Billboard Country Update

When coronavirus-related safety protocols end, Big Loud partner Craig Wiseman has a major task for CEO Seth England. "If we can ever socialize again," jokes Wiseman, "I’m going to walk in a room and go, ‘OK, Seth, take me around and introduce me to the people we’ve been feeding for the last three or four months that I have no idea who they are.’"

Don’t let Wiseman’s wise-cracking fool you — he knows who they’ve hired and what job they handle, but he also knows that the company is riding an unusually positive expansion at a time when much of the U.S. economy is in COVID-19 contraction.

Aug. 1 marked five years since the official formation of Big Loud Records, and in short order, the company has evolved from a small, DIY outfit to one that lists 26 employees on its website, charged with building careers for a growing roster of acts. The label currently boasts 11 artists, including home-grown talents Morgan Wallen, Chris Lane and HARDY, plus established hitmaker Jake Owen, RIAA gold-certified teen Mason Ramsey and developing singer-songwriters ERNEST and MacKenzie Porter.

Particularly telling are developments that occurred in July. Leading up to the anniversary, Big Loud announced a new HiXTAPE lifestyle brand, selling T-shirts and other apparel in conjunction with a burgeoning redneck/blue-collar community that coalesced around HARDY’s HiXTAPE collaborations project. That same month, the partners began drawing a salary for the first time.

"People want to ask, you know, ‘How are you different from other labels?’ “ says Wiseman. “Well, we’re all paying for it out of pocket, as opposed to, ‘Let’s start a label. First, I’ll pay me $1 million and then pay my buddies three quarters of $1 million each.’ We didn’t really do it like that.”

The Big Loud model is a bit backward compared with traditional music business operations. Instead of launching a label first with ancillary divisions surrounding it, Big Loud established its foundation with Wiseman’s publishing firm, which has existed for over a decade. He built strong credentials as a composer (“Live Like You Were Dying,” “Hillbilly Bone”) on his way to the Nashville Songwriters Hall of Fame, and the company’s compatible approach — establish quality music first, then double down on marketing it — paid dividends by magnetizing talent and creating a positive reputation.

"Big Loud cares very much about the song, the caliber of songs that get released on that label,” says HARDY. “I’m just going to say it: I think they’re better than any other label, man. They’re not going to let somebody put out a song if it’s not right.”

Big Loud set that reputation from the outset. The label’s first single, Lane’s hooky “Fix,” reached No. 1 on Country Airplay. Additional chart-toppers followed with Wallen’s rebellious “Up Down” (the HARDY cowrite features former Big Loud Management client Florida Georgia Line), biting “Whiskey...
Glasses” and melancholy “Chasin’ You,” plus Owen’s nostalgic “I Was Jack (You Were Diane)” and Lane’s inviting “I Don’t Know About You.”

The music, invariably directed by Big Loud partner-producer Joey Moi (Florida Georgia Line, Nickelback), is the starting place. But it’s the company’s ability to maximize its audio assets through a comparatively small staff that has made it a template for such other publisher/label entities as Shane McAnally’s SMACKSongs, Dallas Davidson’s Play It Again Music and FGL’s Round Here.

The reputation comes, in part, because even as it grows, Big Loud maintains a DIY mindset.

“In my opinion, good artist managers or artist advisers should be telling artists, ‘When you start to get successful, don’t lose your sense of hustle,’” notes England. “That usually means doing the job of whatever-certain-amount of people with less.”

England embodies that principle. He got Wiseman’s attention when he was an intern — receiving no income and no credit for his work — and he took on the lawn service for the office’s small patch of grass. Wiseman started the publishing company, in part, to watch young writers develop. He’s seeing young artists — and executives — do that in the expanded company.

“Watching Seth reach his potential has been amazing,” says Wiseman. “I mean, he’s [in his] early 30s, he’s running the label, he’s running everything. I got 60-year-old guys [asking] me, ‘Holy crap, where’d you find him?’”

That age is probably an advantage, making England more likely to think outside of the traditional label box. Big Loud partnered with songwriter Nicolle Galyon for an all-female imprint, Songs & Daughters, featuring artists Madi Kozak and Hailey Whitters. A Big Loud Capital wing enabled the company to invest in 19 other firms in a variety of industries. And the HiXTAPE effort — led by 2 million Spotify followers for a burgeoning artist’s lifestyle concept — currently pairs HARDY with other acts, including Keith Urban, Devin Dawson and Thomas Rhett. The HiXTAPE music is defined as much by what doesn’t work in the collaborative format as by what does.

“You can’t have two guys singing to the same girl; it would just sound weird,” says HARDY. “So it’s definitely party songs and lifestyle: where-you-come-from, small-town, country, kind of anthemic songs.”

It’s likely to expand beyond HARDY before the year is over, creating additional tentacles that will benefit Big Loud and its artists.

“There’s probably a lot of big artists that we’ll probably use a lot of big artists to help us create songs and anchor a few and invite their other friends.”

That’s why the label has expanded: It has done well by competing at radio, but Big Loud is embracing every possible alley, knowing that successful 21st-century artists emerge through a variety of platforms.

“In the modern environment,” says England, “you’re going to see [that for] A&R-centric record labels, targeted marketing really will probably be the way of the future.”

Carrie Underwood was among a bundle of special guests who joined Brad Paisley on his “No I in Beer” video, released July 29.

Caylee Hammack performed during a CMT Next Women of Country livestream event on July 28. Clockwise from upper left: CMT host Cody Alan and senior vp music strategy Leslie Fram, guitarist Lance Herring and Hammack.

Grand Ole Opry members Marty Stuart (left) and Connie Smith were among the guests as retiring WSM-AM Nashville host Eddie Stubbs delivered his final show for the station on July 29.

"WHAT DO I KNOW" ABOUT...

STEVE GEOFFRIES (KNIX) HAS A BLUE SIREN IN HIS LIVING ROOM THAT FLASHES WHEN THE ST LOUIS BLUES SCORE A GOAL.

DOUG MONTGOMERY (TOWNSQUARE) HAS BEEN PUNCHED BY MILEY CYRUS.

CHRISTI BROOKS (KKDQ) HAS SANG WITH VINCE GILL ON-AIR.

TIM ROBERTS (WYCD/ENTERCOM) WAS AN EXTRA IN THE MOVIE “BULL DURHAM” WITH KEVIN COSTNER BUT HIS SCENE ORDERING A HOT DOG WAS CUT.
FOR YOUR CMA CONSIDERATION

KANE BROWN

MALE VOCALIST
OF THE YEAR

“AN INDISPENSABLE VOICE IN MODERN COUNTRY MUSIC. ... MUSIC (THAT) WILL ULTIMATELY BRING FOLKS TOGETHER”
— BILLBOARD

OVER 6 BILLION ON-DEMAND STREAMS

MUSICAL EVENT
OF THE YEAR
“LAST TIME I SAY SORRY”
WITH JOHN LEGEND

“...A POWERHOUSE DUO”
— HITS

“JOHN LEGEND AND KANE BROWN ARE A MUSICAL FORCE TO BE RECKONED WITH”
— PEOPLE
Chris Janson scores his second No. 1 on Billboard’s Country Airplay chart as “Done” (Warner Music Nashville/WAR) ascends 3-1 in its 36th week on the survey dated Aug. 8. The song increased by 9% to 31.7 million audience impressions in the week ending Aug. 2, according to Nielsen Music/MRC Data.

“I’m extremely grateful for this No. 1 song,” Janson says of “Done,” which he cowrote with Mitch Oglesby, Jamie Paulin and Matt Roy. “What a huge blessing it’s been. All my friends at country radio have always had my back, and that is something for which I am very thankful. ‘Done’ is my favorite song I’ve ever written because it’s also a true story. Every single part of [it] is true, from the four-plank to the house on the hill. It’s all real.

“I’m looking forward to getting back into touring when it’s safe to do so and playing this song for my amazing fans,” he adds. “A big congratulations also to my co-writers on achieving their first No. 1 song.”

“Done” — which was inspired by Janson’s wife, Kelly Lynn — is the sophomore single from his 2019 album Real Friends. Lead single “Good Vibes” became his first Country Airplay No. 1 last October. Janson, who joined the Grand Ole Opry in 2018, made his chart debut in 2010 and scored his first of five top 10s with “Buy Me a Boat,” which reached No. 3 in September 2015.

TAYLOR’S BACK, WITH ‘BETTY’

Taylor Swift’s “Betty” (Republic/MCA Nashville) debuts at No. 6 on Billboard’s Hot Country Songs chart, which blends airplay, streaming and sales data. The track is from her new album, Folklore, which launches at No. 1 on the all-genre Billboard 200 with 846,000 equivalent album units, marking Swift’s seventh leader.

The single arrives atop Country Streaming Songs with 14.5 million streams in the week ending July 30 and opens at No. 15 on Country Digital Song Sales, having sold 3,000 downloads. It also bows at No. 60 on Country Airplay with 516,000 impressions, and will go for adds at country radio as of Aug. 17.

“Betty” is Swift’s 22nd Hot Country Songs top 10, a sum that includes seven No. 1s. It’s her first top 10 since “Soon You’ll Get Better” (featuring The Chicks) started and peaked at No. 10 last September.

The No. 6 entrance for “Betty” is the highest Hot Country Songs debut since Luke Combs’ “Beautiful Crazy” began at that position in May 2018 before reigning for 11 weeks starting in March 2019. It’s also the highest entry for a woman since Bebe Rexha and Florida Georgia Line’s “Meant to Be” soared in at No. 1 in December 2017 for its first of its record 50 weeks at the summit.

“Betty” marks Swift’s 36th Country Airplay entry — a total that includes seven No. 1s among 18 top 10s — and her first appearance since her featured turn on Sugarland’s “Babe,” which reached No. 17 in September 2018. Swift last appeared in the top 10 with “Red,” which hit No. 7 in December 2013. The following year, she declared her official segue to pop with the release of her album 1989.

Will country programmers welcome Swift back into the fold? “Taylor is the biggest star in music and transcends formats,” KKBQ Houston program director Johnny Chiang tells Billboard. “We in country are lucky because at Taylor’s core, she’s a singer-songwriter and her music has meaning. Isn’t that what country is all about? ‘Betty’ fits perfectly.”

‘HAPPY’ TOGETHER

Blake Shelton and Gwen Stefani’s “Happy Anywhere” ( Warner Music Nashville/WMN) blasts in at No. 10 on Hot Country Songs. Shelton scores his 33rd top 10, and Stefani adds her second. The pair’s “Nobody but You” started at No. 9 last December before peaking at No. 2 in May.

“Happy” sold 27,000 downloads and enters Country Digital Song Sales at No. 1, marking Shelton’s seventh leader and Stefani’s second, after “Nobody.” The new release ranks at No. 25 on Country Airplay with 7.4 million in audience and drew 4.9 million U.S. streams in its first full week.

‘AGAIN’ IN TOP 10

Kane Brown achieves his sixth Country Airplay top 10 as “Cool Again” (RCA Nashville) rises 12-10 (20 million, up 10%). His previous five proper singles all hit No. 1.
FOR YOUR CMA CONSIDERATION

ENTERTAINER OF THE YEAR

MALE VOCALIST OF THE YEAR

ALBUM OF THE YEAR
WHAT YOU SEE IS WHAT YOU GET

SINGLE OF THE YEAR
"BEER NEVER BROKE MY HEART"

SONG OF THE YEAR
"EVEN THOUGH I'M LEAVING"

MUSICAL EVENT OF THE YEAR
"DOES TO ME" (feat. ERIC CHURCH)

OVER 6.4 BILLION STREAMS

FIRST ARTIST EVER TO HAVE THEIR FIRST TWO STUDIO ALBUMS SPEND 25 WEEKS OR MORE AT NO. 1 ON BILLBOARD'S TOP COUNTRY ALBUMS CHART

LARGEST STREAMING WEEK EVER FOR A COUNTRY ALBUM

NO. 1 ALL-GENRE BILLBOARD 200 DEBUT

PLATINUM® CERTIFIED
COUNTRY AIRPLAY CHART LEGEND

RANKINGS
Country Airplay is ranked by total audience impressions for the week ending Sunday based on monitored airplay of 148 stations by Nielsen Music. Audience totals on the chart are derived, in part, using certain Nielsen Audio-copyrighted Persons 12+ audience estimates (under license © 2020, Nielsen Audio). The list of all Country Airplay chart reporters can be viewed on Nielsen Music’s platforms.

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%.

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

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.

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.

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 Released July 31, the song arrives at No. 21 on Country Airplay with 9.8 million audience impressions in its first three days, helped by hourly plays on participating iHeartMedia stations in its first day. The duo earns its second-highest start, after its Justin Bieber collaboration “10,000 Hours” opened at No. 20 last October before leading for two weeks.
MAX SPINS NOW FOR 2 WEEK #1!

CHRIS JANSON

“RICH AND FULL OF DEPTH, IT STANDS AMONG JANSON’S BEST...”

Rolling Stone

Done

BB #1 / 31.7 MIL AUD
CA MB #2 / +279 SPINS
I SHOULD PROBABLY GO TO BED

108 FIRST WEEK STATIONS

WEZL
WEUS
WGAR
WGYY
WGRL
WHKO
WIL
WIRK
WJVC
WKDF
WKIS
WKKT
WKLBA
WKML
WKSJ
WXRC
WLFP
WLHK
WMZQ
WNCH
WNOE
WNSH
WOGI
WPGB
WPOC
WPOP
WQDR
WQYK
WRBT
WRNS
WSIX
WSOC
WSLS
WTHT
WTQR
WUBE
WUBL
WUSJ
WUSN
WUSY
WWGR
WWKA
WWQM
WWWZ
WXCY
WXTU
WYCD
WYCT
WYNK

CA/MB #28 | BB #21

“HEAVENLY MIX OF VOCAL HARMONIES AND SWEEPING STRINGS” Rolling Stone

“A TECHNICOLOR ROCKER WITH EPIC PERCUSSION AND POWERHOUSE VOCALS... THIS IS A SONG YOU'RE GOING TO NEED TO EXPERIENCE” billboard

CLICK HERE TO WATCH THE BRAND NEW VIDEO
MOS ADDED®

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<td>Black River Kelsea Ballerini</td>
<td>10</td>
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<td>LOVE YOU LIKE I USED TO</td>
<td>Triple Tigers Russell Dickerson</td>
<td>6</td>
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<td>WHERE THAT BEER’S BEEN</td>
<td>Mercury Travis Denning</td>
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<td>BROKEN UP Columbia Nashville Mitchell Tenpenny</td>
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<tr>
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<td>5</td>
<td></td>
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<td>AIN’T BAD FOR A GOOD OL’ BOY Curb Mo Pitney</td>
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MOS INCREDIBLE AUDIENCE

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<td>WHY WE DRINK</td>
<td>Valory Justin Moore</td>
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MOS INCREDIBLE PLAYS

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TEXAS REGIONAL RADIO REPORT

WEEK ENDING AUGUST 2, 2020

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 2020, Texas Regional Radio Report
FOR YOUR CMA CONSIDERATION

MAREN MORRIS

FEMALE VOCALIST OF THE YEAR

#1 STREAMING FEMALE COUNTRY ARTIST

CMA ALBUM OF THE YEAR
*GIRL* HAS REMAINED TOP 10 FOR 28 OUT OF 32 WEEKS IN 2020

“MORRIS REPRESENTS A NEW GENERATION OF WOMEN IN COUNTRY WHO ARE WORKING TO TRANSCEND THE BOUNDARIES OF THEIR NASHVILLE ROOTS.”
— TIME

SINGLE OF THE YEAR

“THE BONES”

2 WEEK NO. 1 SINGLE ON THE COUNTRY AIRPLAY CHARTS

FIRST SOLO FEMALE MULTI WEEK NO. 1 SINCE 2012 WITH THE LONGEST POST PEAK RUN ON THE COUNTRY AIRCHECK/MEDIABASE CHART

MUSICAL EVENT OF THE YEAR

“THE BONES” (WITH HOZIER)

SONG OF THE YEAR

“THE BONES”

19 WEEKS AT NO. 1 ON THE BILLBOARD HOT COUNTRY SONGS CHART LONGEST-LEADING NO. 1 BY A SOLO FEMALE ON THE HOT COUNTRY SONGS CHART (SURPASSING TAYLOR SWIFT)
When Miranda Lambert’s “Bluebird” flew to the top of Billboard’s Country Airplay chart dated Aug. 1, it became the fifth leader on the list by a woman so far in 2020.

The subject of women on country radio has been dissected in recent years, with good reason.

For instance, on the Country Airplay chart dated Dec. 8, 2018, the top 20 lacked any female acts for the first time since the survey launched in January 1990.

Plus, in August 2019, Maren Morris’ “Girl” ruled the list, marking the first time that a solo female had crowned the chart without any accompanying artists in nearly a year and a half, since Kelsea Ballerini’s “Legends” in February 2018.

Even female duo Maddie & Tae skewered the absence of women on the format’s airwaves and hit No. 1 in 2014 with “Girl in a Country Song,” singing, “We used to get a little respect, now we’re lucky if we even get … to be the girl in a country song.”

This year, however, marks an upturn compared with recent history.

Let’s recap the Country Airplay No. 1s by women so far in 2020:

Feb. 15, Morris, “The Bones” (two weeks)
April 25, Gabby Barrett, “I Hope” (two weeks)
May 2, Blake Shelton duet with Gwen Stefani, “Nobody but You” (two weeks)
June 20, Lee Brice & Carly Pearce, “I Hope You’re Happy Now” (two weeks)
Aug. 1, Lambert, “Bluebird”

2020’s five leaders beat all of 2019, when just two women reigned: Morris, with “Girl,” and Brantley Gilbert and Lindsay Ell, with “What Happens in a Small Town.”

In both 2017 and 2018, women earned three Country Airplay No. 1s. The last time before 2020 that women scored at least as many No. 1s was 2016, when five songs took control by the first chart week in August and eight led overall:

March 5, Ballerini, “Dibs”
March 26, Carrie Underwood, “Heartbeat”
May 14, Chris Young & Cassadee Pope, “Think of You”
July 30, Underwood, “Church Bells”
Sept. 24, Ballerini, “Peter Pan”
Oct. 1, Dierks Bentley featuring Elle King, “Different for Girls”
Nov. 5, Kenny Chesney featuring Pink, “Setting the World on Fire”

Per the graphic below, women (either as soloists and all-female duos or groups in lead or featured roles) earned 21% of all the Country Airplay No. 1s in 2020 through the chart dated Aug. 1. That’s the highest share since 2006, when women claimed 23% of all the leaders. (As of the Aug. 8-dated tally, the percentage dips a point to 20%, still on par with 2016 and 2008 for the best share since 2006.)

Meanwhile, 2020’s 21% share of chart-toppers for women through Aug. 1 is slightly ahead of the list’s 17% average throughout its history. The format hit a 52% high in 1998, the only year that women outpaced men; among the 13 No. 1s by all-female acts in ’98, Dixie Chicks, Faith Hill, Jo Dee Messina and Shania Twain led with two each. Plus, from 1996-2001, the percentage for women either met or exceeded 23% every year — a run that, not surprisingly, coincided with the chart heydays of those acts, among others.

Conversely, in three distinct years, women totaled just 6% of all Country Airplay chart rulers: 2003, 2014 and 2019. Thus, 2020’s jump marks a stark year-over-year upswing.

Meanwhile, the current haul of No. 1s for women in 2020 follows a notable recent high on the airplay-, streaming- and sales-based Hot Country Songs chart: On the April 18 and 25 tallies, female acts populated the top three (Morris, Barrett and Stefani) for two consecutive weeks for the first time since 2000.

“It’s changing. I don’t think it’s as gloomy as it once was,” Morris’ manager, Janet Weir, told Billboard earlier this year. She attributed some of the shift to country radio paying more attention to streaming numbers. “Country has been slower to adapt to streaming than other formats, but streaming has forced [country] radio to look at the top songs and pay attention. That could be partially why there are more females [succeeding on Country Airplay], because their songs are reacting.”

ANALYSIS GARY TRUST & JIM ASKER
For Your CMA Consideration

Old Dominion

Album

Of the Year

Old Dominion

Largest Streaming Album Debut

By a Country Band in 2019

Vocal Group

Of the Year

Over 2.4 Billion

On-Demand Streams

“One Man Band”

Single / Song / Video

Of the Year

Top 50 All-Genre Streamed Songs of 2020

RIAA Platinum®

Certified

More Than 400 Million

On-Demand Streams

8th Consecutive No. 1

At Country Radio

No. 1 Streamed Country Song of 2019 by a Group

“...as their career continues, they seem to only get better and better” - Forbes

“2019 has truly been Old Dominion’s Year” - British GQ
FOR YOUR CMA CONSIDERATION

MIRANDA LAMBERT

“...the most riveting country star of her generation.” – NPR

ENTERTAINER OF THE YEAR | FEMALE VOCALIST OF THE YEAR

“BLUEBIRD”

“If ever there were a pitch-perfect country song for this moment, it’s Lambert’s ‘Bluebird.’” – Rolling Stone

SONG OF THE YEAR | SINGLE OF THE YEAR | MUSIC VIDEO OF THE YEAR

#1 COUNTRY RADIO HIT

OVER 165 MILLION
ON-DEMAND STREAMS

#3 BILLBOARD HOT COUNTRY SONGS CHART

ALBUM OF THE YEAR

WILDCARD

THE BIGGEST FEMALE COUNTRY ALBUM DEBUT
OF 2019 & 2020 (YTD)

#1 COUNTRY ALBUM DEBUT

MUSICAL EVENT OF THE YEAR

“FOOLED AROUND AND FELL IN LOVE”

(FEAT. MAREN MORRIS, ELLE KING, ASHLEY McBRYDE,
TENILLE TOWNES & CAYLEE HAMMACK)
Joining Brooks in the July 29 virtual press conference where he asked Country Music Association voters to not consider him for entertainer of the year were (clockwise from upper right) WDAF Kansas City personality Codie Allen, Sun BroadCast Group Nashville correspondent Becca Walls and WWKA Orlando, Fla., music director/morning host Ashley Morrison.

GARTH BROOKS CREATES VOTING ISSUE

Some Country Music Association voters have a new factor to consider as they mark ballots for the organization’s 54th annual awards: Do they vote according to their gut or according to Garth Brooks?

Brooks used a July 29 Zoom press conference to ask CMA voters not to include his name among the entertainer of the year nominees, preferring after seven victories to bow out and permit other country acts the opportunity to claim the top prize. The media event took place two days before the start of the second round of balloting, which will close Aug. 10.

Last year, Brooks was stung by criticism from fans who thought that Carrie Underwood should have won. A particularly pointed tweet suggested that he simply step aside. He did that in 1996 when he left the American Music Award for favorite artist on the podium, insisting backstage that the honor should have gone to Hootie & The Blowfish.

Brooks approached the CMA in 2019 about perhaps being named entertainer emeritus, allowing him to step down from consideration, though that plan conflicted with CMA rules. Waylon Jennings and Willie Nelson similarly asked in 1977 to be removed from the ballot, but the CMA maintained it could not void the choice of its members.

Thus, Brooks asked that members pick other artists for entertainer. For many voters, the decision will be easy: They will select him, or not select him, based on the merits rather than his wishes. But for others, the request creates a conflict: Does his on-stage performance or his off-stage perspective weigh more heavily?

Ultimately, the issue may cast an unintentional shadow on 2020’s CMAs. If Brooks is a finalist, the membership thought more of his show than his sugar.

RADIO & RECORDS®

Sony Music Nashville promoted Lauren Thomas to vp national promotion from director ... Big Machine Label Group promoted Heather Luke to GM for its rock label, Big Machine/John Varvatos, from senior vp/head of promotion. Reach her here ... Indie label AHP added Nellen Dryden to its artist roster ... CMT After MidNite With Cody Alan airs overnight on the American Forces Network beginning Aug. 4. AFN reaches 400,000 U.S. military personnel and their families at bases around the globe ... WSM-AM Nashville added Megan Alexander to its morning team and named Jeff Hoag to replace newly retired evening personality Eddie Stubbs. Alexander adds the radio post to her role as an Inside Edition correspondent. Hoag steps into his daypart after serving as Stubbs’ fill-in ... Joe Nichols launched a new monthly show, Joe’s Place, on SiriusXM’s Y2Kountry channel on Aug. 1 ... KEY Minneapolis-St. Paul director of promotions Levi Jensen was named a programming operating specialist for the chain’s national programming group, InsideRadio.com reported ... WWQM Madison, Wis., PD Fletcher Keyes parted ways with the company, according to InsideRadio.com ... Dan Manella joined Stephens Media Group/Kennewick-Pasco, Wash., as GM, RadioInk.com reported. The cluster’s signals include country KIOK. He was previously a Cherry Creek senior vp based in Montana ... Former WBAP Fort Worth, Texas, personality Bill Mack died July 31 from COVID-19, The Fort Worth Star-Telegram reported. Hailed as the Midnight Cowboy in an overnight show that was particularly popular among truck drivers, Mack doubled as a songwriter, landing hits with LeAnn Rimes’ “Blue” and George Strait’s “Drinking Champagne” ... Recently retired Beasley Media Group vp corporate sales Bob McCurdy died July 29 in his home in Connecticut. He spent over 40 years in radio, including a stint as Katz Radio president ... WAKG Danville, Va., music director/afternoon host Alan Rowe died July 23 following a bout with cancer. He spent over 25 years on-air at the station. A memorial is planned for Aug. 13.

‘ROUND THE WAY

Management firm The AMG hired two new staff members: marketing strategy specialist Diana Garcia and creative director David Colon. Garcia, a marketing vet, will continue to operate House of Darlings, a charitable fashion brand she founded in 2015. Colon founded video content firm Motion Poet Productions. Reach Garcia here and Colon here. The AMG also added pop/R&B singer Grey Zeigler to the artist roster ... The Mechanical Licensing Collective welcomed three employees to the Nashville-based firm: head of finance Monique Benjamin, head of public relations Natalie Kilgore and head of rights management Maurice Russell. Benjamin was most recently Warner Music Nashville senior vp finance, Kilgore is a former label publicist who arrives after a stint as Bradford Group account director, and Russell leaves his post as Media Rights Management CEO-founder ... Eclipse Music Group added publishing GM Penny Gattis, who spent the previous four years as Round Hill senior director of A&R. Eclipse’s seven writers include singer-songwriter Payton Smith, Ronnie Bowman (“Nobody to Blame”) and Jim McCormick (“You Don’t Know Her Like I Do”) ... PLA Media hired publicity and social media assistant Anna Proctor. She is currently based in Jacksonville as she completes studies for a bachelor’s degree in communications at the University of North Florida. PLA also added singer-songwriter Tony Stampley to its roster ... Sony/ATV Nashville renewed its publishing deal with Jon Pardi and signed songwriter Jordan Walker (“When It Rains It Pours”), formerly with the duo Walker McGuire — Singer-songwriter Jillian Jacqueline agreed to a publishing contract with Kobalt ... Nashville-based songwriter-producer Dave Villa entered a co-publishing arrangement with Warner Chappell Nashville, Lewis Park Music and Edgehill Music ... Ashley McBryde and SMACKSongs were double winners during the fifth annual Association of Independent Music Publishers Nashville Awards on July 30 as “One Night Standards” swiped the AIMP Nashville Publisher’s Pick. McBryde, who cowrote that song, also snagged artist-writer of the year, while “Standards” co-publisher SMACKSongs won publisher of the year. Go here for the full winners list ... The Country Music Association held its annual CMA EDU Leadership Summit remotely for the first time, with 51 students from 13 schools participating July 27-28 ... WHO KNEW continues its webinar series with Next Draft blogger Dave Pell and Middle Tennessee State University College of Media & Entertainment dean Beverly Keel on Aug. 4, and with Music Business Association president Portia Sabin and mtheory president Cameo Carlson on Aug. 6. Go here for more info ... The Country Music Hall of Fame and Museum has extended its coronavirus-related closure through Aug. 31 ... Services were held July 30 for John Denny, who died July 21. He held numerous positions in the music business, including a gig with Cedarwood Music Publishing and a run as owner of his own studio, Denny’s Den. Go here for a complete obit. ☛
REDEFINING ENTERTAINER OF THE YEAR

“NO OTHER ARTIST HAS TRIED TO BE AS INNOVATIVE AS BRAD PAISLEY IN 2020” — BRET MICHAELS (PD-KUZZ)

ENTERTAINED MILLIONS ONLINE AND IN PERSON
SOLD OUT - FIRST-EVER LIVE NATION U.S. DRIVE-IN CONCERT SERIES
LIVE STREAMED NASHVILLE’S DRIVE-IN CONCERT FROM NISSAN STADIUM
ENGAGING ACOUSTIC PERFORMANCES ON SOCIALS
FIRST FULL BAND FULL PRODUCTION LIVE STREAM
CRASHED VIRTUAL PARTIES WORLDWIDE FOR
ESSENTIAL WORKERS, BIRTHDAYS, OFFICE MEETINGS, TEACHERS, NURSES, AND MORE

ABC’S BRAD PAISLEY THINKS HE’S SPECIAL (18M+ VIEWERS)
NUMEROUS TV APPEARANCES

“No I In Beer”
QUICKLY BECAME A QUARANTINE ANTHEM &
INCLUDED OVER 225 FANS FROM 39 COUNTRIES IN
SOCIALLY-DISTANCED APPROVED MUSIC VIDEO

CLICK TO WATCH

FOR YOUR CMA CONSIDERATION

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FOR YOUR CMA CONSIDERATION

MATT STELL

NEW ARTIST
OF THE YEAR

“...NASHVILLE BREAKTHROUGH ENTERTAINER... WITH A CAREER POISED TO SKYROCKET”
- AMERICAN SONGWRITER

“ STELL HAS QUICKLY BECOME ONE OF COUNTRY MUSIC’S HOTTEST NEW ARTISTS”
- COUNTRY NOW

“EVERYWHERE BUT ON”
2ND TOP 20 SINGLE AT COUNTRY RADIO AND CLIMBING

SONG
OF THE YEAR

RIAA PLATINUM® CERTIFIED

“PRAYED FOR YOU”

“PRAYED FOR YOU” IS THE KIND [OF MESSAGE] THAT RESONATES WITH PEOPLE ON A DEEPELEVEL, PROVING STELL’S GIFT FOR POIGNANT SONGWRITING”
- TASTE OF COUNTRY

2-WEEK NO. 1 COUNTRY RADIO SINGLE

OVER 205 MILLION ON DEMAND AUDIO + VIDEO STREAMS

RECORDS
ARISTA
NEW ORLEANS
MUSIC NOTES

Everything old is new again. In the early days of broadcasting, such radio dramas as *The Shadow* and *The Lone Ranger* allowed listeners to hear a story and develop supporting images in their own mind. Podcasts present a similar opportunity, and several Nashville figures — Miranda Lambert, Lindsay Ell, iHeartMedia host Bobby Bones and songwriter Nicolle Galyon ("Tequila," "Automatic") — will be featured in *Make It Up As We Go*, a scripted podcast about Music City’s songwriting culture. Created by Audio Up founder/CEO Jared Gustad and actor-songwriter Scarlett Burke, the title will debut through iHeartPodcast Networks on Oct. 1.

The show must go on, so the Volunteer Jam — already delayed by COVID-19 to Feb. 22, 2020 — will still take place, even though the late Charlie Daniels is no longer with us. Alabama, Old Crow Medicine Show, Junior Brown, Ricky Skaggs and CeCe Winans have joined the lineup for a salute to Daniels at Nashville’s Bridgestone Arena. It could go on a while: The event already had 23 acts signed up, including Big & Rich, Gretchen Wilson, Travis Denning, Mickey Gilley, Johnny Lee, Charley Pride and Chris Janson.

When Kenny Chesney inched into the music business with his first album in 1993, vinyl was already on the wane. Thus, a turntable version of his new album, *Here and Now*, will become his first release in that format when it hits stores on Aug. 21. It’s one of numerous newly announced titles, including: Jerry Salley’s *Bridges and Backroads*, released July 31; Ashley Ray’s *Pauline*, Aug. 14; Moe Bandy’s *A Love Like That*, Aug. 28; Lauren Alaina’s *Getting Over Him EP*, Sept. 4; Reba McEntire’s reissued *Rumor Has It*, Sept. 11; Elizabeth Cook’s *Aftermath*, Sept. 11; Roy Clark’s *Greatest Hits*, Sept. 18; Terri Clark’s *It’s Christmas…Cheers!*, Sept. 25; and Suzi Ragsdale’s *Ghost Town*, Oct. 9.

Darius Rucker, who moved his annual Darius & Friends concert to online viewing, performed from the Grand Ole Opry House stage on July 30 with guests Clint Black and Tracy Lawrence. The event, livestreamed via LiveXLive, raised over $255,000 for St. Jude Children’s Research Hospital into a virtual event on July 30, closing with guests Clint Black (left) and Tracy Lawrence on a version of “Wagon Wheel.”

**Top Headlines from billboard.com**

**It’s Official: Music Videos Are Coming To Facebook**

**Oh, Snap: Snapchat Owner Lands Music Licensing Deals To Bring Songs To Posts**

**Is Spotify Pandemic-Proof? Analysis Plus 8 Burning Questions From The Streamer’s Q2 Earnings**

**New Congressional Bill Seeks To Encourage Music Creation Through Tax Code Change**

**American Idol Auditions Are Coming Virtually To Your State**

**ON THIS DATE IN COUNTRY MUSIC**

*Aug. 4*  
• 2007 — Taylor Swift’s self-titled debut climbs to No. 1 on the *Billboard* Top Country Albums chart, a position she occupies a total of 24 weeks over the next year.  
• 2000 — Cootie Ugly debuts in movie theaters, with LeAnn Rimes making an appearance. She also contributes four songs to the soundtrack.

*Aug. 5*  
• 2019 — Mayor David Briley declares Dolly Parton Day in the city of Nashville.  
• 2010 — Charley Pride is part of an 18-person investor group headed by Nolan Ryan that buys the Texas Rangers baseball team for $593 million at auction in Fort Worth.

*Aug. 6*  
• 1990 — Capitol releases Garth Brooks’ “Friends in Low Places.”

*Aug. 7*  
• 1970 — The Armadillo World Headquarters opens in Austin, becoming an unofficial launching pad for the outlaw movement and a developmental home for Willie Nelson.

*Aug. 8*  
• 2018 — Ingrid Andress writes “More Hearts Than Mine” with Sam Ellis and Derrick Southerland at Universal Music Publishing in Nashville.  
• 1995 — Shania Twain takes a step forward in her career as “Whose Bed Have Your Boots Been Under?” becomes her first RIAA-certified gold single.

*Aug. 9*  
• 1960 — Johnny Horton records “North to Alaska,” the only song he tackles during a two-hour session at the Bradley Film & Recording Studio in Nashville. It proves to be the final recording of his life.

*Aug. 10*  

Source: RolandNote.com, the Ultimate Country Music Database

Darius Rucker (center) turned his 10th annual Darius & Friends benefit for St. Jude Children’s Research Hospital into a virtual event on July 30, closing with guests Clint Black (left) and Tracy Lawrence on a version of “Wagon Wheel.”
NEW ARTIST OF THE YEAR · MALE VOCALIST OF THE YEAR
ALBUM OF THE YEAR

ARTIST ON-DEMAND STREAMS:
WHISKEY GLASSES: OVER 2.2 BILLION
CHASIN’ YOU: 592 MILLION
HEARTLESS: 288 MILLION
THIS BAR: 373 MILLION
MORE THAN MY HOMETOWN: 57 MILLION
COVER ME UP: 74 MILLION
IF I KNOW ME (ALBUM): 135 MILLION
1.8 BILLION

RADIO

3 CONSECUTIVE #1 RADIO SINGLES ON BOTH BILLBOARD COUNTRY AIRPLAY AND COUNTRY AIRCHECK/MEDEIABASE CHARTS

"AN AUTHENTICITY FANS CAN FEEL"
People

"THIS MAN IS A STAR"
Music Row

FOR YOUR CMA CONSIDERATION

NEW ARTIST OF THE YEAR · MALE VOCALIST OF THE YEAR
ALBUM OF THE YEAR | IF I KNOW ME · SONG OF THE YEAR | "CHASIN’ YOU"
SINGLE OF THE YEAR | "CHASIN’ YOU"
FOR YOUR CMA CONSIDERATION
MALE VOCALIST OF THE YEAR

Jake Owen

HOMEMADE

SONG OF THE YEAR
VIDEO OF THE YEAR

CLICK TO LISTEN/WATCH

THE AMAZING MUSIC VIDEO FOR HOMEMADE BASED ON THE TRUE LOVE STORY OF JAKE'S GRANDPARENTS. CLICK HERE TO WATCH JAKE BRING HIS GRANDPARENTS' STORY TO LIFE IN THIS TOUCHING VIDEO.

OVER 103 MILLION ON-DEMAND STREAMS IN THE US
8TH CAREER #1 HIT RADIO SINGLE
CHARTED #5 ON BILLBOARD HOT COUNTRY SONGS
### Hot Country Songs

#### Country Songwriters

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<tr>
<th>#1</th>
<th>1</th>
<th>1</th>
<th>66</th>
<th>I HOPE</th>
<th>Gabby Barrett</th>
<th>WARNER MUSIC NASHVILLE/WARNER RECORDS</th>
<th>RC</th>
<th><strong>No. 1 (13 weeks)</strong></th>
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<td>2</td>
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<td>20</td>
<td>ONE MARGARITA</td>
<td>Luke Bryan</td>
<td>RON CROP/CAPITOL NASHVILLE</td>
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<td>3</td>
<td>6</td>
<td>7</td>
<td>54</td>
<td>DIE FROM A BROKEN HEART</td>
<td>Maddie &amp; Tae</td>
<td>MERCURY RECORDS</td>
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<td>4</td>
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<td>3</td>
<td>74</td>
<td>THE BONES</td>
<td>Maren Morris</td>
<td>COLUMBIA NASHVILLE</td>
<td>RC</td>
<td>1</td>
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<tr>
<td>5</td>
<td>5</td>
<td>4</td>
<td>25</td>
<td>HARD TO FORGET</td>
<td>Sam Hunt</td>
<td>MCA NASHVILLE</td>
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<td>NEW</td>
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<td>BETTY</td>
<td>Taylor Swift</td>
<td>REPUBLIC/NASHVILLE</td>
<td>60</td>
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<td>7</td>
<td>3</td>
<td>5</td>
<td>35</td>
<td>BLUEBIRD</td>
<td>Miranda Lambert</td>
<td>WARNER/RECORDS NASHVILLE</td>
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<td>3</td>
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<tr>
<td>8</td>
<td>7</td>
<td>6</td>
<td>50</td>
<td>CHASIN’ YOU</td>
<td>Morgan Wallen</td>
<td>BIG LOUD</td>
<td>RC</td>
<td>2</td>
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<tr>
<td>9</td>
<td>8</td>
<td>8</td>
<td>33</td>
<td>ONE BIG COUNTRY SONG</td>
<td>LOCASH</td>
<td>WESCOAST RECORDS</td>
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<td>10</td>
<td>NEW</td>
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<td>1</td>
<td>HAPPY ANYWHERE</td>
<td>Blake Shelton Feat. Gwen Stefani</td>
<td>WARNER MUSIC NASHVILLE/WARNER</td>
<td>25</td>
<td>10</td>
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<tr>
<td>11</td>
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<td>10</td>
<td>25</td>
<td>GOT WHAT I GOT</td>
<td>Jason Aldean</td>
<td>MACON/BROKEN BOW</td>
<td>15</td>
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<td>12</td>
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<td>23</td>
<td>23</td>
<td>DONE</td>
<td>Chris Janson</td>
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<td>13</td>
<td>10</td>
<td>9</td>
<td>19</td>
<td>I LOVE MY COUNTRY</td>
<td>Florida Georgia Line</td>
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<tr>
<td>14</td>
<td>16</td>
<td>18</td>
<td>12</td>
<td>BE A LIGHT</td>
<td>Thomas Rhett Feat. Reba McEntire, Hillary Scott, Chris Tomlin &amp; Keith Urban</td>
<td>VAPOUR</td>
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<tr>
<td>15</td>
<td>14</td>
<td>26</td>
<td>12</td>
<td>WHY WE DRINK</td>
<td>Justin Moore</td>
<td>VAPOUR</td>
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<td>14</td>
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<td>16</td>
<td>14</td>
<td>16</td>
<td>16</td>
<td>ONE OF THEM GIRLS</td>
<td>Lee Brice</td>
<td>CURB</td>
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<td>15</td>
<td>15</td>
<td>COOL AGAIN</td>
<td>Kane Brown</td>
<td>RCA NASHVILLE</td>
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<td>18</td>
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<td>22</td>
<td>GOD WHISPERED YOUR NAME</td>
<td>Keith Urban</td>
<td>HT RED/CAPITOL NASHVILLE</td>
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<td>MORE THAN MY HOMETOWN</td>
<td>Morgan Wallen</td>
<td>BIG LOUD</td>
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<td>12</td>
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<td>ONE NIGHT STANDARDS</td>
<td>Ashley McBryde</td>
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<td>ONE BEER</td>
<td>HARDY Featuring Lauren Alaina &amp; Devin Dawson</td>
<td>BIG LOUD</td>
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<td>PRETTY HEART</td>
<td>Parker McCollum</td>
<td>MCA NASHVILLE</td>
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<td>22</td>
<td>23</td>
<td>13</td>
<td>I CALLED MAMA</td>
<td>Tim McGraw</td>
<td>MCKINNON/MACHINE</td>
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<td>25</td>
<td>19</td>
<td>SOME GIRLS</td>
<td>Jameson Rodgers</td>
<td>COMBUSTION/RIVER HOUSE/COLUMBIA NASHVILLE</td>
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### Country Producers

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<td>JAY JOYCE</td>
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<td>DANN HUFF</td>
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<td>770 PRODUCTIONS</td>
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<td>ROSS COPPERMAN</td>
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<td>SCOTT HENDRICKS</td>
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<td>DEREK WELLS</td>
<td>9</td>
<td>ZACH KALE</td>
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<td>MICHAEL KNOX</td>
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</tbody>
</table>

The weekly Country Songwriters and Country Producers charts are based on total points accrued by a songwriter and producer, respectively, for each attributed song that appears on the Hot Country Songs chart. As with Billboard’s yearly recaps, multiple writers or producers split points for each song equally (and the dividing of points will lead to occasional ties on rankings).
FOR YOUR CONSIDERATION

JASON ALDEAN
ENTERTAINER OF THE YEAR
ALBUM OF THE YEAR
MALE VOCALIST OF THE YEAR

BLANCO BROWN
“THE GIT UP” SINGLE OF THE YEAR
“THE GIT UP” MUSIC VIDEO OF THE YEAR

LINDSAY ELL
FEMALE VOCALIST OF THE YEAR
NEW ARTIST OF THE YEAR

KING CALAWAY
VOCAL GROUP OF THE YEAR

RUNAWAY JUNE
VOCAL GROUP OF THE YEAR

LOCASH
VOCAL DUO OF THE YEAR

ZAC BROWN BAND
VOCAL GROUP OF THE YEAR

JIMMIE ALLEN
NEW ARTIST OF THE YEAR
JIMMIE ALLEN & NOAH CYRUS
“THIS IS US” MUSICAL EVENT OF THE YEAR

PARMALEE
VOCAL GROUP OF THE YEAR

PARMALEE x BLANCO BROWN
“JUST THE WAY” MUSICAL EVENT OF THE YEAR

BBR BMG
“His music never fails to feel genuinely part of country music’s rich and storied tradition.” – Dallas Observer

JASON ALDEAN
FOR YOUR CMA CONSIDERATION

Entertainer of the Year
Male Vocalist of the Year
Album of the Year ‘9’
billboard

Hot Country Songs

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>TWO WEEKS</th>
<th>RANK ON CHART</th>
<th>TITLE</th>
<th>PRODUCER (SONGWRITER)</th>
<th>ARTIST</th>
<th>IMPRINT / PROMOTION LABEL</th>
<th>COUNTRY AIRPLAY RANK</th>
<th>PEAK POSITION</th>
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<tr>
<td>24</td>
<td>24</td>
<td>33</td>
<td></td>
<td>LONELY IF YOU ARE</td>
<td>C. WITHERS &amp; R. CARR (R. CARR, R. COLES, R. PHELPS)</td>
<td>Chase Rice</td>
<td>DACK JANIELS/BROKEN BOW</td>
<td>18</td>
<td>23</td>
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<tr>
<td>27</td>
<td>26</td>
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<td>EVERYWHERE BUT ON</td>
<td>A. BOWERS &amp; A. STELL (A. STELL, A. SKEELS, L. MILLER)</td>
<td>Matt Stell</td>
<td>RECORDS/ANTA NASHVILLE</td>
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<td>29</td>
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<td>LOVE YOU LIKE I USED TO</td>
<td>D. HUFF, B. WRIGHT, D. DIXON, R. DICKERSON, L. BROWN, P. WELLING</td>
<td>Russell Dickerson</td>
<td>TRIPLE TIGER</td>
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<td>SHE'S MINE</td>
<td>N. MCFARLAND, D. COUCH, S. STEKALOFF</td>
<td>Kip Moore</td>
<td>MCA NASHVILLE</td>
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<td>29</td>
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<td>GOOD TIME</td>
<td>N. MCFARLAND, J. MURPHY, L. MONTON, A. MURPHY, M. TRUSSELL</td>
<td>Niko Moon</td>
<td>RCA NASHVILLE</td>
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<td>ALMOST MAYBES</td>
<td>F. GIUDICI (J. DAVID, J. FRASURE, H. LINDSEY)</td>
<td>Jordan Davis</td>
<td>MCA NASHVILLE</td>
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<td>35</td>
<td>48</td>
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<td>THE GOOD ONES</td>
<td>B. COPPERMAN, K. KALE (K. BARRETT, L. LANDIS, J. MCCORMICK, K. KALE)</td>
<td>Gabby Barrett</td>
<td>WARNER MUSIC/NASHVILLE/WARNER</td>
<td>51</td>
<td>34</td>
</tr>
<tr>
<td>41</td>
<td>38</td>
<td>12</td>
<td></td>
<td>NO I IN BEER</td>
<td>L. WRIGHT, D. HUFF, B. PASELY (B. LOVELESS)</td>
<td>Brad Paisley</td>
<td>ARISTA NASHVILLE</td>
<td>23</td>
<td>35</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>19</td>
<td></td>
<td>THE OTHER GIRL</td>
<td>B. COPPERMAN, C. MCNALLY, K. BALLERINI, K. BALLERINI, S. MCNALLY, B. COPPERMAN, A. FRANKFRIED</td>
<td>Kelsea Ballerini</td>
<td>Halsey, BLACK RIVER</td>
<td>RC9</td>
<td>19</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>25</td>
<td></td>
<td>GETTING GOOD</td>
<td>D. GARCIA (E. L. WEISBEIN)</td>
<td>Lauren Alaina</td>
<td>18/MERCURY</td>
<td>RC9</td>
<td>33</td>
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<td>38</td>
<td>35</td>
<td>13</td>
<td></td>
<td>LADY</td>
<td>B. HUFF, R. YOUNG, B. COPPERMAN, J. MINTON</td>
<td>Brett Young</td>
<td>WARNER MUSIC/NASHVILLE/WARNER</td>
<td>45</td>
<td>22</td>
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<tr>
<td>39</td>
<td>39</td>
<td>47</td>
<td></td>
<td>HOLE IN THE BOTTLE</td>
<td>J. FRASURE, K. BALLERINI, K. BALLERINI, J. HENDREUX, H. LINDSEY, J. FRASURE, A. GIRLEY</td>
<td>Kelsea Ballerini</td>
<td>BLACK RIVER</td>
<td>40</td>
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<td>40</td>
<td>37</td>
<td>42</td>
<td></td>
<td>STICK THAT IN YOUR COUNTRY SONG</td>
<td>J. JOYCE (D. NASH, JEFFREY STEEL)</td>
<td>Old Dominion</td>
<td>RCA NASHVILLE</td>
<td>34</td>
<td>23</td>
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<td>41</td>
<td>42</td>
<td>43</td>
<td></td>
<td>SOME PEOPLE DO</td>
<td>S. MCNALLY, B. RAMESY, J. FRASURE, S. MCNALLY, L. THOMAS, R. REHT</td>
<td>Eric Church</td>
<td>WARNER MUSIC/NASHVILLE/WARNER</td>
<td>32</td>
<td>38</td>
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<tr>
<td>44</td>
<td>39</td>
<td>24</td>
<td></td>
<td>JUST THE WAY</td>
<td>D. FANNING, M. THOMAS, K. BARDE, N. WILLIAMS</td>
<td>Parmalee x Blanco Brown</td>
<td>STONEY CREEK</td>
<td>47</td>
<td>31</td>
</tr>
<tr>
<td>43</td>
<td>45</td>
<td>43</td>
<td></td>
<td>WE BELONG TO EACH OTHER</td>
<td>B. BROOKS (D. DAVIS)</td>
<td>Garth Brooks</td>
<td>PEARL</td>
<td>-</td>
<td>43</td>
</tr>
<tr>
<td>44</td>
<td>43</td>
<td>41</td>
<td></td>
<td>SIX FEET APART</td>
<td>C. MATTHEWS, L. COMBS, L. COMBS, B. COBB, R. SNYDER</td>
<td>Luke Combs</td>
<td>RIVER HOUSE/COLUMBIA NASHVILLE</td>
<td>RC9</td>
<td>10</td>
</tr>
<tr>
<td>45</td>
<td>46</td>
<td>12</td>
<td></td>
<td>MOMMA'S HOUSE</td>
<td>C. RICHARDSON (D. SCHLEIFER, C. LOTTEN, B. CLARKSON, J. T. WILSON)</td>
<td>Dustin Lynch</td>
<td>BROKEN BOW</td>
<td>37</td>
<td>44</td>
</tr>
<tr>
<td>47</td>
<td>NEW</td>
<td>1</td>
<td></td>
<td>TALKIN' TENNESSEE</td>
<td>J. HYDE (J. WATSON, C. JENKINSON)</td>
<td>Morgan Wallen</td>
<td>RIVER HOUSE/COLUMBIA NASHVILLE</td>
<td>-</td>
<td>47</td>
</tr>
<tr>
<td>43</td>
<td>RE-ENTRY</td>
<td>9</td>
<td></td>
<td>TO HELL &amp; BACK</td>
<td>B. BUBEK, M. MORRIS (J. J. DILLON, L. J. VELTZ)</td>
<td>Maren Morris</td>
<td>COLUMBIA NASHVILLE</td>
<td>46</td>
<td>44</td>
</tr>
<tr>
<td>49</td>
<td>RE-ENTRY</td>
<td>2</td>
<td></td>
<td>HAPPY DOES</td>
<td>A. BARNES, R. DREWS (E. CLAYTON, L. PAULIN, B. BERRYHILL, J. JAMES)</td>
<td>Kenny Chesney</td>
<td>BLUE CHAIR/WARNER MUSIC/NASHVILLE/WARNER</td>
<td>31</td>
<td>47</td>
</tr>
<tr>
<td>50</td>
<td>NEW</td>
<td>1</td>
<td></td>
<td>I SHOULD PROBABLY GO TO BED</td>
<td>D. SNYDER, S. MOORES, S. MOORES, S. MOORES, J. E. EVANS</td>
<td>Dan + Shay</td>
<td>WARNER MUSIC NASHVILLE/WARNER</td>
<td>21</td>
<td>60</td>
</tr>
</tbody>
</table>

The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data from online music sources tracked by Nielsen Music. Descending titles below No. 25 are moved to recurrent after 20 weeks.

COUNTRY MARKET WATCH

A Weekly National Music Sales Report

<table>
<thead>
<tr>
<th>WEEKLY UNIT COUNT</th>
<th>YEAR-TO-DATE</th>
<th>YEAR-OVER-YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALBUM CONSUMPTION</td>
<td>2019</td>
<td>2020</td>
</tr>
<tr>
<td>Audio On-Demand</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Video On-Demand</td>
<td></td>
<td></td>
</tr>
<tr>
<td>This Week</td>
<td>1,218,000</td>
<td>1,336,858,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>1,290,000</td>
<td>1,361,170,000</td>
</tr>
<tr>
<td>Change</td>
<td>-5.6%</td>
<td>-1.8%</td>
</tr>
<tr>
<td>This Week Last Year</td>
<td>1,076,000</td>
<td>1,114,090,000</td>
</tr>
<tr>
<td>Change</td>
<td>13.2%</td>
<td>20.0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUM CONSUMPTION</th>
<th>2019</th>
<th>2020</th>
<th>CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Album Consumption</td>
<td>31,333,000</td>
<td>35,054,000</td>
<td>11.9%</td>
</tr>
<tr>
<td>Album Sales</td>
<td>5,826,000</td>
<td>4,972,000</td>
<td>-14.7%</td>
</tr>
<tr>
<td>Audio On-Demand</td>
<td>31,089,421,000</td>
<td>37,746,486,000</td>
<td>21.4%</td>
</tr>
<tr>
<td>Video On-Demand</td>
<td>8,024,768,000</td>
<td>4,154,505,000</td>
<td>-48.2%</td>
</tr>
<tr>
<td>TOTAL ON-DEMAND STREAMS</td>
<td>39.11 billion</td>
<td>35.05 million</td>
<td>-4.06 million</td>
</tr>
</tbody>
</table>

All data measures U.S. activity as of the week ending July 30, 2020. All units counts are rounded to the nearest thousand. Album consumption units — also known as album plus TEA plus SEA — consists of album sales, track-equivalent albums (TEA) sales whereby 10 tracks equal one consumption unit and streaming equivalent albums (SEA) whereby 1250 paid and/or 3750 ad-supported audio on-demand streams (OAD) equal one consumption unit. Nielsen Music has represented year-to-date figures to account for a change in methodology, resulting in a restatement in streaming data from a provider, which has resulted in a WOR in some previously-reported data, most notably for video streams.

For inquiries about any Nielsen Music data, please contact Josh Bennett at 615-807-1338 or josh.bennett@nielsen.com.
FOR YOUR CONSIDERATION
MICKEY GUYTON
NEW ARTIST OF THE YEAR

“To Be Young, Gifted, Black & Female: Mickey Guyton’s Country Truth” – Pollstar

“Is country music finally ready for Mickey Guyton?” – Los Angeles Times

“a remarkable singer and writer who deserves to be a full-on superstar.” – NPR
MADDIE & TAE

FOR YOUR CMA AWARD CONSIDERATION
VOCAL DUO OF THE YEAR
SONG OF THE YEAR – “DIE FROM A BROKEN HEART”

“Stellar vocal pairings and some of the tightest harmonies on Music Row”
Rolling Stone

“The duo’s long awaited sophomore album is filled with their pristine harmonies.”
Sounds Like Nashville

“Die From A Broken Heart”
Top 5 at Country Radio
Top 5 on Country Streaming Charts

“The marks of a true country artist are great storytelling, great songwriting and killer vocals. Maddie & Tae are a triple threat.”
Taste of Country

“Their finest moment yet”
Esquire
### Top Country Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POS.</th>
<th>WEEKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Stapleton</td>
<td><em>Humble &amp; Kind</em></td>
<td>1</td>
<td>23</td>
</tr>
<tr>
<td>Morgan Wallen</td>
<td><em>If I Know Me</em></td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Luke Combs</td>
<td><em>This One's for You</em></td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Sam Hunt</td>
<td><em>Southside</em></td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>Chris Stapleton</td>
<td><em>Traveller</em></td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>Gabby Barrett</td>
<td><em>Goldmine</em></td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>Blake Shelton</td>
<td><em>Fully Loaded: God's Country</em></td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>Zac Brown Band</td>
<td><em>Greatest Hits So Far...</em></td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Morgan Wallen</td>
<td><em>If I Knew Me</em></td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td><em>Fearless</em></td>
<td>11</td>
<td>8</td>
</tr>
<tr>
<td>Gordon Lightfoot</td>
<td><em>Re-Entry</em></td>
<td>12</td>
<td>7</td>
</tr>
<tr>
<td>Jimmie Allen</td>
<td><em>Be a Light</em></td>
<td>13</td>
<td>7</td>
</tr>
<tr>
<td>Luke Combs</td>
<td><em>This One's for You</em></td>
<td>14</td>
<td>6</td>
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<tr>
<td>Morgan Wallen</td>
<td><em>Morgan Wallen</em></td>
<td>15</td>
<td>6</td>
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<tr>
<td>Kane Brown</td>
<td><em>Zona</em></td>
<td>16</td>
<td>5</td>
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<tr>
<td>Taylor Swift</td>
<td><em>Red</em></td>
<td>17</td>
<td>4</td>
</tr>
<tr>
<td>Jason Aldean</td>
<td><em>9</em></td>
<td>18</td>
<td>4</td>
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<tr>
<td>Dan + Shay</td>
<td><em>Dan + Shay</em></td>
<td>19</td>
<td>4</td>
</tr>
<tr>
<td>Tyler Childers</td>
<td><em>Tyler Childers</em></td>
<td>20</td>
<td>3</td>
</tr>
<tr>
<td>Maddie &amp; Tae</td>
<td><em>The Way It Feels</em></td>
<td>21</td>
<td>3</td>
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<tr>
<td>Kacey Musgraves</td>
<td><em>Golden Hour</em></td>
<td>22</td>
<td>3</td>
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<tr>
<td>Kane Brown</td>
<td><em>Kane Brown</em></td>
<td>23</td>
<td>3</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td><em>Big Machine Label Group 0001</em></td>
<td>24</td>
<td>3</td>
</tr>
<tr>
<td>Elvis Presley</td>
<td><em>Elvis Presley</em></td>
<td>25</td>
<td>3</td>
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<tr>
<td>Old Dominion</td>
<td><em>Old Dominion</em></td>
<td>26</td>
<td>2</td>
</tr>
<tr>
<td>Thomas Rhett</td>
<td><em>How Not to Break a Heart</em></td>
<td>27</td>
<td>2</td>
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<tr>
<td>Blake Shelton</td>
<td><em>Re-Entry</em></td>
<td>28</td>
<td>2</td>
</tr>
<tr>
<td>Lauren Alaina &amp; Devin Dawson</td>
<td><em>Me &amp; Momma &amp; the Boy</em></td>
<td>29</td>
<td>2</td>
</tr>
<tr>
<td>Thomas Rhett F/R. McEntire, H. Scott, C. Tomlin &amp; K. Urban</td>
<td><em>Here We Go Again</em></td>
<td>30</td>
<td>2</td>
</tr>
</tbody>
</table>

### Top Country Streaming Songs

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POS.</th>
<th>WEEKS ON CHART</th>
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<tbody>
<tr>
<td>Betty</td>
<td><em>Taylor Swift</em></td>
<td>1</td>
<td>10</td>
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<tr>
<td>Blake Shelton Feat. Gwen Stefani</td>
<td><em>Going Home for Christmas</em></td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>Thomas Rhett</td>
<td><em>Different for Girls</em></td>
<td>3</td>
<td>8</td>
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<tr>
<td>Morgan Wallen</td>
<td><em>More Than A Memory</em></td>
<td>4</td>
<td>7</td>
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<tr>
<td>Morgan Wallen</td>
<td><em>Hard to Forget</em></td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Morgan Wallen</td>
<td><em>Whiskey Glasses</em></td>
<td>6</td>
<td>6</td>
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<tr>
<td>Morgan Wallen</td>
<td><em>More Than a Memory</em></td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Morgan Wallen</td>
<td><em>Chasin' You</em></td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>Morgan Wallen</td>
<td><em>I Know You Got Soul</em></td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>Morgan Wallen</td>
<td><em>I Know You Got Soul</em></td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Morgan Wallen</td>
<td><em>I Know You Got Soul</em></td>
<td>11</td>
<td>5</td>
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<tr>
<td>Morgan Wallen</td>
<td><em>I Know You Got Soul</em></td>
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<td>Morgan Wallen</td>
<td><em>I Know You Got Soul</em></td>
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<tr>
<td>Morgan Wallen</td>
<td><em>I Know You Got Soul</em></td>
<td>14</td>
<td>5</td>
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</table>

### Streaming & Sales Data

The week's top-streamed and top-selling paid download country songs, respectively, from sales reports compiled by Nielsen Music. Charts update weekly on Tuesdays at www.Billboard.com/charts. Copyright 2020, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.
Danielle Bradbery Displays New Artistic Maturity In ‘Never Have I Ever’

When LeAnn Rimes came to national attention at age 13, she embarked on a wildly successful streak, selling millions of albums loaded with songs featuring adult viewpoints, even though she was too young to vote.

Rimes arguably found her adult voice at age 22 with This Woman, an album produced by Dann Huff (Keith Urban, Brantley Gilbert) that lobbed three singles into country radio’s top five, a level she has not attained since.

With “Never Have I Ever,” Danielle Bradbery looks to flip the script on that precedent. She similarly entered the national spotlight as a teen, winning NBC’s The Voice at age 16 in 2013. Her run over the next few years was nothing like Rimes’ — Bradbery’s debut single, “The Heart of Dixie” (No. 12, Country Airplay), is her only top 30 hit so far — though similar to Rimes, she has found her adult voice at age 24 with the Huff-produced “Never Have I Ever.” But Bradbery’s best commercial period is perhaps ahead of her, ready to occur now that her music matches her life experience.

“Never have I ever felt my heart” and “Never have I ever lost my mind.”

“Because of You,” “Miss Me More”) at the home studio of former Evanescence keyboardist David Hodges (“Because of You,” “Miss Me More”). Veltz arrived first and gave Hodges, who had not worked with Bradbery before, a little insight.

“Laura was just saying she was kind of moving in a new direction, trying new things out,” recalls Hodges, “so [we didn’t] feel obliged to make it on acoustic guitar, didn’t feel obliged for it to be anything at all.”

Bradbery had advanced through a difficult breakup, and when she arrived, they talked about the negative impact it had on her life. It evolved into a discussion of what a positive relationship might look like, and Bradbery grew animated about the possibilities. Her hopes were a song in the making, and Veltz had a title, “Never Have I Ever,” that they thought could be adapted to convey the eye-opening kind of love Bradbery desired.

At a later date, Bradbery spent a couple days on vocals at Huff’s home studio in suburban Franklin, Tenn. Before it started, he received a call from Big Machine Label Group (BMLG) president/CEO Scott Borchetta, who had met with Bradbery for breakfast that morning and sensed that she had advanced as an artist.

“That’s the magic math problem for songwriters,” observes Veltz. “Where do you hit it and quit it? It’s that internal clock: What is too much, what is too little, and then what’s that little sweet spot in the middle?”

Similarly, the title only appears once in the chorus, at the very end. But it does get teased at the start of each verse: “Never have I ever been in love,” “Never have I ever felt my heart” and “Never have I ever lost my mind.”

“Fit it’s not going to be the thing you first hear and last hear in a chorus, then you’re going to have to make sure it’s repeated enough times so it’s obvious what the title is,” explains Veltz.

“Never have I ever” does get teased at the start of each verse: “Never have I ever been in love,” “Never have I ever felt my heart” and “Never have I ever lost my mind.”

“I’m basically singing to y’all exactly what I felt meeting my boyfriend for the first time,” she says.

As a result, Bradbery had some experience with the emotion of “Never Have I Ever” when Huff convened a tracking session at the Castle in suburban Franklin, Tenn. Before it started, he received a call from Big Machine Label Group (BMLG) president/CEO Scott Borchetta, who had met with Bradbery for breakfast that morning and sensed that she had advanced as an artist.

“That’s not a normal thing for him to call me before sessions,” recalls Huff. “He said, ‘I’m really going after [this song],’ which is exciting to hear, to put that kind of premium on what you’re doing.”

Huff assembled a group of musicians to reinterpret the demo with more traditional instruments in a way that was more suitable for country, and Bradbery engaged with the players more comfortably than she had in previous sessions.

“At a later date, Bradbery spent a couple days on vocals at Huff’s home studio, where they heightened the bridge on “Never Have I Ever.” Huff coached her to find a soaring note that dramatized the production, showed off her tone and used the title to provide a smooth transition to the song’s conclusion. Her performance matched the song’s message in a way that felt like a new plateau.

“When you’re singing about love or heartbreak, until you’ve really experienced that, how do you emotionally connect the dots?” asks Huff rhetorically. “I’ve definitely heard that transition. And you can see it when she talks to you: She’s an adult.”

BMLG Records released “Never Have I Ever” to country radio via PlayMPE on June 16, and it’s listed as New & Active (see page 7). It represents Bradbery at her most vulnerable and most accomplished thus far, a more convincing version of the singer at age 24 than the teen model.

“I was a baby,” she says, comparing the two eras. “I am getting the hang of things now.”
FOR YOUR CMA CONSIDERATION

LEE BRICE

ENTERTAINER OF THE YEAR & MALE VOCALIST OF THE YEAR

2.1 BILLION CAREER ON-DEMAND STREAMS
7 #1 RADIO SINGLES
MULTIPLE RIAA CERTIFIED ALBUMS AND SONG

SINGLE & SONG OF THE YEAR “RUMOR”

RIAA CERTIFIED DOUBLE PLATINUM
#1 SINGLE AT COUNTRY RADIO
#8 BILLBOARD HOT COUNTRY SONGS YEAR-END CHART - 2019
TOP 15 AT AC RADIO

VIDEO OF THE YEAR “ONE OF THEM GIRLS”

OVER 10 MILLION TOTAL VIEWS
FASTEST RISING SINGLE CAREER TO DATE

FOR YOUR CMA CONSIDERATION

CARLY PEARCE • LEE BRICE
I HOPE YOU’RE HAPPY NOW

SINGLE OF THE YEAR • SONG OF THE YEAR • EVENT OF THE YEAR • MUSIC VIDEO OF THE YEAR

“A TRUE STUNNER”
ROLLING STONE COUNTRY

PLATINUM-CERTIFIED NO.1 HIT
OVER 225 MILLION GLOBAL STREAMS

“STANDOUT DUET”
BILLBOARD

“REINVENT THE CLASSIC COUNTRY MALE/ FEMALE DUET”
ABC NEWS RADIO
## Country Airplay Index

### A
- **Everywhere But On**
  - Sony/ATV Accent, BPM/Big Loud Songs
  - Sony/ATV/Rodney Clawson, BMI/Little Louder Songs

### B
- **Ain't Always The Cowboy**
  - Peer Music, BMI/Bridge Publishing

### C
- **Champagne Night**
  - BMG Gold

### D
- **Die From A Broken Heart**
  - Sony/ATV

### E
- **Every Other Memory**
  - Sony/ATV

### F
- **I Should Probably Go To Bed**
  - Sony/ATV

### G
- **Gabrielle**
  - Sony/ATV/Rodney Clawson, BMI/Little Louder Songs

### H
- **Happy Anywhere**
  - Sony/ATV

### I
- **I Called Mama**
  - BMG Gold

### J
- **Just The Way**
  - Sony/ATV

### K
- **Lonely If You Are**
  - Sony/ATV

### L
- **Lady**
  - Sony/ATV

### M
- **Momma’s House**
  - Sony/ATV

### N
- **Nobody**
  - Sony/ATV

### O
- **One Beer**
  - BMG Gold

### P
- **Pretty Heart**
  - BMI

### S
- **Shes Mine**
  - Sony/ATV

### T
- **These Days**
  - Sony/ATV

### W
- **We Were Rich**
  - Sony/ATV

### X
- **X’s And O’s**
  - Sony/ATV

### Y
- **You Are My World**
  - Sony/ATV

### Z
- **Zzzzz**
  - Sony/ATV
“Indescribably zesty. This fizzes like just-opened champagne. Her bright vocal is matched by a bubbling, shuffling beat that is just deliriously fun.”

- ROBERT OERMANN/MusicRow

IMPACTING MONDAY 8/10
A

ALWAYS THE COWBOY
Cross Keys Publishing, ASCAP
GEO First Time Music, BMI
Sage Music Group, BMI
To Hell & Back, BMI
We Are One, BMI

THE BONES
Kane Brown Music, BMI
Lil Baby Songs, BMI
Mercury Nashville, BMI
Smack Hits, BMI/Columbia Nashville, BMI

C

CHAMPAGNE NIGHT
Cross Keys Publishing, ASCAP

CHASIN’ YOU
Dennis In The Kitchen Publishing, BMI

COOL AGAIN
BMI

D

DIE FROM A BROKEN HEART
BMI

DONE
BMI

E

EVERYWHERE BUT ON
BMI

GETTING GOOD
BMI

THE GREATEST GOOD
BMI

WHAT I WANT
BMI

WILLIE
BMI

H

HAPPY ANYWHERE
BMI

HAPPY DOES
BMI

MAMMOTH’S HOME
BMI

MORE THAN MY HOMETOWN
BMI

N

N IN BEER
BMI

ONE BIG COUNTRY SONG
BMI

I

I LOVE MY COUNTRY SONGS
BMI

ONE NIGHT STANDARDS
BMI

O

ONE OF THEM GIRLS
BMI

P

PRETTY HUNTER
BMI

S

SHE’S MINE
BMI

SIX FEET APART
BMI

SOME PEOPLE DO
BMI

STICK THAT IN YOUR COUNTRY SONG
BMI

STICK THAT IN YOUR COUNTRY SONG
BMI

T

TALKIN’ TENNESSEE
BMI

TO BE, TO BE
BMI

W

WE BELONG TO EACH OTHER
BMI

WHY WE DRINK
BMI

WILLIE
BMI

Z

ZIMMERMAN
BMI
On Aug. 9, 1980, Mickey Gilley’s “Stand by Me” hit No. 1 on Billboard’s Hot Country Songs chart. Ben E. King, who penned the song with the famed songwriting team of Jerry Leiber and Mike Stoller, originally sent his version to No. 4 on the all-genre Billboard Hot 100 in June 1961. Released from the soundtrack to the 1980 country music-themed movie Urban Cowboy, starring John Travolta, “Stand by Me” became the ninth of Gilley’s 17 Hot Country Songs No. 1s among 34 top 10s that he posted in 1974-86.

Gilley, now 84, had a brief part as himself in the film. His namesake nightclub in Pasadena, Texas — with its famed mechanical bull — helped inspire the movie, which sparked a nationwide craze of bull riding and line dancing. Gilley learned his honky-tonk style of piano playing while growing up with his cousins Jerry Lee Lewis and Jimmy Swaggart.

On Jan. 3, 2018, Gilley suffered minor injuries when he and his son Michael were involved in an auto accident. Afterward, the singer recorded public service announcements for the Tennessee Highway Safety Office promoting seat belt use.

— JIM ASKER

Gilley in Chicago in 1980.