

## CMA Taps Brittany Schaffer As Next CEO

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Brittany Schaffer. Photo: Matt Andrews

The Country Music Association has tapped **Brittany Schaffer** as the next Chief Executive Officer. Schaffer will join the organization on Sept. 8 as part of a strategic transition plan ensuring continuity for CMA's staff, Board and members, and will officially succeed current CEO **Sarah Trahern** on Jan. 1, 2027.

Schaffer joins CMA from Belmont University where she serves as Dean of the Mike Curb College of Entertainment & Music Business. Prior to her time at Belmont, she spent over a decade in the industry as an entertainment attorney at Loeb & Loeb LLP and later as Head of Artist & Label Partnerships, Nashville at Spotify, where she shaped strategy for the Country, Christian/Gospel and Americana genres and cultivated key industry partnerships.

"Country Music meets people where they are, and it changes lives every day. That starts with songwriters and artists and everyone who carries this music to fans around the world," shares Schaffer. "Serving them is the honor of a lifetime. Sarah Trahern will leave CMA and this community stronger than she found it. I'm grateful for her mentorship and friendship, and for a transition marked by the same professionalism and intentionality that defined her tenure. Together with CMA's talented staff and members, we'll build on that foundation. We'll reinforce the connectivity within this community, bring renewed energy to our signature events, and find new ways to connect Country Music with fans around the world. And if we get that right, somewhere a song will find somebody who needs to hear it. That's the heart of this work, and I can't wait to get started."

Trahern [announced her retirement](#) earlier this year following 13 years leading the organization. **MR**

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# JACKSON DEAN

FOR YOUR CMA CONSIDERATION

NEW ARTIST OF THE YEAR

ALBUM OF THE YEAR

*MAGNOLIA SAGE*

SONG OF THE YEAR

"HEAVENS TO BETSY"

SINGLE OF THE YEAR

"HEAVENS TO BETSY"



## Triple Tigers' Kevin Herring Steps Back From Co-President Role



Kevin Herring

**Kevin Herring** is stepping back from his role as Co-President of Triple Tigers Records.

Herring will continue to serve as a strategic advisor, focusing on A&R and overall label strategy.

Herring began his career in radio in 1981 at WWWW-FM Detroit before moving into promotion, where he held leadership roles at Mercury, Disney's Lyric Street, Warner Music Nashville and Triple Tigers. Over the years, he has been instrumental in the success of artists including Johnny Cash, Toby Keith, Shania Twain, Rascal Flatts, Blake Shelton, Dan + Shay, and most recently Ella Langley, Russell Dickerson and Scotty McCreery.

"This is the first step toward retirement for me. I'm grateful for the chance to step back and play a support role that allows me more control of my own schedule, including more time with my wife and grandson, while still coaching staff and fostering artists' careers with Triple Tigers," he shares.

"This label has the best batting average of achieving radio No. 1 [tracks] in country music history," explains Founding Partner **George Couri**. "That is because of the team that Kevin put together and led. We are so grateful he's agreed to stay on in this new capacity." **MR**

## Raffaella Braun Named Co-President Of Triple Tigers Records



Raffaella Braun

**Raffaella Braun** will serve as Co-President of Triple Tigers Records alongside **Annie Ortmeier**. She will report to **George Couri**, Founder and Managing Partner.

Previously serving as Vice President of Radio Promotion, Braun will continue leading radio promotion efforts across the entire Triple Tigers roster alongside Ortmeier. With more than 15 years of industry experience, she most recently helped secure the label's last 13 (of 16 total) No. 1 radio hits for artists including Scotty McCreery, Russell Dickerson and Ella Langley. Before moving into radio promotion, Braun worked as a booking agent at CAA and as an event producer.

"I knew Raffi as an agent, and her entire time as a promotion executive," says Couri. "I've seen her lead teams, solve problems and think far beyond radio promotion, figuring out ways to connect an artist with a larger audience. She is relentless, focused, and able to navigate difficult situations without ever losing her wonderful attitude. She was my immediate choice upon hearing of Kevin's stepping aside. I am excited for her to join Annie as the two-headed juggernaut that will lead this team to even more wins."

"I'm beyond honored for the opportunity to step into this role and continue working with the exceptional team for the good of our incredible artists and their unbounded art," adds Braun. "Kevin Herring's contributions are the foundation of Triple Tigers. He has well prepared us for the road ahead, and happy he is still with us for a good while. I am committed to upholding his incredible legacy and building on the strong foundation he created. I cannot wait to see what Annie, George, the team and I can produce and expound upon from here." **MR**

**FOR YOUR CMA AWARD CONSIDERATION**

# **HARDY**



**ENTERTAINER OF THE YEAR**

**MALE VOCALIST OF THE YEAR**

**ALBUM OF THE YEAR - COUNTRY! COUNTRY!**

**BIG LOUD**

## Lon Helton To Receive 2026 CRB President's Award



Country Radio Broadcasters (CRB) has revealed that legendary broadcaster and industry leader **Lon Helton** will receive the 2026 CRB President's Award.

The CRB President's Award honors individuals whose dedication and leadership have helped shape the Country Radio Seminar (CRS) and its mission to support and grow country radio.

"Few people in this industry have given more to country radio than Lon Helton," shares CRB/CRS Board President **Kurt Johnson**. "This recognition has never been more earned, or more obvious. Presenting this award to Lon is one of the privileges of my career."

For more than 50 years, Helton has been one of country radio's most respected voices as a broadcaster, journalist, mentor and industry leader. His career began in Illinois before taking him to major radio stations in Denver, Chicago, and Los Angeles. Since 1984, he has hosted nationally syndicated country radio programs, including Country Countdown USA, which he launched in 1992 and continues to host today. He has also hosted Country Close-Up, Nashville Live, Listen-In, Country Star Tracks, and more than 100 world-premiere album broadcasts.

Helton has also made a lasting impact as a journalist. He became Country Editor at *Radio & Records* in 1983 and launched *Country Aircheck* in 2006, which remains a trusted resource for country radio and the music industry.

A longtime supporter of CRS, Helton has helped bring together broadcasters, artists, record labels, and industry leaders while mentoring generations of radio professionals. His dedication to the format has earned him widespread respect throughout the industry.

Helton was inducted into the Country Radio Hall of Fame in 2006 and the Radio Hall of Fame in 2022. He is the most awarded national radio personality in CMA history, earning 13 National Broadcast Personality of the Year honors, along with five ACM National On-Air Personality of the Year awards. His many other honors include the St. Jude Angels Among Us Award, the Bob Kingsley Living Legend Award, the CRB Humanitarian Award and CMA's J. William Denny Award.

In addition to his broadcasting career, Helton has served in leadership roles throughout the country music industry, including as CMA President and Chairman from 1999 to 2002. He has also served on the boards of the Country Music Hall of Fame & Museum, the Country Music Foundation, the St. Jude Country Radio Advisory Council and the Country Music Retirement Community.

The 2026 CRB President's Award will be presented during the Country Radio Hall of Fame ceremony on Monday, Aug. 3, at Virgin Hotels Nashville. The event will also honor the [Country Radio Hall of Fame Class of 2026](#). **MR**

FOR YOUR CMA CONSIDERATION  
**VINCENT MASON**

**NEW ARTIST OF THE YEAR**  
**MUSICAL EVENT OF THE YEAR**

*VINCENT MASON & STELLA LEFTY WITH  
"SOMETHING TO LOSE"*

**MUSIC VIDEO OF THE YEAR**  
*"DAMNED IF I DO"*

"Damned If I Do" & "Something To Lose"  
Continue to Climb The Billboard Hot 100

Following a Sold-Out Headlining Tour  
& Morgan Wallen Stadium Run

"It's abundantly clear that he's here to stay"

**COUNTRY  
CENTRAL**

"Country music's next superstar"

**RollingStone**

"Among the ranks of country music's biggest rising stars"

**People**

## Clark Mims Tedesco Joins Morris Higham Management



Clark Mims Tedesco. Photo: Courtesy of Tedesco Pictures

**Clark Mims Tedesco** has joined Morris Higham Management as Vice President, Marketing.

Tedesco joins the company following a 13-year tenure at Warner Records Nashville, where she was instrumental in driving marketing and strategy for MHM flagship client Kenny Chesney. She was pivotal in the success of his 2020 album *Here And Now* and 2024's *BORN*, and beyond her work with Chesney, Tedesco also led campaigns for Blake Shelton, Cody Johnson, Dan + Shay, Hudson Westbrook, Ingrid Andress and many others during her time at Warner.

The seasoned professional also previously spent nearly a decade within New York City's Broadway community. This foundation in high-stakes storytelling informs her current approach: a balance of collaborative spirit and fierce competitiveness aimed at upholding the traditions of the format while aggressively pushing its creative and commercial boundaries. At Morris Higham, Tedesco will lead the development of sophisticated, tailor-made marketing ecosystems for the company's roster.

"Clark is a strategist who understands the nuance of building authentic, lasting connections between artists and their global audiences," says **Kyle Quigley**, General Manager of Morris Higham Management. "Her leadership and relentless drive for innovation make her a vital addition as we continue to evolve at MHM." **MR**

## Niall Horan Makes Grand Ole Opry Debut



Niall Horan makes his Grand Ole Opry debut. Photo: Grand Ole Opry, photos by Chris Hollo

**Niall Horan** made his Grand Ole Opry debut Tuesday night (July 7).

The multi-Platinum artist performed "Tastes So Good" and "This Town," before bringing out **Thomas Rhett** for "Old Tricks."

Signed with Capitol Records, Horan rose to fame as a member of **One Direction**. He has spent time as a coach on *The Voice*, and recently released his new album *Dinner Party*. **MR**

**FOR YOUR CMA AWARD CONSIDERATION**

# STEPHEN WILSON WJ.R.

**NEW ARTIST  
OF THE YEAR**

**"NASHVILLE'S BREAKOUT STAR"**

**SPIN**



**VIDEO OF THE YEAR**  
**"GARY"**  
**STARRING GARY SINISE**



**"MIGHT BE THE MOST  
POWERFUL MUSIC VIDEO  
OF THE DECADE"**

**ALL COUNTRY NEWS**

**BIG LOUD**

## Morgan Wade Inks With Warner Records Nashville



Morgan Wade & Cris Lacy. Photo: Erika Rock

**Morgan Wade** has signed with Warner Records Nashville.

Wade first garnered attention in 2021 with her breakthrough debut album, *Reckless*. The album's hit single "Wilder Days" reached No. 36 on U.S. country radio. She has since released three albums, *Psychopath*, *Obsessed* and *The Party Is Over (recovered)*. Wade recently appeared on *Dutton Ranch*.

Blending country, rock, and Americana influences, her music explores themes of addiction, mental health, resilience and self-discovery. She will release her next single, "Love's Insane," today, which she solo-penned.

**MR**

## Ty Herndon Signs With Universal Attractions Agency

**Ty Herndon** has signed exclusively with Universal Attractions Agency (UAA).

UAA will spearhead Herndon's global representation across all major entertainment verticals, including live touring, film, television, theatrical Broadway productions and professional speaking engagements with **Gabe Israel** acting as responsible agent.

Herndon launched his career at the Opryland theme park as a member of The Tennessee River Boys. After signing with Epic Records, Herndon skyrocketed to solo fame in 1995 with the chart-topping single "What Mattered Most," the first of his 17 *Billboard* charting hits. He released his memoir, *What Mattered Most*, on March 31 via Dey Street Books.



Ty Herndon

"Ty Herndon is a rare, generational talent whose voice, story, and artistry transcend the boundaries of a single genre," says Israel. "From filling music venues to moving audiences with his deeply personal story of resilience, Ty's potential across touring, television, film, and Broadway is limitless. "We are thrilled to welcome him to the UAA family and to build an expansive new chapter for an artist who has already given so much to country music and American culture."

**MR**

# COUNTRYBREAKOUT RADIO CHART

## CHART ACTION

## NO. 1 SONG

### New On The Chart—Debuting This Week

song/artist/label—Chart Position

- Dear Big City/Dylan Scott/Curb Records - 64
- Howdy Cole Goodwin/Nashville Harbor Records & Entertainment - 75
- Whiskey And Vinyl/Stephen Styles/Plow House Records - 78
- Cowgirl At Heart/James Tamelcoff/James Tamelcoff Music - 79
- Small Town/Rebekah Snyder/CDX Records - 80

### Greatest Spin Increase

song/artist/label—Spin Increase

- Hands Up/Jelly Roll/BMG/Stoney Creek Records - 229
- Think As You Drunk/Riley Green/Nashville Harbor - 135
- Loving Life Again/Ella Langley/SAWGOD Records/Columbia/Triple Tigers - 132
- Phone, Keys, Wallet/Lainey Wilson & John Mayer/Broken Bow Records - 127
- I Knew It, I Knew You/Taylor Swift/Walt Disney Records/Pixar - 123

### Most Added

song/artist/label—No. of Adds

- Hands Up/Jelly Roll/BMG/Stoney Creek Records - 14
- Loving Life Again/Ella Langley/SAWGOD Records/Columbia/Triple Tigers - 9
- Dear Big City/Dylan Scott/Curb Records - 8
- Let The Country Music Play/LOCASH & Parmalee/Galaxy River Group - 8
- Girl Dad/Cole Swindell/Warner Records Nashville - 7

### On Deck—Soon To Be Charting

song/artist/label—No. of Spins

- Loving Life Again/Ella Langley/SAWGOD Records/Columbia/Triple Tigers - 132
- King of Coal Dust County/Adam Chaffins/Spirit Music - 130
- Wannabe/Gavin Adcock/Warner Records Nashville - 124
- Thank You For This Moment/Brad Lee Schroeder/Stray Bullet Records/CDX Records - 124
- Highway Robbery/Jason Scott & The High Heat/Leo33 - 116



**Morgan Wallen** extends his reign atop the *MusicRow* CountryBreakout Radio Chart as “Don’t We” earns a sixth consecutive week at No. 1.

The hit comes off 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. 2 on the *Billboard* Country Airplay chart and No. 3 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 +/- |
|----------------|-----------|-----------|--|-----------------|--------------|-----------|
| 19             | 1         | 1         | <b>Don't We / Morgan Wallen / Big Loud/Mercury/Republic</b>                                      | 2411/64         | -1           | -22       |
| 11             | 2         | 2         | <b>I Can't Love You Anymore / Ella Langley feat. Morgan Wallen / Columbia Records/SAWGOD</b>     | 2174/59         | -1           | -14       |
| 11             | 4         | 3         | <b>Be By You / Luke Combs / Columbia Nashville</b>   | 2093/57         | 2            | 37        |
| 23             | 6         | 4         | <b>McArthur / HARDY feat. Eric Church, Morgan Wallen, Tim McGraw / Big Loud/Mercury/Republic</b> | 2077/65         | 2            | 49        |
| 19             | 3         | 5         | <b>Don't Tell On Me / Jason Aldean / BBR Music Group/BMG Nashville</b>                           | 2027/50         | -5           | -113      |
| 9              | 9         | 6         | <b>Carry On / Kenny Chesney / HEY NOW Records</b>  | 2025/64         | 6            | 111       |
| 29             | 5         | 7         | <b>South Of Sanity / Zach Top / Leo33</b>  | 2010/65         | -2           | -36       |
| 28             | 7         | 8         | <b>Rocky Mountain Low / Corey Kent feat. Koe Wetzel / RCA Records Nashville</b>                  | 1911/56         | -2           | -47       |
| 16             | 10        | 9         | <b>Woman / Kane Brown / RCA Nashville</b>  | 1812/55         | 0            | 2         |
| 22             | 11        | 10        | <b>Ride Ride Ride / George Birge feat. Luke Bryan / RECORDS Nashville</b>                        | 1710/60         | 1            | 12        |
| 37             | 12        | 11        | <b>Chevy Silverado / Bailey Zimmerman / Atlantic Records/Warner Music Nashville</b>              | 1628/48         | 5            | 77        |
| 15             | 14        | 12        | <b>Country And She Knows It / Luke Bryan / Capitol Nashville</b>                                 | 1570/58         | 7            | 103       |
| 46             | 13        | 13        | <b>All My Exes / Lauren Alaina feat. Chase Matthew / Big Loud Records</b>                        | 1563/58         | 2            | 32        |
| 5              | 17        | 14        | <b>I Knew It, I Knew You / Taylor Swift / Walt Disney Records/Pixar</b>                          | 1439/49         | 9            | 123       |
| 14             | 16        | 15        | <b>Say So / Dan + Shay / Warner Records Nashville</b>  | 1398/57         | 4            | 54        |
| 6              | 18        | 16        | <b>Think As You Drunk / Riley Green / Nashville Harbor</b>                                       | 1373/61         | 11           | 135       |
| 8              | 19        | 17        | <b>Boston / Stella Lefty / Atlantic Outpost</b>  | 1348/54         | 9            | 112       |
| 27             | 15        | 18        | <b>Boots Off / Jon Pardi / MCA</b>   | 1344/56         | -4           | -63       |
| 5              | 21        | 19        | <b>Phone, Keys, Wallet / Lainey Wilson &amp; John Mayer / Broken Bow Records</b>                 | 1318/60         | 11           | 127       |
| 36             | 20        | 20        | <b>Kid Myself / John Morgan / Broken Bow Records</b>   | 1248/47         | 4            | 51        |
| 30             | 22        | 21        | <b>Gary / Stephen Wilson Jr. / Big Loud/Mercury/Republic</b>                                     | 1083/55         | -1           | -7        |
| 16             | 23        | 22        | <b>Get To Drinkin' / Zach John King / Sony Music Nashville</b>                                   | 1062/48         | 1            | 14        |
| 20             | 25        | 23        | <b>Water At A Wedding / Greylan James / Nashville Harbor</b>                                     | 866/47          | -1           | -11       |
| 4              | 29        | 24        | <b>Horseback / Cody Johnson / Cojo Music/Warner Records Nashville</b>                            | 837/49          | 9            | 71        |
| 20             | 26        | 25        | <b>Painted You Pretty / Hudson Westbrook / River House Artists/Warner Records Nashville</b>      | 809/42          | 1            | 6         |
| 24             | 24        | 26        | <b>Let Him In Anyway / Blake Shelton / Wheelhouse Records</b>                                    | 805/41          | -9           | -81       |
| 5              | 31        | 27        | <b>I Didn't Come Here To Leave / Chris Young / Black River Entertainment</b>                     | 798/46          | 9            | 68        |
| 25             | 27        | 28        | <b>Make A Liar / Jackson Dean / Blue Highway</b>   | 795/45          | 0            | 2         |
| 18             | 30        | 29        | <b>American Sky / Aaron Tippin / 8-Track Entertainment</b>                                       | 770/41          | 3            | 23        |
| 20             | 35        | 30        | <b>Killin' Me / Parker McCollum / MCA Nashville</b>  | 698/38          | 7            | 47        |
| 56             | 33        | 31        | <b>Easy To Love / Dustin Lynch / Broken Bow Records</b>  | 671/35          | 1            | 6         |
| 2              | 48        | 32        | <b>Hands Up / Jelly Roll / BMG/Stoney Creek Records</b>  | 663/42          | 53           | 229       |
| 15             | 36        | 33        | <b>Good Time Gone / Lexie Stevenson / Lexquisite Music</b>                                       | 637/34          | 3            | 19        |
| 11             | 37        | 34        | <b>Son of Jolene / Belles with Dolly Parton / East Music Row Records</b>                         | 622/41          | 4            | 24        |
| 20             | 34        | 35        | <b>What If We Don't / Ashley McBryde / Warner Records Nashville</b>                              | 603/33          | -8           | -49       |
| 22             | 39        | 36        | <b>Holdin' It Down / Chase Matthew / Warner Records Nashville</b>                                | 589/32          | 4            | 23        |
| 13             | 40        | 37        | <b>Something That I Need / Carson Beyer / Lucky Money Entertainment</b>                          | 583/34          | 5            | 29        |
| 45             | 38        | 38        | <b>Long Live Country / Shane Profitt / Triple Tigers</b>   | 581/27          | 0            | 0         |
| 52             | 32        | 39        | <b>Wrong Hearts / LOCASH / Galaxy Label Group</b>  | 566/25          | -17          | -116      |

**MUSICROW**

# ARTIST ROSTER THE 2026 REPORT

NEW ISSUE | AVAILABLE NOW



| Weeks On Chart | Last Week | This Week | Song / Artist / Label  | Spins / Reports | % Spin Power | Spins +/- |
|----------------|-----------|-----------|--|-----------------|--------------|-----------|
| 7              | 41        | 40        | Land / Tyler Hubbard / Mercury Nashville   | 544/37          | 2            | 12        |
| 7              | 42        | 41        | Better That Way / Charles Wesley Godwin feat. Luke Combs / Big Loud Records/Sony Music Nashville | 537/40          | 3            | 16        |
| 6              | 46        | 42        | baby blues / Ashley Cooke / Big Loud/Back Blocks   | 535/36          | 15           | 68        |
| 8              | 44        | 43        | The Years Are Short / Rodney Atkins / Curb Records   | 520/35          | 5            | 26        |
| 30             | 45        | 44        | Worth Your Wild / Russell Dickerson / Triple Tigers  | 518/32          | 6            | 31        |
| 16             | 47        | 45        | Tell Me That There Ain't A God / Jon Brennan / CDX Records                                       | 512/28          | 13           | 58        |
| 12             | 49        | 46        | Whiskey After Women / Adysen Malek / Write On Records  | 461/30          | 8            | 35        |
| 21             | 43        | 47        | Straight For The Heart / Alexandra Kay / Wheelhouse Records                                      | 460/24          | -7           | -35       |
| 11             | 50        | 48        | Wouldn't Want Me Either / Erica Nicole / Kent Wells Productions                                  | 425/27          | 5            | 22        |
| 10             | 51        | 49        | Just A Mom / Alex Miller / Billy Jam Records   | 393/27          | 8            | 29        |
| 3              | 59        | 50        | Girl Dad / Cole Swindell / Warner Records Nashville  | 384/32          | 42           | 113       |
| 20             | 52        | 51        | Psychological / The Band Perry / Nashville Harbor Records & Entertainment                        | 384/28          | 9            | 31        |
| 5              | 54        | 52        | End This Way / Braden Hull / Melody Place  | 352/29          | 7            | 23        |
| 12             | 53        | 53        | Exes In Texas / Porter Martin / Lovable Losers Music   | 351/24          | 2            | 7         |
| 6              | 55        | 54        | High Noon / Jenna Paulette / Leo33   | 331/25          | 7            | 21        |
| 9              | 57        | 55        | Nothing On You / Jet Jurgensmeyer / Simba Entertainment, LLC                                     | 311/23          | 7            | 21        |
| 8              | 56        | 56        | Medicine / Megan Moroney / Sony Music Nashville/Columbia Records                                 | 309/21          | 6            | 18        |
| 15             | 58        | 57        | This Beer's Broken / Ken Domash / Thunder Mountain Records                                       | 306/23          | 6            | 16        |
| 3              | 62        | 58        | Message in a Bottle / Jo Dee Messina / Dreambound Records  | 302/25          | 26           | 63        |
| 12             | 60        | 59        | Move On / Kevin Powers & Shaboozey / American Dogwood/EMPIRE                                     | 274/20          | 2            | 6         |
| 8              | 61        | 60        | If I Go Missin' / Tim & The Glory Boys / Buckaroo Records  | 270/17          | 6            | 15        |
| 6              | 63        | 61        | Family Man / Trey Pendley / Leo33  | 268/23          | 12           | 29        |
| 19             | 28        | 62        | If Daddy Says No / Harper Grace / Curb Records   | 267/18          | -66          | -524      |
| 14             | 64        | 63        | Never Comin' Back / Flatland Cavalry / Lost Highway  | 248/17          | 6            | 13        |
| 1              | 81        | 64        | Dear Big City / Dylan Scott / Curb Records   | 241/19          | 75           | 103       |
| 7              | 67        | 65        | We Make America Run / Ansel Brown / ABM Records  | 235/17          | 7            | 16        |
| 6              | 66        | 66        | Me & God And a Fishing Pole / Skip Ewing / Vere Music  | 228/20          | 4            | 9         |
| 18             | 65        | 67        | Back In The Bottle / Randy Houser / Magnolia Music Group   | 223/15          | 0            | 0         |
| 6              | 76        | 68        | What Took You So Long / Jacob Hackworth / MCA Nashville  | 208/15          | 18           | 31        |
| 8              | 72        | 69        | My Grandpa and My Old Man / Cam Shelton / Cam Shelton Music                                      | 203/14          | 7            | 13        |
| 4              | 73        | 70        | Goodbye Looks Like / Johnathon Heilbroun / Johnathon Heilbroun Music                             | 200/15          | 6            | 11        |
| 4              | 71        | 71        | Hurts Like You / Koe Wetzell / Columbia Records  | 195/13          | -1           | -1        |
| 15             | 69        | 72        | Good Damn / Brantley Gilbert / BBR Music Group/BMG/Wheelhouse Records                            | 193/19          | -4           | -7        |
| 13             | 75        | 73        | One For The Road / Preston Cooper / Blue Highway Records   | 189/15          | 0            | 0         |
| 5              | 74        | 74        | For You Girl / Robert Ross / CDX Records   | 189/10          | 0            | 0         |
| 1              | 82        | 75        | Howdy / Cole Goodwin / Nashville Harbor Records & Entertainment                                  | 174/13          | 31           | 41        |
| 2              | 78        | 76        | The Grass Looks Greener / Karly C / Quirky Cowgirl Records                                       | 168/13          | 5            | 8         |
| 3              | 77        | 77        | Something Stronger / Soul Circus Cowboys / Kismet Nashville                                      | 164/15          | 0            | 0         |
| 1              | 86        | 78        | Whiskey And Vinyl / Stephen Styles / Plow House Records  | 158/11          | 26           | 33        |
| 1              | 85        | 79        | Small Town / Rebekah Snyder / CDX Records  | 142/13          | 10           | 13        |
| 1              | 83        | 80        | Cowgirl At Heart / James Tamelcoff / James Tamelcoff Music                                       | 141/10          | 6            | 8         |

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## Dallas Wilson Signs With Warner Chappell Music & The Core Entertainment



Pictured (L-R): Rush Hicks, Esq. (Keller Turner Andrews & Ghanem, PLLC), Bryce Gravitt (WCM), Chief Zaruk (The Core), Dallas Wilson, Simon Tikhman (The Core), Jamie Sudhalter (The Core), Austen Adams (WCM)

**Dallas Wilson** has signed a publishing deal with Warner Chappell Music Nashville, in partnership with The Core Entertainment.

To date, Wilson has penned four No. 1 country radio hits, including Dylan Scott's "Can't Have Mine" and "Nobody," as well as Lainey Wilson's Grammy-nominated single "Somewhere Over Laredo." He wrote five tracks on Lainey Wilson's Grammy-winning album, *Bell Bottom Country*, including "Heart Like a Truck," which earned Song of the Year at the 2023 NSAI Awards. Most recently, he co-wrote her current single, "Phone, Keys, Wallet," which features John Mayer. He has also earned cuts with Teddy Swims, Mitchell Tenpenny, ERNEST, Kameron Marlowe, Corey Kent, Larry Fleet, LOCASH, Alana Springsteen, Meghan Patrick, Filmore, Pitbull, The Beach Boys, Colbie Caillat and T-Pain, among others.

"I couldn't be more excited to join The Core/Warner Chappell," shares Wilson. "Their energy, culture, and track record are second to none. Getting to know Jamie Sudhalter and Bryce Gravitt has been a highlight — they're deeply passionate about great songs and songwriters, and they work seamlessly as a team. **Chief [Zaruk]** and **Simon [Tikhman]** have built something really special at The Core, and it's clear how much they care about the people and the music. Big shout to **Austen Adams** and the way he leads at Warner Chappell — he's got a great feel for creatives and how to support them. I'm fired up for what's ahead!" **MR**

## Charlie Worsham Inks With ONErpm



Charlie Worsham. Photo: PJ Brown

**Charlie Worsham** has signed with ONErpm for the release of his upcoming album, *Once Upon A Second Time Around*.

The project, due Aug. 7, marks Worsham's first independent album. As a songwriter, Worsham has earned cuts with Kenny Chesney, Luke Combs and Dierks Bentley. He earned the 2024 CMA Musician of the Year and CMA Touring Musician of the Year, and is two-time ACM Acoustic Guitar Player of the Year.

"Charlie is one of the most respected musicians, songwriters, and artists in Nashville. His talent, authenticity, and unwavering commitment to his craft have earned him the admiration of both fans and his peers. Everyone at ONErpm is honored that Charlie has chosen us as his partner, and we're excited to support the next chapter of an already remarkable career," shares **Mike Easterlin**, Managing Director-Nashville, ONErpm.

"A few weeks ago, I sat down to breakfast with Mike Easterlin and my management team, knowing there was a chance we'd partner on the release of *Once Upon A Second Time Around*. We spent the morning talking about family, the perspective that comes with time in this business, mentors, and what really matters. What struck me most was what we didn't talk about. We never picked apart the music. It was simply understood that the music was the foundation, and the goal was to support it and give it every opportunity to find its audience," adds Worsham. **MR**

## Abbey Cone Signs With Endurance Music Group



Pictured (L-R): Amanda Quinton, President, Quinton Digital; Michael Martin, President and Chief Creative Officer, EMG; Courtney Kruckeberg, Creative Director, EMG; Abbey Cone

**Abbey Cone** has signed with Endurance Music Group.

Since moving to Nashville at age 16, Cone has amassed millions of streams, early “artist to watch” nods and performances at Stagecoach, CMA Fest, C2C Festival and the Grand Ole Opry. She has toured alongside Kimberly Perry, Mickey Guyton, Josh Turner, Morgan Wade and Fancy Hagood. Cone earned a cut on one of Vince Gill’s recent *50 Years From Home* EPs with “Leaving Home.” She released her debut album *Greener* last year and kicked off 2026 with, “Change The Man,” followed by her latest single, “That’s Showbiz Baby.”

“The first time Abbey and I met was while taking her signing photo at ASCAP when she was 16,” says EMG Co-President and Chief Creative Officer **Michael Martin**. “We were re-introduced by Courtney Kruckeberg at the EMG office, where we all just connected on songs, music, and life. Abbey—the Endurance team is so excited to work with you and Amanda and write our own journey together!” **MR**

## Universal Music Publishing Group And One4 Music Form Joint Publishing Venture

Universal Music Publishing Group Nashville and ONE4 Music have partnered to form a new joint publishing venture. **Hunter Flynn** has joined as the flagship signing.

Hailing from Eastern Kentucky, Flynn attended Eastern Kentucky University studying biomedical sciences before a 2021 car accident led him to focus on art and music. Over the last two years, Flynn has played nearly 200 shows across the United States and Europe. In 2025, he was named Artist in Residence at the Kentucky Music Hall of Fame, and he recently signed with [Big Machine Records/Nashville Harbor Records & Entertainment](#) and [WME](#).

“ONE4 Music is built on a long-standing friendship and a shared belief in putting songwriters first,” shares **Troy Tomlinson**, UMPG Nashville’s Chairman and CEO. “What drew us to Hunter is the honesty in his writing. His foundation is strong, and we’re looking forward to supporting him as he continues to develop his voice as a songwriter.” **MR**



Pictured (L-R): Troy Tomlinson (UMPG Nashville Chairman and CEO), Hunter Flynn, Brian Wright (ONE4 Co-Founder and Managing Partner) and Katherine Godwin (ONE4 Creative Director). Photo: Michael Jordan

## My Music Row Story: MooTV's Scott Scovill



Scott Scovill. Photo: Courtesy of Scovill

**Scott Scovill** is an award-winning entrepreneur, creative director, producer and Founder of Moo TV, a global leader in video production. Under his leadership, the company has grown into one of the industry's top production firms, producing more than 1,000 live events each year and earning multiple Video Company of the Year honors.

Throughout his career, Scovill has directed live concerts and produced major television specials, including a CBS special featuring Garth Brooks and Trisha Yearwood. He has received numerous industry awards, including a CMA Touring Award for his work with Garth Brooks and Visual Designer of the Year honors for Brad Paisley's world tours.

Beyond his production career, Scovill is an avid traveler who has visited nearly 60 countries. He also enjoys pursuing new challenges, from learning to play hockey as an adult and earning a spot on an all-star team to becoming a professional photographer, with work featured on an album cover for Alan Jackson. He is also a singer-songwriter with multiple albums and continues to perform internationally.

Scovill is the author of *Tenacious: The Art of Relentlessly Pursuing Your Wildest Dreams*, a memoir and motivational guide that shares the lessons, experiences and mindset that helped shape his career. The book features insights from leaders across music, sports, business, the military and space exploration, offering readers practical encouragement to pursue their goals with persistence and purpose.

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

I grew up in Poestenkill, New York on a farm.

### **What kind of music were you into growing up?**

Top 40. I listened to Casey Kasem's top 40 Countdown relentlessly, and that was my choice. But whenever we were on vacation or out doing things together as a family, it was Willie Nelson, Kenny Rogers and John Denver. Tons of John Denver.

### **Did you know you want to go into music while you were growing up?**

No, I had no idea what I wanted to do.

### **Tell me about school.**

I graduated last in my class in high school. They just decided to pass me to move me on. I was unable to do my homework when I was a kid. When I would try and do my homework, I would have an anxiety attack and my grades showed that. Despite that, I decided that I felt like I would go to college. It was always expected of me that I would be the first person in my family to go to college. I did, and I flunked out of college as well.

Right around that same time, a psychologist diagnosed me with fear of failure, and it's really interesting to have a diagnosis after all that time of feeling broken and just feeling like you just weren't a good person. He said that it would be easier for me to grab a red hot stove and hang on and maim myself than to actually try.

### How did that affect your next steps?

With that diagnosis, and while flunking out of college, I was at a really rock bottom moment when a girl that I cared very much for was killed in a car accident, and I just bottomed out. I was waiting tables at Howard Johnson on the side of the highway, not my dream job, and I wasn't very good at it.



Photo: Courtesy of Scovill

While there, a tour bus rolled into the restaurant and had a space shuttle painted on the side, and I wanted to wait on that table. I thought maybe these people worked for NASA. I ran to the hostess and begged her to sit them in my section, and she did. But I watched them get off the bus and was very disappointed to see them wearing all black with long hair. I did not know what a tour bus was obviously. [laughs]

I take their drink orders and ask them what's the deal with the bus. One of them in a very heavy Irish accent says they work for **U2**. That blew my mind. It amazed me that you could work for U2 for a living. I didn't get it. I had a million questions, and they invited me to a show.

### Did you go to the show?

I drove three hours to the show and had an incredible time learning about the industry. The show ends, I'm still picking their brains. They had a show right there again the next day, and invited me to come back, and told me to get there early.

As soon as I got out of the car, I was able to park right by the buses. We got my tickets sorted out and walked down into the arena and **Bono** and **Edge** walk up to the guy who's escorting me and start talking to him about something. Mind you, this is right as *The Joshua Tree* album came out and U2 is the biggest band in the world. I was starstruck.

When I walked away from them, it struck me that I had just met two of my heroes, but I was more interested in what had been happening backstage and learning about this industry.

After hanging out more with the crew and learning and observing everything, it was time for the show. The lights go out and everybody goes nuts. 15,000 people screaming at the top of their lungs. That's when I had a paradigm shift. I stood there in the dark and realized this is what I was going to do with my life.

### What were your first steps getting into the live music world?

Over the next two weeks I brewed up the worst plan in the history of worst plans. It was devastatingly bad, but my plan was that I was going to quit my job and quit school. They were throwing me out of school anyway, so that wasn't hard. I moved into my Subaru BRAT, which was a compact car with a truck bed, and I was going to sneak in every night and work for free until I learned enough and proved that they should hire me.

I wanted to be upfront with the crew and tell them I was doing it. I knew they couldn't give me permission, but to them, I wouldn't look like I was sneaking in. I was being sneaky with security, but not with the crew. So two weeks later, I found the venue, I found the tour buses and where the crew will be. They were flying in from Europe, and I'm waiting in the lobby of the hotel. I went up to the guy in charge and told him my plan. He must've thought I was completely nuts.



Photo: Courtesy of Scovill

Every night, I waited at the top of the ramp and piled in with the stage hands and walked down the ramp and just looked like I didn't want to be there and blended right in. I also made myself a laminate that was white and had radio codes and such. I saw that they made laminates that had notes for their truck packs and what the radio channels were. Two is sound, three is lights. So I made myself a fake laminate that had that on it. I did get stopped several times and would pretend I left my laminate on the bus, and try a different entrance. I almost got arrested three times doing it. There were very lengthy conversations with the police.

#### How long did you do that?

Five weeks. I got walking pneumonia at one point. It was pretty brutal. Almost fell asleep driving from city to city.

Pittsburgh was my last show. I got out of my car and some of the crew guys had told me the band's management had an argument with the union over something, and it was mentioned that I was there and the union fined the band \$5,000 for having non-union labor on site. That's how it ended.

#### What came after U2?

After the whole tour, I knew I wanted to do video. The Joshua Tree Tour was one of the first tours to ever have video. If I got into video, I would be on the bottom rung of maybe a two rung ladder.

**Lawrence Anderson**, who was on the U2 tour with me, called and told me the video projectors they use are a nightmare, and nobody knows how to run them. Nobody's good at it. Nobody wants to learn. There was a training center for them in Syracuse, New York. I finagled my way into there, which wasn't normal, because usually a company sponsors you to get in.

#### What happened after completing the class?

There was someone else in the class that eventually got me a job with his company in D.C. I did corporate video in Washington DC for two years. I hated it and loved it at the same time. I loved that I was learning, but it had nothing to do with music, and it was a lot of pressure. I was failing and I was having breakdowns. I was in tears at times and all the things that dysfunctional people do when they're trying to get over their worst fears. We got one music gig in the two years I was there, and we did so horribly at it. They fired us the next day.

#### How come?

We didn't have the technology. We were the wrong company for it. I didn't even know what we didn't know, but I wanted to find out. The next stop of the tour was in D.C., so I pulled a card out of my old playbook and I snuck in. It was a stadium rap tour. I figured out who was in charge and went down and asked him a bunch of questions. He eventually realized I wasn't who I was pretending to be. We got into it and had to be split up. The guy who split us up had just gotten onto the **Rolling Stones** tour. We really hit it off, and he eventually got me onto the biggest tour at that time. I spent the next 13 months traveling the world with the Stones, 23 countries. It was awesome.

### What did you do after the Rolling Stones?

After the Stones, I went to **David Bowie**, which was unbelievably cool. Definitely the coolest show I've ever done. I also did tours with **Paula Abdul**, **Whitney Houston** and **Ozzy Osborne**.

One of the three owners of the company I was working for loved country music. **Alan Jackson**'s team had seen Paula's show, and they reached out and asked if they could have the same equipment and people Paula had. Before I knew it, I was packing my bags.

### So this is how you got to Nashville?

Yes, in 1992. I'll admit, I struggled with the structure of country music. I came straight from Ozzy Osborne to this new structure. I showed up for the first show and **Mark McClure**, Alan's fiddle player, walks up with a chew in his mouth and his bow, and just hits my notes with his bow. I had called the fiddle a violin, so all of my notes were off.

Mark told me they couldn't figure out why I was here. I was a guy from New York with hair down to my butt who knew nothing about country music. It was a rough start, but Mark and I went on to be great friends. Alan and I formed a great partnership that went on for 22 years.

### And where did Moo TV come in?

A few years in, I talked to my boss **Lee Griffin** because I was frustrated that nobody knew what to do with video screens. People kept hiring their video director or their brother-in-law that went to film school to create content. Those people are very talented, but they're all conditioned to tell a story inside a rectangle. What they don't get is that the rectangle is a part of the story. It is not the whole story.

I asked for Lee's permission to moonlight a little bit and start a company that creates content for shows, because I wanted to make Alan's show great, and maybe we could do that with our other clients too. It was so much money and equipment, I felt it needed to be a business for tax reasons and all that. He initially said no, which shocked me. A week later he asked if I was still thinking about it. He told me no because he was afraid he'd lose me. He offered to be my 50/50 partner in it. We went into business and made Moo TV the first ever creative content company.

### Who were some of your first clients?

Alan, **Tim McGraw**, **Vince Gill**, **Amy Grant** and **Martina McBride**. We did some awesome creative stuff with those guys, and I was really proud of it. It made people want to work with us. I remember doing some really cool stuff for **Lone Star** and just having a blast.

I had a VHS library of stock. I would find something interesting and then plug the tape in. Then I'd get on the phone and order the clip numbers in the specific resolutions I needed and ask for it to be delivered via beta tape. That was how we would get stock footage.

### How did the Nashville base eventually grow?

I went to Lee and told him we needed a Nashville office full time, and that I was going to run it. I was doing that for a decade. In 2002, I got a phone call that Lee was murdered. I spent three months pretty lost and depressed. Eventually,



Photo: Courtesy of Scovill



Photo: Courtesy of Scovill

one of my employees asked all the other employees and clients if they would come work for me if I started a company like Lee's and how they could help. It was a great way to keep some part of Lee alive.

I went to the bank and got the biggest loan they would give me, I mortgaged my house, and I got a loan from Sony to get some of the cameras. I also got a loan from the projector company and a few others, eventually ending up with a bunch independent loans, and seven different credit cards.

At this time, the government mandated that television had to go to high def. TV stations were starting to switch to high def and they had nowhere to put their standard definition gear, which was all we needed. It's all anybody used in the industry at the time. I built automated eBay searches for what we needed. I would click one button on my little Macintosh notebook and then go make dinner. It would take all of dinner for my ISDN modem to

load all of the searches. It'd be like 40 tabs full of everything I needed.

It took years to dig out from under the debt, but we were kind of like the Millennium Falcon of the video industry. We were held together by gaff tape and dreams, but we were outperforming everybody else. That was the start of Moo.

### What made you want to write your book?

Moo TV was nominated for video company of the year, seven years in a row at the *Pollstar* Awards. During the seventh nomination, we finally won. I ran up on stage, I get the award and I give a little speech that looks smooth. But when I got off stage, I fell against the wall. I had an anxiety attack. I didn't know that I was afraid of public speaking. I'd never had to get up in front of a group like that.

To get over the fear, I went and spoke at a couple of colleges. At the second college I spoke at, I changed a young lady's life. She had quit school that day. She started crying halfway through my talk and afterwards had decided she was not going to quit school after listening to me. I offered to mentor her. She eventually graduated and I had learned that public speaking is powerful.

I had met **Cameron Harold** who is a well known public speaker. After hanging out with him for a day, he told me I should write a book. I brushed it off at first. The next day his publisher called me. After much convincing, I decided my story was one worth telling.

At first, someone else was going to write the book for me. They sent me the first chapter, and it didn't feel right. I had written my own version of the first chapter, and my publisher and I both agreed that I needed to be the one to write my story.

### What's a moment that your little kid self would be proud of?

Me and my girlfriend were walking through Times Square and above us is a billboard that is cycling my face with the book on it in Times Square, the same day I was going to NBC Studios to talk about my book on national television. That was a surreal moment. **MR**

## A Decade of Growth: Inside First Horizon Bank's Music Industry Expansion [Interview]



Pictured (L-R): Ben James, Senior Vice President and Managing Director, Music, Sports and Entertainment Group for First Horizon Bank; Andrew Kintz, Executive Vice President, Music, Sports and Entertainment Group for First Horizon Bank; Bryan Bolton, Senior Vice President and Managing Director, Music, Sports and Entertainment Group for First Horizon Bank. Photo: Courtesy of First Horizon Bank

It started with borrowed furniture, a sublet office on Music Row, and zero loans, deposits, or revenue. When First Horizon's Music, Sports and Entertainment (MSE) group launched in the summer of 2016, **Andrew Kintz** and **Bryan Bolton** felt the pressure to generate business quickly.

Ten years later, they have grown into a coast-to-coast team of 21 bankers operating out of Nashville, Atlanta, and Miami, with clients spanning New York and Los Angeles and beyond.

The group has originated over a billion dollars in financing for the music industry. What began as a scrappy bet on a niche market has grown into a well-established specialty lending and private banking operation in the entertainment business.

Today, approximately 89 percent of the group's revenue flows from five cities: Nashville, Atlanta, Miami, New York, and Los Angeles. This concentration speaks to both the geography of the music business and the

intentional focus the team has maintained.

Kintz, Executive Vice President, Bolton, Senior VP and Managing Director, and **Ben James**, Senior VP and Managing Director, are key members of the leadership team. Kintz and Bolton operate out of Nashville's Music Row office. James leads the firm's East operations from Atlanta. Together, they sat down with *MusicRow* to reflect on what the last decade has taught them, what has changed in the music industry, and where they see things heading next.

While Kintz and Bolton set up their first office inside SESAC's Nashville building in 2016, James joined the team through a parallel journey. After years in banking at SunTrust, where he first encountered music, sports, and entertainment finance on the corporate side, James moved to Iberia Bank. There he partnered with **Alex Hernandez**, who now leads Miami's First Horizon Bank's Music, Sports and Entertainment Group, to build out a similar practice in Atlanta.

Iberia Bank and First Horizon merged in 2019, formalizing what the Nashville and Atlanta teams had already begun through joint deals and collaboration.

While the merger was a key inflection point in the bank's growth, streaming changed everything.

If there is a single moment the team points to as the catalyst for explosive growth, it is 2016, the year streaming revenue finally turned upward after years of declining revenue in the music industry.

For years, banking had been comfortable lending against the underlying music copyrights of publishing rights. Record label revenue had cratered from the early 2000s and the cash flows from master recordings were simply too unpredictable to leverage. 2015 was the first year many industry observers realized streaming wasn't just a niche revenue stream.

Then streaming changed the math.

As Kintz explains, the cash flows from master recordings started behaving similarly to those of publishing assets with some predictability and measurable growth.

“All of a sudden, this entire huge group of clients we were not calling on became open to us and we got super excited,” shares Kintz. “In the overall industry, people got really interested in these assets from both a strategic perspective and as a financial asset.”

Labels, funds, and investors who had been sitting on master recordings suddenly had a bankable asset. And First Horizon was positioned to move fast.

James adds, “You started to see the investor pool broaden as more traditional investors started getting into the copyright game because they started to better understand it. Over the years, it has become a more traditional asset class as investors look for yield.”

Bolton shares that one of the group’s most innovative contributions to music industry finance is an option to “replace the advance” which offers an alternative financing structure. In the traditional model, a label or publisher advances money to an artist or writer, then recoups that advance from the future royalties. For the artist or writer, it comes with real costs. The full advance is considered taxable income and often commissionable. Also, the label or publisher ties up its own capital in the process.

The alternative structure is more nuanced. The artist or writer comes directly to First Horizon for a royalty loan. The loan incurs interest but is repaid as royalties come in. Because it is structured as debt rather than income, the artist pays taxes only as royalties arrive each year, not on the lump sum advanced in the beginning of the deal. Commissions are not triggered until the royalties are earned and the label retains its capital to invest elsewhere.

“It is literally the efficient allocation of capital. It is more efficient for us to put bank capital to work,” says Kintz. The deal works for everyone at the table and it represents exactly the kind of creative financial structuring that defines how First Horizon approaches client services.

For a long time, investing in music felt like a vanity play. You could see and touch a building. You could run the numbers on a manufacturing company. But for the music industry, the investable side felt abstract, emotional, volatile, and unquantifiable.

That perception has fundamentally changed, and the team at First Horizon has watched it happen in real time over the last decade.

Several forces drove the shift. The first was data integrity. Kintz points to the contrast between the 1980s, when tracking a song’s global consumption was essentially impossible, and today, when streaming platforms generate granular, real-time royalty data at scale. When a bank can see exactly how much a copyright is earning, in every market, on a monthly basis, the asset becomes much easier to value and underwrite.



**Pictured (L-R): Andrew Kintz, Executive Vice President, Music, Sports and Entertainment Group for First Horizon Bank; Bryan Bolton, Senior Vice President and Managing Director, Music, Sports and Entertainment Group for First Horizon Bank. Photo: Courtesy of First Horizon Bank**

Another force was the arrival of institutional capital. Private equity giants such as KKR, The Carlyle Group, Blackstone, and Apollo have all launched specialized vehicles and joint ventures to actively acquire music catalogs, royalties, and publishing rights. The influx of institutional money has done more than just validate the asset class. It has brought powerful advocates to Capitol Hill lobbying for songwriter and artist rights. The Music Modernization Act is one example of how advocacy translated into laws that help not only copyright owners, but also make music more bankable.

Relationships drive their business, not transactions. Bolton describes the foundation as deceptively simple by doing what you say you are going to do, tell the truth even when the news is hard, and never resist picking up the phone. James adds, "It's important to not be transactional. I try to never forget it's always about the people."

That culture runs through the internal team as much as the client roster. Kintz describes their banking group as genuinely invested in one another. This fosters a work environment that is the kind of place where a colleague's baby shower becomes a team event and where people show up not because they have to, but because they care about the person. Looking into the future, no conversation about the music business is complete without addressing AI, and the First Horizon team receives this question constantly.

Their take is measured. For their core business, lending against established catalogs with multi-year track records and proven fan bases, they are not particularly worried. The cash flows are stable, the consumption data is clear, and the emotional bond between audiences and artists is not something an algorithm can manufacture.

Speaking of the deep emotional connection people have to music, Kintz shares, "We do not believe AI can take that away. Velvet Sundown, [an AI-generated artist], might be an interesting listen, but at the end of the day, there is no deep emotional connection."

Where the team sees real risk is for emerging artists. A market flooded with AI-generated music makes discovery harder for early-stage creators trying to break through the noise.

But they also see AI as a tool. Songwriters are already using it to test arrangements, explore alternate tempos, and develop ideas faster. And companies are building AI-powered royalty collection tools that could help ensure artists actually get paid what they are owed. The winners and losers dynamic is real, but it mirrors what the industry experienced with the internet.

A decade in, First Horizon no longer feels like the younger sibling in the music banking world. The team is being invited into deals led by other institutions, and they are leading deals that bring others to the table. The steady, compounding growth they have built in headcount, deal volume, revenue, and geographic reach has earned them a seat at the table.

Kintz sees consistent growth, expanding relationships, and a business that continues to attract bankers who are equally passionate about music and finance.

"The pie keeps getting bigger and that, to me, is an encouraging sign," says Kintz.

From a sublet office with borrowed furniture and no revenue to a billion-dollar origination business in ten years, First Horizon has proven that the music business, understood on its own terms, is as bankable as any industry in the world.

**MR**



**Pictured (L-R):** First Horizon Bank's Jack Spangler, Tyler Marler, Daniel Webster, Ben James, Ben Jelks, Christy McDaniel, Debbi Hooper, Andrew Kintz, Colby Shepperson, Reuben Coopwood, Bryan Bolton, Alex Strong and Parker McRoy. Photo: Courtesy of First Horizon Bank

## DISCLAIMER Single Reviews: Little Big Town & Ashley Monroe Team For Disc Of The Day



Little Big Town & Ashley Monroe

The country veterans show the kiddies how it's done in this edition of DISCLAIMER.

Hall of Famers Reba McEntire, Randy Travis and Ricky Skaggs set the pace, and the new stars scamper to keep up. The Disc of the Day belongs to the groovy Little Big Town & Ashley Monroe collaboration.

Riley Green's tour mate Hannah McFarland earns this week's DISCOVERY Award.

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

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# TOP SONGWRITER CHART

| This Week | Last Week | Songwriter's Name        | Song(s)  | Artist   |
|-----------|-----------|--------------------------|--|--|
| 1         | 1         | <b>Ella Langley</b>      | Be Her<br>Bottom Of Your Boots<br>Broken<br>Butterfly Season<br>Choosin' Texas<br>Dandelion<br>I Can't Love You Anymore<br>Loving Life Again | Ella Langley<br>Ella Langley<br>Ella Langley<br>Ella Langley (feat. Miranda Lambert)<br>Ella Langley<br>Ella Langley<br>Ella Langley & Morgan Wallen<br>Ella Langley |
| 2         | 2         | <b>Austin Goodloe</b>    | Broken<br>Dandelion<br>Empty Words<br>I Can't Love You Anymore<br>No Need For Leavin'<br>Rocky Mountain Low                                  | Ella Langley<br>Ella Langley<br>Corey Kent<br>Ella Langley & Morgan Wallen<br>Kameron Marlowe<br>Corey Kent (feat. Koe Wetzel)                                       |
| 3         | 3         | <b>Joybeth Taylor</b>    | Broken<br>Butterfly Season<br>Choosin' Texas<br>Dandelion<br>Empty Words<br>I Can't Love You Anymore   | Ella Langley<br>Ella Langley (feat. Miranda Lambert)<br>Ella Langley<br>Ella Langley<br>Corey Kent<br>Ella Langley & Morgan Wallen                                   |
| 4         | 7         | <b>Michael Hardy</b>     | Be Her<br>GOOD DAMN<br>Hands Up<br>Let Him In Anyway<br>McArthur   | Ella Langley<br>Brantley Gilbert<br>Jelly Roll<br>Blake Shelton<br>HARDY, Eric Church, Morgan Wallen & Tim McGraw  |
| 5         | 5         | <b>Riley Green</b>       | Change My Mind<br>My Way<br>Think As You Drunk   | Riley Green<br>Riley Green<br>Riley Green  |
| 6         | 6         | <b>Jessi Alexander</b>   | Beautiful Things<br>Carry On<br>Medicine<br>Think As You Drunk   | Megan Moroney<br>Kenny Chesney<br>Megan Moroney<br>Riley Green   |
| 7         | 10        | <b>Chase McGill</b>      | Carry On<br>Hands Up<br>McArthur<br>Water At A Wedding   | Kenny Chesney<br>Jelly Roll<br>HARDY, Eric Church, Morgan Wallen & Tim McGraw<br>Greylan James   |
| 8         | 8         | <b>Taylor Swift</b>      | I Knew It, I Knew You  | Taylor Swift   |
| 9         | 9         | <b>Jack Antonoff</b>     | I Knew It, I Knew You  | Taylor Swift   |
| 10        | 11        | <b>Jordan M. Schmidt</b> | Be Her<br>Kid Myself   | Ella Langley<br>John Morgan  |
| 11        | 13        | <b>John Morgan</b>       | Don't Tell On Me<br>Kid Myself   | Jason Aldean<br>John Morgan  |
| 12        | 4         | <b>Randy Montana</b>     | Change My Mind<br>Horseback<br>Make A Liar<br>Sleepless In A Hotel Room  | Riley Green<br>Cody Johnson<br>Jackson Dean<br>Luke Combs  |
| 13        | 14        | <b>Ashley Gorley</b>     | Don't We<br>Hurts Like You<br>Woman  | Morgan Wallen<br>Koe Wetzel<br>Kane Brown  |
| 14        | 20        | <b>Parker Welling</b>    | Country And She Knows It<br>Ride, Ride, Ride<br>Worth Your Wild  | Luke Bryan<br>George Birge (feat. Luke Bryan)<br>Russell Dickerson   |
| 15        | 16        | <b>Dan Alley</b>         | Be By You  | Luke Combs   |
| 16        | 17        | <b>Sam Banks</b>         | Be By You  | Luke Combs   |
| 17        | 18        | <b>Nick Walsh</b>        | Be By You  | Luke Combs   |

| This Week | Last Week | Songwriter's Name        | Song(s)  | Artist   |
|-----------|-----------|--------------------------|--|--|
| 18        | 19        | <b>John Byron</b>        | Don't We<br>Woman  | Morgan Wallen<br>Kane Brown  |
| 19        | 15        | <b>Luke Laird</b>        | Boots Off<br>Dry Spell<br>Mexico Honey                                 | Jon Pardi<br>Kacey Musgraves<br>Kacey Musgraves  |
| 20        | 23        | <b>Ben Johnson</b>       | All My Exes<br>Easy To Love<br>Woman                                   | Lauren Alaina (feat. Chase Matthew)<br>Dustin Lynch<br>Kane Brown  |
| 21        | 28        | <b>Thomas Archer</b>     | Get To Drinkin'<br>Rocky Mountain Low                                  | Zach John King<br>Corey Kent (feat. Koe Wetzel)  |
| 22        | 27        | <b>Lydia Vaughan</b>     | Don't Tell On Me<br>Empty Words  | Jason Aldean<br>Corey Kent   |
| 23        | 30        | <b>Tyler Hubbard</b>     | Kid Myself<br>Land<br>Ride, Ride, Ride                                 | John Morgan<br>Tyler Hubbard<br>George Birge (feat. Luke Bryan)  |
| 24        | 29        | <b>Luke Dick</b>         | Butterfly Season<br>Choosin' Texas<br>Make A Liar<br>Something To Lose | Ella Langley (feat. Miranda Lambert)<br>Ella Langley<br>Jackson Dean<br>STELLA LEFTY (feat. Vincent Mason) |
| 25        | 49        | <b>Michael Tyler</b>     | Girl Dad<br>Rocky Mountain Low   | Cole Swindell<br>Corey Kent (feat. Koe Wetzel)   |
| 26        | 24        | <b>STELLA LEFTY</b>      | Boston<br>Something To Lose<br>Thinking 'bout You                      | STELLA LEFTY<br>STELLA LEFTY (feat. Vincent Mason)<br>STELLA LEFTY   |
| 27        | 25        | <b>Grace Enger</b>       | Boston<br>Something To Lose<br>Thinking 'bout You                      | STELLA LEFTY<br>STELLA LEFTY (feat. Vincent Mason)<br>STELLA LEFTY   |
| 28        | 31        | <b>Smith Ahnquist</b>    | Be Her   | Ella Langley   |
| 29        | 33        | <b>Megan Moroney</b>     | Beautiful Things<br>Medicine   | Megan Moroney<br>Megan Moroney   |
| 30        | 34        | <b>Jessie Jo Dillon</b>  | Beautiful Things<br>Medicine   | Megan Moroney<br>Megan Moroney   |
| 31        | 35        | <b>Connie Harrington</b> | Beautiful Things<br>Medicine   | Megan Moroney<br>Megan Moroney   |
| 32        | 36        | <b>Jon Decious</b>       | No Need For Leavin'<br>Phone, Keys, Wallet<br>Something To Lose        | Kameron Marlowe<br>Lainey Wilson & John Mayer<br>STELLA LEFTY (feat. Vincent Mason)                        |
| 33        | 43        | <b>Corey Kent</b>        | Empty Words<br>Rocky Mountain Low                                      | Corey Kent<br>Corey Kent (feat. Koe Wetzel)  |
| 34        | 26        | <b>Matt Dragstrem</b>    | Country And She Knows It<br>Water At A Wedding                         | Luke Bryan<br>Greylan James  |
| 35        | 37        | <b>Christian Yancey</b>  | Hate How You Look  | Josh Ross  |
| 36        | 38        | <b>Jessica Farren</b>    | Hate How You Look  | Josh Ross  |
| 37        | 39        | <b>Nicholas Sainato</b>  | Hate How You Look  | Josh Ross  |
| 38        | 40        | <b>Chris McKenna</b>     | Hate How You Look  | Josh Ross  |
| 39        | 41        | <b>Kurt Allison</b>      | Don't Tell On Me   | Jason Aldean   |
| 40        | 42        | <b>Tully Kennedy</b>     | Don't Tell On Me   | Jason Aldean   |
| 41        | 12        | <b>Luke Combs</b>        | Rethink Some Things<br>Sleepless In A Hotel Room                       | Luke Combs<br>Luke Combs   |
| 42        | 45        | <b>Erik Dylan</b>        | Change My Mind<br>Think As You Drunk                                   | Riley Green<br>Riley Green   |
| 43        | 22        | <b>Wyatt McCubbin</b>    | Boots Off<br>Horseback<br>Think As You Drunk                           | Jon Pardi<br>Cody Johnson<br>Riley Green   |
| 44        | 47        | <b>Matt Jenkins</b>      | Carry On   | Kenny Chesney  |
| 45        | 61        | <b>Rocky Block</b>       | Don't We<br>Hands Up   | Morgan Wallen<br>Jelly Roll  |
| 46        | 44        | <b>Kacey Musgraves</b>   | Dry Spell<br>Mexico Honey  | Kacey Musgraves<br>Kacey Musgraves   |

| This Week | Last Week | Songwriter's Name         | Song(s)   | Artist   |
|-----------|-----------|---------------------------|---|--|
| 47        | 50        | <b>Casey Brown</b>        | Ride, Ride, Ride<br>Worth Your Wild                     | George Birge (feat. Luke Bryan)<br>Russell Dickerson |
| 48        | 46        | <b>Steph Jones</b>        | Hurts Like You<br>Mexico Honey<br>What Took You So Long | Koe Wetzel<br>Kacey Musgraves<br>Jacob Hackworth     |
| 49        | 32        | <b>Josh Thompson</b>      | McArthur  | HARDY, Eric Church, Morgan Wallen & Tim McGraw       |
| 50        | 48        | <b>Jameson Rodgers</b>    | McArthur  | HARDY, Eric Church, Morgan Wallen & Tim McGraw       |
| 51        | 56        | <b>Zach Top</b>           | South Of Sanity   | Zach Top   |
| 52        | 57        | <b>Mark Nesler</b>        | South Of Sanity   | Zach Top   |
| 53        | 58        | <b>Carson Chamberlain</b> | South Of Sanity   | Zach Top   |
| 54        | 51        | <b>Joe Reeves</b>         | Boston  | STELLA LEFTY   |
| 55        | 52        | <b>Jacob Kasher</b>       | Boston  | STELLA LEFTY   |
| 56        | 53        | <b>Noah Kahan</b>         | Boston  | STELLA LEFTY   |
| 57        | 55        | <b>Taylor Phillips</b>    | GOOD DAMN<br>Woman                                      | Brantley Gilbert<br>Kane Brown                       |
| 58        | 66        | <b>Stephen Wilson Jr.</b> | Gary  | Stephen Wilson Jr                                    |
| 59        | 54        | <b>Morgan Wallen</b>      | Don't We<br>Wannabe                                     | Morgan Wallen<br>Gavin Adcock                        |
| 60        | 59        | <b>Blake Pendergrass</b>  | Don't We  | Morgan Wallen  |

## Newly Added Job Listings

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### **OH Creative: Fall PR Internship**

OH Creative is partnering with the Empower Campaign to look for self-motivated and hard-working individuals who are interested in a Nashville-based internship in entertainment public relations. The internship program offers weekly professional business coaching and a paid stipend. The program aims to provide real world experience in the fast-paced world of country music, focusing on PR campaigns for songwriters and recording artists. Interns will assist with writing and editing press releases, media outreach and pitching, in person events, creating and executing reports, coverage tracking, database maintenance, research and development. Requirements: Studying PR, communications, music, marketing or related field. Well-versed in Instagram, TikTok, LinkedIn, Facebook and Google Workspace. Nashville-based. Available 20-25 hrs/wk. Passion for country music. Available to work in person. Available mid-August to mid-December.

**Contact:** Send resume to [kait.carey@theohcreative.com](mailto:kait.carey@theohcreative.com)

### **Desperado Management: Fall Internship – Artist Management & Marketing Intern**

Desperado Management is seeking a Fall Intern to assist with artist management, digital marketing, and tour marketing for our roster of independent country artists. This hands-on internship offers experience in social media strategy, music release campaigns, tour promotion, content creation, venue and market research, email marketing, and day-to-day artist management. Interns will work closely with our team on real-world projects while gaining valuable insight into the independent music industry. Ideal candidates are organized, creative, self-motivated, passionate about country music, and eager to learn in a fast-paced environment. This opportunity is perfect for students pursuing careers in artist management, marketing, or the music business.

**Contact:** [jenna@desperadomgmt.com](mailto:jenna@desperadomgmt.com)

### **Gelfand, Rennert & Feldman: Royalty Analyst, Merchandise Licensing**

Gelfand, Rennert & Feldman (“GRF”) is seeking a Royalty Analyst, Merchandise Licensing ideally with experience handling complex royalty and/or merch licensing accounting. This position can be based out of White Plains, NY or New York, NY on a remote basis. The Royalty Analyst role assists the department in conducting compliance examinations on behalf of entertainment clients, Consumer Products Companies, Fortune 500 Companies, and other intellectual property rights holders. Strong Excel skills are needed for this position. While not required, experience or education in the merchandise licensing business, particularly merchandise licensing royalties and royalty audits are beneficial. This is a non-exempt, overtime eligible position. The annualized base pay range for this role is expected to be between \$75,000 – \$90,000.

**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

#### July 10

**Kygo (feat. Max McNown)/Take Me Back/Sony Music**  
**Tucker Wetmore/Who Told You That/MCA/Mercury Records**  
**Hudson Westbrook/Hits Me/River House Artists/Warner Records Nashville**  
**Randy Travis/Fish On**  
**ALABAMA & Dan Seals/Still Reelin' (From Those Rock & Roll Days)**  
**Waylon Wyatt/Box of Bones/Music Soup/Darkroom Records**  
**Chayce Beckham/Dirt Floor/BBR Music Group**  
**David Nail (feat. Lori McKenna)/Riverbank**  
**Hayden Coffman/Quit Drinkin'**  
**Morgan Wade/Love's Insane/Warner Records Nashville**  
**Restless Road/Forever Ago/EMPIRE Nashville**  
**Kassi Ashton/Bratmobile/MCA**  
**Josh Tatofi/Favorite Weather/EMPIRE**  
**Solon Holt/So Long/Trenches Records/Republic Records**  
**Thelma & James/Home In Your Broken Heart/Big Loud Records**  
**Lauren Watkins/Better Love Next Time/Big Loud Records/Songs & Daughters**  
**Kaleb Sanders/Over My Hometown/Red Street Records**  
**Will Moseley/Right By the River**  
**Jacob Hackworth/Mess That Marlboro Made/MCA**  
**Alex Lambert/Think I'm In Love/Big Loud Texas**  
**Ashland Craft (feat. Tyce Delk)/Doesn't Have To Be That Way/Leo33**  
**Ben Gallaher/Betcha Money (Taylor Gold)/Quartz Hill Music Group**  
**Ashley Anne/seat of my skirt**  
**RYMAN/Told Me Once, Tell Me Twice/Mom & Pop**  
**Sam Palladio/Burberry Jacket/3686 Records**  
**Jaxson Free/Walk In This Bar**  
**Chandler Walters/Under The Neon/Deville Records/Big Loud Records**  
**Hayden Haddock/I'll Bring The Matches/Good Company Entertainment**

#### July 13

**Tucker Wetmore/Who Told You That/MCA/Mercury Records**  
**Vincent Mason/Damned If I Do (Radio Edit)/Lost Highway/Music Soup/Interscope**  
**Woody Bradshaw/Who's Proud They're From the USA/Woody Bradshaw Music**  
**Kennedy Reid/Love Me Lonely**

### Album/EP Releases

#### July 10

**NE-YO/Highway 79/Compound Ent.**  
**Anne Wilson/Stars (Blue Hour Deluxe)/Capitol Christian Music Group**  
**Tate Butts/Something To Believe In**  
**Robert Earl Keen/Gravitational Forces/Lost Highway Records**  
**Zoe Jean Fowler/Written By A Woman**  
**Devyn Brinsfield/Dreamers & Losers**  
**Trever M. Keith/We Drank From A Poisoned Well**  
**Mike Sands/Happy Hour/JIB Machine Records**

## CALENDAR

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### Industry Events

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#### July 21

BMI Trailblazers of Gospel Music Awards

#### July 22

BMI Christian Awards

#### August 10

Music Row Ladies Golf Tournament

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### Upcoming Nashville Concerts

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#### July 10

**April + VISTA**/The Blue Room

#### July 11

**Air Supply**/Ryman Auditorium  
**Be The People Fest**/Marathon Music Works  
**Secondhand Serenade**/City Winery  
**The Sewing Club**/The Blue Room

#### July 12

**Food For All Benefit Concert**/The Basement East  
**Tomorrow's Problem**/Cannery Hall (Row One Stage)

#### July 13

**Ava Liv Mabry**/Cannery Hall (Row One Stage)

#### July 14

**The Infamous Stringdusters**/Ryman Auditorium  
**Elijah Scott**/Cannery Hall (Row One Stage)

#### July 15

**Paul Simon**/FirstBank Amphitheater  
**Avery Wilson**/City Winery

#### July 16

**Hamilton Leithauser**/The Basement East  
**Lee Roy Parnell & Jason D Williams**/City Winery

#### July 17

**Vishal & Sheykh**/The Pinnacle  
**Tori Amos**/Ryman Auditorium  
**The Nashville 100**/Brooklyn Bowl  
**Vincent Antone**/Cannery Hall (The Mil)  
**Midnight North**/EXIT/IN  
**Alexia Jarry**/City Winery