

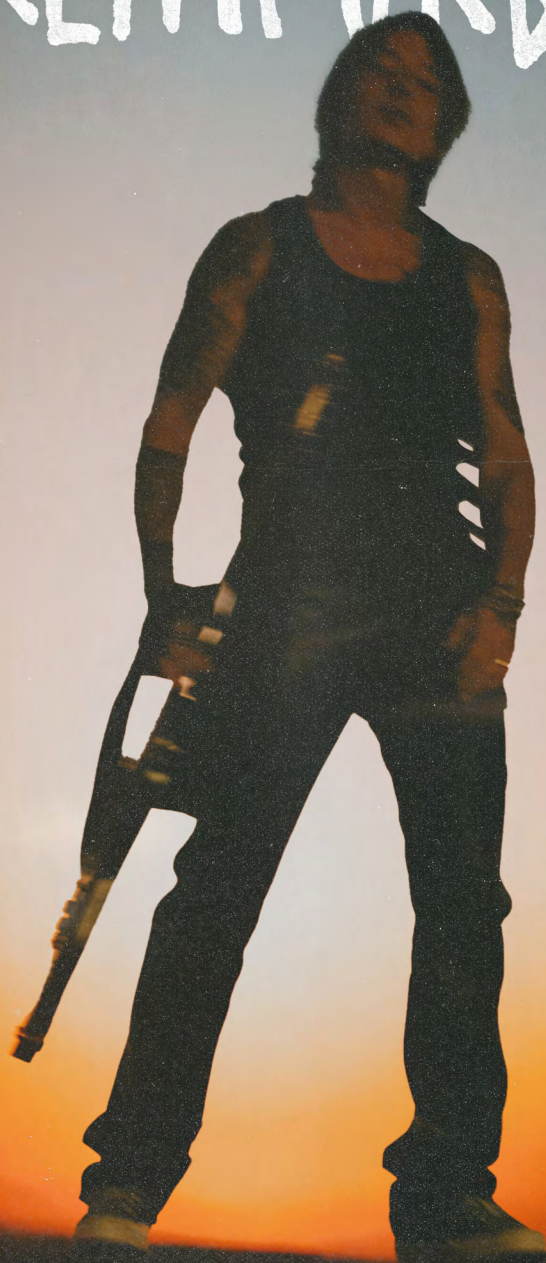
billboard Country Update

BILLBOARD.COM/NEWSLETTERS

ADVERTISEMENT

SEPTEMBER 20, 2024 | PAGE 1 OF 11

KEITH URBAN



NEW ALBUM **HIGH** OUT NOW

billboard Country Update

BILLBOARD.COM/NEWSLETTERS

SEPTEMBER 20, 2024 | PAGE 2 OF 11

BILLBOARD COUNTRY UPDATE

Tom.Roland@billboard.com



How To Build A Better Tomorrow Today: Notes From The Americana Conference

INSIDE
THIS
ISSUE

Luke Combs'
'Oklahoma'
Rises
>page 5

Black Artists,
Execs Seek
Greater Inclusion
>page 9

Country Coda:
'Good Ol' '
Bandy, Stampley
Duet
>page 11

The video for **mgk** and **Jelly Roll**'s collaboration, "Lonely Road," (No. 18, Hot Country Songs) casts **Machine Gun Kelly** as a finance-strapped, blue-collar worker who commits an armed bank robbery, gets run down in a police chase and ends up seeing his newborn daughter for the first time from behind a wall of glass in prison.

The criminal storyline plays out over a melody long associated with a comforting, nostalgic **John Denver** hit, "Take Me Home, Country Roads," with which "Lonely Road" is interpolated.

Matching an edgy, violent plot line with the legacy of a goody-two-shoes pop-and-country environmentalist imprints a scruffy wrinkle atop Denver's safe reputation while bringing some revenue into his estate's coffers.

"It's just this way to reinvigorate a song and remind people, 'Oh, right, I love that song, 'Country Roads,' ' while they're also having this great time at an mgk show," 7S Management artist manager **Amy Abrams** noted on Sept. 18 while moderating the panel "Curating a Legacy—What Young Artists Can Learn From Estate Management" during the Americana Fest in Nashville. The reimagination of "Country Roads" provides Denver's catalog "a way into a new audience, to associate yourself with another artist that may complement the image or the legacy that you're working to create."

Setting up a career for long-term health is, not surprisingly,

similar to setting up personal finances for retirement. To do so successfully requires focusing on the future, protecting assets from opportunistic sharks, reflecting personal values in decision-making, saving documents and taking informed risks when it makes sense.

It also helps to develop a sense of self-worth. In personal finance, that means seeing oneself as someone who deserves to have a nest egg. In building a music career, that means self-identifying as a creator whose work has lasting value. That attitude might be difficult to develop during artists' early years when bank accounts are slim and the desire to advance is powerful.

But Bob Dylan Center director **Steve Jenkins** noted that **Dylan's** latter-career reputation is, in part,

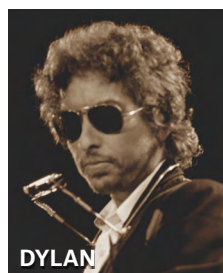
an outgrowth of the importance he assigned to his copyrights and to his brand from his earliest years in the spotlight.

"He avoided some of the potholes that a lot of younger artists find themselves having to get into," Jenkins said. "I think it's about valuing your own work — as tempting as it might be, and at times, as necessary as it might be, to just bring some cash in initially — but taking a long view and thinking of yourself as that sort of artist."

Perhaps most important is to start early, building the legacy consistently from the start rather than scrambling to make up lost ground on the back end. The panel focused on artists, though some of its points can be applied to other careers.



DENVER



DYLAN

DENVER: DON SMITH/RADIO TIMES/GETTY IMAGES; DYLAN: BARRY FEINSTEIN

AIN'T NO LOVE IN OKLAHOMA

LUKE COMBS

#1 AND HOLDING

MAX SPINS NOW

THANK YOU COUNTRY RADIO

TWISTERS
THE ALBUM

Key advice included:

- **Think long term** “If you are looking just ahead to tomorrow,” Abrams said, “and you are not looking way, way, way down the line, you are going to miss something.”

- **Align with causes that speak to your audience** “We often think about being careful to not turn off fans with this work; I think you can also turn on fans,” 7S Management director of philanthropy **Kari Nott** said. “When you speak up for folks who are screaming for help, who need your microphone to draw attention to the issue that they’re affected by, they’ll remember that for the rest of their lives.”

- **Read contracts** “You could just sign away your intellectual property for the rest of your life,” Abrams noted. “That’s a repercussion your grandkids are going to be dealing with when it doesn’t revert to your heirs.”

- **Be willing to self-promote** Abrams also observed, “There’s something to be said for telling everyone that you have a legacy. It’s up to you to communicate this information to the world and to throw your own party.”

- **Celebrate important anniversaries** The Denver estate is currently observing 50 years since he released the *Back Home Again* album. But, Jenkins said, be “judicious” in what anniversaries get promoted and make the marketing proportional to the milestone.

- **Save memorabilia** Dylan’s lyrics, finished or not, can sometimes be used to create merchandise or enhance exhibits. Photos, tour posters, backstage passes, set lists — as those items accumulate, they become a collection that has value in the long run.

- **Share the thoughts and circumstances that inform your music** “When you’re speaking to your team, the more you’re able to provide the context for your story as it relates to your work — you know, all the surrounding influences and whatnot — that leads to being able to champion you,” Concord vp of sync licensing and clearance **Brandon Schott** said.

- **Identify icons worth emulating** “Try and emulate the way that they move through the world,” Nott suggested. “Someone that I’ve always been struck by is **Willie Nelson** and how he starts every single Farm Aid concert by introducing himself and immediately passing the mic to the farmers.”

- **Collaborate with others** “I always describe sync as **Brian Wilson** — it’s taking two completely different instruments, laying them on top of each other, playing [them similarly] and they become a third instrument,” Schott said. “Taking visual artists and record artists, and putting them together can amplify both sides of that collaboration.”

- **Look for other methods of exposure** Advertising, in particular, can call attention to a copyright, though it can, Jenkins lamented, be “crass.” Ads that feel “more narrative-based,” said Schott, rather than blatant sales pitches, can remind the audience of a song and generate revenue without undermining its reputation.

- **Leave a road map for heirs** Artists who don’t specify their beneficiaries or leave instructions about how they want their legacy handled risk having their memories polluted or trivialized after they’re gone. ●



TERRY WYATT/GETTY IMAGES

Lainey Wilson (center) received two trophies during the Academy of Country Music’s 17th annual ACM Honors at Nashville’s Ryman Auditorium. The event will premiere Sept. 24 on Merit Street. She’s flanked by Post Malone and Terri Clark.



JESSICA HOOD

MacKenzie Porter won two Canadian Country Music Association Awards on Sept. 14 while co-hosting with Thomas Rhett in Edmonton, Alberta.



Jordan Davis performed Sept. 16 at the Country Music Hall of Fame and Museum’s Nightfall at the Hall, an event for its Troubadour members in Nashville. With him is 17-year-old Clarksville, Tenn., student Miley Henderson, who performed following her participation in the museum’s Words & Music program.

SUBSCRIBE TO

billboard
COUNTRY
UPDATE

SIGN UP FOR FREE DELIVERY
EVERY MONDAY AND FRIDAY

The country music industry’s must-have source for news, charts, analysis and features

EXCLUSIVE CHARTS including Hot Country Songs, Country Airplay, Top Country Albums, Country Streaming Songs, Country Songwriters, Country Producers and more!

Bi-weekly content including Makin’ Tracks, On the Charts, a roundup of executive moves and timely analysis of the latest country news and trends

Expert insight and commentary by Tom Roland and Jim Asker



BILLBOARD IS THE ONLY AUTHORIZED PUBLISHER APPROVED BY THE RECORDING ACADEMY TO OFFER THIS EXCLUSIVE OPPORTUNITY.

2024 billboard GRAMMY® CONTENDERS ISSUE

GET IN FRONT
OF GRAMMY
VOTERS!

12,000+
RECORDING ACADEMY
VOTING MEMBERS
WILL RECEIVE THIS
SPECIAL ISSUE.

Get ready for *Billboard's* annual GRAMMY Contenders special issue showcasing the music and creators that made an impact during the eligibility period for the 67th GRAMMY Awards.

This special feature will showcase the artists, songwriters, producers, engineers and additional creators whose work is in contention for

**Record Of The Year • Song Of The Year • Album Of The Year
Best New Artist • Songwriter Of The Year, Non-Classical
Producer Of The Year, Non-Classical** and more.

As Voting Members prepare to cast their First Round ballots, take advantage of your only opportunity to get directly in front of GRAMMY Voters and showcase your music!

INDEPENDENT CREATORS

Independent artists and labels receive special discounted ad rates. **Submit your inquiry today!**

ISSUE DATE 10/05

AD CLOSE 9/24

MATERIALS DUE 9/26

CONTACTS

Northeast | Joe Maimone | joe.maimone@billboard.com

Southeast | Lee Ann Photoglo | laphotoglo@gmail.com

West Coast | Cynthia Mellow | cmellow615@gmail.com

International | Ryan O'Donnell | rodonnell@pmc.com

Latin | Marcia Olival | marciaolival29@gmail.com



GRAMMY
AWARDS®

billboardCountry Airplay

AIRPLAY
MONITORED BY
LUMINATE

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

More Than OK: Luke Combs Lands His 18th Country Airplay No. 1; Jelly Roll Hits Top 10 Again

Luke Combs notches his 18th *Billboard* Country Airplay chart-topper as “Ain’t No Love in Oklahoma” (Universal Studios/Atlantic/Seven Ridges/Columbia Nashville) surges 4-1 on the list dated Sept. 28. The song increased by 12% to 30.2 million audience impressions Sept. 13-19, according to Luminate.

Combs cowrote the single with **Jessi Alexander** and **Jonathan Singleton**, and co-produced it with Singleton and **Chip Matthews**. It’s from the soundtrack *Twisters: The Album*, which arrived at its No. 3 high on Top Country Albums in August.

(OK, get this: Oklahoma appears in the title of a Country Airplay No. 1 for the first time. The state was previously best represented when **Vince Gill** and **Reba McEntire**’s “Oklahoma Swing” hit No. 13 in 1990.)

Combs crowns Country Airplay after **Riley Green**’s “Different ’Round Here,” on which he is featured, hit No. 2 and his own “Where the Wild Things Are” reached No. 3, both in February. Combs last led with his version of **Tracy Chapman**’s 1988 pop hit “Fast Car,” for five frames starting in July 2023.

The Asheville, N.C., native rattled off a career-opening record 14 consecutive Country Airplay No. 1s. His 18 leaders dating to his first, “Hurricane,” in May 2017, mark the most among all artists in that span; **Thomas Rhett** and **Morgan Wallen** follow with 14 each. Combs also boasts the most weeks at No. 1 — 52, or a full year — in that stretch, ahead of Wallen’s 43.

JELLY ROLL ACTUALLY IS DOING ‘OKAY’ Speaking of opening runs at the format, and also on Country Airplay, **Jelly Roll** adds his sixth total and consecutive top 10 as “I Am Not Okay” (Bailee & Buddy/BMG/Republic/Stoney Creek) pushes 11-10 (20.2 million, up 19%).

One week earlier, **Dustin Lynch**’s “Chevrolet,” featuring Jelly Roll, became the latter’s fifth Country Airplay No. 1, dating to his first, “Son of a Sinner” in January 2023, the chart’s longest active streak of leaders. (Jelly Roll broke through on *Billboard*’s Top R&B/Hip-Hop Albums chart, where he logged five entries in 2011-16.)




ZACK MASSEY

MOST INCREASED AUDIENCE			
TITLE Imprint/Label	Artist	GAIN (IN MILLIONS)	
I AM NOT OKAY Bailee & Buddy/BMG/Republic/Stoney Creek	Jelly Roll	+3.202	
AIN'T NO LOVE IN OKLAHOMA Universal Studios/Atlantic/Seven Ridges/Columbia Nashville	Luke Combs	+3.119	
YOU LOOK LIKE YOU LOVE ME SAWGOD/Columbia/Nashville Harbor	Ella Langley Featuring Riley Green	+2.890	
WHAT KINDA MAN MCA Nashville	Parker McCollum	+2.823	
POUR ME A DRINK Mercury/Republic/Big Loud	Post Malone Featuring Blake Shelton	+2.499	
LOVE YOU, MISS YOU, MEAN IT Row Crop/Capitol Nashville	Luke Bryan	+2.099	
MILES ON IT Joytime Collective/RCA Nashville	Marshmello & Kane Brown	+2.069	
LIES LIES LIES Mercury/Republic/Big Loud	Morgan Wallen	+1.760	
COWBOY SONGS RECORDS Nashville	George Birge	+1.304	
BOYS BACK HOME PIA/Curb/Columbia Nashville	Dylan Marlowe & Dylan Scott	+1.234	

MOST INCREASED PLAYS			
TITLE Imprint/Label	Artist	GAIN	
AIN'T NO LOVE IN OKLAHOMA Universal Studios/Atlantic/Seven Ridges/Columbia Nashville	Luke Combs	+894	
I AM NOT OKAY Bailee & Buddy/BMG/Republic/Stoney Creek	Jelly Roll	+755	
WHAT KINDA MAN MCA Nashville	Parker McCollum	+717	
YOU LOOK LIKE YOU LOVE ME SAWGOD/Columbia/Nashville Harbor	Ella Langley Featuring Riley Green	+635	
POUR ME A DRINK Mercury/Republic/Big Loud	Post Malone Featuring Blake Shelton	+630	
MILES ON IT Joytime Collective/RCA Nashville	Marshmello & Kane Brown	+588	
LOVE YOU, MISS YOU, MEAN IT Row Crop/Capitol Nashville	Luke Bryan	+499	
LIES LIES LIES Mercury/Republic/Big Loud	Morgan Wallen	+433	
WIND UP MISSIN' YOU Back Blocks/EMI Nashville	Tucker Wetmore	+385	
COWBOY SONGS RECORDS Nashville	George Birge	+363	

RECURRENTS			
THIS WEEK	TITLE Imprint/Label	Artist	TOTAL AUD. (IN MILLIONS)
1	SHE'S SOMEBODY'S DAUGHTER (REIMAGINED) Patoka Sounds/Lyric Ridge	Drew Baldridge	16.671
2	WHERE IT ENDS Elektra/Warner Music Nashville/WEA	Bailey Zimmerman	13.715
3	OUTSKIRTS MCA Nashville	Sam Hunt	13.109
4	WORLD ON FIRE RCA Nashville	Nate Smith	12.754
5	FAST CAR River House/Columbia Nashville	Luke Combs	10.014
6	YOUNG LOVE & SATURDAY NIGHTS RCA Nashville	Chris Young	9.529
7	LAST NIGHT Mercury/Republic/Big Loud	Morgan Wallen	8.788
8	SAVE ME Bailee & Buddy/Broken Bow/BMG/Stoney Creek	Jelly Roll With Lainey Wilson	8.466
9	THINKIN' BOUT ME Mercury/Republic/Big Loud	Morgan Wallen	7.988
10	PRETTY LITTLE POISON 717/Warner/WEA	Warren Zeiders	7.830



TEXAS REGIONAL RADIO REPORT

WEEK ENDING SEPTEMBER 19, 2024

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE (Label)	ARTIST	TW SPINS	SPINS +/-	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE (Label)	ARTIST	TW SPINS	SPINS +/-
1	2	16	SOME GIRLS DON'T CRY (Independent) ★★ 1 Week at 1 ★★	Billie Jo Jones	1568	179	11	1	15	WHOLE LOTTA LUBBOCK (Independent)	William Clark Green	1128	-331
2	3	20	BAD BOY GOOD MAN (Independent)	Brandi Behlen	1429	119	12	12	11	WHEELS (Independent)	Shane Smith & The Saints	1114	113
3	4	11	HUNGOVER AGAIN (Independent)	Casey Donahew	1416	113	13	15	7	HIT THE HAY RUNNIN (Independent)	Aaron Watson	1051	191
4	5	19	OUTRUN THE RAIN (Independent)	James Lann	1410	112	14	14	13	ME TIME (Flying C)	Brooke Graham	1034	146
5	7	18	SMOKE & MIRRORS (Independent)	Chad Cooke Band	1297	94	15	16	16	BEER'S BETTER ON A BOAT (Independent)	Clay Hollis & Jesse Raub, Jr.	912	53
6	6	15	ALL I WANNA DO IS DRINK (Independent)	Randy Rogers & Wade Bowen	1277	52	16	17	13	KEEP LOOKIN' DOWN THE ROAD (No Big Deal)	Reckless Kelly	873	85
7	8	19	WAKE UP LONELY (Independent)	Caleb Young	1190	86	17	19	13	TWO WAY DRIVE (River House)	Hudson Westbrook	802	93
8	9	16	HEAVEN SHINES DOWN ON YOU (Independent)	Sundance Head	1135	32	18	20	10	ROPE THE WIND (Rockin R)	Amanda Kate Ferris	755	53
9	11	16	LOST IN THE COUNTRY (LuckySky Music)	Tori Martin	1130	127	19	23	14	90SVILLE (Synapse)	Derryl Perry	747	79
10	10	16	DRUNK SINCE DALLAS (Independent)	Grant Gilbert	1129	73	20	22	9	PAIN AND SORROW (Independent)	Matt Castillo	735	66

Texas Regional Radio Report Top 100 is compiled from weekly online playlist reports from 86 radio stations located in Texas and surrounding states, including reports from specialty shows, internet and satellite radio outlets. Songs are ranked by total plays. For tracking, complete chart methodology and more information, visit www.texasregionalradio.com, or contact Dave Smith at 972-252-8777. Copyright 2024, Texas Regional Radio Report

billboardCountry Airplay

AIRPLAY
MONITORED BY
LUMINATE

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE Imprint/Label	Artist	AUDIENCE (IN MILLIONS)		PLAYS		
					THIS WEEK	+/-	THIS WEEK	+/-	RANK
1	4	19	AIN'T NO LOVE IN OKLAHOMA Universal Studios/Atlantic/Seven Ridges/Columbia Nashville	★ ★ No. 1 (1 Week) ★ ★ Luke Combs	30.214	+3.119	8452	894	1
2	3	21	A BAR SONG (TIPSY) American Dogwood/EMPIRE/Magnolia Music	Shaboozey	26.667	-0.558	6544	-140	4
3	1	41	CHEVROLET Broken Bow	Dustin Lynch Featuring Jelly Roll	26.202	-3.886	6917	-1419	3
4	2	20	I HAD SOME HELP Mercury/Republic/Big Loud	Post Malone Featuring Morgan Wallen	25.998	-1.306	6203	-162	7
5	6	13	POUR ME A DRINK Mercury/Republic/Big Loud	Post Malone Featuring Blake Shelton	24.831	+2.499	6957	630	2
6	7	20	MILES ON IT Joytime Collective/RCA Nashville	Marshmello & Kane Brown	22.853	+2.069	6350	588	6
7	5	24	COWGIRLS Mercury/Republic/Big Loud	Morgan Wallen Featuring ERNEST	22.621	-0.707	5436	-210	10
8	8	24	LOVE YOU, MISS YOU, MEAN IT Row Crop/Capitol Nashville	Luke Bryan	22.264	+2.099	6445	499	5
9	9	45	THIS IS MY DIRT Valory	Justin Moore	20.441	+1.148	6186	345	8
10	11	15	I AM NOT OKAY Bailee & Buddy/BMG/Republic/Stoney Creek	★ ★ Most Increased Audience ★ ★ Jelly Roll	20.155	+3.202	5706	755	9
11	14	12	LIES LIES LIES Mercury/Republic/Big Loud	Morgan Wallen	15.619	+1.760	4385	433	13
12	12	26	AUSTIN VERSION III/Warner/WWMN	Dasha	15.277	+0.237	4565	65	11
13	13	46	GONNA LOVE YOU Stoney Creek	Parmalee	15.223	+1.153	4480	191	12
14	15	35	ONE BAD HABIT McGraw/Big Machine	Tim McGraw	13.592	+0.330	4293	167	14
15	16	19	BEAUTIFUL AS YOU Fifty-One/Forty-Nine/Valory	Thomas Rhett	13.028	+0.613	4046	257	15
16	17	29	MESSED UP AS ME Hit Red/Capitol Nashville	Keith Urban	10.076	+0.923	3445	96	16
17	23	9	YOU LOOK LIKE YOU LOVE ME SAWGOD/Columbia/Nashville Harbor	★ ★ Airpower ★ ★ Ella Langley Featuring Riley Green	9.957	+2.890	2823	635	20
18	18	29	COWBOY SONGS RECORDS Nashville	George Birge	9.818	+1.304	3133	363	17
19	19	31	THINK I'M IN LOVE WITH YOU Sound/Mercury Nashville	Chris Stapleton	9.138	+0.686	2804	251	21
20	20	37	SOUNDS LIKE THE RADIO Leo33	Zach Top	8.415	+0.135	2840	-3	19
21	21	33	BIGGER HOUSES Warner Music Nashville/WAR	Dan + Shay	8.371	+0.305	2706	-13	22
22	24	17	WIND UP MISSIN' YOU Back Blocks/EMI Nashville	Tucker Wetmore	7.855	+0.916	2583	385	23
23	22	27	DAMN GOOD DAY TO LEAVE Nashville Harbor	Riley Green	7.834	+0.373	2858	82	18
24	25	30	AMERICAN GIRL Tom Petty Legacy/Capitol Nashville/Valory	Dierks Bentley	7.167	+0.288	2287	27	24
25	27	37	BOYS BACK HOME PIA/Curb/Columbia Nashville	Dylan Marlowe & Dylan Scott	6.948	+1.234	2275	251	25
26	26	10	HIGH ROAD YellaBush/Columbia/RECORDS Nashville	Koe Wetzel & Jessie Murph	6.904	+1.057	1998	326	26
27	30	9	GUY FORTHAT Mercury/Republic/Big Loud	Post Malone Featuring Luke Combs	4.923	+1.081	1334	146	35
28	29	36	BREAKIN' IN BOOTS RECORDS/Columbia/RECORDS Nashville	Matt Stell	4.619	+0.571	1942	90	27
29	28	10	JUST TO SAY WE DID Blue Chair/Warner Music Nashville/WEA	Kenny Chesney	4.260	+0.164	1386	135	32
30	31	22	FRIENDS LIKE THAT Night Train/Broken Bow	John Morgan Featuring Jason Aldean	4.105	+0.276	1578	97	31

COUNTRY AIRPLAY CHART LEGEND

RANKINGS

Country Airplay is ranked by total audience impressions for the week ending Sunday based on monitored airplay by Mediabase of 145 stations by Luminate. Audience totals on the chart are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license © 2024, Nielsen Audio). The list of all Country Airplay chart reporters can be viewed in Luminate's online platform.

TIES

On Country Airplay, if two songs are tied in audience, the song with the larger increase in audience is placed first.

BULLETS

Awarded on Country Airplay to titles gaining audience or remaining flat from the previous week. A song will also receive a bullet if its percentage loss in audience does not exceed the percentage of monitored station downtime for the format. Titles that decline in audience but increase in detections will also receive a bullet if the total audience erosion for the week does not exceed 3%.

RECURRENTS

On Country Airplay, descending titles below No. 10 in either audience or detections are moved to recurrent after 20 weeks, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of (non-bulleted) audience decline, regardless of total chart weeks. Plus, songs that ascend to a peak between Nos. 1 and 5 will remain on the chart for one additional week even if dropping below No. 10.

HOT SHOT DEBUT

Awarded to the highest-ranking new entry on Country Airplay.

MOST INCREASED AUDIENCE

Most Increased Audience on Country Airplay lists the songs with the greatest week-to-week increases in total audience.

AIRPOWER

Awarded on Country Airplay to titles ranking inside top 20 in plays and audience rankings for the first time, with increases in both plays and audience.

BREAKER

Awarded on Country Airplay to titles achieving airplay (at least one detection) at 60% of reporting stations for the first time.

© 2024 Billboard Media, LLC

billboard Country Airplay

 AIRPLAY
MONITORED BY
LUMINATE

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE Imprint/Label	Artist	AUDIENCE (IN MILLIONS)		PLAYS		
					THIS WEEK	+/-	THIS WEEK	+/-	RANK
31	32	47	FIND ANOTHER BAR Voyager/Red Street	Chris Lane	4.078	+0.476	1773	171	28
32	35	28	WHATCHA SEE IS WHATCHA GET Nashville Harbor	Chris Janson	3.758	+0.478	1598	155	30
33	33	28	THIS TOWN'S BEEN TOO GOOD TO US Curb	Dylan Scott	3.579	+0.023	1609	15	29
34	40	3	4X4XU Broken Bow	Lainey Wilson	3.423	+0.720	1149	227	39
35	37	9	I AIN'T SAYIN' MCA Nashville	Jordan Davis	3.348	+0.286	1220	78	37
36	41	14	HOLY SMOKES Elektra/Warner Music Nashville/WEA	Bailey Zimmerman	3.288	+0.720	969	97	45
37	36	26	CALLED CRAZY Interscope/MCA Nashville	Kassi Ashton	3.114	+0.037	1032	59	42
38	39	20	WRANGLERS Vanner/Republic/Big Loud	Miranda Lambert	2.925	+0.150	1377	0	33
39	38	23	FOREVER TO ME Warner Music Nashville/WMN	Cole Swindell	2.923	+0.061	1161	62	38
40	NEW		WHAT KINDA MAN MCA Nashville ★★ Hot Shot Debut/Breaker ★★	Parker McCollum	2.823	+2.823	717	717	52
41	42	25	LIFE WITH YOU Curb	Kelsey Hart	2.806	+0.282	1357	93	34
42	44	5	AM I OKAY? Megan Moroney/Columbia/Columbia Nashville	Megan Moroney	2.339	+0.096	766	62	51
43	43	12	COMING HOME Three Up Three Down/Columbia Nashville	Old Dominion	2.236	-0.109	980	-52	44
44	47	8	WHISKEY DRINK Macon/Broken Bow	Jason Aldean	2.180	+0.261	984	115	43
45	45	33	I TRIED A RING ON Monument	Tigirlily Gold	2.171	-0.024	1321	-25	36
46	48	15	FALL OF SUMMER Triple Tigers	Scotty McCreery	2.019	+0.248	940	35	47
47	49	13	COWBOYS CRY TOO Black River	Kelsea Ballerini & Noah Kahan	1.976	+0.212	1133	110	40
48	50	16	HOMETOWN HOME BMG/Galaxy Label Group	LOCASH	1.949	+0.198	952	62	46
49	52	8	TRUCK ON FIRE Big Machine	Carly Pearce	1.883	+0.135	828	75	49
50	46	26	TIE UP Home Grown/Warner Music Nashville/WAR	Zac Brown Band	1.830	-0.109	1083	-46	41
51	54	25	SINGLE AGAIN The Core/Universal Music Canada/Mercury Nashville	Josh Ross	1.463	+0.225	915	76	48
52	53	22	COUNTRY BACK Magnolia Music	Randy Houser	1.318	-0.052	769	-38	50
53	55	6	OVER WHEN WE'RE SOBER Valory	Brantley Gilbert Featuring Ashley Cooke	1.293	+0.111	609	43	55
54	56	15	EVERYTHING I NEED 19/Wheelhouse	Chayce Beckham	1.249	+0.080	679	72	53
55	34	2	FRIDAY NIGHT HEARTBREAKER Capitol Nashville	Jon Pardi	1.214	-2.134	440	-400	60
56	58	13	THIS HEART Combustion Masters/RCA Nashville	Corey Kent	1.171	+0.105	594	7	56
57	RE-ENTRY		COUNTRY HOUSE MCA Nashville	Sam Hunt	1.100	+0.227	566	27	57
58	RE-ENTRY		PARK Hubbard House/EMI Nashville	Tyler Hubbard	1.012	+0.184	493	23	59
59	NEW		HEAVENS TO BETSY Big Machine ★★ Breaker ★★	Jackson Dean	0.991	+0.288	532	93	58
60	60	4	BONES Triple Tigers	Russell Dickerson	0.955	+0.080	617	42	54



Chase Rice visited the Academy of Country Music's Nashville headquarters on Sept. 11 to promote the Sept. 20 release of his album *Go Down Singin'*. From left: ACM executive vp/chief business officer Gil Beverly, Why&How management assistant Rhiannon Ferronetti, Rice and ACM CEO Damon Whiteside.



Big Loud partner/CEO Seth England received a lifetime music industry award during the T.J. Martell Foundation's 49th annual New York Honors Gala on Sept. 17. With him on the red carpet are ShopKeeper Management CEO Marion Kraft (left) and Miranda Lambert.

MIKE COPPOLA/GETTY IMAGES

PROMOTION

ISSUE DATE
10/26/24



#LIVESUMMIT

NOVEMBER 14

BillboardLiveMusicSummit.com

AEG
PRESENTS

LIVE NATION

MOODY
CENTER

TACOMA
DOME

billboard LIVE MUSIC SUMMIT + AWARDS

In November, for the first time ever, *Billboard* will honor the 100 most powerful people in the concert business at the Billboard Live Music Summit & Awards, which returns to Los Angeles on Nov. 14 for the decision-makers and thought leaders shaping the future of the touring industry.

The 2024 Live Music Power Players will be recognized in the Oct. 26 print issue of *Billboard* and celebrated at the Live Music Summit, which will include panel discussions and award presentations to the year's most visionary leaders worldwide.

Advertise in this issue to reach agents, artists, managers, venues, promoters and event producers. **Congratulate the 2024 Live Music Power Players, as well as the Legend of Live, Executive of the Year, lifetime achievement honoree and the Top Tour.**

BONUS DISTRIBUTION:

Billboard Live Music Summit & Awards 11/14

ON SALE: 10/26

AD CLOSE: 10/15 / **MATERIALS DUE:** 10/17

CONTACT:

East Coast/Midwest: Joe Maimone
joe.maimone@billboard.com

Touring and West Coast: Cynthia Mellow
cmellow615@gmail.com

International: Ryan O'Donnell
rodonnell@pmc.com

Latin: Marcia Olival
marciaolival29@gmail.com

Southeast: Lee Ann Photoglo
laphotoglo@gmail.com

NASHVILLE & NATIONAL TOM ROLAND tom.roland@billboard.com

ERIKA GOLDRING

John Oates received the BMI Troubadour Award during a Sept. 16 dinner ceremony at the performing rights organization's Nashville office. From left: BMI president/CEO Mike O'Neill, 2023 Troubadour Billy F. Gibbons, Oates and 2015 Troubadour Robert Earl Keen.

AMERICANA FEST EXAMINES INCLUSION

Black artists and executives have made headway in country music and Americana in recent years, but they're anxious to take their efforts to the next level.

Two Americana Fest panels on Sept. 18 took stock of the uptick in programs and playlists intended to uplift people of color, but also recognized that those efforts have not fully established parity.

"We've come so far," said mtheory manager of Equal Access **Chantrel Reynolds**, moderator of "Black Voices Amplified: Navigating Diversity, Equity, and Inclusion in Country & Americana." "There's been so much growth — there's a lot more to do."

At both sessions, panelists acknowledged programs established by Nashville's music industry to provide education, resources and exposure while developing executives and nontraditional artists. While some of those initiatives are seen as supportive, others are viewed as simply efforts to check boxes without changing the environment.

Meanwhile, programming efforts have not necessarily infused minority artists into mainstream awareness. Creating playlists for Black Heritage Month or adding Black country artists to a Black country playlist provide exposure, but only in a limited fashion. **Julie Williams** noted that she is categorized as a Black Americana artist, a designation that often assigns her to playlists with acts that don't sound like her.

"Is there also effort," she asked, "to add artists to a road-trip playlist, or whatever it is, that's just not related at all to their identity?"

Rissi Palmer, host of Apple Music's *Color Me Country*, backed that up separately during "Sustainably Supporting Black Women in Americana, Roots, and Country Music." She noted that placing artists of color only on playlists with one another limits their potential. She encouraged the audience to add those acts to playlists that feature the likes of **Megan Moroney** and **Luke Combs**, which would trigger digital service providers' algorithms to slip them into more mainstream country lists.

Historically, Black musicians played a major role in the development of country, though marketers separated artists by race. Decades later, current Black country acts are more visible than ever. The rub is the difficulty they face in being heard in addition to being seen.

"We're all part of the American story," singer **Lizzie No** said. "That's what country music is about."

RADIO & RECORDS®

Sony Music Nashville chairman/CEO **Randy Goodman** announced Sept. 18 that he plans to retire at the end of the year. He has spent more than 35 years in the music business, the last nine in his current post ... WVRC Media director of country music programming **Mike Vincent** adds PD duties at **WKWK** Morgantown, W.Va., to his responsibilities, RadioInk.com reported. Vincent was already handling afternoon drive for the station, which he programmed prior to his promotion to his chain-wide director position ... iHeartMedia made three moves in Texas markets, according to RadioInsight.com. **Christine Escobar** was hired as iHeartMedia/Austin market president, after serving as Univision/Austin president/GM. **Rosie Perez** was promoted to San Antonio

market president from senior vp of sales. And **George Flora** transferred to Dallas-Fort Worth senior vp of sales from an equivalent position in Austin. Affected country stations include **KASE** and **KVET** Austin and **KAJA** and **KRPT** San Antonio ... **Matt James** is the new afternoon drive personality for **WOKQ** Dover, N.H., RadioInsight.com reported. The role is an expansion of his existing position as top 40 **WMME** Augusta, Maine, brand manager/morning host.

'ROUND THE ROW

Nashville executive **Greg Eisenberg** launched a management firm, Get a Worm Entertainment, with **Jay Webb** and **Eddie and the Getaway** as initial clients. Eisenberg spent the last two years as an artist manager with GP Entertainment ... Humanable, a service designed to authenticate that songs were written entirely through human effort, launched Sept. 17. The service was co-founded by **Lili McGrady**, formerly Elster & McGrady director of new business ... HoriGlobal Entertainment signed songwriter-producer **Adam Wheeler** (**Tenille Arts**) to a publishing deal ... Canadian country artist **Zach McPhee** agreed to a management contract with RLive, a division of Republic Live ... **Jimmy Buffett** and **The Fairfield Four** will be inducted into the Music City Walk of Fame on Oct. 30, along with **WSM-AM** Nashville morning host **Bill Cody** and Ryman Hospitality executive chairman **Colin Reed** ... **Jelly Roll** will be the musical guest when the 50th season of NBC's *Saturday Night Live* premieres Sept. 28 ... **Kane Brown** and **Jelly Roll** are set as headliners for CBS' Dec. 31 special *New Year's Eve Live: Nashville's Big Bash* ... **Miranda Lambert** secured **HARDY**, **Lukas Nelson** and **Jake Worthington** as guests for her 15th annual Music for Mutts benefit, to be held Oct. 5 at Nashville's Ascend Amphitheater ... **Morgan Wallen** donated \$140,000 to Gibbs Youth Sports in East Tennessee on Sept. 19 ... A celebration of life is set for Sept. 21 to honor **Jimmy Gilmer**, 83, who died Sept. 8. He was a member of the 1960s band **The Fireballs**, which earned a pop hit with "Sugar Shack." He later became a prominent Nashville publisher-manager, working with **Brad Paisley** and **Bryan White**, among others. The service will take place at 12:30 p.m. at Harpeth Hills Memorial Gardens. Go [here](#) for a complete obituary ... Nashville Songwriters Hall of Fame member **Billy Edd Wheeler**, 91, died Sept. 16 in Swannanoa, N.C. He authored **Johnny Cash & June Carter**'s "Jackson," **Kenny Rogers**' "Coward of the County," **Elvis Presley**'s "It's Midnight" and his own novelty, "Ode to the Little Brown Shack Out Back." Read his full biography at Legacy.com ... Singer-songwriter **J.D. Souther**, 78, died Sept. 17 at his home in New Mexico. Souther, who had an on-screen role as an artist manager in the ABC series *Nashville*, co-wrote **Glen Campbell**'s country hit "Faithless Love," as well as a string of singles by **The Eagles**, including "Heartache Tonight," "Best of My Love" and "New Kid in Town" ... Songwriter **Rock Killough**, 82, died Sept. 12. In addition to a number of gospel songs, his credits included **Johnny Rodriguez**' 1979 country hit "Alibis" ... **Tommy Cash**, 84, died Sept. 13. A younger brother of **Johnny Cash**, Tommy realized a trio of top 10 singles in 1969-1970, topped by "Six White Horses." 🍎



ERIKA GOLDRING/GETTY IMAGES

Dwight Yoakam greeted Emmylou Harris while celebrating his receipt of a lifetime achievement award during the Americana Music Association's Americana Honors & Awards on Sept. 18 at Nashville's Ryman Auditorium.



THIEN PHAN

Keith Urban (left) will guest Sept. 21-22 on Westwood One's *American Country Countdown* with Kix Brooks after interviewing at Brooks' office in the RCA Studio A building on Nashville's Music Row.

billboard Country Airplay Index

A

B

C

D

E

F

G

H

!

J

1

M

C

P

S

T

W

Y

YOU LOOK LIKE YOU LOVE ME Sony Tree Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/ONE TOOTH PRODUCTIONS, BMI/Riley Green Publishing Designee, BMI (E. Langley, A. Raitiere, R. Green) 17

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

REWINDING
THE
COUNTRY
CHARTS

45 Years Ago

Moe Bandy & Joe Stampley Were ‘Just’ Being ‘Boys’

In 1979, the honky-tonk single “Just Good Ol’ Boys” became their lone No. 1 as a twosome

On Sept. 22, 1979, **Moe Bandy** and **Joe Stampley**’s “Just Good Ol’ Boys” hit No. 1 on *Billboard*’s Hot Country Songs chart.

Written by **Ansley Fleetwood** and produced by **Ray Baker**, the single introduced Bandy and Stampley’s album of the same name, which also yielded the No. 7 Hot Country Songs hit “Holding the Bag.” They added two more top 10s

together: “Hey Joe (Hey Moe)” (No. 10, 1981) and “Where’s the Dress” (No. 8, 1984), the latter a comical take on **Culture Club**’s “Karma Chameleon,” which had led the *Billboard* Hot 100 for three weeks earlier in 1984.

Bandy has logged two Hot Country Songs No. 1s — his own “I Cheated Me Right Out of You” led in December 1979

— among 19 top 10s, while Stampley has collected four chart-toppers (his first three in 1973-76) among 18 top 10s.

The Academy of Country Music and the Country Music Association honored the pair as the top duo in 1980. Bandy, now 80, and Stampley, 81, still perform and appeared together as recently as last October in Huntsville, Ala. —JIM ASKER

Bandy (left) and Stampley at the 1981 Academy of Country Music Awards in Los Angeles.



			(Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★	2	11	JUST GOOD OL'BOYS— Moe Bandy & Joe Stampley (A. Fleetwood), Columbia 3-11027 (Brandwood/Mullet, BMI)
★	3	8	IT MUST BE LOVE— Don Williams (B. McDill), MCA 41069 (Hall-Clement, BMI)
★	6	8	LAST CHEATER'S WALTZ— T. G. Sheppard (S. Throckmorton), Warner/Curb 49024 (Tree, BMI)
★	5	8	FOOLS— Jim Ed Brown & Helen Cornelius (J. Duncan), RCA 11672 (Pi-Gem, BMI)
5	1	11	YOU'RE MY JAMAICA— Charley Pride (J. Duncan), RCA 11672 (Pi-Gem, BMI)