

# billboard Country Update

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Attention: Makin' Tracks Moves To Mondays, Beginning With This Issue

BILLBOARD COUNTRY UPDATE

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## Supersized Albums Stress Country's Infrastructure While Catering To Heightened Fan Demand

Three years ago, the pandemic temporarily turned Nashville recording studios into miniature ghost towns.

The business looks a whole lot different in 2023.

"Every engineer out of work in 2020 is so slammed now that they can't take a vacation," says producer **Trent Willmon (Cody Johnson, Granger Smith)**. "I was talking to somebody—I can't remember who said it—but booking a session, he said he called seven steel players before he found someone available. That means country music is badass, baby. Four years ago, all the steel players were just like, 'Hey, man, you got any work?' And now they're just all overwhelmed."

A year or two ago, the bulk of that workload would have been a result of artists bringing new material created during COVID-19 isolation to the studio. But the volume of recording work in Nashville hasn't subsided since that first postcrisis wave, and it appears that another development from the pandemic era is behind the ongoing studio traffic.

**Morgan Wallen's** *Dangerous: The Double Album* rode 30 tracks to a record-setting run atop *Billboard's* Top Country Albums chart, which reflects streaming and sales data compiled by Luminate. Following its success, now albums—which were

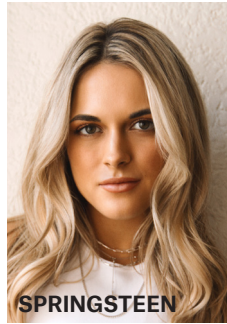
typically 10 to 12 tracks in the past—have become much more robust. A dozen have hit No. 1 since the beginning of 2021, and only two have fit the historic range: **Carrie Underwood's** 11-track holiday album, *My Gift*, and **Luke Combs' 12-track** *Growin' Up*, which was later revealed as the lead-in to the 18-track companion *Gettin' Old*.

The rest of the No. 1 albums have spanned from Underwood's 13-track gospel album, *My Savior*, to Wallen's 36-track *One Thing at a Time*. Those larger albums obviously utilize more songs, but that also means they require more hours from the artist, producers, engineers, musicians and other crew mem-

bers. Thus, the country studio business is booming.

"I'm busier than I've ever been in my life in terms of workload, and at the same time, it's fewer artists," says guitarist **Derek Wells**, one of country's first-call studio players. "The reality is your big, premiere artists kind of gobble up weeks and weeks and weeks of your year. And there's just no room left for some of the newer stuff. It's not an unwillingness to do it, or lack of a desire to go be amongst some of those things. It's just kind of first come, first serve."

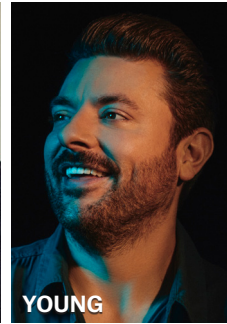
While supersized albums are an aggressive way to compete



SPRINGSTEEN



ROGERS



YOUNG

SPRINGSTEEN: LILY NELSON; YOUNG: JOHN SHEARER

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for chart superiority, they also serve as a digital-era method of satisfying artists' superfans. The maturation of streaming has given consumers quicker access to music by their favorite artists for a set monthly price, rather than compelling them to buy albums. Artists' biggest fans have always wanted more music. And with home studios and digital recording techniques providing more flexibility, it's easier than ever to satisfy that hunger.

While the leading acts are supersizing albums, artists with smaller fan bases are releasing EPs with greater frequency, putting out more music than their predecessors often did at a similar career stage to satisfy their own strongest supporters' demands. The combination of supersized albums and more frequent EPs is stretching the resources in Nashville.

"Work is definitely surging," Nashville Musicians Union president **Dave Pomeroy** says. "We've more than gotten back to where we were before the pandemic, in terms of [recording contracts] we see coming through the building,"

That makes booking a recording session something of a Rubik's cube. A producer's top musician choices will likely not all be available at the same time for a session that wasn't booked far in advance. That encourages even more overdubbing, with producers doing bare bones tracking dates and hiring musicians to layer on parts at home.

"A lot of the times I'm not doing a full session on my songs," says **Alana Springsteen**, who co-produces her music. "We'll start [recording] things in the room sometimes the day we write the song, I'll lay down an acoustic, lay down a vocal, one of my co-writers might play the electric, and we'll lay down a path. Sometimes it looks a little different than a traditional session."

While it's possible to record musicians one at a time, many artists still want to use a larger room with the players all working in unison. Many of the established studios have shuttered since 2000 as home recording increased, so now that recording is in a boom cycle, it's increasingly difficult to find an available large studio. As a result, many individual tracks are recorded in three or four different locations, and a full album may be pieced together at six or more sites.

"It used to be when we'd do a record, if we did three or four different tracking days, it was all going to be in the same room," says producer **Frank Rogers (Scotty McCreery, Frank Ray)**. "At the end of the day, I put the players first, because if you have the right players, you can go and set up in a living room and still make a really good record. If you got the greatest studio in the world and C [grade] players, then it's just not going to be what it needs to be."

**Chris Young** found a previously untapped studio when he booked Sony Music Publishing's upgraded facility for the master tracking session on his new single, "Young Love & Saturday Nights." At the same time, he also has a home studio, and his output there is using engineer hours beyond the traditional venue. Multiply that phenomenon by dozens of artists, and the ramifications become much more apparent.

"It's sort of insane," Young says, hinting that his next album may be larger than a traditional project. "I have seven songs for my next record already. And part of it is, I try and write all the time when I'm home [from touring]. I usually write, every single year, 100 songs on top of what I find outside... I'm [taxing the system] a little bit."

The engineering sector may be stretched thinner than every other area of production.



**Stephen Wilson Jr.** celebrated with his team when he performed Sept. 18 at Third Man Records' Blue Room in Nashville. From left: **Big Loud** partner/CEO **Seth England** and partner **Craig Wiseman**, **Wilson**, **ALJ Management** founder **Alicia Jones** and **Range Media Partners** founder **Jordy Dettmer**.



**Bill Anderson** was the subject of a Sept. 16 **Country Music Hall of Fame and Museum** interview about his six-decade membership in the **Grand Ole Opry**. From left: **Mark Wills**, retired **Gaylord Entertainment** CEO **E.W. "Bud" Wendell**, **Jeannie Seely** and **Anderson**.

"With the ease of recording, everybody — half the songwriters in town, and every musician, every producer — is an engineer," Rogers says. "But the ones who know how to track really, really well or know how to mix really, really well, there's not a whole lot of them that are great. There's a lot of good, there's not much great, and so those guys are as busy as they've ever been."

At the other end of the music chain, the increase in the number of tracks is stretching the infrastructure with radio and digital service providers (DSPs), too.

"There's always too much music — it's not manageable on any of the platforms," says artist consultant **John Marks**, a former programmer for broadcast radio, satellite radio and Spotify. "Wherever you are today, you cannot manage that traffic, the amount of releases, regardless if you have an album of 12 tracks, or 36 tracks, or 50 tracks. Whatever it is, you are trading water in the ocean."

The DSPs get thousands of new tracks every week, and while they can make educated guesses about what to playlist from new albums and individual singles, fans' choices will ultimately require programming adjustments. Similarly, traditional country radio stations — which have drawn their playlists primarily from major labels — are increasingly auditioning songs from sources they would not have considered in the past, thanks to digital consumption.

"If **Zach Bryan**'s new song gets streamed 20 million times, why would I think that radio listeners wouldn't feel the same way about the song if they were exposed to it?" Cumulus vp of country formats **Charlie Cook** says. "So then it's incumbent on me to expose it. When you get 20 million streams on **Oliver Anthony** or 13 million on **Tyler Childers**, why am I smarter than them? I'm not."

Traditional radio still plays one song at a time, no skips, so instead of trying to satisfy every artist's superfans, its business still requires identifying the songs that fit the widest number of individual tastes. Even if it means sifting through more music to play the same number of songs.

"It's radio's opportunity to find the strongest songs and play the heck out of them," Cook says. "We had a liner for a while that said, 'We'll cut through everything that's out there and find the best music for you.' And I think that has now become radio's position."

The new, longer albums are likely to continue as the artists, and the media that exposes their music, attempt to superserve their most ardent fan base.

"I think it will last, and it will permeate the lower rungs of artistry," Marks says. "Really, the only way to get to your fans these days is a continual release pattern, keeping in front of your audience and not letting them rest. Listeners and fans want more of whatever they're finding, and they want it now." ●



**Keith Urban** (left) performed "Rough Boy" on Sept. 18 as **ZZ Top's Billy Gibbons** received the **BMI Troubadour** award in Nashville.

ERIKA GOLDRING

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This special issue will highlight the artists, producers and other creative professionals whose work is in contention this year, including Record Of The Year; Album Of The Year; Song Of The Year; Best New Artist; Producer Of The Year, Non-Classical; and Songwriter Of The Year, Non-Classical.

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SUNDAY, FEBRUARY 4, 2024

# billboard Country Airplay

AIRPLAY MONITORED BY **LUMINATE**

ON THE CHARTS **JIM ASKER** jim.asker@billboard.com

## Bailey Zimmerman Nets Third Career-Opening Country Airplay No. 1 With 'Religiously'

**Bailey Zimmerman** scores his third career-launching leader on *Billboard's* Country Airplay chart as "Religiously" (Elektra/Warner Music Nashville/WEA) surges from No. 4 to No. 1 on the list dated Sept. 30. In the Sept. 15-21 tracking week, the single increased by 16% to 28.4 million impressions, according to Luminate.

The track—which the 23-year-old from Louisville, Ill., wrote with **Marty James, Alex Palmer, Frank Romano** and **Austin Shawn**—has served as Zimmerman's opening song since he started as a supporting act on **Morgan Wallen's** One Night at a Time Tour in April. "Seeing my fans with tears in their eyes, screaming the lyrics back night after night has made me realize how many lives it has touched, and that's what this whole dang thing is about," Zimmerman says. "I know they are the ones that keep pushing these songs to the top of the charts, supporting me and believing in me. I promise to always give my best. 'Thank you' will never be enough. Believe in yourself!"

The song is from Zimmerman's *Religiously: The Album*, which opened at its No. 3 high on Top Country Albums in May. The track follows his second Country Airplay leader, "Rock and a Hard Place," which dominated for six weeks starting in April, and his rookie single, "Fall in Love," which ruled for one week in December 2022.

'CONFETTI' RISES **Dustin Lynch** adds his 11th Country Airplay top 10 as "Stars Like Confetti" (Broken Bow) shoots 13-10, up 12% to 19.1 million impressions. It's his first such hit since "Thinking 'Bout You" (featuring **Mackenzie Porter**), which reigned for six weeks beginning in December 2021, marking his eighth No. 1. His first entry, "Cowboys and Angels," hit No. 2 in October 2012. ●



CHRIS ASHLEE

## MOST INCREASED AUDIENCE

TITLE Imprint/Label	Artist	GAIN (IN MILLIONS)
RELIGIOUSLY Elektra/Warner Music Nashville/WEA	Bailey Zimmerman	+3.860
THINKIN' BOUT ME Mercury/Republic/Big Loud	Morgan Wallen	+2.792
WATERMELON MOONSHINE Broken Bow	Lainey Wilson	+2.026
STARS LIKE CONFETTI Broken Bow	Dustin Lynch	+2.005
SAVE ME Bailee & Buddy/Broken Bow/BMG/Stoney Creek	Jelly Roll With Lainey Wilson	+1.773
SAVE ME THE TROUBLE Warner Music Nashville/WAR	Dan + Shay	+1.562
GOD GAVE ME A GIRL Triple Tigers	Russell Dickerson	+1.549
STANDING ROOM ONLY McGraw/Big Machine	Tim McGraw	+1.538
ALL I NEED IS YOU BMLG	Chris Janson	+1.408
I REMEMBER EVERYTHING Interscope/Belting Bronco/Warner/MCA Nashville/WAR	Zach Bryan Featuring Kacey Musgraves	+1.392

## MOST INCREASED PLAYS

TITLE Imprint/Label	Artist	GAIN
RELIGIOUSLY Elektra/Warner Music Nashville/WEA	Bailey Zimmerman	+1058
THINKIN' BOUT ME Mercury/Republic/Big Loud	Morgan Wallen	+667
GOD GAVE ME A GIRL Triple Tigers	Russell Dickerson	+527
STARS LIKE CONFETTI Broken Bow	Dustin Lynch	+392
I REMEMBER EVERYTHING Interscope/Belting Bronco/Warner/MCA Nashville/WAR	Zach Bryan Featuring Kacey Musgraves	+369
ALL I NEED IS YOU BMLG	Chris Janson	+329
CAN'T HAVE MINE Curb	Dylan Scott	+321
SAVE ME Bailee & Buddy/Broken Bow/BMG/Stoney Creek	Jelly Roll With Lainey Wilson	+306
WATERMELON MOONSHINE Broken Bow	Lainey Wilson	+305
WHITE HORSE Sound/Mercury Nashville	Chris Stapleton	+305

## RECURRENTS

THIS WEEK	TITLE Imprint/Label	Artist	TOTAL AUD. (IN MILLIONS)
1	DANCIN' IN THE COUNTRY Hubbard House/EMI Nashville	Tyler Hubbard	18.948
2	LOVE YOU ANYWAY River House/Columbia Nashville	Luke Combs	18.439
3	BURY ME IN GEORGIA Zone 4/RCA Nashville	Kane Brown	17.582
4	NEXT THING YOU KNOW MCA Nashville	Jordan Davis	15.790
5	ROCK AND A HARD PLACE Elektra/Warner Music Nashville/WEA	Bailey Zimmerman	14.534
6	SHE HAD ME AT HEADS CAROLINA Warner Music Nashville/WMN	Cole Swindell	13.360
7	WHAT MY WORLD SPINS AROUND MCA Nashville	Jordan Davis	9.383
8	THOUGHT YOU SHOULD KNOW Mercury/Republic/Big Loud	Morgan Wallen	9.087
9	YOU PROOF Mercury/Republic/Big Loud	Morgan Wallen	8.266
10	'TIL YOU CAN'T CoJo/Warner Music Nashville/WMN	Cody Johnson	7.673



# TEXAS REGIONAL RADIO REPORT

WEEK ENDING SEPTEMBER 21, 2023

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	2	13	HELLO HIGHWAY (Independent) ★★ 1 Week at 1 ★★	Bri Bagwell	1921	204	11	7	22	AGAIN (Independent)	Cody Canada & The Departed	1147	-274
2	3	16	WE AIN'T THE ONLY ONES (Independent)	Randy Rogers & Wade Bowen	1681	-17	12	13	23	LOVIN' ON YOU (AC Music)	Aaron Copeland	1146	-58
3	4	13	LOSER (Independent)	Mike Ryan	1664	69	13	17	14	KIDDIE POOL (Cielo Azul Ent)	Olivia Harms	1131	112
4	9	17	HERE WITH YOU (Independent)	James Lann	1500	182	14	16	7	CHIPPING MILL (Independent)	Turnpike Troubadours	1126	97
5	11	19	COME BACK TO BED (10X Music Group)	Love & Chaos	1407	127	15	1	23	NAME ON IT (Independent)	Jake Bush	1097	-745
6	10	14	GO GET HER (Independent)	Matt Castillo	1403	100	16	6	13	HELL OF A LIFE (Deep Frey'd Music)	Kylie Frey	1089	-367
7	8	27	PEDAL STEEL (Independent)	Amanda Kate Ferris	1339	9	17	15	24	BROKE DOWN (Independent)	Kendall Shaffer	1082	-25
8	12	13	KNOW THAT BY NOW (Tommy Jackson/Thirty Tigers)	Randy Rogers Band	1329	78	18	19	14	GENTLEMEN START YOUR WEEKENDS (Independent)	James Robert Webb	1032	112
9	5	21	SEVEN YEAR ACHE (ADUB)	Aaron Watson f/Jenna Paulette	1281	-303	19	18	16	HONKY TONK (Independent)	Ray Nicole	991	22
10	14	16	IN MY BOOTS (Independent)	Ryder Grimes	1271	68	20	20	13	BARNS AND CHURCHES (Independent)	Sundance Head	889	65

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 972-252-8777. Copyright 2023, Texas Regional Radio Report

# 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	4	26	RELIGIOUSLY Elektra/Warner Music Nashville/WEA <b>★★ No. 1 (1 Week)/Most Increased Audience ★★</b>	Bailey Zimmerman	28.388	+3.860	7684	1058	1
2	5	18	WATERMELON MOONSHINE Broken Bow	Lainey Wilson	25.973	+2.026	6849	305	2
3	2	23	FAST CAR River House/Columbia Nashville	Luke Combs	25.828	-0.567	5823	-12	5
4	8	18	TRY THAT IN A SMALL TOWN Macon/Broken Bow	Jason Aldean	25.044	+1.372	6599	207	3
5	3	36	NEED A FAVOR Bailee & Buddy/Broken Bow/BMG/Stoney Creek	Jelly Roll	24.299	-0.238	5506	-138	6
6	10	56	GIRL IN MINE Stoney Creek	Parmalee	22.824	+1.158	6014	164	4
7	7	31	LAST NIGHT Mercury/Republic/Big Loud	Morgan Wallen	22.394	-1.406	5168	-183	9
8	11	36	GOD GAVE ME A GIRL Triple Tigers	Russell Dickerson	20.425	+1.549	5422	527	7
9	1	34	ANGELS DON'T ALWAYS HAVE WINGS Valory	Thomas Rhett	20.411	-7.054	5421	-2026	8
10	13	35	STARS LIKE CONFETTI Broken Bow	Dustin Lynch	19.097	+2.005	4889	392	10
11	14	20	THINKIN' BOUT ME Mercury/Republic/Big Loud	Morgan Wallen	18.986	+2.792	4749	667	11
12	12	14	EVERYTHING I LOVE Mercury/Republic/Big Loud	Morgan Wallen	17.453	+0.308	4663	152	13
13	15	28	STANDING ROOM ONLY McGraw/Big Machine	Tim McGraw	17.040	+1.538	4709	288	12
14	16	20	BUT I GOT A BEER IN MY HAND Row Crop/Capitol Nashville	Luke Bryan	15.523	+0.537	4183	102	14
15	17	53	CAN'T HAVE MINE Curb	Dylan Scott	14.946	+1.092	4179	321	15
16	18	10	SAVE ME THE TROUBLE Warner Music Nashville/WAR	Dan + Shay	11.965	+1.562	3458	294	16
17	20	43	MIND ON YOU RECORDS Nashville	George Birge	10.452	+0.828	3142	184	19
18	19	38	IF YOU GO DOWN (I'M GOING DOWNTOO) Black River	Kelsea Ballerini	10.385	+0.491	3395	84	17
19	21	31	ALL I NEED IS YOU BMLG <b>★★ Airpower ★★</b>	Chris Janson	10.046	+1.408	3218	329	18
20	22	9	WHITE HORSE Sound/Mercury Nashville	Chris Stapleton	8.099	+0.659	2466	305	22
21	24	42	WE GOT HISTORY Riser House/Columbia Nashville	Mitchell Tenpenny	7.859	+0.708	2571	134	21
22	23	28	LIGHT ON IN THE KITCHEN Warner Music Nashville/WMN	Ashley McBryde	7.117	-0.133	2611	38	20
23	26	33	23 19/BMG/Wheelhouse	Chayce Beckham	7.028	+0.864	2350	231	25
24	25	20	DIFFERENT 'ROUND HERE BMLG	Riley Green Featuring Luke Combs	6.890	+0.641	2394	216	24
25	28	15	WORLD ON FIRE Arista Nashville/RCA Nashville	Nate Smith	6.836	+0.843	2261	254	26
26	30	17	SAVE ME Bailee & Buddy/Broken Bow/BMG/Stoney Creek	Jelly Roll With Lainey Wilson	6.792	+1.773	1655	306	30
27	27	24	CREEK WILL RISE Valory	Conner Smith	6.624	+0.611	2428	96	23
28	29	24	NOBODY'S NOBODY EMI Nashville	Brothers Osborne	5.775	+0.377	2134	106	27
29	32	11	PRETTY LITTLE POISON 717/Warner/WEA	Warren Zeiders	5.329	+0.696	1761	284	28
30	33	34	FEARLESS (THE ECHO) Big Machine	Jackson Dean	4.236	+0.111	1660	20	29

## COUNTRY AIRPLAY CHART LEGEND

### RANKINGS

Country Airplay is ranked by total audience impressions for the week ending Sunday based on monitored airplay by Mediabase of 145 stations by Luminate. Audience totals on the chart are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license © 2023, Nielsen Audio). The list of all Country Airplay chart reporters can be viewed in Luminate's online platform.

### TIES

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

### 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%.

### 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-bulletheaded) audience decline, regardless of total chart weeks. Plus, songs that ascend to a peak between Nos. 1 and 5 will remain on the chart for one additional week even if dropping below No. 10.

### HOT SHOT DEBUT

Awarded to the highest-ranking new entry on Country Airplay.

### MOST INCREASED AUDIENCE

Most Increased Audience on Country Airplay lists the songs with the greatest week-to-week increases in total audience.

### 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

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	34	17	SEE YOU NEXT SUMMER Nashville South/Big Machin*	Brian Kelley	4.118	+0.231	1576	50	31
32	36	19	TRUCK BED Big Loud	HARDY	3.963	+0.602	1522	97	32
33	37	6	THE PAINTER CoJo/Warner Music Nashville/WMN	Cody Johnson	3.697	+0.502	1154	118	37
34	35	16	BURN IT DOWN MCA Nashville	Parker McCollum	3.689	+0.151	1366	104	33
35	38	14	WE DON'T FIGHT ANYMORE Big Machine	Carly Pearce Featuring Chris Stapleton	3.337	+0.277	1241	58	35
36	47	3	I REMEMBER EVERYTHING Interscope/Belting Bronco/Warner/MCA Nashville/WAR	Zach Bryan Featuring Kacey Musgraves	3.190	+1.392	893	369	41
37	40	15	GLORY DAYS Warner Music Nashville/WAR	Gabby Barrett	2.907	+0.140	1357	3	34
38	39	16	OUT OF THAT TRUCK Capitol Nashville	Carrie Underwood	2.901	-0.076	1225	-14	36
39	41	5	CAB IN A SOLO Triple Tigers	Scotty McCreery	2.882	+0.427	1145	81	38
40	43	5	RICH MEN NORTH OF RICHMOND Oliver Anthony Music	Oliver Anthony Music	2.336	+0.371	677	148	49
41	42	5	TUCSON TOO LATE MCA Nashville	Jordan Davis	2.091	+0.125	758	-4	44
42	44	7	I'M NOT PRETTY Megan Moroney/Columbia/Arista Nashville	Megan Moroney	2.089	+0.212	718	55	46
43	45	28	GIVING UP ON THAT Mercury Nashville	Dalton Dover	2.044	+0.177	907	-11	40
44	31	2	BACK THEN RIGHT NOW Hubbard House/EMI Nashville	Tyler Hubbard	1.986	-2.916	740	-340	45
45	46	25	DRIVE YOU OUT OF MY MIND Interscope/MCA Nashville	Kassi Ashton	1.842	+0.040	803	21	42
46	48	9	OUTSKIRTS MCA Nashville	Sam Hunt	1.796	+0.106	685	15	48
47	49	24	SHOOT TEQUILA Monument <b>★★ Breaker ★★</b>	Tigirlily Gold	1.684	+0.300	939	232	39
48	52	17	LOVE YOU AGAIN Chase Matthew/Warner Music Nashville/WMN	Chase Matthew	1.511	+0.251	638	64	50
49	51	19	SOMEBODY ELSE'S WHISKEY Stoney Creek	Frank Ray	1.330	+0.066	766	74	43
50	50	11	DRINKIN' PROBLEMS Riser House	Dillon Carmichael	1.265	-0.034	696	46	47
51	54	26	MARRY THAT GIRL Stone Country	Easton Corbin	1.060	+0.014	553	24	51
52	53	8	SOMETHING'S GONNA KILL ME Combustion Masters/RCA Nashville	Corey Kent	1.056	-0.068	522	6	52
53	NEW		I CAN FEEL IT Zone 4/RCA Nashville <b>★★ Hot Shot Debut ★★</b>	Kane Brown	1.030	+1.030	158	158	-
54	55	7	SOMETHING REAL Capitol Nashville	Dierks Bentley	0.986	+0.090	460	24	54
55	56	3	WINE COUNTRY Curb	Hannah Ellis	0.932	+0.087	422	18	58
56	57	2	YOUNG LOVE & SATURDAY NIGHTS RCA Nashville	Chris Young	0.922	+0.142	227	38	-
57	NEW		SPIRITS AND DEMONS Warner Music Nashville/WEA	Michael Ray Featuring Meghan Patrick	0.725	+0.140	432	34	57
58	60	4	GOOD WITH ME RCA/Monument	Walker Hayes	0.701	+0.098	265	28	-
59	59	5	DANCE WITH YOU BMLG	Brett Young	0.689	+0.058	461	32	53
60	58	5	WITHOUT YOU Brown Sellers Brown/Quartz Hill	Thompson Square	0.628	-0.067	451	-21	55



JOHN RUSSELL

Little Big Town was among the guests as the Country Music Association celebrated 30 Music Teachers of Excellence — including Smyrna (Tenn.) High School choir director Garrett Doo — during a dinner event at Nashville's Belmont University on Sept. 19. Standing, from left: Doo, Little Big Town's Kimberly Schlapman and Phillip Sweet and Smyrna High School principal Sherri Southerland. Sitting are Little Big Town's Jimi Westbrook (left) and Karen Fairchild.



Spotify executives were among the guests when Dan + Shay celebrated their new album, *Bigger Houses*, with a party at Nashville's Riverside Revival on Sept. 6. From left: Spotify manager of Nashville label partnerships Miller Guth and country and folk lead Jackie Augustus, Dan Smyers, Shay Mooney and Spotify country editor Claire Heinichen.



2 0 2 3

## TOP BUSINESS MANAGERS

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On November 18th, Billboard will showcase the most in demand business managers whose financial expertise ensure their music industry clients invest (and spend) their money wisely.

Making money in the music industry is hard enough for artists and executives which is why they turn to an elite few to help with financial profit and investment.

As a result of the rise of branding deals and streaming services, the task of managing artist income has become more complicated than ever making the role of music business managers invaluable.

**Advertise in this issue and reach an elite group of influencers who guide their clients' financial fortunes and know a thing or two about how to invest their own money.**

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Blake Shelton (right) visited backstage with Activated Events founder and event producer Steve Thacher when he headlined the Coastal Country Jam in Long Beach, Calif., on Sept. 16.

## CMA HONORS MUSIC TEACHERS

The Country Music Association recognized 30 instructors from 11 states on Sept. 19 during the CMA Foundation's seventh annual Music Teachers of Excellence Awards at Nashville's Belmont University.

The swanky dinner featured performances by **Little Big Town**, **Caitlyn Smith**, **Lauren Daigle** and **The War and Treaty**, while five other artists — **Madeline Edwards**, **Lindsay Ell**, **Filmore**, **Alex Hall** and **Frank Ray** — gave personal testimonials about the role music education played in their lives.

"Music teachers have such a gift," Ell said on the red carpet, recalling an elementary school teacher, **Mrs. Patterson**, who influenced her development. "They're just beautiful people, inside and out. They come early, they stay late, they go above and beyond. They work so flippin' hard, and it's usually a very unglamorous thing. Nobody really recognizes them and celebrates them."

The teachers represented a range of America, with instructors attending from New Jersey, California, Minnesota, Washington, Georgia and New York. And there were several from Middle Tennessee, including **DuJuana "Dee" Hammonds**, who sang on a country hit — **Brooks & Dunn's** "Believe" — during her time at Nashville's Fisk University.

"A lot of the social and emotional learning that happens in the classroom is incredible," Hammonds said. "I hear parents say all the time, 'My child is so much more confident because they were in your performance. They stood onstage, and they had to speak and sing.' It touches every part of the child and helps them become self-aware."

Indeed, music involves mathematics, English, organization, memory and critical thinking, and it encourages both structure and creativity. The CMA contributes earnings from CMA Fest every year to music education programs, and the artist community demonstrated its support at the awards event.

Among those attending: **Adam Doleac**, **Priscilla Block**, **Ian Munsick**, **Lily Rose**, **Shane Profitt**, **Travis Denning**, **William Michael Morgan** and **Lady A's Dave Haywood**.

## RADIO & RECORDS

Warner Music Nashville signed singer-songwriter **Matt Schuster** to a recording contract and scheduled his single, "Tell Me Tennessee," for release Sept. 22... **Sam Lowe** signed a recording deal with CDX/Sony Orchard... SummitMedia transferred **Matt Cooper** to **WCYQ** Knoxville, Tenn., to serve as PD/afternoon host. He arrives from **WQNU** Louisville, where he was assistant PD/music director/afternoon personality... **Adam Bomb** joined **WNGC** Gainesville, Fla., as morning co-host following 16 years on-air at top 40 **WWWQ** Atlanta, **RadioInk.com** reported... Audacy/Chicago enlisted **Doug Levy** as general sales manager, according to **RadioInk.com**. He'll be responsible for seven stations, including country **WUSN**. He previously served as Televisa-Univision/Chicago president/GM... Audacy/Minneapolis-St. Paul promoted **Adam Sprenger** to operations manager for country **KMNB** and adult hits **KZJK**, **RadioInsight.com** reported. He formerly was **KZJK** brand manager... Former **WKHX** Atlanta morning host **James Smith "Moby" Carney** died Sept. 20 of liver cancer, according to **RadioInsight.com**. His career included stops in Houston, Nashville, Dallas, Tampa, Fla., and Crossville, Tenn., as well as a 12-year run with a syndicated show before his 2016 retirement... Beasley Media Group CEO **Caroline Beasley** and six other radio and TV figures will receive

lifetime achievement honors during the Library of American Broadcasting Foundation's Giants of Broadcasting & Electronic Arts luncheon at Gotham Hall in New York on Nov. 14... Country Radio Broadcasters will preview the agenda for the 2024 Country Radio Seminar during the next installment of its CRS360 webinar at 1 p.m. CT on Sept. 27. Go [here](#) to register.

## 'ROUND THE ROW

The Store, a free-referral-based grocery store co-founded by **Brad Paisley** and **Kimberly Williams-Paisley**, hired CEO **Collen Mayer**. He most recently was COO of Safe Haven Family Shelter... The Academy of Country Music is accepting applications for spring internships through Oct. 20 [here](#)... Singer-songwriter **Oliver Anthony** signed his first major deal with a music company, enlisting UTA Nashville for concert booking... Influence Media and Warner Chappell Nashville signed songwriter-producer **Jesse Frasure** ("One Mississippi," "She Had Me at Heads Carolina") to a new publishing deal and invested in his existing catalog of more than 160 songs... Singer-songwriter **Dipper** signed a publishing deal with **Bailey Zimmerman**, Warner Chappell Nashville and The Core Entertainment, as well as a management contract with Light Cave Entertainment, where he'll work with founder and artist manager **Eric Garcia**... Concord Music added country artist **Clayton Mullen** to its songwriting stable... Manager, publisher and artist development specialist **Chris Keaton** signed on to represent singer-songwriter **Robert Allen**, aka **Downtown Mystic**... Midwood Entertainment became the exclusive talent buyer for The Ramkat, a 1,000-capacity club in Winston-Salem, N.C.... **Billy Strings** claimed artist of the year, **The War and Treaty** took duo/group and **Tyler Childers' Can I Take My Hounds to Heaven?** won album of the year during the 22<sup>nd</sup> annual Americana Honors & Awards at Nashville's Ryman Auditorium on Sept. 20. Go [here](#) for the full story... **Bobby Bare** will receive the Frances Williams Preston Mentor Award during the Nashville Songwriters Hall of Fame Gala on Oct. 11... **Trisha Yearwood** and the late **John Prine** will be inducted into the Austin City Limits Hall of Fame at The Moody Theater in Austin on Oct. 26... **Tenille Townes** and **Jade Eagleson** won three honors apiece to lead the winners at the Canadian Country Music Association Awards in Hamilton, Ontario, on Sept. 16. Next year's ceremony will return to Edmonton, Alberta... Music Health Alliance announced Sept. 20 that it received seed money from **Lauren Daigle's** The Price Fund to start a program focused on senior health-care needs for music business veterans... Bassist **Dave Roe**, 71, died Sept. 15 at his home in Goodlettsville, Tenn., **WMOT** Murfreesboro, Tenn., reported. He played in **Johnny Cash's** band through most of the 1990s and also recorded with **Carrie Underwood**, **LOCASH**, **Sturgill Simpson**, **Kris Kristofferson** and **Loretta Lynn**, among others... Singer-songwriter **Bob Corbin**, 72, co-founder of 1980s group **The Corbin/Hanner Band**, died Sept. 18 in Pennsylvania, **TribLIVE.com** reported. Corbin co-wrote **Alabama's** "Can't Keep a Good Man Down" and "(There's) A Fire in the Night," as well as hits by **Don Williams**, **Mel Tillis** and **The Oak Ridge Boys**... A celebration of life will honor late bassist-singer-songwriter **Michael Rhodes** from 6 p.m. to 8 p.m. on Sept. 26 in the lobby of BMI in Nashville. Rhodes, who died March 4, worked with **George Strait**, **Brooks & Dunn** and **Vince Gill**, among others. ●



Scotty McCreery (right) received a gold plaque for his single "It Matters to Her" from RIAA senior vp of artist and industry relations Jackie Jones during a Sept. 14 appearance at the Grand Ole Opry.





# MUSIC PUBLISHERS QUARTERLY

Billboard's Music Publishers Quarterlies deliver a digest of the latest news from the world of music publishers. From the artists on top of the charts to the publisher with the highest market share, *Billboard* reports the trends with unmatched authority and reaches the most influential people in the music industry.

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Editorial content subject to change.

## THE MARKET

### 'LICENSE' PARKS AT NO. 1

Sony Music Publishing pulls into No. 1 on the Hot 100 ranking while UMPG takes its spot at Top Radio Airplay

BY ED CHRISTMAN

**SONY MUSIC PUBLISHING CAME IN AT NO. 1 ON THE** Hot 100 Songs publishers ranking for the period from January to March, but the company was dethroned by Universal Music Publishing Group on Top Radio Airplay when it is considered a quarter split.

Olivia Rodrigo's "drivers license" dominated Hot 100 Songs, and she and co-writer Daniel "Dan" Levonian (who also did the hit's songwriting) landed Sony representatives both of them. On Top Radio Airplay, 246Globe's "Montero" (featuring Sam Smith) remained at No. 1 (UMPG and Kobalt control stakes in the song), Nicki Minaj's "Montero" (featuring Cardi B) was the No. 1 writer on Top Radio Airplay, with stakes in her songs: the song's Minaj's "Montero" (featuring Cardi B) and Justin Bieber & Benny Blanco's "Lonely" (No. 10). Sony has had four Hot 100 Songs in seven quarters out of the chart's nine-quarter history, and had a stake in 39 songs with a 23.56% market share (up from 34 songs last season from 24.82% last quarter). It ranked second on Top Radio Airplay with 58 songs, including Chris Brown and Young Thug's "Yes Crazy" (No. 10).

**UMPG'S** Top Radio Airplay lead reflects its increased market share (22.06%, up from 20.06%), but down to 84 songs from 98. On Hot 100 Songs, where the publisher ranked second, it earned a 22.44% market share with 58 songs (up from 20.29% and 40 songs), including The Weeknd's "Blinding Lights" (No. 1). Market share calculations on both charts moved closer — but not enough to alter the rankings — because both Sony and UMPG are disputing the share that the Harry Fox Agency assigned for Brown and Young Thug's "Yes Crazy." Publishers of songs on that song have claimed over 50% of it, and when that happens, HFA assigns a pro-rata share to each publisher until the matter is resolved. If Sony and UMPG have the stakes in the songs that they claim, as reported to what HFA assigned, their shares could increase by 40 to 70 basis points, although it's not clear which publishers would lose share.

On both Hot 100 Songs and Top Radio Airplay, No. 3 is dominated by the same as the previous quarter: Akon, Warner Chappell Music, and BMG, respectively. Akon's market share is an 18.26% market share on Top Radio Airplay (from 16.79%) and to 16.96% on Hot 100 Songs (from 16.27%). Warner Chappell's share grew on both charts, reaching 10.28% on Top Radio Airplay (from 9.52%) and 10.75% on Hot 100 Songs (from 9.52%). And BMG's market share to 7.74% on Top Radio Airplay (from 6.27%) and 8.44% on Hot 100 Songs (from 7.07%).

On Top Radio Airplay, Round Hill Music came in at No. 6 (12.4%), Rosemont at No. 7 (11.6%), Pulse Music Group at No. 8 (9.52%), Big Machine Music at No. 9 (9.1%) and Downtown Music Publishing — which sold the song copyrights it owned for Concord on April 28 — at No. 10 (9.02%).

On Hot 100 Songs, Round Hill Music ranked No. 6 (12.64%), Rosemont No. 7 (12.08%), the Hipgnosis-owned Big Deal/Warner & Music No. 8 (10.28%) and Big Machine Music No. 9 (9.24%). ST Music, also known as Songtrust, made its publisher ranking debut at No. 10 with a 0.73% share.

**TOP RADIO AIRPLAY: PUBLISHERS\***

RANK	TITLE	ARTIST	LABEL
1	"Montero"	246Globe feat. Sam Smith	REPUBLIC/UMG
2	"Yes Crazy"	Chris Brown and Young Thug	300/UMG/AT&T
3	"Blinding Lights"	Arctic Monkeys	REPUBLIC
4	"Montero (feat. Cardi B)"	Nicki Minaj	REPUBLIC/UMG/AT&T
5	"10-Cent Pistol"	Arctic Monkeys	REPUBLIC
6	"Lonely"	Justin Bieber feat. Benny Blanco	REPUBLIC/UMG/AT&T
7	"Blinding Lights"	The Weeknd	REPUBLIC
8	"Blinding Lights"	The Weeknd	REPUBLIC
9	"Lemonade"	Big Sean feat. Drake	REPUBLIC
10	"Savage"	A&R	A&R/UMG/AT&T

**HOT 100 SONGS: PUBLISHERS\***

RANK	TITLE	ARTIST	LABEL
1	"drivers license"	Olivia Rodrigo	REPUBLIC/UMG
2	"Blinding Lights"	The Weeknd	REPUBLIC/UMG
3	"Montero"	246Globe feat. Sam Smith	REPUBLIC/UMG
4	"Yes Crazy"	Chris Brown and Young Thug	300/UMG/AT&T
5	"Lemonade"	Big Sean feat. Drake	REPUBLIC
6	"Lonely"	Justin Bieber	REPUBLIC
7	"Save Your Tears"	The Weeknd	REPUBLIC
8	"Blinding Lights"	The Weeknd	REPUBLIC
9	"When You Were Bad"	Post Malone	REPUBLIC
10	"Up"	Cardi B	REPUBLIC

\*WARNER CHAPPELL MUSIC: NAIPEL MICHAEL LEONARD (HEAD OF BUSINESS DEVELOPMENT); HIPGNOSIS SONGS: DAVID CATALAN (CEO); DOWNTOWN MUSIC: ANDREW WATT

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

# Scotty McCreery's 'Cab In A Solo': A Distasteful Sub

## LOOKING FOR MAKIN' TRACKS?

Beginning this issue, the popular Makin' Tracks feature moves to Mondays.

Check the Sept. 25 issue for an in-depth look at the creative journey of the Jelly Roll-Lainey Wilson collaboration "Save Me."

Sometimes shadows conceal the truth.

Several of country's historical house where the actions occur — announce the hard truth.

**Jim Reeves'** 1957 recording **Wynonna's** 1992 single "I Saw Two Silhouettes in One Embrace" outsider. **Toby Keith's** 1994 d

"That Man" agonizes over the guy living with his former family and sleeping with his ex-wife. **Rhett Akins'** "That Ain't My Truck" spies the other guy's pickup in the driveway and the "shadow on her wall," and knows he's lost a competition.

The title of **Scotty McCreery's** new single, "Cab in a Solo," doesn't obviously announce that scenario — on paper, its meaning is likely confusing to all but the most ardent wine connoisseurs — but as its plot unwinds, McCreery's character is outside of his now-former girlfriend's house, watching a kiss play out in the shadows on her bedroom wall. When she turns off the light, it doesn't take much imagination to know what he imagines.

"It's not a smiling song," he says. "But I'm happy to sing it because it kind of takes me back to what I grew up listening to."

What McCreery listened to in his youth was '90s country, and "Cab in a Solo" was an attempt to emulate the sound of that era. He hosted a writing retreat at his home in the North Carolina mountains this year with songwriter **Brent Anderson** ("Lonely Tonight") and songwriter-producer **Frank Rogers** ("Five More Minutes," "I'm Gonna Miss Her (The Fishin' Song)").

The two guests did their homework ahead of the trip, trying to set up some ideas that would fit the bill. Rogers had a title that neither he nor Anderson loved — to this day, they don't remember the original. But Anderson changed it, Rogers reshaped it, and it finally became "Cab in a Solo," shorthand for "cabernet in a Solo cup." Anderson got a laugh when he imagined the final hook: "Drinkin' cab in a Solo/Solo in the cab of my truck."

"That's the cool thing about co-writing," says Anderson. "The point for me is to write something with somebody else that you wouldn't write alone."

They paired it with an almost grinding signature guitar lick. Then they brought it up to McCreery in North Carolina after writing several other songs with a scenic view from his back deck on March . McCreery was in on "Cab" from the beginning, but it required that they map out the story a bit. That was one of the easiest parts of the exercise.

"We have to be in a truck, and you have to have wine," Anderson quips. "Your path is kind of laid out inherently in the hook already."

They landed on a guy who realizes during a break in a relationship that he wants to move forward. He buys a quality bottle of red and heads to her house to rekindle the romance. And of course, he discovers when he arrives that, based on the shadows in her bedroom, she's already moved forward with someone else. Instead of writing it in linear fashion, they bounced among different stanzas — "Maybe a little bit of the ADHD/squirrel thing happened," suggests McCreery — and they settled on a Silver Oak 1998 as the brand at hand. The outdoorsy name has a country vibe, though more importantly, it's an expensive option (about \$115, according to several websites) for a blue-collar guy. And it fit Rogers' taste.



McCREERY

because I liked the wine," he says. "I want to see if he's going to make up his mind. Barefoot or Two Buck Chuck."

He dashed, the guy addresses his ex-wife. "Back for a refund? He ultimately says while his ex is making out in the shadows. The story, though told with tongue in cheek and with a melody that would appeal to **George Strait**.

in cheek and with a melody that would appeal to **George Strait**.

After they initially uncorked "Cab in a Solo," the song tumbled out in a scant 90 minutes. Anderson whipped up a basic demo with a recording rig on the back deck around 1 a.m., and McCreery gave it a quality vocal. Its finish was rich, too.

"This was the song that I just kept coming back to when I was in my truck running errands or if I put my earbuds in before bed," says McCreery.

Rogers co-produced "Cab" with **Derek Wells (HARDY, Maddie & Tae)** and **Aaron Eshuis (Ryan Hurd)** at Nashville's Blackbird Studios. Wells did a basic guitar part, knowing he would have overdub opportunities later, then spent the rest of the session in the control room with the production team. Steel guitarist **Mike Johnson** was given plenty of room to affect the texture, and drummer **Evan Hutchings** played snare on the rim during the verses, subtly re-creating the '90s vibe amid some other modern textures.

The arrangement was relatively spare compared with more contemporary productions, and the musicians were careful to make all the parts work together.

"When the tracks are less dense, everything has to match," Wells says.

Later, Wells went to work on the signature lick. They had pitched the master recording higher than the demo, but in the new key, the original riff "didn't have the gusto to it," he says.

"We kind of overhauled it," he adds. "It's kind of stacked up and doubled, with some more lower octaves in some different positions, just to beef it up and make it feel like it was as impactful as it had been on the demo in the new key. I think there's even a baritone [guitar] tucked in underneath it to make it feel really pronounced and strong."

McCreery delivered the final vocal without complication under Rogers' guidance, though they took one additional pass and experimented with some vocal ornaments at the end of a few lines that approximate **Keith Whitley**.

"I haven't really recorded a bunch of those songs where I can really do that kind of stuff," says McCreery. "It was just me having fun with it, and it really turned into a signature part of the song."

"They're not easy at all," Rogers says of those inflections. "I promise you, if I get to the point where I decide to do ["Cab"] on a writers night, I will not be doing that."

With McCreery's affinity for the song, its clever wordplay and the current interest in '90s country, it was an obvious choice for a single. Triple Tigers released "Cab in a Solo" to country radio via PlayMPE on Aug. 18, and it floats at No. 41 on the Country Airplay chart dated Sept. 23. No one in the shadows took issue with the decision.

"It was a consensus," says McCreery. "Doesn't happen a bunch, but when we have consensus, don't second-guess it." ●

# billboard Country Airplay Index

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

**23** Chayne Beckham Publishing Designee, BMI (C. Beckham) **23**

**A**

**ALL I NEED IS YOU** Anthem Red Vinyl Music, BMI/Buckkilla Music, BMI/Warner-Iamerlane Publishing Corp., BMI/Murphy The Wolf Music, BMI/Mandy's Favorite Songs, BMI/Round Hill Songs II, ASCAP/Sony Cross Keys Publishing, ASCAP/Master Of My Domain Music, ASCAP/WC Music Corp., ASCAP/Mitchell Marlow Music, ASCAP/IM Music Publishing, ASCAP/Five Miles West Songs, BMI (C.Janson, B.Clawson, A.G.Gorley, Mitch Oglesby) **19**

**ANGELS DON'T ALWAYS HAVE WINGS** Warner-Iamerlane Publishing Corp., BMI/Be A Light Publishing, BMI/Music Of Big Family, BMI/Dragon Bunny Music, BMI/Teddy Swims LLC, BMI/Red Bandana Publishing, BMI/MV2 Music, BMI/Music Of MAM, BMI/Sony Tree Publishing, BMI (Thomas Rhett, J.C.Bunetta, J.C.Dimsdale, J.Thompson) **9**

**B**

**BACK THEN RIGHT NOW** T Tree Music, BMI/Warner-Iamerlane Publishing Corp., BMI/Big Music Machine, BMI/Big Ass Pie Of Times Music, BMI/Works By Range Music Partners, BMI/Warbringer Publishing, BMI/Songs Of Spirit II Nashville, ASCAP/Spirit Vault Songs, ASCAP/Ever Songs, ASCAP (T.R.Hubbard, J.J.Dillon, G.Warburton, D.A.Garcia) **44**

**BURN IT DOWN** Warner-Iamerlane Publishing Corp., BMI/Parkmac Publishing, BMI/Concord Sounds, ASCAP/410 Music, ASCAP/Concord Copyrights, BMI/BMCMCD Songs, BMI/Creative Pulse Music, BMI/Songs From The Sendero Music, BMI (P.McCollum, H.Lindsey, L.McKenna, L.Rose) **34**

**BUT I GOT A BEER IN MY HAND** Songs Of Universal, Inc., BMI/Family Farm Songs, BMI/Super Big Music, ASCAP/M Drag Songs, ASCAP/Big Music Machine, BMI/Works by Range Music Partners, BMI/Warbringer Publishing, BMI (C.McGill, M.Dragstrom, G.Warburton) **14**

**C**

**CAB IN A SOLO** Songs Of Universal, Inc., BMI/Dagum Music, BMI/Songs Of Spirit II Nashville, ASCAP/Fluid Tunes, ASCAP/Beats By Baby Brent, ASCAP/Spirit Nashville Two Crescendo, BMI/Spirit Vault Songs, ASCAP/Spirit Two Nashville, ASCAP (S.C.McCreery, B.Anderson, F.Rogers) **39**

**CAN'T HAVE MINE** Curb Songs, ASCAP/Curb Congregation Songs, SESAC/Good Vibes, Good Times Music, SESAC/Songs Of Universal, Inc., BMI/EBachEntertainmentPart, BMI/Songs Of Riser House, BMI/Sony Countryside, BMI (D.Scott, M.Alderman, J.Melton, D.Wilson) **15**

**CREEK WILL RISE** Warner-Iamerlane Publishing Corp., BMI/Horne Team Harmonies, BMI/South Lick Creek Songs, BMI/Songs Of Miller Crew, BMI/Tunes By TrailerParker, BMI/Concord Tunes, SESAC/Card Tables Music, SESAC/Hang Your Hat Hits, SESAC/Songs Of Universal, Inc., BMI/Family Farm Songs, BMI (C.McGill, C.Smith, C.La.Corte, P.Welling) **27**

**D**

**DANCE WITH YOU** Super Big Music, ASCAP/Galville Publishing, ASCAP/Here Comes The Boom Music, BMI/First Cut Is The Deepest Inc, BMI/Round Hill Songs II, ASCAP/IRMS, ASCAP/Muse Magic, ASCAP (B. Young, J.Minton, J.Robbins) **59**

**DIFFERENT 'ROUND HERE** Warner-Iamerlane Publishing Corp., BMI/Back 40 Publishing International, BMI/Super Big Music, ASCAP/Jett Music, ASCAP (R.Green, R.Montana, J.D.Singleton) **24**

**DRINKIN' PROBLEMS** Big Music Machine, BMI/50 Egg Music, BMI/Peermusic LLC, Ltd., BMI/Townes Van Hawke Publishing, BMI/Sony Tree Publishing, BMI/Larkin Hill Publishing, BMI/MV2 Music, BMI (L.Combs, Erik Dylan, R.Fulcher, T.Archber) **50**

**DRIVE YOU OUT OF MY MIND** Wolf Shirt Publishing, BMI/Creative Pulse Music, BMI/Todd Sherman Clark, S.O.CAN (K.Ashton, T.P.Wood, T.S.Clark) **45**

**E**

**EVERYTHING I LOVE** Warner-Iamerlane Publishing Corp., BMI/Big Loud Mountain LLC, BMI/Bo Wallace Publishing, BMI/Songs Of Universal, Inc., BMI/Ern Dog Music, BMI/Sony Songs LLC, BMI/Sony Cross Keys Publishing, ASCAP/Michael Scott Paper Company Publishing Company, ASCAP/Elijah Blue Music, BMI/Unchappell Music, Inc., BMI (M.C.Wallen, E.C.Smith, Charlie Handsome, A.G.Gorley, G.Allman, R.K.Payne) **12**

**F**

**FAST CAR** Purple Rabbit Music, ASCAP (T.L.Chapman) **3**

**FEARLESS (THE ECHO)** Little Louder Songs, BMI/Erliegon Songs, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI (J.Dean, C.L.Dick, J.S.Sherwood) **30**

**G**

**GIRL IN MINE** 33 Creative, BMI/Reservoir 416, BMI/Sony Countryside, BMI/JM Thomas Music, BMI/Sony Cross Keys Publishing, ASCAP/Master Of My Domain Music, ASCAP/Poppy's Picks, ASCAP/Concord Copyrights, BMI/These Are Pulse Songs, BMI/Creative Pulse Music, BMI/Track & Feels Publishing, SESAC/W.C.M. Music Corp., SESAC/Tape Room Publishing, SESAC/Songs By Slip Joint, BMI (D.Fanning, M.Thomas, A.G.Gorley, T.P.Wood, C.Brown) **6**

**GIVING UP ON THAT** Sony Tree Publishing, BMI/DropTime Music, BMI/Whiskey Dixie Music Publishing, BMI/Universal Music Corp., ASCAP/Brummy Cooper Otis Music, ASCAP (D.Dover, A.Craig, J.Pierce) **45**

**GLORY DAYS** Sony Tree Publishing, BMI/GBF Music Global, BMI/Young Man Publishing, BMI/Sony Cross Keys Publishing, ASCAP/Weislow, ASCAP/Sony Timber Publishing, SESAC/MGM College Fund, SESAC (G.Barrett, J.McNair, E.L.Weisand, S.Moseley) **37**

**GOD GAVE ME A GIRL** Big Hits N Grav, BMI/Sony Cross Keys Publishing, ASCAP/Michael Scott Paper Company Publishing Company, ASCAP/Songs Of Universal, Inc., BMI/Family Farm Songs, BMI/Round Hill Songs II, ASCAP/Foxwood Entertainment Group Music Division, ASCAP/Big Blue Nation Music, ASCAP (R. Dickerson, A.G.Gorley, C.McGill, Z.Crowell) **8**

**GOOD WITH ME** Walker Hayes Publishing, Designee, BMI/Songs Of Smack, BMI/Music Of CTM Outlander Music LP, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Shane McAnally Publishing Designee, GMR/Smackworld Music, GMR/Art of CTM Music Outlander LP, GMR/Warner Geo Met Ric Music, GMR/Scott Stepakoff Publishing Designee, ASCAP/Smack Songs LLC, ASCAP/Smackville Music, ASCAP/CTM Outlander Music Publishing, ASCAP/Kobalt Songs Music Publishing LLC, ASCAP (W.Hayes, S.McAnally, S.Stepakoff) **58**

**I**

**I CAN FEEL IT** Concord Sounds, ASCAP/Phil Collins LTD, PRS/Sony Tree Publishing, BMI/Songs Of Family Publishing, BMI/Sony Cross Keys Publishing, ASCAP/Chorus 5 Music Publishing, ASCAP/Goat Island Palms, LLC, BMI/Songs By Life, SESAC Publishing, BMI (P.D.Collins, K.Brown, G.Foust, J.Free) **53**

**IF YOU GO DOWN (I'M GOING DOWN TOO)** Sony Cross Keys Publishing, ASCAP/Feel Your Way Through Publishing, ASCAP/Music Of Big Family, BMI/Dragon Bunny Music, BMI/Smackwood Music, GMR/Tempo Investments-Smack Hits, GMR/Warner Geo Met Ric Music, GMR (K.Balermi, J.C.Bunetta, S.McAnally) **18**

**I'M NOT PRETTY** Georgianno Music, SESAC/Sony Timber Publishing, SESAC/Major Bob Music, Inc., ASCAP/Tack Mack Tunes, BMI/Speakers Go Boom Music, BMI/Redneck Resume Music, BMI/Warner-Iamerlane Publishing Corp., BMI (M.Moroney, B.Williams, M.E.Carpenter, M.Carpenter) **42**

**I REMEMBER EVERYTHING** Zach Lane Bryan Publishing Designee, BMI/Warner-Iamerlane Publishing Corp., BMI/351 Music, BMI (Z.L.Bryan, K.Musgraves) **36**

**L**

**LAST NIGHT** Warner-Iamerlane Publishing Corp., BMI/Big Loud Mountain LLC, BMI/Sony Cross Keys Publishing, ASCAP/Master Of My Domain Music, ASCAP/Poppy's Picks, ASCAP/Rap Kingpin Music, ASCAP/Prescription Music, ASCAP/Sony Songs LLC, BMI/Kobalt Songs Music Publishing LLC, ASCAP (D.Byron, A.G.Gorley, J.K.Hindlin, Charlie Handsome) **7**

**LIGHT ON IN THE KITCHEN** Canned Biscuits Songs, BMI/Darwin Country Publishing, ASCAP/Songs Of Harpeth Valley, BMI/Sony Cross Keys Publishing, ASCAP/Sony Tree Publishing, BMI/Troie Rae Creative Inc, BMI/W.C.M. Music Corp., ASCAP/Warner-Iamerlane Publishing Corp., BMI (A.McBryde, C.R.Harrington, J.L.Alexander) **22**

**LOVE YOU AGAIN** Hits From The Tape Room, BMI/TDP Publishing, BMI/Tape Room Publishing, SESAC/Track & Feels Publishing, SESAC/W.C.M. Music Corp., SESAC/Warner-Iamerlane Publishing Corp., BMI/The Big One, BMI (C.Brown, Chase Matthew, T.Phillips) **48**

**M**

**MARRY THAT GIRL** Lottievie Music, BMI/Sony Tree Publishing, BMI/Songs Of Universal, Inc., BMI/No Man Can Eat 50 Eggs Music, BMI/Cowboy Revival Music, BMI/Round Hill Works, BMI/Cactus Town Music, BMI (E. Corbin, A.Craig, S.Minor, W.Kirby) **51**

**MIND ON YOU** Whiskey Side, ASCAP/Peertunes, Ltd., SESAC/Marlow Sinclair Songs, SESAC/MTNoize, SESAC/Average Z's Music Publishing, BMI (G.Borge, J.Boyer, M.Tyler, Colt Ford) **17**

**N**

**NEED A FAVOR** Bailee's Ballads, BMI/BMG Platinum Songs US, BMI/Austin Nivarel Publishing, ASCAP/BMG Gold Songs, ASCAP/Sony Cross Keys Publishing, ASCAP/Robert Ragosta Publishing, BMI/Reservoir 416, BMI (J.B.DeFord, A.A.Nivarel, J.Ragosta, R.Ragosta) **5**

**NOBODY'S NOBODY** Trampy McCauley, ASCAP/All The Kings Pens, ASCAP/W.C.M. Music Corp., ASCAP/Songstein Publishing, ASCAP/Sinna Da Na Music, ASCAP/Concord Copyrights, BMI/Marvel Madness Music, BMI (J.Osborne, T.J. Osborne, M.A.Elizondo, Jr., K.Manvel) **28**

**O**

**OUT OF THAT TRUCK** Carrie-Okie Music, BMI/Spirit Nashville Two Crescendo, BMI/4TheKidz Music, ASCAP/Spirit Vault Songs, ASCAP/Warner-Iamerlane Publishing Corp., BMI/WritersontheCornPublishing, BMI (C.Underwood, D.A.Garcia, L.Vaughan) **38**

**OUTSKIRTS** Universal Music Works, GMR/Pearl Hunt Music, GMR/Sony Accent, ASCAP/smackborne Music, ASCAP/Flow Records & Tapes, ASCAP/Twelve6 Dogwood, ASCAP/W.C.M. Music Corp., ASCAP/Round Hill Songs III, ASCAP/Foxwood Entertainment Group Music Division, ASCAP/Big Blue Nation Music, ASCAP (S.L.Hunt, J.Osborne, J.Flowers, Z.Crowell) **46**

**P**

**THE PAINTER** BMG Platinum Songs US, BMI/Pompano Run Music, BMI/Songs For Ellie May, BMI/Big Music Machine, BMI/Well That Was Awkward Music, BMI/Sony Tree Publishing, BMI/Warner-Iamerlane Publishing Corp., BMI/Nashiblondie Music, BMI (K.Higgins, E.Davis, R.Larkins) **33**

**PRETTY LITTLE POISON** Warner-Iamerlane Publishing Corp., BMI/PA Cowboy Music, BMI/Twelve6 sequoia, SESAC/W.C.M. Music Corp., SESAC/Songs Of Smack, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI (W.Zeders, J.Kern, R.Beaver) **29**

**R**

**RELIGIOUSLY** Alexander Palmer Songs, BMI/Bailey Zimmerman Publishing, BMI/Warner-Iamerlane Publishing Corp., BMI/Luts Of Reach Music, ASCAP/Fart Creations, BMI/Esse Jaye Music, ASCAP/Mighty Oak Music Co., BMI/These Are Pulse Songs, BMI/Concord Copyrights, BMI (A.Palmer, A.R.Shawn, B.Zimmerman, F.Romano, Marty James) **1**

**RICH MEN NORTH OF RICHMOND** Christopher Anthony Lunford Publishing Designee, BMI (C.A.Lunford) **40**

**S**

**SAVE ME** Bailee's Ballads, BMI/BMG Platinum Songs US, BMI/Songs Of 78, BMI/Warner-Iamerlane Publishing Corp., BMI (J.B.DeFord, D.R.Stevens) **26**

**SAVE ME THE TROUBLE** Beats And Banjos, ASCAP/W.C.M. Music Corp., ASCAP/First Cut Is The Deepest Inc, BMI/Warner-Iamerlane Publishing Corp., BMI/Shay Mooney Music, BMI/Sony Cross Keys Publishing, ASCAP/Master Of My Domain Music, ASCAP/Poppy's Picks, ASCAP/Speakers Go Boom Music, BMI/SugarPlum Songs, ASCAP (A.G.Gorley, D.Smyers, J.Minton, J.Reynolds, S.Mooney) **16**

**SEE YOU NEXT SUMMER** Spirit Nashville Two Crescendo, BMI/4TheKidz Music, ASCAP/Spirit Vault Songs, ASCAP/Sony Tree Publishing, BMI/Relative Music Group, BMI/Redneck Music, BMI/Concord Sounds, ASCAP/410 Music, ASCAP (D.A.Garcia, M.W.Hardy, H.Linsey) **51**

**SHOOT TEQUILA** Songs Of Smack Blue, BMI/Itly Lyrics Publishing, BMI/Siegbels Ring Publishing, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Jenavive Music, Inc., BMI/Round Hill Lyrics, BMI/Sony Tree Publishing, BMI/MESSY INTERNATIONAL Music, BMI (K.J.Slabaugh, R.J.Slabaugh, K.Griffin, D.Mescon) **47**

**SOMEBODY ELSE'S WHISKEY** Spirit Nashville Two Crescendo, BMI/Fluid Tunes, ASCAP/Pickin Padre Music, ASCAP/Spirit Vault Songs, ASCAP (D.George, F.Ray, F.Rogers) **49**

**SOMETHING REAL** DudeTunes, ASCAP/Kobalt Songs Music Publishing LLC, ASCAP/EMI Blackwood Music, Inc., BMI/Isis In The Sky With Diamonds, BMI/Sony Tree Publishing, BMI/Relative Music Group, BMI/Redneck Music, BMI/Emileon Songs, BMI/Little Louder Songs, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Round Hill Songs II, ASCAP/Sony Cross Keys Publishing, ASCAP/Master Of My Domain Music, ASCAP (D.Bentley, R.Copperman, M.W.Hardy, C.L.Dick, A.G.Gorley) **54**

**SOMETHING'S GONNA KILL ME** Songs Of Combustion Five, BMI/Anthem Publishing, BMI/Sony Tree Publishing, BMI/Bridge 1 Music, BMI/Warner-Iamerlane Publishing Corp., BMI/WritersontheCornPublishing, BMI (Corey Kent, A.Goodloe, J.Taylor, L.Vaughan) **52**

**SPIRITS AND DEMONS** Higanosis Tunes, SESAC/Songs Of Porterfield Music, SESAC/Allison Veltz Sensations, SESAC/Alexander Palmer Songs, BMI/Warner-Iamerlane Publishing Corp., BMI/Peertunes, Ltd., SESAC/MTNoize, SESAC (A.Palmer, A.Veltz-Cruz, M.Tyler) **57**

**STANDING ROOM ONLY** Amped II Publishing, BMI/Tommy Cecil Publishing Designee, BMI/Play It Again Entertainment, BMI/Warner-Iamerlane Publishing Corp., BMI/Sony Tree Publishing, BMI/Round Hill Songs BLS JV, ASCAP/Big Loud Proud Songs, ASCAP/Red Toe Rocker, ASCAP (T.Cecil, P.Murphy, C.Wiseman) **15**

**STARS LIKE CONFETTI** Red Bandana Publishing, BMI/MV2 Music, BMI/Music Of MAM, BMI/EMI Blackwood Music Inc., BMI/Cricket On The Line, BMI/Warner-Iamerlane Publishing Corp., BMI/Spirit Two Nashville, ASCAP/Kyle's Kinda Night, ASCAP/Miller Crew Music, ASCAP/Round Hill Songs III, ASCAP/Sony Tree Publishing, BMI (J.Thompson, Thomas Rhett, Z.Crowell) **10**

**T**

**THINKIN' BOUT ME** Warner-Iamerlane Publishing Corp., BMI/Big Loud Mountain LLC, BMI/Sony Cross Keys Publishing, ASCAP/Michael Scott Paper Company Publishing Company, ASCAP/Hits From The Tape Room, BMI/TDP Publishing, BMI/Sony Songs LLC, BMI (M.Byron, A.G.Gorley, T.Phillips, Charlie Handsome) **11**

**TRUCK BED** Sony Tree Publishing, BMI/Relative Music Group, BMI/Redneck Music, BMI/Sony Cross Keys Publishing, ASCAP/Michael Scott Paper Company Publishing Company, ASCAP/Ben There Wrote That Publishing, BMI/Artist 101 Publishing Group, BMI/Who Wants To Buy My Publishing, ASCAP/Nontypical Music, ASCAP/W.C.M. Music Corp., ASCAP/Songs Of Kobalt Music Publishing America, Inc., BMI/Tape Room Hits, BMI (M.W.Hardy, A.G.Gorley, B.J.Johnson, H.Phelps) **32**

**TRY THAT IN A SMALL TOWN** BMG Gold Songs, ASCAP/Makena Cove Music, ASCAP/BMG Platinum Songs US, BMI/TrishsonMusic, BMI/That's Me! Music Publishing, ASCAP/Songs Of Red Street Country, ASCAP/W.C.M. Music Corp., ASCAP/Spirit Nashville Two Crescendo, BMI/Trash Town Music, ASCAP/Spirit Vault Songs, ASCAP (K.M.Allison, T.Kennedy, J.K.Loveless, N.Thrasher) **4**

**TUCSON TOO LATE** Anthem Music Publishing II, ASCAP/Jordan Davis Music, ASCAP/Universal Music Corp., ASCAP/Ben Prop Publishing, ASCAP/Smackworks Music, SESAC/Follow Me Where I Go, SESAC/Kobalt Song Publishing, SESAC/Songs Of MadFun, ASCAP/W.C.Music Corp., ASCAP/Jenkotown, ASCAP (J.Davis, J.Davis, J.Jenkins, M.Jenkins) **41**

**W**

**WATERMELON MOONSHINE** Sony Accent, ASCAP/The Money Tree VibeZ, ASCAP/Pile Of Schmidt Songs, ASCAP/Sony Cross Keys Publishing, ASCAP/krigai Music, ASCAP/W.C.M. Music Corp., ASCAP/Louisiana Lady, ASCAP (L.Wilson, J.M.Schmidt, J.Kear) **2**

**WE DON'T FIGHT ANYMORE** BMG Gold Songs, ASCAP/For The Kids Gold, ASCAP/smackwood Music, GMR/Smack Songs LLC, GMR/W.C.M. Music Corp., SESAC/King Pen Songs, SESAC/Warner Geo Met Ric Music, GMR/Tempo Investments-Smack Hits, GMR (C.Pearce, P.Good, S.McAnally) **35**

**WE GOT HISTORY** Sony Countryside, BMI/Riser Ten Music, BMI/Concord Sounds, ASCAP/Tacklebox Publishing, ASCAP/Warner-Iamerlane Publishing Corp., BMI/Black Jeans Music, BMI/Neon Cross Music, BMI/The Money Tree VibeZ, ASCAP/Pile Of Schmidt Songs, ASCAP/W.C.M. Music Corp., ASCAP (M.Tenpenny, A.Aldert, D.Dawson, J.M.Schmidt) **21**

**WHITE HORSE** WC Music Corp., ASCAP/House Of Sea Gavle Music, ASCAP/Spirit Nashville Two Crescendo, BMI/Songs From The Alcove, ASCAP/BMG gold songs, ASCAP (C.Stapleton, D.D.Wilson) **20**

**WINE COUNTRY** Mike Curb Music, BMI/Her Futuer Music, BMI/Endurance Aloha, ASCAP/Louanna Music, ASCAP/Ee Posse Publishing, BMI/EMPIRE Strikes First, BMI (H.Ellis, C.Lagerberg, N.Wayne) **55**

**WITHOUT YOU** Sony Tree Publishing, BMI/Music And Magazines Publishing, BMI/Concord Copyrights, BMI/Loat At That Music, BMI/Sea Gayle Pub House Publishing, ASCAP (T.Nichols, A.Olympia, B.Rupard) **60**

**WORLD ON FIRE** Sony Cross Keys Publishing, ASCAP/Greent Music, ASCAP/Master Of My Domain Music, ASCAP/Poppy's Picks, ASCAP/Warner-Iamerlane Publishing Corp., BMI/TDP Publishing, BMI/Hits From The Tape Room, BMI/Sony Tree Publishing, BMI/Rudy Rocks The USA, BMI/Nate Smith Music Publishing Company, ASCAP (N.Smith, A.G.Gorley, T.Phillips, L.Rimes) **25**

**Y**

**YOUNG LOVE & SATURDAY NIGHTS** WC Music Corp., ASCAP/EMI Music Publishing Ltd., PRS/Sony Music Publishing UK Ltd., PRS/BMG Rights Management (UK) Ltd., PRS/Warner-Iamerlane Publishing Corp., BMI/Telemetry Rhythm House Music, BMI/Sony Cross Keys Publishing, ASCAP/Michael Scott Paper Company Publishing Company, ASCAP/Sony Tree Publishing, BMI/MV2 Music, BMI/Red Bandana Publishing, BMI (David Bowie, J.Fasure, A.G.Gorley, J.Thompson) **56**

C  
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35 Years Ago

# Dan Seals' 'Addicted' Ascended To No. 1

In 1988, the artist, formerly of pop duo England Dan & John Ford Coley, scored his eighth of 11 Hot Country Songs leaders

On Sept. 24, 1988, **Dan Seals'** "Addicted" hit No. 1 on *Billboard's* Hot Country Songs chart. It became the eighth of his 11 career leaders on the list.

**Cheryl Wheeler** wrote the song following a conversation with her sister, who was deciding whether to stay in a relationship. **Blake Shelton** also recorded the ballad for the iTunes deluxe edition of

his 2011 album, *Red River Blue*.

Seals' "Addicted" was released as the first of three singles from his album *Rage On*, his third of three top 10s on the Top Country Albums chart. It became his eighth of nine straight No. 1 singles in 1985-89.

Born Danny Wayland Seals in McCamey, Texas, on Feb. 8, 1948, he was first known as half of the duo

**England Dan & John Ford Coley.** The pair notched four top 10s on the *Billboard* Hot 100, with 1976's "I'd Really Love To See You Tonight" its strongest showing (No. 2).

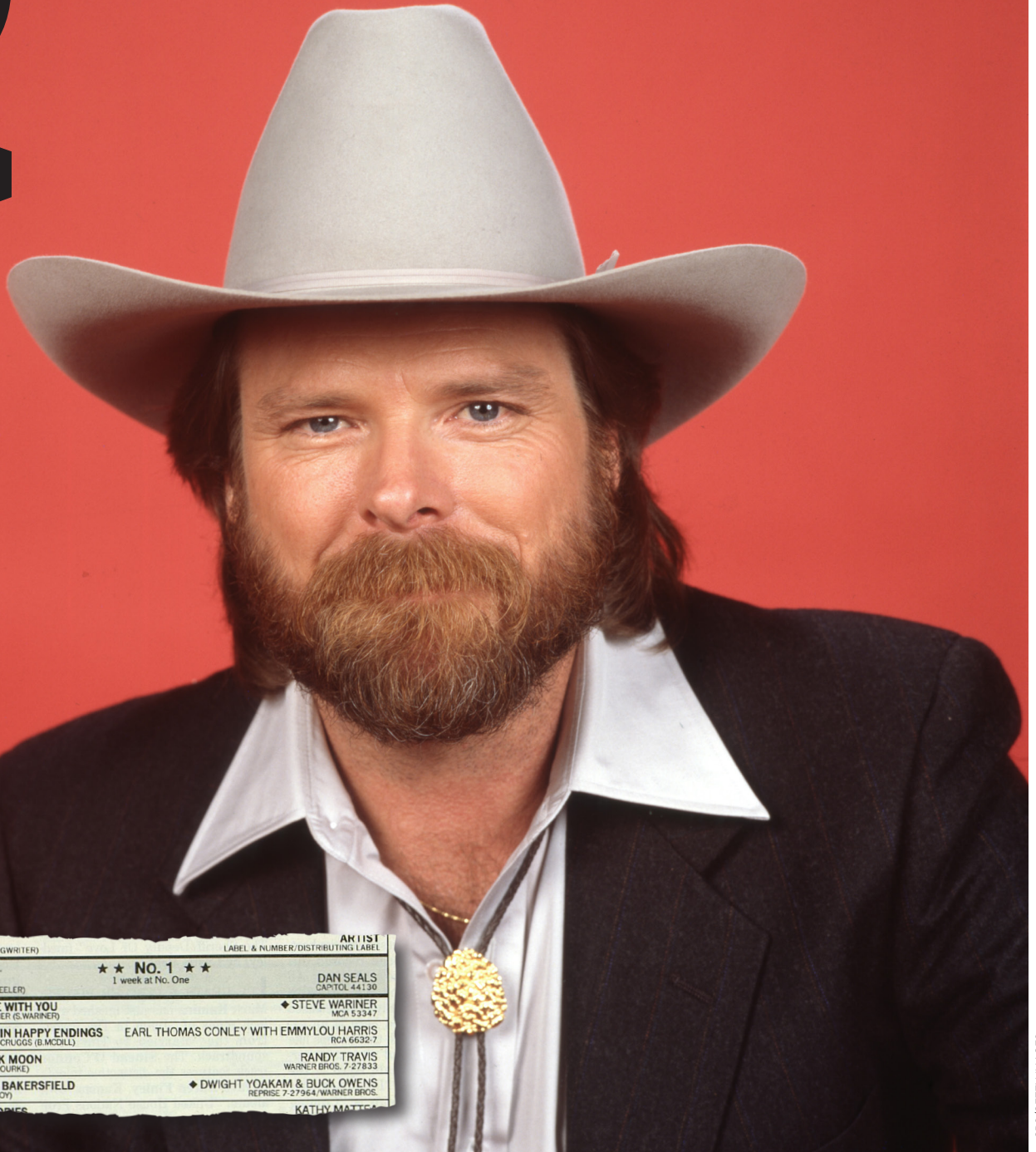
Seals was diagnosed with non-Hodgkin's lymphoma in 2008. Following treatments, including a stem cell transplant, he died in 2009 at age 61.

—JIM ASKER

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REWINDING  
THE  
COUNTRY  
CHARTS

Seals in 1986.



TH	WEEK	WEEKS ON CHART	WEEKS AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	6	15		<b>ADDICTED</b> KLEHNING (C. WHEELER)	★ ★ NO. 1 ★ ★ 1 week at No. One DAN SEALS CAPITOL 44130
2	2	5	15		<b>I SHOULD BE WITH YOU</b> J. BOWEN, S. WARNER (S. WARNER)	◆ STEVE WARNER MCA 53347
3	4	7	13		<b>WE BELIEVE IN HAPPY ENDINGS</b> E. GORDY, J. R. L. SCRUGGS (B. MCDILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
4	7	11	9		<b>HONKY TONK MOON</b> KLEHNING (D. O'ROURKE)	RANDY TRAVIS WARNER BROS. 7-27833
5	6	9	11		<b>STREETS OF BAKERSFIELD</b> PANDERSON (L. JOY)	◆ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
6	8	13	7		<b>UNTOLD STORIES</b>	KATHY MATTEA