

# billboard Country Update

BILLBOARD.COM/NEWSLETTERS

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BILLBOARD COUNTRY UPDATE

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## Lady A Manager Daniel Miller On The Big Picture For Artists And Students



On a rainy Tuesday in April, Fusion Music founder **Daniel Miller** inconvenienced himself for a couple of dozen kids in Murfreesboro, Tenn.

**Lady Antebellum**, a management client for 10 years, had an album to set up for June release. Another client, **Martina McBride**, had a 25-year anniversary marketing plan that was coming together, and newcomer **Jacob Davis** was in the midst of a radio-promotion tour behind his first single, "What I Wanna Be." Traffic on the 30-mile drive from Nashville to Middle Tennessee State University made Miller and two fellow travelers — Creative Artists Agency agent **Aaron Tannenbaum** and Flood Bumstead McCready & McCarthy co-owner **Duane Clark** — an hour late. But they all eventually arrived to deliver a PowerPoint presentation, titled "The Ecosystem of the Music Industry," that provided an overview of music-business relationships for students at a Recording Academy-sponsored Grammy U event.

Teaching is not a job requirement job for Miller. But 20 years ago he enrolled in the same recording industry management program at MTSU, and the big-picture view he shared with those students is one he wishes he'd had when he started.

"I think we're a really undereducated industry," says Miller later. "A lot of the people in the industry don't understand it and don't pay attention to it, so there's a good chance for these kids to win. In theory, it's a young person's business. The best

ideas come from young people, and I like to surround myself with younger people that are a lot smarter than I am. It helps me grow the business and offer the most to the clients."

Miller is, in many ways, extending the same service to those program enrollees that he provides to his management clients, using his own understanding of their situation to help them navigate a confusing business. His first industry gig came in 1998, when he called about opportunities at Evelyn Shriver Public Relations just as the under-staffed firm needed help answering phones in the wake of **Tammy Wynette's** death. He began his career with extraordinary naivete — "I didn't even know what a publicist was," admits Miller — but now guides Lady Antebellum, McBride, Davis and **Ryan Kinder** through various partnerships and deals.

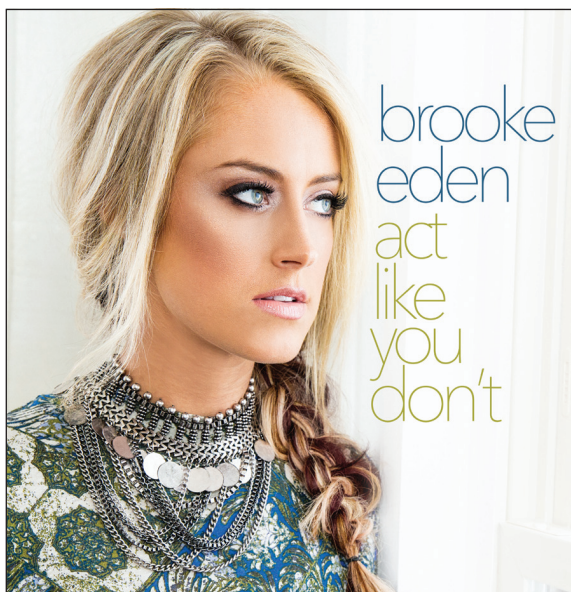


MILLER

By the same token, Miller understands firsthand the commitment and risk required

of the artists he represents. His family had no money for his education, so he worked his way through college when he could pull the funds together, taking seven years to get his degree. Later, he was comfortably positioned in a gig at Borman Entertainment, where he first started working with Lady A, but stepped out on his own without any clients, hoping his reputation and work ethic would stir some momentum.

"It's not uncommon in country music for someone to come from not having grown up with money and suddenly have lots,"



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WJVC 13x, KJKE 13x, WWQM 13x, WGTY 13x,  
WKLI 13x, WDRQ 12x, KATC 12x, KFRG 11x,  
KKGO 10x, KKWF 10x, WGH 10x

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says Miller. “I don’t think any of these people are prepared for success, because in a lot of ways it’s really not a real life.”

Miller told the MTSU students at the event that his role is to be “a barrier between the artist and the outside world,” and that world is a complex one. The PowerPoint schematic laid out multiple pods of satellite entities — label, booking agent, radio, media, concert buyer, audience and merchandise firm, to list some of the obvious ones — but the manager isn’t just required for protection. He also is a sounding board, offering advice about business and, at times, creative direction, which becomes increasingly difficult in the life of an artist.

“You can make a few [A&R] mistakes as you’re sorting things out at the entry level,” says Miller. “But at the superstar and iconic level the challenge is [that] you’ve established a sound and a brand: As you continue, [the music] has to be different enough to remain compelling, but not so different that people can’t continue to connect to it. That’s really hard, especially as trends change.”

Giving advice that makes sense on both a creative and economic level is increasingly difficult. The business in 2017 is much different than the one Lady Antebellum entered in 2007. “Ten years ago, I don’t know that we would have dreamed that not having music sales would be part of the strategy,” says Miller, and it’s a reason why he’s guiding his established acts into non-music branding opportunities. Lady A’s **Hillary Scott** introduced the LaBellum fashion line, with other developments on the way that will include bandmates **Charles Kelley** and **Dave Haywood**, and McBride will be building on the cookbook she published in 2014, *Around the Table: Recipes and Inspiration for Gatherings Throughout the Year*.

But Miller discovered the hard way that the management business has changed, too. As managers have taken on some of the functions that labels used to fund, it has grown more challenging to turn a profit while still serving clients’ needs. Thus, when Red Light Management offered Miller a chance to partner that would also allow him to reteam with Lady A, Fusion gladly gave Red Light the green light.

“The nature of management companies in the music business has changed really quickly,” says Miller. “The odds of a new boutique management company surviving are pretty slim, and most everybody is aligned in some way or another with some bigger entity, whether it’s another Live Nation or **Scotter Braun** [with Maverick] or whatever it is. So the Red Light opportunity was really appealing because I couldn’t afford to pay for all the resources that they already had in-house.”

Not all of the MTSU students that Miller addressed in April will succeed in the music business, and Miller returns periodically to give that PowerPoint presentation and help them figure out what it will take. But it also serves as a reminder to him that what separates the winning artists, managers and executives in the industry is often what elevates the top students in those music-business classes.

“Even that night at that panel, you could see two or three kids that were listening to every word we said, and there were several that weren’t really paying any attention at all,” says Miller. “There’s got to be a certain level of ambition.”



Lady Antebellum headlined The Recording Academy’s annual Grammy Block Party at Cumberland Park in Nashville on May 2. From left: Lady A’s Dave Haywood, Miranda Lambert, Anderson East, and Lady A’s Hillary Scott and Charles Kelley.



Toby Keith covered “MacArthur Park” during a May 3 tribute to songwriter Jimmy Webb at New York’s Carnegie Hall. Backstage, from left: Keith, actor Michael Douglas and Webb.



Wheelhouse act Walker McGuire visited KKBQ Houston as the duo continues its first radio-promotion tour. From left: the duo’s Jordan Walker, Wheelhouse vp promotion Teddi Bonadies, KKBQ PD Johnny Chiang, Cox Media/Houston vice president/market manager Mark Krieschen and the duo’s Johnny McGuire.

LADY ANTEBELLUM: ED RODE/WIREIMAGE.COM; KEITH: AL PEREIRA

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# drake white

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TOP  
30  
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ON THE CHARTS JIM ASKER [jim.asker@billboard.com](mailto:jim.asker@billboard.com)

# No 'Problem': Willie Nelson's New Album Bows At No. 1



Country legend **Willie Nelson's** *God's Problem Child* (Legacy) bounds in atop *Billboard's* Top Country Albums chart (dated May 20), earning 36,000 equivalent albums, with 34,000 in pure sales, during its first week (ending May 4), according to Nielsen Music. On the all-genre *Billboard* 200, the set starts at No. 10, where it is Nelson's sixth top 10 (and fourth since 2013).

Nelson notches his 17th No. 1 on Top Country Albums (and third to arrive at the summit). He ascends to a solo share of the second-most chart-toppers, passing **Garth Brooks** and **Merle Haggard**, each with 16. Among all artists, **George Strait** leads with 26 No. 1s on the chart, which launched in 1964.

Beyond the new release's chart-topping status, Nelson adds his record-extending 50th top 10 title on Top Country Albums. Fellow icons **Loretta Lynn**, **Dolly Parton** and Strait share second place with 40 top 10s each.

Meanwhile, Nelson updates his status as the oldest living artist to crown Top Country Albums. Born April 29, 1933, he just celebrated his 84th birthday. Nelson last led the list, at age 82, with *Django and Jimmie* (alongside then-78-year-old **Merle Haggard**) on June 20, 2015 (30,000 sold). Haggard died in 2016 on his 79th birthday (April 6).

Meanwhile, Lynn, who turned 85 on April 14 and is recovering after suffering a stroke (May 4), debuted and peaked at No. 4 on Top Country Albums with *Full Circle* on March 26, 2016 (a month shy of her 84th birthday).

*God's Problem Child* is Nelson's first No. 1 on Top Country Albums without another artist since *Band of Brothers* debuted atop the chart dated July 5, 2014 (37,000 sold). When *Brothers* crowned the list, it closed a 28-year gap between chart-toppers for Nelson; before that, he hadn't reigned since June 7, 1986 (with *The Promiseland*).

The new, 13-track album was produced by Nelson and **Buddy Cannon**, with the pair having co-written seven of its songs. A good amount of the material focuses on aging, while "Still Not Dead" was inspired by fake news stories that reported Nelson's premature demise. During a recent interview with **Jeremy**

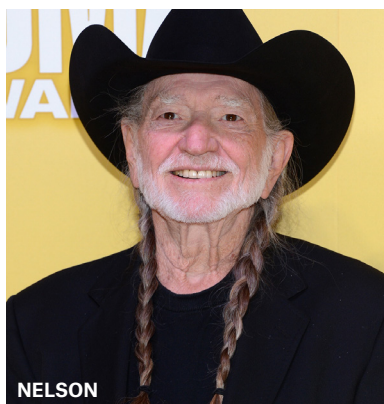
**Tepper**, who programs SiriusXM's Willie's Roadhouse channel, Nelson said of the falsehoods, "I always loved them. Everybody's so glad to see me."

The last song on the LP, "He Won't Ever Be Gone," pays homage to Haggard. "You get to be our age, you see a lot of your buddies and friends pass on," Nelson told Tepper. "It's just inevitable. We're all going to go one of these days... [But] not today."

**A LOT TO 'LIKE'** **Sam Hunt's** "Body Like a Back Road" (MCA Nashville) dominates Hot Country Songs, Country Airplay, Country Digital Song Sales and Country Streaming Songs simultaneously for a third straight week. The track spends a 13th frame atop Hot Country Songs (which combines streaming, airplay and sales data). It tops Country Digital Song Sales for a 14th week, down 10 percent to 51,000 downloads sold; Country Streaming Songs for a 13th frame (14.7 million U.S. streams, up less than 1 percent); and Country Airplay for a third week (44.9 million in audience, down 5 percent).

**NEW TO THE TOP 10** **Darius Rucker** rises to the top 10 on both Hot Country Songs (15-8) and Country Airplay (11-8; 28.3 million, up 13 percent), scoring his ninth and 10th top 10, respectively, with "If I Told You" (Capitol Nashville). On Hot Country Songs, the track owes its leap partly to a 69-cent sale tag in the iTunes Store, as it surges 126 percent to 18,000 sold and flies 24-8 on Country Digital Song Sales.

Plus, **Florida Georgia Line** banks its 13th top 10 on Country Airplay (encompassing all of the duo's proper singles promoted to radio) as "God, Your Mama, and Me" (BMLG Records), featuring **Backstreet Boys**, rises 12-10 (24.2 million, up 9 percent). Backstreet Boys reach the top tier in their first visit to Country Airplay and earn their first top 10 on any *Billboard* airplay chart since 2005, when the pop group's "Incomplete" reached No. 4 on the Adult Contemporary tally. ●



NELSON

NELSON: JASON KEMPIN/GETTY IMAGES

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# billboard Country Airplay

AIRPLAY  
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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE Imprint/Label	Artist	AUDIENCE (IN MILLIONS)		PLAYS		
					THIS WEEK	+/-	THIS WEEK	+/-	RANK
1	1	14	BODY LIKE A BACK ROAD MCA Nashville	Sam Hunt	44.937	-2.188	7928	-589	2
2	2	29	HURRICANE River House/Columbia Nashville	Luke Combs	44.811	+2.985	8009	256	1
3	5	22	IN CASE YOU DIDN'T KNOW BMLG	Brett Young	37.772	+3.010	6972	408	4
4	6	26	BLACK Capitol Nashville	Dierks Bentley	37.437	+2.865	6748	326	5
5	3	31	YEAH BOY Black River	Kelsea Ballerini	37.324	+1.371	7064	194	3
6	4	49	HOMETOWN GIRL MCA Nashville	Josh Turner	30.968	-4.959	5052	-1312	9
7	8	42	THE WEEKEND Valory	Brantley Gilbert	29.655	+1.088	5967	163	6
8	11	42	IF I TOLD YOU Capitol Nashville	Darius Rucker	28.317	+3.189	5224	520	8
9	9	32	HOW NOT TO Warner Bros./WAR	Dan + Shay	27.823	+0.705	5250	228	7
10	12	17	GOD, YOUR MAMA, AND ME BMLG	Florida Georgia Line Featuring Backstreet Boys	24.184	+1.902	4416	342	10
11	14	12	EVERY TIME I HEAR THAT SONG Warner Bros./WMN	Blake Shelton	22.053	+2.070	4105	338	11
12	13	13	THE FIGHTER Hit Red/Capitol Nashville	Keith Urban Featuring Carrie Underwood	21.997	+1.540	4020	213	12
13	15	18	YOURS IF YOU WANT IT Big Machine	Rascal Flatts	20.410	+0.570	3907	-21	14
14	16	36	MY GIRL Curb	Dylan Scott	20.004	+0.748	3955	142	13
15	17	16	YOU LOOK GOOD Capitol Nashville	Lady Antebellum	18.742	+0.241	3824	108	15
16	18	6	CRAVING YOU Valory	Thomas Rhett Featuring Maren Morris	17.872	+1.318	3191	225	19
17	19	17	FLATLINER Warner Bros./WMN	Cole Swindell	17.232	+2.071	3638	242	16
18	21	15	DRINKIN' PROBLEM Big Machine	Midland	16.303	+3.002	3385	278	17
19	20	14	MY OLD MAN Southern Ground/Elektra/WAR	Zac Brown Band	14.779	+0.906	3152	35	20
20	22	28	SOMEBODY ELSE WILL Valory	Justin Moore	13.738	+0.989	3264	152	18
21	23	7	SPEAK TO A GIRL McGraw/Arista Nashville	Tim McGraw & Faith Hill	12.031	+0.706	2813	203	21
22	24	9	NO SUCH THING AS A BROKEN HEART RCA Nashville	Old Dominion	10.155	+1.075	2167	224	24
23	25	31	FOR HER Big Loud	Chris Lane	9.003	+0.309	2187	111	23
24	27	17	IT AIN'T MY FAULT EMI Nashville	Brothers Osborne	7.952	+0.668	2206	27	22
25	26	24	DO I MAKE YOU WANNA Mercury	Billy Currington	7.688	+0.382	1953	86	25
26	NEW		EITHER WAY Mercury	Chris Stapleton	7.434	+7.434	1079	1079	36
27	29	12	MORE GIRLS LIKE YOU MCA Nashville	Kip Moore	5.211	+0.647	1396	197	26
28	28	11	SOMETHIN' I'M GOOD AT Atlantic/WMN	Brett Eldredge	5.084	+0.491	1355	162	27
29	31	23	MISSING Warner Bros./WMN	William Michael Morgan	4.657	+0.428	995	66	37
30	33	18	OUTTA STYLE BIG Label	Aaron Watson	4.468	+0.308	584	45	48

## BILLBOARD COUNTRY AIRPLAY PANEL – 151 STATIONS

Albany, N.Y.	WGNA	Detroit	WYCD	Memphis	WGKX	Rochester, N.Y.	WBEE
Albuquerque, N.M.	KBOI	El Paso, Texas	KHEY	Miami	WLFP	Sacramento, Calif.	KBEB
Allentown, Pa.	KRST	Ft. Myers, Fla.	WCKT	Milwaukee	WKIS	St. Louis	KNCI
Atlanta	WCTO	Ft. Wayne, Ind.	WWGR	Minneapolis	WMIL		KNTY
Augusta, Ga.	WKHX	Fresno, Calif.	WQHK	Mobile, Ala.	KEYE	Salt Lake City	KSD
Austin, Texas	WUBL	Gainesville, Fla.	KSKS	Monmouth/Ocean, N.J.	KMNB		WIL
Bakersfield, Calif.	WKXC	Grand Rapids, Mich.	WOGK	Monterey, Calif.	WKSJ		KEGA
Baltimore	KASC	Greensboro, N.C.	WBCT	Nashville	WKMI		KSOP
Baton Rouge, La.	KUZZ	Greenville, S.C.	WPAW		KTOM		KUBL
Birmingham, Ala.	WPOC	Harrisburg, Pa.	WTOR		WKDF	San Antonio, Texas	KAJA
Boise, Idaho	WYNK	Hartford, Conn.	WESS		WSIX	San Diego	KCYY
	WDXB	Houston	WSSL		WSM-FM	San Jose, Calif.	KSON
	WZZK	Huntsville, Ala.	WRBT		WJVC		KRTY
	KAWO	Indianapolis	WWTZ	Nassau, N.Y.	WRNS		KSTO
	KIZN	Jacksonville, Fla.	KILT	New Bern, N.C.	WNOE		KFGY
	WBWL	Kansas City, Tenn.	KKBO	New Orleans	WNHI	Santa Rosa, Calif.	WCTO
	WKLB	Kansas City	WDRM	New York	WGH	Sarasota, Fla.	KKWF
	WYRK	Knoxville, Tenn.	WFMS	Norfolk, Va.	WUSH	Seattle	KMPS
Buffalo, N.Y.	WCKN	Lafayette, La.	WLHK	Oklahoma City, Okla.	KJKE	Shreveport, La.	KXKS
Charleston, S.C.	WEZL	Lakeland, Fla.	WGNE	Omaha, Neb.	KTST	Spokane, Wash.	KXLY
Charlotte, N.C.	WKKT	Las Vegas	WQIK	Orlando, Fla.	KXKT	Springfield, Mass.	WRNX
Chattanooga, Tenn.	WSOC	Lexington, Ky.	WXBO	Philadelphia	WWKA	Springfield, Mo.	KTTG
Chicago	WUSY	Little Rock, Ark.	KBEO	Phoenix	WXTU	Stockton, Calif.	KATM
	WBGW	Louisville, Ky.	WDAF	Pittsburgh	KMLE	Syracuse, N.Y.	WBBS
	WUSN	Madison, Wis.	KFKF		KNIX	Tampa, Fla.	WFOS
Cincinnati	WUBE	McAllen, Texas	WCYO		WDSY	Tucson, Ariz.	WOYK
Cleveland	WGAR		WIVK		WOGI	Tulsa, Okla.	KIJM
Colorado Springs, Colo.	KATC		KMDL		WPGI		KTXG
Columbia, S.C.	WCOS		WPCV	Portland, Maine	WPOR		KVOO
Columbus, Ohio	WCOS		KQYE	Portland, Ore.	WPTT		KWEN
Corpus Christi, Texas	KRYS		KWNR		WUPJ	Visalia, Calif.	KJUG
Dallas	KPLX		WBUL		KWJJ	Washington, D.C.	WMZO
	KSCS		KSSN	Providence, R.I.	WCTK	West Palm Beach, Fla.	WIRK
Denver	KWOF		KKGO	Raleigh, N.C.	WNCB	Wichita, Kan.	KFDI
	KYGO		WAMZ		WQDR		KZSN
Des Moines, Iowa	KHKI		WONU	Richmond, Va.	WKHK	Wilkes Barre, Pa.	WGGY
	KJYJ		WVQM	Riverside, Calif.	KFRG	Wilmington, Del.	WXCX
			KTEX	Roanoke, Va.	WSLC	York, Pa.	WGTY

# billboard Country Airplay

AIRPLAY  
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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE Imprint/Label	Artist	AUDIENCE (IN MILLIONS)		PLAYS		
					THIS WEEK	+/-	THIS WEEK	+/-	RANK
31	30	28	THE WAY I TALK Big Loud	Morgan Wallen	4.444	-0.112	1086	43	34
32	32	25	RING ON EVERY FINGER Reviver	LOCASH	4.359	+0.131	1217	15	28
33	34	20	MAKIN' ME LOOK GOOD AGAIN Dot/BMLG	Drake White	4.354	+0.309	1197	143	29
34	35	8	I COULD USE A LOVE SONG Columbia Nashville	Maren Morris	4.312	+0.307	1123	120	32
35	36	9	SMALL TOWN BOY Broken Bow	Dustin Lynch	4.037	+0.257	1109	158	33
36	37	7	ASK ME HOW I KNOW Pearl	Garth Brooks	3.956	+0.352	1132	126	31
37	39	15	A GIRL LIKE YOU Mercury	Easton Corbin	3.724	+0.385	1149	36	30
38	49	2	HEARTACHE ON THE DANCE FLOOR Capitol Nashville	Jon Pardi	3.464	+1.384	765	340	42
39	40	8	EVERY LITTLE THING Big Machine	Carly Pearce	3.307	+0.183	775	89	41
40	45	24	WITH YOU I AM CoJo	Cody Johnson	3.255	+0.774	191	24	-
41	46	4	ROUND HERE BUZZ EMI Nashville	Eric Church	3.151	+0.798	869	154	39
42	38	5	TIN MAN Vanner/RCA Nashville	Miranda Lambert	3.010	-0.456	754	-36	44
43	44	13	JUST A PHASE Stoney Creek	Adam Craig	2.797	+0.314	811	28	40
44	42	3	LAST TIME FOR EVERYTHING Arista Nashville	Brad Paisley	2.772	+0.156	691	170	45
45	43	9	CALIFORNIA B&R/Thirty Tigers/New Revolution	Big & Rich	2.655	+0.077	891	-2	38
46	48	12	WHAT IFS Zone 4/RCA Nashville	Kane Brown Featuring Lauren Alaina	2.607	+0.499	758	118	43
47	47	18	WOKE UP IN NASHVILLE Arista Nashville	Seth Ennis	2.450	+0.210	1080	55	35
48	NEW		SHE'S WITH ME Atlantic/WEA	High Valley	2.373	+1.699	429	209	55
49	50	5	HAPPY PEOPLE Capitol Nashville	Little Big Town	2.229	+0.249	624	40	47
50	51	4	LOVE AGAIN Nash Next/Valory	Todd O'Neill	2.136	+0.173	447	-14	54
51	NEW		TILTOMORROW Wheelhouse	Walker McGuire	2.005	+1.158	489	137	51
52	52	10	GREATEST LOVE STORY Arista Nashville	LANCO	1.975	+0.124	580	30	49
53	56	2	THEY DON'T KNOW Macon/Broken Bow	Jason Aldean	1.859	+0.650	372	118	58
54	53	3	GOOD COMPANY RCA Nashville	Jake Owen	1.688	-0.085	459	24	52
55	57	2	YOURS Triple Tigers	Russell Dickerson	1.469	+0.327	376	29	57
56	54	16	REBOUND Cold River/New Revolution	Drew Baldridge Featuring Emily Weisband	1.368	+0.079	653	-40	46
57	59	2	IN THE BLOOD Columbia/Columbia Nashville/Arista Nashville	John Mayer	1.135	+0.013	171	25	-
58	58	5	THEY CAN'T SEE Reviver	Michael Tyler	1.129	-0.004	273	-4	-
59	55	15	GETTING OVER YOU Broken Bow	Jackie Lee	1.083	-0.168	549	-33	50
60	NEW		ALL ON ME Atlantic/WEA	Devin Dawson	1.031	+0.851	259	199	-



55

**RUSSELL DICKERSON**  
Yours

The singer-songwriter's debut, which he co-wrote with **Parker Welling** and **Casey Brown**, was inspired by **Dickerson's** wife, **Kailey**. It increases 29 percent to 1.5 million audience impressions in its second week on Country Airplay (57-55).

## GOING FOR ADDS

**5/15**  
**JOSH TURNER**  
All About You  
MCA Nashville

**MATT TUCKER**  
Buzz Bait  
Not Listed

**TYLER FARR**  
I Should Go To Church  
Sometime  
Columbia Nashville

**5/22**  
**CHRIS JANSON**  
Fix A Drink  
Warner Bros./WAR

**LAUREN ALAINA**  
Doin' Fine  
19/Interscope/Mercury

**PETE SCHLEGEL**  
I Don't Drink Anymore  
Pete Schlegel

**SHARI ROWE**  
Southern Spells  
Not Listed

**5/29**  
**LINDSAY ELL**  
Waiting On You  
Stoney Creek

**MICKS**  
Chasing Forever  
Nine North

# billboard Country Airplay

AIRPLAY  
MONITORED BY  
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MUSIC

MOST ADDED®		
TITLE Imprint/Label	Artist	ADDS
EITHER WAY Mercury	Chris Stapleton	57
TIL TOMORROW Wheelhouse	Walker McGuire	16
HEARTACHE ON THE DANCE FLOOR Capitol Nashville	Jon Pardi	15
ROUND HERE BUZZ EMI Nashville	Eric Church	14
LAST TIME FOR EVERYTHING Arista Nashville	Brad Paisley	14
MORE GIRLS LIKE YOU MCA Nashville	Kip Moore	11
MAKIN' ME LOOK GOOD AGAIN Dot/BMLG	Drake White	11
ALL ON ME Atlantic/WEA	Devin Dawson	11
I COULD USE A LOVE SONG Columbia Nashville	Maren Morris	10
SMALL TOWN BOY Broken Bow	Dustin Lynch	10

MOST INCREASED AUDIENCE		
TITLE Imprint/Label	Artist	GAIN (IN MILLIONS)
EITHER WAY Mercury	Chris Stapleton	+7,434
IF I TOLD YOU Capitol Nashville	Darius Rucker	+3,189
IN CASE YOU DIDN'T KNOW BMLG	Brett Young	+3,010
DRINKIN' PROBLEM Big Machine	Midland	+3,002
HURRICANE River House/Columbia Nashville	Luke Combs	+2,985
BLACK Capitol Nashville	Dierks Bentley	+2,865
FLATLINER Warner Bros./WMN	Cole Swindell	+2,071
EVERY TIME I HEAR THAT SONG Warner Bros./WMN	Blake Shelton	+2,070
GOD, YOUR MAMA, AND ME BMLG Florida Georgia Line Feat. Backstreet Boys		+1,902
SHE'S WITH ME Atlantic/WEA	High Valley	+1,699

MOST INCREASED PLAYS		
TITLE Imprint/Label	Artist	GAIN
EITHER WAY Mercury	Chris Stapleton	+1079
IF I TOLD YOU Capitol Nashville	Darius Rucker	+520
IN CASE YOU DIDN'T KNOW BMLG	Brett Young	+408
GOD, YOUR MAMA, AND ME BMLG Florida Georgia Line Feat. Backstreet Boys		+342
HEARTACHE ON THE DANCE FLOOR Capitol Nashville	Jon Pardi	+340
EVERY TIME I HEAR THAT SONG Warner Bros./WMN	Blake Shelton	+338
BLACK Capitol Nashville	Dierks Bentley	+326
DRINKIN' PROBLEM Big Machine	Midland	+278
HURRICANE River House/Columbia Nashville	Luke Combs	+256
FLATLINER Warner Bros./WMN	Cole Swindell	+242

NEW AND ACTIVE				
TITLE Imprint/Label	Artist	TOTAL AUDIENCE	TOTAL STATIONS	ADDS
PREACHIN' TO THE CHOIR BMLG	A Thousand Horses	0.814	29	1
GOD MADE A WOMAN Curb	Jerrod Niemann	0.767	35	6
SUNDAY MORNING Stoney Creek	Parmalee	0.682	18	8
11:59 (CENTRAL STANDARD TIME) Atlantic/WMN	Railers	0.615	21	1
A LONG AND HAPPY LIFE Valory	Delta Rae	0.579	14	2
LIKE YOU THAT WAY Mercury	Canaan Smith	0.464	23	4

RECURRENTS			
THIS WEEK	TITLE Imprint/Label	Artist	TOTAL AUD. (IN MILLIONS)
1	DIRT ON MY BOOTS Capitol Nashville	Jon Pardi	27,569
2	ANY OL' BARSTOOL Macon/Broken Bow	Jason Aldean	26,723
3	FAST Capitol Nashville	Luke Bryan	19,482
4	A GUY WITH A GIRL Warner Bros./WMN	Blake Shelton	18,475
5	MAY WE ALL BMLG Florida Georgia Line Feat. Tim McGraw		16,548
6	THINK A LITTLE LESS Atlantic/WEA	Michael Ray	16,261
7	BETTER MAN Capitol Nashville	Little Big Town	16,017
8	BAR AT THE END OF THE WORLD Blue Chair/Columbia Nashville	Kenny Chesney	15,458
9	ROAD LESS TRAVELED 19/Interscope/Mercury	Lauren Alaina	15,247
10	SEEIN' RED Broken Bow	Dustin Lynch	14,367

BILLBOARD COUNTRY BOXSCORE			
Gross Ticket Price(s)	Artist Venue/Date(s)	Attendance Capacity	Promoter(s)
\$625,629 \$73, \$47.75	LUKE BRYAN Richmond (Va.) Coliseum/March 9	9,004 12,343	LIVE NATION
\$559,937 \$97.64, \$75.09	ZAC BROWN BAND ICC Theatre, Sydney/April 21	7,810 sellout	CHUGG ENTERTAINMENT
\$362,611 \$54.75, \$25	THOMAS RHETT Landers Center, Southaven, Miss./March 24	8,010 8,529	LIVE NATION
\$357,880 \$54.75, \$25	THOMAS RHETT Peoria (Ill.) Civic Center/Feb. 25	9,250 9,536	LIVE NATION
\$283,335 \$54.75, \$25	THOMAS RHETT Erie (Pa.) Insurance Arena/Feb. 24	6,825 7,909	LIVE NATION

Reported worldwide boxscore figures for Country artists. Boxscore figures should be submitted to Bob Allen by phone (615-891-1976), fax (615-891-2054) or email (bob.allen@billboard.com).



## TEXAS REGIONAL RADIO REPORT

WEEK ENDING MAY 7, 2017

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE (Label)	ARTIST	TW SPINS	SPINS +/-	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE (Label)	ARTIST	TW SPINS	SPINS +/-
1	3	10	CREEK DON'T RISE (Bill Grease Rec) ★★1 week at 1★★	William Clark Green	1733	239	11	15	12	HELLO WORLD (Texas Like That)	Zane Williams	1246	113
2	4	12	WISH YOU WERE HERE (Independent)	Cody Jinks	1611	221	12	16	11	WHEN YOU LOVE SOMEBODY (Independent)	Jamie Richards	1209	117
3	1	16	AMERICAN KID (PTO Records)	Rich O'Toole	1517	-139	13	5	28	I'M BREAKING IN (Independent)	Junior Gordon	1207	-160
4	10	10	DON'T FORGET WHERE YOU COME FROM (Independent)	Kyle Park	1424	239	14	2	15	A LOT OF ROOM TO TALK (Independent)	Jake Worthington	1178	-435
5	6	15	SOUNDS LIKE A PLAN (Independent)	Drew Fish Band	1413	141	15	18	10	SECOND HAND SMOKE (Deep Creek Records)	Sam Riggs	1172	132
6	7	17	DEEP BLUE ME (Independent)	Case Hardin	1366	98	16	12	24	BRIDGE (Independent)	Mark McKinney	1072	-105
7	8	24	BEER PRESSURE (Independent)	Bri Bagwell	1327	123	17	21	8	RIGHT ABOUT NOW (Independent)	Curtis Grimes	1056	95
8	17	6	WILD AS YOU (Independent)	Cody Johnson	1300	236	18	11	25	OUTTA STYLE (BIG Label)	Aaron Watson	1039	-144
9	13	15	A LIFE WHERE WE WORK OUT (Independent)	Flatland Cavalry	1298	124	19	24	9	STONE (Independent)	Whiskey Myers	1030	126
10	9	20	PEOPLE LIKE ME (Independent)	Dustin Sonnier	1265	75	20	14	19	FOREVER TODAY (Independent)	Reckless Kelly	1016	-125

Texas Regional Radio Report Top 100 is compiled from weekly online playlist reports from 86 radio stations located in Texas and surrounding states, including reports from specialty shows, internet and satellite radio outlets. Songs are ranked by total plays. For tracking, complete chart methodology and more information, visit [www.texasregionalradio.com](http://www.texasregionalradio.com), or contact Dave Smith at 817-283-7984. Copyright 2017, Texas Regional Radio Report





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NASHVILLE & NATIONAL TOM ROLAND



Chris Stapleton guested on Cumulus' syndicated morning show *Ty, Kelly & Chuck* on May 5, the day Mercury released his album *From A Room: Volume 1*. From left: Ty Bentli, Stapleton and Chuck Wicks.

WILL JOHN MAYER'S 'BLOOD' WORK IN COUNTRY?

A week after his debut, singer-songwriter **John Mayer** rises 59-57 on Country Airplay with "In the Blood," his first title to appear on a *Billboard* country chart.

While Mayer records for Columbia, his first foray into country radio — featuring **Sheryl Crow** on backing vocals — is being steered by Arista Nashville.

So far, response from country programmers looks largely positive. Seemingly to Mayer's advantage, the bulk of U.S. radio stations are owned by a handful of chains, so many PDs oversee multiple stations in their respective clusters and may have programmed plenty of Mayer's music on their pop and rock outlets.

"Essentially, I heard the record and liked it, and Mayer's name recognition led me to giving it a shot," says CBS Radio vp programming and **WYCD** Detroit PD **Tim Roberts**. "Also, we have a [local] song-wars feature called 'Country Showdown.' When we featured 'In the Blood' against another song, it did very well. That was followed by some requests for the track."

CBS Radio/Phoenix vp programming and **KMLE** PD **Tim Richards** set up "Blood" by allowing listeners to hear the song before identifying Mayer. "After the song aired the first time, we said who it was and received only



Brad Paisley (left) chatted with SiriusXM host Storme Warren during an album premiere special.

positive reaction," says Richards. "At one point, a guy called in from one of our more rural areas and said he loved it, adding, 'I welcome John Mayer to country,' which was exactly what I needed to hear."

**Bobby Bones**, host of Premiere Radio Networks' *The Bobby Bones Show*, has backed "Blood" since he saw Mayer perform in St. Paul, Minn., on April 15.

"After I heard 'In the Blood' in concert, I thought that it would work perfectly for us," says Bones. "I know that our listeners, especially those on the younger end, don't even think about music existing in this genre or that genre. They just know what they like."

Of course, some country programmers will want to monitor how "Blood" builds. It aired on **WBWL** Boston courtesy of Bones' morning show in its first week, but

has not yet been added to the station's other dayparts. "I personally like the song," says PD **Lance Houston**. "I just think it may be a little dangerous to have a John Mayer song on country radio right now, so I'll wait and watch. We are in the middle of trying to figure out where we are going as a format, and this might blur the lines even more as to what is country and what is not country."

Go [here](#) for the full story.

—Jim Asker

MOVERS & SHAKERS

**KSKS** Fresno, Calif., hired **Steve Pleshe** as PD, effective May 7. It marks a return to the station for Pleshe, who began his broadcasting career there before

moving to the label side of the business. He most recently was Black River director of West Coast promotion... Beasley Media Group retained integrated marketing strategy consultant **Lori Burgess**. The New York-based exec has worked with *The Hollywood Reporter*, *Prevention* and *OK!*, among other brands... **Cara Denis** took the **WLHK** Indianapolis music director/afternoon-drive role that opened when **J.D. Cannon** retired from fulltime work, *Talkers.com* reported. It represents a return to the market for Denis, who most recently was assistant PD for **KCLR** Columbia, Mo.... **Lola Montgomery** left her

on-air gig at **KSJJ** Bend, Ore., according to *Talkers.com*. It marked the end of a 29-year broadcasting career... **Little Big Town** hosts Westwood One's *Summer Kick Off* Memorial Day special, available May 27-29. Interested stations can contact Westwood vice president/GM of music and entertainment country

**Bryan Switzer** [here](#)... Twelve new members have been added to the Country Radio Seminar agenda committee, including Nielsen client solutions director **Josh Bennett**, **KUZZ/KRJK** Bakersfield, Calif., PD **Brent Michaels** and Rubber City Radio/Akron, Ohio, vp operations **Sue Wilson**. Go [here](#) for the full list of members.

**Nicole Csabai** joined Big Machine Label Group as vp revenue and sales. She previously was Interscope director of revenue. Reach her [here](#)... BMG Nashville promoted **Daniel Lee** to vp creative from senior director... Warner/Chappell Production hired **Steve Swenson** as director of licensing. The Tampa-based executive previously was managing producer/composer at HSN... Think Media & Marketing added manager of client services **Maggie Noonan**. She previously was manager of partner programs at Athlon Media Group/*Parade*. Reach her [here](#)... Former Sony/ATV U.S. administrator **Courtney "Coko" Eason** was awarded a Google-related Code2040 residency, assisting a startup for her mobile application Milk, which rewards users when they avoid interacting with their smartphones in movie theaters, restaurants and other public venues... Indie PR firm Shore Fire Nashville has an entry-level publicist position available. Send a cover letter, resumé and writing samples to director of business affairs and human resources **Chris Brudzinski** [here](#).



PLESHE

'ROUND THE ROW

**Nicole Csabai** joined Big Machine Label Group as vp revenue and sales. She previously was Interscope director of revenue. Reach her [here](#)... BMG Nashville promoted **Daniel Lee** to vp creative from senior director... Warner/Chappell Production hired **Steve Swenson** as director of licensing. The Tampa-based executive previously was managing producer/composer at HSN... Think Media & Marketing added manager of client services **Maggie Noonan**. She previously was manager of partner programs at Athlon Media Group/*Parade*. Reach her [here](#)... Former Sony/ATV U.S. administrator **Courtney "Coko" Eason** was awarded a Google-related Code2040 residency, assisting a startup for her mobile application Milk, which rewards users when they avoid interacting with their smartphones in movie theaters, restaurants and other public venues... Indie PR firm Shore Fire Nashville has an entry-level publicist position available. Send a cover letter, resumé and writing samples to director of business affairs and human resources **Chris Brudzinski** [here](#).



CSABAI



Independent recording artist Tegan Marie visited the set of NBC's *The Voice*, where she got the feel of Blake Shelton's red chair.

PAISLEY: JOHN SHEARER; MARIE, SHELTON: SWEETY HIGH

## NASHVILLE &amp; NATIONAL TOM ROLAND

## MUSIC NOTES

“If you can’t be an athlete, be an athletic supporter”: Country artists lived up to that one-liner from *Grease* in a big way during the past week. **Little Big Town** and **Lady Antebellum** sang the national anthem before two Nashville Predators games as the city’s hockey team advanced to the Western Conference finals for the first time. Nashville-based singer-songwriter **Brett Kissel** attracted attention when his mic went out, setting the stage for an arena full of Canadians at an Edmonton hockey game to sing the American anthem. And **Dylan Scott** did the honors at a Los Angeles Dodgers game. Per usual, country acts showed up en masse for the Kentucky Derby and related events, including **Kacey Musgraves**, **Maren Morris**, **Jerrod Niemann**, **Terri Clark**, **Travis Tritt**, **Eddie Montgomery** and **Kix Brooks**.



Add two more events to the run-up for the CMA Music Festival. Pandora will hold its third annual Sounds Like Country concert at Marathon Music Works on June 6 with **Jake Owen**, **Old Dominion** and **RaeLynn**. **Tucker Beathard** and **Ryan Hurd** are also set for Wrecking Ball, a post-CMT Music Awards show at 3rd & Lindsley on June 7.

Songwriter **Jeffrey Steele** (“My Wish,” “Raise ’Em Up”) started out in Nashville as a member of the Curb-signed band **Boy Howdy**. He’s now a bandmember again with the introduction of **Sons of the Palomino**, a group that takes its name from defunct club The Palomino, a longtime fixture in Southern California, where Steele was born and raised. His company, 3 Ring Circus, will release an album on June 30 and just released the video for the first single, “Countryholic,” with a guest appearance by **John Rich**. The band includes **Time Jumpers** bassist **Brad Albin** and five session players: steel guitarist **Paul Franklin**, fiddler **Larry Franklin**, drummer **Jerry Roe**, pianist **Tony Harrell** and guitarist **James Mitchell**.

Country plays a part in the new film *American Epic* that airs on PBS on May 16. **Jack White**, **Robert Redford** and **T Bone Burnett** all took part in the project, which documents the field recordings of the 1920s and ’30s that brought country, blues and folk into a marketplace dominated by classical music and Broadway songs. Legacy is releasing both single- and five-disc versions of the soundtrack. Artists such as **Jimmie Rodgers**, **The Carter Family**, **Emmett Miller**, **The Carolina Tar Heels**, **Ernest Stoneman** and **Lead Belly** influenced country’s early directions, and *American Epic* provides a solid sample of them in context with other genres that are bedrock starting points for the modern music business.

## Top Headlines from billboard.com

Click on the headlines below for more details

[American Idol revival poised to move forward at ABC](#)

[SESAC’s John Josephson on the PRO’s plans to grow after major Blackstone acquisition](#)

[Cher to receive Icon Award at 2017 Billboard Music Awards](#)

[iHeartMedia posts deep losses, repeats warning on debt in quarterly earnings](#)

[Led Zeppelin reunion? Robert Plant breaks the Internet with three little words](#)

## ON THIS DATE IN COUNTRY MUSIC

## May 8

- 2011 — **John Rich** serves as project manager for the third time during the season on NBC’s **Donald Trump**-hosted *The Celebrity Apprentice*, raising \$20,000 for charity with a promotional video for OnStar Emergency Services.
- 2007 — **Billy Ray Cyrus** is voted off the ABC series *Dancing With the Stars*.

## May 9

- 2015 — **Little Big Town**’s “Girl Crush” kicks off a 13-week ride at the top of the *Billboard* Hot Country Songs chart.
- 1968 — **Merle Haggard** records “Mama Tried” at the Capitol Recording Studio in Hollywood.



## May 10

- 2016 — **Cole Swindell** sings “You Should Be Here” at the top of the new One World Trade Center building in New York, becoming the first artist to perform there since it opened.
- 2012 — **Darius Rucker**, **Luke Laird** and **Ashley Gorley** write “Radio” on Rucker’s bus outside Veterans Memorial Arena in Jacksonville, Fla.

## May 11

- 2013 — **Willie Nelson** receives an honorary doctorate from the Berklee College of Music in Boston, along with **Carole King** and **Annie Lennox**.

## May 12

- 1992 — RCA releases **Martina McBride**’s debut album, *The Time Has Come*.

## May 13

- 1977 — **Dolly Parton** begins a three-night stand at The Bottom Line in New York. In the audience for the concerts are **Bruce Springsteen**, **Mick Jagger**, **Candice Bergen**, **Olivia Newton-John** and **John Belushi**.
- 1957 — **Elvis Presley** begins work on his third movie, *Jailhouse Rock*, in Los Angeles, starting with filming of the legendary jailhouse dance scene.

## May 14

- 2002 — Universal South releases **Joe Nichols**’ debut single, “The Impossible.”

Source: [RolandNote.com](http://RolandNote.com), the Ultimate Country Music Database

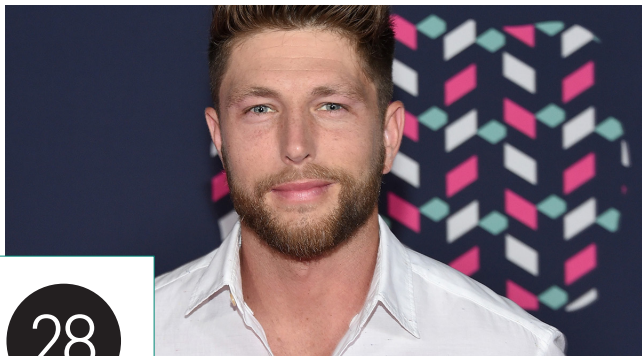


Chris Janson met up with the WEBG Chicago morning team — Mason, Remy and Alabama — when he played the iHeartCountry Festival in Austin on May 6. From left are personalities Mason Schreder and Amber “Alabama” Cole, Janson and personality Zach “Remy” Hoesly.

# billboard Hot Country Songs

SALES, AIRPLAY & STREAMING DATA  
COMPILED BY  
**nielsen**  
MUSIC

THIS WEEK	LAST WEEK	TWO WEEKS AGO	WKS ON CHART	TITLE <small>PRODUCER (SONGWRITER)</small>	Artist <small>IMPRINT / PROMOTION LABEL</small>	CERTIFIED	PEAK POSITION
1	1	1	14	<b>BODY LIKE A BACK ROAD</b> <small>Z.CROWELL (S.HUNT,Z.CROWELL,J.OSBORNE,S.MCANALLY)</small>	<b>Sam Hunt</b> MCA NASHVILLE		1
2	2	2	35	<b>IN CASE YOU DIDN'T KNOW</b> <small>D.HUFF (B.YOUNG,T.REEVE,K.SCHILENGER,T.TOMLINSON)</small>	<b>Brett Young</b> BMLG	●	2
3	3	3	36	<b>HURRICANE</b> <small>S.MOFFATT (L.COMBS,T.PHILLIPS,T.ARCHER)</small>	<b>Luke Combs</b> RIVER HOUSE/COLUMBIA NASHVILLE	●	3
4	5	6	20	<b>THE FIGHTER</b> <small>BUSBEE,K.URBAN (K.URBAN,BUSBEE)</small>	<b>Keith Urban Featuring Carrie Underwood</b> HIT RED/CAPITOL NASHVILLE		2
5	4	4	33	<b>DIRT ON MY BOOTS</b> <small>B.BUTLER,J.PARDI (R.AKINS,J.FRASURE,A.GORLEY)</small>	<b>Jon Pardi</b> CAPITOL NASHVILLE	●	2
6	7	8	26	<b>BLACK</b> <small>R.COPPERMAN (D.BENTLEY,R.COPPERMAN,A.GORLEY)</small>	<b>Dierks Bentley</b> CAPITOL NASHVILLE	●	6
7	6	5	35	<b>HOMETOWN GIRL</b> <small>K.GREENBERG (M.BEESON,D.TASHIAN)</small>	<b>Josh Turner</b> MCA NASHVILLE		5
8	15	18	38	<b>IF I TOLD YOU</b> <small>R.COPPERMAN (R.COPPERMAN,J.M.NITE,S.MCANALLY)</small>	<b>Darius Rucker</b> CAPITOL NASHVILLE		8
9	10	10	30	<b>YEAH BOY</b> <small>F.G.WHITEHEAD,J.MASSEY (K.BALLERINI,F.G.WHITEHEAD,K.TIMMER)</small>	<b>Kelsea Ballerini</b> BLACK RIVER		9
10	9	9	36	<b>THE WEEKEND</b> <small>D.HUFF (B.GILBERT,A.DEROBERTS)</small>	<b>Brantley Gilbert</b> VALORY		9
11	11	11	20	<b>GOD, YOUR MAMA, AND ME</b> <small>J.MOI (J.KEAR,H.LINDEY,G.SAMPSON)</small>	<b>Florida Georgia Line Featuring Backstreet Boys</b> BMLG		11
12	8	7	22	<b>ANY OL' BARSTOOL</b> <small>M.KNOX (J.THOMPSON,D.RUTTAN)</small>	<b>Jason Aldean</b> MACON/BROKEN BOW		5
13	12	14	30	<b>HOW NOT TO</b> <small>D.SMYERS,S.HENDRICKS (A.HAMBRICK,P.DIGIOVANNI,K.BARD)</small>	<b>Dan + Shay</b> WARNER BROS./WAR		12
14	13	16	6	<b>CRAVING YOU</b> <small>J.BUNETTA,D.HUFF,JOE LONDON,THOMAS RHETT (D.M.BARNES,J.BUNETTA)</small>	<b>Thomas Rhett Featuring Maren Morris</b> VALORY		5
15	14	17	39	<b>MY GIRL</b> <small>M.ALDERMAN,J.E.NORMAN (D.SCOTT,J.KERR)</small>	<b>Dylan Scott</b> CURB		14
16	16	15	16	<b>YOU LOOK GOOD</b> <small>BUSBEE (H.LINDEY,R.HURD,BUSBEE)</small>	<b>Lady Antebellum</b> CAPITOL NASHVILLE		9
17	19	20	18	<b>FLATLINER</b> <small>M.CARTER (C.SWINDELL,M.BRONLEWE,J.BOYER)</small>	<b>Cole Swindell</b> WARNER BROS./WMN		17
18	20	23	12	<b>EVERY TIME I HEAR THAT SONG</b> <small>S.HENDRICKS (A.MAYO,C.LINDEY,B.WARREN,B.WARREN)</small>	<b>Blake Shelton</b> WARNER BROS./WMN		18
19	24	26	9	<b>DRINKIN' PROBLEM</b> <small>S.MCANALLY,D.HUFF,J.OSBORNE (J.CARSON,C.DUDDY,M.WYSTRACH,S.MCANALLY,J.OSBORNE)</small>	<b>Midland</b> BIG MACHINE		19
20	21	21	17	<b>YOURS IF YOU WANT IT</b> <small>J.DEMARCUS,G.LEVOX,J.D.ROONEY (A.DORFF,J.SINGLETON)</small>	<b>Rascal Flatts</b> BIG MACHINE		20
21	17	12	23	<b>FAST</b> <small>J.STEVENS,J.STEVENS (L.BRYAN,R.CLAWSON,L.LAIRD)</small>	<b>Luke Bryan</b> CAPITOL NASHVILLE		5
22	22	22	7	<b>SPEAK TO A GIRL</b> <small>B.GALLIMORE,T.MCGRAW,F.HILL (SHY CARTER,D.GIBSON,J.SPARGUR)</small>	<b>Tim McGraw &amp; Faith Hill</b> MCGRAW/ARISTA NASHVILLE		6
23	23	24	14	<b>MY OLD MAN</b> <small>D.COBBS (Z.BROWN,N.MOON,B.SIMONETTI)</small>	<b>Zac Brown Band</b> SOUTHERN GROUND/ELEKTRA/WAR		10
24	18	19	17	<b>BAR AT THE END OF THE WORLD</b> <small>B.CANNON,K.CHESENEY (J.T.HARDING,A.MAYO,D.L.MURPHY)</small>	<b>Kenny Chesney</b> BLUE CHAIR/COLUMBIA NASHVILLE		17
25	25	25	8	<b>NO SUCH THING AS A BROKEN HEART</b> <small>S.MCANALLY (M.RAMSEY,T.ROSEN,B.TURSI,J.FRASURE)</small>	<b>Old Dominion</b> RCA NASHVILLE		25



28

**CHRIS LANE**  
For Her

The sophomore single from **Lane's** album *Girl Problems* lifts 29-28 on Hot Country Songs, up 21 percent to 4,000 downloads sold thanks in part to a 69-cent sale tag in the iTunes Store. It also pushes 25-23 on Country Airplay (9 million, up 4 percent).



30

**BROTHERS OSBORNE**  
It Ain't My Fault

Written by the siblings (**John** and **T.J. Osborne**) with **Lee Thomas Miller**, the track rises 31-30 on Hot Country Songs, up 14 percent to 2.1 million U.S. streams after its official video was released May 2. On Country Airplay, "Fault" rises 27-24 (8 million, up 9 percent).

# billboard Hot Country Songs

SALES, AIRPLAY & STREAMING DATA COMPILED BY  
**nielsen MUSIC**

THIS WEEK	LAST WEEK	TWO WEEKS AGO	WKS ON CHART	TITLE <small>PRODUCER (SONGWRITER)</small>	Artist <small>IMPRINT / PROMOTION LABEL</small>	CERTIFIED	PEAK POSITION
26	26	28	16	<b>SOMEBODY ELSE WILL</b> S.BORCHETTA,J.S.STOVER (K.ARCHER,A.HAMBRICK,T.OTTOH)	<b>Justin Moore</b> VALORY		26
27	27	30	11	<b>SMALL TOWN BOY</b> Z.CROWELL (R.AKINS,B.HAYSLIP,K.FISHMAN)	<b>Dustin Lynch</b> BROKEN BOW		19
28	29	27	24	<b>FOR HER</b> J.MOI (M.DRAGSTREM,K.ARCHER,S.BUXTON)	<b>Chris Lane</b> BIG LOUD		23
29	28	29	6	<b>TIN MAN</b> F.LIDDELL,G.WORF,E.MASSE (M.LAMBERT,J.INGRAM,J.R.STEWART)	<b>Miranda Lambert</b> VANNER/RCA NASHVILLE		15
30	31	31	15	<b>IT AIN'T MY FAULT</b> J.JOYCE (J.OSBORNE,T.J.OSBORNE,L.T.MILLER)	<b>Brothers Osborne</b> EMI NASHVILLE		28
31	32	34	22	<b>WHAT IFS</b> D.HUFF (K.BROWN,M.MCGINN,J.M.SCHMIDT)	<b>Kane Brown Featuring Lauren Alaina</b> ZONE 4/RCA NASHVILLE		31
32	<b>NEW</b>		1	<b>SOMEWHERE IN MY BROKEN HEART</b> B.APPELBERRY (B.DEAN,R.LEIGH) <b>★★ Hot Shot Debut ★★</b>	<b>Lauren Duski</b> REPUBLIC		32
33	33	32	10	<b>SOMETHIN' I'M GOOD AT</b> R.COPPERMAN,B.ELDRIDGE (B.ELDRIDGE,T.DOUGLAS)	<b>Brett Eldredge</b> ATLANTIC/WMN		30
34	34	33	7	<b>I COULD USE A LOVE SONG</b> BUSBEE,M.MORRIS (M.MORRIS,J.ROBBINS,L.VELTZ)	<b>Maren Morris</b> COLUMBIA NASHVILLE		33
35	30	13	3	<b>BROKEN HALOS</b> D.COBB,C.STAPLETON (C.STAPLETON,M.HENDERSON)	<b>Chris Stapleton</b> MERCURY		13
36	35	35	15	<b>DO I MAKE YOU WANNA</b> D.HUFF (A.GORLEY,Z.CROWELL,M.JENKINS,J.FLOWERS)	<b>Billy Currington</b> MERCURY		35
37	<b>NEW</b>		1	<b>SECOND ONE TO KNOW</b> D.COBB,C.STAPLETON (C.STAPLETON,M.HENDERSON)	<b>Chris Stapleton</b> MERCURY		37
38	39	38	11	<b>MORE GIRLS LIKE YOU</b> K.MOORE,D.GARCIA (K.MOORE,S.L.OLSEN,J.MILLER,D.A.GARCIA)	<b>Kip Moore</b> MCA NASHVILLE		37
39	<b>NEW</b>		1	<b>IN THE BLOOD</b> J.MAYER,C.FRANCOVIK (J.MAYER)	<b>John Mayer</b> COLUMBIA/COLUMBIA NASHVILLE/ARISTA NASHVILLE		39
40	40	36	11	<b>MAKIN' ME LOOK GOOD AGAIN</b> R.COPPERMAN,J.S.STOVER (D.WHITE,M.CRISWELL,S.MINOR)	<b>Drake White</b> DOT/BMLG		36
41	41	39	11	<b>THE WAY I TALK</b> J.MOI (J.L.ALEXANDER,B.HAYSLIP,C.MCGILL)	<b>Morgan Wallen</b> BIG LOUD		39
42	<b>NEW</b>		1	<b>RIVER</b> B.APPELBERRY (J.MITCHELL)	<b>Brennley Brown</b> REPUBLIC		42
43	48	48	4	<b>ROUND HERE BUZZ</b> J.JOYCE (E.CHURCH,J.HYDE,L.DICK)	<b>Eric Church</b> EMI NASHVILLE		43
44	<b>NEW</b>		1	<b>RIGHT GIRL WRONG TIME</b> J.STEVENS (J.T.LANGSTON,C.TAYLOR,J.RAGER)	<b>Jon Langston</b> JON LANGSTON		44
45	42	-	3	<b>LAST TIME FOR EVERYTHING</b> L.WOOTEN,B.PAISLEY (B.PAISLEY,S.AHNQUIST,B.ANDERSON,C.DUBOIS,M.RYAN)	<b>Brad Paisley</b> ARISTA NASHVILLE		42
46	45	42	8	<b>RING ON EVERY FINGER</b> L.RIMES (THOMAS RHETT,J.KEAR,J.FRASURE)	<b>LOCASH</b> REVIVER		42
47	46	40	8	<b>HAPPY PEOPLE</b> J.JOYCE (L.MCKENNA,H.WHITTERS)	<b>Little Big Town</b> CAPITOL NASHVILLE		40
48	50	44	4	<b>EVERY LITTLE THING</b> BUSBEE (C.PEARCE,BUSBEE,E.SHACKELTON)	<b>Carly Pearce</b> BIG MACHINE		44
49	47	43	7	<b>A GIRL LIKE YOU</b> A.GORLEY,W.KIRBY (A.GORLEY,J.FRASURE,R.AKINS)	<b>Easton Corbin</b> MERCURY		43
50	44	37	10	<b>GREATEST LOVE STORY</b> J.JOYCE (B.LANCASTER)	<b>LANCO</b> ARISTA NASHVILLE		37

The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data from online music sources tracked by Nielsen Music. Descending titles below No. 25 are moved to recurrent after 20 weeks.

## COUNTRY MARKET WATCH

A Weekly National Music Sales Report

### YEAR-TO-DATE

Year-Over-Year Album Sales	
<b>ALBUM SALES</b>	
'16	8.0 million
'17	6.7 million
<b>DIGITAL TRACKS SALES</b>	
'16	32.6 million
'17	25.1 million

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
<b>This Week</b>	380,000	108,000	1,356,000
<b>Last Week</b>	363,000	110,000	1,364,000
<b>Change</b>	<b>4.7%</b>	<b>-1.8%</b>	<b>-0.6%</b>
<b>This Week Last Year</b>	467,000	157,000	1,823,000
<b>Change</b>	<b>-18.6%</b>	<b>-31.2%</b>	<b>-25.6%</b>

Overall Unit Sales			
	2016	2017	CHANGE
<b>Albums</b>	7,991,000	6,749,000	-15.5%
<b>Digital Tracks</b>	32,619,000	25,067,000	-23.2%
Sales by Album Format			
	2016	2017	CHANGE
<b>Physical</b>	5,244,000	4,598,000	-12.3%
<b>Digital</b>	2,747,000	2,151,000	-21.7%

For week ending May 4, 2017. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen Music.



\*Digital album sales are also counted within album sales.

For inquiries about any Nielsen Music data, please contact Josh Bennett at 615-807-1338 or [josh.bennett@nielsen.com](mailto:josh.bennett@nielsen.com)

**billboard** TOP COUNTRY ALBUMS

SALES, DATA  
COMPILED BY  
**nielsen**  
MUSIC

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	TITLE	GERT.	PEAK POS.
1	NEW		1	<b>WILLIE NELSON</b> LEGACY 541573*	GOD'S PROBLEM CHILD		1
2	2	1	52	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE 023591*/UMGN (025848 AMS & WSEX)	RIPCORD	■	1
3	3	2	105	<b>CHRIS STAPLETON</b> MERCURY 019405*/UMGN	TRAVELLER	2	1
4	1	-	2	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 533287/SMN	LOVE AND WAR		1
5	5	4	12	<b>BRETT YOUNG</b> BMLG B01000A*	BRETT YOUNG		2
6	4	3	36	<b>FLORIDA GEORGIA LINE</b> BMLG 0300*	DIG YOUR ROOTS		1
7	6	5	116	<b>SAM HUNT</b> MCA NASHVILLE 021502/UMGN	MONTEVALLO	2	1
8	8	6	84	<b>THOMAS RHETT</b> VALORY RT0200A/BMLG	TANGLED UP	■	2
9	22	20	10	<b>LITTLE BIG TOWN</b> CAPITOL NASHVILLE 026223*/UMGN	THE BREAKER		1
10	7	7	24	<b>MIRANDA LAMBERT</b> VANNER/RCA NASHVILLE 532305*/SMN	THE WEIGHT OF THESE WINGS		1
11	11	9	46	<b>JON PARDI</b> CAPITOL NASHVILLE 024744*/UMGN	CALIFORNIA SUNRISE		1
12	10	11	34	<b>JASON ALDEAN</b> MACON/BROKEN BOW 2227/BBMG	THEY DON'T KNOW		1
13	9	10	14	<b>BRANTLEY GILBERT</b> VALORY B00300/BMLG	THE DEVIL DONT SLEEP		1
14	NEW		1	<b>OLD CROW MEDICINE SHOW</b> COLUMBIA NASHVILLE 541994*/SMN	50 YEARS OF BLONDE ON BLONDE		14
15	16	19	93	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC 546369/AG	GREATEST HITS SO FAR...		3
16	12	12	91	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 022813/UMGN	KILL THE LIGHTS	■	1
17	15	16	49	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 024745*/UMGN	BLACK	●	1
18	21	17	103	<b>KELSEA BALLERINI</b> BLACK RIVER 2015	THE FIRST TIME	●	4
19	14	22	22	<b>KANE BROWN</b> ZONE 4/RCA NASHVILLE 530947/SMN	KANE BROWN		1
20	17	8	50	<b>BLAKE SHELTON</b> WARNER BROS. 555352/WMN	IF I'M HONEST	●	1
21	18	15	48	<b>MAREN MORRIS</b> COLUMBIA NASHVILLE 516885*/SMN	HERO		1
22	20	23	52	<b>COLE SWINDELL</b> WARNER BROS. 554671/WMN	YOU SHOULD BE HERE	●	2
23	26	26	79	<b>ERIC CHURCH</b> EMI NASHVILLE 024200*/UMGN	MR. MISUNDERSTOOD	●	2
24	23	25	118	<b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE 017733/BMLG	HERE'S TO THE GOOD TIMES	2	1
25	24	28	18	<b>LUKE COMBS</b> RIVER HOUSE/COLUMBIA NASHVILLE /SMN	THIS ONE'S FOR YOU (EP)		24

Top Country Albums ranks the most popular country albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). Copyright 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

**billboard** AMERICANA/  
FOLK ALBUMS

SALES DATA  
COMPILED BY  
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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	TITLE	GERT.	PEAK POS.
1	NEW		1	<b>JOHN MELLENCAMP FEAT. CARLENE CARTER</b> REPUBLIC 025796*	SAD CLOWNS & HILLBILLIES		1
2	2	2	51	<b>CHRIS STAPLETON</b> MERCURY NASHVILLE 019405*/UMGN	TRAVELLER	2	1
3	1	1	3	<b>JOHN MAYER</b> COLUMBIA 541659*	THE SEARCH FOR EVERYTHING		1
4	NEW		1	<b>FEIST</b> INTERSCOPE 026407*/IGA	PLEASURE		4
5	NEW		1	<b>OLD CROW MEDICINE SHOW</b> COLUMBIA NASHVILLE 541994*/SMN	50 YEARS OF BLONDE ON BLONDE		5
6	5	4	56	<b>THE LUMINEERS</b> DUALTONE 1738*	CLEOPATRA	●	1
7	4	3	38	<b>LORD HURON</b> IAMSOUND 066*	STRANGE TRAILS		1
8	14	12	12	<b>RAG'N BONE MAN</b> BEST LAID PLANS 539854*/COLUMBIA	HUMAN		4
9	8	10	15	<b>SIMON &amp; GARFUNKEL</b> COLUMBIA 31350/LEGACY	SIMON AND GARFUNKEL'S GREATEST HITS		8
10	7	7	97	<b>HOZIER</b> RUBWORKS 309996*/COLUMBIA	HOZIER	■	1

Americana/Folk Albums ranks the most popular Americana/folk albums of the week, as compiled by Nielsen Music, based on multi-metric consumption (blending traditional album sales, track equivalent albums, and streaming equivalent albums). Copyright 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

**billboard**  
COUNTRY  
STREAMING SONGS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE ARTIST
1	1	13	<b>BODY LIKE A BACK ROAD</b> SAM HUNT
2	2	15	<b>IN CASE YOU DIDN'T KNOW</b> BRETT YOUNG
3	3	16	<b>HURRICANE</b> LUKE COMBS
4	6	53	<b>H.O.L.Y.</b> FLORIDA GEORGIA LINE
5	5	22	<b>DIRT ON MY BOOTS</b> JON PARDI
6	4	84	<b>DIE A HAPPY MAN</b> THOMAS RHETT
7	9	79	<b>TENNESSEE WHISKEY</b> CHRIS STAPLETON
8	10	10	<b>THE FIGHTER</b> KEITH URBAN FEAT. CARRIE UNDERWOOD
9	8	16	<b>THE WEEKEND</b> BRANTLEY GILBERT
10	7	33	<b>BLUE AIN'T YOUR COLOR</b> KEITH URBAN
11	11	8	<b>HOMETOWN GIRL</b> JOSH TURNER
12	12	13	<b>ANY OL' BARSTOOL</b> JASON ALDEAN
13	15	16	<b>BLACK</b> DIERKS BENTLEY
14	13	36	<b>MAY WE ALL</b> FLORIDA GEORGIA LINE FEAT. TIM MCGRAW
15	14	10	<b>GOD, YOUR MAMA, AND ME</b> FLORIDA GEORGIA LINE FEAT. BACKSTREET BOYS
16	17	5	<b>CRAVING YOU</b> THOMAS RHETT FEAT. MAREN MORRIS
17	18	5	<b>MY GIRL</b> DYLAN SCOTT
18	16	92	<b>BREAK UP IN A SMALL TOWN</b> SAM HUNT
19	RE-ENTRY		<b>HOUSE PARTY</b> SAM HUNT
20	21	2	<b>SMALL TOWN BOY</b> DUSTIN LYNCH
21	NEW		<b>FLATLINER</b> COLE SWINDELL
22	20	139	<b>PLAY IT AGAIN</b> LUKE BRYAN
23	19	7	<b>HOW NOT TO</b> DAN + SHAY
24	22	123	<b>TAKE YOUR TIME</b> SAM HUNT
25	NEW		<b>YEAH BOY</b> KELSEA BALLERINI

The week's top-streamed and top-selling paid download country songs, respectively, from sales reports collected and provided by Nielsen Music. Charts update weekly on Tuesdays at [www.Billboard.Biz/charts](http://www.Billboard.Biz/charts). Copyright 2017, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

**billboard**  
COUNTRY  
DIGITAL SONG SALES

STREAMING & SALES  
DATA COMPILED BY  
**nielsen**  
MUSIC

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE ARTIST
1	1	14	<b>BODY LIKE A BACK ROAD</b> SAM HUNT
2	2	31	<b>IN CASE YOU DIDN'T KNOW</b> BRETT YOUNG
3	3	18	<b>THE FIGHTER</b> KEITH URBAN FEAT. CARRIE UNDERWOOD
4	4	23	<b>HURRICANE</b> LUKE COMBS
5	NEW		<b>SOMEWHERE IN MY BROKEN HEART</b> LAUREN DUSKI
6	24	19	<b>IF I TOLD YOU</b> DARIUS RUCKER
7	9	5	<b>CRAVING YOU</b> THOMAS RHETT FEAT. MAREN MORRIS
8	8	13	<b>GOD, YOUR MAMA, AND ME</b> FLORIDA GEORGIA LINE FEAT. BACKSTREET BOYS
9	6	32	<b>DIRT ON MY BOOTS</b> JON PARDI
10	10	15	<b>YOU LOOK GOOD</b> LADY ANTEBELLUM
11	NEW		<b>SECOND ONE TO KNOW</b> CHRIS STAPLETON
12	NEW		<b>RIVER</b> BRENNLEY BROWN
13	12	6	<b>TIN MAN</b> MIRANDA LAMBERT
14	13	16	<b>MY GIRL</b> DYLAN SCOTT
15	5	3	<b>BROKEN HALOS</b> CHRIS STAPLETON
16	16	42	<b>BLUE AIN'T YOUR COLOR</b> KEITH URBAN
17	17	8	<b>FLATLINER</b> COLE SWINDELL FEAT. DIERKS BENTLEY
18	NEW		<b>RIGHT GIRL WRONG TIME</b> JON LANGSTON
19	15	10	<b>HOMETOWN GIRL</b> JOSH TURNER
20	RE-ENTRY		<b>DRINKIN' PROBLEM</b> MIDLAND
21	18	19	<b>BLACK</b> DIERKS BENTLEY
22	25	72	<b>TENNESSEE WHISKEY</b> CHRIS STAPLETON
23	22	10	<b>SMALL TOWN BOY</b> DUSTIN LYNCH
24	20	6	<b>SPEAK TO A GIRL</b> TIM MCGRAW & FAITH HILL
25	23	7	<b>NO SUCH THING AS A BROKEN HEART</b> OLD DOMINION



2

**BRETT YOUNG**  
In Case You Didn't Know

The single holds at its No. 2 Country Streaming Songs high for a sixth week, up 4 percent to 8.8 million U.S. streams. It also holds at its No. 2 peak on Hot Country Songs and hops 5-3 on Country Airplay (37.8 million in audience, up 9 percent).

MAKIN' TRACKS TOM ROLAND [tom.roland@billboard.com](mailto:tom.roland@billboard.com)

# Thomas Rhett Enlists Maren Morris For Addictive '80s Throwback 'Craving You'

When **Maren Morris** sang the chorus of her sophomore hit "80s Mercedes" — "I'm a '90s baby in my '80s Mercedes" — she had no idea she was setting up the storyline for a future collaboration.

Neither Morris nor **Thomas Rhett** ever experienced the 1980s; they were born less than two weeks apart in the spring of 1990, making both of them '90s babies. But their current single "Craving You" is totally '80s in its sonic texture and of-the-moment optimism.

"I loved how it sort of sounded like an '80s **Phil Collins** song meets some driving, uptempo force," says Rhett, remembering the first time he heard "Craving You." "There was something mesmerizing about the song. I loved how easy the chorus was to sing and how that melody got stuck in your head after one listen."

"Craving You" is quickly mesmerizing audiences, too. Released by Valory to country radio on March 31, it got a national bump three days later when Rhett and Morris sang it together publicly for the first time during the CBS broadcast of the Academy of Country Music Awards. As a result, it jumped 46-5 in its second week on the Hot Country Songs chart — which measures airplay, digital sales and streaming — and it has remained in the top 20 ever since.

Just as Rhett wasn't around for the '80s, he wasn't present when "Craving You" debuted, either. His manager, G Major Management founder **Virginia Davis**, had engineered a co-writing session last fall with pop songwriter-producer **Julian Bunetta** (**One Direction**'s "Story of My Life" and "Drag Me Down") and singer-songwriter **Dave Barnes** ("God Gave Me You"), but a sinus infection forced Rhett to cancel.

After debating whether they should continue without him, Bunetta and Barnes hunkered down on a white couch at Davis' house in Nashville, writing specifically for Rhett's next album, which Bunetta was co-producing.

"I had some context of what I thought could be sort of a cool direction for a song because I had been friends with him and I had heard most all of the songs he had written for this album," recalls Bunetta.

He came up with a tempo "that would fill an arena," he says, and some chords to accompany it. Barnes selected the lyrical hook ("craving you") from his list of titles, and together they began assembling a song that compares a new flame to alcohol, cigarettes and "the strongest drug."

The concept was used frequently in the '80s — particularly in **Huey Lewis & The News**' "I Want a New Drug," **Dan Seals**' "Addicted," **Chicago**'s "Hard Habit to Break" and **Robert Palmer**'s "Addicted to Love" — but one that posed a bit of a challenge for Barnes, whose most consistent market is contemporary Christian. He didn't want to advocate the use of vices, but comparing romance to addiction wasn't out of bounds.

"I'm always super conscious of that, because I want my art to represent my faith even in the most subliminal ways," says Barnes. "But as we were writing, I was like, 'This is kind of the truth.'"

Barnes and Bunetta shuffled between laptop tracks and guitar chords for the next three hours, crafting a piece that has a surprisingly spare number of parts: two verses, a pre-chorus that occurs twice and the chorus itself. Even when they went to write a bridge, they simply inserted the opening stanza over a breakdown.

"It feels like it's a different part," says Rhett says of the bridge, "but it's the same lyrics."

The song's bright, relentless energy and synthetic bass hinted at the **Stock Aitken Waterman** productions of the late '80s — including **Bananarama**'s

"I Heard a Rumor," **Rick Astley**'s "Never Gonna Give You Up" and **Donna Summer**'s "This Time I Know It's for Real" — though that was only one source of the track's inspiration. The demo hinted at new wave, glam and dance, says Bunetta.

"It had the drum loop," he recalls. "Dave and I had thrown down a bunch of reverb-y guitars and compressed the snot out of them. We put the synth on, put the bass on and that was it. It was like a very basic demo, and it stayed like that until we cut it."

"It's not a demo," says co-producer **Dann Huff** (**Keith Urban**, **Brantley Gilbert**), who worked with Bunetta, Rhett and **Joe London** on the final production. "They made a record."

Huff, who played guitar on '80s hits by **Michael Jackson**, **Peter Dinklage** and **Whitesnake**, helped put together a team of live musicians to balance out the programmed parts of the demo during a tracking session at **John and Martina McBride**'s Blackbird Studios. Rhett's road drummer **Chris Kimmerer** fit a live kit in with the drum machine, while **Jimmie Lee Sloas** pumped human elements alongside the sequenced bass. Huff would also create what he calls a "cowboy guitar" instrumental hook for the intro.

"The irony is that my role in it was to massage it so that it didn't feel like a total '80s record," says Huff.

Rhett related the song to the early stages of his relationship with his wife **Lauren** when they were both 22.

"I was on a radio tour and she was finishing nursing school, so you couldn't have asked for two more tough positions to be in as a dating couple," he says. "Every time I would leave Knoxville, all I thought about was getting back."

Rhett found that same passion in one of his earliest vocal sessions for "Craving You," though they tried repeatedly to get an even better performance.

"I sang that song probably 50 or 60 times," he says. "At the end of the day, we went back and used 90 percent of my demo vocal."

Davis thought a female voice would add color to the song, and both Rhett and Davis considered Morris their first choice. She had less than an hour available, but Morris knocked out the part with relative speed.

"I've never seen talent like that," says Rhett. "She's the real deal."

Rhett was fearful the song might be too progressive for country radio, but his success with the Motown-esque "Crash and Burn" — the first single from previous album *Tangled Up* — bolstered his confidence in selecting "Craving You" as a single. Also aiding the decision: Fans reacted physically to the song when they heard it on his current tour before it was released. Rhett and Morris sang it live again at the end of April on successive nights at Nashville's Ascend Amphitheater, where Rhett ended his sets with a **Bruno Mars** song and lead-in act **Kelsea Ballerini** covered **The Chainsmokers**.

"It's going to be really fascinating the next 10, 20 years in every genre," says Barnes. "You're going to start to see a lot more [stylistic] bleed, because people aren't thinking along those lines."

Meanwhile, the success of the '80s-pop-leaning "Craving You" will likely make Rhett even more willing to challenge the boundaries of country. With a handful of awards on his mantel and a few No. 1 singles on the charts, he's not inclined to play it safe.

"You don't take a bunch of chances to get here and then say, 'Alright, I'm just going to do the same thing over and over again,'" says Rhett. "That's not the kind of artist that I am." ●



RHETT (left) and MORRIS

THE STARK REPORT PHYLLIS STARK [phyllis.stark@billboard.com](mailto:phyllis.stark@billboard.com)

# Is 'The Crazy Race To No. 1' Damaging The Country Format?

"It's Monday, so the clock resets," WGH-FM Virginia Beach, Va., PD **Mark McKay** recently wrote in a sarcastic post on Facebook. "I can't remember, whose turn is it this week [to have a No. 1 single]?"

Sarcasm aside, McKay touched on a very real — and growing — frustration among country radio programmers who say labels often push records up and off the charts much faster than their listeners can get familiar with them. Programmers say there have been many records they would have liked to have seen stick around longer, but label priorities sometimes mean the chart-toppers come and go at a pace Cumulus Media vp country **Charlie Cook** likens to planes landing at Nashville's BNA Airport.

"It's this constant push to have a new No. 1 song every week that is stalling this format out," says KPLX Dallas assistant PD **Smokey Rivers**, who advises his fellow programmers to "tap the brakes and hold on to bulletproof hits longer."

For labels, of course, No. 1s help their artists gain such media attention as TV bookings and command higher fees on tour, not to mention generating bonuses for the promotion execs who got their records there. But programmers are becoming increasingly vocal about what Cook calls "the crazy race to No. 1," even if they somewhat sheepishly admit radio is very much a part of the problem by going along with label priorities when it has the free will to hold on to singles as long as it likes.

It's Cook's biggest concern for the format right now. "Today, a marketing plan is put in place the day the song goes for adds," he explains. "With slight adjustments, based on what other labels are doing, some on the [label] marketing and promotion staff can sit down and say 12, 14, 18 weeks in advance, 'This is the week that we're going for No. 1.' My concern is that there may be more juice in the song, that [by the time it peaks it] is still gaining recognition with the fans and radio ends up short-changing both the song and listeners. The marketing plan may not address the acceptance or the strength of a record at that point. It's simply, 'Let's get this song to No. 1 and get another song out,' often when the first song is still in power rotation at many of the stations that helped make it a hit."

He cites a recent discussion with a label promotion executive who told him, "We're going to get out of the way this week so [another label] can get their No. 1, and then there won't be anybody in our way next week.' Really? That's how you do it? ... It's driving people to play a song in a particular rotation all on the same week. That's almost delusional."

"I do miss the days when a song was a multiweek No. 1 because it deserved to be," says McKay. An extended hit like "Live Like You Were Dying" by **Tim McGraw** "couldn't happen now," he claims. "It would get a week, maybe two, and it would be someone else's turn ... It's like kids getting participation ribbons sometimes. Being told about a push week a month or more before it happens really points out the ridiculousness of the process. I can't tell you how a song will be researching in a month."

"Superstar tunes race up so quickly that by the time they peak, the audience is just starting to get familiar with them. Then, boom, new single, which we didn't need for another four to six weeks," says McKay. "Let us play hits longer."

**John Shomby**, director of programming for Cumulus' NASH brand and its WKDF Nashville, agrees, saying the push to No. 1 "shouldn't be up to the

labels. That should only be up to the listeners."

One of programmers' primary concerns is that the speed at which No. 1s move through makes it difficult to ascertain which ones will have legs as recurrent and gold titles and which ones won't. "Once the song hits No. 1 and it's gone, it's hard to determine the longevity of that song," says Shomby. "Then it's in our lap as radio to figure out which ones are going to be worth playing ... Once it's a No. 1, the label's done with it. We're not. That's when you realize what a real No. 1 is vs. a No. 1 that just was pushed up the charts. For radio, we have to look at that even harder these days. We have to be careful."

"My concern is that this era of taking turns and knowing push weeks several weeks or a couple of months in advance is diminishing the value of a No. 1 song," agrees WZZK Birmingham Ala., PD **Craig Allen**. "How many No. 1 songs over the past two years are being played in recurrent? Are they actually hits?"

McKay is also concerned that the speed at which records climb, peak and replace themselves means listeners can't get familiar enough with them, "which will impact whether they eventually make it into our gold libraries. We can already see it coming back in research.

"I've had reps just flat-out tell me, 'But it's our push week,' when I tell them that their song's not in power," says McKay. "It's unreasonable to expect us to hurt ourselves that way."

Shomby sympathizes with the label side, saying, "I understand why it's done. You look at [a No. 1] with pride if you're a label." He is also among those acknowl-

edging that radio is part of the problem. "We're all in this," he says. "We can complain all we want about it, but we're all doing it."

Allen, who works for Summit Media, also admits radio is part of the issue. He says, "I blame the big company lists. I do research and work on a local level. I play what makes sense, not what is in the top 30. All stations need to be independent and, honestly, quit adding songs that you're only going to play three times a week after midnight. That isn't helping anyone."

While he generally doesn't let label pushes affect his day-to-day programming, Allen says, "I try to not be the reason an artist didn't hit No. 1. But if your song isn't doing well in my market, I'm not going to jeopardize my relationship with listeners in favor of someone getting their fifth No. 1."

"Have I been guilty of this a time or two? Sure, we all have, whether out of friendship, investment in an artist or whatever," says McKay. "But I find it counterintuitive when it's a policy. Why on earth would you want to move a power-testing song out of a power category on your station in order to move a lower-testing song up in its place just because it's a push week? That can actually damage our ratings. We work for our owners, not the labels."

McKay notes that for radio stations in Nielsen PPM-measured markets, "We're going for No. 1 every week, and we have 52 push weeks a year."

While there may be no easy solutions on the horizon, Shomby says somewhat wistfully, "I would like a No. 1 song to be a genuine No. 1 song that gets up there on its own merits. A true No. 1 [hit] song takes a while to get to No. 1, and it takes a while to come back down. ... Maybe it's because I grew in an era when No. 1 songs were really special," he adds. "I don't think it's as special anymore." ●



A meme that WGH-FM Virginia Beach PD McKay shared on Facebook.



# billboard Country Indicator

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE Imprint/Label	Artist	PLAYS		AUDIENCE (IN MILLIONS)
					THIS WEEK	+/-	THIS WEEK
1	1	35	HURRICANE River House/Columbia Nashville le	Luke Combs	5014	+115	7.986
2	3	32	YEAH BOY Black River	Kelsea Ballerini	4704	+62	7.312
3	4	18	IN CASE YOU DIDN'T KNOW BMLG	Brett Young	4664	+212	7.395
4	5	27	BLACK Capitol Nashville	Dierks Bentley	4539	+348	7.051
5	6	40	THE WEEKEND Valory	Brantley Gilbert	4095	+48	6.439
6	2	14	BODY LIKE A BACK ROAD MCA Nashville	Sam Hunt	3930	-799	6.345
7	9	44	IF ITOLD YOU Capitol Nashville	Darius Rucker	3751	+196	5.965
8	10	32	HOW NOTTO Warner Bros./WAR	Dan + Shay	3570	+334	5.580
9	11	13	THE FIGHTER Hit Red/Capitol Nashville	Keith Urban Feat. Carrie Underwood	3350	+137	5.250
10	14	17	GOD, YOUR MAMA, AND ME BMLG	Florida Georgia Line Feat. Backstreet Boys	3287	+241	5.084
11	13	18	YOURS IF YOU WANT IT Big Machine	Rascal Flatts	3162	+113	4.957
12	12	16	YOU LOOK GOOD Capitol Nashville	Lady Antebellum	3147	+83	4.710
13	15	13	EVERYTIME I HEAR THAT SONG Warner Bros./WMN	Blake Shelton	2978	+134	4.583
14	17	17	FLATLINER Warner Bros./WMN	Cole Swindell	2631	+298	3.956
15	16	14	MY OLD MAN Southern Ground/Elektra/WAR	Zac Brown Band	2589	+77	4.102
16	21	6	CRAVING YOU Valory	Thomas Rhett Feat. Maren Morris	2467	+327	3.645
17	18	28	SOMEBODY ELSE WILL Valory	Justin Moore	2463	+139	3.540
18	7	19	BAR AT THE END OF THE WORLD Blue Chair/Columbia Nashville	Kenny Chesney	2411	-1169	3.851
19	20	32	MY GIRL Curb	Dylan Scott	2398	+139	3.603
20	19	7	SPEAK TO A GIRL McGraw/Arista Nashville	Tim McGraw & Faith Hill	2362	+73	3.378
21	22	10	DRINKIN' PROBLEM Big Machine	Midland	2307	+369	3.213
22	23	17	IT AIN'T MY FAULT EMI Nashville	Brothers Osborne	1967	+100	2.679
23	24	9	NO SUCH THING AS A BROKEN HEART RCA Nashville	Old Dominion	1810	+144	2.599
24	25	24	DO I MAKE YOU WANNA Mercury	Billy Currington	1652	+255	2.387
25	26	33	FOR HER Big Loud	Chris Lane	1506	+128	2.184
26	27	11	SOMETHIN' I'M GOOD AT Atlantic/WMN	Brett Eldredge	1505	+139	2.198
27	28	25	OUTTA STYLE BIG Label	Aaron Watson	1192	+33	1.569
28	29	5	TIN MAN Vanner/RCA Nashville	Miranda Lambert	1159	+97	1.423
29	32	11	MORE GIRLS LIKE YOU MCA Nashville	Kip Moore	1045	+219	1.303
30	31	8	I COULD USE A LOVE SONG Columbia Nashville	Maren Morris	1013	+146	1.297

## BILLBOARD COUNTRY INDICATOR PANEL — 106 STATIONS

Abilene, Texas	KEAN	Fayetteville, N.C.	WKML	Lebanon, N.H.	WXXX	Santa Barbara, Calif.	KRAZ
Alexandria, La.	KRRV	Flagstaff, Ariz.	KAFF	Lincoln, Neb.	KFGE	Santa Maria, Calif.	KSNL
Amarillo, Texas	KGNC	Flint, Mich.	WFBE	Longview, Texas	KYKX	Sheboygan, Wis.	WBFM
Asheville, N.C.	WKSF	Florence, Ala.	WXFL	Lubbock, Texas	KLLL	Savannah, Ga.	WJCL
Atlantic City, N.J.	WPUR	Florence, S.C.	WEGX	Lufkin, Texas	KYKS		WUBB
Beaumont, Texas	KYKR	Ft. Collins, Colo.	KUAD	Mason City, Iowa	KIAI	Shreveport, La.	KXKS
Beckley, W. Va.	WJLS	Ft. Smith, Ark.	KTCS	Medford, Ore.	KRWQ	Sioux City, Iowa	KSUX
Biloxi, Miss.	WZKX	Frederick, Md.	WFRE	Meridian, Miss.	WOKK	South Bend, Ind.	WBVT
Bloomington, Ill.	WIBL	Fredericksburg, Va.	WFLS	Montgomery, Ala.	WLWI	Springfield, Ill.	WFMB
Bluefield, W. Va.	WHKX	Green Bay, Wis.	WNCY	Morgantown, W. Va.	WKKW	Springfield, Mo.	KTTS
Burlington, Vt.	WOKO	Hagerstown, Md.	WAYZ	Muskegon, Mich.	WMUS	Terre Haute, Ind.	WTHI
Cape Girardeau, Mo.	KEZS	Hot Springs, Ark.	KQUS	New London, Conn.	WCTY	Topeka, Kan.	WIBW
Charleston, W. Va.	WKWS	Huntington, Ky.	WDGG	Odessa, Texas	KHKX	Traverse City, Mich.	WTCM
	WQBE	Huntington, W. Va.	WTCR	Palm Springs, Calif.	KPLM	Tupelo, Miss.	WWZD
College Station, Texas	KAGG	Idaho Falls, Idaho	KTHK	Pensacola, Fla.	WXBM	Utica, N.Y.	WFRG
Columbia, Mo.	KCLR	Jackson, Miss.	WMSI	Peoria, Ill.	WXCL	Victor Valley, CA.	KATJ
Columbus, Ga.	WKCN		WUJ	Poughkeepsie, N.Y.	WRWD	Waco, Texas	WACO
	WSTH	Janesville, Wis.	WJVL	Rapid City, S.D.	KOUT	Wausau, Wis.	WDEZ
Cookeville, Tenn.	WGSO	Jonesboro, Ark.	KDXY	Rockford, Ill.	WXXQ	Wheeling, W. Va.	WOVK
Dothan, Ala.	WTVY	Joplin, Mo.	KIXQ	Rocky Mount, N.C.	WDWG	Williamsport, Pa.	WILQ
Duluth, Minn.	KKCB	Kalamazoo, Mich.	WNWN	Saginaw, Mich.	WCEN	Yakima, Wash.	KXDD
Eau Claire, Wis.	WAXX	Kalispell, Mont.	KDBR	St. Cloud, Minn.	KZPK	Youngstown, Ohio	WOXK
Elizabeth City, N.C.	WRSF	Kingmah, Ariz.	KFLG	Salina, Kan.	KYEZ		WWGY
Erie, Pa.	WTWF	Lafayette, Ind.	WKOA	Salisbury, Md.	WKTT	Westwood One	HOT COUNTRY
Eugene, Ore.	KKNU	Laredo, Texas	KRRG	San Angelo, Texas	KGKL	Music Choice	MAINSTREAM COUNTRY
Evansville, Ind.	WKDQ	Lansing, Mich.	WITL	San Luis Obispo, Calif.	KKJG	Sirius XM	TODAY'S COUNTRY
Fargo, N.D.	KBVB	Laurel, Miss.	WBBN				THE HIGHWAY

# billboard Country Indicator

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE Imprint/Label	Artist	PLAYS		AUDIENCE (IN MILLIONS)
					THIS WEEK	+/-	THIS WEEK
31	30	7	ASK ME HOW I KNOW Pearl	Garth Brooks	984	+72	1.225
32	34	8	HAPPY PEOPLE Capitol Nashville	Little Big Town	863	+89	1.099
33	33	14	A GIRL LIKE YOU Mercury	Easton Corbin	860	+47	1.045
34	36	6	ROUND HERE BUZZ EMI Nashville	Eric Church	818	+199	1.115
35	39	4	LAST TIME FOR EVERYTHING Arista Nashville	Brad Paisley	788	+249	1.063
36	35	9	SMALL TOWN BOY Broken Bow	Dustin Lynch	733	+78	0.950
37	37	24	RING ON EVERY FINGER Reviver	LOCASH	665	+64	0.847
38	38	9	CALIFORNIA B&R/New Revolution	Big & Rich	622	+38	0.793
39	41	15	MAKIN' ME LOOK GOOD AGAIN Dot/BMLG	Drake White	505	+120	0.666
40	46	3	HEARTACHE ON THE DANCE FLOOR Capitol Nashville	Jon Pardi	495	+209	0.566
41	44	3	THEY DON'T KNOW Macon/Broken Bow	Jason Aldean	487	+172	0.683
42	40	23	THE WAY ITALK Big Loud	Morgan Wallen	482	+6	0.527
43	42	5	GOOD COMPANY RCA Nashville	Jake Owen	420	+46	0.639
44	NEW		EITHER WAY Mercury <span style="color:red">★ Hot Shot Debut/Most Added ★</span>	Chris Stapleton	307	+307	0.496
45	45	13	WOKE UP IN NASHVILLE Arista Nashville	Seth Ennis	301	-2	0.243
46	48	11	JUST ANOTHER DAY IN THE COUNTRY Sea Gayle	CJ Solar	295	+21	0.303
47	53	5	EVERY LITTLE THING Big Machine	Carly Pearce	294	+76	0.309
48	47	9	GREATEST LOVE STORY Arista Nashville	LANCO	280	+4	0.308
49	49	15	MISSING Warner Bros./WMN	William Michael Morgan	278	+31	0.453
50	55	7	PREACHIN' TO THE CHOIR BMLG	A Thousand Horses	276	+69	0.267
51	51	4	WILD AS YOU CoJo	Cody Johnson	272	+42	0.305
52	50	9	ALL THE BEER IN ALABAMA Amerimonte/Grassroots	Shane Owens	246	+8	0.285
53	52	9	FIGURE IT OUT Reznam/Nine North	Sarah Dunn Band	245	+15	0.273
54	58	5	WHAT IFS Zone 4/RCA Nashville	Kane Brown Featuring Lauren Alaina	235	+73	0.246
55	54	5	WHAT I WANNA BE Black River	Jacob Davis	229	+20	0.213
56	57	3	LOVE AGAIN Nash Next/Valory	Todd O'Neill	227	+56	0.279
57	56	3	GOD MADE A WOMAN Curb	Jerrod Niemann	212	+6	0.166
58	59	2	LIKE YOU THAT WAY Mercury	Canaan Smith	186	+37	0.199
59	60	4	THIS SIDE OF YOU MRG	Rick Monroe	164	+17	0.171
60	43	9	BACK TO GOD Rockin' R/Nash Icon/Valory	Reba McEntire	153	-198	0.225

## CHARTS LEGEND

### RANKINGS

Country Airplay is ranked by total audience impressions for the week ending Sunday based on monitored airplay of 151 stations by Nielsen BDS. Audience totals on the chart are derived, in part, using certain Arbitron Inc. copyrighted Persons 12+ audience estimates (under license © 2017, Arbitron Inc.) Country Indicator is tabulated using reported playlists and Nielsen BDS-monitored airplay at 106 stations, ranked by total plays.

### BULLETS

● Awarded on Country Airplay to titles gaining audience or remaining flat from the previous week. A song will also receive a bullet if its percentage loss in audience does not exceed the percentage of monitored

station downtime for the format. Titles that decline in audience but increase in detections will also receive a bullet if the total audience erosion for the week does not exceed 3%. Bullets are awarded on Country Indicator to titles gaining plays or remaining flat from the previous week.

### TIES

On Country Airplay, if two songs are tied in total audience, the song with the larger increase in audience is placed first. On Country Indicator, if two songs are tied in total plays, the song with the larger increase in plays is placed first.

### RECURRENTS

On Country Airplay, descending titles below No. 10 in either audience or detections are moved to recurrent after 20 weeks, provided that they are not still

gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of (non-bulleted) audience decline, regardless of total chart weeks. On Country Indicator, descending, non-bulleted titles below No. 10 are moved to recurrent after 20 weeks or if they post a third consecutive week of decline in plays after 10 weeks.

### HOT SHOT DEBUT

Awarded to the highest-ranking new entry on Country Airplay and Country Indicator, respectively.

### MOST ADDED

The total number of new adds officially reported to Billboard by each reporting station, or by an automatic-add threshold (seven plays for the first time in a chart tracking week, according to Nielsen BDS) for stations that do not report adds.

### MOST INCREASED AUDIENCE/PLAYS

Most Increased Audience on Country Airplay and Most Increased Plays on Country Indicator list the songs with the greatest week-to-week increases in total audience or plays, respectively.

### AIRPOWER

Awarded on Country Airplay to titles ranking inside top 20 in plays and audience rankings for the first time, with increases in both plays and audience.

### BREAKER

Awarded on Country Airplay to titles achieving airplay (at least one detection) at 60% of reporting stations for the first time.

# billboard Country Airplay Index

**TITLE** Publishing-Licensing Org.  
(Songwriter) **Chart Position**

## A

**ANY OL' BARSTOOL** Big Music Machine, BMI/  
Two Laine Collections, BMI/WB Music Corp., ASCAP/  
Doc And Maggie Music, SOCAN/Thankful For This Music,  
ASCAP (J.Thompson, D.Ruttan) **12**

## B

**BAR AT THE END OF THE WORLD** Songs  
Of SMP, ASCAP/Mighty Seven Music Publishing LLC,  
ASCAP/Warner-Tamerlane Publishing Corp., BMI/The  
Queen Of Dot Dot Dot, BMI/Old Desperados, LLC, ASCAP/  
N2D Publishing Company, Inc., ASCAP (J.T.Harding, A.Mayo,  
D.L.Murphy) **24**

**BLACK** Big White Tracks, ASCAP/EMI Blackwood Music  
Inc., BMI/Songs By Red Room, BMI/Combustion Engine  
Music, ASCAP/Sadie's Favorite Songs, ASCAP/WB Music  
Corp., ASCAP (D.Bentley, R.Copperman, A.Gorley) **6**

**BODY LIKE A BACK ROAD** Universal Music  
Corp., ASCAP/Sam Hunt Publishing, ASCAP/Highly  
Combustible Music, ASCAP/I Love Pizza Music, ASCAP/  
Songs Of Southside Independent Music Publishing, LLC,  
ASCAP/Who Wants To Buy My Publishing, ASCAP/Atlas  
Music Publishing, ASCAP/Anderson Fork In The Road  
Music, ASCAP/Smackville Music, ASCAP/Kobalt Songs  
Publishing America, Inc., ASCAP/Smack Hits, GMR/  
Kobalt Music Group Ltd., GMR (S.Hunt, Z.Crowell, J.Osborne,  
S.McAnally) **1**

**BROKEN HALOS** WB Music Corp., ASCAP/House Of  
Sea Gayle Music, ASCAP/Spirit Catalog Holdings, S.a.r.l./  
Spirit Two Nashville, ASCAP/Straight Six Music, BMI (C.  
Stapleton, M.Henderson) **35**

## C

**CRAVING YOU** BMG Gold Songs, ASCAP/  
Lawnwranglers, ASCAP/Dragon Bunny Music, BMI  
(D.M.Barnes, J.Bunetta) **14**

## D

**DIRT ON MY BOOTS** EMI Blackwood Music Inc.,  
BMI/Brooks County Boy Music, BMI/Warner-Tamerlane  
Publishing Corp., BMI/Rio Bravo Music, Inc., BMI/  
Telemity Productions, BMI/Combustion Engine Music,  
ASCAP/Sadie's Favorite Songs, ASCAP/WB Music Corp.,  
ASCAP (R.Akins, J.Frasure, A.Gorley) **5**

**DO I MAKE YOU WANNA** External  
Combustion Music, ASCAP/Songs Of Southside  
Independent Music Publishing, LLC, ASCAP/WB Music  
Corp., ASCAP/Atlas Music Publishing, ASCAP/Who Wants  
To Buy My Publishing, ASCAP (A.Gorley, Z.Crowell, M.Jenkins,  
J.Flowers) **36**

**DRINKIN' PROBLEM** WB Music Corp., ASCAP/Jess  
Carson Publishing Designee, ASCAP/Warner-Tamerlane  
Publishing Corp., BMI/Vaqueros Galacticos Publishing,  
BMI/Tropical Cowboy Publishing, ASCAP/Smack Hits,  
GMR/Smack Songs LLC, GMR/Kobalt Songs Publishing  
America, Inc., ASCAP/Songs Of Black River, ASCAP/  
One Little Indian Creek Music, ASCAP (J.Carson, C.Duddy,  
M.Wystrach, S.McAnally, J.Osborne) **19**

## E

**EVERY LITTLE THING** BMG Gold Songs, ASCAP/  
For The Kids Platinum, BMI/7189 Music Publishing,  
BMI/Better Boat Music, BMI/Songs Of Endurance, BMI/  
Warner-Tamerlane Publishing Corp., BMI (C.Pearce, bus-  
bee, E.Shackleton) **48**

**EVERY TIME I HEAR THAT SONG**  
Warner-Tamerlane Publishing Corp., BMI/The Queen  
Of Dot Dot Dot, BMI/Universal Music Corp., ASCAP/Chris  
Lindsey Songs, ASCAP/EMI Blackwood Music Inc., BMI/  
Sagequinnjude Music, BMI/Familove Songs, BMI (A.Mayo,  
C.Lindsey, B.Warren, B.Warren) **18**

## F

**FAST** Sony/ATV Tree Publishing, BMI/Peanut Mill Songs,  
BMI/Round Hill Works, BMI/Big Loud Proud Crowd, BMI/  
Farm Town Songs, BMI/Songs Of Universal, Inc., BMI/  
Creative Nation Music, BMI (L.Bryan, R.Clawson, L.Laird) **21**

**THE FIGHTER** Songs Of Universal, Inc., BMI/  
Mary Rose Music, BMI/7189 Music Publishing, BMI/BMG  
Platinum Songs, BMI (K.Urban, busbee) **4**

**FLATLINER** Sony/ATV Tree Publishing, BMI/Colden  
Raine Music, BMI/Forest For The Trees Music, SESAC/  
So Essential Tunes, SESAC/Peertunes, Ltd., SESAC/Jaron  
Boyer Music, SESAC (C.Swindell, M.Bronleewe, J.Boyer) **17**

**FOR HER** Round Hill Songs BLS JV, ASCAP/Big Loud  
Proud Songs, ASCAP/Downtown DMP Songs, BMI/Stars  
And Stripes And Maple Leaf Music, BMI/Bux Tone Music,  
BMI (M.Dragstrem, K.Archer, S.Buxton) **28**

## G

**A GIRL LIKE YOU** Combustion Engine Music,  
ASCAP/Sadie's Favorite Songs, ASCAP/WB Music Corp.,  
ASCAP/Rio Bravo Music, Inc., BMI/Telemity Productions,  
BMI/Sony/ATV Tree Publishing, BMI/Warner-Tamerlane  
Publishing Corp., BMI/EMI Blackwood Music Inc., BMI (A.  
Gorley, J.Frasure, R.Akins) **49**

**GOD, YOUR MAMA, AND ME** Year Of The  
Dog Music, ASCAP/Champagne Whiskey Publishing,  
BMI/HillarodyRathbone Music, ASCAP/BMG Firefly,  
ASCAP/Dash8 Music, ASCAP (J.Kear, H.Lindsey, G.Sampson)  
**11**

**GREATEST LOVE STORY** Warner-Tamerlane  
Publishing Corp., BMI/Concession 114 Music, BMI/Neon  
Cross Music, BMI (B.Lancaster) **50**

## H

**HAPPY PEOPLE** Maps And Records Music, BMI/  
Creative Pulse Music, BMI/These Are Pulse Songs, BMI/  
Scrambler Music, ASCAP/Carnival Beats, ASCAP (L.  
McKenna, H.Whitters) **47**

**HOMETOWN GIRL** Downtown DLJ Songs, ASCAP/  
Son Of Ron Songs, ASCAP/Diver Dann Music, ASCAP/  
International Dog Music, BMI (M.Beeson, D.Tashian) **7**

**HOW NOT TO** Ole Red Cape Songs, ASCAP/Red  
Like The Sunset Music, ASCAP/Universal Music Corp.,  
ASCAP/Paulywood Music, ASCAP/Sony/ATV Tunes LLC,  
ASCAP/Kevin Bard Music, ASCAP (A.Hambrick, P.DiGiovanni,  
K.Bard) **13**

**HURRICANE** 50 Egg, BMI/Straight Dimes, BMI/  
Big Machine Music, BMI/Intune Publishing, BMI/BMG  
Platinum Songs, BMI (L.Combs, T.Phillips, T.Archer) **3**

## I

**I COULD USE A LOVE SONG** International  
Dog Music, BMI/Round Hill Songs Jimmy Robbins,  
ASCAP/Jammy Rabbits Music, ASCAP/Extraordinary  
Alien Publishing, ASCAP/Warner-Tamerlane Publishing  
Corp., BMI/Oh Denise Publishing, BMI/Big Music Machine,  
BMI (M.Morris, J.Robbins, L.Veltz) **34**

**IF I TOLD YOU** EMI Blackwood Music Inc., BMI/  
Songs By Red Room, BMI/EMI April Music, Inc., ASCAP/  
Jon Mark Nite Music, ASCAP/Smack Hits, GMR/Kobalt  
Music Group Ltd., GMR (R.Copperman, J.M.Nite, S.McAnally) **8**

**IN CASE YOU DIDN'T KNOW** Super Big  
Music, ASCAP/Calville Publishing, ASCAP/Brown Hound  
Publishing, BMI/Kyle Schlienger Productions, ASCAP/Big  
Spaces Music, BMI/Bootheel Music, BMI/Big Mosquito  
Music, BMI/Amplified Admin., BMI (B.Young, T.Reeve,  
K.Schilenger, T.Tomlinson) **2**

**IN THE BLOOD** John Mayer, GMR/Milky Boy Music,  
GMR (J.Mayer) **39**

**IT AIN'T MY FAULT** WB Music Corp., ASCAP/  
Trampy McCauley, ASCAP/All The Kings Pens, ASCAP/  
Songstein Publishing, ASCAP/Warner-Tamerlane  
Publishing Corp., BMI/The Country And Western Music,  
BMI (J.Osborne, T.J.Osborne, L.T.Miller) **30**

## L

**LAST TIME FOR EVERYTHING** New House  
Of Sea Gayle Music, ASCAP/Songs For Margo, ASCAP (B.  
Paisley, S.Ahquist, B.Anderson, C.DuBois, M.Ryan) **45**

## M

**MAKIN' ME LOOK GOOD AGAIN** EMI April  
Music, Inc., ASCAP/Reverend Jack Music, ASCAP/Sony/  
ATV Tree Publishing, BMI/Dixey Bar Music, BMI/Code Six  
Charles Music, BMI (D.White, M.Criswell, S.Minor) **40**

**MORE GIRLS LIKE YOU** WB Music Corp.,  
ASCAP/Point Break Publishing, ASCAP/Music Of The  
Corn, ASCAP/Warner-Tamerlane Publishing Corp.,  
BMI/Jack 10 Publishing, BMI/Songs Of Corman, BMI/  
Universal Music - Brentwood Benson Publishing,  
ASCAP/D Soul Music, ASCAP/Capitol CMG Genesis, ASCAP  
(K.Moore, S.L.Olsen, J.Miller, D.A.Garcia) **38**

**MY GIRL** Curb Songs, ASCAP/Songs Of Black River,  
ASCAP (D.Scott, J.Kerr) **15**

**MY OLD MAN** Day For The Dead Publishing,  
SESAC/Simonetti Music Publishing, SESAC/Siva Moon  
Publishing, SESAC/W.B.M. Music Corp., SESAC (Z.Brown,  
N.Moon, B.Simonetti) **23**

## N

**NO SUCH THING AS A BROKEN HEART**  
Smackville Music, ASCAP/Smack Songs LLC, ASCAP/  
Kobalt Songs Publishing America, Inc., ASCAP/ReHits  
Music, Inc., ASCAP/Smacktown Music, ASCAP/Smack  
Blue, LLC, SESAC/Unfair Entertainment, ASCAP/Big Deal  
Notes, ASCAP/Wooden Ships, ASCAP/Warner-Tamerlane  
Publishing Corp., BMI/Telemity Productions, BMI/Songs  
Of Roc Nation Music, BMI (M.Ramsey, T.Rosen, B.Tursi,  
J.Frasure) **25**

## R

**RIGHT GIRL WRONG TIME** Sony/ATV  
Countryside, BMI/Copyright Control/Blue Chrome Key  
Tunes, BMI/Ole, BMI (J.T.Langston, C.Taylor, J.Rager) **44**

**RING ON EVERY FINGER** Big Machine Music,  
BMI/Big Yellow Dog Music, ASCAP/Major Bob Music, Inc.,  
ASCAP/EMI Blackwood Music Inc., BMI/Cricket On The  
Line, BMI (Thomas Rhett, J.Kear, J.Frasure) **46**

**RIVER** Joni Mitchell Publishing Corp., ASCAP/Sony/ATV  
Tunes LLC, ASCAP (J.Mitchell) **42**

**ROUND HERE BUZZ** Sony/ATV Tree Publishing,  
BMI/Longer And Louder Music, BMI/Little Lounder  
Songs, BMI/Mammaw's Fried Okra Music, BMI/Emileon  
Songs, BMI (E.Church, J.Hyde, L.Dick) **43**

## S

**SECOND ONE TO KNOW** WB Music Corp.,  
ASCAP/New Sea Gayle Music, ASCAP/Spirit Catalog  
Holdings, S.a.r.l./Spirit Two Nashville, ASCAP/Irving  
Music, Inc., BMI/Chickenshack, BMI (C.Stapleton,  
M.Henderson) **37**

**SMALL TOWN BOY** EMI Blackwood Music Inc.,  
BMI/Warner-Tamerlane Publishing Corp., BMI/WB Music  
Corp., ASCAP/Thankful For This Music, ASCAP/Play It  
Again Entertainment, BMI/Round Hill Works, BMI (R.  
Akins, B.Hayslip, K.Fishman) **27**

**SOMEBODY ELSE WILL** Stars And Stripes And  
Maple Leaf Music, BMI/Downtown DMP Songs, BMI/Ole  
Red Cape Songs, ASCAP/Red Like The Sunset Music,  
ASCAP/BMG Platinum Songs, BMI/Songs For Elle, BMI (K.  
Archer, A.Hambrick, T.Ottob) **26**

**SOMETHIN' I'M GOOD AT** Sony/ATV  
Countryside, BMI/Paris Not France Music, BMI/Sony/ATV  
Tree Publishing, BMI/Tomdouglassmusic, BMI (B.Eldredge,  
T.Douglas) **33**

**SOMEWHERE IN MY BROKEN HEART**  
EMI Blackwood Music Inc., BMI/EMI April Music, Inc.,  
ASCAP/Mike Curb Music, BMI (B.Dean, R.Leigh) **32**

**SPEAK TO A GIRL** BMG Rights Management (UK)  
Ltd., PRS/You Want How Much Of What Publishing, PRS/  
Major 3rd Music Publishing Ltd, PRS/Big Deal Beats,  
BMI/Brodsky Spensive Publishing, BMI/Nice Life, BMI  
(Shy Carter, D.Gibson, J.Spurgur) **22**

## T

**TIN MAN** Sony/ATV Tree Publishing, BMI/Pink Dog  
Publishing, BMI/Beat Up Ford Publishing, BMI/BMG  
Platinum Songs, BMI/SWMBMGMI, BMI/Lonesome  
Vinyl Music, BMI/Sony/ATV Countryside, BMI (M.Lambert,  
J.Ingram, J.R.Stewart) **29**

## W

**THE WAY I TALK** WB Music Corp., ASCAP/  
Damn Country Music, ASCAP/Thankful For This Music,  
ASCAP/Pinetucky Road Publishing, ASCAP/Universal  
Music Corp., ASCAP/Round Room Records, ASCAP  
(J.L.Alexander, B.Hayslip, C.McGill) **41**

**THE WEEKEND** Warner-Tamerlane Publishing  
Corp., BMI/Indiana Angel Music, BMI/BMG Gold  
Songs, ASCAP/Lanercost Publishing, ASCAP (G.Bilbert,  
A.DeRoberts) **10**

**WHAT IFS** Songs Of Universal, Inc., BMI/Kane Brown  
Music, BMI/Smacksters Music, ASCAP/Smack Blue, LLC,  
SESAC/Kobalt Group Music Publishing, SESAC/WB Music  
Corp., ASCAP/Freshy Music, ASCAP/We-Volve Music,  
ASCAP (K.Brown, M.McGinn, J.M.Schmidt) **31**

## Y

**YEAH BOY** Songs Of Black River, ASCAP/KNB Music,  
ASCAP/Songs Of Blue Guitar, BMI (K.Ballerini, F.G.Whitehead,  
K.Timmer) **9**

**YOU LOOK GOOD** HillarodyRathbone Music,  
ASCAP/BMG Gold Songs, ASCAP/Universal Music Corp.,  
ASCAP/Lake Allegan Pub Club, ASCAP/7189 Music  
Publishing, BMI/BMG Platinum Songs, BMI (H.Lindsey,  
R.Hurd, busbee) **16**

**YOURS IF YOU WANT IT** Songs Of Universal,  
Inc., BMI/Moredorffin Music, BMI/Super Big Music,  
ASCAP/Jett Music, ASCAP (A.Dorff, J.Singleton) **20**

# billboard Hot Country Songs Index

**TITLE** Publishing-Licensing Org.  
(Songwriter) **Chart Position**

## A

**ALL ON ME** Warner-Tamerlane Publishing Corp., BMI/JJ Music Inc., BMI/Neon Cross Music, BMI/Magic Mustang Music Inc., BMI/WB Music Corp., ASCAP/Two Sixteen Publishing, ASCAP (*D.Dawson, J.Durrett, A.Smith*) **60**

**ASK ME HOW I KNOW** Roy Rivers Publishing, BMI (*M.Rossell*) **36**

## B

**BLACK** Big White Tracks, ASCAP/EMI Blackwood Music Inc., BMI/Songs By Red Room, BMI/Combustion Engine Music, ASCAP/Sadie's Favorite Songs, ASCAP/WB Music Corp., ASCAP (*D.Bentley, R.Copperman, A.Gorley*) **4**

**BODY LIKE A BACK ROAD** Universal Music Corp., ASCAP/Sam Hunt Publishing, ASCAP/Highly Combustible Music, ASCAP/Love Pizza Music, ASCAP/Songs Of Southside Independent Music Publishing, LLC, ASCAP/Who Wants To Buy My Publishing, ASCAP/Atlas Music Publishing, ASCAP/Anderson Fork In The Road Music, ASCAP/Smackville Music, ASCAP/Kobalt Songs Publishing America, Inc., ASCAP/Smack Hits, GMR/Kobalt Music Group Ltd., GMR (*S.Hunt, Z.Crowell, J.Osborne, S.McAnally*) **1**

## C

**CALIFORNIA** J Money Music, ASCAP/Big Loud Proud Crowd, BMI/Magic Mustang Music Inc., BMI/Victown Music, BMI (*J.D.Rich, R.Clawson, V.McGehee*) **45**

**CRAVING YOU** BMG Gold Songs, ASCAP/Lawnwranglers, ASCAP/Dragon Bunny Music, BMI (*D.M.Barnes, J.Bunetta*) **16**

## D

**DO I MAKE YOU WANNA** External Combustion Music, ASCAP/Songs Of Southside Independent Music Publishing, LLC, ASCAP/WB Music Corp., ASCAP/Atlas Music Publishing, ASCAP/Who Wants To Buy My Publishing, ASCAP (*A.Gorley, Z.Crowell, M.Jenkins, J.Flowers*) **25**

**DRINKIN' PROBLEM** WB Music Corp., ASCAP/Jess Carson Publishing Designee, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Vaqueros Galacticos Publishing, BMI/Tropical Cowboy Publishing, ASCAP/Smack Hits, GMR/Smack Songs LLC, GMR/Kobalt Songs Publishing America, Inc., ASCAP/Songs Of Black River, ASCAP/One Little Indian Creek Music, ASCAP (*J.Carson, C.Duddy, M.Wystrach, S.McAnally, J.Osborne*) **18**

## E

**EITHER WAY** WB Music Corp., ASCAP/New Sea Gayle Music, ASCAP/Spirit Catalog Holdings, S.a.r.l./Spirit Two Nashville, ASCAP/MG Of Windswept, ASCAP/3 Ring Music, ASCAP/BMG Gold Songs, ASCAP/Songs Of Windswept Pacific, BMI/Songs Of Thortch, BMI (*C.Stapleton, Tim James, K.Marvel*) **26**

**EVERY LITTLE THING** BMG Gold Songs, ASCAP/For The Kids Publishing, BMI/7189 Music Publishing, BMI/Better Boat Music, BMI/Songs Of Endurance, BMI/Warner-Tamerlane Publishing Corp., BMI (*C.Pearce, busbee, E.Shackleton*) **39**

## F

**EVERY TIME I HEAR THAT SONG** Warner-Tamerlane Publishing Corp., BMI/The Queen Of Dot Dot Dot, BMI/Universal Music Corp., ASCAP/Chris Lindsey Songs, ASCAP/EMI Blackwood Music Inc., BMI/Sagequinnjude Music, BMI/Famlove Songs, BMI (*A.Mayo, C.Lindsey, B.Warren, B.Warren*) **11**

## F

**THE FIGHTER** Songs Of Universal, Inc., BMI/Mary Rose Music, BMI/7189 Music Publishing, BMI/BMG Platinum Songs, BMI (*K.Urban, busbee*) **12**

**FLATLINER** Sony/ATV Tree Publishing, BMI/Colden Rainey Music, BMI/Forest For The Trees Music, SESAC/So Essential Tunes, SESAC/Peertunes, Ltd., SESAC/Jaron Boyer Music, SESAC (*C.Swindell, M.Brandlewee, J.Boyer*) **17**

**FOR HER** Round Hill Songs BLS JV, ASCAP/Big Loud Proud Songs, ASCAP/Downtown DMP Songs, BMI/Stars And Stripes And Maple Leaf Music, BMI/Bux Tone Music, BMI (*M.Dragstrem, K.Archer, S.Buxton*) **23**

## G

**GETTING OVER YOU** Songs Of Universal, Inc., BMI/Clemmer Time Music, BMI/Chill N Hustle, BMI/Wixen Music Publishing, BMI/Universal Music Corp., ASCAP/New House Of Sea Gayle Music, ASCAP (*J.Lee, P.DiGiovanni, B.Anderson*) **59**

**A GIRL LIKE YOU** Combustion Engine Music, ASCAP/Sadie's Favorite Songs, ASCAP/WB Music Corp., ASCAP/Rio Bravo Music, Inc., BMI/Telemity Productions, BMI/Sony/ATV Tree Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/EMI Blackwood Music Inc., BMI (*A.Gorley, J.Frasure, R.Akins*) **37**

**GOD, YOUR MAMA, AND ME** Year Of The Dog Music, ASCAP/Champagne Whiskey Publishing, BMI/HillarodyRathbone Music, ASCAP/BMG Firefly, ASCAP/Dash8 Music, ASCAP (*J.Kear, H.Lindsey, G.Sampson*) **10**

**GOOD COMPANY** Curb Congregation Songs, SESAC/Sixteen Stars Music, BMI/HoriPro Entertainment Group, Inc., BMI/Big Deal Beats, BMI (*M.Alderman, T.Cecil, J.Mullins*) **54**

**GREATEST LOVE STORY** Warner-Tamerlane Publishing Corp., BMI/Concession 114 Music, BMI/Neon Cross Music, BMI (*B.Lancaster*) **52**

## H

**HAPPY PEOPLE** Maps And Records Music, BMI/Creative Pulse Music, BMI/These Are Pulse Songs, BMI/Scrambler Music, ASCAP/Carnival Beats, ASCAP (*L.McKenna, H.Whitters*) **49**

**HEARTACHE ON THE DANCE FLOOR** Golden Vault Music, BMI/Rancho Fiesta Music, BMI/Bill Butler Music, BMI/Blongsongs, ASCAP (*J.Pardi, B.Butler, B.Long*) **38**

**HOMETOWN GIRL** Downtown DJL Songs, ASCAP/Son Of Ron Songs, ASCAP/Diver Dann Music, ASCAP/International Dog Music, BMI (*M.Beason, D.Tashian*) **6**

**HOW NOT TO** Ole Red Cape Songs, ASCAP/Red Like The Sunset Music, ASCAP/Universal Music Corp., ASCAP/Paulywood Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Kevin Bard Music, ASCAP (*A.Hambrick, P.DiGiovanni, K.Bard*) **9**

**HURRICANE** 50 Egg, BMI/Straight Dimes, BMI/Big Machine Music, BMI/Intune Publishing, BMI/BMG Platinum Songs, BMI (*L.Combs, T.Phillips, T.Archer*) **2**

## I

**I COULD USE A LOVE SONG** International Dog Music, BMI/Round Hill Songs Jimmy Robbins, ASCAP/Jammy Rabbits Music, ASCAP/Extraordinary Alien Publishing, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Oh Denise Publishing, BMI/Big Music Machine, BMI (*M.Morris, J.Robbins, L.Veltz*) **34**

**IF I TOLD YOU** EMI Blackwood Music Inc., BMI/Songs By Red Room, BMI/EMI April Music, Inc., ASCAP/Jon Mark Nite Music, ASCAP/Smack Hits, GMR/Kobalt Music Group Ltd., GMR (*R.Copperman, J.M.Nite, S.McAnally*) **8**

**IN CASE YOU DIDN'T KNOW** Super Big Music, ASCAP/Calville Publishing, ASCAP/Brown Hound Publishing, BMI/Kyle Schlienger Productions, ASCAP/Big Spaces Music, BMI/Bootheel Music, BMI/Big Mosquito Music, BMI/Amplified Admin., BMI (*B.Young, T.Reeve, K.Schlienger, T.Tomlinson*) **3**

**IN THE BLOOD** John Mayer, GMR/Milky Boy Music, GMR (*J.Mayer*) **57**

**IT AIN'T MY FAULT** WB Music Corp., ASCAP/Trampy McCauley, ASCAP/All The Kings Pens, ASCAP/Songstein Publishing, ASCAP/Warner-Tamerlane Publishing Corp., BMI/The Country And Western Music, BMI (*J.Osborne, T.J.Osborne, L.T.Miller*) **24**

## J

**JUST A PHASE** Sony/ATV Tree Publishing, BMI/EMI Music Publishing Australia Pty Ltd., APRA/EMI April Music, Inc., ASCAP/Dontcallmebrett Music, BMI (*A.Craig, L.Rimes, J.Beavers*) **43**

## L

**LAST TIME FOR EVERYTHING** New House Of Sea Gayle Music, ASCAP/Songs For Margo, ASCAP (*B.Paisley, S.Ahquist, B.Anderson, C.DuBois, M.Ryan*) **44**

**LOVE AGAIN** Castle Bound Music, Inc., SESAC/We Be Pawtying, SESAC/Rio Bravo Music, Inc., BMI/Telemetry Productions, BMI/Super Big Music, ASCAP/Calville Publishing, ASCAP (*C.R.Barlowe, J.Frasure, B.Young*) **50**

## M

**MAKIN' ME LOOK GOOD AGAIN** EMI April Music, Inc., ASCAP/Reverend Jack Music, ASCAP/Sony/ATV Tree Publishing, BMI/Dixey Bar Music, BMI/Code Six Charles Music, BMI (*D.White, M.Criswell, S.Minor*) **33**

**MISSING** EMI Blackwood Music Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/The Good The Bad The Ugly Publishing, BMI (*R.Akins, M.Green*) **29**

**MORE GIRLS LIKE YOU** WB Music Corp., ASCAP/Point Break Publishing, ASCAP/Music Of The Corn, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Jack 10 Publishing, BMI/Songs Of Cornman, BMI/Universal Music - Brentwood Benson Publishing, ASCAP/D Soul Music, ASCAP/Capitol CMG Genesis, ASCAP (*K.Moore, S.L.Olsen, J.Miller, D.A.Garcia*) **27**

**MY GIRL** Curb Songs, ASCAP/Songs Of Black River, ASCAP (*D.Scott, J.Kerr*) **14**

**MY OLD MAN** Day For The Dead Publishing, SESAC/Simonetti Music Publishing, SESAC/Siva Moon Publishing, SESAC/W.B.M. Music Corp., SESAC (*Z.Brown, N.Moon, B.Simonetti*) **19**

## N

**NO SUCH THING AS A BROKEN HEART** Smackville Music, ASCAP/Smack Songs LLC, ASCAP/Kobalt Songs Publishing America, Inc., ASCAP/ReHits Music, Inc., ASCAP/Smacktown Music, ASCAP/Smack Blue, LLC, SESAC/Unfair Entertainment, ASCAP/Big Deal Notes, ASCAP/Wooden Ships, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Telemetry Productions, BMI/Songs Of Roc Nation Music, BMI (*M.Ramsey, T.Rosen, B.Turst, J.Frasure*) **22**

## O

**OUTTA STYLE** Tunes From HTK, BMI (*A.Watson*) **30**

## R

**REBOUND** Warner-Tamerlane Publishing Corp., BMI/Goes Something Like THIS Music, BMI/WB Music Corp., ASCAP/Thankful For This Music, ASCAP/DrumBum Music, ASCAP (*D.Baldridge, E.Weisband, S.Simonton*) **56**

**RING ON EVERY FINGER** Big Machine Music, BMI/Big Yellow Dog Music, ASCAP/Major Bob Music, Inc., ASCAP/EMI Blackwood Music Inc., BMI/Cricket On The Line, BMI (*Thomas Rhett, J.Kear, J.Frasure*) **32**

**ROUND HERE BUZZ** Sony/ATV Tree Publishing, BMI/Longer And Louder Music, BMI/Little Lounder Songs, BMI/Mammaw's Fried Okra Music, BMI/Emileon Songs, BMI (*E.Church, J.Hyde, L.Dick*) **41**

## S

**SHE'S WITH ME** Spruce Road Publishing, GMR/Sony/ATV Tunes, GMR/Centricity Tunes, GMR/CentricSongs, SESAC/The Stennis Mightier Music, BMI/Young Guns Publishing, LLC, BMI/Dead Aim Music, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI (*B.Rempel, S.Mosley, B.Stennis*) **48**

**SMALL TOWN BOY** EMI Blackwood Music Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/WB Music Corp., ASCAP/Thankful For This Music, ASCAP/Play It Again Entertainment, BMI/Round Hill Works, BMI (*R.Akins, B.Hayslip, K.Fishman*) **35**

**SOMEBODY ELSE WILL** Stars And Stripes And Maple Leaf Music, BMI/Downtown DMP Songs, BMI/Ole Red Cape Songs, ASCAP/Red Like The Sunset Music, ASCAP/BMG Platinum Songs, BMI/Songs For Elle, BMI (*K.Archer, A.Hambrick, T.Ottob*) **20**

**SOMETHIN' I'M GOOD AT** Sony/ATV Countryside, BMI/Paris Not France Music, BMI/Sony/ATV Tree Publishing, BMI/Tomdouglasmusic, BMI (*B.Eldredge, T.Douglas*) **28**

**SPEAK TO A GIRL** BMG Rights Management (UK) Ltd., PRS/You Want How Much Of What Publishing, PRS/Major 3rd Music Publishing Ltd, PRS/Big Deal Beats, BMI/Brodsky Spensive Publishing, BMI/Nice Life, BMI (*Shy Carter, D.Gibson, J.Spargun*) **21**

## T

**THEY CAN'T SEE** Peertunes, Ltd., SESAC/MTNoise, SESAC/Jaron Boyer Music, SESAC/Scribblin' Dixie Music, ASCAP (*M.Tyler, J.Boyer, B.Hood*) **58**

**THEY DON'T KNOW** Peertunes, Ltd., SESAC/Jaron Boyer Music, SESAC/WB Music Corp., ASCAP/Music Of The Corn, ASCAP/This Is Magic Mustang Music, ASCAP (*J.Boyer, J.Mirenda, K.Allison*) **53**

**TIL TOMORROW** Extremely Corrosive Music, BMI/Music Of Atlas Holdings, BMI/On Cor Music, BMI/PAJ Music, BMI/Write Write Write Music, SESAC/Batter's Box, SESAC/Old Guns And Young Bullets, SESAC (*J.Walker, J.McGuire, B.Carper, T.Matthews*) **51**

**TIN MAN** Sony/ATV Tree Publishing, BMI/Pink Dog Publishing, BMI/Beat Up Ford Publishing, BMI/BMG Platinum Songs, BMI/SWBMBGM, BMI/Lonesome Vinyl Music, BMI/Sony/ATV Countryside, BMI (*M.Lambert, J.Ingram, J.R.Stewart*) **42**

## W

**THE WAY I TALK** WB Music Corp., ASCAP/Damn Country Music, ASCAP/Thankful For This Music, ASCAP/Pinetucky Road Publishing, ASCAP/Universal Music Corp., ASCAP/Round Room Records, ASCAP (*J.L.Alexander, B.Hayslip, C.McGill*) **31**

**THE WEEKEND** Warner-Tamerlane Publishing Corp., BMI/Indiana Angel Music, BMI/BMG Gold Songs, ASCAP/Lanercost Publishing, ASCAP (*B.Gilbert, A.DeRoberts*) **7**

**WHAT IFS** Songs Of Universal, Inc., BMI/Kane Brown Music, BMI/Smacksters Music, ASCAP/Smack Blue, LLC, SESAC/Kobalt Group Music Publishing, SESAC/WB Music Corp., ASCAP/Freshy Music, ASCAP/We-Volve Music, ASCAP (*K.Brown, M.McGinn, J.M.Schmidt*) **46**

**WITH YOU I AM** Mood Merchant Music, BMI/4 Cow Ranch Songs, BMI/Cojo Country Publishing, ASCAP/ASCAMP, ASCAP/Barns And No Bull Music, ASCAP (*D.C.Lee, C.D.Johnson, T.W.Willmon*) **40**

**WOKE UP IN NASHVILLE** WB Music Corp., ASCAP/Charged Kitsuone Music, ASCAP/Songs From The Rose Hotel, ASCAP/Songs Of Universal, Inc., BMI/Skull Town Sounds, BMI/Weddings Music, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI (*S.Ennis, B.Daly, D.H.Hodges*) **47**

## Y

**YEAH BOY** Songs Of Black River, ASCAP/KNB Music, ASCAP/Songs Of Blue Guitar, BMI (*K.Ballerini, F.G.Whitehead, K.Timmer*) **5**

**YOU LOOK GOOD** HillarodyRathbone Music, ASCAP/BMG Gold Songs, ASCAP/Universal Music Corp., ASCAP/Lake Allegan Pub Club, ASCAP/7189 Music Publishing, BMI/BMG Platinum Songs, BMI (*H.Lindsey, R.Hurd, busbee*) **15**

**YOURS** Hillbilly Science And Research Publishing, SESAC/Trailerlily Music, SESAC/So Essential Tunes, SESAC/Not Just Another Song Publishing, SESAC/BMG Platinum Songs, BMI/Kailey's Dream, BMI (*P.Welling, C.Brown, R.Dickerson*) **55**

**YOURS IF YOU WANT IT** Songs Of Universal, Inc., BMI/Morendorffin Music, BMI/Super Big Music, ASCAP/Jett Music, ASCAP (*A.Dorff, J.Singleton*) **13**

# COUNTRY

## 24 Years Ago John Michael Montgomery Felt The 'Love' At No. 1

In 1993, he notched his first chart-topper on the Hot Country Songs tally

On May 15, 1993, **John Michael Montgomery** earned his first No. 1 on *Billboard's* Hot Country Songs chart as "I Love The Way You Love Me." jumped 4-1, ultimately reigning for three weeks.

Penning by **Victoria Shaw** and **Chuck Cannon**, "Love" followed Montgomery's No. 4-peaking debut, "Life's a Dance," the title track to his first LP. The Kentucky native was raised in a musical household, starting in a family band that included younger brother **Eddie**, later of duo **Montgomery Gentry**.

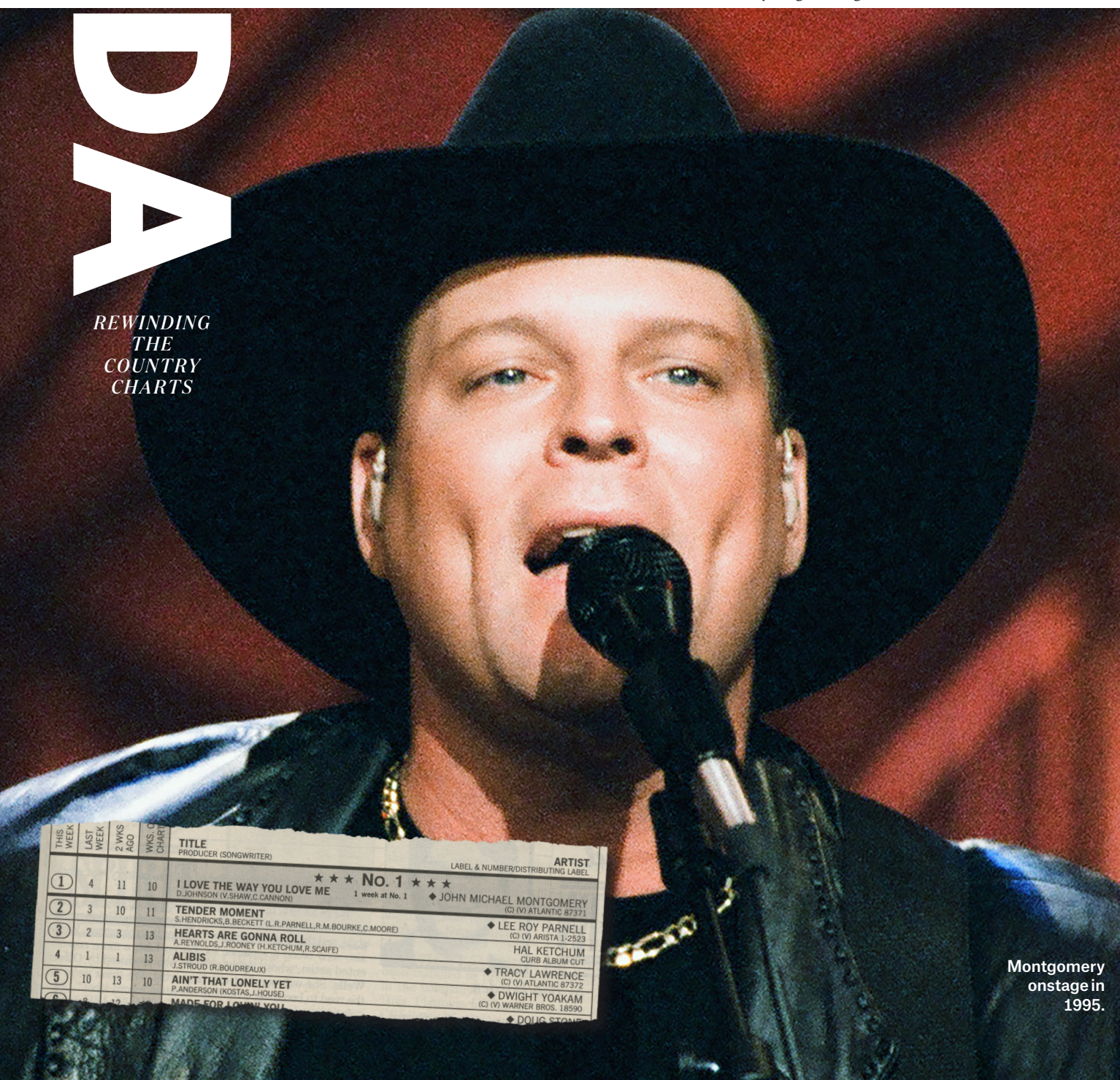
Montgomery has banked seven No. 1s on Hot Country Songs (among

20 top 10s) and two chart-toppers (of seven top 10s) on Top Country Albums. Both 1994's "I Swear" (four weeks at No. 1) and 1995's "I Can Love You Like That" (three) were also recorded by then-Atlantic labelmate **All-4-One**. The R&B/pop vocal act's versions respectively reached No. 1 (11 weeks) and No. 5 on the *Billboard* Hot 100.

Now 52, Montgomery tours regularly. He founded his own label in 2008, Stringtown Records, and released one album: that year's *Time Flies*, which debuted and peaked at No. 35 on Top Country Albums.

—JIM ASKER

REWINDING  
THE  
COUNTRY  
CHARTS



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
①	4	11	10	<b>I LOVE THE WAY YOU LOVE ME</b> D. JOHNSON (V. SHAW, C. CANNON)	*** <b>No. 1</b> *** 1 week at No. 1 ◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
②	3	10	11	<b>TENDER MOMENT</b> S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2823
③	2	3	13	<b>HEARTS ARE GONNA ROLL</b> A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
4	1	1	13	<b>ALIBIS</b> J. STROUD (R. BOUDREAU)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87372
⑤	10	13	10	<b>AIN'T THAT LONELY YET</b> P. ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM (C) (V) WARNER BROS. 18590
⑥	8	12	12	<b>MADE FOR LOVIN' YOU</b>	◆ DOUG STONE

Montgomery  
onstage in  
1995.