤝	BRETT YOUNG/Here Tonight (BMLGR)	2645	724	701	215	3.745	0.939	73	7
48	47	· @	CHASE RICE/Eyes On You (Broken Bow)	2540	181	709	44	2.772	0.267	91	2
49	48		CARLTON ANDERSON/Drop Everything (Arista)	2311	-35	704	16	1.804	-0.171	98	1
De <mark>but</mark>	49	<u></u>	BRANDON LAY/Yada Yada Yada (EMI Nashville)	2277	34	720	19	1.952	0.036	98	1
Debut	50		MADDIE & TAE/Friends Don't (Mercury)	2023	-8	712	10	2.44	-0.107	93	2

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FROZEN IN TIME

Tracy Lawrence







Country Aircheck Add Leaders	Adds		Activator Top Point Gainers	
TIM MCGRAW/Neon Church (Columbia)	111		TIM MCGRAW/Neon Church (Columbia)	1549 🇸
RASCAL FLATTS/Back To Life (Big Machine)	47		JIMMIE ALLEN/Best Shot (Stoney Creek)	1011 🗸
BROTHERS OSBORNE/I Don't Remember Me (EMI Nashville)	31		DAN + SHAY/Speechless (Warner Bros./WAR)	836 🏏
CHRIS LANE/I Don't Know About You (Big Loud)	27		KIP MOORE/Last Shot (MCA)	776 🇸
THOMAS RHETT/Sixteen (Valory)	27		LUKE COMBS/ She Got The Best Of Me (River House/Columbia)	752 🗸
JON PARDI/Night Shift (Capitol)	14		DIERKS BENTLEY f/BROS. OSBORNE/Burning Man (Capitol)	543
RANDY HOUSER f/H. LINDSEY/What Whiskey Does (Stoney Creek	14		KANE BROWN/Lose It (RCA)	515
CARRIE UNDERWOOD/Love Wins (Capitol)	9		THOMAS RHETT/Sixteen (Valory)	512
JASON ALDEAN/Girl Like You (Broken Bow)	9		BILLY CURRINGTON/Bring It On Over (Mercury)	446
ADAM HAMBRICK/Rockin' All Night Long (Buena Vista/Capitol)	8		DUSTIN LYNCH/Good Girl (Broken Bow)	409
Country Aircheck Top Point Gainers			Activator Top Spin Gainers	
TIM MCGRAW/Neon Church (Columbia)	4585	~	TIM MCGRAW/Neon Church (Columbia)	336
LUKE COMBS /She Got The Best Of Me (River House/Columbia)	2421	1	JIMMIE ALLEN/Best Shot (Stoney Creek)	196
RUSSELL DICKERSON/Blue Tacoma (Triple Tigers)	2374	/	LUKE COMBS/She Got The Best Of Me (River House/Columbia	ı) 188
DAN + SHAY /Speechless (Warner Bros./WAR)	2142	/	KIP MOORE/Last Shot (MCA)	172
THOMAS RHETT/Sixteen (Valory)	1629	/	DAN + SHAY /Speechless (Warner Bros./WAR)	162
MAREN MORRIS/Rich (Columbia)	1524		DIERKS BENTLEY f/BROS. OSBORNE/Burning Man (Capitol)	112
JIMMIE ALLEN/Best Shot (Stoney Creek)	1515		KANE BROWN/Lose It (RCA)	106
FLORIDA GEORGIA LINE/Simple (BMLGR)	1289		THOMAS RHETT/Sixteen (Valory)	97
COLE SWINDELL/Break Up In The End (Warner Bros./WMN)	1161		BLAKE SHELTON /Turnin' Me On (Warner Bros./WMN)	92
KIP MOORE/Last Shot (MCA)	1156		MAREN MORRIS/Rich (Columbia)	88
Country Aircheck Top Spin Gainers			Country Aircheck Top Recurrents	Points
TIM MCGRAW/Neon Church (Columbia)	1450		LUKE BRYAN/Sunrise, Sunburn, Sunset (Capitol)	18643
LUKE COMBS /She Got The Best Of Me (River House/Columbia)	826		DAN + SHAY/Tequila (Warner Bros./WAR)	13051
RUSSELL DICKERSON/Blue Tacoma (Triple Tigers)	727		KANE BROWN/Heaven (RCA)	12721
DAN + SHAY /Speechless (Warner Bros./WAR)	646		J. ALDEAN f/M. LAMBERT/Drowns The Whiskey (Broken Bow)	12400
MAREN MORRIS/Rich (Columbia)	499		KENNY CHESNEY/Get Along (Blue Chair/Warner Bros./WEA)	12372
JIMMIE ALLEN/Best Shot (Stoney Creek)	496		THOMAS RHETT/Life Changes (Valory)	12321
THOMAS RHETT/Sixteen (Valory)	469		LUKE COMBS/One Number Away (River House/Columbia)	11934
FLORIDA GEORGIA LINE/Simple (BMLGR)	411		DYLAN SCOTT/Hooked (Curb)	11681
COLE SWINDELL /Break Up In The End (Warner Bros./WMN)	405		JORDAN DAVIS/Singles You Up (MCA)	10053
DUSTIN LYNCH /Good Girl (Broken Bow)	374		JASON ALDEAN/You Make It Easy (Broken Bow)	9294

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AN EVENING CELEBRATING
ROBERT K. OERMANN

MONDAY, OCTOBER 29TH

6:00PM - 8:00 PM
WELLSPIRE CENTER • 907 GLEAVES ST. • NASHVILLE, TN 37203

CLICK HERE FOR TICKETS





COUNTRY AIRCHECK ACTIVITY

RANDY HOUSER f/H. LINDSEY/What Whiskey Does (Stoney Creek)

Moves 50 to 45*

2,800 points, 878 spins

14 adds including: KATC*, KATM*, KBEQ, KHKI*, KIIM*, KIZN*, KRST*, WCTO*, WFMS*, WGKX*

BRETT YOUNG/Here Tonight (BMLGR)

Debuts at 46*

2,645 points, 701 spins

7 adds: KAWO, KJKE, KSCS*, KUZZ, WAVW, WDRM,

WPCV*

CHASE RICE/Eyes On You (Broken Bow)

Moves 48-47*

2,540 points, 709 spins 2 adds: **WBBS, WBCT**

CARLTON ANDERSON/Drop Everything (Arista)

Moves 49-48*

2,311 points, 704 spins

1 add: **KAWO**

BRANDON LAY/Yada Yada Yada (EMI Nashville)

Debuts at 49*

2,277 points, 720 spins

1 add: WLHK

MADDIE & TAE/Friends Don't (Mercury)

Debuts at 50*

2,023 points, 712 spins 2 adds: **KUAD, WYCD**

LOCASH/Feels Like A Party (Wheelhouse)

1,992 points, 638 spins 2 adds: **KSSN, WCOS**

DARIUS RUCKER f/ALDEAN/BRYAN/KELLEY/Straight To Hell

(Capitol)

1,927 points, 559 spins; No adds

ADD DATES

October 15

DENNY STRICKLAND/Don't You Wanna (Red Star) **WATERLOO REVIVAL/**Wonder Woman (Show Dog) **KELSEA BALLERINI/**Miss Me More (Black River) **WALKER MCGUIRE/**Growin' Up (Stoney Creek) **LAUREN ALAINA/**Ladies In The 90's (Mercury)

October 22

MICHAEL TYLER/Remember These Words (Reviver)

October 29

None Listed

Send yours to adds@countryaircheck.com

CHECK OUT 10/10



The Lost Trailers Between Stages (Grade One View)

The EP features six tracks, including the radio single "Smoke Signals," written by Benji Davis, Ted Hewitt and Michael Walker.



October 12

Morgan Evans *Things That We Drink To* (Warner Bros./WEA)

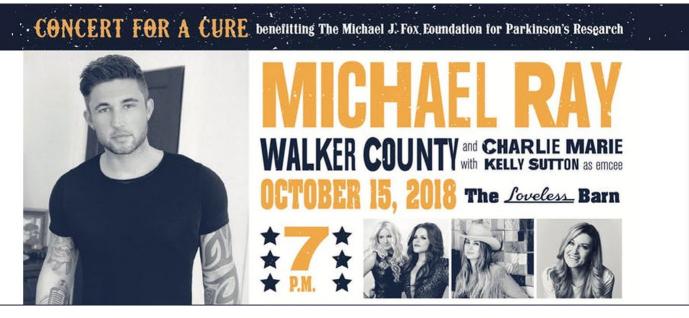
Evans co-wrote as well as played every instrument heard on each of the 11 tracks on his full-length U.S. debut album alongside producer, Chris DeStefano, including the lead single "Kiss Somebody" and latest

release "Day Drunk."



Jimmie Allen Mercury Lane (Stoney Creek)
Produced by Ash Bowers and Eric Torres, Allen's fulllength debut album takes its name from the street he
grew up on and features 15 tracks, eight of which he
co-wrote, including the debut single "Best Shot."

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LW	TW		Artist/Title (Label)	Points	+/- Points	Plays	+/- Plays	Stations	ADDS
2	1	(FLORIDA GEORGIA LINE Simple (BMLGR)	11624	117	2561	55	53	0
3	2	<u>\$</u>	RUSSELL DICKERSON/Blue Tacoma (Triple Tigers)	11422	43	2509	66	52	0
4	3	\$	COLE SWINDELL/Break Up In The End (Warner Bros./WMN)	10063	41	2182	18	52	0
6	4	<u></u>	LUKE COMBS /She Got The Best Of Me (River House/Columbia) ✓	9691	752	2111	188	52	0
5	5	<u>\$</u>	CHRIS YOUNG/Hangin' On (RCA)	9430	342	1981	80	52	0
1	6		OLD DOMINION/Hotel Key (RCA)	9385	-2372	2090	-476	48	0
9	7	\$	KANE BROWN/Lose It (RCA)	8353	515	1731	106	53	0
8	8	\$	MAREN MORRIS/Rich (Columbia)	8242	320	1802	88	53	0
7	9		CHRIS JANSON/Drunk Girl (Warner Bros./WAR)	8227	-378	1766	-75	50	0
10	10		ERIC CHURCH/Desperate Man (EMI Nashville)	7307	-436	1515	-87	53	0
11	11		GARTH BROOKS/All Day Long (Pearl)	7257	-303	1532	-73	51	0
13	12	<u>\$</u>	MITCHELL TENPENNY/Drunk Me (Riser House/Columbia)	7028	285	1466	45	52	0
12	13		CARLY PEARCE/Hide The Wine (Big Machine)	6898	-216	1469	-46	51	0
15	14	<u>\$</u>	JIMMIE ALLEN/Best Shot (Stoney Creek) ✓	6748	1011	1472	196	52	1
14	15	<u>\$</u>	LANCO/Born To Love You (Arista)	5940	202	1262	42	52	0
17	16	<u>\$</u>	DIERKS BENTLEY f/BROS. OSBORNE/Burning Man (Capitol)	5818	543	1152	112	52	0
19	17	<u>\$</u>	KIP MOORE/Last Shot (MCA) ✓	5606	776	1219	172	50	0
18	18	<u></u>	BLAKE SHELTON/ Turnin' Me On (Warner Bros./WMN)	5426	296	1158	92	51	6
16	19		SUGARLAND f/T. SWIFT/Babe (UMGN/Big Machine)	5194	-293	1084	-51	47	0
25	20	<u>\$</u>	DAN + SHAY /Speechless (Warner Bros./WAR) ✓	3772	836	766	162	53	12
20	21	<u>\$</u>	JORDAN DAVIS/Take It From Me (MCA)	3657	107	733	23	49	2
21	22	<u>\$</u>	JAKE OWEN/Down To The Honkytonk (Big Loud)	3595	280	717	51	50	4
22	23	<u>\$</u>	MIDLAND/Burn Out (Big Machine)	3583	269	747	52	53	3
27	24	<u>\$</u>	DUSTIN LYNCH /Good Girl (Broken Bow)	3271	409	647	87	48	4
23	25	<u>\$</u>	CHRIS STAPLETON/Millionaire (Mercury)	3264	184	649	30	45	1
24	26	<u>\$</u>	KENNY CHESNEY f/M. SMITH /Better Boat (Blue Chair/Warner Bros./WEA)	3120	120	611	28	48	0
29	27	\$	RILEY GREEN/There Was This Girl (BMLGR)	2511	239	540	48	47	2
28	28	\$	KEITH URBAN/Never Comin Down (Capitol)	2419	101	479	25	44	0
31	29	\$	JASON ALDEAN/Girl Like You (Broken Bow)	2209	402	399	55	33	5
32	30	<u></u>	MICHAEL RAY/One That Got Away (Atlantic/WEA)	1671	1	360	-10	34	0

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MUSICIANS The Healing Power Of Music

OCT. 10, 2018

BOBBY BONE

BORDY DI MACCADA

CMA THEATER
AT THE COUNTRY MUSIC HALL OF FAME





A NIGHT TO CELEBRATE



LW	TW		Artist/Title (Label)	Points	+/- Points	Plays	+/- Plays	Stations	Adds
35	31	<u>\$</u>	CARRIE UNDERWOOD/Love Wins (Capitol)	1642	267	361	80	35	1
Debut	32	<u>\$</u>	TIM MCGRAW/Neon Church (Columbia) ✓	1549	1549	336	336	41	23
37	33	<u>\$</u>	CODY JOHNSON/On My Way To You (CoJo Music/WMN)	1489	279	286	63	40	3
39	34	<u>\$</u>	SCOTTY MCCREERY/This Is It (Triple Tigers)	1427	323	302	62	34	2
34	35		TYLER RICH/The Difference (Valory)	1369	-59	305	-4	40	0
33	36		ELI YOUNG BAND/Love Ain't (Valory)	1341	-296	232	-29	23	0
36	37		D. BRADBERY & T. RHETT/Goodbye Summer (Valory/BMLGR)	1321	-50	254	-13	24	1
41	38	<u>\$</u>	JON PARDI/Night Shift (Capitol)	1247	271	260	78	23	9
30	39		AARON WATSON/Run Wild Horses (Big Label)	1222	-844	248	-188	28	0
38	40	<u>\$</u>	BRETT ELDREDGE/Love Someone (Atlantic/WMN)	1196	57	161	9	13	0
De <mark>but</mark>	41	\$	THOMAS RHETT/Sixteen (Valory)	988	512	205	97	22	9
40	42		TRAVIS DENNING/David Ashley Parker From (Mercury)	961	-31	201	-4	36	0
54	43	\$	BRETT YOUNG/Here Tonight (BMLGR)	891	345	144	48	20	4
46	44	<u>⊗</u>	RODNEY ATKINS/Caught Up In The Country (Curb)	830	115	201	26	29	2
55	45	≅	RANDY HOUSER f/H. LINDSEY/What Whiskey Does (Stoney Creek)	740	197	159	62	18	8
45	46		GRANGER SMITH/You're In It (Wheelhouse)	721	-36	172	-9	29	0
47	47	, ,	BRANDON LAY/Yada Yada Yada (EMI Nashville)	711	16	155	6	21	0
Debut	48	<u>⊗</u>	BILLY CURRINGTON/Bring It On Over (Mercury)	704	446	133	71	26	3
43	49		CRAIG CAMPBELL/See You Try (Wheelhouse)	672	-140	169	-23	30	0
52	50	<u>\$</u>	COLE SWINDELL/Dad's Old Number (Warner Bros./WMN)	640	40	64	4	1	0
49	51		LOCASH/Feels Like A Party (Wheelhouse)	611	-51	109	-4	16	0
59	52	<u>\$</u>	ROSS ELLIS/Ghosts (Big Deal Media)	600	100	60	10	1	0
De <mark>but</mark>		<u>⊗</u>	OLD DOMINION/Not Everything's About You (RCA)	550	110	55	11	1	0
Debut		<u>\$</u>	CARLTON ANDERSON/Drop Everything (Arista)	530	66	125	14	14	1
57		<u>⊗</u>	CJ SOLAR/American Girls (Sea Gayle)	527	23	105	7	12	0
51	56		CASEY DONAHEW/That Got The Girl (Alm.Country/Thirty Tigers)	515	-97	94	-19	13	0
42	57		LUKE COMBS/Beautiful Crazy (River House/Columbia)	510	-310	51	-31	1	0
58	58	<u>⊗</u>	RUNAWAY JUNE/Buy My Own Drinks (Wheelhouse)	508	5	53	-1	7	0
56	59		RAELYNN/Tailgate (Warner Bros./WMN)	500	-38	50	-6	1	0
50	60		FLORIDA GEORGIA LINE/Sittin' Pretty (BMLGR)	500	-120	50	-12	1	0

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