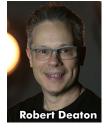
AIRCHECK WEEKLY

Deaton Goes Inside The CMAs

Exec. Producer of the 52nd CMA Awards **Robert Deaton** offers the inside view of country music's biggest night.

CA: The show was so well-received, drawing high marks from everyone we spoke with, but the ratings were down



significantly (CAT 11/15). Obviously a lot of factors at play, most of them out of your control, but what is your view? RD: I'm probably going to oversimplify it,

and there are people high up at the network who could get into the analytics. The way I look at it, I can't control the HUT (Households Using Television). All I can try to do is get the people who are watching TV to watch our broadcast. We were up 91% over the previous week's scheduling. We won every half hour

by a large margin. We were No. 1 for the night. For that particular night, and that particular week, and that particular month, people are watching our show. That, I feel good about.

Not speaking for CMA, but every day is new from a technology standpoint. Viewing habits are much different than even three years ago. With that dramatic shift, we are still in an antiquated measurement system. Not just with this show, but all live broadcasts. When you're trending worldwide on social media for the week leading up to and 48 hours after the show, then the iTunes and other charts are full of country music – there's got to be some kind of measuring stick for that.

Unfortunately, the narrative gets shaped by that headline about a drop in viewers, and it can obscure the fact that country music dominated viewing for a night and it was a big win for the industry.

Yes, that's correct. And if this was 10 years ago, I would be sitting here going, "I'm devastated and crushed," but it's not. I know there are people finding the show, finding the clips. So it's not just the show, it's the days before and after and knowing some of these things will linger on for an eternity.

What elements in the show linger for you, as you look back on it?



Gol' Darn Gone & Dunn It: MCA's Clare Dunn with WEBG/ Chicago staffers. Pictured (I-r) are the label's Donna Jo Passuntino, the station's Lance Houston, Dunn and the station's Kelsey King.

Remembering Eddie Reeves Most in Nashville remember the late Eddie Reeves

Most in Nashville remember the late **Eddie Reeves** (<u>Chronicle 11/19</u>) as the longtime EVP/GM for Warner Bros./

put me in charge of it. He was firm, but fair and I got to see the

quality individual he was. He went back to Texas and I got the job

Nashville, though his multifaceted career included performing, songwriting, publishing and management. Those who worked closely with him remember his sense of humor.

Curb's Jim Ed Norman: We met in 1970 when he ran the west coast office of United Artists. We didn't spend a lot of time together, but when he moved over to Chappell Music I was fortunate enough that my talents fit what he needed. Basically, I knew how to make tape copies. He had a small demo studio built and



ick on iff (continued on page 5) running Warner Bros./Nashville in 1984. I called him because I ©2018 Country Aircheck™ — All rights reserved. Sign up free at www.countryaircheck.com. Send news to news@countryaircheck.com





<u>Katm 48x. KKBQ 42x. Ku</u>zz 41x. WWKA 35x. KKWF 34x. Knci 34x. Wncy 32x. Kjke 32x. Wbee 31x

#1 MOST ADDED!

Thank You Country Radio! **Stronger than me** *GARTH BROOKS*

went through a period where I was producing many artists and needed organizational help and management. He came in 1984 and worked there more than 15 years. I was fortunate to continue learning from him just as I had all those years earlier. We were a well-balanced team. He was one of the smartest people I ever knew, a fine person of great character, and also a character.

Ten Ten Music's Barry Coburn: He was a horrendous trickster. We served on the CMA board together and at one meeting BMI's Frances Preston announced she wanted every male on the board to go over to the newly opened France Preston cancer center at Vanderbilt to be tested for prostate cancer. She had arranged for a car to take people over and promised we'd each be in and out in 30 minutes, then delivered back to our offices. When the day came, I got in the car and there was a folded piece of paper on the back seat. I opened it up and saw the names Garth Brooks, Suzy Bogguss, Keith Urban, George Ducas - the Capitol roster. There were lines through most of the artists I was involved with as a publisher or manager. The others had tick marks. I asked the driver who he'd been driving and he says, "I just brought [Capitol label head] Jimmy Bowen in from the airport." So I'm thinking, this is the list of who he's keeping and who he's dropping. On top of it, I'm going to the hospital to get a finger up the rear end. By the time I got back to the office I was just tortured. Who do I call? What do I do? A couple hours later I get a call from Reeves who says, "Yeah, that was me."

Producer/executive Mark Wright: He moved here in 1984 when I was working at RCA and writing for Jimmy Gilmer at United Artists. Jimmy tells me I've got to meet this guy Eddie Reeves. He wrote all these big songs, worked for Chappell, worked with Kim Carnes. We set up a dinner and Eddie picks me up in his company car, which made a big impression on me at the time. We went to Kobe Steaks there on West End. Both of us were over-consuming at that time in our lives, and we sat there for two or three hours telling stories, eating and drinking. We were legitimately intoxicated, but these were the days where if you were pulled over for drinking, they'd just get you home. Well, we get in his car after dinner and he decides to take off right through Centennial Park. Not on the roads, right through the park in his Oldsmobile Cutlass. He was like a mad scientist doing donuts out there. After 15 or 20 minutes he drops me off back at RCA. The next day he calls me and says, "What the hell happened last night? You should see my car!" I think it was within the next year he completely guit drinking and never had another drop as far as I know. But he really came in guns blazing.

CRB's Bill Mayne: I was usually the first to arrive at the Warner Bros. building because I had to drop my kids off at school. I'd get

there about 7am and Eddie would arrive at 7:30. There aren't many people in a record company during those hours and every morning I'd go down to sit in Eddie's office, knowing he'd be thrilled seeing my face. And so every morning he would disparage me in every way you can imagine. I'd say something and he'd say, "Bill, I think that is dumbest thing I have ever heard come out of someone's mouth." He wanted to intimidate me, get me to cry or run out of the office. But I'd just say, "You're right, Eddie. You are certainly entitled to your opinion. I'll see you tomorrow!" The next morning I'd be right back there and it really pissed him off, but he respected it. We ended up having a great relationship, one I'm proud I stuck with. We developed a lifelong friendship that taught me much on grace and gracelessness!

Artist/publisher Jimmy Gilmer: Eddie was very instrumental in everything I did in the music business. He's probably the reason I got into it in the first place. We grew up together in Amarillo and I remember watching him play with the Nighthawks and thinking if he could do it, I could do it. Our careers went along together and we were pretty close while he was in Nashville. His personality was very outgoing. He was funny and people liked him, but he could be stern, too. Obviously, he had talent and wrote some big songs. He really knew music upside down and backwards. When I first went into publishing the advice I think he gave me was, "Do you know a good song when you hear it? That's all you gotta do."

-Chuck Aly

Chart Chat

Repeat congrats to Jimmie Allen, Carson James, Byron Kennedy, Heather Propper and the Stoney Creek promotion team on landing a second week at No. 1 with "Best Shot." The song is Allen's debut single from his first album Mercury Lane. Writers are Josh London, J.P. Williams and Allen. He now becomes the seventh artist in Country Aircheck history (since 2006) to launch their country career



with a multi-week debut single, joining Luke Combs, Florida Georgia Line, Zac Brown Band, Darius Rucker, Carrie Underwood and The Wreckers.

And kudos to **Andy Elliott** and the **Pearl** reps on securing 18 adds for **Garth Brooks**' "Stronger Than Me" and topping this week's board.





Deluxe

"IT TURNS OUT MR. ELDREDGE IS A DISARMING CROONER DEEPLY AT HOME IN FRONT OF A BIG BAND." The New Hork Times

> "ELDREDGE'S RICH, PLIANT VOICE IS IN FULL SWING."

People

5 NEW TRACKS

A HOLLY JOLLY (HRISTMAS (HRISTMAS TIME IS HERE do you hear what I hear? Silver Bells Sleigh Ride

GLOW LIVE

NOV 30: THE COLOSSEUM CAESARS – WINDSOR, ON CANADA DEC 5: THE CHICAGO THEATRE – CHICAGO, IL DEC 11: BEACON THEATRE – NEW YORK, NY DEC 14 & 15: CMA THEATER – NASHVILLE, TN

APPEARING ON

CMA COUNTRY CHRISTMAS NBC ROCKEFELLER CENTER TREE LIGHTING THE WONDERFUL WORLD OF DISNEY: MAGICAL HOLIDAY CELEBRATION DISNEY PARKS PRESENTS A 25 DAYS OF CHRISTMAS HOLIDAY PARTY DISNEY PARKS MAGICAL CHRISTMAS DAY PARADE



AVAILABLE EVERYWHERE NOW

RCHECK MY TUNES: MUSIC THAT SHAPED MY LIFE



AristoMedia Pres. Christy Walker-Watkins discusses her most influential music:

1. Michael Buble's To Be Loved: Whether he's singing standards or originals, his voice is so slick and pure. And I love the orchestration and arrangements.

2. Bruno Mars: His talent blows me away,

Christy Walker-Watkins

and I can't help but look at the guy and smile. He's on my bucket list to meet.

3. The Carpenters: Karen Carpenter had one of the most perfect and naturally 'in tune' voices on the planet. The arranging talents of her brother Richard were spectacular. To this day, I still listen to and love them!

4. Alanis Morisette's Jagged Little Pill: Alanis is a lyrical master of the contradictions raging inside most people. There is something about listening to this album that makes me feel empowered and on top of the world.

5. Rascal Flatts' "My Wish": This song is very special to me, as it is the song my father chose for our father-daughter dance at my wedding. He has since passed, and I often listen to it as a reminder for what he had wanted for me in my life.

Highly regarded music you've actually never

heard: Regrettably, I have not heard Kacey Musgrave's Golden Hour in its entirety. I've loved everything she has released, so it's definitely on my list to do.

• "Important" music you just don't get: Marilyn Manson. He's just bizarre and I don't get it.

• An album you listened to incessantly: Because of the time of year it is, I'd have to say The Carpenters: Christmas Portrait. It is unquestionably my favorite Christmas album and one of the best of all time.

 Obscure or non-country song everyone should listen to right now: Clean Bandit's "Symphony" featuring Zara Larsson. In case you missed it (it was released in 2017), "Symphony" has such a great feel with amazing synth work.

• Music you'd rather not admit to enjoying: Following their 1997 single "Barbie Girl," I bought and repeatedly listened to the Danish-Norwegian Eurodance group Aqua. I admittedly still enjoy it when that album re-surfaces while on shuffle. Reach Walker-Watkins here.

News & Notes

Dierks Bentley, Lee Brice, Colt Ford, Tracy Lawrence, Ray Scott and Darryl Worley have been added to the C'Ya On The Flipside benefit for the Troy Gentry Foundation (CAT 10/11) Jan. 9 at the Grand Ole Opry House. More here.

Jason Aldean, Miranda Lambert and Jake Owen will headline the Country Thunder Music Festival in Calgary, Alberta Aug. 16-18.

Kellie Pickler's Christmas at Graceland debuted Saturday (11/24) and, according to the network, became the highest rated and most-watched Hallmark Channel telecast of 2018 to date and the fourth highest rated and most-watched Hallmark Channel Original Movie in network history.

Easton Corbin will perform the closing night of the 60th Annual Wrangler National Finals Rodeo Dec. 15 at Las Vegas' Mirage Hotel & Casino.

The Week's Top Stories

Full coverage at countryaircheck.com.

• The Academy of Country Music kicked off its holiday campaign Friday (11/23).

- Country Road Management and Straight 8 Entertainment's
- Digitally Sound launched Country Road Records. (11/21)
- David Kenny joined Nielsen as CEO. (11/20)
- Candice Watkins joined Big Loud as VP/Marketing. (11/20)
- Gail Austin joins KSD/St. Louis as PD Dec. 3. (11/19)
- KZSN/Wichita's Michelle Buckles was upped to APD/MD. (11/19)
- Industry vet Eddie Reeves passed (11/19).

Deaton Goes Inside The CMAs

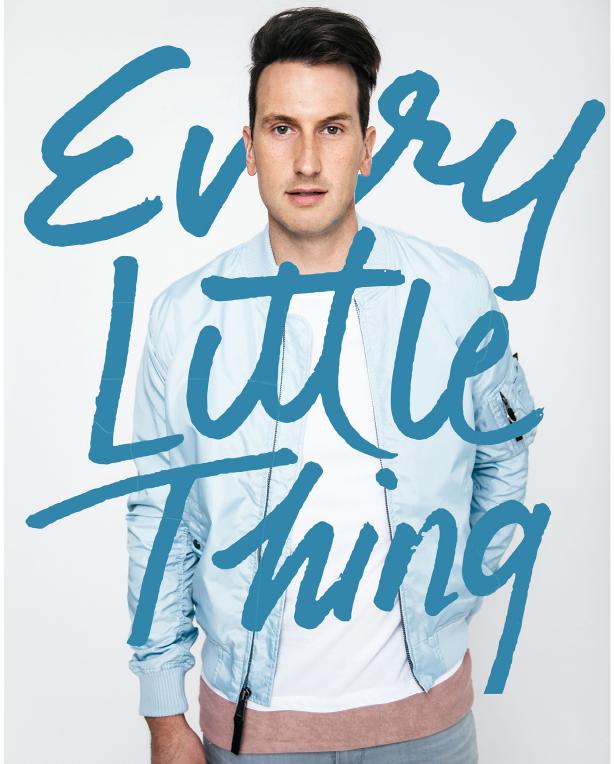
(continued from page 1)

BBR

First of all, it would have to be Luke's open. This is our first normal CMA show in three years. I always try to figure out a theme or through-line for each show. Two years ago was the 50th. Last year was going to be a normal show and then became anything but that after the tragedy in Las Vegas. On top of that, we lost Troy Gentry, Don Williams and Glen Campbell. Figuring out how to approach that was a struggle and, after a lot of soul searching, we decided to just embrace it and say, as a community, "We're mourning here." This year was going to be a normal year, and then we had another shooting. So again a lot of soul searching about what's best for our audience and community. That's why I asked Garth Brooks to help us craft a statement addressing that.



RUSSELL DICKERSON



IMPACTING NOW

ARCHECK

And then we were into the show.

The past two years we've done big opens with current superstars and the legends of country music. This year, Luke Bryan and I met several times and talked about embracing what makes us different. And instead of looking back, look at who's going to take



us into the next decade. We thought, let's get artists who represent the diversity of this music and shine a light on them. So that's what we did. Luke Combs could not be more different

from Lindsay Ell. Chris Janson could not be more different from Cole Swindell. We wanted to show that and hope the audience understood the narrative without beating them over the head with it. They obviously did, because it got a standing ovation.

Another big ensemble piece was with Ricky Skaggs.

I'll say again, my favorite thing to do – and I just can't believe I'm in a position to do it – is getting to honor legends like Glen Campbell, Roy Clark, Charley Pride or Randy Travis. It is absolutely the biggest honor of my professional career. So when ABC

asked me six months ago what I had planned to be special I said, "The only thing I am absolutely certain of is we're going to do a throw-down segment with Ricky Skaggs." Like in the open and the rest of the show, I wanted to make sure we had a female presence and make a musical statement having (three-time IBMA Mandolin Player of the Year) Sierra Hull and (14-year-



old fiddle phenom) Carson Peters out there. Just to let people know, this music is going to last forever. And it was funny in rehearsal seeing Brad Paisley, Ricky Skaggs and Marty Stuart craning their necks to watch Sierra play.

What else were you excited to put together?

No other show did anything for Burt Reynolds, which was selfishly also my way of being able to do something for Jerry Reed. We had the idea with (Sandbox Entertainment's) Jason Owen and Midland to do "Eastbound And Down," and there's a YouTube clip of Jerry playing it on the '70s TV show Pop Goes The Country which is exactly the look we wanted. Burt had such a history with the format, so I was really happy to be able to do that.

Production-wise, I was really looking forward to people seeing Keith Urban, Kelsea Ballerini and Dan + Shay. The Chris Stapleton performance – I mean, Mavis Staples was just amazing, but did Maren bring it that night or what? Eric Church, Carrie Underwood – I could keep going on and on. When Garth first played me his song, he was thinking about doing it with a choir, or maybe just a guitar. I was like, "You've got to just go with the guitar." After a few days thinking about it he agreed, and it was incredible. Which goes to show, you have to fit the right creative to the right song and the right artist. Some years we'll do something with Garth that's overthe-top, but sometimes you just go out and sing the song.

Which speaks to your through-line for the show in demonstrating the breadth of the format. Kacey Musgraves' performance couldn't be any more different from, say, Thomas Rhett or Pistol Annies, right?

Exactly. And we were also able to give some artists their first full awards show performances – Dan + Shay, Luke Combs and Old

Dominion. And that continued to the presenters, where we really wanted to have Carly Pearce and Jimmie Allen, whose song just went No. 1.

After 11 years together, is working with Brad and Carrie as hosts as comfortable as your favorite pair of jeans?

It's ridiculous how much we love it. When we meet for the first

time in August we sit around talking for an hour – not even about the show. Just catching up. I've probably told you this before, but we meet probably 20 to 25 times [to prepare for the show]. That's unheard of. No other hosts in any format on any other show put the time in that Brad and Carrie do.



What's your perspective on the politics-free monologue?

We used to be able to have our own slant on it, but the world is different, times change and, quite frankly, we don't think it's funny anymore. We've heard our audience, and they want to get away from that and be entertained. And if I had to make the same choice, I'd do it this way again and again.

You and I and the ACM's RAC Clark have more than covered the, "Why do we put pop stars on our show?" complaints over the years. But seeing a viewership drop and figuring that a big out-of-format name or two might have put a couple million more eyeballs on country music, do you wish you'd had one this year?

We're always searching, but here's the thing: We do it when it's organic. When it makes sense. I've never done one where the people don't have some connection. Chris Stapleton and Justin Timberlake were good friends. The Dixie Chicks had been playing that Beyoncé song all summer. And I'll tell you, we tried to get Bradley Cooper and Lady Gaga. If Ed Sheeran wanted to perform, that would make sense because he's in Nashville all the time writing with our writers. And if there's a year where we don't have anyone from another format, that's fine, too.

We don't do those things because we're second place to anybody. Our artists are the greatest artists in the world, our tours are the biggest tours in the world. P!nk couldn't believe she was on our show last year. She was so happy. Beyoncé felt the same way. We're not second fiddle. We're the best genre in the world, and sometimes it works to open our doors for someone to come play with us a while. —*Chuck Aly*

> Lon Helton, lon@countryaircheck.com Chuck Aly, chuck@countryaircheck.com Wendy Newcomer, wendy@countryaircheck.com Caitlin DeForest, caitlin@countryaircheck.com Monta Vaden, monta@countryaircheck.com (615) 320-1450



AVAILABLE JOBS

MIDWEST

NRG KFGE/Lincoln, NE has an immediate opening for an afternoon host. Materials to OM Steve Albertsen here.

Cumulus/Detroit has a Dir./Digital Content opening for its three-station cluster, including Country WDRQ (NASH FM). Apply here.

Cumulus/Detroit has a PD opening for Country WDRQ (NASH FM) and Hot AC WDVD. A minimum of five years successful programming experience is required. Apply here.

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 <u>here</u>.

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.

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

iHeartMedia/Tuscaloosa, AL has an opening for an OM and PD for Country WTXT. Airchecks and résumés to Area SVP/Programming Tom Hanrahan <u>here</u>.

Beasley WQYK/Tampa PD Travis Daily is seeking an experienced major market morning co-host with strong digital and social media skills to join Marc Jason for wakeups. Airchecks and résumés to Daily here.

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

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.

Warner Music Nashville is searching for a Mgr./Streaming. Materials to VP/Streaming Tim Foisset here.

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

Cumulus WKDF/Nashville is seeking parttime air talent for weekends and fill-ins. Three years of on-air experience and residing in the Nashville area are required. Airchecks and résumés to PD John Shomby here.

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 <u>here</u>.

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

SOUTHWEST

Cox/San Antonio is searching for a VP/MM. Reach out to RVP/Radio Rob Babin here.

Cumulus KSCS/Dallas is searching for a morning co-host for Hawkeye In The Morning.

Airchecks and résumés to PD Mac Daniels here. Cox Media Group/Houston is searching for a Digital Media Sales Specialist. Apply here. LCKM KTFW/Dallas has an unspecified full-

time on-air opening for an experienced talent. Contact PD Mike Crow here.

Ranch Radio Group KFXE/Ingram, TX has an opening for a PD/morning host. Airchecks and résumés here.

Noalmark KBIM/Roswell, NM has an opening for a morning host. Materials to GM Darryl Burkfield here.

Entercom KILT/Houston has immediate openings for part-timers. Only applicants living in the Houston area are being considered at present. Send airchecks here; apply here.

Cumulus KLUR/Wichita Falls, TX has an opening for a PD. Materials to VP/Country Charlie Cook here.

WEST COAST

Entercom KKWF/Seattle is searching for an afternoon drive host. Apply here.

Cherry Creek/St. George, UT has an opening for a Dir./Production. The cluster includes Country KCIN and KIYK, and the job comes with co-host responsibilities on cluster AC KREC. Materials including production and imaging samples here.

Townsquare/Ft. Collins, CO is searching for an OM. Résumés to Townsquare/Northern Colorado Pres./CRO Evan Harrison 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

Johnstone Entertainment Agency is searching for an experienced agent to assist booking for the band **Shenandoah**. Send résumés to Cole Johnstone here.

Riser House is searching for a Midwest regional. Résumés to the label's Maurisa Pasick here and Heather Young here.

Good Company Entertainment is partnering with another major entertainment entity for a country project and Keith Gale is seeking experienced promotion pros. Résumés to him here.

Pandora is searching for a Head/Country Music Programming. Three to five years years experience curating digital playlists or programming Country radio is required. Apply here.

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

Chris Matthews

Formerly with KBEB/Sacramento, KMLE/Phoenix, KAWO/Boise chrismatthewsdj@gmail.com

David Dean

Formerly with KMPS/Seattle, KMLE/Phoenix dave@daveandceej.com

• Terry Cooley Former Radio Mankato Dir./Programming Sinjin62@gmail.com

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

Ron "Keyes" Stevens

Former KEKB/Grand Junction, CO morning host <u>ronstvns@yahoo.com</u>

- SEEK & EMPLOY

CreativeArtistsAgency

congratulates our clients on their 52nd Annual CMA Awards

KEITH URBAN

Entertainer of the Year

CARRIE UNDERWOOD

LUKE COMBS

New Artist of the Year



Single of the Year

TAILLIGHT





MEDIABASE

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/ т\	N	Artist/Title (Label) T	otal Points	+/- Points	Total Play	s +/- Plays	Audience	+/- Aud	Stations	ADDS
1		JIMMIE ALLEN Best Shot (Stoney Creek)	26489	-954	8244	-364	51.885	-1.234	155	0
2	(((MAREN MORRIS/Rich (Columbia) 🖌	25209	2861	7982	848	47.873	6.169	153	0
3	(((KANE BROWN/Lose It (RCA) 🖌	24886	1741	7832	555	46.987	3.448	155	0
4	()	LUKE COMBS/ She Got The Best Of Me (River House/Columbia)	24854	-61	7571	27	50.831	-0.505	155	0
5	()	MITCHELL TENPENNY/Drunk Me (Riser House/Columbia)	20898	984	6469	297	38.44	1.592	154	0
6	(DAN + SHAY /Speechless (Warner Bros./WAR)	20476	908	6393	339	38.044	1.181	154	0
7		CHRIS YOUNG/Hangin' On (RCA)	19344	-2692	5817	-1003	42.188	-2.718	155	0
8	\approx	KIP MOORE/Last Shot (MCA) 🖌	16921	1249	5377	389	30.872	2.362	153	0
9	(BLAKE SHELTON/Turnin' Me On (Warner Bros./WMN)	15233	92	4852	36	28.361	0.667	154	0
) 1(0 🚿	DIERKS BENTLEY f/BROS. OSBORNE/Burning Man (Capitol)	15162	550	4845	174	28.915	1.029	153	1
2 11	I 🚿	DUSTIN LYNCH/Good Girl (Broken Bow) 🖌	15082	1497	4766	522	26.98	2.626	153	0
12	2 🕱	THOMAS RHETT/Sixteen (Valory)	14909	1111	4760	392	27.819	1.493	155	0
1;	3 🕱	ERIC CHURCH/Desperate Man (EMI Nashville)	13030	541	4256	189	23.399	0.735	154	0
i 14	4 🕱	SCOTTY MCCREERY/This Is It (Triple Tigers)	12963	1109	4115	408	23.554	2.337	152	1
1	5 🕱	CHRIS STAPLETON/Millionaire (Mercury)	12262	616	3916	264	22.998	1.82	152	0
5 16	5 🕱	MIDLAND/Burn Out (Big Machine)	11679	396	3674	174	21.946	1.638	154	0
17	7 🚿	JORDAN DAVIS/Take It From Me (MCA)	11652	615	3610	199	20.271	0.832	153	0
18	B 🥱	JASON ALDEAN/Girl Like You (Broken Bow)	11566	1148	3548	359	21.216	2.332	150	2
19	9 🕱	RILEY GREEN/There Was This Girl (BMLGR)	11077	1152	3508	363	17.741	2.795	154	2
20	0 🚿	LUKE BRYAN/What Makes You Country (Capitol) 🖌	10564	1171	3296	372	19.255	1.157	151	2
2	I 🚿	JAKE OWEN/Down To The Honkytonk (Big Loud)	10404	729	3379	260	17.023	0.799	153	1
22	2 🥱	TIM MCGRAW/Neon Church (Columbia)	9132	371	2839	165	16.04	-0.08	153	0
2;	3 🚿	MICHAEL RAY/One That Got Away (Atlantic/WEA)	6906	442	2085	156	11.158	0.392	135	3
24	4 🕱	K. CHESNEY f/M. SMITH/Better Boat (Blue Chair/Warner Bros/WEA)	6676	493	2092	146	10.668	0.448	137	1
2	5 🕱	5 (1)	6580	404	1972	131	11.388	0.879	136	8
	2 3 4 5 6 7 8 9 11 2 12 3 13 14 15 14 15 16 17 18 11 12 13 14 15 16 17 18 11 12 13 14 15 16 17 18 19 11 12 13 14 12 13 14 14 14 15 14 15 16 17 18 19 14 14	2 (1) 2 (1) 3 (1) 4 (1) 5 (1) 6 (1) 7 (1) 8 (1) 9 (1) 10 (1) 11 (1) 12 (1) 13 (1) 14 (1) 15 (1) 16 (1) 18 (1) 19 (1) 20 (1) 21 (1) 22 (1) 23 (1)	1 JIMME ALLEN Best Shot (Stoney Creek) 2 MAREN MORRIS/Rich (Columbia) ✓ 3 KANE BROWN/Lose It (RCA) ✓ 4 LUKE COMBS/She Got The Best Of Me (River House/Columbia) 5 MITCHELL TENPENNY/Drunk Me (Riser House/Columbia) 6 DAN + SHAY/Speechless (Warner Bros./WAR) 7 CHRIS YOUNG/Hangin' On (RCA) 8 KIP MOORE/Last Shot (MCA) ✓ 9 BLAKE SHELTON/Turnin' Me On (Warner Bros./WMN) 0 DIERKS BENTLEY f/BROS. OSBORNE/Burning Man (Capitol) 11 DUSTIN LYNCH/Good Girl (Broken Bow) ✓ 12 THOMAS RHETT/Sixteen (Valory) 3 ERIC CHURCH/Desperate Man (EMI Nashville) 3 15 6 MIDLAND/Burn Out (Big Machine) 7 JORDAN DAVIS/Take It From Me (MCA) 8 JASON ALDEAN/Girl Like You (Broken Bow) 9 RILEY GREEN/There Was This Girl (BMLGR) 20 LUKE BRYAN/What Makes You Country (Capitol) ✓ 21 JAKE OWEN/Down To The Honkytonk (Big Loud) 22 TIM MCGRAW/Neon Church (Columbia) 23 MICHAEL RAY/One That Got Away (Atlantic/WEA) 24 K. CHESNEY f/M. SMITH/Better Boat (Blue C	1 JIMMME ALLEN 2 rd Week at No. 1 26489 2	Image: Shot (Stoney Creek) 2"Week at No. 1 26489 -954 2 MAREN MORRIS/Rich (Columbia) ✓ 25209 2861 3 KANE BROWN/Lose It (RCA) ✓ 24886 1741 4 LUKE COMBS/She Got The Best Of Me (River House/Columbia) 24884 -61 5 MITCHELL TENPENNY/Drunk Me (Riser House/Columbia) 24884 -68 6 DAN + SHAY/Speechless (Warner Bros./WAR) 20476 908 7 CHRIS YOUNG/Hangin' On (RCA) 19344 -2692 8 KIP MOORE/Last Shot (MCA) ✓ 16921 1249 9 BLAKE SHELTON/Turnin' Me On (Warner Bros./WMN) 15233 92 10 DIERKS BENTLEY f/BROS. OSBORNE/Burning Man (Capitol) 15162 550 11 DUSTIN LYNCH/Good Girl (Broken Bow) ✓ 15082 1497 12 THOMAS RHETT/Sixteen (Valory) 14909 1111 13 ERIC CHURCH/Desperdte Man (EMI Nashville) 13030 541 14 SCOTTY MCCREERY/This Is It (Triple Tigers) 1262 616 15 CHRIS STAPLETON/Millionaire (Mercury)	I Jimmie Allen 2"Weekat No. 1 26489 -954 8244 2 MAREN MORRIS/Rich (Columbia) ✓ 25209 2861 7982 3 KANE BROWN/Lose It (RCA) ✓ 24886 1741 7832 4 LUKE COMBS/She Got The Best Of Me (River House/Columbia) 24854 -61 7571 5 MITCHELL TENPENNY/Drunk Me (Riser House/Columbia) 20898 984 6469 6 DAN + SHAY/Speechless (Warmer Bros./WAR) 20476 908 6393 7 CHRIS YOUNG/Hangin' On (RCA) 19344 -2692 5817 8 KIP MOORE/Last Shot (MCA) ✓ 16921 1249 5377 9 BLAKE SHELTON/Turnin' Me On (Warmer Bros./WMN) 15233 92 4852 10 DIERKS BENTLEY f/BROS. OSBORNE/Burning Man (Capitol) 15162 550 48452 11 DUSTIN LYNCH/Good Girl (Broken Bow) ✓ 15082 1497 4766 12 THOMAS RHETT/Sixteen (Valory) 14090 1111 4760 13 ERIC CHURCH/Desperate Man (EMI Nashville) 13030	Image: Shot (Stoney Creek) 2"Weekat No.1 26489 -954 8244 -364 2 MAREN MORRIS/Rich (Stoney Creek) 25209 2861 7982 848 3 KANE BROWN/Lose It (RCA) ✓ 24886 1741 7832 555 4 ELUKE COMBS/She Got The Best Of Me (River House/Columbia) 24886 1741 7832 555 5 MITCHELL TENPENNY/Drunk Me (Riser House/Columbia) 24884 -61 7571 27 5 MITCHELL TENPENNY/Drunk Me (Riser House/Columbia) 20898 984 6469 297 6 DAN + SHAY/Speechless (Warner Bros./WAR) 20476 908 6393 339 7 CHRIS YOUNG/Hangin' On (RCA) 19344 -2692 5817 -1003 8 KIP MOORE/Last Shot (MCA) ✓ 16921 1249 5377 389 9 BLAKE SHELTON/Turnin' Me On (Warner Bros./WMN) 15233 92 4852 36 10 DIERKS BENTLEY f/BROS. OSBORNE/Burning Man (Capitol) 1111 4766 522 12 <td< th=""><th>1 JJMMNIE ALLEN 2"Week at No. 1 26489 -954 8244 -364 51.885 2 MAREN MORTS/Rich (Columbio) ✓ 25209 2861 7982 848 47.873 3 KANE BROWN/Lose II (RCA) ✓ 24886 1741 7832 555 46.987 4 LUKE COMBS/She Got The Best Of Me (River House/Columbio) 24854 -61 7571 27 50.831 5 MITCHELI TENPENNY/Drunk Me (Riser House/Columbio) 20898 984 6469 297 38.44 6 DAN + SHAY/Speechless (Warner Bros./WAR) 20476 908 6393 339 38.044 7 CHRIS YOUNG/Hangin' On (RCA) 19344 -2692 5817 -1003 42.188 8 KIP MOORE/Last Shot (MCA) ✓ 16921 1249 5377 389 30.872 9 BLAKE SHELTON/Turnin' Me On (Warner Bros./WAN) 15233 92 4852 36 28.361 10 DIERKS BENTLEY f/BROS. OSBORNE/Burning Man (Capitol) 15162 550 4845 174 28.915 11 DUSTIN LYNCH/Good Giri (Broken Bow) ✓ 15082</th><th>Immune Aller 2**Week.at.No.1 26489 -954 8244 -364 51.885 -1.234 2 MAREN MORRIS/Rich (Columbia) * 25209 2861 7982 848 47.873 6.169 3 KANE BROWN/Lose It (RCA) * 24886 1741 7832 555 46.987 3.448 4 LUKE COMBS/She Got The Best Of Me (River House/Columbia) 24854 -61 7571 27 50.831 -0.505 5 MITCHELL TENPENNY/Drunk Me (Riser House/Columbia) 20898 984 6469 297 38.44 1.592 6 DAN + SHAY/Speechless (Warner Bros./WAR) 20476 908 6393 339 36.044 1.181 7 CHRIS YOUNG/Hangin' On (RCA) 16921 1249 5377 389 30.872 2.362 9 BLAKE SHELTON/Turnin' Me On (Warner Bros./WMN) 15233 92 4852 36 28.361 0.667 10 DISTIN LYNCH/Good Girl (Broken Bow) * 15082 1497 4766 522 26.98 2.626</th><th>1 JIMMIE ALLEN 2"Week at №.1 26489 -954 8244 -364 51.885 -1.234 155 2 MAREN MORRIS/Rich (Columbia) ✓ 25209 2861 7982 848 47.873 6.169 153 3 KANE BROWN/Lose It (RCA) ✓ 24886 1741 7832 555 46.967 3.448 155 4 ELIKE COMBS/She Got The Best OF Me (River House/Columbia) 24884 -61 7571 27 50.831 -0.505 155 5 MITCHELL TENPENNY/Drunk Me (Riser House/Columbia) 20898 984 6469 297 38.44 1.592 154 6 DAN + SHAY/Speechless (Warrer Bros./WAR) 20476 908 6393 339 38.044 1.181 154 7 CHRIS YOUNG/Hangin' On (RCA) 19344 -2692 5817 -1003 42.188 -2.718 153 8 K IP MOORE/Lost Shot (MCA) ✓ 16921 1249 5377 389 30.872 2.362 153 9 BLAKE SHELTON/Lurin' Me On (Warrer Bros./WMN) 1523 92 4852 36 28.361<</th></td<>	1 JJMMNIE ALLEN 2"Week at No. 1 26489 -954 8244 -364 51.885 2 MAREN MORTS/Rich (Columbio) ✓ 25209 2861 7982 848 47.873 3 KANE BROWN/Lose II (RCA) ✓ 24886 1741 7832 555 46.987 4 LUKE COMBS/She Got The Best Of Me (River House/Columbio) 24854 -61 7571 27 50.831 5 MITCHELI TENPENNY/Drunk Me (Riser House/Columbio) 20898 984 6469 297 38.44 6 DAN + SHAY/Speechless (Warner Bros./WAR) 20476 908 6393 339 38.044 7 CHRIS YOUNG/Hangin' On (RCA) 19344 -2692 5817 -1003 42.188 8 KIP MOORE/Last Shot (MCA) ✓ 16921 1249 5377 389 30.872 9 BLAKE SHELTON/Turnin' Me On (Warner Bros./WAN) 15233 92 4852 36 28.361 10 DIERKS BENTLEY f/BROS. OSBORNE/Burning Man (Capitol) 15162 550 4845 174 28.915 11 DUSTIN LYNCH/Good Giri (Broken Bow) ✓ 15082	Immune Aller 2**Week.at.No.1 26489 -954 8244 -364 51.885 -1.234 2 MAREN MORRIS/Rich (Columbia) * 25209 2861 7982 848 47.873 6.169 3 KANE BROWN/Lose It (RCA) * 24886 1741 7832 555 46.987 3.448 4 LUKE COMBS/She Got The Best Of Me (River House/Columbia) 24854 -61 7571 27 50.831 -0.505 5 MITCHELL TENPENNY/Drunk Me (Riser House/Columbia) 20898 984 6469 297 38.44 1.592 6 DAN + SHAY/Speechless (Warner Bros./WAR) 20476 908 6393 339 36.044 1.181 7 CHRIS YOUNG/Hangin' On (RCA) 16921 1249 5377 389 30.872 2.362 9 BLAKE SHELTON/Turnin' Me On (Warner Bros./WMN) 15233 92 4852 36 28.361 0.667 10 DISTIN LYNCH/Good Girl (Broken Bow) * 15082 1497 4766 522 26.98 2.626	1 JIMMIE ALLEN 2"Week at №.1 26489 -954 8244 -364 51.885 -1.234 155 2 MAREN MORRIS/Rich (Columbia) ✓ 25209 2861 7982 848 47.873 6.169 153 3 KANE BROWN/Lose It (RCA) ✓ 24886 1741 7832 555 46.967 3.448 155 4 ELIKE COMBS/She Got The Best OF Me (River House/Columbia) 24884 -61 7571 27 50.831 -0.505 155 5 MITCHELL TENPENNY/Drunk Me (Riser House/Columbia) 20898 984 6469 297 38.44 1.592 154 6 DAN + SHAY/Speechless (Warrer Bros./WAR) 20476 908 6393 339 38.044 1.181 154 7 CHRIS YOUNG/Hangin' On (RCA) 19344 -2692 5817 -1003 42.188 -2.718 153 8 K IP MOORE/Lost Shot (MCA) ✓ 16921 1249 5377 389 30.872 2.362 153 9 BLAKE SHELTON/Lurin' Me On (Warrer Bros./WMN) 1523 92 4852 36 28.361<

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ALEX EDWARDS WAXX/EAU CLAIRE, WI Southern Hado

www.southernhalo.net

MEDIABASE

November 26, 2018

LW	τw		Artist/Title (Label) T	otal Points -	+/- Points 1	Total Plays	+/- Plays	Audience	+/- Aud	Stations	ADDS
29	26	1	KEITH URBAN/Never Comin Down (Capitol)	5969	567	1898	244	10.043	2.06	133	2
30	27		CARRIE UNDERWOOD/Love Wins (Capitol)	5793	671	1748	150	10.036	2.31	133	4
27	28	\otimes	TYLER RICH/The Difference (Valory)	5793	53	1937	23	7.586	-0.252	137	0
33	29	\otimes	OLD DOMINION/Make It Sweet (RCA)	5158	628	1551	223	8.931	0.917	111	8
31	30	\approx	CODY JOHNSON/On My Way To You (Co.Jo Music/WMN)	5102	228	1463	71	8.797	0.557	106	3
34	31	\approx	BRETT YOUNG/Here Tonight (BMLGR)	4799	653	1439	202	8.452	2.315	119	5
32	32	\approx	ELI YOUNG BAND/Love Ain't (Valory)	4757	-91	1375	4	6.582	0.109	119	2
36	33	1	TRAVIS DENNING/David Ashley Parker From (Mercury)	4042	-76	1358	28	4.963	-1.142	131	0
37	34	\otimes	GRANGER SMITH/You're In It (Wheelhouse)	3982	228	1248	66	4.721	0.467	116	1
39	35	1	CHASE RICE/Eyes On You (Broken Bow)	3908	300	1102	91	5.215	0.631	111	1
38	36	\otimes	RODNEY ATKINS/Caught Up In The Country (Curb)	3821	47	1284	14	4.792	-0.065	109	1
41	37		BRETT ELDREDGE/Love Someone (Atlantic/WMN)	3484	211	1009	64	5.163	0.333	97	0
42	38		RANDY HOUSER f/H. LINDSEY/What Whiskey Does (Stoney Creek)	3007	-168	978	-49	3.207	-0.177	106	0
Airb	OR	NE	KELSEA BALLERINI/Miss Me More (Black River)	2950	76	858	20	4.178	0.501	97	5
44	40	\approx	RASCAL FLATTS/Back To Life (Big Machine)	2888	149	839	31	3.069	0.22	122	0
47	41	\otimes	LOCASH/Feels Like A Party (Wheelhouse)	2752	212	930	78	2.941	0.288	93	0
48	42	\otimes	LEE BRICE/Rumor (Curb)	2678	143	771	43	4.221	0.394	75	1
46	43	1	MORGAN WALLEN/Whiskey Glasses (Big Loud)	2646	177	873	35	3.127	0.494	105	2
49	44	\otimes	MADDIE & TAE/Friends Don't (Mercury)	2582	66	838	12	3.402	0.317	99	1
26	45		GARTH BROOKS/All Day Long (Pearl)	2540	-2991	767	-983	5.271	-7.175	155	0
50	46		CARLTON ANDERSON/Drop Everything (Arista)	2402	-77	697	-19	2.076	-0.075	106	0
De <mark>but</mark>	47		BRANDON LAY/Yada Yada Yada (EMI Nashville)	2370	-27	770	-1	2.231	-0.009	100	0
Debut	48		RUNAWAY JUNE/Buy My Own Drinks (Wheelhouse)	2358	-39	751	-5	2.526	-0.159	89	4
De <mark>but</mark>	49		FLORIDA GEORGIA LINE/Talk You Out Of It (BMLGR)	2062	323	688	101	3.221	0.917	71	3
Debut	50		MORGAN EVANS/Day Drunk (Warner Bros./WEA)	1879	65	520	29	2.469	-0.05	71	2



AIRCHECH	

Country Aircheck Add Leaders	Adds
GARTH BROOKS/Stronger Than Me (Pearl)	18
CARLY PEARCE/Closer To You (Big Machine)	12
LUKE COMBS/Beautiful Crazy (River House/Columbia)	11
BRAD PAISLEY/Bucked Off (Arista)	8
JON PARDI/Night Shift (Capitol)	8
OLD DOMINION/Make It Sweet (RCA)	8
COLE SWINDELL/Love You Too Late (Warner Bros./WMN)	6
BRETT YOUNG/Here Tonight (BMLGR)	5
KELSEA BALLERINI/Miss Me More (Black River)	5
CARRIE UNDERWOOD/Love Wins (Capitol)	4
LAUREN ALAINA/Ladies In The '90s (19/Mercury)	4
RUNAWAY JUNE/Buy My Own Drinks (Wheelhouse)	4

Country Aircheck Top Point Gainers

MAREN MORRIS/Rich (Columbia)	2861 🖌
KANE BROWN/Lose It (RCA)	1741 🖌
DUSTIN LYNCH/Good Girl (Broken Bow)	1497 🖌
KIP MOORE/Last Shot (MCA)	1249 🖌
LUKE BRYAN/What Makes You Country (Capitol)	1171 🖌
RILEY GREEN/There Was This Girl (BMLGR)	1152
JASON ALDEAN/Girl Like You (Broken Bow)	1148
THOMAS RHETT/Sixteen (Valory)	1111
SCOTTY MCCREERY/This Is It (Triple Tigers)	1109
MITCHELL TENPENNY/Drunk Me (Riser House/Columbia)	984

Country Aircheck Top Spin Gainers

MAREN MORRIS/Rich (Columbia)	848
KANE BROWN/Lose It (RCA)	555
DUSTIN LYNCH/Good Girl (Broken Bow)	522
SCOTTY MCCREERY/This Is It (Triple Tigers)	408
THOMAS RHETT/Sixteen (Valory)	392
KIP MOORE/Last Shot (MCA)	389
LUKE BRYAN/What Makes You Country (Capitol)	372
RILEY GREEN/There Was This Girl (BMLGR)	363
JASON ALDEAN/Girl Like You (Broken Bow)	359
DAN + SHAY/Speechless (Warner Bros./WAR)	339

MEDIABASE

Activator Top Point Gainers

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SCOTTY MCCREERY/This Is It (Triple Tigers)	928 🖌
LUKE BRYAN/What Makes You Country (Capitol)	807 🆌
DUSTIN LYNCH/Good Girl (Broken Bow)	789 🖌
RILEY GREEN/There Was This Girl (BMLGR)	716 🖌
OLD DOMINION/Make It Sweet (RCA)	586 🖌
MICHAEL RAY/One That Got Away (Atlantic/WEA)	494
JASON ALDEAN/Girl Like You (Broken Bow)	464
KELSEA BALLERINI/Miss Me More (Black River)	366
BRETT YOUNG/Here Tonight (BMLGR)	352
DAN + SHAY/Speechless (Warner Bros./WAR)	348
Activator Top Spin Gainers	
SCOTTY MCCREERY/This Is It (Triple Tigers)	191
DUSTIN LYNCH/Good Girl (Broken Bow)	185
LUKE BRYAN/What Makes You Country (Capitol)	169
RILEY GREEN/There Was This Girl (BMLGR)	150
OLD DOMINION/Make It Sweet (RCA)	120
JASON ALDEAN/Girl Like You (Broken Bow)	104
DAN + SHAY /Speechless (Warner Bros./WAR)	88
JAKE OWEN/Down To The Honkytonk (Big Loud)	86
MICHAEL RAY/One That Got Away (Atlantic/WEA)	83
TIM MCGRAW/Neon Church (Columbia)	79
Country Aircheck Top Recurrents	Points
RUSSELL DICKERSON/Blue Tacoma (Triple Tigers)	16906
OLD DOMINION/Hotel Key (RCA)	11476
LUKE COMBS/One Number Away (River House/Columbia)	10716
KANE BROWN/Heaven (RCA)	10708
KENNY CHESNEY/Get Along (Blue Chair/Warner Bros./WEA)	10247
J. ALDEAN f/M. LAMBERT/Drowns The Whiskey (Broken Bow)	9776
DAN + SHAY/Tequila (Warner Bros./WAR)	9693
SAM HUNT/Body Like A Back Road (MCAI)	7239
JORDAN DAVIS/Singles You Up (MCA)	7110
BEBE REXHA f/FGL/Meant To Be (BMLGR/WBR)	7076

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COUNTRY AIRCHECK ACTIVITY

GARTH BROOKS/All Day Long (Pearl)

Moves 27-45

2,540 points, 767 spins

18 adds including: KNIX, KRYS, KTEX, *KUBL, KVOO KWNR, WAMZ, WBUL, WCTQ, WDSY

CARLTON ANDERSON/Drop Everything (Arista) Moves 49-46 2,402 points, 697 spins; no adds

BRANDON LAY/Yada Yada Yada (EMI Nashville) Debuts at 47 2,370 points, 770 spins; no adds

RUNAWAY JUNE/Buy My Own Drinks (Wheelhouse) Debuts at 48 2,358 points, 751 spins 4 adds: KXKT, WDRM, WEZL, WSLC

FLORIDA GEORGIA LINE/Talk You Out Of It (BMLG) Debuts at 49*

2,062 points, 688 spins 3 adds: KCYE, *W1HC, WTGE

ADD DATES

December 3

RUSSELL DICKERSON/Every Little Thing (Triple Tigers) LUKE COMBS/Beautiful Crazy (River House/Columbia) BIG & RICH/Brand New Buzz (B&R/New Revolution)

December 10 DEVIN DAWSON/Dark Horse (Atlantic/WMN/WEA)

December 17 None Listed

Send yours to adds@countryaircheck.com

CHECK OUT 11/30



OBYKEITH Toby Keith Should've Been A Cowboy: 25th Anniversary Edition (Mercury/UMe) The 25th anniversary release of Keith's 1993 debut was remastered from the original analog tapes and includes a commemorative cover, liner notes and three rare tracks ("Tossin' And Turnin'," "I'll Still

Call You Baby" and "Daddy Mac").



Dolly Parton Dumplin' Original Motion Picture Soundtrack (Dolly Records/RCA) The soundtrack to the Netflix film Dumplin' was

produced by Linda Perry and features guests including Sia, Elle King, Mavis Staples, Miranda

Lambert, Alison Krauss and Macy Gray, as well as cameos by the movie's Danielle Macdonald and Jennifer Aniston.



Adam Wakefield Gods & Ghosts (Average Joes)

Produced by Wakefield and Scotty Murray, the debut full-length album features 12 tracks Wakefield penned or co-penned, including singles "As Good As It Gets," "Dry Days" and

"Cheap Whiskey & Bad Cocaine."



Granger Smith They Were There Original Soundtrack (Wheelhouse) The soundtrack to the self-produced They Were

There: A Hero's Documentary features 11 songs and contributions from writers including Mitchell Tenpenny ("They Were There") and Seth Ennis

("Everybody Lives").



Tucker Beathard Nobody's Everything (Mother Tucker Records)

Beathard played guitars, drums, co-wrote and co-produced all nine tracks included on the first installment of a double album.

December 7

Brett Young Ticket to L.A. (BMLG Records) Ross Copperman Homegrown Kids Country, Vol. 1 (BBRMG/BMG) Jimmy Charles Hard Way To Go (Osprey Sky Records)





MEDIABASE

November 26, 2018

L	N	тw		Artist/Title (Label)	Points	+/- Points	Plays	+/- Plays	Stations	ADDS
1		1		JIMMIE ALLEN 2 nd Week at No. 1 Best Shot (Stoney Creek)	11423	-639	2509	-101	51	0
2	2	2		KANE BROWN/Lose It (RCA)	11212	-528	2450	-69	52	0
3	5	3	$\widehat{\mathbf{x}}$	MAREN MORRIS/Rich (Columbia)	10223	200	2282	65	51	0
4	ŀ	4	$\widehat{\sim}$	MITCHELL TENPENNY/Drunk Me (Riser House/Columbia)	10115	234	2220	52	52	0
6	,	5	$\widehat{\sim}$	DAN + SHAY/Speechless (Warner Bros./WAR)	9800	348	2083	88	52	0
9)	6	$\widehat{\sim}$	KIP MOORE/Last Shot (MCA)	8182	181	1742	47	51	0
8	;	7	$\widehat{\mathbf{x}}$	BLAKE SHELTON/Turnin' Me On (Warner Bros./WMN)	8029	-20	1698	4	51	0
10	0	8	$\widehat{\sim}$	DIERKS BENTLEY f/BROS. OSBORNE/Burning Man (Capitol)	7959	57	1685	39	52	0
11	1	9	$\widehat{\mathbf{s}}$	THOMAS RHETT/Sixteen (Valory)	7819	305	1576	56	52	0
12	2	10	$\widehat{\sim}$	DUSTIN LYNCH/Good Girl (Broken Bow) 🖌	7756	789	1616	185	51	0
5	;	11		CHRIS YOUNG/Hangin' On (RCA)	7204	-2659	1593	-527	45	0
1	5	12	$\widehat{}$	SCOTTY MCCREERY/This Is It (Triple Tigers) 🖌	6290	928	1285	191	50	2
14	4	13	$\widehat{\mathbf{s}}$	CHRIS STAPLETON/Millionaire (Mercury)	5942	251	1318	74	49	0
1;	3	14		ERIC CHURCH/Desperate Man (EMI Nashville)	5925	-316	1258	-59	46	0
10	6	15	$\widehat{}$	JASON ALDEAN/Girl Like You (Broken Bow)	5643	464	1155	104	51	1
17	7	16	$\widehat{\sim}$	TIM MCGRAW/Neon Church (Columbia)	5483	331	1159	79	51	0
18	B	17	$\widehat{}$	JAKE OWEN/Down To The Honkytonk (Big Loud)	5443	347	1153	86	51	4
19	9	18	$\widehat{\sim}$	JORDAN DAVIS/Take It From Me (MCA)	5199	168	1098	52	52	1
20	0	19	$\widehat{}$	MIDLAND/Burn Out (Big Machine)	5075	172	1074	43	51	1
2;	3	20	$\widehat{}$	LUKE BRYAN/What Makes You Country (Capitol) ✔	4686	807	1014	169	50	3
22	2	21	$\widehat{}$	RILEY GREEN/There Was This Girl (BMLGR) 🗸	4621	716	980	150	51	4
24	4	22	$\widehat{}$	KENNY CHESNEY f/M. SMITH/Better Boat (Blue Chair/Warner Bros./WEA)	4022	160	851	41	49	1
2	5	23	$\widehat{}$	KEITH URBAN/Never Comin Down (Capitol)	3385	143	664	35	49	4
20	6	24	$\widehat{}$	OLD DOMINION/Make It Sweet (RCA) 🖌	3315	586	594	120	45	1
30	0	25	$\widehat{}$	MICHAEL RAY/One That Got Away (Atlantic/WEA)	2694	494	511	83	42	8
27	7	26		CODY JOHNSON/On My Way To You (CoJo Music/WMN)	2579	-70	453	-14	48	1
29	9	27	$\widehat{}$	ELI YOUNG BAND/Love Ain't (Valory)	2436	167	472	26	39	1
28	B	28	$\widehat{}$	CARRIE UNDERWOOD/Love Wins (Capitol)	2422	75	492	-10	47	6
3	1	29	\otimes	JON PARDI/Night Shift (Capitol)	2365	290	495	63	47	4
34	4	30	$\langle \hat{\boldsymbol{\varsigma}} \rangle$	BRETT YOUNG/Here Tonight (BMLGR)	1896	352	341	66	45	2

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MØDIABASE

_____ November 26, 2018

LW	TW		Artist/Title (Label)	Point <u>s</u>	+/- Points	Plays	+/- Plays	Stations	Adds
33		$\widehat{\otimes}$	TYLER RICH/The Difference (Valory)	1839	142	381	23	42	1
40	32	$\widehat{}$	KELSEA BALLERINI/Miss Me More (Black River)	1381	366	239	44	26	2
35	33		BRETT ELDREDGE/Love Someone (Atlantic/WMN)	1181	-38	203	-2	27	0
36	34		TRAVIS DENNING/David Ashley Parker From (Mercury)	1174	-18	267	-4	36	0
37	35		MORGAN WALLEN/Whiskey Glasses (Big Loud)	1138	-34	180	-19	27	1
39	36	$\widehat{}$	RODNEY ATKINS/Caught Up In The Country (Curb)	1087	10	264	8	34	1
38	37		BRAD PAISLEY/Bucked Off (Arista)	1030	-130	177	-71	25	9
41	38	$\widehat{\sim}$	RASCAL FLATTS/Back To Life (Big Machine)	976	9	184	4	22	0
43	39		CHRIS LANE/I Don't Know About You (Big Loud)	883	-5	97	-1	3	0
44	40	$\widehat{\sim}$	FLORIDA GEORGIA LINE/Talk You Out Of It (BMLGR)	844	13	173	8	20	1
42	41		BILLY CURRINGTON/Bring It On Over (Mercury)	838	-121	130	-18	12	0
47	42	$\widehat{}$	RANDY HOUSER f/H. LINDSEY/What Whiskey Does (Stoney Creek)	755	40	154	8	18	1
51	43	$\widehat{}$	CHASE RICE/Eyes On You (Broken Bow)	725	142	161	27	25	1
Debut	44	$\widehat{}$	LEE BRICE/Rumor (Curb)	723	265	103	24	13	1
46	45		RYAN HURD/To a T (RCA)	710	-50	71	-5	1	0
49	46	$\widehat{}$	BRANDON LAY/Yada Yada Yada (EMI Nashville)	698	55	158	9	21	0
52	47	$\langle \hat{\mathbf{x}} \rangle$	MADDIE & TAE/Die From A Broken Heart (Mercury)	690	110	69	11	1	0
48	-	$\widehat{}$	GRANGER SMITH/You're In It (Wheelhouse)	676	10	160	-1	33	0
45	49		LOCASH/Feels Like A Party (Wheelhouse)	671	-92	148	-9	18	2
56	50	$\widehat{}$	LUKE COMBS/Beautiful Crazy (River House/Columbia)	625	120	110	29	11	1
50	-	\otimes	RUNAWAY JUNE/Buy My Own Drinks (Wheelhouse)	625	32	121	6	20	2
Debut	-		PISTOL ANNIES/Got My Name Changed Back (RCA)	556	179	56	10	2	0
53			MADDIE & TAE/Friends Don't (Mercury)	553	-22	98	-6	20	0
57 Debut			WALKER HAYES/90's Country (Monument/Arista)	500	-5	50	-4	1	0
Debut		(HARDY/Throwback (Tree Vibez/Big Loud)	490	160	49	16	1	0
32			D. BRADBERY & T. RHETT/Goodbye Summer (Valory/BMLGR)	484	-1232	96	-255	17	0
60		(480	21	48	-2	1	0
54			MORGAN EVANS/Day Drunk (Warner Bros./WEA)	465	-110	49	-9	3	1
55 Dahut	-		CJ SOLAR/American Girls (Sea Gayle)	449	-65	90	-13	10	0
Debut	60	$\tilde{}$	COLE SWINDELL/Dad's Old Number (Warner Bros./WMN)	440	0	44	0	1	0

