

April 25, 2016, Issue 496

## Spotify: A Massive AMT?

Streaming services' impact, or lack thereof, in paying rights holders remains a thorny topic across all levels of the business. Just ask Taylor Swift, whose music is still not available on **Spotify**. However, a growing number of artists are celebrating and celebrated by that company's ability to positively impact careers.

From Sam Hunt to Maren Morris and beyond, Spotify's growing music listening ecosystem offers unique fan connections and perhaps unprecedented information about listening behavior. Taken together, those factors are making a difference in the music business and, to a lesser degree, at radio.



Greg Hill

"These are people who are active listeners – a captive audience we've never had before that allows us to do research we've never been able to do," says artist manager **Greg Hill**. "We could never have afforded research on a sample size as large as what the streaming services are giving us."

The first time Hill felt Spotify's influence was with Jana Kramer and "I Got The Boy." "We're in a battle [at radio] with a female artist and saw it pop up on Spotify's Viral 50," he says.

"Last June was touch-and-go [on the singles charts], but on Spotify it was growing every week. We were able to use those numbers to say we know it's female and harder to program, but something is happening here. It pushed us through a tough time and we ended up gold and top 5."

New artist discovery is becoming a big part of the Spotify story, and Hill has seen that, as well. Prior to signing with Sony, his client Lanco released an EP exclusively through Spotify. "We could compare the numbers with like-artists who didn't have deals and had limited airplay to see we were outperforming," Hill says. "One of the songs that reacted best on Spotify will be a single. Having that early market research gives us confidence."

**Turn The Dial:** Spotify Manager/Label Relations **Copeland Isaacson** offers a linear explanation of the process. "A lot of artists are on our radar early, whether it's word-of-mouth, a

(continued on page 10)



**Kenny Watchers:** Blue Chair/Columbia's **Kenny Chesney** hangs with radio friends at Saturday's (4/23) launch of the *Spread The Love Tour* in Auburn, AL.

## Kenny Lays Out Big Spread

Blue Chair/Columbia's **Kenny Chesney** and 50,000 fans launched his *Spread the Love Tour* Saturday (4/23) in Alabama at Auburn University's Jordan-Hare Stadium. The first-ever concert in the stadium's 75-year history was dubbed the *Music & Miracles Superfest*, a benefit for the Chicken Salad Chick Foundation in memory of the founder's husband, Kevin Brown, who died of cancer in November.

"As an Auburn grad, it was awesome to feel the buzz and excitement around the show and a wonderful fundraiser for a great cause," says WUBL/Atlanta APD **Angie Ward**, who adds the best part of the night was Chesney's tribute to Brown, including sharing his story.

"Before he died, he met Kenny and knew the concert was a reality." Chesney led the crowd in chants of "War Eagle" before performing "My Home's In



Angie Ward and Sam Hunt

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*Thy Will*  
**HILLARY SCOTT**  
& **THE SCOTT FAMILY**

Hi friends!

I am so excited the day is finally here that I get to share with you all that I've been up to. Keeping all this excitement under wraps has been such a challenge, especially because I am already pretty much sharing my life with all of you every single day on my Instagram and Twitter accounts. Today though, I can shout it from the roof tops. Oh, happy day!

I have made a faith-based album entitled LOVE REMAINS. It's a collection of songs that I have co-written, found and have grown up singing in church. The best part about this collection of songs is that it is featuring my mom Linda Davis, my father Lang Scott and my little sister Rylee Scott all produced by Ricky Skaggs. So ladies and gentlemen, I would like to introduce to you Hillary Scott & The Scott Family.

Why a faith-based album? Well, I wanted to make this album to share more of who I am. These songs and many like them are the cry of my heart. I have been singing songs like this my whole life whether it be in church, with family and friends gathered around with guitars on my screened in porch, rocking my baby girl to sleep or while holding the hand of a dying loved one. Songs rooted in my faith have gotten me through and continue to bring me through the best and the worst of times in my life. They make me feel peace when I'm anxious, strength when I doubt and give me the courage to keep going on the days that I don't think I can go another step. It's my desire that these songs can be that for you too... that they will bring hope.

I want to first share "Thy Will." I wrote this song about a very recent experience that left me heartbroken, asking why, and facing some of my most difficult days. This song is my letter to God. As I ask some really hard questions, I hold onto the truth that there is so much to the story of my life that I can't see, but that I still choose to trust Him.

As the release of this album gets closer and closer, my family and I will be sharing with you the stories and experiences we have had that make each song on this album personal and precious. I'm so grateful for everyone who gave me their blessing and/or encouragement to chase this passion project.

More to come very soon!

Love and blessings,  
Hillary Scott  
(& The Scott Family)



ON YOUR DESK NOW. ADD DATE: 5/9

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# PASSIONATE RESPONSES FROM YOUR CORE LISTENERS:

**Steph Kai Hoff** Thank you for your words and your bravery for sharing your story and allowing us to share ours. I am blessed to have seen you perform and was my favorite concert to date! Keep touching people's lives with your words ❤️ Bless you ❤️

**Iris Morabito** I was shocked by how much the song touched me, I really wasn't expecting it and it was sobering AND uplifting at the same time. I often wonder "why" but I just need to remember that there's a greater plan for everything. While we feel like we hurt and struggle alone and invisible from the rest of the world it is quite the opposite. Just what I needed to hear this morning.

**Tori Faries** That was beautiful...and just what I needed to hear. I was on my way to work crying my eyes out. My husband and I are going through infertility and it's so hard. I thought I was finally pregnant but this morning I found out I actually wasn't. It's so hard but I know God's will, will be done.

**Carissa Wisniewski Marshall** Thank you Hillary Scott for sharing a piece of your life with us. Your voice gave me chills and brought tears to my eyes as I drove my children to school. What an inspirational song for my 9 year old daughter to hear this morning. God Bless!

**Megan Campbell Harris** This song though...wow. The message is one that we all need to be reminded of sometimes...or all of the time, to be honest...and one that really just takes you to a place of complete contentment and peace as you are reminded that it isn't our will but His. Thank you for that reminder first thing this morning.

**Pattie Brumfield Carpenter** Driving in to work this morning listening to my favorite people in the morning and when your song comes through my radio, a calmness and peace came over me. This means more to me than you know. Everyone is going through something that they don't share but if they will listen to the words you are singing they can and will receive help. I believe this with all my heart. Thank you for being such a beautiful person!

**Sandy McFeely Schau** Beautiful song. Brought me to tears. I appreciate your sharing. You are truly a blessing Hillary.

**Jenessa Frey** I broke out in goosebumps over this song and by the end, tears were streaming down my face as I drove into work this morning. It has been a very long time since a song has moved me to tears like this, especially after only hearing it for the first time. My extended family has gone through a lot this past year with many unforeseen and tragic losses.

**Suzanne Linton** Hillary the song is so moving in my prayers and thoughts are with you and circling you as you go through your personal struggles. All of us at one point in our life do go through a variety of struggles and this will certainly serve to be an inspiration and motivation for so many lives! Continue doing great work love you.

**Angela Basler** That was so moving and beautiful. What an amazing reminder of God's love for us. Thank you for writing the song and sharing it with the world.

**Jennifer Davis** I don't know what you're going through Hillary but your song sure sounds like something happening in my life right now...Thank you for sharing it touched me more than you can know, it will be my new anthem and prayer!

## ON YOUR DESK NOW. ADD DATE: 5/9



Alabama," accompanied only by a piano. "I cried," she says.

"It was the biggest production I've ever seen of any kind," says WTVY/Dothan, AL PD **David Sommers**, who describes vertical side monitors, a large backdrop screen and a "bitchin'" overhead monitor with pristine picture clarity. "It was bigger than any and all Bama Jams, Toadlick and Gulf Coast Jam events. That six hours was more intense to me than any three-day event I've ever attended."

The intensity was evident from the start. "Kenny came out on fire," says Ward. "You could tell he was glad to be back. He sang over 20 minutes before taking a breather. After a few more songs, he admitted his voice had started going away around the third song, but it 'instinctively came back,' and he powered through for two solid hours of non-stop excitement."

"Everyone was glued to Kenny's every movement," adds Sommers. "He was extremely energetic and ripped. Constantly running up and down the T-shaped [thrust]. He was very excited, very fired up about the new tour. Lots of hand slapping with fans."

RCA's Old Dominion and Miranda Lambert and MCA's Sam Hunt joined, and Ward says fans were just as excited about them as they were about Chesney. "People love Old Dominion," says



**Old Dominion's  
Matthew Ramsey  
and David Sommers**

Ward. "Largest crowd I've ever seen at a stadium show for an opening act!"

"I was surprised how in tune the crowd was to Old Dominion," says Sommers. "College aged girls sang along to every song from OD, and from Sam, of course."

Chesney brought each of the openers onstage during his set for duets. OD's Matthew Ramsey and Brad Tursi, who wrote "Save

It For A Rainy Day," performed it with Chesney ([watch here](#)). Hunt, who wrote "Come Over," joined Chesney for its performance ([watch here](#)). Lambert sang Grace Potter's part in "You and Tequila" ([watch here](#))."

"I've been watching Kenny Chesney over the years from dive bars with 100 people in the audience to stadiums with 50,000 plus," says Ward. "He just keeps getting better! So happy to have ridden the journey with him as a fan!"

—Jess Wright

## Strait To Vegas

A notably delighted **George Strait** and his Ace in the Hole Band took the stage for the first time in nearly two years Friday



**Strait To You:**  
MCA's George Strait (second from right) with KWNRR/Las Vegas' JoJo Turnbeaugh (l), the label's Katie Dean and KWNRR's Mudflap at the opening of the Strait To Vegas residency.

(4/22) in front of 19,222 fans at the recently opened T-Mobile Arena in Las Vegas. The show was the first of a two-night stand and broader residency that will continue through at least February of next year. "He said he'd missed it very much and you could tell that he was genuinely soaking it in," notes iHeartMedia KWNRR's **JoJo Turnbeaugh**. "I think he got a kick out of telling the crowd 'see you tomorrow night' instead of 'see ya soon!'"

Mercury's **Kacey Musgraves** opened with help from an equestrian pal she brought onstage named Mamacita. "She's just eclectic as hell," says Turnbeaugh. "She wrapped with ['These Boots Are Made for Walkin'], complete with a pair of lit-up cowboy boots that she left the stage to put on. She was freakin' awesome. And then George just slayed it."

For his part, Strait delivered more than two dozen songs over two hours, taking turns at microphones stationed at each corner of a square stage. "He sounded good and strong," Turnbeaugh continues. "And at one point he did a medley of Merle Haggard songs." Among them were The Hag's "Fightin' Side of Me," "My Life's Been Grand" and "Mama Tried," the latter of which can be seen [here](#). Newer tunes like "Cold Beer Conversation" and "Goin' Goin' Gone" accented a long list of Strait classics.

A four-song encore capped the night. "He played Johnny Cash's 'Folsom Prison Blues,'" Turnbeaugh says, noting that Strait's common show closer "The Cowboy Rides Away" followed. "It was great," he continues. "It sure doesn't seem like it's been two years."

—Russ Penuell

## Wright Runs For St. Jude

When **St. Jude** reps first approached **Country Aircheck's Jess Wright** in 2012 and asked her to lead a team for a half marathon in Nashville, she said no. "Sometimes I can't even get

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# MICHAEL RAY

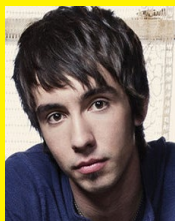
THINK A LITTLE LESS

47 FIRST  
WEEK  
STATIONS

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## COUNTRY AIRCHECK

### MY TUNES: MUSIC THAT SHAPED MY LIFE



**Mo Pitney**

Curb's **Mo Pitney** discusses his most influential music:

**1. James Taylor:** From the first time I heard him I was hooked. His melodies, his realness, the way he sang, interpreted and wrote music, I just believed him. I've mixed a lot of his types of melodies and thoughts into my country music.

**2. Merle Haggard, George Jones, Roger Miller and Willie Nelson:** That

era of music is timeless. I can still listen to those records and find something that can be relevant today. That's the standard of country music. I try to build off of that and do things my own way.

**3. Dean Dillon and Hank Cochran:** They made some of the greatest songs ever written while they were writing together, for about a five-year period: "Miami, My Amy," "The Chair." I've studied the path of their writing. Everything I heard them do together really spoke to me. I learned a lot searching through their catalogs.

**4. Cheap Trick:** Rick Nielsen was friends with my dad. Very early on, I got introduced to their music. When I heard "I Want You To Want Me" and "Voices," they spoke to me. Rick had great melodies; they weren't just up there screaming. He told my dad he got a lot of his melodies from remembering laying under his mom's piano as she played old hymns. I learned a lot about how to perform from listening to their live records.

**5. Don Williams:** I love not only everything he's ever done, but him as a person and what he stands for. His simplicity is very attractive to me. I've always wanted to live my life like him: just a gentle, humble singer of country songs.

• **Highly regarded music you've actually never heard:** I haven't heard Sturgill Simpson's music yet but I'm going to look it up.

• **"Important" music you just don't get:** I can always recognize when someone is genuine and respect that, even if it's not pleasing to my ears.

• **An album you listened to incessantly:** A Roger Miller boxed set I've had in my truck forever.

• **An obscure or non-country song everyone should listen to right now:** Randy Newman's "Marie." It's one of the most emotional, beautiful songs I've heard in a long time.

• **Music you'd rather not admit to enjoying:** Opera. I don't sit and listen to it – but when I do hear it, I actually enjoy it.

up the gumption to drive 13.1 miles," she said. "And I don't run."

The death of her friend's 8-year-old daughter from a brain tumor changed her mind. "Sophie's death left me feeling helpless," says Wright. "I realized I could use this race to make a difference and maybe prevent other parents from going through what my friend did."

This weekend (4/30) Wright will complete her fifth half marathon with her Team SNARKY, which stands for Seriously Not About Runnin' Ks, Y'all. Most of the members, including Wright, walk the 13.1 miles, and all have contributed to raising more than \$200,000 for St. Jude since 2012. This year they've raised more than \$31,000, and Wright has raised nearly a third of that.

It's part of the reason ALSAC/St. Jude Sr. Specialist/Radio Development **Jessica Turri** and coworkers in her Nashville office nominated Wright for the Darrell Waltrip Hometown Heroes Award, which Wright won last week (CAT 4/20). "We have been amazed over the years to see Jess' never-ending energy and dedication, as she continues to lead efforts for St. Jude," says Turri. "When we heard about the Hometown Heroes award program, we immediately thought of Jess and her creativity, passion and dedication to the St. Jude mission. We wanted to find a way to recognize her in the community for all of her contributions and for her great leadership of Team SNARKY."

"Jess has also been an inspiration and resource to individuals and radio stations to help others reach fundraising success," adds Turri. "St. Jude Children's Research Hospital is incredibly proud of Jess Wright and we are lucky to have her as a voice and fighter for our patients."

As part of the award, Waltrip donated \$500 to Wright's fundraiser. She's committed to raising \$10,000 before the race. Help her hit that goal [here](#). Reach Wright [here](#).



**Jess Wright**

## Chart Chat

Congrats to **Tyler Hubbard, Brian Kelley, Matthew Hargis** and the **Republic Nashville** promo apes on scoring this week's No. 1 with Florida Georgia Line's "Confession." This makes the FGL team five for five off *Anything Goes*



**Florida Georgia Line**

**TOP 5  
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**RED BOW**

# PARMALEE

## Roots



THEY DELIVER HITS THAT TEST

**Next Hit Up:**  
**THIS Monday 5/2**

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COUNTRY  
**AIRCHECK**  
OFF THE RECORD: CJ SOLAR**CJ Solar**

Sea Gayle's **CJ Solar** puts an industry spin on the artist interview:

**I grew up listening** to WYNK/Baton Rouge and WDGH/Baton Rouge.

**The first time I heard** myself on the radio was a few years ago when a station played the demo of "Tall Boy." It was pretty cool.

**My favorite people** to travel with are the two guys with me right now – my drummer, Nick Gibbens and bass

player, Michael Hardy. My least favorite person to travel with is the person who says they're going to come hang out with us on the road and help drive – and then sleeps the whole way.

**I've been trying** to be healthy lately. I used to get a Cosmic Brownie at truck stops. They're completely plastic and gross. But I refrain now because I found out I have a wheat allergy. I usually just get beef jerky now.

**I would love to have dinner** with Scott Weiland, the lead singer of Stone Temple Pilots, who recently passed away. When I was 15 I went to a guitar summer camp in Los Angeles at the Musicians Institute. I saw Stone Temple Pilots at the Hollywood Bowl and it stuck with me. He had such a great onstage presence. I would order a Shrimp Po' Boy because that's my favorite.

**My music** is grounded in Southern ways and influenced by Southern Rock but still at a place where Country music is today.

**My last impulse buy** was at a gun show. I bought a shotgun.

**The most redneck thing** I've done lately is shoot at an aerosol can with a road flare next to it. Somebody told me if you did that it would make a really big flame. It was quite a large explosion.

**I always have to have** my hat with me on the road. And I always try to bring a funny movie to play on the road. The movie *Walk Hard: The Dewey Cox Story* ends up being watched 90% of the time.

**My least favorite** interview question is when people ask me to compare myself to an artist who's out there today. I'm trying to be my own artist. But I usually end up saying Bob Seger or John Fogerty.

**I'd love to be stuck** in Portland, Oregon. Last year we played a festival near it and the surrounding areas were beautiful.

– five singles, five chart-toppers. Some folks might be sippin' on fire tonight...

And kudos to **Kris Lamb** and the **Dot** crew on notching 58 adds for **Zac Brown Band's** "Castaway," topping this week's board.

## News & Notes

Premiere's **Bobby Bones** has joined **Musicians On Call's** board of directors.

Registered attendance for the 2016 **NAB Show** in Las Vegas was 103,012, according to the organization. International attendees topped 26,800 with 187 countries represented. More [here](#).

## Spotify: A Massive AMT?

(continued from page 1)

publicist or manager or just being out around town and hearing a lot of music," says Isaacson, whose background includes stops at UMG/Nashville, Sony/Nashville and KSON/San Diego. "Often we're working in and around the music before a label deal is in place. Typically we push for an EP, which gives us the opportunity

to do some deeper playlisting and work with multiple tracks."

Once Spotify receives music "we share the tracks we're most excited about with the editors and look for playlisting opportunities like New Music Friday," Isaacson says. Each song's number of streams is visible on the app, and listeners show even greater interest by saving a song to their personal library or sharing it with a friend. Consider it the equivalent of pegging the dial to the right during an auditorium music test.

If playlist exposure leads to enough streams, saves and shares, the song could end up on the Viral 50, which is compiled by an algorithm "that looks at how much activity songs have on the platform and creates a chart. It's one of the biggest early indicators of a hit and we watch it like a hawk."

Hunt's "Raised On It" landed on the Viral 50 pretty early. "That was our indication to go back to Sam and his team to keep up the momentum with more content. They delivered an EP exclusively to us with four more tracks. Two of those songs jumped onto the Viral 50, which was a great indicator to the industry that this artist was buzz worthy."

Isaacson saw similar responses to Lanco, Old Dominion and Morris. "'My Church' was released as a single independently through TuneCore and hit the Viral chart. Within a few days it moved to the Global Viral 50. Similar to Sam, we followed up with an EP from Maren and saw two more songs have the same trajectory. Three in a row is a big deal for us."

The company also has a Spotlight initiative, broadly, and in country specifically. "In Nashville we pick 10 to 15 artists we think will have a big year. It's a nod to the music they have out and a commitment to back them. Two years ago, Sam was the marquee artist on that list. Last year we had Cam, Old Dominion and Kelsea Ballerini."

**Gig Data:** Artists and managers have access to the company's Fan Insights platform. "They can see the traffic, where it's coming from, how many are saving and sharing their music," Isaacson says. "All the same info is available to labels on their end."

**Jim Lucchese** is CEO of Spotify's recently acquired Echo Nest, which in a sense is bringing big data ideas to music. Integrating the two companies has been underway for about a year. "The idea is to have a better understanding of Spotify's content and each individual Spotify listener," he says.

To that end, Lucchese's team works closely with the programming team. "A lot of what's going on is giving programmers deeper insights into a given song or demo so they can do a better job creating playlists."

In addition, Lucchese is passionate about helping artists. "One way we can help them is with understanding their fans – how they're being discovered and where in the world they are," he says. "Based on our understanding of the listeners, we can help them figure out how they can promote themselves. We can see the journey from discovery to following an artist to actually promoting the artist by adding them to their library and sharing."

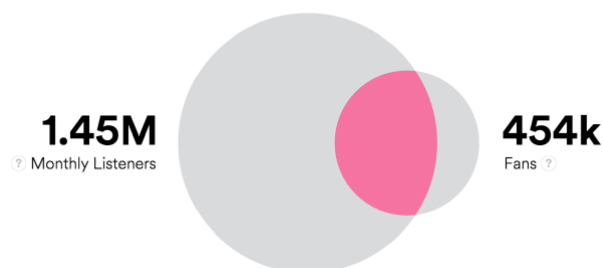
Passing on to artists what Spotify is learning from its data follows two themes. "First, how does building a fan base differ in streaming from radio, retail and more established models?" Lucchese asks. Factors include the nature of playlists, social aspects of streaming and the breakdown of geographic barriers. The second area is deep knowledge of super fans. "Artists want to identify those people because they generate the majority of revenue from them with shows, merch, fan clubs and VIP packages," he says. "So we look for people who aren't just listening, but listening every day."

For instance, Spotify worked with Hunter Hayes to route his

**Copeland Isaacson****Jim Lucchese**

## Fan Engagement

**Fan Insights:**  
A screen capture.



21 Tour to college towns with a high density of fans who listen to his music on Spotify. Fan-first ticket presales have proven to be a huge hit. "The average open rate is about 35% for those offers, which is off the charts for what you typically see," Lucchese says. "Click-through is at 18%. Kacey Musgraves went so far as to sit down with those fans and spent a bunch of time with them at a show in Austin.

"We're generating real revenue now on behalf of artists," he says. "Well into eight figures in gross ticket sales and our goal is to get well into nine figures." Spotify does not share in that revenue. "Why? Because we exist as a platform because of those artists and that connection they have with their fans," Lucchese says.

"More than 30 million fans are paying \$120 a year and they'll spend a lot more if we can help artists reach their fans," he continues. "We want to find every way we can to help them connect. It keeps artists engaged on our platform. And for those

fans that met with Kacey, they're going to remember that forever, which is great for our brand."

**Terra Firma:** Back at radio, Spotify's usefulness to programmers is debatable. Though genre-specific charts aren't available, Isaacson says there is interest in exploring that in the future. As for tools programmers can use, he says, "When I talk to radio, they're looking at the existing charts, watching artists in general and seeing what their streams look like."

A major market PD who asked to remain anonymous says streaming data is less impactful than sales. "Sales equal passion. Streams are more like a satellite spin. It's national, not local." Others contacted for this story viewed streams as everything from another useful data point to completely off the radar.

Part of that reason may be difficulty gauging the reasons behind a song's performance. For instance, Spotify's playlist curation can have profound impact on a song's stream count. "It's not always apples to apples," Hill says. "If a song ends up on one of their more prominent playlists, it will get a lot more streams. If you're listed early in the Nike running playlist, you'll get more streams than if you're listed near the end because some people go on shorter runs than others."

Still, the analytic possibilities are tantalizing. "We went from diaries to PPM, phone and auditorium to online testing and Spotify is now giving us a way to see how people actually listen," Hill says. "We spend quite a bit of time comparing songs, looking at trends and seeing how people are streaming, which helps us identify early on what they're interested in and what they're not."

And radio's interest in Spotify aside, Spotify is certainly watching radio. "All the songs that have made it to the Viral chart have gone on to be No. 1s at radio," Isaacson says. "We are hoping to see that on Maren, who seems headed there right now."

—Chuck Aly

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## Winter Diary Scoreboard

Here are Winter 2016 (12/31-3/23) Nielsen Audio diary ratings results from April 18-22, listed alphabetically by market. Ranks (in parentheses) are among subscribers. Non-subscribing stations in published markets are excluded.

Legend: A "+" indicates a Classic Country outlet; a "^" designates co-owned Country stations in the metro; "t" indicates a tie; and a "\*" indicates a station best in that statistic.

Station/City	12+ Share Last Book	12+ Share Winter 2016
WFFG/Albany	0.7 (17)	0.7 (17t)
WGNA/Albany	6.4 (2)	8.1 (1)
WCLI/Albany	3.0 (10t)	3.0 (9)
KBQI/Albuquerque ^	3.2 (11)	2.5 (13)
KBQI HD2/Albuquerque ^	2.4 (14t)	2.1 (15)
KBZU/Albuquerque ^	2.4 (14t)	1.4 (23)
KRST/Albuquerque ^	3.5 (6t)	2.7 (11t)
WCTO/Allentown	10.0 (3)	10.4 (2)
KCWR/Bakersfield	2.4 (13)	1.5 (15)
KUZZ/Bakersfield	7.9 (3)	8.3 (1t)
KVMX/Bakersfield	1.3 (18)	0.8 (18)
WYNK/Baton Rouge	4.4 (5)	4.9 (4)
WDXB/Birmingham	3.8 (9)	5.6 (3)
WZRR/Birmingham	1.6 (16)	1.5 (15)
WZZK/Birmingham	6.3 (3)	5.3 (4t)
WYRK/Buffalo	11.1 (1)	10.5 (1)
WCLI/Dayton	2.6 (10)	2.1 (10)
WHKO/Dayton	12.0 (1)	10.1 (1)
WYDB/Dayton	1.6 (3)	1.9 (11)
KHEY/El Paso	6.8 (4)	5.8 (5t)
KHGE/Fresno	2.6 (12)	2.2 (14)
KSKS/Fresno	4.5 (6)	45. (6)
WBCT/Grand Rapids	7.5 (1)	8.5 (1)
WTNR/Grand Rapids	3.2 (10)	2.1 (12)
WESC/Greenville, SC ^	6.1 (3)	7.2 (3)
WSSL/Greenville, SC ^	8.0 (2)	7.5 (2)
WRBT/Harrisburg	5.3 (4)	4.5 (5)
WZCY/Harrisburg	1.9 (8)	2.5 (8)
WXBQ/Johnson City, TN	18.3 (1)	17.0 (1)

Station/City	12+ Share Last Book	12+ Share Winter 2016
WCYQ/Knoxville	3.8 (8)	4.7 (6)
WDKW/Knoxville	2.4 (9t)	2.7 (9)
WIVK/Knoxville	13.8 (1)	12.0 (1)
WMYL/Knoxville	1.9 (11)	1.2 (11)
WAMZ/Louisville	6.8 (2t)	6.8 (2)
WQNU/Louisville ^	3.3 (9)	3.4 (9t)
WRKA/Louisville ^ +	2.9 (11)	3.7 (8)
WGUO/New Orleans +	1.6 (13)	1.9 (12)
WNOE/New Orleans	5.0 (7)	4.7 (7)
WRKN/New Orleans	1.0 (14)	1.4 (14)
KJKE/Oklahoma City	5.1 (6)	5.7 (3)
KTST/Oklahoma City ^	5.4 (5)	4.8 (4t)
KXXY/Oklahoma City ^ +	4.4 (7)	4.0 (7)
KFFF/Omaha ^ +	3.2 (11)	3.0 (12)
KXKT/Omaha ^	7.5 (1)	10.0 (1)
WLFV/Richmond ^	2.2 (12)	1.5 (14)
WKHK/Richmond	6.0 (6)	6.3 (4)
WWLB/Richmond ^ +	1.3 (14)	1.9 (13)
WBEE/Rochester, NY	8.1 (2)	9.4 (1)
KIIM/Tucson	6.9 (3)	7.2 (3)
KYWD/Tucson	1.0 (20)	1.3 (17)
KTGX/Tulsa	3.1 (11)	1.8 (12)
KVOO/Tulsa ^	3.8 (8)	5.2 (5)
KWEN/Tulsa	6.9 (2)	5.9 (3)
KXBL/Tulsa ^ +	4.2 (5)	5.0 (6)
WGGY/Wilkes-Barre	6.8 (3t)	8.6 (2)
WSJR/Wilkes-Barre	2.1 (8)	1.2 (11)
WGTY/York, PA	9.7 (1)	10.3 (1)
WZCY/Harrisburg (York, PA)	2.5 (7)	2.3 (6)

LW	TW	Artist/Title (Label)	Total Points	+/- Points	Total Plays	+/- Plays	Audience	+/- Aud	Stations	ADDS
2	1	<b>FLORIDA GEORGIA LINE</b> /Confession (Republic Nashville)	27539	1467	8574	452	59.028	2.712	158	0
3	2	<b>DIERKS BENTLEY</b> /Somewhere On A Beach (Capitol) ✓	26068	2087	8185	618	56.742	5.382	159	0
4	3	<b>C. YOUNG &amp; C. POPE</b> /Think Of You (RCA/Republic Nashville) ✓	26029	2611	7979	765	55.924	6.046	159	0
6	4	<b>OLD DOMINION</b> /Snapback (RCA)	24448	1643	7627	591	52.396	2.386	159	0
1	5	<b>RASCAL FLATTS</b> /I Like The Sound Of That (Big Machine)	22960	-5448	7160	-1622	48.185	-13.015	159	0
8	6	<b>DUSTIN LYNCH</b> /Mind Reader (Broken Bow)	22374	1742	6917	611	48.649	4.068	158	0
9	7	<b>TIM MCGRAW</b> /Humble And Kind (Big Machine)	19591	1678	6093	558	43.264	3.841	159	0
11	8	<b>BLAKE SHELTON</b> /Came Here To Forget (Warner Bros./WMN)	18447	1391	5689	462	40.489	2.958	159	0
10	9	<b>LEE BRICE</b> /That Don't Sound Like You (Curb)	17532	468	5452	201	37.025	0.395	158	0
13	10	<b>LUKE BRYAN</b> /Huntin', Fishin' And Lovin'... (Capitol)	17496	1140	5388	409	39.839	2.9	159	0
14	11	<b>THOMAS RHETT</b> /T-Shirt (Valory)	17203	1454	5367	406	37.424	3.53	159	0
5	12	<b>COLE SWINDELL</b> /You Should Be Here (Warner Bros./WMN)	17190	-5820	5335	-1916	38.829	-9.704	159	0
7	13	<b>CHASE BRYANT</b> /Little Bit Of You (Red Bow)	17059	-4950	5370	-1403	34.413	-12.553	159	0
12	14	<b>MAREN MORRIS</b> /My Church (Columbia)	17047	477	5379	117	37.004	0.586	159	0
16	15	<b>KENNY CHESNEY</b> /Noise (Blue Chair/Columbia)	15216	1258	4601	452	33.727	3.419	159	1
17	16	<b>JON PARDI</b> /Head Over Boots (Capitol)	13675	1077	4461	343	28.019	1.57	159	0
20	17	<b>KEITH URBAN</b> /Wasted Time (Capitol) ✓	12955	2762	3945	940	26.425	5.082	157	1
21	18	<b>ERIC CHURCH</b> /Record Year (EMI Nashville)	10598	643	3425	165	23.293	1.875	158	1
19	19	<b>CHRIS LANE</b> /Fix (Big Loud)	10406	210	3223	48	21.964	0.685	152	0
22	20	<b>FRANKIE BALLARD</b> /It All Started With A Beer (Warner Bros./WAR)	9920	465	3218	122	19.3	1.205	159	1
23	21	<b>DAVID NAIL</b> /Night's On Fire (MCA)	9549	624	3059	190	18.353	1.915	156	0
29	22	<b>JASON ALDEAN</b> /Lights Come On (Broken Bow) ✓	9458	2370	2972	675	20.906	6.782	155	8
24	23	<b>JAKE OWEN</b> /American Country Love Song (RCA)	9150	1045	2833	401	20.129	3.327	153	3
26	24	<b>JUSTIN MOORE</b> /You Look Like I Need A Drink (Valory)	8487	524	2701	194	17.855	0.897	153	0
25	25	<b>CANAAN SMITH</b> /Hole In A Bottle (Mercury)	8242	197	2551	89	16.453	0.357	146	2

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LW	TW	Artist/Title (Label)	Total Points	+/-	Points	Total Plays	+/-	Plays	Audience	+/-	Aud	Stations	ADDS
27	26	📶 KIP MOORE/Running For You (MCA)	8117	584	2435	153	15.793	1.521	150	1			
28	27	📶 DAN + SHAY/From The Ground Up (Warner Bros./WAR)	7913	419	2414	111	15.61	0.72	155	4			
15	28	CHRIS STAPLETON/Nobody To Blame (Mercury)	7799	-7840	2605	-2543	18.484	-14.349	159	0			
33	29	📶 CARRIE UNDERWOOD/Church Bells (19/Arista) ✓	7371	2648	2310	844	13.939	5.032	154	19			
30	30	📶 TUCKER BEATHARD/Rock On (BMLG/Dot)	6254	1156	2069	378	11.881	2.103	105	9			
32	31	📶 BIG & RICH f/TIM MCGRAW/Lovin' Lately (B&R/New Revolution)	5420	673	1739	189	9.31	0.459	138	5			
37	32	📶 SAM HUNT/Make You Miss Me (MCA)	5130	834	1542	186	9.728	1.874	125	8			
34	33	📶 JENNIFER NETTLES/Unlove You (Big Machine)	4840	170	1445	23	8.494	1.817	135	1			
31	34	📶 ERIC PASLAY/High Class (EMI Nashville)	4831	-53	1584	10	7.182	-0.429	135	1			
36	35	📶 WILLIAM MICHAEL MORGAN/I Met A Girl (Warner Bros./WMN)	4623	279	1556	81	9.404	1.88	114	2			
35	36	📶 DRAKE WHITE/Livin' The Dream (Dot)	4459	72	1455	50	6.693	0.165	128	4			
38	37	📶 KELSEA BALLERINI/Peter Pan (Black River)	4195	835	1275	235	6.974	1.997	119	9			
39	38	📶 CAM/Mayday (Arista)	3256	233	1040	68	4.88	0.057	117	3			
42	39	📶 BILLY CURRINGTON/It Don't Hurt Like It Used To (Mercury)	3079	423	982	112	5.236	1.015	110	9			
40	40	📶 KANE BROWN/Used To Love You Sober (RCA)	2903	8	890	12	4.413	-0.089	91	4			
41	41	📶 JORDAN RAGER w/JASON ALDEAN/Southern Boy (Broken Bow)	2802	76	951	49	4.095	-0.062	101	2			
43	42	📶 TRACE ADKINS/Jesus And Jones (Wheelhouse)	2431	109	828	39	2.995	0.074	91	4			
46	43	📶 LOCASH/I Know Somebody (Reviver)	2363	300	722	60	3.75	0.602	86	6			
45	44	📶 BROTHERS OSBORNE/21 Summer (EMI Nashville)	2262	170	691	40	3.485	0.209	88	2			
44	45	📶 BRANDY CLARK/Girl Next Door (Warner Bros./WMN)	2202	32	672	25	3.12	-0.037	79	2			
48	46	📶 HIGH VALLEY/Make You Mine (Atlantic/WEA)	2197	343	593	59	3.122	0.523	71	4			
Debut	47	📶 ZAC BROWN BAND/Castaway (SG/Varvatos/Dot)	2032	1066	552	309	4.153	2.011	84	58			
47	48	📶 GRANGER SMITH/If The Boot Fits (Wheelhouse)	1960	102	631	40	2.351	0.007	85	4			
49	49	📶 BRETT YOUNG/Sleep Without You (Republic Nashville)	1781	274	510	91	2.236	0.42	68	9			
50	50	📶 RANDY HOUSER/Song Number 7 (Stoney Creek)	1622	167	561	65	2.15	0.336	81	7			

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### Country Aircheck Add Leaders

<b>ZAC BROWN BAND</b> /Castaway (SG/Varvatos/Dot)	<b>58</b>
<b>MICHAEL RAY</b> /Think A Little Less (Atlantic/WEA)	<b>36</b>
<b>CARRIE UNDERWOOD</b> /Church Bells (19/Arista)	<b>19</b>
<b>CHARLES KELLEY</b> /Lonely Girl (Capitol)	<b>13</b>
<b>CRAIG CAMPBELL</b> /Outskirts Of Heaven (Red Bow)	<b>10</b>
<b>BILLY CURRINGTON</b> /It Don't Hurt Like It Used To (Mercury)	<b>9</b>
<b>BRETT YOUNG</b> /Sleep Without You (Republic Nashville)	<b>9</b>
<b>KELSEA BALLERINI</b> /Peter Pan (Black River)	<b>9</b>
<b>TUCKER BEATHARD</b> /Rock On (BMLG/Dot)	<b>9</b>
<b>JASON ALDEAN</b> /Lights Come On (Broken Bow)	<b>8</b>
<b>PARMALEE</b> /Roots (Stoney Creek)	<b>8</b>
<b>SAM HUNT</b> /Make You Miss Me (MCA)	<b>8</b>

### Country Aircheck Top Point Gainers

<b>KEITH URBAN</b> /Wasted Time (Capitol)	<b>2762</b> ✓
<b>CARRIE UNDERWOOD</b> /Church Bells (19/Arista)	<b>2648</b> ✓
<b>C. YOUNG &amp; C. POPE</b> /Think Of You (RCA/Republic Nashville)	<b>2611</b> ✓
<b>JASON ALDEAN</b> /Lights Come On (Broken Bow)	<b>2370</b> ✓
<b>DIERKS BENTLEY</b> /Somewhere On A Beach (Capitol)	<b>2087</b> ✓
<b>DUSTIN LYNCH</b> /Mind Reader (Broken Bow)	<b>1742</b>
<b>TIM MCGRAW</b> /Humble And Kind (Big Machine)	<b>1678</b>
<b>OLD DOMINION</b> /Snapback (RCA)	<b>1643</b>
<b>FLORIDA GEORGIA LINE</b> /Confession (Republic Nashville)	<b>1467</b>
<b>THOMAS RHETT</b> /T-Shirt (Valory)	<b>1454</b>

### Country Aircheck Top Spin Gainers

<b>KEITH URBAN</b> /Wasted Time (Capitol)	<b>940</b>
<b>CARRIE UNDERWOOD</b> /Church Bells (19/Arista)	<b>844</b>
<b>C. YOUNG &amp; C. POPE</b> /Think Of You (RCA/Republic Nashville)	<b>765</b>
<b>JASON ALDEAN</b> /Lights Come On (Broken Bow)	<b>675</b>
<b>DIERKS BENTLEY</b> /Somewhere On A Beach (Capitol)	<b>618</b>
<b>DUSTIN LYNCH</b> /Mind Reader (Broken Bow)	<b>611</b>
<b>OLD DOMINION</b> /Snapback (RCA)	<b>591</b>
<b>TIM MCGRAW</b> /Humble And Kind (Big Machine)	<b>558</b>
<b>BLAKE SHELTON</b> /Came Here To Forget (Warner Bros./WMN)	<b>462</b>
<b>FLORIDA GEORGIA LINE</b> /Confession (Republic Nashville)	<b>452</b>

### Activator Top Point Gainers

<b>KEITH URBAN</b> /Wasted Time (Capitol)	<b>1007</b> ✓
<b>JASON ALDEAN</b> /Lights Come On (Broken Bow)	<b>912</b> ✓
<b>BLAKE SHELTON</b> /Came Here To Forget (Warner Bros./WMN)	<b>846</b> ✓
<b>KENNY CHESNEY</b> /Noise (Blue Chair/Columbia)	<b>766</b> ✓
<b>CARRIE UNDERWOOD</b> /Church Bells (19/Arista)	<b>675</b> ✓
<b>ZAC BROWN BAND</b> /Castaway (SG/Varvatos/Dot)	<b>661</b>
<b>JAKE OWEN</b> /American Country Love Song (RCA)	<b>639</b>
<b>TUCKER BEATHARD</b> /Rock On (BMLG/Dot)	<b>638</b>
<b>LUKE BRYAN</b> /Huntin', Fishin' And Lovin'... (Capitol)	<b>583</b>
<b>TIM MCGRAW</b> /Humble And Kind (Big Machine)	<b>574</b>

### Activator Top Spin Gainers

<b>KEITH URBAN</b> /Wasted Time (Capitol)	<b>204</b>
<b>JASON ALDEAN</b> /Lights Come On (Broken Bow)	<b>187</b>
<b>BLAKE SHELTON</b> /Came Here To Forget (Warner Bros./WMN)	<b>183</b>
<b>KENNY CHESNEY</b> /Noise (Blue Chair/Columbia)	<b>162</b>
<b>CARRIE UNDERWOOD</b> /Church Bells (19/Arista)	<b>158</b>
<b>ZAC BROWN BAND</b> /Castaway (SG/Varvatos/Dot)	<b>147</b>
<b>TUCKER BEATHARD</b> /Rock On (BMLG/Dot)	<b>123</b>
<b>JAKE OWEN</b> /American Country Love Song (RCA)	<b>119</b>
<b>TIM MCGRAW</b> /Humble And Kind (Big Machine)	<b>118</b>
<b>LUKE BRYAN</b> /Huntin', Fishin' And Lovin'... (Capitol)	<b>115</b>

### Country Aircheck Top Recurrents

	<b>Points</b>
<b>THOMAS RHETT</b> /Die A Happy Man (BMLG/Republic)	<b>12362</b>
<b>BRETT ELDRIDGE</b> /Drunk On Your Love (Atlantic/WMN)	<b>11875</b>
<b>CARRIE UNDERWOOD</b> /Heartbeat (19/Arista)	<b>10161</b>
<b>GRANGER SMITH</b> /Backroad Song (Wheelhouse)	<b>10135</b>
<b>ZAC BROWN BAND</b> /Beautiful Drug (SG/Varvatos/Dot)	<b>9540</b>
<b>LOCASH</b> /I Love This Life (Reviver)	<b>8934</b>
<b>BROTHERS OSBORNE</b> /Stay A Little Longer (EMI Nashville)	<b>7847</b>
<b>BRANTLEY GILBERT</b> /Stone Cold Sober (Valory)	<b>7715</b>
<b>LUKE BRYAN f/ KAREN FAIRCHILD</b> /Home Alone... (Capitol)	<b>7555</b>
<b>RANDY HOUSER</b> /We Went (Stoney Creek)	<b>6966</b>

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## COUNTRY AIRCHECK ACTIVITY

**BRANDY CLARK**/Girl Next Door (Warner Bros./WMN)

Moved 44-45\*

2,202 points, 672 spins

2 adds: **PCCO, WCOS**

**HIGH VALLEY**/Make You Mine (Atlantic/WEA)

Moves 48-46\*

2,197 points, 593 spins

4 adds: **KDRK, KILT, WAVW, WTQR**

**ZAC BROWN BAND**/Castaway (SG/Varvatos/Dot)

Debuts at 47\*

2,032 points, 552 spins

58 adds including: **KAJA, KASE, KBEB, KCCY, KCYE, KEEY, KHEY, KHGE, KILT, KKIX**

**GRANGER SMITH**/If The Boot Fits (Wheelhouse)

Moves 47-48\*

1,960 points, 631 spins

4 adds: **KAWO, KDRK, KUIZ, WQIK**

**BRETT YOUNG**/Sleep Without You (Republic Nashville)

Remains at 49\*

1,781 points, 510 spins

9 adds: **KILT, KMLE, KNCI, WFMS\*, WKIS, WKLB, WKML, WUSN, WXYC**

**RANDY HOUSER**/Song Number 7 (Stoney Creek)

Remains at 50\*

1,622 points, 561 spins

7 adds: **KAWO, KUBL\*, KWJJ, WFUS, WGH, WGNA, WQIK**

**DREW BALDRIDGE**/Dance With Ya (Cold River)

1,420 points, 576 spins

2 adds: **WGNE, WMAD**

**BROOKE EDEN**/Daddy's Money (Red Bow)

1,201 points, 395 spins; No adds

**SAM HUNT**/Raised On It (MCA)

1,151 points, 340 spins

1 add: **KTST**

## ADD DATES

**May 2**

**PARMALEE**/Roots (Stoney Creek)

**HOMEGROWN BAND**/Summer Song (Homegrown)

**CHRIS JANSON**/Holdin' Her (Warner Bros./WAR)

**CHRIS STAPLETON**/Parachute (Mercury)

**May 9**

**HILLARY SCOTT & THE SCOTT FAMILY**/Thy Will (EMI Nashville)

**May 16**

None Listed

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## CHECK OUT 4/25



**Martina McBride** *Reckless* (Nash Icon)

McBride's co-produced her 13th studio album with Nathan Chapman and Dann Huff and it features the title cut/first single "Reckless" along with special guests Keith Urban on "Diamond" and Buddy Miller on "The Real Thing."



**Lonestar** *Never Enders* (Shanachie Entertainment)

The quartet returns with 10 tracks including current single/title cut "Never Enders," written by Lonestar's Richie McDonald and Dean Sams with Marv Green ("Amazed").

May 6

**Keith Urban** *Ripcord* (Capitol)

**Cole Swindell** *You Should Be Here* (Warner Bros./WMN)

**Mary Chapin Carpenter** *The Things That We Are Made Of* (Lambent Light)

**Cyndi Lauper** *Detour* (Sire)

**Ryan Beaver** *Rx* (St. Beaver/Parallel)

**Sammy Arriaga** *Banjos N' Bongos* (Latium)

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**MAY 7 2016**

8AM: TEAM CHECK IN

9AM: PARADE OF BEDS

10AM: RACE BEGINS



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To support a team

LW	TW	Artist/Title (Label)	Points	+/-	Points	Plays	+/-	Plays	Stations	Adds
1	1	<b>C. YOUNG &amp; C. POPE</b> /Think Of You (RCA/Republic Nashville) <small>2<sup>nd</sup> Week at No. 1</small>	11862	290	2439	57	53	0		
2	2	<b>DIERKS BENTLEY</b> /Somewhere On A Beach (Capitol)	11576	321	2421	81	54	0		
5	3	<b>OLD DOMINION</b> /Snapback (RCA)	10637	459	2255	86	54	0		
3	4	<b>FLORIDA GEORGIA LINE</b> /Confession (Republic Nashville)	10539	-209	2243	-32	51	0		
6	5	<b>TIM MCGRAW</b> /Humble And Kind (Big Machine)	10444	574	2163	118	54	1		
11	6	<b>BLAKE SHELTON</b> /Came Here To Forget (Warner Bros./WMN) ✓	8696	846	1820	183	54	0		
8	7	<b>DUSTIN LYNCH</b> /Mind Reader (Broken Bow)	8485	-264	1775	-45	51	0		
9	8	<b>LEE BRICE</b> /That Don't Sound Like You (Curb)	8274	248	1690	37	53	0		
13	9	<b>LUKE BRYAN</b> /Huntin', Fishin' And Lovin'... (Capitol)	8217	583	1703	115	54	0		
4	10	<b>RASCAL FLATTS</b> /I Like The Sound Of That (Big Machine)	8151	-2147	1709	-473	44	0		
10	11	<b>THOMAS RHETT</b> /T-Shirt (Valory)	8112	252	1666	53	54	0		
14	12	<b>MAREN MORRIS</b> /My Church (Columbia)	7864	234	1666	67	53	0		
16	13	<b>KENNY CHESNEY</b> /Noise (Blue Chair/Columbia) ✓	7026	766	1466	162	53	0		
15	14	<b>JON PARDI</b> /Head Over Boots (Capitol)	6928	508	1386	107	52	0		
20	15	<b>KEITH URBAN</b> /Wasted Time (Capitol) ✓	5962	1007	1235	204	54	0		
12	16	<b>CHASE BRYANT</b> /Little Bit Of You (Red Bow)	5904	-1893	1247	-411	40	0		
17	17	<b>ERIC CHURCH</b> /Record Year (EMI Nashville)	5662	163	1217	35	53	1		
18	18	<b>FRANKIE BALLARD</b> /It All Started With A Beer (Warner Bros./WAR)	5168	-3	1045	6	51	0		
19	19	<b>CHRIS LANE</b> /Fix (Big Loud)	5094	40	1020	15	48	0		
22	20	<b>JAKE OWEN</b> /American Country Love Song (RCA)	4979	639	1002	119	53	2		
21	21	<b>JUSTIN MOORE</b> /You Look Like I Need A Drink (Valory)	4611	183	951	46	54	1		
23	22	<b>DAVID NAIL</b> /Night's On Fire (MCA)	4475	276	936	54	45	2		
25	23	<b>JASON ALDEAN</b> /Lights Come On (Broken Bow) ✓	4322	912	945	187	53	2		
26	24	<b>CARRIE UNDERWOOD</b> /Church Bells (19/Arista) ✓	3757	675	769	158	52	12		
24	25	<b>DAN + SHAY</b> /From The Ground Up (Warner Bros./WAR)	3644	46	760	5	50	1		
27	26	<b>CANAAN SMITH</b> /Hole In A Bottle (Mercury)	2882	199	602	48	44	1		
28	27	<b>KIP MOORE</b> /Running For You (MCA)	2704	281	560	61	42	1		
29	28	<b>TUCKER BEATHARD</b> /Rock On (BMLG/Dot)	2399	638	474	123	37	8		
36	29	<b>KELSEA BALLERINI</b> /Peter Pan (Black River)	2035	453	463	112	49	6		
30	30	<b>CAM</b> /Mayday (Arista)	1871	153	360	38	36	3		

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## St. Jude & Country Music go hand in hand.


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LW	TW	Artist/Title (Label)	Points	+/-	Points	Plays	+/-	Plays	Stations	Adds
33	31	 JENNIFER NETTLES/Unlove You (Big Machine)	1776		164	335		20	35	1
31	32	 ERIC PASLAY/High Class (EMI Nashville)	1714		10	356		3	39	0
32	33	 SAM HUNT/Make You Miss Me (MCA)	1693		71	381		10	37	0
34	34	 BIG & RICH f/TIM MCGRAW/Lovin' Lately (B&R/New Revolution)	1688		77	372		17	34	0
37	35	 DRAKE WHITE/Livin' The Dream (Dot)	1541		90	324		25	34	2
38	36	 KANE BROWN/Used To Love You Sober (RCA)	1421		97	256		7	30	0
35	37	WILLIAM MICHAEL MORGAN/I Met A Girl (Warner Bros./WMN)	1355		-230	294		-31	34	0
39	38	 BROTHERS OSBORNE/21 Summer (EMI Nashville)	1267		188	209		17	20	1
56	39	 ZAC BROWN BAND/Castaway (SG/Varvatos/Dot)	1098		661	243		147	23	11
42	40	 GRANGER SMITH/If The Boot Fits (Wheelhouse)	1072		100	246		23	21	1
40	41	 BILLY CURRINGTON/It Don't Hurt Like It Used To (Mercury)	1048		21	224		-6	23	4
43	42	OLIVIA LANE/Make My Own Sunshine (Big Spark)	755		-17	154		-1	16	0
46	43	 TRACE ADKINS/Jesus And Jones (Wheelhouse)	666		24	139		9	20	1
45	44	 CHRIS STAPLETON/Fire Away (Mercury)	657		-3	67		1	3	0
55	45	 BRETT YOUNG/Sleep Without You (Republic)	635		179	92		31	12	2
49	46	 ERIC CHURCH/Three Year Old (EMI Nashville)	610		50	61		5	1	0
44	47	MARTINA MCBRIDE/Reckless (Nash Icon)	609		-92	134		-19	13	0
47	48	 JORDAN RAGER w/JASON ALDEAN/Southern Boy (Broken Bow)	598		18	118		11	11	1
50	49	 RANDY HOUSER/Song Number 7 (Stoney Creek)	596		70	128		14	18	0
48	50	JANA KRAMER/Said No One Ever (Elektra/WAR)	520		-47	90		-4	5	0
59	51	 AARON WATSON/Bluebonnets (Big/Thirty Tigers)	519		156	134		44	13	1
51	52	 CLARE DUNN/Tuxedo (MCA)	506		15	78		4	13	0
53	53	 JOSH ABBOTT BAND w/C. PEARCE/Wasn't That Drunk (PDT/1608)	480		20	71		2	4	1
52	54	STEVE MOAKLER/Suitcase (Creative Nation)	450		-20	45		-2	1	0
54	55	BRANDY CLARK/Girl Next Door (Warner Bros./WMN)	410		-47	63		-11	8	0
Debut	56	 MARGO PRICE/Four Years Of Chances (Third Man)	400		120	40		12	1	0
58	57	BRIAN COLLINS/Healing Highway (Blue Light)	358		-40	67		-10	9	1
Re-Enter	58	 MAREN MORRIS/80's Mercedes (Columbia)	350		10	35		1	1	0
60	59	 OLD DOMINION/Song For Another Time (RCA)	350		10	35		1	1	0
Re-Enter	60	 HIGH VALLEY/Make You Mine (Atlantic/WEA)	340		41	64		7	11	0

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