

ACM Unveils 2027 Awards Date

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Cody Johnson accepts the award for Male Artist of the Year at The 61st Academy of Country Music Awards held at MGM Grand Garden Arena on May 17, 2026 in Las Vegas, Nevada

The Academy of Country Music will return to Las Vegas in 2027 for the 62nd Annual ACM Awards. Slated for May 16, tickets will go on sale this fall.

The [61st Academy of Country Music Awards](#) last month drove an estimated \$53 million in total economic impact for the Las Vegas region.

The event generated \$15.7 million in increased employee earnings and supported approximately 290 full-time equivalent jobs across industries ranging from television production and event operations to hospitality and transportation. Visitor spending accounted for \$24.3 million of the total economic impact and generated \$7.8 million in worker earnings and 147 full-time equivalent jobs. A full week of related concerts, brunches, dinners, pre-parties, after-parties, and fan and industry events generated an additional \$4.5 million in economic activity for local hotels, restaurants, venues, and businesses throughout Las Vegas.

Hosted by Shania Twain, the 2026 show featured performances from Lainey Wilson, Miranda Lambert, Zach Top, Riley Green, Kacey Musgraves, Carter Faith and more. **MR**

THIS WEEK'S HEADLINES

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Elizabeth Lombardi & Taylor Perez Join Spirit Music

My Music Row Story: Big Machine Records/Nashville Harbor Records & Entertainment's Allison Jones

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Academy Of Country Music Unveils Special Award Honorees For 19th ACM Honors



The Academy of Country Music has unveiled the special honorees to be celebrated at the 19th annual ACM Honors, set for Aug. 19 at The Pinnacle in Nashville.

Carly Pearce returns to host for the sixth time, alongside new co-host **Parker McCollum**.

Brett James and **The Carter Family** will each be honored posthumously with the ACM Poet's Award. This award recognizes a country music songwriter whose work has had an enduring impact on shaping the country music genre with exceptional lyrical and musical contributions.

Bill Anderson and **Mike Curb** will each be honored with the ACM Icon Award, inspired by Cliffie Stone, which honors a country music artist, duo/group, or industry leader whose multifaceted contributions across songwriting, recording, production, touring, film, television, literary works and philanthropic efforts have positively impacted the country music genre and community.

Kacey Musgraves will be honored with the ACM Spirit Award. Inspired by 20-time ACM Award recipient Merle Haggard, this award is presented to an honoree that exemplifies Merle's dedication to country music and passion for storytelling through music and performance.

Scott Zolke will be honored with the ACM Service Award, inspired by Mae Boren Axton. This award recognizes a country music artist, duo/group, or industry leader that has served the Academy of Country Music.

Eric Church will be honored with the ACM Lifting Lives Award, honoring the contributions of Gary Haber, known as a business manager and past president of ACM Lifting Lives. This award is presented to a country music artist, duo/group, or industry professional who is devoted to improving lives through the power of music, has a generosity of spirit, and is committed to serving others. It is voted on by the ACM Lifting Lives Board of Directors.

Leslie Fram will be honored with the ACM Lift Every Voice Award. This award is presented to a country music artist, duo/group, industry leader or affiliate/partner who plays a pivotal role in elevating underrepresented voices throughout the country music genre, transcending demographics and geography.

C2C: Country to Country will be honored with the ACM International Award, inspired by Jim Reeves. This award is presented to a country music artist, group or industry leader for outstanding efforts in expanding country music's influence worldwide. **Landman** will be honored with the ACM Film Award, inspired by Tex Ritter, which honors a television series, television movie, or feature film released within the past calendar year that prominently showcases Country Music.

These winners join previously announced ACM Artist-Songwriter of the Year winner **Ella Langley** and ACM Songwriter of the Year winner **Jessie Jo Dillon**. Additional awards will be announced at a later date.

Tickets are on sale on now. **MR**

COUNTRYBREAKOUT RADIO CHART

CHART ACTION

New On The Chart—Debuting This Week

song/artist/label—Chart Position

- Something Stronger/Soul Circus Cowboys/Kismet Nashville - 74
- Girl Dad/Cole Swindell/Warner Records Nashville - 77
- Message in a Bottle/Jo Dee Messina/Dreambound Records - 78

Greatest Spin Increase

song/artist/label—Spin Increase

- Horseback/Cody Johnson/CoJo Music/Warner Records Nashville - 273
- Phone, Keys, Wallet/Lainey Wilson & John Mayer/Broken Bow Records - 252
- I Knew It, I Knew You/Taylor Swift/Walt Disney Records/Pixar - 235
- Be By You/Luke Combs/Columbia Nashville - 224
- I Can't Love You Anymore/Ella Langley feat. Morgan Wallen/Columbia Records/SAWGOD - 205

Most Added

song/artist/label—No. of Adds

- Horseback/Cody Johnson/CoJo Music/Warner Records Nashville - 16
- Girl Dad/Cole Swindell/Warner Records Nashville - 14
- Phone, Keys, Wallet/Lainey Wilson & John Mayer/Broken Bow Records - 9
- Hands Up/Jelly Roll/BMG/Stoney Creek Records - 8
- baby blues/Ashley Cooke/Big Loud/Back Blocks - 8
- I Didn't Come Here To Leave/Chris Young/Black River Entertainment - 8

On Deck—Soon To Be Charting

song/artist/label—No. of Spins

- You & Whiskey/JYKÄ/OTM Prod/JuneHill Publishing - 147
- The Grass Looks Greener/Karly C/Quirky Cowgirl Records - 140
- Small Town/Rebekah Snyder/CDX Records - 127
- Cowgirl At Heart/James Tamelcoff/James Tamelcoff Music - 127
- Whiskey And Vinyl/Stephen Styles/Plow House Records - 116

NO. 1 SONG



Morgan Wallen notches his fourth consecutive week at No.1 on the *MusicRow* CountryBreakout Radio Chart with his hit "Don't We."

The track comes from his fourth studio album *I'm The Problem* and was written by Wallen, **Rocky Block**, **John Byron**, **Ashley Gorley**, **Blake Pendergrass** and **Charlie Handsome**.

"Don't We" currently sits at No. 4 on the *Billboard* Country Airplay chart and No. 4 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	WFMB Springfield, IL	KFAV Warrenton, MO	KWEY Weatherford, OK	WAXX Altoona, WI
WXFL Florence, AL	WIFE Connersville, IN	WBBN Laurel, MS	KWOX Woodward, OK	WJVL Janesville, WI
WFFN Tuscaloosa, AL	WYGB Franklin, IN	WFAY Fayetteville, NC	KRKT Albany, OR	WGLR Platteville, WI
KDXY Jonesboro, AR	KAIR Atchison, KS	WKVS Lenoir, NC	KRWQ Medford, OR	WQPC Prairie du Chien, WI
KWCK Searcy, AR	KNZA Hiawatha, KS	KZZY Devils Lake, ND	WVNW Lewistown, PA	WJMQ Shawano, WI
WCTY Norwich, CT	WKDZ Cadiz, KY	KYCK Thompson, ND	WCFT Selinsgrove, PA	WCOW Sparta, WI
WPPL Blue Ridge, GA	WULF Elizabethtown, KY	KRVN Lexington, NE	WVPO Stroudsburg, PA	WDGG Huntington, WV
WUBB Savannah, GA	WSIP Paintsville, KY	KFGE Lincoln, NE	KZZI Spearfish, SD	
KXIA Marshalltown, IA	KRRV Alexandria, LA	WMLL Manchester, NH	WUCZ Carthage, TN	
KTHK Idaho Falls, ID	KQKI Morgan City, LA	KQBA Santa Fe, NM	WLLX Lawrenceburg, TN	
WOOZ Carterville, IL	KJLO Monroe, LA	WDNB Monticello, NY	KFTX Corpus Christi, TX	
WALS Peru, IL	WKPE Hyannis, MA	WPIG Olean, NY	KYKX Longview, TX	
WAAG Galesburg, IL	WTCM Traverse City, MI	WCJW Warsaw, NY	KLLL Lubbock, TX	
WYOT Rochelle, IL	WNWN Battle Creek, MI	KITX Hugo, OK	KXOX Sweetwater, TX	
WRTB Rockford, IL	KZPK St. Cloud, MN	KPNC Ponca City, OK	WAKG Danville, VA	

COUNTRYBREAKOUT RADIO CHART

Weeks On Chart	Last Week	This Week	Song / Artist / Label	Spins / Reports	% Spin Power	Spins +/-
17	1	1	Don't We / Morgan Wallen / Big Loud/Mercury/Republic	2425/64	2	47
17	2	2	Don't Tell On Me / Jason Aldean / BBR Music Group/BMG Nashville	2190/57	1	23
9	6	3	I Can't Love You Anymore / Ella Langley feat. Morgan Wallen / Columbia Records/SAWGOD	2140/60	11	205
38	3	4	Hate How You Look / Josh Ross / Core Entertainment/Mercury Nashville	2064/53	0	2
27	5	5	South Of Sanity / Zach Top / Leo33	2006/67	0	4
9	8	6	Be By You / Luke Combs / Columbia Nashville	2005/58	13	224
21	4	7	McArthur / HARDY feat. Eric Church, Morgan Wallen, Tim McGraw / Big Loud/Mercury/Republic	1996/65	-3	-56
26	7	8	Rocky Mountain Low / Corey Kent feat. Koe Wetzel / RCA Records Nashville	1967/57	3	56
14	10	9	Woman / Kane Brown / RCA Nashville	1785/55	6	99
7	9	10	Carry On / Kenny Chesney / HEY NOW Records	1783/63	6	94
20	11	11	Ride Ride Ride / George Birge feat. Luke Bryan / RECORDS Nashville	1678/60	3	50
44	12	12	All My Exes / Lauren Alaina feat. Chase Matthew / Big Loud Records	1528/58	-2	-35
35	13	13	Chevy Silverado / Bailey Zimmerman / Atlantic Records/Warner Music Nashville	1510/48	2	35
13	14	14	Country And She Knows It / Luke Bryan / Capitol Nashville	1479/59	3	44
25	15	15	Boots Off / Jon Pardi / MCA	1452/60	5	63
12	16	16	Say So / Dan + Shay / Warner Records Nashville	1314/56	5	62
3	21	17	I Knew It, I Knew You / Taylor Swift / Walt Disney Records/Pixar	1186/48	25	235
4	20	18	Think As You Drunk / Riley Green / Nashville Harbor	1161/58	17	165
34	18	19	Kid Myself / John Morgan / Broken Bow Records	1134/45	7	75
28	17	20	Gary / Stephen Wilson Jr. / Big Loud/Mercury/Republic	1095/57	2	23
3	27	21	Phone, Keys, Wallet / Lainey Wilson & John Mayer / Broken Bow Records	1056/56	31	252
14	22	22	Get To Drinkin' / Zach John King / Sony Music Nashville	1003/47	7	69
6	23	23	Boston / Stella Lefty / Atlantic Outpost	1000/50	10	90
22	24	24	Let Him In Anyway / Blake Shelton / Wheelhouse Records	923/45	6	52
18	25	25	Water At A Wedding / Greylan James / Nashville Harbor	878/47	7	55
18	29	26	Painted You Pretty / Hudson Westbrook / River House Artists/Warner Records Nashville	810/42	2	12
23	28	27	Make A Liar / Jackson Dean / Blue Highway	793/45	-1	-6
50	26	28	Wrong Hearts / LOCASH / Galaxy Label Group	753/32	-8	-69
16	30	29	American Sky / Aaron Tippin / 8-Track Entertainment	732/40	3	22
17	31	30	If Daddy Says No / Harper Grace / Curb Records	725/45	2	15
18	32	31	What If We Don't / Ashley McBryde / Warner Records Nashville	666/37	-2	-11
18	33	32	Killin' Me / Parker McCollum / MCA Nashville	646/38	3	21
3	40	33	I Didn't Come Here To Leave / Chris Young / Black River Entertainment	643/44	29	146
2	50	34	Horseback / Cody Johnson / Cojo Music/Warner Records Nashville	638/45	75	273
54	34	35	Easy To Love / Dustin Lynch / Broken Bow Records	614/34	0	-3
13	35	36	Good Time Gone / Lexie Stevenson / Lexquisite Music	601/33	6	34
9	38	37	Son of Jolene / Belles with Dolly Parton / East Music Row Records	586/41	8	44
43	36	38	Long Live Country / Shane Profitt / Triple Tigers	582/27	3	19
20	37	39	Holdin' It Down / Chase Matthew / Warner Records Nashville	562/32	1	6

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ARTIST ROSTER THE 2026 REPORT

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Weeks On Chart	Last Week	This Week	Song / Artist / Label	Spins / Reports	% Spin Power	Spins +/-
11	39	40	Something That I Need / Carson Beyer / Lucky Money Entertainment	534/35	6	30
5	41	41	Land / Tyler Hubbard / Mercury Nashville	519/37	6	29
19	43	42	Straight For The Heart / Alexandra Kay / Wheelhouse Records	483/26	12	53
5	45	43	Better That Way / Charles Wesley Godwin feat. Luke Combs / Big Loud Records/Sony Music Nashville	472/36	14	58
28	42	44	Worth Your Wild / Russell Dickerson / Triple Tigers	471/30	4	17
6	44	45	The Years Are Short / Rodney Atkins / Curb Records	466/34	9	38
14	46	46	Tell Me That There Ain't A God / Jon Brennan / CDX Records	430/27	12	45
10	47	47	Whiskey After Women / Adysen Malek / Write On Records	428/29	11	44
9	51	48	Wouldn't Want Me Either / Erica Nicole / Kent Wells Productions	389/27	10	34
4	57	49	baby blues / Ashley Cooke / Big Loud/Back Blocks	384/31	31	90
25	19	50	Too Much Lonesome / Eric Lee Beddingfield / Marshals Of The Revolution	377/17	-63	-639
18	48	51	Psychological / The Band Perry / Nashville Harbor Records & Entertainment	345/27	-7	-26
8	52	52	Just A Mom / Alex Miller / Billy Jam Records	339/24	5	17
14	56	53	Ghost of You / Chuck Thomas / CDX Records	325/17	7	22
6	54	54	Medicine / Megan Moroney / Sony Music Nashville/Columbia Records	325/20	5	14
10	53	55	Exes In Texas / Porter Martin / Lovable Losers Music	324/24	2	6
3	63	56	End This Way / Braden Hull / Melody Place	303/28	27	64
15	55	57	Warning You Whiskey / Brit Taylor / RidgeTone Records/Thirty Tigers	302/21	-1	-2
4	62	58	High Noon / Jenna Paulette / Leo33	293/23	21	50
13	59	59	This Beer's Broken / Ken Domash / Thunder Mountain Records	291/22	10	27
7	61	60	Nothing On You / Jet Jurgensmeyer / Simba Entertainment, LLC	288/22	17	41
10	60	61	Move On / Kevin Powers & Shaboozey / American Dogwood/EMPIRE	266/20	5	12
6	65	62	If I Go Missin' / Tim & The Glory Boys / Buckaroo Records	249/17	21	44
12	58	63	Never Comin' Back / Flatland Cavalry / Lost Highway	235/17	-12	-31
4	67	64	Family Man / Trey Pendley / Leo33	229/21	21	39
16	66	65	Back In The Bottle / Randy Houser / Magnolia Music Group	219/16	11	22
5	70	66	We Make America Run / Ansel Brown / ABM Records	209/17	12	23
2	69	67	Hurts Like You / Koe Wetzel / Columbia Records	200/13	7	13
13	64	68	Good Damn / Brantley Gilbert / BBR Music Group/BMG/Wheelhouse Records	199/20	-9	-20
8	74	69	Country Raised Her / Greg Pratt / PGMG Nashville	196/12	11	20
11	68	70	One For The Road / Preston Cooper / Blue Highway Records	191/15	1	2
6	72	71	My Grandpa and My Old Man / Cam Shelton / Cam Shelton Music	183/14	1	2
4	77	72	What Took You So Long / Jacob Hackworth / MCA Nashville	174/13	9	14
3	78	73	For You Girl / Robert Ross / CDX Records	173/10	9	14
1	81	74	Something Stronger / Soul Circus Cowboys / Kismet Nashville	168/14	14	21
8	79	75	Love is Blind / Ian Munsick / Triple Tigers Records	158/11	-1	-1
2	76	76	Goodbye Looks Like / Johnathon Heilbroun / Johnathon Heilbroun Music	158/12	-2	-4
1	0	77	Girl Dad / Cole Swindell / Warner Records Nashville	157/14	0	157
1	90	78	Message in a Bottle / Jo Dee Messina / Dreambound Records	152/13	38	42
6	80	79	Loneliest Girl / Kacey Musgraves / Lost Highway Records	149/9	0	0
4	73	80	Me & God And a Fishing Pole / Skip Ewing / Vere Music	148/15	-18	-32

 No. 1 Song
 Greatest Spin Increase
 Highest Debut

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Music City Walk Of Fame To Induct Thomas Rhett



Thomas Rhett. Photo: Josh Aikin

Thomas Rhett is set to be inducted into the Music City Walk of Fame on July 8. He will become the 113th star on the Walk of Fame.

Rhett has spent the past decade becoming one of country music's biggest stars. He has earned 25 No. 1 songs, 16 billion streams, and numerous awards, including eight ACM Awards (with 2020 Entertainer of the Year), two CMA Awards, and five Grammy nominations. He has also won honors from the CMT Music Awards, *Billboard* Music Awards and iHeartRadio Music Awards.

Earlier this year, Rhett teamed up with Marshmello on the single "Where We Go" and released a new version of "Georgia On My Mind" for ESPN's 2026 Masters Tournament campaign. Alongside his headlining "[The Soundtrack To Life Tour](#)," he is also performing with Morgan Wallen on the "[Still The Problem Tour](#)" and will return to the U.K. next month for three shows at Wembley Stadium with Luke Combs.

The ceremony will take place on July 8 at 1 p.m, and is open to the public. **MR**

Music Industry Veteran Clive Davis Passes At 94



Clive Davis

Clive Davis passed away Monday (June 22) at his home in Manhattan. He was 94.

A Brooklyn, New York native, Davis graduated from Harvard Law School in 1956 and began as an in-house lawyer at Columbia Records a few years later. He rose to President of the company in 1967.

In 1974, he took charge of the Bell label and renamed it Arista, signing artists including Patti Smith, the Kinks, Lou Reed, Gil Scott-Heron and Aretha Franklin. In 1983, he signed Whitney Houston, who he championed for the rest of her career. He co-founded Arista Nashville in 1989 with Tim DuBois, which became the home to Alan Jackson, Brooks & Dunn, Pam Tillis and Brad Paisley among many others.

In 2000, he founded J Records, which launched the careers of Alicia Keys and Maroon 5.

Also in 2000, Davis was inducted into the Rock & Roll Hall of Fame as a nonperformer. In 2002, he endowed the Clive Davis Department of Recorded Music, an undergraduate music industry program at N.Y.U.'s Tisch School of the Arts with a \$5 million donation. Davis was well known for his annual Grammy Awards parties, which he began 1976. The events were often attended by A-list musicians, politicians and more.

Davis is survived by his four children, eight grandchildren, two great-grandchildren, and his partner, Greg Schriefer.

MR

Hit Producer & DRUMATIZED Founder Tay Keith Passes



Tay Keith

Grammy-nominated producer and DRUMATIZED Founder **Tay Keith** passed away last Thursday (June 18) at his Nashville home. He was 29.

Known for his hard-hitting trap beats, Keith earned 11 top 10 songs on the *Billboard* Hot 100 and produced four No. 1 hits, including Travis Scott's "Sicko Mode" and Drake's "First Person Shooter." He also holds the record for the most No. 1 songs on the Hot R&B/Hip-Hop Songs chart this decade, with six. He is a two-time Grammy nominee and three-time BMI Producer of the Year.

Beyond hip-hop, Keith expanded into country music and worked to build opportunities for artists in Nashville. He founded DRUMATIZED, a label and creative space that supported both hip-hop and country musicians. The studio became the second Black-owned recording studio in Nashville and hosted private music camps for artists such as Walker Hayes, Lalo Guzman, Reyna Roberts and David J, among others. He has also worked with Kane Brown, ERNEST and Bailey Zimmerman, among others.

Born Brytavious Lakeith Chambers, Keith was born and raised in south Memphis, Tennessee. Around age 14, Keith started making music and sharing it on YouTube and DatPiff. Using a piano at home, he created original beats and remade popular songs, including Lil Wayne's "Lollipop."

After moving to East Memphis, Keith met rapper BlocBoy JB. The two quickly connected and began making music together, starting a partnership that would help shape both of their careers.

In December 2018, Keith graduated from Middle Tennessee State University, celebrated his first No. 1 hit with "Sicko Mode," and earned his first Grammy nomination. He also remained committed to helping other artists succeed, playing a key role in the careers of Memphis rappers like BlocBoy JB and Black Youngsta. In 2018, he produced BlocBoy JB's biggest hit, "Look Alive," featuring Drake, which reached No. 5 on the *Billboard* Hot 100 and introduced the Memphis rapper to a much larger audience.

In the early 2020s, he helped launch Sexxy Red into the spotlight by producing her breakout hit "Pound Town," a song that helped turn her from a rising local artist into a major name in hip-hop.

Keith's signature sound, which included booming drums and powerful bass, made his productions stand out. His work on songs like Eminem's "Not Alike" and Lil Baby and Gunna's "Never Recover" gave artists the energy and impact they were looking for while helping bring Memphis' influence back to mainstream rap.

Additional credits also include BlocBoy JB's "Rover" (later remixed to "Rover 2.0" featuring 21 Savage), and "Shoot," Drake's "Nonstop," Beyoncé's "Before I Let Go," Aitch's "Rain," featuring AJ Tracey and many more. **MR**

Gibson President/CEO Cesar Gueikian Steps Down, Anne Rohosy Tapped To Lead In Interim



Cesar Gueikian

Gibson President and Chief Executive Officer **Cesar Gueikian** has decided to step back from his current role and transition into a new role as strategic advisor to the Board, effective July 31, 2026. **Anne Rohosy**, Chief Commercial Officer, will serve as Interim President and Chief Executive Officer while the Board works to identify a permanent successor.

In addition to serving as a member of the Board, Gueikian will remain actively involved at Gibson, focusing on his work with the company's artist community as global artist ambassador and serving as a strategic thought partner to the leadership team.

Rohosy joined Gibson in 2021 and advanced to Chief Commercial Officer in 2025, where she oversees the company's global commercial strategy across wholesale, direct-to-consumer and retail channels. Previously, she served as Chief Human Resources and Impact Officer and as Managing Director of Gibson Amplifiers. With more than 30 years of experience at global brands including Levi Strauss & Co. and Nike, Inc., she has held President and EVP roles overseeing multi-billion-dollar businesses, driven strategic growth across the Americas and Europe and led global market expansions. She also contributes her expertise through board and advisory positions in consumer products and technology. **MR**

Matt Shay Joins Make Wake Artists

Matt Shay has joined Make Wake Artists as the company's first General Manager. In his role, he will lead a team of nearly 50 employees that offer in-house marketing, tour strategy, content planning, merchandise development and more.

Shay has more than 30 years of experience in the music industry, with a background in artist management, A&R, record label leadership and film and TV production. Most recently, he founded ARTIST MGMT and previously served as President of C3 Management, where he managed artists including The Head And The Heart, Modest Mouse, Mt. Joy, Jack Harlow, Future and The Strokes.

Before moving into management, he spent 10 years at RCA Music Group, rising to SVP of A&R/Marketing and General Manager of Black Seal, working with artists such as Pearl Jam, Maroon 5 and Alicia Keys. He joins Make Wake along with artists from his current roster, **Bella McCormick** and **Chris Ryan**. **MR**



Matt Shay. Photo: Rebecca Ward

Elizabeth Lombardi & Taylor Perez Join Spirit Music



Elizabeth Lombardi & Taylor Perez

Spirit Music has added two new team members.

Elizabeth Lombardi has joined as Vice President, Business and Legal Affairs. In her new role, she will handle publishing agreements, catalog acquisitions, brand partnerships, endorsement deals, and other business matters for Spirit Music’s roster. She started her entertainment law career at BMG/BBR Music Group, later worked at Milom Crow Kelley Beckett Shehan PLC and most recently served as an Executive in Business Affairs in the Music department at CAA.

She earned her law degree from Belmont University College of Law and a Bachelor of Business Administration in Music Business from Mike Curb College of Entertainment and Music Business. Lombardi also serves as Vice Chair of the Advisory Council for the Troubadour Society at the Country Music Hall of Fame and Museum and is an adjunct professor at Belmont University.

Taylor Perez has joined as Senior Director, Digital Marketing. Originally from Columbus, Ohio, Perez brings over five years of marketing experience to her new role. Before joining Spirit Music, she worked in digital marketing at Big Machine Label Group and Warner Music Group, leading audience growth, fan engagement, and release marketing campaigns for Dan + Shay, Rascal Flatts, Randy Travis, Ashley McBryde, Avery Anna, The Jack Wharff Band, and others. She earned a Master of Science in Music Industry from University of Southern California and a Bachelor of Business Administration in Marketing from University of Cincinnati. **MR**

Cary Barlowe Inks With Warner Chappell Music & Cornman Music



Pictured (L-R): BJ Hill (WCM), Julie Hess (WCM), Cary Barlowe, Chris Owen (Cornman) and Nate Lowery (Cornman). Photo: Courtesy of WCM

Grammy nominated songwriter **Cary Barlowe** has signed a global publishing deal with Warner Chappell Music Nashville and Cornman Music.

Barlowe has written songs for some of country music’s biggest artists, including Carrie Underwood, Tim McGraw, Little Big Town, Kelsea Ballerini, Dan + Shay and Rascal Flatts.

Originally a member of the Rick Rubin-produced rock band Luna Halo, Barlowe has built a successful career as a songwriter across multiple genres. His work has also been featured on *Nashville*. A North Carolina native, he has written nine No. 1 songs for TobyMac, including “Made to Love,” “Feel It,” and “City On Our Knees,” which won the 2010 Dove Award for Gospel Song of the Year.

Barlowe has also co-written several No. 1 country hits, including Lady A’s “American Honey,” Dustin Lynch’s “Where It’s At,” Florida Georgia Line’s “Sun Daze” and Billy Currington’s “It Don’t Hurt Like It Used to.” His songwriting success earned him SESAC Songwriter of the Year in 2015 and SESAC Song of the Year in 2017.

More recently, he co-wrote Chris Young and Kane Brown’s No. 1 hit “Famous Friends” and worked with Chris Young on “Raised on Country.” He also co-wrote Taylor Swift’s “Untouchable.” **MR**

Jon Bellion Signs With Make Wake Artists



Pictured (L-R): Chris Kappy, Jon Bellion, Louis Coppola and Matt Maschi

Grammy-nominated singer, songwriter and producer **Jon Bellion** has signed a full-service artist management deal with Make Wake Artists. He will work directly with Make Wake Founder **Chris Kappy** and longtime collaborators **Louis Coppola** and **Matt Maschi**.

As a collaborator, Bellion's recent work includes the official 2026 FIFA World Cup song "Dai Dai" by Shakira and Burna Boy, which he co-wrote with Ed Sheeran; "Girls" with The Kid LAROI, and "Two Car Garage" with Swae Lee, released through the FANDOM platform. His songwriting and production credits also include Justin Bieber's "Holy," "Ghost," and "Anyone," Maroon 5's "Memories," and Eminem and Rihanna's Grammy-winning hit "The Monster."

In 2019, Bellion launched Beautiful Mind Inc., which includes Beautiful Mind Records and Beautiful Mind Publishing. The company has signed artists such as Tori Kelly and Lawrence. His debut album, *The Human Condition*, reached the top five on the *Billboard* 200, while his second album, *Glory Sound Prep*, peaked at No. 3 on the *Billboard* Top Rock Albums chart and No. 15 on the *Billboard* 200.
MR

Adrien Nunez Makes Grand Ole Opry Debut

Adrien Nunez made his Grand Ole Opry debut last Wednesday (June 17).

Nunez performed his Gold-certified hit single, "Low Road," before premiering his upcoming track "Broken Pieces" for the packed house of country music lovers. After the Brooklyn native left the Opry stage, he was surprised backstage with a plaque for "Low Road." Among those that gathered in the audience and backstage for the special moments were representatives from Nunez's label, management, as well family and friends, including Nunez's proud parents **Jenny** and **Martin**.

The appearance continues a breakout year for Nunez that has been highlighted by streaming success, major co-signs, and festival appearances and headline shows. Nunez will release his new single, "Broken Pieces" this Friday (June 26).
MR



Adrien Nunez. Photo: Grand Ole Opry, photos by Chris Hollo

Hannah Harper Signs With WME



Pictured (L-R): Alex Sera (WME), Hannah Harper, Morgan Kenney (WME) and Carlile Willett (WME). Photo: Courtesy of WME

Hannah Harper has signed with WME for global representation. Harper will be represented by agents **Alex Sera, Carlile Willett** and **Morgan Kenney**.

Harper began singing in her family's bluegrass gospel group at age nine. The Missouri native later became a worship leader at a local church before embarking on a solo career. The 19 Recordings/Atlantic Records artist recently won Season 24 of *American Idol*.

"It's a blessing to work alongside people who share the same goal: creating great music, serving others well and pointing people to Jesus along the way. I immediately connected with Morgan Kenney's vision, heart and the way she champions the people she serves," shares Harper. "I'm honored to be represented by WME and excited to see what doors this partnership may open. Grateful is an understatement."

"I have tremendous admiration for Hannah. Her authenticity is rooted in her unwavering faith and strong family values. She possesses a rare combination of artistry, character and star power that resonates both on and off the stage," adds Kenney. "We are honored to welcome her to WME and look forward to helping build the next chapter of her already remarkable journey."

Harper will join Brad Paisley's [Live 2026 Tour](#) and Lauren Alaina's [The Stages Tour](#) on select dates this fall. **MR**

Pia Toscano Signs With Melody Place



Pictured (L-R): Pia Toscano, Melody Place's Sandy McGraw, Leigh Shockey, and Tony Gottlieb. Photo: Hayley Gjertsen

Singer-songwriter **Pia Toscano** has signed an exclusive label deal with Melody Place.

Toscano first gained national attention as a contestant on Season 10 of *American Idol*, where her strong performances and stage presence made her a fan favorite. She has toured with the *American Idols Live!* Tour and performed alongside international stars such as Jennifer Lopez in her Las Vegas residency. She has also worked closely with renowned musicians including David Foster and Andrea Bocelli.

In 2021, she released her holiday album *Christmas With You*, which reached the top of its category charts. The following year, she released *I'm Good*, her first album of original music, featuring a collaboration with Usher.

"I'm incredibly excited to be releasing this next chapter of music with Melody Place," says Toscano. "After years of navigating this industry, it feels so good to finally have a team that is fully invested... not only in the music, but in me as an artist and person. There's something really powerful about being surrounded by people who believe in your vision as deeply as you do, and I can't wait for everyone to hear what we've been creating together."

Toscano will release her new single "Redirected" on July 10, with more singles to follow throughout 2026 and 2027. **MR**

Caldwell Inks With EMPIRE Nashville



Pictured (Top Row, L-R): Jen Way (EMPIRE, EVP – Nashville), Ghazi (EMPIRE, Founder/CEO), Caldwell, Jake McKim, Eric Hurt (EMPIRE VP, A&R Publishing – Nashville) and Jack Johns (EMPIRE, Publishing A&R Coordinator). (Bottom Row, L-R): Sydney Owen (EMPIRE, Senior Product Manager), Zak Waters (EMPIRE Director, A&R – Nashville), Bri Small (EMPIRE VP, Digital) and Joey Harris

Caldwell has inked with EMPIRE Nashville.

Caldwell picked up the drums at age five and first turned to songwriting during high school. Inspired by the sounds of Eminem, Elvis Presley, Bruno Mars and Morgan Wallen, his track “Beer & Baddies” featuring Sexy Red debuted at No. 31 on the *Billboard* Dance/ Mix Show Airplay Chart and *Rolling Stone* named him UK’s #1 Artist to Watch. The Greenville, South Carolina native recently made his CMA Fest debut on the Dr Pepper Amp Stage.

Caldwell released his new track “FSU” today (June 26).
MR

Mack Geiger Makes Grand Ole Opry Debut

Mack Geiger made his Grand Ole Opry debut earlier this week (June 23).

Geiger earned a standing ovation for his performance of “Hole In The Wall” and “String By.”

He released his debut EP, *Walk A Straight Line*, a six-song collection produced by Jared Adlam, earlier this month. The Central Queensland native grew up on cattle farms, and was influenced by 90s country. His 2025 track “String By” amassed 43 million global streams, hitting No. 3 on Spotify’s Viral 50 USA, No. 5 on the U.S. Country Shazam Chart, No. 32 on the Global Country Shazam Chart, and No. 50 on the *Billboard* Hot Country Chart. He also recently completed his first-ever U.S. headline run, the “New Dirt, Same Boots Tour.” **MR**



Mack Geiger. Photo: Landon Bonneville

Lauren Mascitti Signs With North Chapel Music



Lauren Mascitti

Lauren Mascitti has signed with North Chapel Music.

The Louisville, Ohio native began writing songs at age seven and later performed six nights a week in Branson, Missouri alongside gospel legend and original Oak Ridge Boy Gary McSpadden. She first garnered attention during her run on *American Idol*. Mascitti released her *Out of the Blue* EP last year.

“We are honored to welcome Lauren to the North Chapel Music family,” says **Benny Brown**, owner of North Chapel Music. “Lauren is a gifted songwriter with an incredible ability to communicate truth, emotion, and life experience through her music. Her artistry and work ethic make her a perfect fit for what we’re building.”

“From the minute I walked in the doors at North Chapel, I felt at home,” shares Mascitti. “Creatively and spiritually. Getting to work with such an amazing staff and writers that I also call my friends is the ultimate dream come true. God is so good, and I’m so grateful to be here.” **MR**

Ana Cristina Cash Signs Management Agreement With Rebecca Warfield



Rebecca Warfield and Ana Cristina Cash. Photo: Joseph Adivari

Ana Cristina Cash has signed a management agreement with **Rebecca Warfield**.

Cash released her bilingual album, *The Sunshine State*, on Jan. 30. She began her career at age six and signed with Sony Music Latin at just 15 years old. Since then, she has collaborated with Loretta Lynn and Latin superstars including Emilio Estefan Jr. and Chris Pérez of Selena y Los Dinos. She has appeared on stages including the White House, the Kennedy Center, the Country Music Hall of Fame, the Rock & Roll Hall of Fame, the Ryman Auditorium and the Grand Ole Opry. Publishing representation for Cash will continue through BMG, while publicity services will remain with AristoPR.

“I met Ana 13 years ago and have been following her life and career ever since. She has always been a talented and hardworking singer and songwriter dedicated to her craft. I’m honored to be on board, joining forces in this next phase of her rapidly growing, multifaceted music career,” Warfield shares.

Warfield brings more than two decades of experience developing artists and companies in music and entertainment. She holds an MBA from Pepperdine Graziadio, where she sits on the board of the Institute for Entertainment, Media, and Sports and serves as an adjunct professor. **MR**

Kirbi Inks With Curb Records (Curb/Word)



Kirbi. Photo: Courtesy of Curb Records (Curb/Word)

Kirbi has inked with Curb Records (Curb/Word).

Originally from Florence, Alabama, Kirbi discovered her love for singing at age 11 and began performing in churches and local events. First garnering attention on Season 28 of NBC's *The Voice*, she has collaborated with award-winning producers and songwriters, including Smith Curry, and has written with Tommy Sims.

"Since I was little and figuring out the kind of artist I wanted to be," she shares. "Curb records has been my dream label. I can not wrap my mind around the fact that I am now an official Curb/Word artist!"

Ablaze Entertainment, Kirbi's longtime management team, adds "We are thrilled to partner with Curb Records on this next chapter. It was never a question about 'if' she was going to get signed, it was simply a matter of when. God created Kirbi to be worldwide and bring his voice to her generation."

Kirbi is currently in the studio recording new music expected to release later this year. **MR**

Andrew Baylis Inks With Prescription Songs

Platinum-selling producer and songwriter **Andrew Baylis** has signed with Prescription Songs, joining their Nashville roster through A&Rs **Christian Conant** and **Sophia Battaglia**.

Known for his work in both country and rock music, Baylis has contributed to a number of successful releases, including the RIAA Gold-certified singles "Dead Man Walking" by Jelly Roll, "Creeps" by Koe Wetzel, and "Son of the Dirty South" by Brantley Gilbert featuring Jelly Roll. His credits also include songs from Jelly Roll's Platinum-certified album *Whitsitt Chapel*, such as "Kill A Man," "Unlive," and "Behind Bars," along with "Back To Me" by The Rose, "Pray All The Way Home" by Austin Snell, "Can't Take It With You" by Ole 60, "Kill Me" by Kolby Cooper, and Atlas' current country radio single "Hold My Liquor."

He has also worked with artists including Pecos & The Rooftops, Sleeping With Sirens, Doobie, Yung Gravy, Shaylen, Yelawolf, Lakeview, Lanie Gardner, Giovannie & The Hired Guns, Sterling Elza, Teddy Swims, Michael Whitworth, Geoff Warburton, Ashley Gorley, Riley Thomas, and members of The Red Clay Strays. **MR**



Andrew Baylis

Lilly Moss Signs With Music City Power Company



Lilly Moss. Photo: Lia Pizarro

Lilly Moss has signed with [Music City Power Company](#), the newly launched artist development and music marketing hub from Preston Brust and Chris Lucas of LOCASH, Shane Harluk and Skip Bishop.

The 21-year old Bethlehem, Pennsylvania native first discovered her deep passion for music as a little girl and started penning her own songs at age 16. Influenced by the sounds of Jason Isbell, Adele, Chris Stapleton, Miranda Lambert, Kassi Ashton and Ella Langley, she began releasing music at 19 and soon gained traction with songs like “Heartbreak Summer,” which landed on Spotify’s All New Country playlist. Moss made an appearance at Barefoot Country Music Fest last week.

She released her debut single “Death of Me” on Friday (June 19). Produced by Moss, **Aaron Goodvin**, and **Eric Torres**, the track was penned by **Lauren Hungate**, **Caroline Watkins**, **Lauren Watkins**, **Mackenzie Carpenter**, **Nicole Croteau** and **Emily Landis**.

Moss is the second artist to sign with Music City Power Company, following [Six One Five Collective](#). The company works in conjunction with LOCASH’s own independent label Galaxy Label Group. **MR**

Jake Hess Inks With Prescription Songs In Joint Venture With 7Hills Music & David ‘Messy’ Mescon



Jake Hess

Songwriter, artist and musician **Jake Hess** has signed with Prescription Songs, in a joint venture with 7Hills Music and producer **David “Messy” Mescon**.

The Georgia native grew up in a Gospel music family, bleeding into his songwriting today. Since moving to Nashville, he has built a strong presence in the country music community and has upcoming cuts with Chase Matthew and Dalton Davis. He regularly writes with Mescon, Matt Mulhare, Phil Morgan, Seth Michael and Will Terry, among others.

“Prescription’s global reach, plus 7Hills’ Georgia roots, made perfect sense for a guy whose musical tapestry has been woven by several influences, but still has a yearning to create something that feels like home,” says Hess. “This team doesn’t just want me in the building, they want me to feel like an important part of a bigger picture. I believe we’re going to accomplish great things together.”

“Jake Hess is one of the most talented, genuine, and capable songwriters of today,” shares Mescon. “He will be a key in crafting the future of country music.” **MR**

My Music Row Story: Big Machine Records/Nashville Harbor Records & Entertainment's Allison Jones



Allison Jones

With over 35 years of experience in the music industry, Allison Jones serves as EVP of A&R at Big Machine Records and Nashville Harbor Records & Entertainment, whose roster includes Riley Green, Rascal Flatts, The Band Perry, Aaron Lewis, Cole Goodwin, The Jack Wharff Band, Greytan James, and more.

Jones has been named to *Billboard's* Women In Music and Country Power Players lists, included in Country Aircheck's Power 31, and recognized by the *Nashville Business Journal* for being one of the most influential executives in the music business.

Prior to joining Borchetta's Big Machine in 2008, Jones held Head of A&R posts at Universal Music Group Nashville, Dreamworks Records, Giant Records and RCA/BNA Records.

MusicRow: Where are you from? Tell me a little bit about your childhood.

I am from Vero Beach, Florida, a born and bred Floridian. I grew up doing musical theater and as much music as you can in a small town like Vero Beach. I also showed horses and fell in love with country music.

I have the typical story of being 12 years old and begging my dad to drive me to the Grand Ole Opry because I was certain that every star in the universe would just be standing outside. I loved country music from an early age and did musical theater all through high school. I even did some summer stock theater in Connecticut when I was in high school.

Then I went to Vanderbilt, which may have been because it was in Nashville. They didn't really have a music program then, but I knew that if I came to Nashville, some door would magically open. At Vanderbilt, all there really was was the Blair School of Music. I wasn't in Blair, but I took voice there. I also studied theater in London through Vanderbilt, and I realized that I was not talented enough to be on that side of the business.

At the beginning of my senior year, I interviewed at RCA when **Joe Galante** was still running the Nashville office. This would have been 1990. I got hired to be an intern for Joe and his assistant, and for **Rick Pepin**, who was the head of marketing at the time. A semester internship turned into a full year, which turned into them offering me a job before I graduated at the newly formed BNA, which was initially called BNA Entertainment.

I said yes. The job was to be the receptionist, the A&R assistant for **Richard Landis** and the marketing assistant for Rick Pepin. So I had three jobs, pre-voicemail and pre-email. I had to answer the phone the good old-fashioned way.

I wouldn't trade a penny of it. I tell interns now that because most people don't have receptionists anymore, you don't get to meet people the same way. I was really busy. I was making very little money, definitely not enough to pay any bills, but I loved it and wouldn't trade it for a minute.

That's how I got started. I didn't realize how lucky I was at the time to get hired while I was still in college. Especially because RCA had **Alabama, The Judds, Lorrie Morgan, Earl Thomas Conley, K.T. Oslin**. It was a powerhouse. Looking back on it, I'm forever grateful. Every time I see Joe Galante, I still thank him.

That sounds busy, especially while you were still in college.

It was. I was the low person on the totem pole, so I didn't go to lunch, and I didn't leave. But I remember loving it so much.

We opened BNA with Lorrie Morgan and John Anderson. Growing up, my dad's favorite artist was John Anderson, so that was iconic. He was such a lovely, lovely man.

It was amazing that I was a week out of Vanderbilt and immediately working with two icons. I'm really grateful for that. It was busy, but I wouldn't trade a second of it.

How long were you there?

I was at BNA for three years, and then **James Stroud** hired me to work for him at Giant Records.

James had just opened Giant Records, and Clay Walker was on his first single. The first big record I started working on was *Common Thread: The Songs of the Eagles*, which was the first of those tribute records. **Irving Azoff** owned Giant Records and was very hands-on. From Giant Records, I was given the opportunity to be, technically, the head of A&R, even though I was the only A&R person. At the time, James Stroud was producing literally everyone in town. I think the first year I worked for him, he produced 22 full records.

Once again, when you're in the middle of it, you don't realize how crazy it is that you're sitting in the studio with **Clint Black, Tim McGraw, Wynonna, Clay Walker, Toby Keith** and so many others. I don't think I realized then that I had a front-row seat to artists who were going to change the landscape of country music for decades.

Where did you go from there?

James Stroud was tapped to become the head of DreamWorks Nashville in 1996.

It was a big secret for a little while, and he took a few of us from Giant Records with him. That's where I met **Scott [Borchetta]** because Scott had just left MCA Records, where he was head of promotion, and James hired him to run promotion for DreamWorks.

That was such an iconic run because DreamWorks was **David Geffen, Jeffrey Katzenberg** and **Steven Spielberg**. All of them had come from major corporations and wanted to get back to creativity. We had a small but fierce staff at DreamWorks Nashville, but we were very immersed in the DreamWorks culture in Los Angeles. They encouraged us to fly out there as much as we wanted and learn about the movie side of the business.

We worked on the *Prince of Egypt* soundtrack, which was the first time I had worked on a project like that. Jeffrey Katzenberg was very hands-on, especially when it came to soundtracks. It was incredible getting to watch him work. Jeffrey was responsible for the resurgence of animation at Disney, so he had helped create an entirely new era of animated films.

Back then, nothing was digital. He would literally fly with a locked film case containing the movie. He would shut down entire theaters so artists could privately watch it.

He shut down an entire theater in Cool Springs to show *Prince of Egypt* to Garth Brooks, Wynonna and Naomi [Judd] and other artists. The movie wasn't completely finished yet, but we were helping place songs, and there were actually



Photo: Courtesy of Jones



Photo: Courtesy of Jones

three soundtracks associated with it: the score soundtrack, a Christian soundtrack and a country soundtrack. As a result, I made so many great television and film contacts. Even though I'm technically an A&R executive, I also became heavily involved on the TV and film side because of those relationships.

One funny story is that the head of casting at DreamWorks was a woman named Allison Jones, who is a huge deal now. Sometimes I would get her emails because we were both Allison Jones at DreamWorks. So every once in a while I would accidentally get some early casting information.

Do you have a favorite memory from your time at DreamWorks?

Gosh, just the run of Toby Keith.

We were this little family against the world, and that's when he was winning Entertainer of the Year, Male Vocalist of the Year and having this incredible run. Just getting to learn from Toby was invaluable.

There's not a day that goes by that I don't appreciate that experience. In addition to being an artist I worked with, he was really close to me. He was like my big brother. He didn't get close to a lot of people, but if you were in his inner circle, he was gracious with his knowledge, his time and, good Lord, he was fun and funny. I don't know that I can pinpoint one specific memory as much as being part of that journey. It will always go down as one of my favorite experiences.

Where did you go after DreamWorks?

DreamWorks had its run from about 1996 until 2004, so just under 10 years. Then all of DreamWorks Records merged with Universal. Suddenly we were merging with Universal Nashville.

I loved it because all of a sudden I got to work with **George Strait, Reba, Trisha Yearwood, Vince Gill, Gary Allan** and so many others. But mergers are always interesting. It's difficult when you're bringing together two cultures. We had our DreamWorks culture, which was this small, fierce company that felt like us against the world, and then we were absorbed into what was, at the time, the Tiffany of record labels. MCA had everybody. Mercury had merged with them, so now there was **Shania Twain** and all these incredible artists. It was an amazing opportunity because I got to work with artists I admired, but it always felt a little bit like there were still two separate teams.

That's also when Scott left to start Big Machine.

I stayed at Universal through the end of my contract. Around that same time, Toby left as well because he wanted to start his own label, Show Dog.

When my contract was up, Toby called me one day while he was sitting on his bus in Nashville. He always called me "Big Al," which normally I wouldn't like because I don't really want to be called Big Al, but coming from him it was incredibly endearing. He said, "Big Al, come to my bus." I sat down with him, and he asked, "Do you still love what you're doing?"

I told him I did. I loved music and I loved what I did, but things had changed. I had gone from our little 20-person staff at DreamWorks to a giant corporation, and I wasn't really sure what my next step was.

He said, "I want you to come work for me. I want you to help me build artist development and A&R for Show Dog. I want you to come out on the road with me this summer, and I want to remind you why you love music so much and why you love this business."

I've had a lot of people open doors for me throughout my career, but that was one of the most meaningful moments. I wasn't really sure what came next, and being able to go work alongside someone who was not only at the top of his game, but who also felt like family to me was incredible. I was there for maybe a year, a little less than a year. Then Scott called.

And then you went to Big Machine.

I had stayed very close to Scott after he started Big Machine. At the time, I was still heavily involved in A&R at MCA and Mercury. I was working on George Strait and Gary Allan records, and I was getting songs every day.

Scott had signed Jack Ingram, and I was a massive **Jack Ingram** fan. When my artists passed on songs, I would often send them over to Scott and Jack. We stayed really close.

I had also met **Taylor [Swift]** when I was still at DreamWorks, so I was friendly with the family before Big Machine really took off. One day Scott called me and said, "I need you. I need you to come here immediately. Like next week."

Calling Toby and telling him I was leaving was one of the hardest phone calls I've ever made. Of course, he understood. There were no hard feelings at all. He was happy for me.

Joining Big Machine at that point was a crazy time because Taylor was finishing her first record and beginning her second. That meteoric rise of Taylor Swift was unbelievable. I can't imagine there are many people in the music business who can say they had a front-row seat to something like that.

We were a small family, very much like DreamWorks had been. I remember going to Taylor's first headline show in Chattanooga. I was there with Andrea [Swift] and Robert Allen. I remember standing at front of house with Andrea. I was a new mom, and I just started bawling.

I was watching these little girls holding signs that said, "It's okay not to be cool because of you." Or, "I want to play guitar because of you." It wasn't just fandom. It felt like watching the beginning of a generational shift. I remember crying because it felt bigger than music. I became the person standing beside Andrea at every show because, yes, I worked with Taylor, but the mom in me was overwhelmed by what I was witnessing. Watching all those young girls connect to her in that way was extraordinary.

What was your role at Big Machine at the time?

I was hired to be the head of A&R. Technically, I was the SVP of A&R, but we were so small in those early days that titles didn't really matter. I was doing A&R administration. I was doing A&R. I was handling television and film opportunities.

Scott had started a publishing company, but at that point it was primarily for **Justin Moore's** publishing and some of our artists. It wasn't large enough yet to have a traditional publishing staff. So I was also taking songs, managing publishing conversations and helping figure out how everything fit together. I loved it because we were doing so much. It was a



Photo: Courtesy of Jones



Photo: Courtesy of Jones

completely different time. Streaming wasn't really a thing yet. iTunes was. Social media existed, but not in the way it does today.

It's interesting rebuilding it all over again now. Today we have around 30 employees and a lot of artists already, and we're rebuilding from the ground up again. I'm the EVP of A&R, and **Carly Strickland** works closely with me. Together we're rebuilding systems, budgets, A&R administration processes, artist clearances and all the infrastructure that supports a label. It's a completely different industry than it was back then, but we're still building. So, in many ways, I'm wearing a lot of the same hats now that I wore in the early days of Big Machine, and Carly and I are both enjoying the challenge.

What has been your favorite part of being at Big Machine?

Gosh, there are so many memories. Someone asked me this recently, and I hate picking just one because I love all of these artists so passionately like they're all my kids. I get so emotionally invested in them that I hate highlighting one without mentioning all of them.

But one memory that stands out is the year Taylor won four Grammys. It was the year of "White Horse," and to sit in that room and watch young Taylor Swift sweep the country categories and then win in the all-genre categories was insanity. What made it even more special was seeing Nashville represented on that stage. **Liz Rose**, who has always been one of my best friends, was nominated. **Nathan Chapman** was up for overall album of the year. **Justin Niebank** had mixed the record. There were so many Nashville people involved.

Watching Taylor, Liz and Nathan on that stage, I was crying the whole time.

We were still a small company, and Taylor was so young. To see a young woman, a country artist, win at that level across all genres felt incredible.

Afterward, because Taylor was underage, we couldn't exactly go celebrate in bars. So we all walked over to dinner near Staples Center and celebrated together. I still have a picture from that night of me, Scott, Taylor and Eric Powell holding up four fingers for the four Grammys. She looks so young in that photo. That has to be one of my favorite memories.

What excites you about where Big Machine is headed now?

I love the energy and challenge of building something.

Obviously, **Riley Green** has been incredible to watch. Not only has he become established as a major star, but he's had back-to-back hits that he wrote himself. Then watching him on *Marshals* was amazing. He had never acted before, and I was blown away by his performance. I remember texting him and saying, "Dude, you're an actor." To see that received so well, and now to watch him become a coach on *The Voice* and see his ticket sales continue to grow, has been incredible.

We also have so many new artists I'm excited about.

Mark my words, **Cole Goodwin** is the future of country music. He's got that '90s country thing, but there's also some '80s country in him. I'm incredibly excited about what he's doing. I'm also excited about the **Jack Wharff Band** because they're a little outside our genre. It's been fun working with something that isn't genre-specific. There's freedom in

making music that doesn't have to fit into a tiny box. I have an incredible duo called **Marfa**. They're kind of like if The Everly Brothers, Simon & Garfunkel and the Eagles existed today as young hipsters. They're incredible. **Greylan James** is off to a great start. **Mackenzie Carpenter** is making incredible music.

And then there's **The Band Perry**. I signed The Band Perry 15 years ago, so getting to work with Kimberly again has been incredibly special. We have so much fun together. Sometimes we stop ourselves now and ask, "Why has this been so easy and enjoyable?" I think a lot of that comes from experience. Kimberly was a massive star at such a young age. Then she experienced having it all go away and having to rebuild. So getting to rebuild both a label and the next chapter of The Band Perry has been really rewarding.

Another exciting thing is that Scott has opened a management company. When everything split apart, I was heartbroken to leave artists like Thomas Rhett, **Carly Pearce** and Midland because those artists are family to me. They'll always be family.

But Carly is my soul sister. I had been following her career and meeting with her for years. She just didn't have the song yet. I remember meeting with her after she left RCA. I loved her, but she hadn't found that defining song. Then she did an independent project with Busbee. They were being very selective about who heard it because they wanted to make a splash.

I remember knowing it was coming out and seeing all these people on Twitter talking about it. Lucy Hale, Kelsea [Ballerinini] and so many others were posting about it. So I went to iTunes and listened. The song absolutely annihilated me.

It was "Every Little Thing." I immediately texted Carly and said, "Girlfriend, you have your three minutes. Call me right now, or call me in the morning, but you have your three minutes."

That was on a Friday. I brought Scott to see her at the Opry on Saturday night. Then, of course, every label in town came after her. Thankfully, she chose us.

I was incredibly sad when I thought I might not get to work with her anymore, but then Scott said, "What if I manage her?" Now I'm probably more involved in her career than ever because I work closely with her manager. It's been really special.

What is the best advice you've ever received?

Probably from **Reba**. Working with Reba is right up there with Toby and Taylor for me. Not just as an artist, but as a human being. Is there anyone better than Reba as a human? I truly don't think so.

During the years when women were talking about how difficult it was to get played on radio, Reba would always say, "Outwork the men. Just outwork them." She didn't make it about being a woman or a man. She made it about work ethic. The first artist I worked closely with was Lorrie Morgan, and she said the same thing. You have to outwork them. You have to out-sing them. You have to outperform them.

When I entered the music business in 1991, women were running Nashville. **Donna Hilley** was running Tree. **Frances Preston** was running BMI. **Connie Bradley** was running ASCAP. **Celia Froehlig** and **Robin Palmer** were running



Photo: Courtesy of Jones



Photo: Courtesy of Jones

EMI. **Karen Conrad** had the biggest independent publishing company in town. **Evelyn Shriver** and **Susan Nadler** were running publicity and labels. I watched all of these women succeed in an era where nobody complained. They just did the work. By example, they taught me that we could do it too. You just outwork everybody.

What are you most proud of in your career?

My relationships. I'm proud that I still genuinely love what I do. Somewhere along the way, I learned to trust my gut. That's one of the hardest things to do in the music business, especially now when there's so much data. You can overanalyze everything. I've always trusted my instincts, and I've always relied on relationships. Because all of this eventually goes away.

If you take care of the music and you take care of the relationships, everything else will fall into place. That's how I sleep at night. I know I was earnest in my love of the music, and I know my intentions with artists and people in this industry were genuine.

I'm grateful to still be doing this. More than ever, after all these years, I wake up every day and recognize what an honor it is to work in this business. It's an honor when creators trust you with their art. I'm excited about where the music business is headed, and I'm excited about the next chapter of this label. **MR**



DISCLAIMER Single Reviews: Midland & Clint Black Team For Disc Of The Day



Midland & Clint Black

DISCLAIMER features an invasion of Texans this week.

The listening session featured Angel White, the late Waylon Jennings, La Energia Nortena, Sammy Saucedo, Keith Nieto, and Rico Gonzalez. And then there's Houston homeboy Clint Black collaborating with Midland on our Disc of the Day, the Lone Star State salute "Up In Texas."

The DISCOVERY Award goes to native North Carolinian Blake Proehl. He's a former NFL player and American Idol contestant who now calls Nashville home.

Read Robert K. Oermann's full single reviews here. **MR**

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[Alan Jackson's Sold-Out Final Concert To Be Live-Streamed In Downtown Nashville](#)

[Bandit Lites Nashville Elevates Dawn Culbertson](#)

[Bluebird Cafe & The Titans Reveal New Satellite Space At New Nissan Stadium](#)

[Carly Pearce Readies 'Honest Woman' For August](#)

[Country Thunder Alberta Cancels 2026 Festival](#)

[Dolly's Tennessean Travel Stop Hosts Grand Opening Celebration](#)

[FEMcountry To Host All-Female Stage At 'A Prelude to the 4th'](#)

[Ella Langley Extends 'The Dandelion Tour' Through October](#)

[Kenny Chesney Slates New LP 'Silver Sands Marina' For Fall](#)

[Koe Wetzel Expands New LP 'The Night Champion' With Five New Tracks](#)

[Miranda Lambert Readies 'Crisco' For October](#)

[Music Industry Community Launches Online Platform & iOS App](#)

[Nick Boyd Inks With Ern's Cadillac Music & Jordan Schmidt Via Big Loud Publishing](#)

[New Collection Of Unearthed Waylon Jennings Tracks, 'Diamonds,' Set For Release In November](#)

[Opry To Celebrate Jamey Johnson's Birthday](#)

[The War And Treaty Slate Headline Tour For Fall](#)

[Tim McGraw Returns To Vegas This Fall](#)

TOP SONGWRITER CHART

This Week	Last Week	Songwriter's Name	Song(s)	Artist
1	1	Ella Langley	Choosin' Texas Be Her I Can't Love You Anymore Loving Life Again Dandelion Bottom Of Your Boots Butterfly Season Broken	Ella Langley Ella Langley Ella Langley & Morgan Wallen Ella Langley Ella Langley Ella Langley Ella Langley (feat. Miranda Lambert) Ella Langley
2	3	Joybeth Taylor	Choosin' Texas I Can't Love You Anymore Dandelion Empty Words Butterfly Season Broken	Ella Langley Ella Langley & Morgan Wallen Ella Langley Corey Kent Ella Langley (feat. Miranda Lambert) Ella Langley
3	2	Riley Green	Change My Mind My Way Think As You Drunk	Riley Green Riley Green Riley Green
4	4	Austin Goodloe	I Can't Love You Anymore Dandelion Rocky Mountain Low Empty Words No Need For Leavin' Broken	Ella Langley & Morgan Wallen Ella Langley Corey Kent (feat. Koe Wetzel) Corey Kent Kameron Marlowe Ella Langley
5	5	Randy Montana	Make A Liar Change My Mind Sleepless In A Hotel Room	Jackson Dean Riley Green Luke Combs
6	7	Jessi Alexander	Beautiful Things Think As You Drunk Carry On Medicine	Megan Moroney Riley Green Kenny Chesney Megan Moroney
7		Taylor Swift	I Knew It, I Knew You	Taylor Swift
8		Jack Antonoff	I Knew It, I Knew You	Taylor Swift
9	8	Michael Hardy	GOOD DAMN Let Him In Anyway Be Her McArthur	Brantley Gilbert Blake Shelton Ella Langley HARDY, Eric Church, Morgan Wallen & Tim McGraw
10	6	Chase McGill	Water At A Wedding McArthur Carry On	Greylan James HARDY, Eric Church, Morgan Wallen & Tim McGraw Kenny Chesney
11	10	Erik Dylan	Change My Mind Think As You Drunk	Riley Green Riley Green
12	14	Jordan M. Schmidt	Be Her Kid Myself	Ella Langley John Morgan
13	12	Luke Dick	Make A Liar Choosin' Texas Something To Lose Butterfly Season	Jackson Dean Ella Langley STELLA LEFTY (feat. Vincent Mason) Ella Langley (feat. Miranda Lambert)
14	13	Luke Combs	Sleepless In A Hotel Room Rethink Some Things	Luke Combs Luke Combs
15	16	John Morgan	Don't Tell On Me Kid Myself	Jason Aldean John Morgan
16	15	Luke Laird	Never Comin' Back Boots Off Mexico Honey Dry Spell	Flatland Cavalry Jon Pardi Kacey Musgraves Kacey Musgraves
17	17	Jonathan Singleton	Sleepless In A Hotel Room	Luke Combs

This Week	Last Week	Songwriter's Name	Song(s)	Artist
18	20	Parker Welling	Worth Your Wild Country And She Knows It Ride, Ride, Ride	Russell Dickerson Luke Bryan George Birge (feat. Luke Bryan)
19	18	Ashley Gorley	Don't We Woman	Morgan Wallen Kane Brown
20	19	John Byron	Don't We Woman	Morgan Wallen Kane Brown
21	22	Dan Alley	Be By You	Luke Combs
22	23	Sam Banks	Be By You	Luke Combs
23	24	Nick Walsh	Be By You	Luke Combs
24	25	Matt Dragstrem	Wrong Hearts Water At A Wedding Country And She Knows It	LOCASH Greylan James Luke Bryan
25	28	Lydia Vaughan	Don't Tell On Me Empty Words	Jason Aldean Corey Kent
26	27	Ben Johnson	Easy To Love Woman All My Exes	Dustin Lynch Kane Brown Lauren Alaina (feat. Chase Matthew)
27	21	Megan Moroney	Beautiful Things Medicine Traitor (Roles Reversed)	Megan Moroney Megan Moroney Megan Moroney
28	26	Miranda Lambert	Choosin' Texas Butterfly Season	Ella Langley Ella Langley (feat. Miranda Lambert)
29	29	Thomas Archer	Rocky Mountain Low Get To Drinkin'	Corey Kent (feat. Koe Wetzel) Zach John King
30	30	Smith Ahnquist	Be Her	Ella Langley
31	32	Jessie Jo Dillon	Beautiful Things Medicine	Megan Moroney Megan Moroney
32	33	Connie Harrington	Beautiful Things Medicine	Megan Moroney Megan Moroney
33	9	Josh Thompson	Wrong Hearts McArthur	LOCASH HARDY, Eric Church, Morgan Wallen & Tim McGraw
34	37	Tyler Hubbard	Land Ride, Ride, Ride Kid Myself	Tyler Hubbard George Birge (feat. Luke Bryan) John Morgan
35	34	STELLA LEFTY	Boston Something To Lose Thinking 'bout You	STELLA LEFTY STELLA LEFTY (feat. Vincent Mason) STELLA LEFTY
36	35	Grace Enger	Boston Something To Lose Thinking 'bout You	STELLA LEFTY STELLA LEFTY (feat. Vincent Mason) STELLA LEFTY
37	40	Christian Yancey	Hate How You Look	Josh Ross
38	41	Jessica Farren	Hate How You Look	Josh Ross
39	42	Nicholas Sainato	Hate How You Look	Josh Ross
40	43	Chris McKenna	Hate How You Look	Josh Ross
41	44	Kurt Allison	Don't Tell On Me	Jason Aldean
42	45	Tully Kennedy	Don't Tell On Me	Jason Aldean
43	67	Jon Decious	Something To Lose Phone, Keys, Wallet No Need For Leavin'	STELLA LEFTY (feat. Vincent Mason) Lainey Wilson & John Mayer Kameron Marlowe
44	46	Corey Kent	Rocky Mountain Low Empty Words	Corey Kent (feat. Koe Wetzel) Corey Kent
45	47	Kacey Musgraves	Mexico Honey Dry Spell	Kacey Musgraves Kacey Musgraves
46	48	Wyatt McCubbin	Boots Off Think As You Drunk	Jon Pardi Riley Green
47	54	Jameson Rodgers	McArthur	HARDY, Eric Church, Morgan Wallen & Tim McGraw

This Week	Last Week	Songwriter's Name	Song(s)	Artist
48	52	Casey Brown	Worth Your Wild Ride, Ride, Ride	Russell Dickerson George Birge (feat. Luke Bryan)
49	49	Zach Top	South Of Sanity	Zach Top
50	50	Mark Nesler	South Of Sanity	Zach Top
51	51	Carson Chamberlain	South Of Sanity	Zach Top
52	53	Michael Tyler	Rocky Mountain Low	Corey Kent (feat. Koe Wetzel)
53	58	Matt Jenkins	Carry On	Kenny Chesney
54	11	Devin Dawson	Loving Life Again If I Don't Leave I'm Gonna Stay	Ella Langley Carly Pearce & Riley Green
55	61	Morgan Wallen	Wannabe Don't We	Gavin Adcock Morgan Wallen
56	31	Blake Pendergrass	Don't We	Morgan Wallen
57	63	Ryan Vojtesak	Don't We	Morgan Wallen
58	64	Rocky Block	Don't We	Morgan Wallen
59	60	Ernest Keith Smith	Wannabe Loving Life Again	Gavin Adcock Ella Langley
60	56	Joe Reeves	Boston	STELLA LEFTY

Newly Added Job Listings

Gelfand, Rennert & Feldman: Music Royalty Analyst

The Royalty Analyst is responsible for assisting the department in conducting compliance examinations on behalf of our entertainment clients and other rights holders. The Royalty Analyst would be assisting managers with music royalty audits of record companies, music publishers, and merchandising companies, on behalf of clients that include many Multi-Platinum and Grammy-winning artists, writers, and producers. They would also be downloading and summarizing royalty statements; reviewing and summarizing music industry contracts; combining and formatting large datasets; and more! Advanced proficiency in Excel is vital to this role. This position is mainly remote but may require you to come into our Manhattan or White Plains, NY, Los Angeles or Nashville, TN office on an as needed basis. This is a non-exempt, overtime eligible position. The annualized base pay range for this role is expected to be between \$60,000 – \$65,000.

Contact: [Apply here](#)

Gelfand, Rennert & Feldman: Tax Staff Accountant

The Staff Accountant is responsible for the preparation of various reports in support of servicing clients, preparation of simple to moderately complex tax returns, as well as tax projections and tax research. Responsibilities would include preparing individual, corporate (S corp and C corp), partnership, estate, trust, fiduciary, and exempt organization tax returns; reviewing GL and reports to assist in preparation of tax projections; assist with state, local, and international tax clearances for touring artists; and much more! This role operates on a hybrid schedule out of our Nashville, TN office. This is a non-exempt, overtime eligible position. The annualized base pay range for this role is expected to be between \$60,000 – \$80,000.

Contact: [Apply here](#)

All job listings are free-to-list and will be posted for 60 days. Listings are accepted and published at the discretion of MusicRow. To submit a listing, use the [MusicRow Listings Submission Form](#).

CALENDAR

Single/Track Releases And Radio Add Dates

June 26

Luke Bryan/Made It A Memory/MCA
Dan + Shay/Marry You Again/Warner Records Nashville
Miranda Lambert/Till The Going's Gone/MCA
Dylan Scott/Dear Big City/Curb Records
Buffalo Traffic Jam/Too Young To Die
Tyler Braden/Horseshoes & Hand Grenades/Warner Records Nashville
Cody Jinks/Good Man
Carter Faith & Wyatt Flores/Nothin' Better To Do/MCA
Bayker Blankenship/Mama's Boy/Santa Anna Nashville
Adrien Nunez/Broken Pieces/Warner Records Nashville
Zach John King/Run For Them Hills/Sony Music Nashville
Gretchen Wilson (feat. Ella Langley)/Here For The Party/Redneck Records/Thirty Tigers
Hayden Blount/Southbound/Santa Anna Nashville
Ricky Skaggs/Say A Prayer/Skaggs Family Records
James Barker Band/After Dark
Tate Butts/When I Pray
Riley Thomas/Blood on the Vinyl/ONErpm Nashville
Dallas Smith/Good Time Goes/Big Loud Records
Lauren Watkins/Convenient/Big Loud Records/Songs & Daughters
Walker Montgomery/All Night Long Left/Red Street Records
Wishgarden/Kiss Me Slow

Album/EP Releases

June 26

Cody Johnson/*Banks Of The Trinity*/COJO Music/Warner Records Nashville
Maren Morris/*HERO: A Second Wind*/Legacy Recordings
Koe Wetzel/*The Night Champion*/Columbia Records
Willow Avalon/*Pink Pocket Pistol*/Atlantic Outpost/Assemble Sound
Rodney Crowell/*Then Again*/New West Records
Angie K/*Whiskey & Hemingway*
Cole Goodwin/*Howdy*/Big Machine Records
TobyMac/*Heaven On My Mind – Guest List Edition*
Clark Beckham/*Acoustic Worship Sessions*/NCS Records
Sela Campbell/*Lovin' Made Me Mean*/Leo33
Ricky Skaggs, Jerry Douglas, Wes Golding & Terry Baucom/*Boone Creek*/Craft Recordings & HighTone Records
Frank Ray/*Good For The Soul*/BBR/BMG
Ryan Jewel/*BARREL FULL OF WHISKEY*
TuskHead/*One Step Forward & Two Steps Back*
Gracee Shriver/*Pretty Psycho*
The Malpass Brothers/*Satisfied: Country Gospel Classics*/Gaither Music Group
Big Guy & The Very Large Men/*soft hands, hard times*
The Steppers/*The Lights Are Always On*
Abby Nissenbaum/*Want to Be Wrong*
Jackson Lee/*Bad Reputation*/Santa Anna Nashville
David G Smith/*Hero Street*

CALENDAR

Industry Events

July 21

BMI Trailblazers of Gospel Music Awards

July 22

BMI Christian Awards

Upcoming Nashville Concerts

June 26

Nashville: The Encore Tour/Ryman Auditorium
42 Dugg & Babyface Ray/Cannery Hall (Mainstage)
Topoppgen/The Basement East
Southcourt/EXIT/IN

June 27

Alan Jackson/Nissan Stadium
Young The Giant/Ascend Amphitheater
Nashville: The Encore Tour/Ryman Auditorium
Flux Pavilion/Skydeck on Broadway
Mark Curry/City Winery
Matt Schuster/Cannery Hall (Row One Stage)

June 28

Sonido Gallo Negro/EXIT/IN
Boney James/City Winery

June 29

Louis Tomlinson/The Pinnacle
dyego/Cannery Hall (The Mil)
Nunnabove/City Winery
Julie Doiron & Carson McHone/Cannery Hall (Row One Stage)

June 30

Post Malone/Nissan Stadium
Sam Bush/Ryman Auditorium