

Keith Urban Inks With Crush Management



Keith Urban

Keith Urban has inked with Crush Management. He will be managed out of Crush's Nashville office, along with New York and LA.

Across his career, Urban has amassed over 11 billion streams, four Grammy Awards, 13 CMA Awards—including two nods for Entertainer of the Year—15 ACM Awards—including the prestigious Triple Crown for winner Best New Artist, Male Vocalist and Entertainer of the Year—three AMAs and two People's Choice Awards. He has celebrated nine consecutive Gold, Platinum or multi-Platinum albums and holds a record setting streak of 37 consecutive top 10 singles on the *Billboard* Hot Country Songs chart.

Crush Music is a music management firm founded by **Jonathan Daniel** and **Bob McLynn**. The organization represents acts such as Green Day, Miley Cyrus, Fall Out Boy, Weezer, Lorde, Train, Sia and many more. **MR**

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THIS WEEK'S HEADLINES

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Lillie Kolich Signs With 507 Publishing

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My Music Row Story: Warner Records Nashville's Victoria Mason

DISCLAIMER Single Reviews

And much more...

PARKER MCCOLLUM

**"HIS RAWEST
RECORD YET"**

- BILLBOARD

**"...MCCOLLUM
IS FIXING TO
BECOME A MODERN
COUNTRY ICON IN
HIS OWN RIGHT."**

-AMERICAN SONGWRITER

**"FOR ALL HIS
PLATINUM
HITS, SOLD-OUT
ARENA SHOWS
AND BACK-TO-
BACK RADIO
SUCCESSSES,
PARKER
MCCOLLUM
HAS NEVER
SOUNDED MORE
LIKE HIMSELF
THAN HE DOES
ON HIS FIFTH
STUDIO ALBUM,
APPROPRIATELY
SELF-TITLED..."**

- MUISCROW

For Your Consideration

Album of the Year - Parker McCollum

Single of the Year - What Kinda Man

Visual Media of the Year - What Kinda Man

MCA
NASHVILLE

Tape Room Music Taps Alicia Pruitt As CCO/President, A&R



Alicia Pruitt

Tape Room Music has tapped **Alicia Pruitt** as Chief Creative Officer and President, A&R, reporting directly to CEO and Founder, **Ashley Gorley**.

Pruitt is a longtime Warner Chappell Music senior A&R executive. She joins COO and President, Business Affairs' **Blain Rhodes**.

"I'm incredibly grateful to be joining Tape Room Music," she shares. "This opportunity, with a family environment already in place, feels God-sent. After working in this business for years, I think we all realize how important it is to align with people that make you laugh, challenge you, and simply make you feel a part of something bigger. My career has been built on continuing to challenge myself, and with this winning team of staff and songwriters, it brings an entirely new excitement about what's to come."

"I've known Alicia since my first writing deal, and I've seen firsthand the passion and integrity she brings to her work with songwriters," says Gorley. "Tape Room has experienced incredible success and growth thanks to our goal of bringing in the very best writers and surrounding them with the very best team. Alicia strengthens that mission, and she'll help us continue to raise the bar as we build what's next."

"Alicia is a fierce champion for songwriters and one of the best humans I know," adds Rhodes. "We are thrilled to have her join the team at Tape Room. As we continue to grow, her experience and commitment to songwriters will help us continue to develop a home where writers thrive." **MR**

ASCAP To Relocate Nashville Office To New Building



ASCAP will relocate its Nashville office from its current location on Music Row to a new building in the Wedgewood Houston neighborhood. The new office is scheduled to open in the fall of this year.

ASCAP has spent more than 30 years in its current space. In addition to a more modern workspace and technology capabilities for the ASCAP membership and licensing teams in Nashville, the newly constructed ASCAP office will include upgraded writers' rooms and an event space for member gatherings and performances.

"We have loved our time on Music Row, but as our office needs have evolved, we are excited to move into a space that will better serve our community of members and employees in an area of Nashville bustling with creative energy," says ASCAP CEO **Elizabeth Matthews**.

"We are really looking forward to welcoming ASCAP members to our new Nashville home," adds ASCAP VP of Nashville Membership **Mike Sistad**. "Music City is constantly expanding, and ASCAP's new space will offer our members more opportunities to gather as a community."

ASCAP recently completed the sale of the Music Row building to new owners but will remain in its current offices until May. After that, the team will move to temporary office space until the new space is complete. **MR**

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ROBERTS**



**VINCENT
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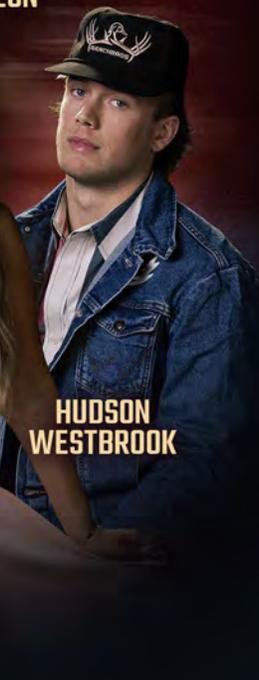
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FAITH**



**JAKE
WORTHINGTON**



**ALEXANDRA
KAY**



**HUDSON
WESTBROOK**

COUNTRY'S RISING SOUND

Borman Entertainment's Gary Borman Retires



Gary Borman

Gary Borman, longtime artist manager and founder of Borman Entertainment, has retired.

Borman Entertainment has closed following his retirement. During the 50 years since its inception, the company has represented a wide array of artists, including The Yellowjackets, The Bee Gees, James Taylor, The Violent Femmes, Dwight Yoakam, Faith Hill, Steve Moir, The Rolling Stones and Natalie Cole, among others.

"To say I've been lucky to have spent my time doing what I've loved, would be an understatement," says Borman. "I've worked side by side with some of the most gifted artists. I'm grateful beyond words to all the teachers, artists, colleagues, collaborators, supporters, Lady Luck, as well as the adversaries and turbulent moments that sharpened my resolve and taught me how to manage emotion and life."

The retirement also brings to an end his 25-year professional relationship with Keith Urban.

Keith and I shared a journey not unlike brothers," adds Borman. "The place that I have in my heart will remain warm and my mind filled with wonderful memories. I have been and will remain a fan." **MR**

Shaboozey Inks Publishing Deal With EMPIRE

Shaboozey has signed a publishing deal with EMPIRE Publishing, the publishing arm of independent record company EMPIRE.

EMPIRE and Shaboozey have already shared massive successes with each other on the label side, including RIAA Diamond-certified hit single "A Bar Song (Tipsy)" and RIAA Gold album *Where I've Been, Isn't Where I'm Going*. The publishing team is helmed by President **Vinny Kumar**, who helped secure the deal alongside EMPIRE Publishing SVP A&R, **Eric Hurt**, who signed Shaboozey to EMPIRE's label in 2021.

Shaboozey recently [launched his own label American Dogwood](#), in partnership with EMPIRE. He also released an expanded version of *Where I've Been, Isn't Where I'm Going*, including "Amen" featuring Jelly Roll, which is currently top 10 at country radio, and a 2026 Grammy-winning song. He also slotted the [official opening track](#) of Prime Sport's *Thursday Night Football* "Let 'Em Know," and his "Took a Walk" collaboration with Stephen Wilson Jr. was written for the end titles of *The Long Walk*. **MR**



Shaboozey. Photo: Daniel Prakopcyk

THE DROPTINES



DROUGHT FLOWER

NEW ALBUM OUT 4/3

Bryan Andrews Signs With WME



Bryan Andrews. Photo: Claire Schmitt

Bryan Andrews has inked with WME for worldwide representation across all areas.

Hailing from Carrollton, Missouri, Andrews' sound and songwriting combines traditional country roots with a modern perspective. Over the past few months, Andrews' has gained a surge in digital engagement.

"I'm truly honored to be part of the WME roster. I'm thankful for the chance to tell my story with a team that shares my belief that history will be told through art," shares Andrews. "There's no one else I'd rather tell it with."

"Bryan has built an undeniable movement, and the growth we are seeing is extraordinary and backed by conviction and connection," says WME's **Nate Towne**.

"We are excited to grow his live business globally and help create the right opportunities as his career enters this next phase," adds WME's **Carrie Murphy**.

His digital engagement has translated into 1.2 million followers on Instagram and 3.6 million on TikTok. His viral hit "The Older I Get" topped *Billboard's* Country Digital Song Sales, Digital Song Sales and Emerging Artists charts. His new song "Are We Great Yet?" will release on March 6.

He recently inked a deal with Sony/Disruptor Records, and is managed by **Nicholas Mishko** of 10 and 8 Management. **MR**

Delaney Ramsdell Inks With One Riot Music & Reservoir Media



Pictured (L-R, back row): Greg Gallo (Reservoir Media), Halle Bartlett (One Riot), Holly Lowman (One Riot) and Dan Rowe (One Riot). (L-R, front row): Beth St. Jean (Reservoir Media), Delaney Ramsdell, Sarah McDaniels (Reservoir Media) and John Ozier (Reservoir Media). Photo: Courtesy of One Riot Music

Singer-songwriter **Delaney Ramsdell** has signed a joint publishing deal with One Riot Music and Reservoir Media, Inc.

Based in Nashville, Ramsdell brings her West Texas edge to Music City. Her recent cuts include Lukas Nelson's "Make You Happy," Solon Holt's "East Texas and You," and Paul Cauthen's "Thankful." Other credits include Zoe Clark, Trey Pendley, Taylor Austin Dye, Ian Harrison, Lola Kirke, and Aniston Pate.

As an artist, she has opened for The Castellows, Tanner Usrey, William Beckmann, and Paul Cauthen, and her recent track "Withdrawal" was featured on *Fire Country*. She will be featured on Paul Cauthen's "Chain Smoking," releasing today (Feb. 27), and will release her own EP soon.

"Delaney Ramsdell is a Grammy-nominated songwriter whose artistry is equally as strong as her writing," says **John Ozier**, Reservoir Executive Vice President of Creative. "Her songs paint pictures of West Texas culture that translates to the rest of the world. The success she brings into this deal is remarkable; and we look forward to taking her songs and artist career to the next level."

"I am extremely grateful to have the opportunity to work with the teams at Reservoir and One Riot," adds Ramsdell. "Their support, strategy, and dedication to my career speaks volumes. I'm additionally thankful for my cowriters, my family, the Lord, and for the chance to do what I love every day." **MR**

DUSTY BLACK

SELF TITLED EP

AVAILABLE NOW



Lillie Kolich Signs With 507 Publishing



Pictured (L-R): Teri Nelson Carpenter, Lillie Kolich, Madison Policastri, Cooper Carr. Photo: Studio TM

Lillie Kolich has signed an exclusive publishing deal with 507 Publishing.

“507 Publishing isn’t just a team — they truly champion me and every song I bring to the table,” says Kolich. “It’s incredibly refreshing to work with people who are just as excited about the music as I am, and to have publishers who are eager about young writers and artists who will make a lasting impact on the music industry.”

The New Mexico native has penned songs with writers and producers such as Jackson Nance, Scott Hoying, Josh Ronen, Sierra Carson, Nick Pingree, Elli Rowe, Michael Farren and more.

“It’s so easy to believe in someone like Lillie Kolich. She’s the kind of writer that shows up even when it’s hard, won’t settle for anything less than perfect, and

always serves the song,” shares **Madison Policastri**, A&R Manager at 507 Publishing. “Her talent is undeniable and her drive is inspiring – failure isn’t an option for Lillie.”

Kolich’s debut EP, *Lorraine*, is slated for release on March 6. **MR**

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FOR YOUR ACM CONSIDERATION

**ASHLEY
COOKE**

**ALBUM OF THE YEAR
FEMALE ARTIST OF THE YEAR
VISUAL MEDIA OF THE YEAR**

BIG LOUD

**BACK
BLOCKS**

My Music Row Story: Spotify's Jackie Augustus



Jackie Augustus

Jackie Augustus is a seasoned music industry executive who currently leads Country & Folk Artist Partnerships at Spotify. In this role, she oversees global strategy for both genres, building trusted relationships with artists, managers and key industry collaborators. Based in Nashville, Augustus serves as a core creative and cultural advisor across Spotify's cross-functional teams, shaping innovative campaigns and genre-defining moments that extend well beyond traditional release cycles.

Augustus began her career at **Scooter Braun's** SB Projects, where she rose to become Head of Digital Marketing and led global digital strategy for more than 23 artists, including **Justin Bieber** and **Ariana Grande**. Augustus' unique career trajectory began in 2009 when she launched the Justin Bieber fan account @BieberArmy on Twitter, rapidly gaining worldwide recognition from millions of fans and eventually catching the attention of Braun and Bieber. She then began collaborating with Braun on communicating Bieber updates to his fans, and in 2012 Braun recruited her to join the SB Projects team in Los Angeles, where she lived for six years.

Augustus also spent time as a Strategic Partner Manager on Meta's Music Partnerships team, where she developed large-scale immersive experiences, launched a content funding program for emerging artists, and onboarded global superstars to Reels. Augustus was named a 2025 *Variety* Nashville Power of Women honoree, a 2022 and 2025 *Billboard* Country Power Player, and the recipient of multiple Webby and Clio Awards.

Augustus will be honored as part of MusicRow's Rising Women on the Row class of 2026 on March 3 at the JW Marriott. [Read more about the event here.](#)

MusicRow: Where did you grow up?

I grew up in Allentown, Pennsylvania, where I lived until I went to college in Hawaii at 16. I'm one of six kids.

What were you into?

I grew up listening to music. I definitely didn't think anything of it in terms of a role or an industry or anything. I got my first computer when I was 12, and I was obsessed with the **Jonas Brothers**. I spent most of my time after school making custom Jonas Brothers layouts on MySpace.

This hobby turned into a life-changing opportunity for you.

Yep. I started a **Justin Bieber** fan account on Twitter when I was 15. Twitter was new. Justin was new, and a couple other super fans and I started posting about things he did. Little did we know our account @bieberarmy, was going to amass a million followers. His then-manager, **Scooter Braun**, noticed it and started messaging us, and we kind of just stayed in touch. It was very grassroots marketing. It allowed them to ask the fans exactly what their opinion was. He would show us things, ask for our opinions, and we'd give him ideas.

A close-up, profile view of Jason Aldean wearing a light-colored straw cowboy hat and a denim jacket. He is looking off to the side with a serious expression. The background is a blurred, warm-toned interior, possibly a bar or restaurant, with bokeh light effects.

JASON ALDEAN

DON'T TELL ON ME

NEW SINGLE AVAILABLE NOW

CLICK TO LISTEN

IMPACTING AT COUNTRY RADIO 3/2

NEW ALBUM *SONGS ABOUT US*

AVAILABLE 4/24



BMG

We started this thing called a buyout, where on album release day, all the fans in whatever city you were in would get together, go to Best Buy and buy all the albums. It was super fun. So the account just became the destination for all things Justin Bieber updates.

We weren't doing anything intentional by any means. It was just organically happening. Justin would retweet us. We had an account and a list of fans that we wanted him to follow, and he would follow them. It did not feel like real life. I obviously got to meet him and go to the shows, and then I somehow convinced my mom to let me go to the show at Atlantis in The Bahamas, which is where I met Scooter for the first time. I was about 16.

Then you went to college?

I played every sport growing up but wasn't good at any of them until I got into cheerleading. I actually ended up cheering competitively in Jersey, so I missed a ton of school. When I got to high school, I convinced my mom to let me be homeschooled, so I ended up graduating a year early. I ended up going to college in Hawaii on a cheerleading scholarship.

I couldn't actually make the tryout because I was so far away. They asked me to make an audition tape, so my one ask for Justin was to make an audition video for me. He made a video that said, "Hey guys, you should pick Jackie to be on your team because she's the best." [Laughs] I got in.

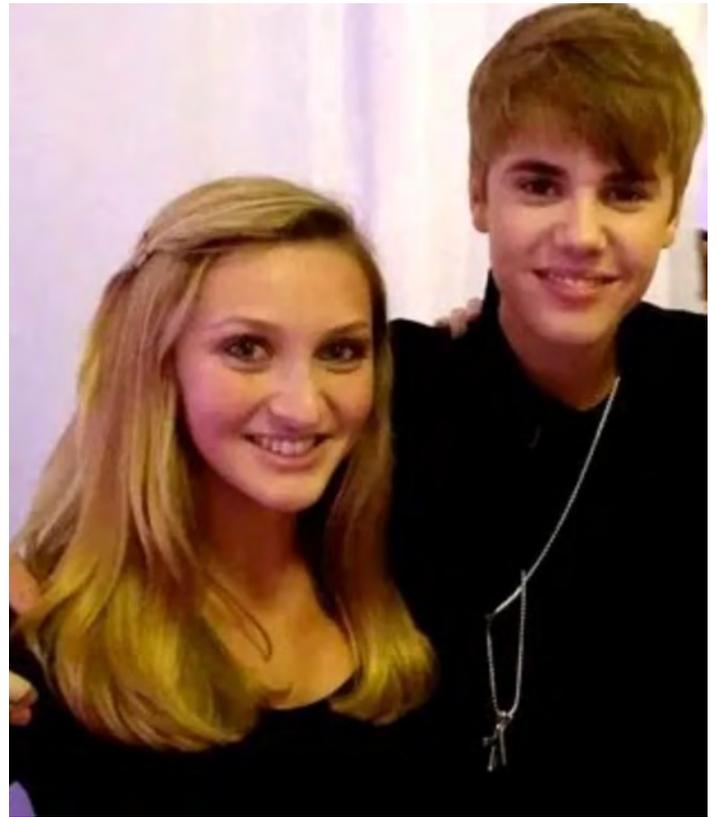


Photo: Courtesy of Augustus



Photo: Courtesy of Augustus

The cheerleading program at that school actually ended after my freshman year, so I ended up coming back to Pennsylvania for the summer. I was working for Crowd Surf at the time, just running fan accounts, and they were like, "Just come to Nashville, go to MTSU, finish school here and we'll give you a job." So I was planning on doing that, and Scooter called me one day to check in. I told him I was going to move to Nashville. He said, "Let me talk to your mom."

He said, "I'm giving your daughter a job. She's moving to LA." My mom was like, "Okay, it's a state closer than Hawaii. Sure." I turned 18, bought a car, drove across the country and walked into the office, which was still being built. I met with the CMO, and he said, "I'm supposed to give you a job. What do you want to do?" And I said, "I know how to tweet." So we called it a social media coordinator. That was 2012.

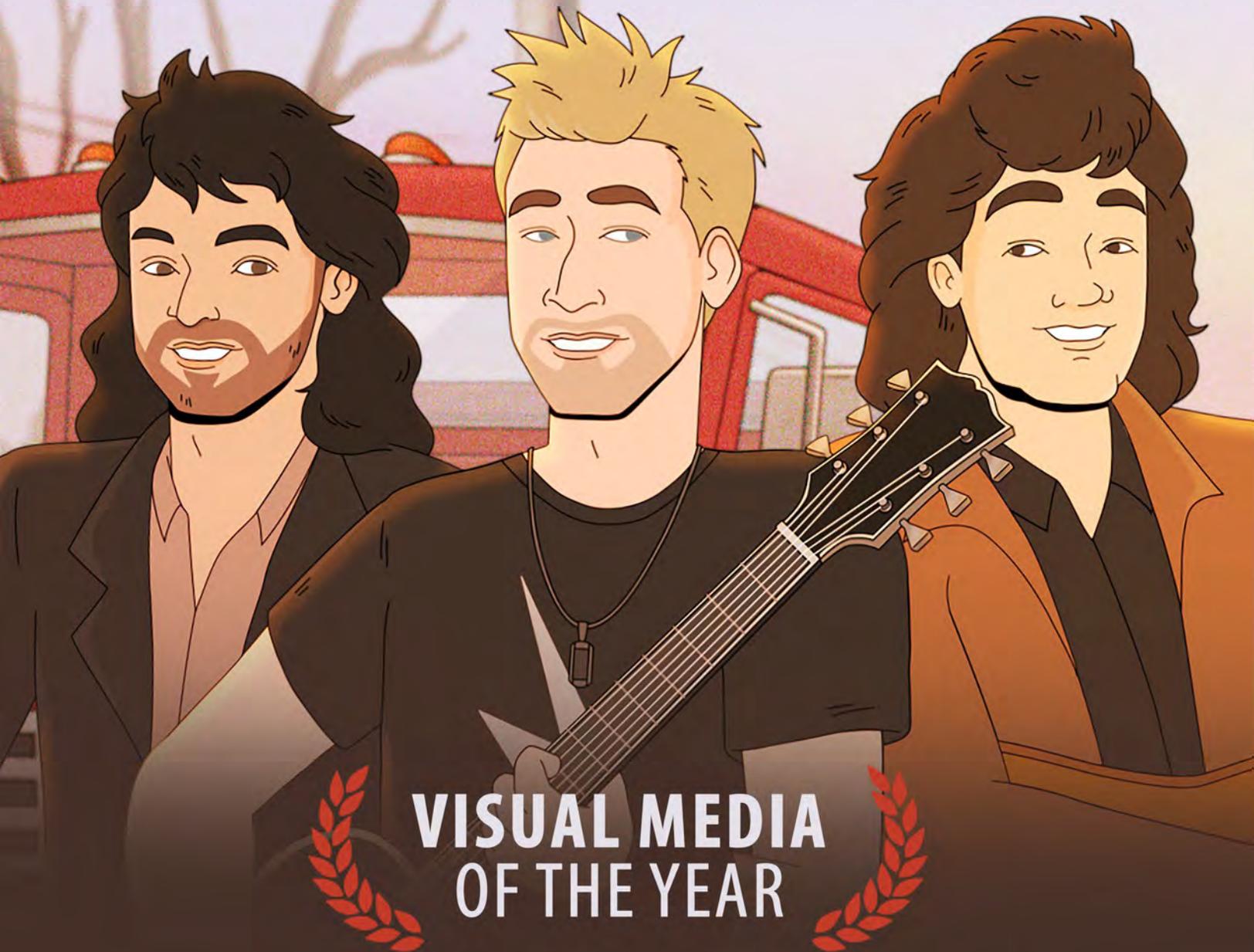
At the time, I was really a resident fan, and a lot of what I think I was doing was just reminding everybody that the fans are smarter than us and three steps ahead, and figuring out how we bridge that gap closer and closer.

I finished college online, so I would go to the office all day and then come home and do science experiments on my balcony. I asked a lot of questions. My question to everything was, "Why are you guys doing that?" I was probably the most annoying person in the meetings. My brain constantly thought about things from the fan perspective. How did I do

FOR YOUR ACM CONSIDERATION

SHENANDOAH & NICKELBACK

**THE CHURCH ON
CUMBERLAND ROAD**



**VISUAL MEDIA
OF THE YEAR**



B TRACK ENTERTAINMENT



JOHNSTONE ENTERTAINMENT



Photo: Courtesy of Augustus

this as a fan? How would I receive this as a fan? How would I want to hear from this artist? How can we tease something or roll it out? I would ask our partners at Facebook, Twitter, Instagram or wherever, “Hey, can we do this?” When you work with Justin Bieber, **Ariana Grande**, **Demi Lovato** and **J Balvin**, and the biggest names in music, the partners are willing to experiment.

What a way to start your career!

I was in LA for six and a half years running digital, and I always joked with Scooter that I was moving to Nashville. We co-managed **Dan + Shay**, which was my first foray into the country music business. That project was very close to my heart. I finally moved to Nashville in 2019 and stayed working remote with the company for another two years throughout the pandemic.

One day my friend at Instagram called and said she was leaving and asked if I had any interest in applying. I said, “Yeah, but I’m not moving back to LA.” So I applied and got the job, and then I did pop and country artist partnerships on the Instagram side, which was fun.

When I started at Instagram, Reels was new. The main mission was to get artists what we call “zero to one” on Reels, where they made their first Reel. I was able to get **Taylor Swift**, **Post Malone** and some of the biggest names on Reels, by simply explaining the value to all my digital friends from my management past.

What was next?

Spotify came knocking and said, “Hey, we’re starting an artist partnerships team focused on managers. That’s where you came from.” I was thriving at Instagram, so I actually turned Spotify down at first. Then a couple of months later, they came back around. I was the only person on the Meta team here in Nashville and was going to shows by myself, so having the community on the Spotify team here really spoke to me.

What is a day-to-day for you now?

We have our tentpole events every year. We have Spotify House during CMA Fest, among other things that we try to do each year. But the artist campaigns are the most exciting part that we get to work on, bringing the album to life with the artist. Spotify does it so well.

Day-to-day, I’m constantly talking to managers about new releases, but also about what else is happening in their world because I’m responsible for the partnerships and the genre strategy, so who we’re partnering with and where we’re activating. I want to know what else the artist is doing outside of release day to make sure that we’re tapping in, whether it’s the Houston Rodeo, Stagecoach or whatever else is happening culturally. Just making sure that all of the pieces of Spotify have what they need in order to support a project.



Photo: Courtesy of Augustus

Who are your biggest mentors?

I definitely have a lot of people to thank in terms of the reason I'm still here and the reason I was able to survive being so young in the industry. I always call my old boss at Meta, **Malika Quemerais**. She's my second mom. And then **Mike Chester**, who's at Warner now, worked at SB with me for several years. He's my second dad. If I'm ever questioning something or need a sounding board, I'll call one of them.

What is some of the best advice you've ever gotten?

Scooter always told me that it's better to ask for forgiveness than permission, which can get me in trouble at times, but has also proven to work. Because I didn't have a rule book per se when I worked at SB Projects, it didn't feel like a real job. It felt like there was no limit. You could do whatever you wanted when you were working with the biggest artists in the world. I was so spoiled, and I've learned everything I know about this industry from just kind of being thrown into it.

Tell me about an experience you've had that your little kid self would think is so cool.

I also work on Taylor Swift at Spotify, which obviously isn't specific to just country or folk necessarily, but we've broken a lot of records with her and done a lot of amazing fan events. Last year we did an activation with her in Asia where we brought her "This Is Taylor Swift" playlist to life. I never thought I would be in Asia in a working capacity on a project for Taylor Swift.

My grandpa was a massive Taylor Swift fan and a big part of my life growing up. He always had her music on in the car. In that moment, I thought, Pop would be proud. **MR**



Photo: Courtesy of Augustus



COUNTRYBREAKOUT RADIO CHART

CHART ACTION

New On The Chart—Debuting This Week

song/artist/label—Chart Position

- What If We Don't/Ashley McBryde/Warner Records Nashville - 57
- Killin' Me/Parker McCollum/MCA Nashville - 66
- Painted You Pretty/Hudson Westbrook/River House Artists/Warner Records Nashville - 68
- Psychological/The Band Perry/Nashville Harbor Records & Entertainment - 69
- Easy Going Girl/Tori Rose/Rose Thorn Music, LLC - 77
- Back In The Bottle/Randy Houser/Magnolia Music Group - 79
- I Can See Clearly Now/Vince Hatfield/Blue Moon Records - 80

Greatest Spin Increase

song/artist/label—Spin Increase

- Sleepless in a Hotel Room/Luke Combs/Columbia Nashville - 260
- What If We Don't/Ashley McBryde/Warner Records Nashville - 177
- McArthur/HARDY feat. Eric Church, Morgan Wallen, Tim McGraw/Big Loud/Mercury/Republic - 168
- Change My Mind/Riley Green/Nashville Harbor Records - 163
- Brunette/Tucker Wetmore/Back Blocks/EMI Nashville - 158

Most Added

song/artist/label—No. of Adds

- What If We Don't/Ashley McBryde/Warner Records Nashville - 14
- Be Her/Ella Langley/SAWGOD Records/Columbia - 7
- Killin' Me/Parker McCollum/MCA Nashville - 6
- McArthur/HARDY feat. Eric Church, Morgan Wallen, Tim McGraw/Big Loud/Mercury/Republic - 6
- Psychological/The Band Perry/Nashville Harbor Records & Entertainment - 6
- Painted You Pretty/Hudson Westbrook/River House Artists/Warner Records Nashville - 6

On Deck—Soon To Be Charting

song/artist/label—No. of Spins

- Be Her/Ella Langley/SAWGOD Records/Columbia - 112
- Run For The Hills/Jason Charles Miller/One Opportunity - 112
- This is Country Music/Jacob Smalley - 107
- Heartless/The Ashley Sisters/Spellcast Records - 101
- Bird In A Cage/Caryn Dixon - 100

NO. 1 SONG



Ella Langley returns to the No. 1 position on the *MusicRow* CountryBreakout Radio Chart after a four week hiatus with her song, "Choosin' Texas."

The track, off of her upcoming album *Dandelion*, was written by Langley, **Luke Dick**, **Miranda Lambert** and **Joybeth Taylor**.

"Choosin' Texas" currently sits at No. 2 on the *Billboard* Country Airplay chart and No. 1 on the Mediabase chart.



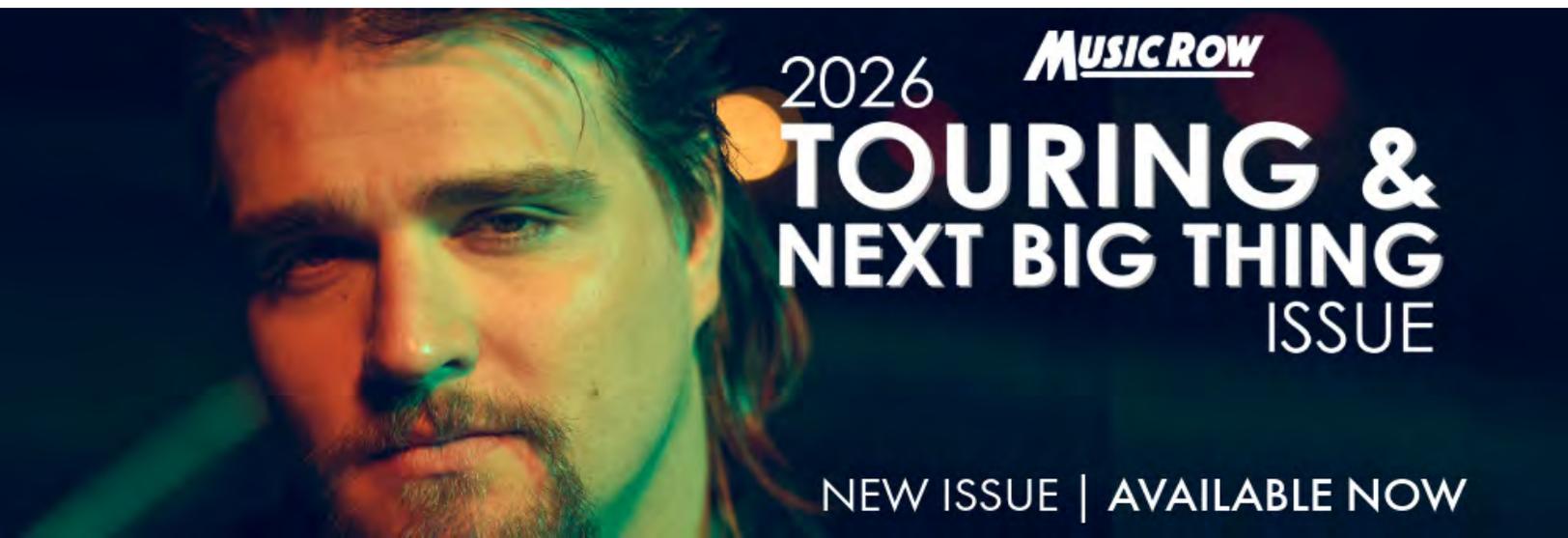
Each songwriter and artist earning No. 1 credit on the *MusicRow* Chart receives a *MusicRow* Challenge Coin. Click [here](#) to view a full list of recipients.

MusicRow CountryBreakout Chart Reporting Stations

WHMA Anniston, AL	WIFE Connersville, IN	WKVS Lenoir, NC	KRWQ Medford, OR	WGLR Platteville, WI
WXFL Florence, AL	WYGB Franklin, IN	KZZY Devils Lake, ND	WNWN Battle Creek, MI	WQPC Prairie du Chien, WI
KDXY Jonesboro, AR	KAIR Atchison, KS	KYCK Thompson, ND	WVNW Lewistown, PA	WJMQ Shawano, WI
KWCK Searcy, AR	WKDZ Cadiz, KY	KRVN Lexington, NE	WCFT Selinsgrove, PA	WCOW Sparta, WI
WCTY Norwich, CT	WULF Elizabethtown, KY	KFGE Lincoln, NE	WVPO Stroudsburg, PA	WDGG Huntington, WV
WPPL Blue Ridge, GA	WSIP Paintsville, KY	WMLL Manchester, NH	KZZI Spearfish, SD	
WUBB Savannah, GA	KRRV Alexandria, LA	KQBA Santa Fe, NM	WUCZ Carthage, TN	
KXIA Marshalltown, IA	KQKI Morgan City, LA	WDNB Monticello, NY	WLLX Lawrenceburg, TN	
KTHK Idaho Falls, ID	KJLO Monroe, LA	WPIG Olean, NY	KFTX Corpus Christi, TX	
WOOZ Cartersville, IL	WKPE Hyannis, MA	WCJW Warsaw, NY	KYKX Longview, TX	
WALS Peru, IL	WTCM Traverse City, MI	KITX Hugo, OK	KLLL Lubbock, TX	
WAAG Galesburg, IL	KZPK St. Cloud, MN	KPNC Ponca City, OK	KXOX Sweetwater, TX	
WYOT Rochelle, IL	KFAV Warrenton, MO	KWEY Weatherford, OK	WAKG Danville, VA	
WRTB Rockford, IL	WBBN Laurel, MS	KWOX Woodward, OK	WAXX Altoona, WI	
WFMB Springfield, IL	WFAY Fayetteville, NC	KRKT Albany, OR	WJVL Janesville, WI	

COUNTRYBREAKOUT RADIO CHART

Weeks On Chart	Last Week	This Week	Song / Artist / Label	Spins / Reports	% Spin Power	Spins +/-
15	2	1	Choosin' Texas / Ella Langley / SAWGOD Records/Columbia	2140/53	0	-10
45	4	2	What He'll Never Have / Dylan Scott / Curb	2127/64	1	19
42	5	3	The Fall / Cody Johnson / CoJo Music/Warner Music Nashville	2070/57	0	4
31	6	4	A Song To Sing / Miranda Lambert & Chris Stapleton / Big Loud/Mercury/Republic	2065/67	2	31
23	1	5	Ain't A Bad Life / Thomas Rhett feat. Jordan Davis / The Valory Music Co.	2036/54	-7	-165
16	3	6	Amen / Shaboozey & Jelly Roll / American Dogwood/EMPIRE	2024/54	-4	-90
64	7	7	Time's Ticking / Justin Moore / Valory	1988/54	0	3
50	8	8	Better Me For You (Brown Eyes) / Max McNown / Fugitive Recordings	1832/53	3	46
17	9	9	Turn This Truck Around / Jordan Davis / MCA Nashville	1807/61	3	53
33	12	10	Ends of the Earth / Ty Myers / RECORDS Nashville	1668/55	4	58
14	10	11	Days Like These / Luke Combs / Columbia Nashville	1606/50	-4	-63
8	13	12	Change My Mind / Riley Green / Nashville Harbor Records	1585/60	11	163
7	14	13	Brunette / Tucker Wetmore / Back Blocks/EMI Nashville	1501/62	12	158
5	17	14	Sleepless in a Hotel Room / Luke Combs / Columbia Nashville	1461/52	22	260
41	15	15	Me & A Beer / Chris Janson / Harpeth 60 Records	1378/52	3	38
10	18	16	South Of Sanity / Zach Top / Leo33	1293/59	8	101
30	16	17	Fireworks / Kelsey Hart / Curb Records	1288/57	2	30
28	19	18	Making Good Time / Old Dominion / Three Up Three Down, LLC/Columbia Nashville	1242/55	5	56
15	22	19	Beautiful Things / Megan Moroney / Columbia Nashville/Columbia Records	1218/55	13	136
27	20	20	All My Exes / Lauren Alaina feat. Chase Matthew / Big Loud Records	1175/56	3	31
4	26	21	McArthur / HARDY feat. Eric Church, Morgan Wallen, Tim McGraw / Big Loud/Mercury/Republic	1137/59	17	168
18	24	22	Chevy Silverado / Bailey Zimmerman / Atlantic Records/Warner Music Nashville	1123/54	6	59
15	23	23	Killed The Man / Lee Brice / Curb Records	1078/55	0	3
9	27	24	Rocky Mountain Low / Corey Kent feat. Koe Wetzel / RCA Records Nashville	1011/54	6	54
24	28	25	Wish You Well / Vincent Mason / MCA Nashville/Music Soup/Interscope Records	993/44	4	36
54	21	26	I Dare You / Rascal Flatts feat. Jonas Brothers / Big Machine Records	979/38	-12	-135
20	29	27	the hell you are / Ashley Cooke / Big Loud Records	947/48	4	37
12	31	28	After Midnight / Nate Smith feat. Tyler Hubbard / Sony Music Nashville	899/48	7	62
33	30	29	Wrong Hearts / LOCASH / Galaxy Label Group	831/44	-3	-23
42	33	30	I Ain't Coming Back / Morgan Wallen feat. Post Malone / Big Loud/Mercury/Republic	779/29	1	5
8	35	31	Boots Off / Jon Pardi / MCA	738/44	9	64
21	34	32	Hate How You Look / Josh Ross / Core Entertainment/Mercury Nashville	717/41	4	26
21	36	33	Three Sheets to the Wind / Kelly & Sarah / Kelly Sarah Music	713/33	6	40
11	37	34	Gary / Stephen Wilson Jr. / Big Loud/Mercury/Republic	683/41	2	16
12	39	35	The Church On Cumberland Road / Shenandoah & Nickelback / 8-Track Entertainment	636/39	12	67
15	40	36	Kick Rocks Cowboy / Ashland Craft / Leo33	572/36	2	9
19	42	37	Cowboy Pillows / Lexie Stevenson / Lexquisite Music	571/29	9	48
22	41	38	Hell That I Call Home / Porter Martin / Lovable Music	533/30	1	3
11	43	39	Steady / Jenna Paulette / Leo33	495/32	9	39



2026 **TOURING & NEXT BIG THING** ISSUE

NEW ISSUE | AVAILABLE NOW

Weeks On Chart	Last Week	This Week	Song / Artist / Label	Spins / Reports	% Spin Power	Spins +/-
8	45	40	Too Much Lonesome / Eric Lee Beddingfield / Marshals Of The Revolution	485/33	17	72
18	44	41	Pontiac (So Tell Me Momma) / Aaron Watson / Adub Records	477/29	9	40
3	49	42	Ride Ride Ride / George Birge feat. Luke Bryan / RECORDS Nashville	450/36	16	62
6	48	43	Make A Liar / Jackson Dean / Big Machine Records	450/34	15	59
10	47	44	Rise / Laura Bryna & Common Tribe / LTD Entertainment	415/22	4	15
17	46	45	Kid Myself / John Morgan / Broken Bow Records	396/25	-1	-6
13	50	46	Life's Highway / Soul Circus Cowboys with Andy Griggs / Kismet Nashville	393/28	7	24
9	52	47	Tijuana Tonya / Roland Whitt / Get Joe Records	372/22	10	33
14	51	48	Smells Like Whiskey / Jessie G / Jessie G Music	367/31	5	18
5	55	49	Let Him In Anyway / Blake Shelton / Wheelhouse Records	366/23	14	46
13	38	50	Dream Come True / Carly Pearce / Big Machine Records	348/26	-41	-244
14	56	51	Secondhand Smoke / Alex Miller / Billy Jam Records	343/27	14	42
21	53	52	Never Call Again / Gavin AdCock / Thrivin Here Records LLC/Warner Music Nashville	339/25	4	14
13	57	53	White Dress Direction / Adysen Malek / Write On Records	302/22	1	2
8	59	54	I Want It All / Skip Ewing / Vere Music	293/22	4	10
14	58	55	Less Than A Lady / Glen Shelton / Jordash Records	293/19	1	2
26	54	56	Long Live Country / Shane Profitt / Triple Tigers	292/17	-9	-29
1	89	57	What If We Don't / Ashley McBryde / Warner Records Nashville	283/21	127	177
9	61	58	Too Good, Too Bad / Jason Scott & The High Heat / Leo33	265/18	5	13
37	60	59	Easy To Love / Dustin Lynch / Broken Bow Records	264/21	1	2
11	63	60	Worth Your Wild / Russell Dickerson / Triple Tigers	248/20	2	6
3	62	61	Dandelion / Ella Langley / SAWGOD Records/Columbia	241/19	-3	-8
2	66	62	Found / Cody Jinks / Late August Records	231/24	18	36
18	64	63	Wildfire featuring Cody Johnson / Michael Martin Murphey / Wildfire Productions	217/16	8	16
3	68	64	Holdin' It Down / Chase Matthew / Warner Records Nashville	209/15	25	42
7	65	65	Too Close For Closure / Brett Westgrove / Brett Westgrove Music	200/15	2	3
1	82	66	Killin' Me / Parker McCollum / MCA Nashville	196/15	56	70
4	67	67	So Afraid of Losing You Again / Danielia Cotton / CDX Records	194/15	8	14
1	99	68	Painted You Pretty / Hudson Westbrook / River House Artists/Warner Records Nashville	181/12	127	103
1	83	69	Psychological / The Band Perry / Nashville Harbor Records & Entertainment	180/16	49	59
4	72	70	The Next Right Thing / Kristen Kelly /	180/13	13	20
6	71	71	Bar By Now / Stephen Styles / Plow House Records	168/13	4	7
5	69	72	The Sand / Randy Cobb / South Sixty Five Entertainment Group	168/14	1	1
5	70	73	Real Good Day / Kevin Morris / LOTA BULL RECORDS	166/10	2	4
2	74	74	Sometimes The Cowboy Stays / Johnathon Heilbroun / Independent	149/12	1	2
2	76	75	Straight For The Heart / Alexandra Kay / Wheelhouse Records	142/13	0	0
15	78	76	Scars / Scotty Hasting / Black River Entertainment	141/12	0	0
1	86	77	Easy Going Girl / Tori Rose / Rose Thorn Music, LLC	131/9	12	14
2	77	78	No Tellin' / Caroline Jones / Nashville Harbor Records	131/10	-7	-10
1	81	79	Back In The Bottle / Randy Houser / Magnolia Music Group	130/10	-2	-2
1	84	80	I Can See Clearly Now / Vince Hatfield / Blue Moon Records	129/8	7	8

No. 1 Song
 Greatest Spin Increase
 Highest Debut

ROW FAX

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LOOKING FOR SONGS
FOR YOUR NEXT PROJECT?

LIST WITH US!

My Music Row Story: Warner Records Nashville's Victoria Mason



Victoria Mason

Warner Records Nashville's Senior Vice President of Marketing, **Victoria Mason**, continues to lead Nashville's charge in optimizing audience, fan development and fan engagement in country music. She joined the Warner Music ranks in 2011 after a three-year tenure working with audience and data giant Nielsen and became the driving force behind Warner Music Nashville's implementation of analytics for the next six years.

In 2017, Mason was promoted to VP, Research & Analytics, where she increased the label's focus on broader industry and genre-level trends, as well as deepening her oversight of ROI and marketing spend analysis. WRN expanded Mason's duties in October 2019 into artist development, while also leading in-house analytics, and overseeing the day-to-day functions of the digital and strategic partnerships teams. She then moved from VP, Strategic Marketing to SVP Marketing & Analytics, where she merged and rebranded the Artist Development team into the comprehensive Marketing department, which encompasses Artist Marketing, Digital Marketing, Analytics, Brand Partnerships, and Industry + Fan Events, all reporting to Mason.

Mason is a current member of the Leadership Music Board of Directors (2022-2026) and has been named a *Billboard* Country Power Player, *Nashville Briefing* Power Player and a *Billboard* Woman In Music.

Mason will be honored as part of *MusicRow's* Rising Women on the Row class of 2026 on March 3 at the JW Marriott. [Read more about the event here.](#)

***MusicRow*: Where'd you grow up?**

I grew up in a small town called Bourbon, Indiana. It's in northern Indiana, just south of South Bend, a one-stoplight town. My childhood home is across the street from a cornfield, so I basically grew up in a country song.

Did your family listen to country music?

It was very prevalent in our community, but in my house it was more like the big cultural zeitgeist artists of the time. I grew up on **Whitney Houston, Garth Brooks, Backstreet Boys** and **Boyz II Men**. My dad listened to classic rock. It was a pretty mixed bag; I have always been open to exploring all different types of music.

In high school, one of my best friends, **Kelly Whiteman**, made me a mix CD of country hits at the time, and I remember hearing **Tracy Lawrence's** "Paint Me a Birmingham" and **Tim McGraw's** "Live Like You Were Dying" for the first time. Those songs really cracked the genre open for me...shoutout to Kelly for unknowingly setting me out on this path!

What did you want to be when you grew up?

I grew up kind of always being music-adjacent. I danced growing up. I wanted to play the drums, but my parents vetoed it, so I opted for tap class. [Laughs] I sang in a barbershop quartet and did choir, but I was never really talented enough

to consider a life in music. Also, growing up in a small town, I think you just don't really even imagine that there could be a lane for you in the music industry if you're not famous or you don't know someone famous. So I went to business school at Indiana University (go Hoosiers!) and focused on marketing.

While in college, I felt like I wanted to be a brand manager. I liked the idea of owning the responsibility of a brand, helping to shape its narrative and drive results. I imagined that I might work for a company like Procter & Gamble, and maybe manage a brand like Tide laundry detergent. In my mind, that was sort of the most classic, well-rounded marketing track.

I didn't end up doing that exactly. I went and worked for The Nielsen Company, but in their consumer packaged goods arm that focused on forecasting and product innovation.

Tell me about that.

Nielsen worked with companies like Procter & Gamble and Del Monte and Kellogg's to launch new products that you would find in the grocery store. The division of the company was called BASES, which means Booz-Allen Sales Estimating System. Essentially, CPG companies would come to us when they wanted to launch a new product or rebrand an existing product in the marketplace. They would come to us and say, "If we launch this new brand of cereal, or this new refrigerated fruit cup that you can blend into a smoothie, what would we sell in year one? If we got product placement at Kroger and Publix, and spent X million dollars in marketing in year one, what would you expect us to generate in volume? Is it a proposition worth exploring and launching?" We would test the ideas and products with potential consumers, and help the companies make refinements to ensure the most successful possible launch.

It was like fortune telling, but with math and science. In retrospect, I don't know that there was a better job for me to just get my feet wet in terms of understanding different drivers of marketing activity, how specific levers can move the needle, and how to tell stories with data.

I could not have envisioned, much less predicted, that the version of me at Nielsen, and now the version of me in my current role, would have any similarities whatsoever. However, they definitely are connected.

How did you transition from that to the music business?

I moved down to Nashville in 2010 for personal reasons, and I was working remotely still with Nielsen at the time. After a year and a half, maybe, of working remotely, I started to feel a pull to do something different where I could be in a traditional office environment. I remember walking my dog down Music Row one day and thinking, "I wonder if they do research or analytics in the music industry."

I went home and did a little searching online and found a job on LinkedIn called Director of Research at Warner Music Nashville. It was a brand new position...the job description was really nebulous and unspecific, and I applied for it on a whim and got an interview. I knew the minute that I walked into the building that I wanted to work here. The job just felt like it was made for me. It was a combination of doing things that I had been doing at Nielsen in terms of telling stories with data, but instead of talking about cereal and fruit cups, now I had the opportunity to talk about something that I was really passionate about, which was music.

Tell me about when you first got here. What was it like?



Photo: Courtesy of Mason



Photo: Courtesy of Mason

It was basically building my own job from the ground up. **John Esposito** was CEO at the time, and I remember him describing my job as the “chief truth officer.” He wanted me to have no political affiliations with any of the departments, but really to just come in here with a very objective eye and state the facts, like this is what is happening for these artists and for this music, and here are the opportunities that I think we should pursue. Here’s where I think we’re winning, and here’s where I think we could be doing better.

Do you remember a time early on that solidified that you were in the right job?

Early on, Espo asked me to present to a room full of industry partners, primarily in the radio space of the business. We were at this inflection point where radio

had not fully adopted streaming as an indicator to help them program and make decisions. It was obviously an area of the business that I was super leaned into, understanding when there really was a signal versus noise. So he asked me to come out and present during that summit about when data is real and organic versus programmed or lean-back. It wasn’t intentional, but it ended up being kind of an educational moment. I just remember feeling very in my element during that presentation, and the room was very open and receptive to hearing what I had to say. We were having this healthy discourse and conversation, and I remember feeling like, “Oh man, I think I might have a lot to offer this town and this industry,” and really helping people embrace new technologies and the constant ebbs and flows.

There have been hundreds of other little moments along the way that have given me reassurance that I am in the right place. Listening to the first batch of **Dan + Shay** songs ever on a white label CD. Introducing friends and family to their favorite artists. Getting ready for CMA Awards night with the girls. Steady, constant reminders of how lucky I am to be here.

You’ve risen through the ranks and grown your team at Warner. Tell me about how the job has changed over the years.

When I first came in, it was just me, a department of one, analyzing sales data on SoundScan and radio data on Mediabase. Now the analytical arm is still very much under my remit, but that has become so much more complex, and we’ve got a whole team dedicated to looking at that. Obviously with streaming and socials, there’s just an infinite amount of data and things to analyze.

Beyond that, my job is ultimately about how we can make the healthiest, smartest decisions about how we allocate resources and people and time. That’s really what my job is now...supporting, guiding, and resourcing my team, and giving them the runway to do the things they need to do to give our artists and their music the best shot. I’d say that the same responsibility applies to our artists...supporting, guiding, and resourcing. Helping ensure they have the right tools at the right times to tell their stories and reach new audiences.

And as I am sure anyone in the industry would tell you—no two days are the same.

Who have been some of your mentors?

Growing up, my grandparents (**Mammaw** and **Pap**) and my parents always set great examples of the importance of hard work, kindness, compassion and community. I hope that I have taken many cues from them, both personally and professionally.

Espo is certainly my number one mentor professionally. I'm so grateful to him for so much that I've been able to accomplish in my career. He always made sure that I had a seat at the table.

Ben Kline, Shane Tarleton, Cris Lacy and Kristen Williams. And there is a special camaraderie I find among the other working moms in the industry...you know who you are!

What's some of the best advice you've ever gotten?

Seek first to understand. My mom has always said this, and it's always stuck with me. Listening is so powerful... the more that we approach one another from a place of openness and understanding, the better we are going to be.

Also: Quality remains long after the price is forgotten. This one is from my grandpa, and I love it because it applies to lots of different things. It's a funny way to justify a shopping splurge. And it's also a reminder that good, hard work pays off.

Tell me about an experience you've had that your little kid self would think is so cool.

She would have been amazed to learn that in the second week of her first music industry job, Faith Hill would walk into her office to introduce herself and graciously offer her a hug. It was a perfect foreshadowing of the warm, welcoming women that make up our country music community. **MR**



Photo: Courtesy of Mason

DISCLAIMER Single Reviews: Amy Grant Shares A 'Beautifully Done' Ballad



Amy Grant. Photo: Ed Rode

Joe Nichols, LeAnn Rimes, Preston Cooper, Brei Carter and Ernest are all singing of gentle things. Rising above them all is Amy Grant, who wins the Disc of the Day with her heartwarming "The Me That Remains."

Also on the gentle side is Alyssa Micaela, who wins this week's DISCOVERY Award.

Among our rockers today, Webb Wilder is the ruler.

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

MORE TOP STORIES

[Academy Of Country Music Unveils Details For ACM Awards & Surrounding Events](#)

[Audacy Names Zach John King & Stephen Wilson Jr. As LAUNCH Artists](#)

[Billboard Women In Music 2026 To Honor Ella Langley, Tate McRae, More](#)

[CMA Fest Unveils Nissan Stadium Lineup](#)

[Dynamic Talent International & Madison House Form Strategic Partnership](#)

[East Tennessee Children's Hospital Renamed For Dolly Parton](#)

[George Strait, Miranda Lambert, Don Cook & Keith Gattis Inducted Into Texas Songwriters Hall Of Fame](#)

[Grand Ole Opry Celebrates Ronnie Milsap's 50th Opry Anniversary & NextStage Class Of 2026](#)

[Hit Country Songwriter Brett Jones Passes](#)

[Lee Brice Tips His Hat To Those Up-Before-Dawners On New LP 'Sunriser'](#)

[Meeks Carter Signs With Red Street Records](#)

[Meg Combs Launches Nightingale Collective](#)

[Nashville's Pet Community Center To Present Carly Pearce Live At City Winery](#)

[Spotify Hosts NYC Release Event For Megan Moroney's 'Cloud 9'](#)

[Sun Label Group Unveils Key Leadership Promotions](#)

[Tin Pan South Unveils 2026 Lineup & Schedule](#)

[Troy Vollhoffer Honored By TJ Martell Foundation At L.A. Wine Dinner](#)

[Tucker Wetmore Celebrates Second Chart-Topper '3, 2, 1'](#)

TOP SONGWRITER CHART

This Week	Last Week	Songwriter's Name	Song(s)	Artist
1	1	Zachary Lane Bryan	Appetite Bad News Plastic Cigarette Say Why	Zach Bryan Zach Bryan Zach Bryan Zach Bryan
2	2	Chase McGill	20 Cigarettes Brunette I Got Better It Won't Be Long McArthur the hell you are Water At A Wedding	Morgan Wallen Tucker Wetmore Morgan Wallen George Birge HARDY, Eric Church, Morgan Wallen & Tim McGraw Ashley Cooke Greylan James
3	3	Blake Pendergrass	20 Cigarettes Ain't A Bad Life Brunette I Got Better Wish You Well	Morgan Wallen Thomas Rhett & Jordan Davis Tucker Wetmore Morgan Wallen Vincent Mason
4	5	Randy Montana	Change My Mind Make A Liar Sleepless In A Hotel Room Time's Ticking	Riley Green Jackson Dean Luke Combs Justin Moore & Dierks Bentley
5	4	Ty Myers	Ends Of The Earth	Ty Myers
6	6	Luke Combs	Days Like These Sleepless In A Hotel Room	Luke Combs Luke Combs
7	7	Joybeth Taylor	Choosin' Texas Dandelion girl you're taking home Hell At Night Never Call Again	Ella Langley Ella Langley Ella Langley BigXthaPlug (feat. Ella Langley) Gavin Adcock
8	9	Chris LaCorte	20 Cigarettes Brunette Wish You Well	Morgan Wallen Tucker Wetmore Vincent Mason
9	11	Jeremy Stover	The Fall Time's Ticking	Cody Johnson Justin Moore & Dierks Bentley
10	10	Ella Langley	Choosin' Texas Dandelion girl you're taking home Hell At Night	Ella Langley Ella Langley Ella Langley BigXthaPlug (feat. Ella Langley)
11	8	Michael Hardy	Favorite Country Song I Ain't Comin' Back I Got Better McArthur	Hardy Morgan Wallen (feat. Post Malone) Morgan Wallen HARDY, Eric Church, Morgan Wallen & Tim McGraw
12	13	Ryan Vojtesak	Hell At Night I Ain't Comin' Back I Got Better I'm The Problem What I Want	BigXthaPlug (feat. Ella Langley) Morgan Wallen (feat. Post Malone) Morgan Wallen Morgan Wallen Morgan Wallen (feat. Tate McRae)
13	14	Josh Miller	20 Cigarettes Brunette	Morgan Wallen Tucker Wetmore
14	12	Bruce Robison	Travelin' Soldier	Cody Johnson
15	15	Miranda Lambert	A Song To Sing Choosin' Texas	Miranda Lambert & Chris Stapleton Ella Langley
16	16	Morgan Wallen	I Ain't Comin' Back I Got Better I'm The Problem What I Want	Morgan Wallen (feat. Post Malone) Morgan Wallen Morgan Wallen Morgan Wallen (feat. Tate McRae)

This Week	Last Week	Songwriter's Name	Song(s)	Artist
17	18	Ashley Gorley	Ain't A Bad Life Favorite Country Song Me & A Beer	Thomas Rhett & Jordan Davis Hardy Chris Janson
18	30	Jessie Jo Dillon	Baggage Beautiful Things Cloud 9 Wish You Well	Kelsea Ballerini Megan Moroney Megan Moroney Vincent Mason
19	17	Josh Thompson	McArthur Turn This Truck Around Wrong Hearts	HARDY, Eric Church, Morgan Wallen & Tim McGraw Jordan Davis LOCASH
20	22	Ernest Keith Smith	Cloud 9 I Ain't Comin' Back I Got Better I'm The Problem	Megan Moroney Morgan Wallen (feat. Post Malone) Morgan Wallen Morgan Wallen
21	23	Jonathan Singleton	Sleepless In A Hotel Room	Luke Combs
22	25	Aaron Raitiere	Days Like These Never Comin' Back	Luke Combs Flatland Cavalry
23	27	John Morgan	How Far Does A Goodbye Go Kid Myself	Jason Aldean John Morgan
24	28	Ray Fulcher	The Fall	Cody Johnson
25	29	Bobby Pinson	The Fall	Cody Johnson
26	24	Erik Dylan	Change My Mind Last One To Know	Riley Green Gavin Adcock
27	26	Brent Cobb	Days Like These	Luke Combs
28	31	Luke Dick	Choosin' Texas Make A Liar	Ella Langley Jackson Dean
29	42	Megan Moroney	Beautiful Things Cloud 9 Wish I Didn't	Megan Moroney Megan Moroney Megan Moroney
30	46	Luke Laird	Boots Off Cloud 9 Last One To Know Never Comin' Back Wish I Didn't	Jon Pardi Megan Moroney Gavin Adcock Flatland Cavalry Megan Moroney
31	33	John Edwards	How Far Does A Goodbye Go	Jason Aldean
32	34	Kurt Allison	How Far Does A Goodbye Go	Jason Aldean
33	35	Tully Kennedy	How Far Does A Goodbye Go	Jason Aldean
34	36	Ava Suppelsa	Better Me For You (Brown Eyes)	Max McNown
35	37	Jamie Kenney	Better Me For You (Brown Eyes)	Max McNown
36	38	Max McNown	Better Me For You (Brown Eyes)	Max McNown
37	39	Trent Dabbs	Better Me For You (Brown Eyes)	Max McNown
38	40	John Byron	Ain't A Bad Life What I Want	Thomas Rhett & Jordan Davis Morgan Wallen (feat. Tate McRae)
39	32	Austin Goodloe	Dandelion Rocky Mountain Low	Ella Langley Corey Kent (feat. Koe Wetzell)
40	44	Riley Green	Change My Mind	Riley Green
41	48	Will Bundy	Time's Ticking	Justin Moore & Dierks Bentley
42	49	Justin Moore	Time's Ticking	Justin Moore & Dierks Bentley
43	58	Tyler Hubbard	After Midnight Kid Myself Ride, Ride, Ride	Nate Smith (feat. Tyler Hubbard) John Morgan George Birge (feat. Luke Bryan)
44	156	Matt Rogers	Long Live Country Til' You Can't	Shane Profit Kid Rock
45	51	Robbie Gatlin	What He'll Never Have	Dylan Scott
46	52	Ricky Rowton	What He'll Never Have	Dylan Scott
47	53	Logan Robinson	What He'll Never Have	Dylan Scott
48	54	Dylan Scott	What He'll Never Have	Dylan Scott

This Week	Last Week	Songwriter's Name	Song(s)	Artist
49	55	Jessi Alexander	Beautiful Things	Megan Moroney
50	56	Connie Harrington	Beautiful Things	Megan Moroney
51	50	Beau Bailey	Favorite Country Song Painted You Pretty	Hardy Hudson Westbrook
52	59	Mark Trussell	Ain't A Bad Life	Thomas Rhett & Jordan Davis
53	60	Thomas Rhett	Ain't A Bad Life	Thomas Rhett & Jordan Davis
54	61	Jordan Davis	Turn This Truck Around	Jordan Davis
55	62	Devin Dawson	Turn This Truck Around	Jordan Davis
56	63	Jake Mitchell	Turn This Truck Around	Jordan Davis
57	57	Joe Reeves	I Got Better What I Want	Morgan Wallen Morgan Wallen (feat. Tate McRae)
58	47	Jameson Rodgers	McArthur	HARDY, Eric Church, Morgan Wallen & Tim McGraw
59	64	Zach Top	South Of Sanity	Zach Top
60	65	Mark Nesler	South Of Sanity	Zach Top

Newly Added Job Listings

Round Hill Music: Royalty Services Coordinator

Round Hill Music is a creative music company with a core focus on music publishing . With offices in London, Nashville, and New York, the company offers a comprehensive music publishing division—complete with robust sync and copyright administration—alongside a music production library business. We work with great songs, deliver premiere client service, and ultimately try to achieve maximum value from the music we represent. The ideal candidate will have 1 year of Royalty Administration experience (including internships).

Contact: [Apply here](#)

Tennessee Titans: Manager, Music Strategy

The Tennessee Titans seek a Manager, Music Strategy to support the club's overall music strategy across content, game day, strategic partnerships, merchandise, and fan engagement. Reporting to the Manager of Brand Extensions on the Entertainment & Fan Engagement team, this driven, collaborative professional will serve as a connector across internal teams and external music partners, helping bring the Titans' brand to life through music. This is a hands-on, highly collaborative role for someone excited to help build a new vertical within the organization. The ideal candidate brings music industry experience, strong creative and strategic instincts, and an eagerness to dig in, playing a key role in shaping the future of the Titans' music strategy as the organization prepares for the opening of the new stadium in 2027.

Contact: [Apply here](#)

Country Thunder Music Festivals: Social Media Specialist

Country Thunder Music Festivals' Social Media Specialist is responsible for content curation and execution across Social Media platforms utilized by Country Thunder, Big Valley Jamboree, and Rockin' Thunder music festivals. Qualifications: background in live events, and/or a relevant degree in marketing/communications/music business, knowledge of social media/trends/algorithm strategies/viral content creation, video editing/short-form content production, graphic design/proficiency with Adobe Suite, copywriting with an engaging and on-brand tone. This is a full-time role with the expectation for a 40-hour work week. Travel to all festivals will be required.

Contact: Send resume and creative portfolio that demonstrates creative social content/its success to helen@countrythunder.com

StageRight: Staff or Senior Accountant

We are seeking a full time Staff or Senior Accountant to oversee and manage the day-to-day live event accounting for 2 music venues in our portfolio. This person will be responsible for owning all aspects of venue accounting and must be self-motivated and able to multitask.

Contact: nick@stagerightvenues.com

International Bluegrass Music Association: Events Director

The Events Director will drive the planning and execution of IBMA's signature programs, including IBMA World of Bluegrass, Leadership Bluegrass, and Kids on Bluegrass, along with other member-focused events throughout the year. The position manages event strategy and logistics from start to finish, coordinating teams, production partners, ticketing systems, and operational processes to ensure seamless live and hybrid experiences.

Contact: [Apply here](#)

CALENDAR

Single/Track Releases And Radio Add Dates

February 27

Megan Moroney/sorry... i mean tonight/Sony Music Nashville/Columbia
Avery Anna/Man Downstairs/Warner Records Nashville
Jordan Davis/Like God Intended/MCA
Warren Zeiders/Born to Be Yours/Warner Records
Ty Myers/Morning Comes/RECORDS Nashville/Columbia
ERNEST/Boat Named After You/Big Loud Records
NEEDTOBREATHE/Highlands/MCA
Paul Cauthen (feat. Delaney Ramsdell)/Chain Smoking/Velvet Rose Records
Kylie Morgan/1-(800) DUMP HIM/Curlytop Records
Austin Snell/Circles/River House Artists/Warner Records Nashville
Willow Avalon/Easy On The Eyes
Mackenzie Carpenter/Drunk Cigs/Big Machine Records
Tenille Townes (feat. Lori McKenna)/the acrobat
Kyle Clark/Dock And A Hard Place
Tyler Booth & Jamey Johnson/Clean Dirt/Average Joes & Big Gassed Records
2 Lane Summer/Heaven Knows/QHMG/Quartz Hill Records
Starlito X Bandplay (feat. Josh Mirenda)/Who I Am
Kasey Tyndall & Pop Evil/Maybe You're The One/MNRK Music
Ricky Manning & Julia Devlin/Same Old Fool
Ashley Anne/Love Looks Like
Ken Domash/This Beer's Broken/Thunder Mountain Records
Harper Grace/if daddy says no/Curb Records
Presley & Taylor/Sting
Kimberly Kelly/Stripper For A Week
Andrew Mitch/baggage
Nicole Croteau/Live A Little

March 2

Calder Allen/Daylight Saves
Greg Pratt/Country Raised Her/PGMG NASHVILLE

Album/EP Releases

February 27

Mitski/*Nothing's About to Happen to Me*/Dead Oceans
Donovan Woods/*Squander Your Gifts*
Jon Langston/*Thing About Me*
Telander/*This Rules*/Greenback Records
A Thousand Horses/*White Flag Down*/Highway Sound Records
Trey Pendley/*Podunk*/Leo33
Dusty Black/*Dusty Black*/QHMG/Stone Country Records)
Amanda Janson/*Sinner to Saint*/Pure Mosaic Records
Jeremy Fetzer/*An Evening At Fetzicon Lounge*/Fetzicon/Thirty Tigers

March 4

Breaking Eight/*8 Second Strong*

CALENDAR

Industry Events

March 3

MusicRow's 13th annual Rising Women on the Row breakfast

March 5-6

Nashville Production Week

March 6

22nd Annual Ringside: A Fight for Kids

March 13-15

C2C Festival

March 18-20

CRS 2026

March 24-28

34th Annual Tin Pan South

March 26

2026 iHeartRadio Music Awards

Upcoming Nashville Concerts

February 27

Aaron Lewis & The Stateliners/Ryman Auditorium

Del Water Gap/Chasing The Chimera Tour/Marathon Music Works

Waxed/Brooklyn Bowl

Goldie Boutillier/King of Possibilities Tour/The Basement East

February 28

Kenny Wayne Shepherd/Ledbetter Heights Anniversary Tour/Ryman Auditorium

The Runarounds/Brooklyn Bowl

Langhorne Slim/The Dreamin' Kind Tour/The Basement East

Rhymn' N Stealin'/Cannery Hall (The Mil)

DEMOLA LIVE!/City Winery

Lola Kirke/The Blue Room