

# billboard Country Update

BILLBOARD.COM/NEWSLETTERS

JUNE 16, 2023 | PAGE 1 OF 12

## INSIDE THIS ISSUE

**Morgan Wallen Turns 'Night' Into Chart Weeks**  
>page 4

**Garth Brooks Launches Big 615**  
>page 8

**Makin' Tracks: Carly Pearce Enlists Chris Stapleton For New Single**  
>page 9

**Country Coda: Patty Loveless Took 'Blame' To No. 1**  
>page 12

BILLBOARD COUNTRY UPDATE

[Tom.Roland@billboard.com](mailto:Tom.Roland@billboard.com)

## From The Stadium To The Side Stages: The Best Of The 50th CMA Fest



Days after the 50th CMA Fest drew a reported 90,000 country fans daily to Downtown Nashville for an abundance of music, some members of the music community are still recuperating from sore feet and general fatigue.

The festival, held June 8-11, takes a physical toll on the people who work it and those who attend it, balancing hydration, high step counts and a whole lot of standing in place against their enthusiasm for entertainment. But none of the bodily effects are more important than what happens to the ears. The whole point of CMA Fest is to cement established relationships between fans and their favorite artists, and to create bonds with artists who may have had little or no exposure to many of the event's visitors.

The sound is important, but it's tricky, too, and it's generally taken for granted unless it goes bad. It's usually right — Nashville is loaded with sonic professionals — so the artists generally benefit from being showcased in an advantageous way. Fans could perceive every pluck of **Boy Named Banjo**'s namesake instrument from the lawn at Ascend Amphitheater on June 9, pick up the sensitive high notes in **Ian Munsick**'s June 10 turn on the Nissan Stadium Platform Stage, appreciate the fine-tuned harmonies of **Old Dominion** on the main stage on June 10 and hear the edgy mix of pop-country instrumentation and vocal in **Callista Clark**'s Amp Stage rendition of "It's 'Cause I Am" from a pedestrian bridge a block away on June 12.

The engineers endeavor to capture the sound as accurately as possible, but it's up to the artists to give them something to work with, and it starts with matching songs to appropriate vocals.

"I've really kind of been drawn to songs that have a really recognizable melody, that showcase my voice in the right way," **Josh Turner** told reporters backstage on the closing night.

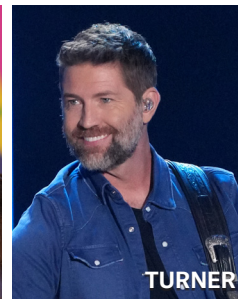
Then he launched into a set built around "Would You Go With Me," "Your Man" and "Long Black Train," titles that highlight his deep, rich tones while still requiring some top-end range. The Dobro, mandolin and banjo could all be felt in that central sound.

But stadium settings aren't entirely controllable. Rumbling bass and/or kick drum masked the closing parts of Old Dominion's set and all of **Jon Pardi**'s performance for listeners in Section 235, although their musical choices were invariably hit songs, and fans could still dig through the sonic mud to find the music's core and sing along.

In some instances, arrangement choices seemed to affect portions of the acts' impact. One of **Ashley Cooke**'s two songs on the Platform Stage during opening night left her voice masked on the verses, though she sang with relative clarity on the chorus. And **RVSHVD**'s appearance that same night included a busy bass part that cluttered some of the singer's tones, making it difficult to connect with pieces of his material.



CLARK



TURNER

TURNER, CLARK, COURTESY OF CMA

AUTHORITATIVE INTELLIGENCE.  
DELIVERED DIGITALLY.

billboard

DIGITAL NEWSLETTERS

CLICK HERE  
FOR FREE  
DELIVERY

Those kinds of issues were on **Nate Smith's** mind when the Country Music Association asked him to play a stripped-down set on that same stage on June 11. "When I thought about what players [to use], I was just like, 'We don't need to muddy it up too much. I'll just have the two acoustic players,'" he says. "It turned out it was a good thing, you know, to have the vocal shine."

Plenty of artists shone during the four-day excursion across multiple stages. Highlights included:

- **Luke Combs'** Nissan Stadium performance of **Tracy Chapman's** "Fast Car," which combined his grainy tone and the song's melancholy guitar riff to create a hypnotic singalong.

- **Tenille Arts** introduced "Wonder Woman," a reassuring piece with a catchy melody and chill chording. She played it for only the second time live in a Hard Rock set that survived some early sound problems to underscore her tonal clarity and tasteful material choices.

- **David Nail** used a counterintuitive approach on a handful of hits from 2009-2015, slowing the tempos ever so slightly from the familiar versions and making mild alterations to the arrangements, creating some mystery and "a-ha" moments for a classic voice that's all smoke and heartbreak.

- **Little Big Town** belted "Wine, Beer, Whiskey" at Ascend with **The Cadillac Three**, guitarist **Charlie Worsham** and a three-piece horn section. The concert's entire ensemble — including **Elvie Shane**, **Tenille Townes**, **Randy Rogers Band** and **Boy Named Banjo** — reconvened for the high-voltage conclusion of show-closer "The South."

- **Jelly Roll's** emotional reaction to the crowd during a two-song set at Nissan on June 9 was a genuinely vulnerable moment that only tightened the bond between him and his fan base.

- **Tigirlily Gold's** "Leroy," performed June 10 on the Maui Vibes stage outside Bridgestone Arena, applied the sisters' two-part harmonies to cool sonic twists in a light kiss-off.

- **Ella Langley** covered several bases in a stellar show at the Ryman Auditorium's BMI Stage, mixing Memphis soul, thumping rock and even **Nirvana**-like psychedelic guitar behind strong Southern vocals.

- **The Woods** used the BMI Stage for the inaugural performance of "Break It," a crisp work that simulates Little Big Town harmonies, **Firefall** country/rock and the spacious confidence of **Fleetwood Mac's** "Dreams."

- **Chapel Hart** slid the occasional disco or gospel reference into a country package lifted by exuberant harmonies and frontwoman **Danica Hart's** winsome cheerleading.

- **Alana Springsteen** repeatedly explored independence and self-assurance in her Riverfront Park set on June 11 and slipped a few lines of **Taylor Swift's** "Style" into "You Got That Look I Like a Lot."

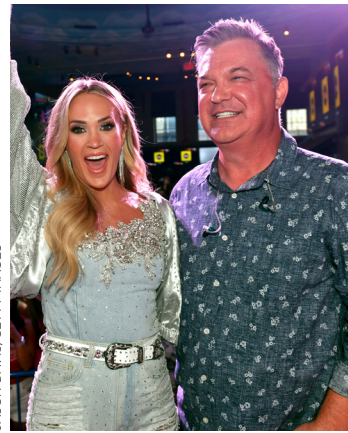
- **Alabama's** uptempo closing-night stadium appearance nostalgically underscored the energy that propelled it from ace bar band to arena-filler.

- **Dierks Bentley's** energetic hits and chummy band rapport at Nissan captured the hard-to-convey mix of self-deprecation and showmanship that has inhabited the genre in some form since its start. ●



RACHAEL BLACK

Terri Clark was surprised during a June 8 Grand Ole Opry appearance with a cake honoring her induction into the Canadian Music Hall of Fame. From left: Opry Entertainment Group vp/executive producer Dan Rogers, Pam Tillis, Clark and Opry Entertainment Group director of artist relations and programming strategy Jordan Pettit.



JASON DAVIS/GETTY IMAGES

Carrie Underwood launched her new SiriusXM channel, **Carrie's Country**, from the weekly show **Music Row Happy Hour** with host **Buzz Brainerd** on June 9 from Nashville.



**Craig Campbell** (right) chatted with **WUSJ** Jackson, Miss., personality **Fisher Alexander** on June 8 at **Sharla McCoy's Music Row Live!** radio remote in Nashville.

**TOTAL  
IMMERSION**

**billboard**

**DEEP  
DIVE**

**SUBSCRIBE TO BILLBOARD PRO FOR  
ACCESS TO NEW REPORTS  
AND THE ARCHIVE**

**ESSENTIAL ANALYSIS** of emerging business topics and trends with expert advice and action items to give industry players the competitive advantage in a rapidly changing market.

A **DEEP DIVE LIBRARY** stocked with intelligence on fan data, song catalog sales, TV synchs, Africa's burgeoning music business, the future of the vinyl boom, maximizing merch sales and more.

**EXCLUSIVE QUARTERLY REPORTS** that deliver in-depth reporting, case studies and custom data designed to serve the industry.

**NEW**

BONUS DISTRIBUTION

11,000+ GRAMMY® Voters  
will be mailed a copy of this  
special issue

**billboard**

# GRAMMY FIRST LOOK

On July 15, *Billboard* will publish a GRAMMY First Look special feature showcasing the artists, producers and other creative professionals whose music was released from October 1, 2022-September 15, 2023 and look at the early contenders for the 66th GRAMMY Awards® in the categories of Record Of The Year, Song Of The Year, Album Of The Year and Best New Artist.

**July 17, 2023-August 31, 2023 Online Entry Process Access Period**

Take advantage of this early opportunity during this eligibility period to showcase accomplished work to the music industry as they prepare to cast their entries for Music's Biggest Night®.

**ISSUE DATE 7/15 AD CLOSE 7/5 MATERIALS DUE 7/6**

#### CONTACTS

**Joe Maimone** | [joe.maimone@billboard.com](mailto:joe.maimone@billboard.com) **Lee Ann Photoglo** | [laphotoglo@gmail.com](mailto:laphotoglo@gmail.com)

**Cynthia Mellow** | [cmellow615@gmail.com](mailto:cmellow615@gmail.com) **Marcia Olival** | [marciaolival29@gmail.com](mailto:marciaolival29@gmail.com)

**Ryan O'Donnell** | [rodonnell@pmc.com](mailto:rodonnell@pmc.com)

# billboard Country Airplay

AIRPLAY MONITORED BY **LUMINATE**

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

## Morgan Wallen Has The Two Longest-Leading Country Airplay No. 1s Of The 2020s

Morgan Wallen's "Last Night" (Big Loud/Republic) tops *Billboard*'s Country Airplay chart (dated June 24) for a seventh consecutive, and total, week as he now boasts the two longest-leading No. 1s on the list this decade. His single "You Proof" ruled for a record 10 weeks beginning last October.

In the tracking week ending June 15, "Last Night" earned 33 million audience impressions (down 2%), according to Luminate.

The song, which John Byron, Ashley Gorley, Jacob Kasher Hindlin and Ryan Vojtesak co-wrote, became Wallen's ninth Country Airplay leader (on the May 13 chart).

"Last Night" has also crossed over to pop and adult radio, having become Wallen's first top 10 on both Adult Pop Airplay and Pop Airplay. It rises to new highs of Nos. 8 and 9 on the tallies, respectively.



WALLEN

RYAN SMITH

**NEW TOP 10s** Jelly Roll banks his second Country Airplay top 10 as "Need a Favor" (Bailee & Buddy/Broken Bow/BMG/Stoney Creek) pushes 12-9 (17.5 million, up 13%). The song is the lead single from his inaugural country album, *Whitsitt Chapel*, which arrived at No. 2 on the June 17 Top Country Albums chart with 90,000 units. It's the largest week for an initial entry since the list transitioned to a consumption-based methodology (from one based on pure sales) in February 2017.

"Favor" follows "Son of a Sinner," which became Jelly Roll's first Country Airplay No. 1, in his first appearance on the chart, in January. Concurrently, he has a second song on the latest list, as "Save Me," with Lainey Wilson, climbs 50-48 (1.2 million, up 2%).

Plus, Jon Pardi nets his 10th Country Airplay top 10 as "Your Heart or Mine" (Capitol Nashville) rises 11-10 (17.3 million, up 7%). It follows "Last Night Lonely," which became his fifth No. 1 last September. ●

## MOST INCREASED AUDIENCE

TITLE Imprint/Label	Artist	GAIN (IN MILLIONS)
TENNESSEE ORANGE Megan Moroney/Columbia/Columbia Nashville	Megan Moroney	+4.484
GLORY DAYS Warner Music Nashville/WAR	Gabby Barrett	+4.258
FAST CAR River House/Columbia Nashville	Luke Combs	+3.685
BURY ME IN GEORGIA Zone 4/RCA Nashville	Kane Brown	+2.712
MEMORY LANE Columbia Nashville	Old Dominion	+2.489
NEXT THING YOU KNOW MCA Nashville	Jordan Davis	+2.256
NEED A FAVOR Bailee & Buddy/Broken Bow/BMG/Stoney Creek	Jelly Roll	+1.975
RELIGIOUSLY Elektra/Warner Music Nashville/WEA	Bailey Zimmerman	+1.858
YOU, ME, & WHISKEY inDent/Valory/Mercury Nashville	Justin Moore & Priscilla Block	+1.734
ANGELS DON'T ALWAYS HAVE WINGS Valory	Thomas Rhett	+1.468

## MOST INCREASED PLAYS

TITLE Imprint/Label	Artist	GAIN
TENNESSEE ORANGE Megan Moroney/Columbia/Columbia Nashville	Megan Moroney	+1171
FAST CAR River House/Columbia Nashville	Luke Combs	+1095
GLORY DAYS Warner Music Nashville/WAR	Gabby Barrett	+971
NEXT THING YOU KNOW MCA Nashville	Jordan Davis	+603
BURY ME IN GEORGIA Zone 4/RCA Nashville	Kane Brown	+589
MEMORY LANE Columbia Nashville	Old Dominion	+555
NEED A FAVOR Bailee & Buddy/Broken Bow/BMG/Stoney Creek	Jelly Roll	+548
RELIGIOUSLY Elektra/Warner Music Nashville/WEA	Bailey Zimmerman	+521
YOUR HEART OR MINE Capitol Nashville	Jon Pardi	+433
YOU, ME, & WHISKEY inDent/Valory/Mercury Nashville	Justin Moore & Priscilla Block	+379

## RECURRENTS

THIS WEEK	TITLE Imprint/Label	Artist	TOTAL AUD. (IN MILLIONS)
1	IT MATTERS TO HER Triple Tigers	Scotty McCreery	18.520
2	THOUGHT YOU SHOULD KNOW Mercury/Republic/Big Loud	Morgan Wallen	17.943
3	SHE HAD ME AT HEADS CAROLINA Warner Music Nashville/WMN	Cole Swindell	16.864
4	ONE THING AT A TIME Mercury/Republic/Big Loud	Morgan Wallen	16.484
5	THANK GOD Zone 4/RCA Nashville	Kane Brown With Katelyn Brown	14.070
6	YOU Warner Music Nashville/WAR	Dan + Shay	13.001
7	YOU PROOF Mercury/Republic/Big Loud	Morgan Wallen	11.707
8	THE KIND OF LOVE WE MAKE River House/Columbia Nashville	Luke Combs	11.590
9	WHAT MY WORLD SPINS AROUND MCA Nashville	Jordan Davis	11.322
10	WHISKEY ON YOU Arista Nashville	Nate Smith	8.516



# TEXAS REGIONAL RADIO REPORT

WEEK ENDING JUNE 15, 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	1	10	RED DIRT CINDERELLA (Independent) ★★ 2 Weeks at 1 ★★	Kylie Frey	1869	30	11	10	11	MORE THAN FRIENDS (Independent)	Lukas Nelson + POTR feat Lainey Wilson	1208	63
2	2	23	LAKEVIEW GROCERY STORE (Independent)	Jamie Richards	1763	178	12	14	13	LABEL (Independent)	Ariel Hutchins	1114	32
3	4	31	IT GOES ON (Independent)	Mark Powell	1457	-2	13	18	9	MEWHEN I DRINK (Independent)	Kyle Park	1107	135
4	3	19	HONKY TONK ROLL (Independent)	Wade Bowen	1443	-91	14	13	17	BETTER OFF (Independent)	Saints Eleven	1099	6
5	5	16	CAN'T STAND LEAVIN' (Independent)	Adam Hood	1373	60	15	19	9	DRINKING GAMES (Independent)	David Adam Byrnes	1029	95
6	6	17	WINE, BEER & WHISKEY (Independent)	Cannon Brand	1298	28	16	25	7	SEVEN YEAR ACHE (Independent)	Aaron Watson f/Jenna Pualette	976	202
7	8	16	BACK TO YOU (Little Red Truck)	Deryl Dodd	1273	97	17	23	5	TENNESSEE DRINKIN' (Independent)	William Beckmann	975	126
8	12	6	MEAN OLD SUN (Independent)	Turnpike Troubadours	1269	163	18	20	11	INFINITE LINE (Independent)	The Great Divide	957	57
9	7	15	SIX PACK STATE OF MIND (Independent)	Grant Gilbert f/ Josh Abbott	1262	16	19	21	16	FIRST TIME (Independent)	Jon Stork	924	30
10	9	10	STONED (Independent)	Case Hardin	1251	85	20	24	19	GOD MADE ME A COWBOY (Independent)	Darrin Morris Band	839	43

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  
MONITORED BY  
**LUMINATE**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE Imprint/Label	Artist	AUDIENCE (IN MILLIONS)		PLAYS		
					THIS WEEK	+/-	THIS WEEK	+/-	RANK
1	1	17	LAST NIGHT Mercury/Republic/Big Loud	★★ No. 1 (7 Weeks) ★★ Morgan Wallen	32.957	-0.765	7938	-201	1
2	2	29	DANCIN' IN THE COUNTRY Hubbard House/EMI Nashville	Tyler Hubbard	28.796	-0.197	6429	-324	4
3	3	18	NEXT THING YOU KNOW MCA Nashville	Jordan Davis	27.491	+2.256	7204	603	3
4	7	30	TENNESSEE ORANGE Megan Moroney/Columbia/Columbia Nashville	★★ Most Increased Audience ★★ Megan Moroney	26.897	+4.484	7379	1171	2
5	6	9	FAST CAR River House/Columbia Nashville	Luke Combs	26.261	+3.685	6425	1095	5
6	5	36	ROCK AND A HARD PLACE Elektra/Warner Music Nashville/WEA	Bailey Zimmerman	23.177	-1.106	4958	-241	8
7	9	24	MEMORY LANE Columbia Nashville	Old Dominion	23.042	+2.489	6059	555	6
8	10	32	YOU, ME, & WHISKEY inDent/Valory/Mercury Nashville	Justin Moore & Priscilla Block	18.803	+1.734	5145	379	7
9	12	22	NEED A FAVOR Bailee & Buddy/Broken Bow/BMG/Stoney Creek	Jelly Roll	17.534	+1.975	4916	548	9
10	11	37	YOUR HEART OR MINE Capitol Nashville	Jon Pardi	17.345	+1.110	4867	433	10
11	13	12	LOVE YOU ANYWAY River House/Columbia Nashville	Luke Combs	15.556	+1.378	4154	297	11
12	14	17	BURY ME IN GEORGIA Zone 4/RCA Nashville	Kane Brown	14.464	+2.712	3766	589	13
13	15	20	ANGELS DON'T ALWAYS HAVE WINGS Valory	Thomas Rhett	13.100	+1.468	3866	330	12
14	16	42	GIRL IN MINE Stoney Creek	Pamalee	11.602	+0.572	3559	222	14
15	19	20	DRINKABY Warner Music Nashville/WMN	Cole Swindell	9.405	+0.415	3036	82	15
16	21	12	RELIGIOUSLY Elektra/Warner Music Nashville/WEA	★★ Airpower ★★ Bailey Zimmerman	9.303	+1.858	2626	521	19
17	18	59	EVERYTHING SHE AIN'T Songs & Daughters/Pegasus/Big Loud	Hailey Whitters	9.208	+0.058	3026	19	16
18	20	14	STANDING ROOM ONLY McGraw/Big Machine	Tim McGraw	8.886	+0.709	2963	181	17
19	22	22	LOOKING FOR YOU RCA Nashville	★★ Airpower ★★ Chris Young	7.933	+0.531	2689	175	18
20	23	50	SOMETHING IN THE ORANGE Belting Bronco/WAR	Zach Bryan	6.832	-0.060	2234	0	21
21	24	6	BUT I GOT A BEER IN MY HAND Row Crop/Capitol Nashville	Luke Bryan	6.814	+0.966	1940	270	24
22	25	39	CAN'T HAVE MINE Curb	Dylan Scott	6.447	+1.192	2394	337	20
23	26	22	GOD GAVE ME A GIRL Triple Tigers	Russell Dickerson	5.623	+1.006	1950	301	23
24	27	4	WATERMELON MOONSHINE Broken Bow	Lainey Wilson	5.187	+0.886	1496	290	28
25	28	24	IF YOU GO DOWN (I'M GOING DOWNTOO) Black River	Kelsea Ballerini	4.907	+0.623	2026	178	22
26	30	4	TRY THAT IN A SMALL TOWN Macon/Broken Bow	Jason Aldean	4.583	+0.511	1442	222	30
27	29	21	STARS LIKE CONFETTI Broken Bow	Dustin Lynch	4.450	+0.328	1733	84	26
28	NEW		GLORY DAYS Warner Music Nashville/WAR	★★ Hot Shot Debut/ Breaker ★★ Gabby Barrett	4.267	+4.258	973	971	38
29	31	17	ALL I NEED IS YOU BMLG	Chris Janson	4.244	+0.329	1900	208	25
30	32	28	WE GOT HISTORY Riser House/Columbia Nashville	Mitchell Tenpenny	4.084	+0.237	1453	81	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  
MONITORED BY  
**LUMINATE**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE Imprint/Label	Artist	AUDIENCE (IN MILLIONS)		PLAYS		
					THIS WEEK	+/-	THIS WEEK	+/-	RANK
31	33	14	LIGHT ON IN THE KITCHEN Warner Music Nashville/WMN	Ashley McBryde	3.530	+0.054	1552	45	27
32	34	10	NOBODY'S NOBODY EMI Nashville	Brothers Osborne	3.186	+0.213	1322	101	32
33	36	19	23 19/BMG/Wheelhouse	Chayce Beckham	2.859	+0.247	1104	58	37
34	35	29	MIND ON YOU RECORDS Nashville	George Birge	2.809	+0.064	1231	107	34
35	37	20	FEARLESS (THE ECHO) Big Machine	Jackson Dean	2.804	+0.207	1338	30	31
36	40	10	CREEK WILL RISE Valory	Conner Smith	2.699	+0.293	1304	141	33
37	42	6	DIFFERENT 'ROUND HERE BMLG	Riley Green Featuring Luke Combs	2.554	+0.541	919	115	39
38	41	31	IF HE WANTED TO HE WOULD EMI Nashville	Kylie Morgan	2.517	+0.198	1173	121	36
39	39	32	HEAVEN BY THEN Valory	Brantley Gilbert And Blake Shelton Featuring Vince Gill	2.462	-0.047	1185	14	35
40	44	3	SEE YOU NEXT SUMMER Nashville South/Big Machine	Brian Kelley	2.233	+0.692	751	185	41
41	38	11	FIRES DON'T START THEMSELVES Capitol Nashville	Darius Rucker	2.200	-0.380	822	-64	40
42	43	34	OVER FOR YOU Warner Music Nashville/WEA	Morgan Evans	1.682	-0.171	691	-5	44
43	48	5	TRUCK BED Big Loud	HARDY	1.454	+0.178	705	88	43
44	47	3	ON THE BOAT AGAIN Big Loud	Jake Owen	1.429	+0.139	533	71	47
45	46	6	THINKIN' BOUT ME Mercury/Republic/Big Loud	Morgan Wallen	1.293	-0.030	395	-8	56
46	45	14	GIVING UP ON THAT Mercury Nashville	Dalton Dover	1.291	-0.068	734	4	42
47	49	11	DRIVE YOU OUT OF MY MIND Interscope/MCA Nashville	Kassi Ashton	1.287	+0.032	674	-3	45
48	50	3	SAVE ME Bailee & Buddy/Broken Bow/BMG/Stoney Creek	Jelly Roll With Lainey Wilson	1.236	+0.028	399	65	55
49	56	2	OUT OF THAT TRUCK Capitol Nashville	Carrie Underwood	1.126	+0.448	434	231	53
50	52	10	SHOOT TEQUILA Monument	Tigirlily Gold	0.975	+0.085	520	20	48
51	51	12	BOUT DAMNTIME Red Street	Neon Union	0.896	-0.067	589	32	46
52	57	5	SOMEBODY ELSE'S WHISKEY Stoney Creek	Frank Ray	0.846	+0.228	511	84	49
53	54	5	BAD DAY TO BE A COLD BEER Dack Janiels/Broken Bow	Chase Rice	0.836	+0.017	454	12	51
54	55	12	MARRY THAT GIRL Stone Country	Easton Corbin	0.816	+0.025	462	8	50
55	53	6	IF I DIE YOUNG PT. 2 RECORDS/Columbia/RECORDS Nashville	Kimberly Perry	0.809	-0.017	430	1	54
56	NEW		WORLD ON FIRE Arista Nashville/RCA Nashville	Nate Smith	0.738	+0.257	437	199	52
57	58	3	LOVE YOU AGAIN Chase Matthew/Warner Music Nashville/WMN	Chase Matthew	0.643	+0.066	338	52	59
58	59	9	'98 BRAVES Mercury/Republic/Big Loud	Morgan Wallen	0.571	+0.012	91	2	-
59	RE-ENTRY		BURN IT DOWN MCA Nashville	Parker McCollum	0.555	+0.260	130	60	-
60	60	8	JEALOUS OF MYSELF Dreamcatcher	Tenille Arts & LeAnn Rimes	0.518	+0.007	344	-19	58



TERRY WYATT

Cody Johnson presented Reba McEntire with a gold plaque for their duet, "Dear Rodeo," before she made a surprise appearance during his CMA Fest performance on June 9 at Nashville's Nissan Stadium. From left: Warner Music Nashville co-chair/co-president Ben Kline, Johnson, McEntire and WMN co-chair/co-president Cris Lacy.



LUKE WILLIAMS/COMPASS FILM STUDIOS

Chuck Wicks (right) hosted a June 7 Voices for Valor event at Nashville's Woolworth Theatre, raising over \$25,000 for the Special Forces Charitable Trust. He's accompanied by fellow performers Logan Crosby and RaelLynn.

# billboard



## AFM & SAG-AFTRA FUND 25TH ANNIVERSARY

'Do we have royalties for you?' is a question that the AFM & SAG-AFTRA Fund takes great pleasure in asking. Initially formed in 1998 by the American Federation of Musicians and the American Federation of Television and Radio Artists (now SAG-AFTRA), the Fund is an independent non-profit entity whose purpose is to collect and distribute royalties to Non-Featured Performers. Specifically, the Fund pays ALL session musicians and vocalists for their performance on recorded music played on satellite radio, non-interactive streaming, and other digital formats. In addition, the Fund collects and pays international neighboring rights royalties to union-represented performers.

The contributions of session musicians and vocalists weave together a vast majority of the tapestry of music the world enjoys. They work behind the scenes and rarely achieve individual fame, but their influence is undeniable. Since recorded music began, artists, bands, and orchestras have relied on these performers' expertise to make their sonic dreams come true. Fortunately for these well-deserving musicians and vocalists, the AFM & SAG-AFTRA Fund has their back. As digital platforms continue to grow, the AFM & SAG-AFTRA Fund will undoubtedly play an increasingly

important role in collecting and distributing royalties to these deserving performers. The fact that the Fund has distributed over \$650 million in royalties to thousands of non-featured performers and their beneficiaries is a testament to their commitment to support musicians and vocalists across virtually every genre of music.

On their 25th Anniversary, please join in congratulating the AFM & SAG-AFTRA Fund on their remarkable achievements and their continued dedication to advocating on behalf of the many talented musicians and vocalists who make the music we love.

### CONTACTS

**East Coast/Midwest: Joe Maimone** | [joe.maimone@billboard.com](mailto:joe.maimone@billboard.com)

**Southeast: Lee Ann Photoglo** | [laphotoglo@gmail.com](mailto:laphotoglo@gmail.com)

**Latin: Marcia Olival** | [marciaolival29@gmail.com](mailto:marciaolival29@gmail.com)

**Touring & West Coast: Cynthia Mellow** | [cmellow615@gmail.com](mailto:cmellow615@gmail.com)

**International: Ryan O'Donnell** | [rodonnell@pmc.com](mailto:rodonnell@pmc.com)

ISSUE DATE 7/15 | AD CLOSE 7/5 | MATERIALS DUE 7/6

NASHVILLE & NATIONAL TOM ROLAND [tom.roland@billboard.com](mailto:tom.roland@billboard.com)

Randy Travis (center) flipped the switch on June 8 when WNFN Nashville transitioned from top 40 to classic country, leading off with Travis' "Forever and Ever, Amen." With him are brand manager Ron Allen and Midwest Communications chief marketing officer Mary Kay Wright.

## BROOKS' SEVENS STARTS WITH 615

Garth Brooks launched his own country radio station, The Big 615, on June 15, christening the channel with "Only Country Music," a previously unreleased Brooks song that pays homage to some of the genre's heroes.

The station is one of seven with global reach that will ultimately make up his Sevens Network on TuneIn, a streaming platform with over 100,000 radio stations in 122 countries. At a press conference with Brooks in Nashville, TuneIn CEO Rich Stern noted that the station bowed simultaneously on more than 200 connected devices and vehicle platforms.

Brooks plans to expand the station's playlist to acts beyond the major labels and to offer greater airplay for female artists.

Storme Warren, formerly of SiriusXM's The Highway, is the first on-air personality announced for the channel. The team also includes PD Bob Richards, formerly Emmis/Indianapolis senior vp; music director Monta Vaden; and head of industry relations Maurice Miner.

Brooks gave no timetable for the other six stations' debuts, but hinted at one called " 'Babe,' and it's just badass bitches of entertainment," he said. He also told *Billboard* that there would be a tie-in between Sevens Network and Friends in Low Places, his under-construction bar on Nashville's Lower Broadway.

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

## RADIO & RECORDS®

Grace Watson joined Black River as senior director of streaming and revenue. She arrives from Universal Music Group's Nashville-based Capitol Christian Music Group, where she served as manager of commercial partnerships. Reach her [here](#) ... Chris Lane established his own label, Voyager Records, and formed a partnership with Red Street ... Former Runaway June lead vocalist Naomi Cooke Johnson agreed to a solo deal with BMG/BBR Music Group. Her first release under the new deal, "Girls of Summer," is due June 23 ... Reviver signed Randall Fowler to a recording and publishing agreement in partnership with industry veteran Clay Myers ... Average Joes added country singer-rapper-songwriter C'ing Jerome to the roster. His initial release in the deal is the appropriately titled "Average Joe" ... Nashville radio veteran Kyle Cantrell plans to launch an internet-based radio station, BanjoRadio, in the coming weeks. Cantrell's history includes a 17-year stint as PD for SiriusXM's Bluegrass Junction. Reach him [here](#) ... KJCS Lufkin/Nacogdoches, Texas, hired Steve Rixx as station manager, RadioInk.com reported. He was most recently KAYD Beaumont, Texas, PD ... Chad Heritage starts as WVVR Clarksville, Tenn., PD on June 27, according to RadioInk.com. He spent the previous three years as PD for two Cumulus/Memphis stations, including country WGKX ... Townsquare/Fort Collins, Colo., market president/chief revenue officer Wheeler Morris stepped down from the post, RadioInsight.com reported. The six-station cluster includes country KUAD ... Bo Jaxon started June 12 as a co-host of the WBEE Rochester, N.Y., morning show, according to RadioInsight.com. He arrives after three years as KATC Colorado Springs, Colo., PD/morning personality ... Country Radio Broadcasters will hold the organization's next

webinar, "OK Boomer: A Conversation with Gen Z," on June 21 at 1 p.m. CT. Go [here](#) to register.

## 'ROUND THE ROW

New Warner Chappell Nashville A&R manager Bethany Mako returns to the company, where she formerly interned. Mako was working as Songs & Daughters A&R manager ... Shore Fire Media promoted Nashville-based Nick Jurich to junior account executive from publicity assistant. The division's current clients include LANCO, Dillon Carmichael and Chase Matthew ... Sony Music Publishing Nashville signed songwriter-producer Seth Mosley ("Glory Days," "Make You Mine") to the roster ... Spirit Music Group established a joint venture with songwriter-producer Erik Belz, who will sign creative clients through his Electric 88 Music. Belz has worked as a songwriter or musician with Granger Smith and Kyle Morgan ... Ethan Charles rejoined the International Bluegrass Music Association staff as events director on June 5, eight months after he stepped down from the same position ... Nashville-based Gibson Brands promoted Beth Rasnick to chief of staff to the CEO. Her previous roles in the company include director of strategy and projects ... Concord Music signed Lindsay Ell to a publishing administration deal ... Singer-songwriter Joey Hendricks reached a joint-venture publishing agreement with Warner Chappell Nashville and daschent ... Houston native Triston Marez inked a management contract with the Erv Woolsey Co. Forthcoming music will be released by Los Angeles-based Cinq Music Group and Nashville-based Boom Music Group ... SESAC acquired Music Services, a music administration enterprise that addresses licensing and royalty management for publishers and labels ... The Nashville Songwriter Awards will be presented Sept. 26 at Ryman Auditorium. The event will recognize three organizational award-winners: Bobby Braddock, Kris Kristofferson lifetime achievement award; David Israelite, NSAI advocacy award; and Tim McGraw, president's keystone award ... The Black Music Action Coalition partnered with the Academy of Country Music to launch the initial OnRamp program class. Participants include duo The Kentucky Gentlemen, attorney Erica Baker and artist manager Tatyana Carter. Go [here](#) for the full list ... The Foundation for Love & Acceptance presented a rising star award to Bryan Ruby during a June 7 fundraising concert at Nashville's Wildhorse Saloon ... Morgan Evans will perform during the Heimerdinger Foundation's Hope for Healing dinner on June 24 in Franklin, Tenn., benefiting families facing cancer ... Brad Paisley and comedians Nate Bargatze and Kevin Nealon appear July 5 at Zanies in Nashville for Groceries With Dignity & Comedy Without, a fundraiser for Nashville food charity The Store ... Folds of Honor of Tennessee raised \$221,000 with a June 5 celebrity softball game at Nashville's First Horizon Park. Among the participants were Warren Zeiders, Riley Green and HARDY ... Songwriter Sterling Whipple, 75, died June 2, *The Hendersonville (Tenn.) Standard* reported. The Oregon-born composer logged country hits in the '70s, '80s and '90s, including Kenny Starr's "The Blind Man in the Bleachers," Johnny Lee's "Prisoner of Hope," T.G. Sheppard's "I'll Be Coming Back for More" and Joe Diffie's "Third Rock From the Sun." A celebration of life will be held at an undetermined date. ●



Songwriter-producer Brock Berryhill ("You, Me, and Whiskey," "Heaven by Then") (center) was announced June 8 as newly signed to a joint publishing venture with Warner Chappell Nashville and Madfun Entertainment. He's flanked by Madfun founder Alicia Pruitt and WCN president/CEO Ben Vaughn.



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

# Carly Pearce Enlists Chris Stapleton For Heartbreaking 'We Don't Fight Anymore'

Amid the ever-present marketplace demand for positive, uptempo recordings, country artists who take a contrarian position with stark, tragic ballads are sometimes rewarded on the awards circuit.

Grammy Awards or nominations have been granted through the years to such spare titles as **Sugarland's** "Stay," **Ronnie Dunn's** "Cost of Livin'," **Cole Swindell's** "Break Up in the End" and **Reba McEntire's** "She Thinks His Name Was John."

**Carly Pearce's** "We Don't Fight Anymore," enhanced with a featured appearance by **Chris Stapleton**, seems an instant contender for that kind of reward. Released by Big Machine on June 16, it artfully weaves a raw vocal performance across a vulnerable music bed as it portrays a couple so resigned to a passionless existence that the two people barely acknowledge each other. If a song could make bones ache, "We Don't Fight Anymore" would do it.

"I really don't think I've ever been more proud of a song," she says.

Pearce co-wrote "Fight" with **Pete Good** ("Tale of Two Towns," "Y'all Life") and **Shane McAnally** ("half of my hometown," "Some People Do") at Good's studio in Nashville's Berry Hill neighborhood on a day when their initial ideas all failed to jell. "Fight" emerged from conversation.

"I don't remember who said, 'We don't fight anymore' — it was probably Shane — and I was like, 'Let's go sad. Let's do it,'" she recalls. "Pete played this riff that was so inspiring. He has such a good melodic sense and also such a way of building a track that inspires you. From five minutes in, I just felt like we were on to something."

None of the three were working out personal problems. Pearce, in particular, was in a relationship at the time, so even though her last album, *29*, was built around a divorce, "We Don't Fight Anymore" was not an extension of that project.

"Many of us have been in a relationship at some point where it's kind of running on fumes," says Good, "so there's enough to tap into and then, obviously, take liberties to be a storyteller."

McAnally served up the opening line of the chorus — "We don't yell, 'cause what the hell/Difference does it make" — using a bold, attention-getting internal rhyme. They purposely stayed more subtle the rest of the way.

"A lot of times, when you have a line like that, you want to beat the rest of the song to death and match it," McAnally says. "But the rest of it has to soak in. That top of the chorus brings you back into the song, and then the rest of it just happens."

Pearce guided much of the melody, from the verses' conversational notes to the melancholy, descending prechorus and the heartbreak range of the chorus.

"It's Carly's gift," says Good. "She's just one of those natural singers and creators of melody. It's just inspired, whatever she's singing, and it's got so much heart behind it."

They wrote a bridge for a single voice, begging for any shred of possibility the couple could end the stalemate — "I wish you would say something, say anything" — then called it a day. Good developed a demo, and he came up with a short, aching riff for the intro that would be repeated through much of the song.

"It sets the stage so well," McAnally says. "Somehow in that lick, I hear the story. I don't know how he does that."

Pearce was so pleased with the results that she teased one chorus on Instagram in early September, though she later removed the post. She also shared

"Fight" and six other songs with Big Machine Label Group president/CEO **Scott Borchetta**, and he was such a big believer from the outset that Pearce and her crew felt empowered to develop the song without considering any unpreconceived commercial blueprint.

"He got it, even from the beginning, what the song was going to be," says co-producer **Josh Osborne (Midland, Jon Pardi)**. "We were fortunate to not feel any of that pressure of, 'Hey, let's add a bunch of bells and whistles.' We just leaned into a great song. It speaks for itself."

They recorded the instrumental tracks at Nashville's Sound Emporium on Nov. 15, the same day that Pearce picked up her first Grammy nomination, for the **Ashley McBryde** collaboration "Never Wanted To Be That Girl." Guitarist **Ilya Toshinskiy** and Dobro player **Josh Matheney** re-created Good's key riff, guitarist **Sol Philcox-Littlefield** employed a shimmering tremolo effect that highlights the couple's instability, and pianist **Alex Wright** dropped notes here and there that helped develop a sense of movement without stealing attention from the basic story. Fiddler **Jenee Fleenor** heightened the track's lonely quality in overdubs, and drummer **Aaron Sterling** was asked to reimagine the original percussion, transitioning the kit from a time-keeping tool to a more atmospheric element.

The song's heartbreaking quality posed a potential challenge when Pearce cut the final vocals. It required her, and the producers, to stay in that fragile space long enough to record multiple, believable takes.

"It's not method acting," Osborne says. "It's not that hard, but she definitely wanted to be in the character and in the moment of the song. And so once she got in there, she was willing to stay in there and keep going."

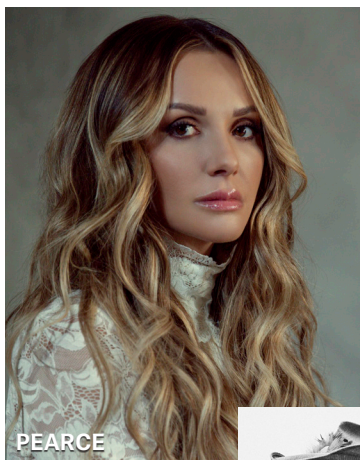
As work progressed, Pearce began thinking about Chris — who previously won a Grammy for "Either Way," a similarly spare song about a broken couple — as a vocal partner. She reached out in January to his wife, **Morgane Stapleton**, who said they would consider it, but also warned he would pass if he wasn't really into the song. Pearce waited weeks for an answer. Unaware of that overture, Big Machine meanwhile decided "Fight" should be the first single from Pearce's next album. Morgane called to say yes on Feb. 4, the night before Pearce won her first Grammy, and Chris called at a later date during his drive to the studio to get creative input from Pearce. She told him she wanted harmonies, but to feel free to add anything that he felt. He took command of the bridge and raised the song's emotional quotient another notch.

"It unlocked the whole other side of the story in a very unexpected way because you don't typically hear somebody come in on a bridge that has only been singing harmony," says Pearce. "It just turned into something so cool because he trusted his gut."

Pearce went back to the studio to adjust her vocal in the bridge to Stapleton's performance, and McAnally cut and pasted a wailing cry from the song's final moments to the end of verse two.

The plot of "We Don't Fight Anymore" never quite arrives at a conclusion, but that's also part of its attraction. It resides in the ache, and the authenticity in the performance practically guarantees that "Fight" will have an impact on playlists and the awards circuit. Still, as real as it sounds, Pearce insists that she's only playing a character this time around and that fans should not read anything into the song's difficult emotions.

"I came on to the scene with a heartbreak ballad, and I've always been a storyteller that said things that were uncomfortable," she notes. "Who I was long before *29* is still the same girl." ●



# billboard Country Airplay Index

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

**23** Chayce Beckham Publishing Designee, BMI (C. Beckham) **33**

**'98 BRAVES** Warner-Tamerlane Publishing Corp., BMI/Big Loud Mountain LLC, BMI/Songs Of The Corp., BMI/Concord Copyrights, BMI/These Are Pulse Songs, BMI/Creative Pulse Music, BMI (J.Byron, J.Miller, T.P.Wood) **58**

**A**

**ALL I NEED IS YOU** Anthem Red Vinyl Music, BMI/Buckkilla Music, BMI/Warner-Tamerlane 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/KJM Music Publishing, ASCAP/Five Miles West Songs, BMI (C.Janson, B.Clawson, A.G.Gorley, Mitch Oglesby) **29**

**ANGELS DON'T ALWAYS HAVE WINGS** Warner-Tamerlane Publishing Corp., BMI/Be A Light Publishing, BMI/Music Of Big Family, BMI/Dragon Bunny Music, BMI/Reddy Swires 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) **13**

**B**

**BAD DAY TO BE A COLD BEER** Sony Countryside, BMI/Dack Janels Publishing, BMI/Songs Of Back Block Publishing, BMI/Rare Publishing Worldwide, BMI/Me Gusta Music, BMI/Big Loud Mountain LLC, BMI/Round Hill Works, BMI/Justin Thomas Publishing Designee, ASCAP (C.Rice, B.Pendergrass, J.Byron, J.B.Thomas) **53**

**BOUT DAMN TIME** We-Volve Music, ASCAP/Who Wants To Buy My Publishing, ASCAP/Georgia Song VibeZ, ASCAP/WC Music Corp., ASCAP/T Hubb Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Relative Music Group, BMI/Sony Tree Publishing, BMI/Big Loud Mountain LLC, BMI (H.Pheips, J.M.Schmidt, T.R.Hubbard, M.W.Hardy) **51**

**BURN IT DOWN** Warner-Tamerlane Publishing Corp., BMI/Parkernac Publishing, BMI/Concord Sounds, ASCAP/410 Music, ASCAP/Concord Copyrights, BMI/BMG Platinum Songs, BMI/Creative Pulse Music, BMI/Songs From The Senders Music, BMI (M.McCollum, H.Lindsey, L.McKenna, L.Rose) **59**

**BURY ME IN GEORGIA** Sony Tree Publishing, BMI/Songs Of Family Publishing, BMI/Sony Timber Publishing, SESAC/Chorus Music, SESAC/Blunts And Bontires Music, SESAC/Kobalt Music Publishing America, SESAC/MG Intellectual Property, SESAC/True Blue Works, SESAC/Sony Accent, ASCAP/Pile Of Schmidt Songs, ASCAP/The Money Tree VibeZ, ASCAP/WC Music Corp., ASCAP (K.Brown, J.Hoge, M.McGinn, J.M.Schmidt) **12**

**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/Range Music, BMI/Warburton Music, BMI (C.McGill, M.Dragström, G.Warburton) **21**

**C**

**CAN'T HAVE MINE** Curb Songs, ASCAP/Curb Congregation Songs, SESAC/Good Vibes, Good Times Music, SESAC/Songs Of Universal, Inc., BMI/Ebach Entertainment/Farm, BMI/Songs Of Riser House, BMI/Sony Countryside, BMI (D.Scott, M.Alderman, J.Melton, D.Wilson) **22**

**CREEK WILL RISE** Warner-Tamerlane Publishing Corp., BMI/Home Team Harmonies, BMI/South Lick Creek Songs, BMI/Songs Of Miller Crow, BMI/Tunes By Trailermarker, 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) **36**

**D**

**DANCIN' IN THE COUNTRY** T Tree Music, BMI/Warner-Tamerlane Publishing Corp., BMI/EMI Blackwood Music Inc., BMI/Life In The Sky With Diamonds, BMI/Sony Timber Publishing, SESAC/Cuts Like A Nite Music, SESAC/Songs Of Universal, Inc., BMI/MARQMA Music, BMI (T.R.Hubbard, R.Copperman, J.M.Nite, K.Urban) **2**

**DIFFERENT 'ROUND HERE** Warner-Tamerlane Publishing Corp., BMI/Back 40 Publishing International, BMI/Super Big Music, ASCAP/Ett Music, ASCAP (R.Green, R.Montana, J.D.Singleton) **37**

**DRINKABY** Nontypical Music, ASCAP/Pile Of Schmidt Songs, ASCAP/Redneck Music, BMI/Relative Music Group, BMI/Sony Accent, ASCAP/Sony Tree Publishing, BMI/The Money Tree VibeZ, ASCAP/WC Music Corp., ASCAP/Who Wants To Buy My Publishing, ASCAP (H.Pheips, J.Pardi, J.M.Schmidt, M.W.Hardy) **15**

**DRIVE YOU OUT OF MY MIND** Wolf Shirt Publishing, BMI/Creative Pulse Music, BMI/Todd Sherman Clark, SOCAN (K.Ashton, T.P.Wood, T.S.Clark) **47**

**E**

**EVERYTHING SHE AIN'T** WC Music Corp., ASCAP/Pioasus, ASCAP/Cockeyed Hat Music, BMI/Harolds Purple Heart Music, BMI/Little Louder Songs, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI (H.Whitters, B.Simpson, R.Tyndell) **17**

**F**

**FAST CAR** Purple Rabbit Music, ASCAP (T.L.Chapman) **5**

**FEARLESS (THE ECHO)** Little Louder Songs, BMI/Emileon Songs, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI (J.Dean, C.L.Dick, J.S.Sherwood) **35**

**FIRES DON'T START THEMSELVES** Sony Cross Keys Publishing, ASCAP/Songs By Slip, ASCAP/Sony Tree Publishing, BMI/Southern Boy Songs Worldwide, BMI/Jacob Rice Publishing, BMI/Sony Countryside, BMI (B.Hayslip, J.Rice, D.J.Sbell) **41**

**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) **14**

**GIVING UP ON THAT** Sony Tree Publishing, BMI/Dropnote Music, BMI/Whiskey Dixie Music Publishing, BMI/Universal Music Corp., ASCAP/Brumby Cooper Otis Music, ASCAP (D.Dover, A.Craig, J.Pierce) **46**

**GLORY DAYS** Sony Tree Publishing, BMI/GBF Music Global, BMI/Young Man Publishing, BMI/Sony Cross Keys Publishing, ASCAP/Weisow, ASCAP/Sony Timber Publishing, SESAC/MGM College Fund, SESAC (G.Barrett, J.McNair, E.Weisband, S.Mosley) **28**

**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 III, ASCAP/Foxwood Entertainment Group Music Division, ASCAP/Big Blue Nation Music, ASCAP (R.Dickerson, A.G.Gorley, C.McGill, Z.Crowell) **23**

**H**

**HEAVEN BY THEN** Warner-Tamerlane Publishing Corp., BMI/Indiana Angel Music, BMI/Don't Be A Gypsy, BMI/Sullivan 3 Guns Music, BMI/TDP Publishing, BMI/Hits From The Tape Room, BMI/Sony Tree Publishing, BMI/Relative Music Group, BMI/Redneck Music, BMI/Reservoir 416, BMI/Wake And Jake Music, BMI/Big Digger Songs, BMI/WC Music Corp., ASCAP/Nontypical Music, ASCAP/Who Wants To Buy My Publishing, ASCAP (G.Gilbert, B.Berryhill, M.W.Hardy, J.Mitchell, R.Montana, H.Pheips, T.Phillips) **39**

**I**

**IF HE WANTED TO HE WOULD** Songs Of Smack Blue, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Bad Angel Entertainment, BMI/Ben There Wrote That Publishing, BMI/Artist 101 Publishing Group, BMI/Hits From The Tape Room, BMI/Round Hill Compositions, BMI (K.Morgan, Z.Holup, B.Johnson) **38**

**IF I DIE YOUNG PT. 2** WC Music Corp., ASCAP/Cinq Trax, ASCAP/BLK Crvtt, BMI/Songs Of Influence, BMI/Warner-Tamerlane Publishing Corp., BMI/Songs & Daughters Publishing, BMI/Cascade Road Songs, ASCAP/Livvride Music, ASCAP/A Town Called Winner, BMI/Ballads Of AMR Songs, BMI/Sony Countryside, BMI/Round Hill Songs II, ASCAP/A Boy Named Ford, BMI (K.M.Perry, N.Galyon, J.Robbins) **55**

**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.Ballerini, J.C.Bunetta, S.McAnally) **25**

**J**

**JEALOUS OF MYSELF** Sony Cross Keys Publishing, ASCAP/Twelve Dogwood, ASCAP/Trevor's Advocate Publishing, ASCAP/Big Loud Mountain LLC, BMI/Round Hill Works, BMI (E.L.Weisband, J.Byron, T.Rosen) **60**

**L**

**LAST NIGHT** Warner-Tamerlane 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 (J.Byron, A.G.Gorley, J.C.Hindlin, Charlie Handsome) **1**

**LIGHT ON IN THE KITCHEN** Canned Biscuit Songs, BMI/Darn Country Music Publishing, ASCAP/Songs Of Harpeth Valley, BMI/Sony Cross Keys Publishing, ASCAP/Sony Tree Publishing, BMI/Triple Rae Creative Inc., BMI/WC Music Corp., ASCAP/Warner-Tamerlane Publishing Corp., BMI (A.McBryde, C.R.Harrington, J.L.Alexander) **31**

**LOOKING FOR YOU** Sony Tree Publishing, BMI/Sir Reginald The Fifth, BMI/Sony Cross Keys Publishing, ASCAP/Monsters Hate Puppies Publishing, ASCAP/Young Man Publishing, BMI/Weisow, ASCAP (C.Young, C.DeStefano, J.McNair, E.Weisband) **19**

**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-Tamerlane Publishing Corp., BMI/The Big One, BMI (C.Brown, Chase Matthew, T.Phillips) **37**

**LOVE YOU ANYWAY** Songs Of Universal, Inc., BMI/Rooted Lyrics, BMI/Keep Choppin Publishing, BMI/R.Fulcher, D.Sbell) **11**

**M**

**MARRY THAT GIRL** Lottville Music, BMI/Sony Tree Publishing, BMI/Songs Of Universal, Inc., BMI/Nothin' Can Eat 50 Eggs Music, BMI/Cowboy Revival Music, BMI/Round Hill Works, BMI/Lactus Town Music, BMI (E.Corin, A.Craig, S.Minor, W.Kirby) **54**

**MEAN LANE** WC Music Corp., ASCAP/Bird And Beary Music, ASCAP/Twelve Dogwood, ASCAP/Trevor's Advocate Publishing, ASCAP/Universal Music Corp., ASCAP/Hurs And Chorus, ASCAP/Big Music Machine, BMI/Big Ass Pile Of Dimes Music, BMI (M.Ramsey, T.Rosen, B.F.Jursi, J.Dillon) **7**

**MIND ON YOU** Whiskey Side, ASCAP/Peertunes, Ltd., SESAC/Marlow Sinclair Songs, SESAC/MTNoize, SESAC/Average 23 Music Publishing, BMI (G.Birge, J.Boyer, M.Tyler, Colt Ford) **34**

**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/Rob Ragosta Publishing Designee, BMI (J.B.DeFord, A.A.Nivarel, J.Ragosta, R.Ragosta) **9**

**NEXT THING YOU KNOW** Songs Of Universal, Inc., BMI/Hold On Can I Get A Number 1 Music, BMI/Sony Accent, ASCAP/Smackborne Music, ASCAP/Family Farm Songs, BMI/Anthem Music Publishing II, ASCAP/Jordan Davis Music, ASCAP (G.James, J.Osborne, C.McGill, J.Davis) **3**

**NOBODY'S NOBODY** Trampy McCauley, ASCAP/All The Kings Pens, ASCAP/WC Music Corp., ASCAP/Songstein Publishing, ASCAP/Simma Da Na Music, ASCAP/Concord Copyrights, BMI/Marvel Madness Music, BMI (J.Osborne, T.J. Osborne, M.A.Elzondo, Jr., K.Marvel) **32**

**O**

**ON THE BOAT AGAIN** Big Loud Mountain LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Neon Cross Music, BMI/Black Jeans Music, BMI/Kyle Fishman Music, BMI/Play It Again Entertainment, BMI/Sony Countryside, BMI/Songs Of Back Block Publishing, BMI/Rare Publishing Worldwide, BMI (R.H.Block, D.Dawson, K.A.Fishman, W.Nelson, B.Pendergrass) **44**

**OUT OF THAT TRUCK** Carrie-Okie Music, BMI/Spirit Nashville Two, Crescendo, BMI/4TheKidz Music, ASCAP/Spirit Vault Songs, ASCAP/Warner-Tamerlane Publishing Corp., BMI/WritersontheCorner Publishing, BMI (C.Underwood, D.A.Garcia, L.Vaughan) **49**

**OVER FOR YOU** Artist Publishing Group West, ASCAP/LiveMadLove, ASCAP/SongsByMe, BMI/Sony Ballad, BMI/Tim Sommers Music, BMI/Warner-Tamerlane Publishing Corp., BMI (G.Warburton, M.E.Love, M.Evans, T.Sommers) **42**

**R**

**RELIGIOUSLY** Alexander Palmer Songs, BMI/Bailey Zimmerman Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Cuts Of Reach Music, ASCAP/I Fart Creations, BMI/Jesse 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) **16**

**ROCK AND A HARD PLACE** Songs In The Key Of Black, BMI/IVill Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Vacant Heart Publishing, BMI/Speakers Go Boom Music, BMI/Goat Island Bay Music, BMI (H.Warren, J.Hackworth, J.Haney) **6**

**S**

**SAVE ME** Bailee's Ballads, BMI/BMG Platinum Songs US, BMI/Songs Of 78, BMI/Warner-Tamerlane Publishing Corp., BMI (J.B.DeFord, D.R.Stevens) **48**

**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.Lindsey) **40**

**SHOOT TEQUILA** Songs Of Smack Blue, BMI/Lily Lyrics Publishing, BMI/Seighbells Ring Publishing, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Tentative Music, Inc., BMI/Round Hill Lyrics, BMI/Sony Tree Publishing, BMI/MESSY INTERNATIONAL Music, BMI (K.J.Slaubaugh, R.J.Slaubaugh, K.Griffin, D.Mescos) **50**

**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) **52**

**SOMETHING IN THE ORANGE** Zach Lane Bryan Publishing Designee, BMI/Warner-Tamerlane Publishing Corp., BMI (Z.Bryan) **20**

**STANDING ROOM ONLY** Amped 11 Publishing, BMI/Tommy Cecil Publishing Designee, BMI/Play It Again Entertainment, BMI/Sony Tree Publishing, BMI/Round Hill Songs III, ASCAP/Big Loud Proud Songs, ASCAP/Red The Rocker, ASCAP (T.Cecil, P.Murphy, C.Wiseman) **18**

**STARS LIKE CONFETTI** Red Bandana Publishing, BMI/MV2 Music, BMI/Music Of MAM, BMI/EMI Blackwood Music Inc., BMI/Crocket On The Lip, BMI/Warner-Tamerlane Publishing Corp., BMI/Spirit Two Nashville, ASCAP/Kyler's Kinda Ninja, ASCAP/Miller Crow Music, ASCAP/Round Hill Songs III, ASCAP/Sony Tree Publishing, BMI (J.Thompson, Thomas Rhett, Z.Crowell) **27**

**T**

**TENNESSEE ORANGE** Georgiamo Music, SESAC/Sony Limber Publishing, SESAC/Reservoir 416, BMI/33 Creative, BMI/Bone Bone Creative, BMI/Major Bob Music, Inc., ASCAP/Sony Tree Publishing, BMI (M.Moroney, D.Fanning, P.Jenkins, B.Williams) **4**

**THINKIN' BOUT ME** Warner-Tamerlane 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 (J.Byron, A.G.Gorley, T.Phillips, Charlie Handsome) **45**

**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/WC Music Corp., ASCAP (M.W.Hardy, A.G.Gorley, B.J.Johnson, H.Pheips) **43**

**TRY THAT IN A SMALL TOWN** BMG Gold Songs US, ASCAP/Makena Cove Music, ASCAP/BMG Platinum Songs, BMI/Mirchsonmusic, BMI/That's Me! Music Publishing, ASCAP/Songs Of Red Street Country, ASCAP/WC Music Corp., ASCAP/Spirit Nashville Two, Crescendo, BMI/Thrush Town Music, ASCAP/Spirit Vault Songs, ASCAP (K.M.Allison, T.Kennedy, J.K.LoveLace, N.Thresher) **26**

**W**

**WATERMELON MOONSHINE** Sony Accent, ASCAP/The Money Tree VibeZ, ASCAP/Pile Of Schmidt Songs, ASCAP/Sony Cross Keys Publishing, ASCAP/Ikigai Music, ASCAP/WC Music Corp., ASCAP (L.Wilson, J.M.Schmidt, J.Kear) **24**

**WE GOT HISTORY** Sony Countryside, BMI/Riser Ten Music, BMI/Concord Sounds, ASCAP/Tacklebox Publishing, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Black Jeans Music, BMI/Neon Cross Music, BMI/Sony Accent, ASCAP/The Money Tree VibeZ, ASCAP/Pile Of Schmidt Songs, ASCAP/WC Music Corp., ASCAP (M.Tenpeny, A.Alibert, D.Dawson, J.M.Schmidt) **30**

**WORLD ON FIRE** Sony Cross Keys Publishing, ASCAP/Corent Music, ASCAP/Master Of My Domain Music, ASCAP/Poppy's Picks, ASCAP/Warner-Tamerlane Publishing Corp., BMI/TDP Publishing, BMI/Hits From The Tape Room, BMI/Sony Tree Publishing, BMI/Ruby Rocks The USA, BMI (N.Smith, A.G.Gorley, T.Phillips, L.Rimes) **56**

**Y**

**YOU, ME, & WHISKEY** WC Music Corp., ASCAP/Where I Started Music Publishing, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Don't Be A Gypsy, BMI/Sony Cross Keys Publishing, ASCAP/Anthem Coal Mining Songs, ASCAP/Randolph County Music, ASCAP/Taylor Made By The Red White And Blue, ASCAP (J.L.Alexander, B.Berryhill, C.Haylor) **8**

**YOUR HEART OR MINE** Songs Of Universal, Inc., BMI/Honkytonkholik Music Publishing, BMI/Universal Tunes, SESAC/Phat Racon, SESAC/Universal Music Corp., ASCAP/Brumby Cooper Otis Music, ASCAP (B.Butter, J.Ebach, J.Pierce) **10**

# PICTURE THIS: CMA FEST

Music fans swarmed Downtown Nashville June 8-11 for the 50th CMA Fest, featuring multiple daily concerts and the opportunity for tens of thousands to get autographs and selfies with some of their favorite artists. The event raised \$2.5 million for music education. The festival will be the subject of a July 19 ABC special. The 2024 edition is slated for June 6-9.



Megan Moroney wore Georgia red to sing "Tennessee Orange" during a June 11 appearance on the Nissan Stadium Platform stage.



Old Dominion strapped on an accordion for "I Was on a Boat That Day" during a June 10 Nissan Stadium show. From left: the band's Trevor Rosen, Matthew Ramsey and Brad Tursi.



Jordan Davis (left) posed with Spotify vp/head of music strategy Jeremy Erlich during a June 8 stop at the Spotify House, a takeover of the club Ole Red.



Jackson Dean delivered a June 10 performance at the Chevy Riverfront Stage.



BMI Nashville executive director of creative Shannon Sanders was honored as Los Angeles' Black Excellence Brunch partnered with the Country Music Association for a June 11 event at the National Museum of African American Music. From left: Sanders, K. Michelle, CMA senior director of industry relations and inclusion Mia McNeal and Brunch founder Trell Thomas.



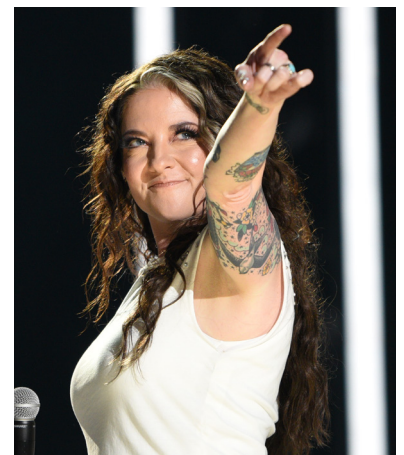
During a surprise stadium appearance on the closing night, Alabama became the fourth act to receive the CMA Pinnacle Award. Shown are members Teddy Gentry (left) and Randy Owen.



Drake Milligan's June 11 Riverfront Park set was cut short by lightning.



Tenille Arts (center) visited with Audacy/Detroit vp of programming Tim Roberts and Katie & Company host Katie Neal when she played a WYCD Detroit listener event on June 10 at the Hard Rock Café Nashville.



Ashley McBryde delivered a commanding closing-night set at Nissan Stadium.

C  
O  
U  
N  
T  
R  
Y  
M  
U  
S  
I  
C

30 Years Ago

# Patty Loveless Wore Her 'Heart' At No. 1

In 1993, the powerful vocalist scored her third of five Hot Country Songs leaders

On June 19, 1993, **Patty Loveless'** "Blame It on Your Heart" rose to No. 1 on *Billboard's* Hot Country Songs chart, where it dominated for two weeks. It became her third of five leaders.

Authored by **Harlan Howard** and **Kostas**, the song was released as the lead single from Loveless' album *Only What I Feel*, her first on Epic Records after departing MCA. The set hit No. 9

on Top Country Albums, marking her second of seven top 10s.

A distant cousin to country legend **Loretta Lynn**, Loveless was born in Elkhorn City, Ky., on Jan. 4, 1957. Known for her commanding vocal style, Loveless was inducted into the Grand Ole Opry in 1988. The following year, she married record producer **Emory Gordy**; the couple lives in rural Georgia on 170 acres.

In 1996, the Country Music Association and the Academy of Country Music both honored Loveless with the female vocalist of the year award.

Now 66, Loveless — who still performs occasionally — was announced in April as a 2023 Country Music Hall of Fame inductee, along with **Tanya Tucker** and songwriter **Bob McDill**.

—JIM ASKER

Loveless on *The Tonight Show With Jay Leno* in 1993.

REWINDING  
THE  
COUNTRY  
CHARTS

	J	J	N	S	C	PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
①	2	7	12			<b>BLAME IT ON YOUR HEART</b> E.GORDY,JR. (H.HOWARD,KOSTAS)	*** NO. 1 *** 1 week at No. 1 ◆ PATTY LOVELESS (C) (V) EPIC 74906
②	7	10	7			<b>THAT SUMMER</b> A.REYNOLDS (P.ALGER,S.MAHL,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17324
③	4	5	11			<b>HOMETOWN HONEYMOON</b> J.LEO,L.M.LEE,ALABAMA (J.LEO,J.PHOTOGLD)	ALABAMA (V) RCA 62495
④	3	3	12			<b>TELL ME WHY</b> T.BROWN (K.BONOFF)	WYNONNA (C) (V) CURRB 54606/MCA
⑤	6	9	14			<b>HONKY TONK ATTITUDE</b> B.MONTGOMERY,J.SLATE (J.DIFFIE,L.BOGAN)	◆ JOE DIFFIE (C) (V) EPIC 74911
⑥	1	1	16			<b>SHOULD'VE BEEN A COWBOY</b>	◆ TOBY KEITH