

## Sony Music Publishing Nashville Elevates Kenley Flynn To VP, Creative A&R



Kenley Flynn. Photo: Jason Myers

Sony Music Publishing Nashville has promoted **Kenley Flynn** to Vice President, Creative A&R. In his new role, Flynn will be responsible for signing and developing talent, and driving creative opportunities on behalf of SMP Nashville's roster.

"Being at Sony Music Publishing these last few years has been genuinely inspiring. I get to work with Nashville's top songwriters, artists, and producers as well as with an A&R team that is world class. I'm so proud of the story we are writing here and I'm grateful to **Rusty [Gaston]** and **Josh [Van Valkenburg]** for letting me play a role in that story," shares Flynn.

"Kenley is a songwriter's best friend. Over the last few years, he's been instrumental in building the careers of some of today's biggest breakthrough hitmakers. This promotion is so well deserved, and we are excited for him to take on this new role," says Van Valkenburg, Executive Vice President, Creative, Sony Music Publishing Nashville.

Throughout his tenure at the company, Flynn has helped propel the creative success of breakout talent including Nate Smith, Trannie Anderson and James McNair as well as rising stars Madeline Merlo and David Morris. He has also continued to elevate the achievements of legendary songwriters such as Tim Nichols, who won the 2023 ACM Song of the Year award with Cole Swindell's "She Had Me At Heads Carolina" as well as Ben Hayslip, who has recently had cuts with Luke Combs, Hardy and more.

Flynn first began his music business career at Combustion Music. Flynn then joined Sony Music Publishing in 2020 as Senior Director, Creative A&R. **MR**

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### THIS WEEK'S HEADLINES

Sony Music Publishing Elevates Kenley Flynn

UMG Nashville Promotes Stephanie Alexa & Gary Keffer

Mark Logsdon Joins BMG Nashville As VP, Publicity

Sandbox Succession To Represent The Loretta Lynn Estate

Sara Evans Invited To Become Member Of The Grand Ole Opry

CMHOF Opens New Patty Loveless Exhibit

Nate Smith Joins The Neal Agency's Roster

Monument Records Elevates Casey Thomas & Joel Beaver

My Music Row Story: Porter's Call's Al Andrews

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## My Music Row Story: Porter's Call's Al Andrews

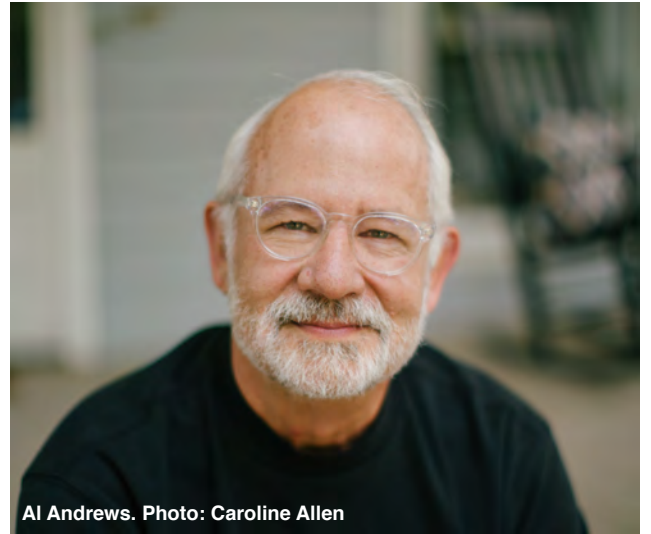
*The "My Music Row Story" weekly column features notable members of the Nashville music industry selected by the MusicRow editorial team. These individuals serve in key roles that help advance and promote the success of our industry. This column spotlights the invaluable people that keep the wheels rolling and the music playing.*

**Al Andrews** is the Founder and Executive Director of Porter's Call, a nonprofit he founded in 2001. Since its inception, Porter's Call has been offering its services to recording artists at no charge, providing a safe and confidential space for artists to be off-stage and deal with the issues they face. To date, the Porter's Call staff has spent more than 70,000 hours working for and with their clients, saving them millions of dollars on counseling fees.

A 1976 graduate of the University of North Carolina, Andrews is a lifelong Tar Heels fan. He is the co-author of *The Silence of Adam*, the author of an illustrated children's book *The Boy, the Kite and the Wind*, and a Christmas book, *A Walk One Winter Night*.

Andrews loves Southern writers and poets, is quite partial to chicken wings, loves live music and going to movies at the Belcourt Theatre. He lives in Nashville with his poet/artist/counselor wife of 33 years, Nita, and they have two sons, Brent and Hunter.

Andrews will retire from his role at the beginning of 2024. He will be a featured storyteller at Porter's Call's 14th annual "Evening of Stories" on Aug. 29 at 7:30 p.m. at Belmont University's Fisher Center for the Performing Arts.



Al Andrews. Photo: Caroline Allen



### **MusicRow: Where did you grow up?**

I grew up in Montreat, North Carolina, which is a little town right outside of Asheville. I spent my early life in Virginia till about the fifth grade and then we moved to North Carolina.

### **What were your interests as a kid?**

As a kid, I just loved to play outside. Up until the fifth grade, I grew up on a non-working farm. It was like Disney World, with a lake, fishing, buddies to play, bamboo forests and trees to climb. I just loved to be outside.

### **What did you think you were going to be when you grew up?**

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My mother said early on that she thought I'd make a great veterinarian. I'm not sure why in the world she said that. [Laughs] I liked animals, and maybe that was why, but I remember going to the veterinarian one time, when we had our dog put to sleep. I said, "I am not doing this." That was it for a while, and then I think I just didn't know for the longest time.

**Where did you go to college?**

I went to the University of North Carolina at Chapel Hill. I went there for four years and I studied American Studies, which is kind of a cultural approach to American history which really prepared me to live in America. [Laughs] God bless my parents.

I loved college. I grew up in this small, fairly conservative town. When I moved to Chapel Hill, it was like this world that I've never seen. I made some lifelong friends there. I really dug into school, friendships and going to basketball games. Right after I left Michael Jordan arrived, so we watched it for a long time.

**What did you do after your graduation?**

I was involved in a college Christian group at school. I ended up going on staff with them for about six years. It's funny, one of my sons was telling me he wasn't sure exactly what he wanted to do [when he grew up]. I told him, "I was 47 before I decided what I wanted to do. Between college and now I've had nine different jobs."

I did that for a while. I worked with senior citizens for a couple of years. I went to grad school [to study] counseling. I worked in a furniture store to make an adjustment after counseling school to take a [break] for a while because it was intense. I was an intern in a graduate program out in Colorado for counseling. I did private practice there. I worked in a church for a little while, and then moved to Franklin and started a private practice. I think that's about nine jobs. [Laughs]

As I look at my life, almost everything I've done was laying a foundation for what I get to do now. It all connects somehow.

**What drew you to counseling?**

Probably like most counselors, I got into counseling by going. I needed some help in my early thirties. I went to a counselor and I got some help. I got to see what happens and I liked the results. I decided I wanted to head in that direction.

**What led you to Franklin?**

My wife and I were out in Colorado teaching in this counseling program. Both of our parents were beginning the process of ailing health. Her mother lived in Nashville and my parents were in North Carolina, and we just felt like we couldn't be that far away. So that was what brought us here. My wife is a counselor too, and when we came, she found a job right away and I found a part-time counseling gig in Nashville. So we just started this counseling thing. We had two little boys at that time and we traded off days of who was going to be with the guys, which was really interesting and one of my favorite things.

I ended up getting a full-time practice in Green Hills. After the first year, I looked at my practice and I realized that it was all music related. Some of the first people that came were in music, just different levels. There's that network in music, so they had passed my name along. I joke about the fact that, at one point, I had two artists, a backup singer, a drummer, keyboard player, an executive and a manager, and I could have started a band or a label.

**What did you notice about musicians when you started working with them more?**

As I began seeing more and more artists, particularly touring artists, I just began to see some things that were unique to artists as it related to counseling. They couldn't come regularly. When I went to counseling, I went every Wednesday at 10 until I was done. But I've never met an artist that could come very regularly. Early in their careers, they couldn't afford it—and I couldn't afford to keep cutting everybody's rates. Those two things seemed significant to



Pictured (L-R): Jared Farley, Chad Karger, Audrey Ragan, Al Andrews, Beth Barcus and Phil Shay. Photo: Caroline Allen

me. I also began seeing some things that they shared in common. Generally everybody deals, at some level, with some of the same stuff, whether you're an artist or not. Artists deal with what most everybody else deals with, but it's amplified. Some of that is because they're in the public eye. People are watching them, judging them, fantasizing about them or whatever. There's an extra level of pressure.

There's also this struggle between not making enough money and making a lot of money. There's this sense of not enough fame and too much fame. I'm not sure which is the more difficult, because they each have their thing. There's this tension between what people perceive them to be by what they see on stage, and what they know they are and what they know they

struggle with. When somebody's on stage, I don't need to see them depressed. You go to see them give a great show. The problem is we all see somebody on stage and go, "They must be the most wonderful person in the world," because they're doing their best. For artists, sometimes there's a struggle with which of those am I going to believe. If I believe this one, what everybody sees, I'm in trouble. It means that you're pushing away a lot of truth in your life.

### Tell me how those observations led to starting Porter's Call.

I was seeing all that and came up with a little entrepreneurial idea. I thought, "What if I went to five labels and I got them to buy a day of my counseling practice, so their artists could come for free and maybe we could get some traction." The first person I went to was **Peter York**, who was President of EMI Christian at the time. We just talked about the issues involved, and he agreed that they spend a lot of money getting people out there and successful. If they crash and burn, everybody loses. They lose, their family loses and the record company loses. As we were talking, he said to me, "You're not gonna believe this, but my board commissioned me about six months ago. They said, we're asking artists to live a very difficult life on the road away from their families. There's some good parts of it too, but we're not helping them to live that life. I want you to find a way that somehow we can come alongside artists with help." Then I walk in the door. He took it to his board and they talked about it. They said, "We'll buy a day and see how it goes. Our only stipulation is that you must be willing to see any artist from any label during our day." That [usually] just doesn't happen. You don't take care of other people's people.

During those first three months, a lot of people came from other labels. It was [spread by] word of mouth. EMI paid for it, which was so generous. Artists started coming. The cool part was a young couple who [could] hardly [afford] food could sit in my office for two hours. I could hug 'em goodbye and send them on their way, and they didn't have to hand me a check. There was something great about that.

We did that for three months. Then **Bill Hearn**, who was the CEO of EMI, and Peter came back and said, "We feel like something is happening that's good. Artists have a place to go. We don't know what they're going for. We don't even know if they're going unless they tell us. We feel like something good is happening. Would you be willing to turn this into a nonprofit? Because if you do, we believe that we could help shake the trees in the industry. Being a nonprofit helps to get support from larger corporations." So we did. True to form, they had a meeting and invited lots of their fellow labels, managers and agents. We started one day and then moved to two, and gradually got up to five days a week. It started with the Christian industry, but soon morphed into country, rock, pop, goth, indie and anything in between. That was back in 2001.

### That is amazing.

It feels critical to us that artists can come for free. A lot of artists could afford us, and a lot of them do end up giving back. Artists that fill up stadiums could obviously pay the going rate. One time, an artist said to me, "How much is this?" I said, "It's free." They contested with, "No, how much is it?" I said, "It's really free," and the person said, "Everybody makes money from me." I was able to say, "Well, we don't. We just want you to be here, be honest and be real. That's plenty for us." You could feel the difference in the room.

### Why did you decide to call it Porter's Call?

My wife came up with that. She's a researcher. She just loves to do research. She was studying this 1,500-year-old document called the *Rules of St. Benedict*, it's a Catholic document. When one of the very first Christian communities was formed—one of the first monasteries—they made rules, such as giving their money to the poor, praying every three hours, working on a farm and other things. There were 99 rules that they [followed]. One of the rules was inside the gates of the monastery, "You shall place a porter." When a Sojourner knocked on the door, a porter's job was to basically call out a welcome to them—the Porter's Call—and then welcome them in and help them find the way to what they needed. If they needed food, he'd feed them. If they needed to sleep, he'd give them a bed. If they needed certain kinds of help, he'd offer it to them. If they needed wise counsel, he'd offer them wise counsel. One of the things it says about a porter is that, "A porter shall be a wise old man who's finished with his days of wandering about." We decided that we weren't going to call ourselves counselors, we were going to call ourselves porters, although we were all trained counselors. So when an artist knocks on the door, we welcome them in and we help them find the way to what they need.



Carlos Whittaker, Chris Tyrrell, Hillary Scott Tyrrell, Kelsea Ballerini, Anne Wilson, Cody Fry and Al Andrews on stage during 2022's "Evening of Stories" event. Photo: Makenna Brooke

I had a kid call from an indigent hospital in L.A. one time because he did a rockstar jump off the stage and missed. He shattered his ankle and he didn't have the funds to get it fixed. He said, "[They] told me to call the porter." I just helped him find funds, probably through MusiCares. Some of it's that, and some of it's helping someone weave their way through this industry. Some of it is, "I did something really stupid on the road and I'm paying for it," "I need some help with my marriage," "I'm remembering something from my past and it's getting in the way" or "I'm really anxious." If we can't meet that need, we have a large referral resource of different professionals that can and we'll help them pay for that too.

**Next week, you guys will hold your 14th annual "Evening of Stories" event at Belmont, where you will be a featured storyteller. Tell me about that event.**

15 years ago, my board said to me, "I think it's about time we have a banquet." I laughed and said, "No, I know what happens at banquets. They're a lot the same. I just want to do something different, but I don't know what that is." They said, "You must figure that out because we need some kind of event." Peter, who helped start this years ago, and I started talking about it. He was listening to The Moth series on NPR, and we started talking about what we do at Porter's Call is listen to people's stories and help [them to] heal, help them to change, help them to grow and help them to tell a new or better story. So we thought, "What if we had a night of stories?" We just tried it one year with a small group of people including **Donald Miller**, who's an author here in town, **Becca Stevens**, who's Head of Thistle Farms, and a singer named **David Wilcox**. We did stories in the round. David did three songs and they told three stories. Over the years, we've added new storytellers and we've grown. We've had all sorts of singers that have been to Porter's Call, so it's morphed into this event that people actually enjoy going to.

**You're looking towards retirement at the beginning of the year. What have been some of your proudest moments?**

I think my proudest moments are those moments where you see somebody's eyes come alive. Where you see a shift inside or a healing come about that was based on an old lie, an old belief that they've embraced for so long. To be able to watch them go back and see that something [they believed their whole life] wasn't true or something that happened wasn't [their] fault, just that shift in their eyes and a shift in their heart. To me, [those are] my proudest and most delightful moment[s]. **MR**

# COUNTRYBREAKOUT RADIO CHART

## CHART ACTION

### New On The Chart —Debuting This Week

song/artist/label—Chart Position

Thinkin' Bout Me/Morgan Wallen/Big Loud/Mercury/Republic - 66  
Tucson Too Late/Jordan Davis/MCA Nashville - 77  
Cab In A Solo/Scotty McCreery/Triple Tigers Records - 78  
Last Train To Nowhere/Ghost Hounds/Gibson Records - 79

### Greatest Spin Increase

song/artist/label—Spin Increase

The Painter/Cody Johnson/CoJo Music/Warner Music Nashville - 230  
Cab In A Solo/Scotty McCreery/Triple Tigers Records - 142  
White Horse/Chris Stapleton/Mercury Nashville - 114  
Rich Men North of Richmond/Oliver Anthony - 100  
But I Got A Beer In My Hand/Luke Bryan/Capitol Nashville - 94

### Most Added

song/artist/label—No. of Adds

Cab In A Solo/Scotty McCreery/Triple Tigers Records - 11  
The Painter/Cody Johnson/CoJo Music/Warner Music Nashville - 10  
He Himself & Him/Annie Vander/VanderFire Records - 8  
Rich Men North of Richmond/Oliver Anthony - 5  
Chipping Mill/Turnpike Troubadours/Bossier City Records - 5  
Thinkin' Bout Me/Morgan Wallen/Big Loud/Mercury/Republic - 5  
Jesus and John Wayne/Alabama feat. The Oak Ridge Boys/  
Gaither Music Group - 5

### On Deck—Soon To Be Charting

song/artist/label—No. of Spins

Falling Too/Jet Jurgensmeyer/Simba Entertainment - 138  
Always You/Trey Lewis/River House Artists - 132  
Baby I Do/Hurricane Highway/Kick Ass Music - 132  
Bad N' Boozy/Rob Fitzgerald/Riverbend Recordings - 129  
Find Me On A Beach/Marie Wise-Hawkins - 129

## NO. 1 SONG



Jumping from its position at No. 4, **Luke Bryan's** "But I Got A Beer In My Hand" tops the *MusicRow* CountryBreakout Radio Chart this week.

The song was written by **Chase McGill**, **Matt Dragstrem** and **Geoff Warburton**, and was produced by **Jeff Stevens** and co-produced by **Jody Stevens**. This single comes on the heels of Bryan's 30th career No. 1 "Country On."

"But I Got A Beer In My Hand" currently sits at No. 15 on the *Billboard* Country Airplay chart and No. 12 on the Mediabase chart.



Each songwriter and artist earning No. 1 credit on the *MusicRow* Chart receives a *MusicRow* Challenge Coin. Click [here](#) to view a full list of recipients.

## MusicRow CountryBreakout Chart Reporting Stations

WHMA Anniston, AL	KKMV Rupert, ID	WTCM Traverse City, MI	KWEY Weatherford, OK	KLLL Lubbock, TX
WXFL Florence, AL	WOOZ Cartersville, IL	KZPK St. Cloud, MN	WCJW Warsaw, NY	KXOX Sweetwater, TX
KQUS Hot Springs, AR	WAAG Galesburg, IL	KFAV Warrenton, MO	KWOX Woodward, OK	WAKG Danville, VA
KDXY Jonesboro, AR	WYOT Rochelle, IL	WBBN Laurel, MS	KRKT Albany, OR	WAXX Altoona, WI
KBOD Mountain Home, AR	WRTB Rockford, IL	WFAY Fayetteville, NC	KRWQ Medford, OR	WJVL Janesville, WI
KWCK Searcy, AR	WIFE Connersville, IN	KZZY Devils Lake, ND	WVNW Lewistown, PA	WGLR Platteville, WI
KRAZ Santa Barbara, CA	KAIR Atchison, KS	KYCK Thompson, ND	WNBT Mansfield, PA	WQPC Prairie du Chien, WI
WCTY Norwich, CT	KQZQ Pratt, KS	KRVN Lexington, NE	WCFT Selinsgrove, PA	WCOW Sparta, WI
WUBB Savannah, GA	WKDZ Cadiz, KY	KFGE Lincoln, NE	KZZI Spearfish, SD	WDGG Huntington, WV
KXIA Marshalltown, IA	WDHR Pikeville, KY	KBRX O'Neill, NE	WUCZ Carthage, TN	
KIAI Mason City, IA	KRRV Alexandria, LA	KQBA Santa Fe, NM	WLLX Lawrenceburg, TN	
KBOE Oskaloosa, IA	WKPE Hyannis, MA	WDNB Monticello, NY	KFTX Corpus Christi, TX	
KTHK Idaho Falls, ID	KYSM Mankato, MN	KITX Hugo, OK	KYKX Longview, TX	



# COUNTRYBREAKOUT RADIO CHART

Weeks On Chart	Last Week	This Week	Song / Artist / Label	Spins / Reports	% Spin Power	Spins +/-
16	4	1	<b>But I Got A Beer In My Hand / Luke Bryan / Capitol Nashville</b>	1619/54	6	94
14	2	2	<b>Try That In A Small Town / Jason Aldean / Broken Bow</b>	1614/57	3	50
15	1	3	<b>Watermelon Moonshine / Lainey Wilson / Broken Bow Records</b>	1552/53	-5	-74
23	3	4	<b>Bury Me In Georgia / Kane Brown / RCA Nashville</b>	1543/45	0	1
9	5	5	<b>Everything I Love / Morgan Wallen / Big Loud/Mercury/Republic</b>	1486/53	6	78
19	6	6	<b>Religiously / Bailey Zimmerman / Elektra/Warner Music Nashville</b>	1475/46	5	69
49	7	7	<b>Can't Have Mine / Dylan Scott / Curb</b>	1453/55	4	52
31	8	8	<b>Looking For You / Chris Young / RCA Nashville</b>	1285/47	-4	-51
28	11	9	<b>All I Need Is You / Chris Janson / BMLG/Harpeth 60 Records</b>	1213/53	5	57
46	10	10	<b>Girl In Mine / Parmalee / Stoney Creek Records</b>	1202/38	3	36
21	12	11	<b>Creek Will Rise / Conner Smith / Valory</b>	1143/54	5	56
33	14	12	<b>God Gave Me A Girl / Russell Dickerson / Triple Tigers Records</b>	1087/46	6	61
35	13	13	<b>If You Go Down (I'm Goin' Down Too) / Kelsea Ballerini / Black River Entertainment</b>	1024/46	-1	-8
33	16	14	<b>Stars Like Confetti / Dustin Lynch / Broken Bow Records</b>	974/46	0	2
26	15	15	<b>Light On In The Kitchen / Ashley McBryde / Warner Music Nashville</b>	972/47	-3	-27
19	17	16	<b>Nobody's Nobody / Brothers Osborne / EMI</b>	956/44	0	-3
6	18	17	<b>Save Me The Trouble / Dan + Shay / Warner Music Nashville</b>	933/48	10	86
15	19	18	<b>Different 'Round Here / Riley Green (feat. Luke Combs) / BMLG</b>	873/49	3	27
5	24	19	<b>White Horse / Chris Stapleton / Mercury Nashville</b>	842/50	16	114
10	21	20	<b>We Don't Fight Anymore / Carly Pearce feat. Chris Stapleton / Big Machine</b>	802/49	1	4
34	20	21	<b>Fearless / Jackson Dean / Big Machine</b>	797/42	-1	-9
17	22	22	<b>Blacktop Don't / BoomTown Saints / 8 Track Entertainment</b>	776/46	4	30
24	23	23	<b>Buy A Bar / Tim Dugger / Curb Records</b>	767/44	3	21
12	25	24	<b>See You Next Summer / Brian Kelley / Big Machine Records</b>	703/38	0	-2
11	26	25	<b>Glory Days / Gabby Barrett / Warner Music Nashville</b>	670/40	0	3
12	27	26	<b>On The Boat Again / Jake Owen / Big Loud Records</b>	585/37	-4	-24
12	32	27	<b>World On Fire / Nate Smith / Sony Music Nashville</b>	584/35	8	44
34	30	28	<b>We Got History / Mitchell Tenpenny / Riser House Records</b>	577/32	6	33
13	29	29	<b>Out Of That Truck / Carrie Underwood / Capitol Records</b>	571/37	-5	-28
9	33	30	<b>Wine Country / Hannah Ellis / Curb Records</b>	551/37	2	12
14	28	31	<b>Truck Bed / HARDY / Big Loud Records</b>	551/34	-9	-55
10	31	32	<b>Something Real / Dierks Bentley / Capitol Nashville</b>	527/29	-3	-14
25	34	33	<b>Save The Roses / Lee Brice / Curb</b>	493/28	-8	-40
12	37	34	<b>Should've Known Better / Erin Viancourt / Late August Records</b>	486/36	8	34
21	36	35	<b>Dents On A Chevy / Ty Herndon, Terri Clark / Pivotal Records</b>	475/30	4	18
10	35	36	<b>Burn It Down / Parker McCollum / MCA Nashville</b>	469/29	2	8
2	58	37	<b>The Painter / Cody Johnson / CoJo Music/Warner Music Nashville</b>	433/28	113	230
15	39	38	<b>Make You Mine / MaRynn Taylor / Black River Records</b>	425/32	0	2
6	42	39	<b>Pretty Little Poison / Warren Zeiders / Warner Records</b>	404/25	8	30



Weeks On Chart	Last Week	This Week	Song / Artist / Label	Spins / Reports	% Spin Power	Spins +/-
20	40	40	<b>23 / Chayce Beckham / BMG</b>	401/28	4	14
19	41	41	<b>State You Left Me In / Jake Worthington / Big Loud</b>	378/25	1	3
7	43	42	<b>Drinkin' Problems / Dillon Carmichael / Riser House Records</b>	343/22	2	6
12	46	43	<b>If I Was A Beer / Ken Domash / Thunder Mountain Records</b>	322/22	19	51
6	44	44	<b>Something's Gonna Kill Me / Corey Kent / RCA Nashville</b>	302/20	-2	-6
16	45	45	<b>Wings Of A White Dove / Flat River Band / Early Bird Records</b>	292/19	7	19
9	50	46	<b>Mind On You / George Birge / RECORDS</b>	287/19	19	46
4	55	47	<b>I'm Not Pretty / Megan Moroney / Arista Nashville/Columbia Records</b>	276/19	30	64
10	49	48	<b>When The Rodeo Is Over (Where Does The Cowboy Go?) / Tanya Tucker/ Fantasy/Concord</b>	257/17	6	15
14	47	49	<b>Bad Day To Be A Cold Beer / Chase Rice / Dack Janiels/Broken Bow</b>	254/18	-3	-7
10	51	50	<b>Brokenhearted / Joe Nichols / Quartz Hill Records</b>	251/15	7	16
8	54	51	<b>I'm All In / Glen Shelton / Jordash</b>	237/15	10	22
26	53	52	<b>We Ride / Bryan Martin / Average Joes Entertainment</b>	232/18	2	5
13	52	53	<b>Seven Year Ache / Aaron Watson / BIG Label Records</b>	230/16	-1	-2
3	59	54	<b>Country Dance / Aaron Goodvin / Warner Music Canada/Sakamoto Music</b>	222/19	11	22
10	48	55	<b>Save Me / Jelly Roll (with Lainey Wilson) / Stoney Creek</b>	219/15	-11	-28
4	63	56	<b>Girl, I Know A Guy / Alex Miller / Billy Jam Records</b>	218/17	23	41
9	61	57	<b>Blaze A Trail / Ashley Barron / SSM Nashville</b>	218/17	15	29
8	57	58	<b>Used To Be Me / Joe Hermes / OTM Productions</b>	212/16	3	6
4	56	59	<b>Outskirts / Sam Hunt / MCA Nashville</b>	212/16	0	1
7	60	60	<b>Honey! / Rayne Johnson / Mountain Road Records</b>	190/16	-2	-4
10	62	61	<b>Somebody Else's Whiskey / Frank Ray / Stoney Creek Records</b>	189/11	4	7
15	65	62	<b>Rest In Peace / Taylor Austin Dye / LMG</b>	185/14	8	13
6	66	63	<b>Daddy's Home / Ben Calhoun / General Records</b>	179/14	5	8
5	67	64	<b>Let's Take A Ride / Six Gun Sally / Six Gun Sally Music</b>	179/12	5	8
6	64	65	<b>Cold Shoulder / Cliff Dorsey / Black Sheep Records</b>	178/10	3	6
1	95	66	<b>Thinkin' Bout Me / Morgan Wallen / Big Loud/Mercury/Republic</b>	176/10	110	92
5	69	67	<b>Loser / Mike Ryan / Rock &amp; Soul</b>	174/13	5	8
2	80	68	<b>Hell of a Life / Kylie Frey / Deep Frey'd Music/EWC</b>	171/11	40	49
6	68	69	<b>I've Just Seen A Face / Val Storey / CDX Records</b>	169/8	1	2
2	77	70	<b>Wait Til I'm Gone / Donice Morace / Bad Jeu Jeu Records/CDX Records</b>	163/13	18	25
5	72	71	<b>Smoke On My Mind / Michael David / Michael David LLC</b>	162/10	5	8
5	70	72	<b>Dance With You / Brett Young / BMLG Records</b>	160/12	-1	-1
7	71	73	<b>High Lonesome Stranger / CIMARRON 615 / Blue Elan Records/KZZ Music</b>	157/9	1	2
13	74	74	<b>Wind Up / Josh Mirenda / Average Joes</b>	147/13	1	1
10	75	75	<b>Giving Up On That / Dalton Dover / Mercury Records</b>	147/11	1	2
3	76	76	<b>Crooked Road / Mustangs Of The West / KZZ Music/Blue Élan Records</b>	146/10	3	4
1	84	77	<b>Tucson Too Late / Jordan Davis / MCA Nashville</b>	143/10	22	26
1	0	78	<b>Cab In A Solo / Scotty McCreery / Triple Tigers Records</b>	142/11	0	142
1	93	79	<b>Last Train To Nowhere / Ghost Hounds / Gibson Records</b>	140/10	46	44
31	78	80	<b>Marry That Girl / Easton Corbin / Stone Country Records</b>	139/8	1	1

No. 1 Song
Greatest Spin Increase
Highest Debut

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## UMG Nashville Promotes Stephanie Alexa & Gary Keffer



UMG Nashville has promoted **Stephanie Alexa** to SVP of Finance & Operations and **Gary Keffer** to VP of Strategic Marketing for the label group consisting of Capitol Records Nashville, EMI Records Nashville, Mercury Nashville and MCA Nashville.

With over 18 years in the music industry, Alexa has spent the past five with UMG Nashville as VP of Finance & Operations. In her new role, she will continue to analyze operations and processes as well as oversee forecasting and royalty reporting. Alexa previously served as VP of Finance & Licensing Administration at ATO Records, where she oversaw finance, business affairs, operations and synch licensing.

“During her time with UMG Nashville, Stephanie has transformed the finance department to become an even more instrumental part of the company,” says UMG Nashville EVP & COO **Mike Harris**. “We are very happy to give Stephanie this well-deserved promotion.”

Keffer brings over two decades of marketing experience to his new role and uses his broad background and viewpoint to identify opportunities connecting an artist to a distinct audience. As VP of Strategic Marketing, he will lead the branding team in finding unique opportunities and connections between UMG Nashville artists, brands, partners and audiences. Prior to joining the label group, Keffer was the Director, Media & Partnerships at Remington Arms Company, where he oversaw the media budget for sponsorship and paid media as well as product integration for films such as American Sniper, Jurassic World and Jack Reacher.

“Gary has been an integral part of the brands team for the last seven years and I’m thrilled to continue to watch him lead and grow this team in his new role,” says UMG Nashville EVP of Marketing, **Lori Christian**. “His expertise and attention to detail have ensured that our partners and artists are always supported for success. Gary is also continually looking to create unique events that support the entire roster like our most recent Music Is Universal experience during CMA Fest which saw over 20 performances across three days to thousands of country music fans.” **MR**

## Mark Logsdon Joins BMG Nashville As VP, Publicity

BMG Nashville has hired **Mark Logsdon** as Vice President of Publicity.

Reporting to EVP of BMG Nashville **JoJamie Hahr**, Logsdon will be responsible for leading the overall publicity strategy and execution for BBR Music Group’s artist roster including Jason Aldean, Jelly Roll, Lainey Wilson, Dustin Lynch, Chase Rice, Parmalee and more, as well as guiding BMG Nashville’s corporate communications.

Logsdon comes to the label from PLA Media, where he began in 2007 as a coordinator and rose up the ranks over the past 16 years to his most current position of Vice President. Before PLA, Logsdon spent time at Sony, RLM/Mission Management and the Atlantis Music Conference.

“Mark’s vast array of experience and knowledge not only in the music business, but within his leadership roles, will be an incredible asset to our BBR Music Group/BMG Nashville family,” shares Hahr. “As important, his attention to detail and love for people and music make him a perfect fit for our remarkable roster of artists and stellar team.”

**MR**





## Sandbox Succession To Represent The Loretta Lynn Estate



Sandbox Succession, the estate management arm of Sandbox Entertainment Group, will represent the **Loretta Lynn** Estate effective immediately.

The firm will manage the Country Music Hall of Famer's estate, in partnership with her family, in the areas of film, television, theater, music recordings, licensing, merchandising and hospitality.

"Loretta Lynn is the original queen of country music, and it is a true privilege that her family has entrusted Sandbox Succession to preserve her precious legacy," says Sandbox Entertainment CEO **Jason Owen**.

"We are happy to partner with Sandbox Succession to not only represent but also perpetuate the amazing legacy of our mother's career," says the Lynn family.

Led by President **Josh Matas**, Sandbox Succession provides comprehensive estate management services in all areas, with a focus on name and likeness licensing. The division was established in 2021 and has since grown into a multifaceted branding, strategy and licensing boutique that also represents other late legends such as Johnny Cash, June Carter, The Carter Family and NASCAR Hall of Famer Richard Petty.

"With Sandbox Succession, we strive to place our clients at the intersection of historical importance and cultural relevance," says Matas. "We are thrilled to apply our proven strategies to bring Loretta Lynn to new audiences and celebrate her further with existing fans." **MR**

## Sara Evans Invited To Become Member Of The Grand Ole Opry



Pictured (L-R): Charles Kelley, Carly Pearce, Sara, Bill Anderson, Hillary Scott and Dave Haywood. Photo: Chris Hollo for Grand Ole Opry

**Sara Evans** was invited to become a member of the Grand Ole Opry last night (Aug. 17) during her sold-out show at the Ryman Auditorium. She was asked the special question by the Opry's longest-serving member, Country Music Hall of Famer **Bill Anderson**.

The pair was joined by Opry members **Lady A** and **Carly Pearce** for the special moment. Evans was surprised onstage during the show that celebrated the release of *Sara Evans Still Restless – The 20 Year Celebration*, which commemorates the 20th anniversary of her Platinum album *Restless*.

Following a collaboration between Evans and Pearce on "Suds In The Bucket," Pearce introduced Lady A to present a Platinum plaque for the song. Immediately after that surprise presentation, Lady A's **Hillary Scott** welcomed Anderson to the stage. He recalled how he had gone to see Evans perform in a small warehouse showcase before her first album was released because she had included his song "Walk Out Backwards" in her project.

After being asked to become a member of the Opry by Anderson, Evans acknowledged she'd hoped for Opry membership for many years and tearfully accepted. Thanking her mom in the audience for pushing her and her siblings to perform as they were all growing up, Evans said to the crowd, "God is so good." Evans will be inducted into the Opry on Oct. 7 as part of the Opry's 98th Birthday Weekend.

**MR**



## Country Music Hall Of Fame & Museum Opens New Patty Loveless Exhibit



Patty Loveless at the “Patty Loveless: No Trouble with the Truth” exhibit opening event. Photo: Jason Kempin/Getty Images for the Country Music Hall of Fame and Museum

**Patty Loveless** celebrated the opening of her Country Music Hall of Fame and Museum exhibit, “Patty Loveless: No Trouble with the Truth,” this week (Aug. 22) at a special event hosted by the museum.

The new exhibit explores the life and career of the Country Music Hall of Fame member-elect, tracing her journey from her Appalachian roots to becoming a Grammy-winning country star. The exhibit will be open to the public today (Aug. 23) through October 2024, and is included with museum admission. It features stage wear, tour memorabilia, manuscripts, set lists, instruments, photos, videos, posters and more.

Loveless achieved 31 top 20 hits by 2003, including five No. 1s. Her acclaimed 2001 bluegrass-influenced album, *Mountain Soul*, featured the enduring song “You’ll Never Leave Harlan Alive.” As Loveless became a veteran artist, she continued to record songs

by writers she favored, including tracks by Tony Arata, Matraca Berg, Paul Kennerley, Jim Lauderdale, Gary Nicholson and an unknown-at-the-time Chris Stapleton.

Loveless has won five CMA Awards, two ACM Awards and two Grammys. She became a member of the Grand Ole Opry on June 11, 1988, and will be inducted into the Country Music Hall of Fame in October of this year. **MR**

## Nate Smith Joins The Neal Agency’s Roster

Sony Music Nashville artist **Nate Smith** has joined The Neal Agency’s growing roster.

Since Smith made his way to Nashville, he has made a huge splash with songs such as his Platinum-certified multi-week No. 1 hit “Whiskey On You.” Now aligned with The Neal Agency, Smith joins **Morgan Wallen, Hardy, Riley Green, Bailey Zimmerman** and more.

“We are honored to add Nate to The Neal Agency family. He is a rare talent and is one of those artists it only takes one time to meet and listen to until you immediately fall in love,” share agents **Adi Sharma** and **Evan Kantor**. “We could not be more excited to see what the future holds for Nate!”

Smith adds, “I couldn’t be more excited to be teaming up with the best agents in the game. They have a real plan for me, and it’s gonna absolutely change my life and career. The Neal Agency is family, and the craziest part is that we’ve already worked together earlier on, so this is a real full circle moment for all of us! I’m grateful, and extremely lucky to have the best of the best in live entertainment!”

In addition to Sony Music Nashville and TNA, Smith is represented by The Core Entertainment for artist management. The Core Entertainment’s **Simon Tikhman** and **Chief Zaruk** share, “We are excited to work with Adi and the Neal Agency. What the Neal Agency has built in such a short time is a testament to their hard work and dedication to their artists. The future is very bright for their partnership with Nate Smith.” **MR**



Nate Smith. Photo: Matthew Berinato

## DISCLAIMER Single Reviews: Charlie Worsham & Luke Combs Create 'Musical Magic'



Charlie Worsham, Luke Combs

The contenders in DISCLAIMER this week pit established hit makers against up-and-comers.

In the former column are John Rich, Dolly Parton, Scotty McCreery and Blake Shelton. On the up-and-comers ballot are Catie Offerman, Elvie Shane, Alana Springsteen and Boy Named Banjo.

Guess what? The Disc of the Day winner is a track that combines the two. Country king Luke Combs lends his voice to aspiring hit maker Charlie Worsham's to take the prize.

The DISCOVERY Award winner is Oliver Anthony. I look forward to him singing with accompanists and a record producer.

[Click here to read Robert K Oermann's weekly single reviews.](#)

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### MORE TOP STORIES

[MusicRow Job Opening: Operations Coordinator](#)

[Kelli Haywood Elected As President Of Leadership Music Board](#)

[IBMA Selects Ken White As New Executive Director](#)

[Austin Signs With Round Hill Music](#)

[Moe Bandy To Be Honored By Texas Country Music Awards](#)

[Jess Montero Joins Big Machine Label Group As Senior HR Manager](#)

[CRS 2024 To Host 'The Artist Interview' With Lainey Wilson & Trisha Yearwood](#)

[Scotty McCreery's 'Cab In A Solo' Is Most-Added At Country Radio](#)

[Warner Chappell Music Signs Charles Wesley Godwin](#)

[Davis Corley Signs With Sony Music Publishing Nashville & KP Entertainment](#)

[Jenna Paulette Makes Grand Ole Opry Debut](#)

[Brothers Osborne To Receive St. Jude's 2023 Angels Among Us Award](#)

[Jordan Davis & Crew Celebrate Latest Chart-Topper 'Next Thing You Know'](#)

[Mitch Rossell Signs With Dreamcatcher Artists](#)

## Monument Records Elevates Casey Thomas & Joel Beaver



Casey Thomas & Joel Beaver. Photos: Robert Chavers

Monument Records has promoted two of its team members. **Casey Thomas** has risen to Senior Director of Marketing, Publicity and Creative, while **Joel Beaver** has been upped to Associate Director of Marketing.

In her expanded role, Thomas will continue to oversee publicity and creative services while taking a more active role in marketing strategy. Beaver will be responsible for marketing, brand partnerships, international and sync relations for the labels' roster including artists **Alex Hall**, **Walker Hayes**, **Pillbox Patti**, **Brandon Ratcliff**, **Caitlyn Smith** and **Tigirlily Gold**.

Monument's GM **Katie McCartney** says, "Casey's strategic view has broadened extensively over the years she has been with us which led to this natural expansion of her role. Her passion for our artists and work ethic are unmatched and her energy is contagious." She adds, "It's been a joy to watch Joel's growth since our launch. From student to project lead, his attention to detail and precision have been vital for our success. Both Casey and Joel see the whole picture which is critical to Monument's mission"

Thomas notes, "I couldn't dream up a better company to work for than Monument Records. I've been so fortunate to get to learn from Katie McCartney, **Shane McAnally** and **Jason Owen** every day for the last five years. Their vision, not only for this company and our artists, but for country music as a genre, is so inspiring. I'm grateful for the many opportunities they have trusted me with in my time here, and couldn't be more excited for what the future holds."

"From launching Tigirlily Gold, to marketing the success of Walker Hayes' global hit 'Fancy Like,' it's so exciting to be a part of the artistry and innovation that the Monument artist roster and staff embody," Beaver adds. "It feels like we're just getting started with so much immense talent on our roster."

Thomas, a Boston, Massachusetts native, earned her Bachelor's degree from Colby College and Master's degree from Boston College. She joined Monument from the Country Music Hall of Fame and Museum. Starting as a manager of PR in 2018, she was later elevated to Publicist and, until recently, Director of PR and Creative. Thomas has been responsible for the press operations and working on behalf of the label to help manage communications and press strategy for Monument artists.

Beaver moved to Nashville from West Virginia in 2015. After some time at Middle Tennessee State University (MTSU), he finished his degree at Belmont. He joined Monument Records in 2017 as the label's first intern shortly after its re-launch and quickly got hired as a staff member before graduating college in 2018. During his nearly seven years at Monument, Beaver has been in the center of marketing campaigns across the artist roster, most notably with superstar Hayes and his multifaceted "Fancy Like" campaign with Applebee's, as well as launching sister-duo Tigirlily Gold. Beaver was selected for the Recording Academy's 2023 New Member Class and has been involved in CMA EDU, the Country Music Hall of Fame's Troubadour Society and SOLID. **MR**

## TOP SONGWRITER CHART

This Week	Last Week	Songwriter's Name	Song(s)	Artist
1	1	<b>Ashley Gorley</b>	All I Need Is You Cowgirls Everything I Love Girl In Mine God Gave Me A Girl Last Night Save Me The Trouble Thinkin' Bout Me Truck Bed World On Fire	Chris Janson Morgan Wallen (feat. ERNEST) Morgan Wallen Parmalee Russell Dickerson Morgan Wallen Dan + Shay Morgan Wallen Hardy Nate Smith
2	3	<b>Tracy Chapman</b>	Fast Car	Luke Combs
3	2	<b>Taylor Swift</b>	Back To December (Taylor's Version) Enchanted (Taylor's Version) I Can See You (Taylor's Version) (From the Vault) Mine (Taylor's Version)	Taylor Swift Taylor Swift Taylor Swift Taylor Swift
4	4	<b>Jordan Schmidt</b>	Bury Me In Georgia Drinkaby Watermelon Moonshine We Got History	Kane Brown Cole Swindell Lainey Wilson Mitchell Tenpenny
5	5	<b>Ryan Vojtesak</b>	Cowgirls Everything I Love Last Night Thinkin' Bout Me	Morgan Wallen (feat. ERNEST) Morgan Wallen Morgan Wallen Morgan Wallen
6	6	<b>Chase McGill</b>	Ain't That Some But I Got A Beer In My Hand Creek Will Rise God Gave Me A Girl Next Thing You Know	Morgan Wallen Luke Bryan Conner Smith Russell Dickerson Jordan Davis
7	7	<b>John Byron</b>	Last Night Thinkin' Bout Me	Morgan Wallen Morgan Wallen
8	8	<b>Jason DeFord</b>	Need A Favor Save Me	Jelly Roll Jelly Roll with Lainey Wilson
9	9	<b>Jessi Alexander</b>	Light On In The Kitchen You, Me, And Whiskey	Ashley McBryde Justin Moore & Priscilla Block
10	10	<b>Julian Bunetta</b>	Angels Don't Always Have Wings If You Go Down (I'm Going Down Too)	Thomas Rhett Kelsea Ballerini
11	12	<b>Josh Thompson</b>	Angels Don't Always Have Wings Stars Like Confetti	Thomas Rhett Dustin Lynch
12	13	<b>Thomas Rhett</b>	Angels Don't Always Have Wings Stars Like Confetti	Thomas Rhett Dustin Lynch
13	11	<b>Dan Isbell</b>	Fires Don't Start Themselves Love You Anyway	Darius Rucker Luke Combs
14	14	<b>Michael Hardy</b>	Drinkaby See You Next Summer Truck Bed	Cole Swindell Brian Kelley Hardy
15	18	<b>Luke Combs</b>	Love You Anyway	Luke Combs
16	19	<b>Ray Fulcher</b>	Love You Anyway	Luke Combs
17	15	<b>Brock Berryhill</b>	You, Me, And Whiskey	Justin Moore & Priscilla Block
18	16	<b>Cole Taylor</b>	You, Me, And Whiskey	Justin Moore & Priscilla Block
19	17	<b>Chayce Beckham</b>	23	Chayce Beckham
20	21	<b>John Pierce</b>	Giving Up On That Your Heart Or Mine	Dalton Dover Jon Pardi
21	20	<b>Zach Crowell</b>	God Gave Me A Girl Outskirts Stars Like Confetti	Russell Dickerson Sam Hunt Dustin Lynch
22	25	<b>Dan Wilson</b>	White Horse	Chris Stapleton



This Week	Last Week	Songwriter's Name	Song(s)	Artist
23	26	<b>Chris Stapleton</b>	White Horse	Chris Stapleton
24	22	<b>Justin Ebach</b>	Your Heart Or Mine	Jon Pardi
25	23	<b>Bart Butler</b>	Your Heart Or Mine	Jon Pardi
26	24	<b>Hunter Phelps</b>	Drinkaby Truck Bed	Cole Swindell Hardy
27	33	<b>Taylor Phillips</b>	Love You Again Thinkin' Bout Me World On Fire	Chase Matthew Morgan Wallen Nate Smith
28	31	<b>Lainey Wilson</b>	Watermelon Moonshine	Lainey Wilson
29	32	<b>Josh Kear</b>	Watermelon Moonshine	Lainey Wilson
30	27	<b>Jacob Kasher</b>	Last Night	Morgan Wallen
31	28	<b>Rob Ragosta</b>	Need A Favor	Jelly Roll
32	29	<b>Joe Ragosta</b>	Need A Favor	Jelly Roll
33	30	<b>Austin Nivarel</b>	Need A Favor	Jelly Roll
34	38	<b>Josh Hoge</b>	Bury Me In Georgia	Kane Brown
35	39	<b>Matt McGinn</b>	Bury Me In Georgia	Kane Brown
36	40	<b>Kane Brown</b>	Bury Me In Georgia	Kane Brown
37	34	<b>Geoff Warburton</b>	But I Got A Beer In My Hand	Luke Bryan
38	35	<b>Matt Dragstrem</b>	But I Got A Beer In My Hand	Luke Bryan
39	36	<b>Geno Seale</b>	In Your Love	Tyler Childers
40	37	<b>Tyler Childers</b>	In Your Love	Tyler Childers
41	41	<b>Kurt Allison</b>	Try That In A Small Town	Jason Aldean
42	42	<b>Tully Kennedy</b>	Try That In A Small Town	Jason Aldean
43	43	<b>Kelley Lovelace</b>	Try That In A Small Town	Jason Aldean
44	44	<b>Neil Thrasher</b>	Try That In A Small Town	Jason Aldean
45	51	<b>Shane McAnally</b>	If You Go Down (I'm Going Down Too) We Don't Fight Anymore	Kelsea Ballerini Carly Pearce feat. Chris Stapleton
46	52	<b>Jaten Dimsdale</b>	Angels Don't Always Have Wings	Thomas Rhett
47	48	<b>Patrick Murphy</b>	Standing Room Only	Tim McGraw
48	49	<b>Tommy Cecil</b>	Standing Room Only	Tim McGraw
49	50	<b>Craig Wiseman</b>	Standing Room Only	Tim McGraw
50	45	<b>James McNair</b>	Glory Days Looking For You	Gabby Barrett Chris Young
51	46	<b>Emily Weisband</b>	Glory Days Looking For You	Gabby Barrett Chris Young
52	47	<b>Ernest Keith Smith</b>	Cowgirls Everything I Love	Morgan Wallen (feat. ERNEST) Morgan Wallen
53	53	<b>Bailey Zimmerman</b>	Religiously	Bailey Zimmerman
54	54	<b>Austin Shawn</b>	Religiously	Bailey Zimmerman
55	55	<b>Frank Romano</b>	Religiously	Bailey Zimmerman
56	56	<b>Marty James</b>	Religiously	Bailey Zimmerman
57	57	<b>Alex Palmer</b>	Religiously	Bailey Zimmerman
58	58	<b>Bryan Simpson</b>	Everything She Ain't	Hailey Whitters
59	59	<b>Ryan Tyndell</b>	Everything She Ain't	Hailey Whitters
60	60	<b>Hailey Whitters</b>	Everything She Ain't	Hailey Whitters

## CALENDAR

### Single/Track Releases

#### August 25

**Neon Union**/This Side Of The Dirt/Red Street Records

**Sam Grow**/You/Average Joes Entertainment

**Kendall Tucker**/Dragging Me Down (feat. Jelly Roll & State of Mine)

**Blanca**/Espacio Te Haré (feat. Montesanto)/Curb Records

**Bryan Ruby**/Centerfield

#### August 28

**Michael Ray**/Spirits and Demons (feat. Meghan Patrick)/Warner Music Nashville

**Tiera Kennedy**/Jesus, My Mama, My Therapist/The Valory Music Co.

**Alabama**/Jesus and John Wayne (feat. The Oak Ridge Boys)/Gaither Music Group

**Runaway June**/Make Me Wanna Smoke/Quartz Hill Records

### Album/EP Releases

#### August 25

**Tim McGraw**/*Standing Room Only*/Big Machine Records

**Turnpike Troubadours**/*A Cat in the Rain*/Bossier City Records/Thirty Tigers

**Morgan Wade**/*Psychopath*/Sony Music Nashville

**Zach Bryan**/*Zach Bryan*/Warner Records

**Shania Twain**/*Come On Over (Diamond Editions)*/Mercury/UMe

**Various Artists**/*Gaither Tribute, Honoring the Songs of Bill & Gloria Gaither*/Gaither Music Group

**Old Crow Medicine Show**/*Jubilee*/ATO Records

**Craig Campbell**/*The Lost Files: Exhibit B*

**Danny Burns**/*Promised Land*/Bonfire Music Group

**Patrick Droney**/*Subtitles For Feelings*/Warner Records

**The Mizes**/*Hitched Up*

**Exile**/*A Million Miles Later*

### Industry Events

#### August 29

20th Anniversary SOURCE Hall of Fame Awards

#### September 12

*MusicRow* Awards (Online)