

CURB
RECORDS
HITS
60

CRS!
★ ★ ★ ★ ★
NEW FACES
BINGO

BEASLEY'S
JUSTIN
CHASE
THE INTERVIEW

LABEL
CONTACTS
INSIDE

COUNTRY
AIRCHECK

MARCH
2024



880+ MILLION LIFETIME GLOBAL STREAMS FROM
PLATINUM-SELLING AND GRAMMY NOMINATED...

ANNE
WILSON

RAIN IN THE REARVIEW

Named Spotify Hot Country Artist to Watch,
CMT Listen Up Artist, CMT Next Women
of Country and Opry Next Artist.



JOSH ROSS

*Single
Again*

ADD 3/11

"BREAKTHROUGH ARTIST OF THE YEAR"
AT THE 2023 CANADIAN COUNTRY MUSIC AWARDS

SPOTIFY'S HOT COUNTRY
ARTISTS TO WATCH

OPRY NEXTSTAGE
2024 CLASS

PANDORA
ARTISTS TO WATCH 2024



PLEASE JOIN US FOR THE
BBR MUSIC GROUP

2024

DECADES
PARTY

**YOUR FAVORITE ARTISTS SINGING HITS
FROM THE '70S, '80S, '90S AND BEYOND!**

HOSTED BY BLAIR GARNER

THURSDAY, FEB. 29TH

OMNI HOTEL NASHVILLE // BROADWAY BALLROOM

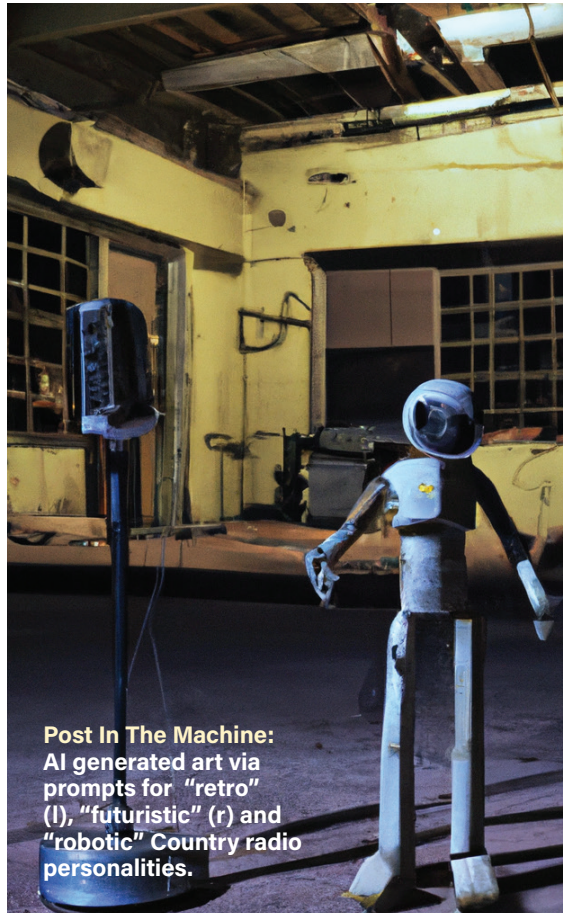
9:30PM TILL 11:30PM

THE OFFICIAL CRS THURSDAY NIGHT EVENT!
WEAR YOUR BEST BELL BOTTOMS, VELVET, SPANDEX OR FLANNEL! LET'S PARTY!

CONTACT YOUR BBR MUSIC GROUP RADIO REPRESENTATIVE TO OBTAIN ENTRY



BMG



Post In The Machine:
AI generated art via prompts for "retro" (l), "futuristic" (r) and "robotic" Country radio personalities.



PERSONALITIES

They're Real & They're Spectacular



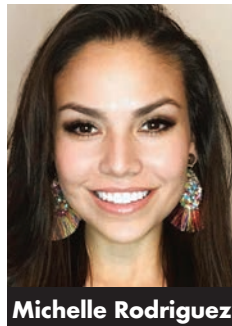
Chris Carr



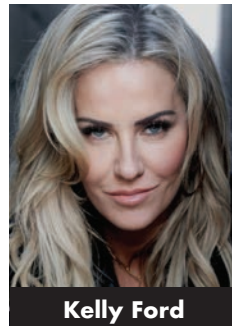
Elaina Smith



Angie Ward



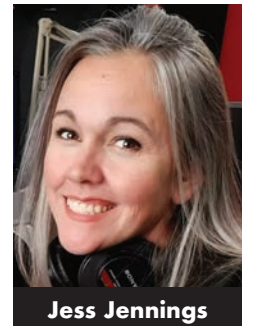
Michelle Rodriguez



Kelly Ford



Dale Carter



Jess Jennings

As The AI Era Dawns, Radio Faces Its Future

When marketing agency DMR/Interactive recently polled radio, asking what they'd stress about the industry if they could buy a \$7 million Super Bowl ad, the majority of respondents (45%), said they'd highlight the "fun and companionship of local radio personalities."

Live and local has, of course, long been radio's mantra, and a rallying cry as syndication, automation and voice tracking grew into industry standards. And now, artificial intelligence (AI). Though still in its infancy, AI is viewed by broadcasters with a combination of interest and suspicion. Many wonder, "Is it a threat to broadcasting jobs or a tool that could make those jobs easier?" At this month's *CRS 2024*, no less than four sessions will attempt to settle that question. Meanwhile, AI remains a thorny enough issue that several people contacted for this story said their company had banned the use of AI, or wouldn't authorize them to speak about it — or both.

While the industry sorts out its feelings on this burgeoning technology, Country Aircheck looks at what it means to be a radio air personality in 2024, asking a cross-section of Country broadcasters from around the U.S. to weigh in. We also asked an AI Large Language Model (or LLM ... specifically, ChatGPT) to answer those same questions. Here's what they had to say.

What does it mean to be a radio personality in 2024?

- **KEYE/Minneapolis** morning host **Chris Carr**: A 2024 talent is everywhere their audience is. We're on air, online, on demand, on social and at in-person events, all while meeting up with current or prospective clients. We are all things entertainment, including sales. We tell our own story and share opinions while constantly pursuing continued relevance. We are a tap away from everyone, anywhere and at any time. We're informative, entertaining and an awesome distraction from a world that can get ugly. We strive to become someone our audience would never want to lose.
- **Westwood One** syndicated personality **Elaina Smith**: You're constantly juggling. You're a producer, an analyst, a best friend to listeners, an influencer, an interviewer, reporter, writer, community leader,

philanthropist. You live in multiple media spaces: digital media, television, social media, etc. And you accomplish this with little — to sometimes, no — help. It also means you've probably told someone what you do and they responded, "Oh, I don't listen to the radio." It means having an intense passion for the industry, but constantly being worried about where it's heading in this new age, especially when it comes to AI accessibility.

- **iHeartMedia** national personality **Angie Ward**: We are more than voices, we are content creators, brands and leaders. We bond with listeners and the community by sharing local stories, news, music and conversations. We also connect by being active on social media, podcasts and events, and supporting local causes. We have a special bond with our audience, which helps us create fans, influence and revenue.
- **KSCS/Dallas** morning co-host **Michelle Rodriguez**: Now more than ever, we have amazing opportunities to connect with our listeners in many different ways. It also means we have to be everywhere our listeners are, on every social media platform, along with the things we had already been doing. We have to be on top of any new technology and find innovative ways to use it to our advantage to reach our listeners and create those relationships that extend beyond the airwaves. We're friends, influencers, and family to our listeners because they also follow us off the air, on the devices that are always in their hands.
- **Backstage Country** host **Kelly Ford**: Imagine a superhero with the strategic mind of a brand manager, the spirit of a community builder, the heart of a therapist, the wit of a comic, and the tech savvy of a gadget guru. Now, swap out the cape and mask for headphones and a mic, and you've got the definition of a radio personality in 2024. We wear a lot of hats, but at the core, our mission remains the same as it has always

been: to engage, inform, and connect with the audience in a rapidly evolving media landscape.

- **KFKF/Kansas City PD**/morning host **Dale Carter**: It isn't much different than when I started in 1979. It is about connecting with the audience on a human level. Developing that bond in a difficult to duplicate way. Being real. That's what listeners really want: a friend on the radio who gets what they're going through. Someone who can make them laugh, cry, smile or get angry.
- **KSSN/Little Rock PD**/midday host **Jess Jennings**: Being your authentic self to find and create ways to connect, inform and entertain listeners.
- **WIRK/West Palm Beach** morning co-host **Tim Leary**: The industry has morphed over several years: consolidation, cutbacks, pandemic, AI. But I still approach the show the same: try to create the best content, and keep trying to make connections with listeners.
- **SuiteRadio's** **Rowdy Yates**: I do not think anyone would deny that the sexiness of the job has lost a little of its luster. But we have the tools at our disposal to shine quite brightly. We just need the time to do it. Facebook, Instagram, YouTube and other social media platforms provide the perfect avenues to do this, but it is difficult to put the necessary hours and effort into it when most people have seven other jobs to perform on top of their show every day. I keep two words in the back of my mind every time I speak into the microphone: "Be memorable." If a personality focuses on that first, foremost and always, the title of "radio personality" will still be one you can proudly say you have.
- **Silverfish/Compass** syndicated personality **Derek "Big D" Haskins**: Being relatable and likeable is more important than ever. There are so many different streams of info hitting our audience, and you have to be able to keep up and surpass.
- **WSIX/Nashville** midday host **Brooke Taylor**: Being a radio personality means so much more than just the title of "radio." You're not just in charge of a radio show, but creating content, posting on station and personal socials. Honestly, we're the original "influencer" if you think about it.
- **ChatGPT**: [It] means being responsible for hosting and presenting content on a radio station, engaging listeners, introducing music, conducting interviews

THE BIG MACHINE CONNECTION



**CHRIS
JANSON**

#1 single
"All I Need is You"
**NEW SINGLE
COMING SOON!**



**BRANTLEY
GILBERT**

**NEW MUSIC
COMING!**



**AARON
LEWIS**

"Let's Go Fishing"
from the
forthcoming album,
THE HILL
AVAILABLE 3/29



**BRIAN
KELLEY**

**NEW ALBUM
ANNOUNCE
NEXT WEEK!**



**RILEY
GREEN**

#1 single
"Different Round Here"
Ft. Luke Combs
NEW single
"Damn Good Day to Leave"
IMPACTING NOW!



**JACKSON
DEAN**

"Fearless" **TOP 15!**
Over 80 Million Streams
**NEW MUSIC
COMING 2024**



**ELI YOUNG
BAND**

**NEW MUSIC
COMING!**



**CONNER
SMITH**

"Creek Will Rise"
TOP 10 & CLIMBING!
From his critically
acclaimed album,
SMOKY MOUNTAINS





**TIM
MCGRAW**

"One Bad Habit"
Top 50 & CLIMBING!
47 #1 SINGLES
Standing Room
Only Tour '24
kicks off March 14th



**CARLY
PEARCE**

"We Don't Fight Anymore"
Top 20 & CLIMBING!
CERTIFIED GOLD!
Over 140 Million Streams
**NEW ALBUM ANNOUNCE
THIS WEEK!**



**THOMAS
RHETT**

**NEW MUSIC
COMING!**



**DOLLY
PARTON**

**#1 ALBUM
"ROCKSTAR"
OUT NOW!**



**GARTH
BROOKS**

"Rodeo Man"
TOP 40 & CLIMBING!
Garth Brooks/Plus ONE
at the Colosseum at
Caesars Palace all 2024!



LADY A

"Love You Back"
#1 Most Added Single (12/11)
**OVER 115 STATIONS
ON & SPINNING!**



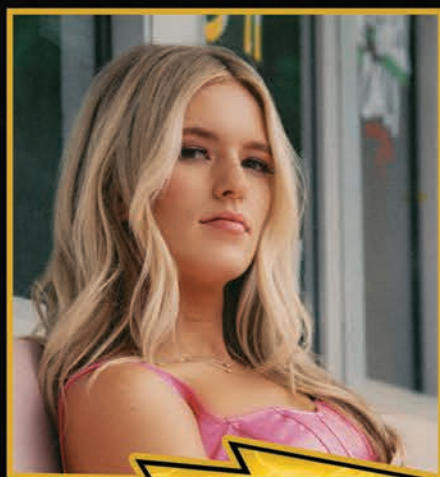
**BRETT
YOUNG**

Over 120 Million Streams
TOP 40 & CLIMBING!



**JUSTIN
MOORE**

"This Is My Dirt"
The follow up to 12 #1's
TOP 40 & CLIMBING!



**MACKENZIE
CARPENTER**

**NEW MUSIC
COMING!**



**CHASE
MCDANIEL**



**MAE
ESTES**



LECADE



**GREYLAN
JAMES**

INTRODUCING NEW ARTISTS



Rowdy Yates



Tim Leary



Derek "Big D" Haskins



Brooke Taylor



Matt Bradley



Cory "Fitz" Fitzner



Sean "Bubba" Powell

PERSONALITIES:

and providing entertainment and information to the audience. It often involves adapting to digital platforms, social media engagement, and maintaining a strong connection with listeners in an increasingly competitive media landscape.

Describe a key function of an air personality's job that AI could never replicate.

• **KWEN/Tulsa Dir./Branding & Programming Matt Bradley:** I've never seen a robot hug a listener who lost their house in a tornado while you're there handing out water bottles. The things we do in our community would be impossible without real people who feel what the listener is going through.

• **Audacy/Houston VP/Radio Programming Melissa Chase:** AI can never replicate personality. True talent open their hearts with beautiful storytelling, relatable moments and interacting with listeners. When an artist passes, no one can humanize the beauty of their contributions like our personalities. Artificial intelligence is not helping when the community needs help, getting hands dirty helping to deliver water or collect emergency supplies. While AI may be a resource for consolidating show prep, assisting with trivia questions for a game or helping start a spark for endorsement copy, it can never truly be a real talent in the same way as the ones our listeners connect to.

• **KYGO/Denver Dir./Operations Brian Michel:** Human connection. Personalities are different than DJs or station shift facilitators. The DJs and voice trackers ramping eight second intros can all be replicated by AI, but the local understanding, nuances, reactions and inspiration of and by true personalities who really connect on a deeper level with the audience can't be.

• **WNOE/New Orleans PD Casey Carter:** I can't imagine that AI would be able to get our funky, only-in-New-Orleans pronunciations and slang correct. Neither Siri nor the navigation in my car come close to some of these pronunciations. Humans can barely pronounce "Tchoupitoulas Street." Good luck to AI with that!

• **Country Top 40 host Cory "Fitz" Fitzner:** AI could never replicate the emotion that is shared by humans with their audience. AI can't make you laugh, cry or feel. As far as authentic connection is concerned, there is nothing more powerful than a human heart connecting with another human heart. AI can't share personal stories about crazy nights on the bus with Toby Keith. AI can't cry with the audience. AI can't go backstage to chat with Lainey Wilson minutes after she won Entertainer of the Year. AI can't go on the air and take the temperature of a city the morning after a Super Bowl win. AI can't rally a community to raise money for a local family in need. AI is exactly what it says it is: artificial.

• **KUPL/Portland, OR Asst. Content Dir. Dylan Salisbury:** "Never" is tough to answer with something like AI because it is ever evolving, always growing and getting better. AI is just as good as any liner card jock. It can read whatever you tell it to and hit the post perfectly while intro-ing any song. It can show prep with the best of them, talking about pop culture events, and give you info you probably didn't know about artists.

But as of now, AI can't fuel up at your local gas station and talk with the clerk about what they saw during their graveyard shift. It can't help clean up the side of the highway or upgrade listeners at the concert in your town. The other "blind spot" that AI currently deals with is super recent events. If you've used ChatGPT, you'll know that its last data training was in January of 2022, so anything after that, it doesn't know.

• **Silverfish/Compass syndicated personality Sean "Bubba" Powell:** Understanding comedic or emotional pacing. Sometimes you have to let things breathe to get the desired result. AI is not a threat to entertainers, but I fear for the job security of the liner card peeps.

• **Jess Jennings:** Sincerity. For example, the passing of Toby Keith. AI could form the words and a message to convey his passing, but there would be a lack of heart and soul – sharing memories, experiences or feelings that you can only get from

human-to-human connection.

• **Michelle Rodriguez:** Our passion, emotions and soul. You can script all you want, but the nuances of a live personality who can feel and relate to a listener cannot be duplicated. I shared the battle my dad had with cancer that took his life. I don't know that AI could empathize with listeners in the same way and convey the same heartfelt emotions.

• **Chris Carr:** AI doesn't break down in tears with a broken voice when you tell your audience you just lost your parent. AI can't give you goosebumps like the personality who just screamed that your team finally won the championship. AI can't take calls from your audience to laugh or cry along with whatever is going on. AI can't tell a story like a real human. AI will never have instincts and a gut feeling like a radio personality.

• **Brooke Taylor:** Being human. Imagine AI attempting to do a radiothon for a children's hospital, or a tragedy that occurs. No empathy, no emotion. AI will never replicate that.

• **Kelly Ford:** Human connection is the heart and soul of radio. No AI, however sophisticated, can replicate the raw emotion, empathy and shared experience that unfolds on-air.

• **Tim Leary:** AI will never be able to replicate heart. It can't shake a listener's hand or give them a hug. It will never be able to physically go out and help someone who's hurting or in need.

• **Rowdy Yates:** AI can't really be funny. It can write jokes, but it cannot replicate your individual brand of humor. It takes a real human being to be funny.

• **Elaina Smith:** Face-to-face connection at remotes, concerts, and out and about has always been so special. The connections I've made with listeners through the years, I just can't imagine being recreated with AI.

• **ChatGPT:** The ability to genuinely connect with and engage the audience on an emotional level. While AI can analyze data and generate content, it lacks the human empathy and intuition necessary to form authentic bonds with listeners, understand their emotions, and respond dynamically in real-time based on those interactions.

Potential Is There

Anyone who's ever uttered the words "Hey, Siri," or used spell check on a document has used AI, but the majority of broadcasters who were asked if they're currently utilizing it to assist with any other part of their job said no. Many, however, are open to it, even if they share Brooke Taylor's assertion that AI "freaks me out."

Says Jennings, "I'm all for adopting new technologies, especially if they can make our real-life work easier and help streamline day-to-day activities." *Big D & Bubba's* Powell says, "AI is cool, and a great tool, but it's not a tool that is useful at this point for our show."

Yates sees AI as a "tremendous" potential asset for "the inspiration of ideas. If I were a PD/OM, production copywriter or AE, I'd use it daily to help me write creative promos, sweepers and better spots," he says. "I also think that AI could be a secret weapon when it comes to daily show prep," something he says he is "about to investigate."

Even KFKF's Carter, who admits to being a "late adopter" when it comes to technology, says, "If I do see someone using it in a way that I think could benefit what we do, you bet I'd jump all over it."

Fitz, however, says he's unlikely to give it a try. "When I go to Walmart, I refuse to use the self-checkout line," he explains. "I still believe in the human experience. I believe in human connection. I believe in supporting human jobs."

Ford calls AI a "valuable tool" that she uses sometimes for "research and content brainstorming ideas. But AI can't do what we do as on-air talent," she adds. "Radio is about real people, real emotions, not algorithms. I think AI should be in your toolbox, but that magic only comes from human connection."

KSCS' Rodriguez says, "It's not that we're closed to the idea [of AI]. What we've explored, we feel still needs the human touch. Maybe AI isn't there yet, but we are open to what it can offer. There is still a lot we don't know about its role in our industry, but the potential to do great things with it is there." **CAC**

Ask The PDs

When ChatGPT was asked, "What does a radio programmer need most out of an air personality in 2024," it quickly spit out that programmers need someone "who can engage and connect with listeners authentically, create compelling content that resonates with the audience, adapt to changing trends and technologies, and effectively utilize social media to extend their reach and impact."

Turns out, that's right — at least partly. Asked the same question, PD responses largely lined up — especially the need for authenticity.

"As funny as it may sound, we need our air personalities to be human," says **KUPL/Portland, OR Asst. Content Dir. Dylan Salisbury**.

"By that I mean showing real emotion and sharing experiences. Being human is the greatest skill or quality you can ask for that can't be replicated."

"A lot of programmers seem to want 'jack of all trades' people, but what is really needed are effective, entertaining and charismatic communicators and content creators," says **KYGO/Denver Dir./Operations Brian Michel**. "Sometimes, there's unicorns who are good at the communication content part and the mechanics of social, editing, music scheduling, etc., but the most important need is in the job title itself: personality."

While not part of ChatGPT's idea of what radio needs, localism factored in on the responses from real programmers. "I still believe that local wins," says **WNOE/New Orleans PD Casey Carter**. "For instance, here in New Orleans, I couldn't imagine someone being on the air and not talking about Mardi Gras from a local perspective."

"Our on-air jocks require a certain amount of experience with the Long Island area," agrees **JVC Broadcasting Dir./Country Programming Phathead**. "There are things that are very specific to Long Island that our jocks convey to the audience. AI could never take that away."

ChatGPT's assertions that personalities need to adapt to changing technologies and effectively use social media are beliefs shared by **Audacy/Houston VP/Radio Programming Melissa Chase**. "Radio in 2024 requires a shift in mindset to full adaptation of digital integration for our brands," she says. "As digital platforms have increased in importance, there have been many programmers who require a set number of posts or mandatory blog updates on the website, which led to a lot of time-consuming posting of empty content to fill a requirement."

"To be successful now, personalities and programmers need to see more of the opportunity that digital can provide when the 'right' content is posted ... We need to stop thinking of these opportunities as a burden and rethink how we can maximize the opportunities to continue to have more touch points with our audience."



Dylan Salisbury



Brian Michel



Casey Carter



Phathead



Melissa Chase

Volume 19, Issue 1, March 2024

COUNTRYAIRCHECK

914 18th Avenue, South • Nashville, TN 37212
615-320-1450

Publisher/CEO

Lon Helton

lon@countryaircheck.com

Manager/Graphics, IT & Administration

Kelley Hampton

kelley@countryaircheck.com

Sr. Radio Analyst

Chris Huff

chris@countryaircheck.com

Managing Editor

Caitlin DeForest

caitlin@countryaircheck.com

VP/Sales & Marketing

April Johnson

april@countryaircheck.com

Exec. Radio Editor

Phyllis Stark

phyllis@countryaircheck.com

Coordinator/Design & Production

Addie Morton

addie@countryaircheck.com

Art Direction

Jerry Holthouse

jerry_holthouse@comcast.net

Sales Specialist

Kevin Carroll

kevin@countryaircheck.com

President/COO

Chuck Aley

chuck@countryaircheck.com



WELCOME TO CRS 2024

STOP BY AND SEE US
IN MUSIC ROW ROOM #2

BIG LOUD



CONGRATULATIONS TO STORME WARREN

RECIPIENT OF
TOM RIVERS HUMANITARIAN AWARD

CRS 24



TUNE IN

CONGRATULATES THE BIG 615 NOMINEES ★ COUNTRY AIRCHECK AWARDS ★



STORME WARREN
THE BIG 615
NATIONAL DAILY PERSONALITY

MONTA VADEN
THE BIG 615
NATIONAL PROGRAMMER/CURATOR

HEARTLAND



NO TOMORROW

AVAILABLE MARCH 11



OVER 6.5 BILLION CAREER ON-DEMAND STREAMS

OVER 1 BILLION STREAMS IN 2023

OVER 9 MILLION SOCIAL MEDIA FOLLOWERS



*Kelsea
Ballerini*

*NEW MUSIC
COMING SOON*

BLACK RIVER
RECORDS

- R1

Photo of radio pro scheduling music in the hallway
- R2

Photo of someone at Throwback Throwdown wearing bell bottoms
- R3

Photo of the line waiting to get into the Grand Ballroom
- R4

Number of panels/sessions that include "AI" in the title
- R5

Current color of Tim Leary's mohawk
- A1

Photo of anyone wearing a CRS badge and holding a Stanley cup
- A2

Photo of a Country Music Hall/Museum artifact
- A3

Name of the Paddle Royale Ping Pong winner
- A4

Photo of an Omni elevator at capacity
- A5

Selfie with any Country Radio Hall of Famer
- D1

Photo with anyone who hosts a national countdown show
- D2

Selfie with anyone wearing a cowboy hat
- D3

Name of a coffee flavor available in the St. Jude lounge.
- D4

Photo of Mike McVay not wearing a tie
- D5

Photo of Gator Harrison holding a coffee cup
- I1

Photo of yourself on a transpo-tainment vehicle
- I2

The room number of any label suite
- I3

Photo of someone's awkwardly carried/ folded Country Aircheck print issue
- I4

Photo of a radio personality on the circle couch
- I5

Photo of yourself holding a ping pong paddle
- O1

Photo with a puppy
- O2

Selfie with Curb's Mike Rogers
- O3

The color of the shirt worn by Keith Urban at Bob Kingsley's Acoustic Alley
- O4

Selfie of anyone wearing anything with a station logo on it
- O5













The grade Justin Chase was in when he got his first radio internship. (Hint: See The Interview.)

CRS BINGO!

Back by lack of demand, it's CRS Scavenger Bingo! Fun, frivolity and free stuff await, courtesy of Country Aircheck. Prizes include an Apple Watch, vinyl turntable with speakers and a set of Pro AirPods. Good luck!

RULES

- Complete spaces on the CRS Scavenger Bingo play card as indicated by sending an email with photos/ answers for each Bingo or the "Cover All" to bingo@countryaircheck.com by 3pm CT March 1.
- Standard bingo rules apply: Five inline spaces across, down or diagonally count as a "Bingo." Everyone who successfully completes a "Bingo" will receive one entry for the drawing. Anyone who successfully completes a "Cover All" of every space will receive eight (8) entries for the drawing.
- Winners will be drawn at the *New Faces Show & Dinner*.
- Open to all CRS registrants excluding employees, spouses and associates of Country Aircheck. One prize per winner.

R	A	D	I	O
1		1	1	
	2		2	
3	3	3		
	4		4	4
	5			5



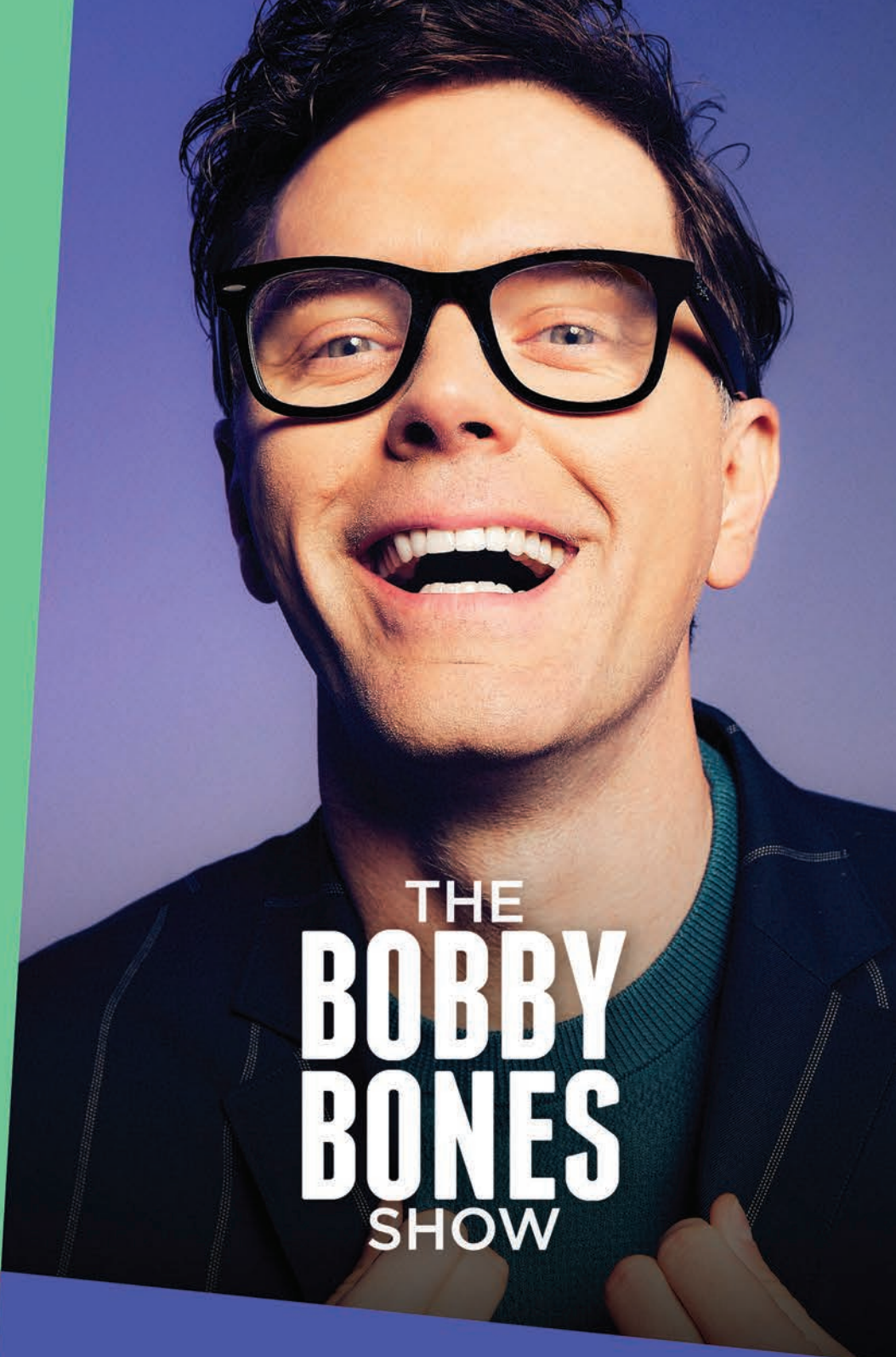
Music Saves Lives. So Does St. Jude.

Thank you for supporting the kids of St. Jude Children's Research Hospital® battling cancer and other life-threatening diseases. We believe every child deserves a chance to live their best life and celebrate every moment, and you help make that possible. Your generosity means that families will never receive a bill for treatment, travel, housing or food – so they can focus on helping their child live. Together, we will continue the fight to end childhood cancer and won't stop until no child dies from cancer.

musicgives.org



WE'VE
GOT
COUNTRY
COVERED



THE
BOBBY
BONES
SHOW



AFTER
MIDNITE
WITH GRANGER
SMITH

DAY
AND
NIGHT

premiere
NETWORKS

For more information, contact
Affiliates@PremiereNetworks.com



RECORDS

SEVEN YEARS:

10 #1 SINGLES

25 RIAA CERTIFICATIONS

4 BILLION STREAMS

THANK YOU COUNTRY RADIO



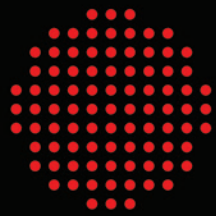
RUSSELL
DICKERSON



SCOTTY
MC CREERY



JORDAN
FLETCHER



SONY MUSIC | NASHVILLE

WELCOMES YOU TO CRS!

COUNTRY AIRCHECK **TOP NEW ARTIST** 2023

① COREY KENT

BILLBOARD **TOP NEW ARTIST** 2023

① MEGAN MORONEY



COMBUSTIONMUSIC



COME SEE COREY + MEGAN PERFORM AT NEW FACES

MEET THE
**2024
NEW
FACES**
OF COUNTRY
MUSIC



GEORGE
BIRGE



NEXT THING NEW

Balancing my career with being a husband and a father definitely took some getting used to. My family is everything to me, but there are times I'm gone for long stretches or dialed into a project. Learning to do both has been a balancing act, but also a blessing. During COVID I was able to stay home and build a really great foundation with my wife and kiddos so that when things did take off on the road, I still had that concrete foundation at home.

This has been the most insane year of my life ... and also the stuff dreams are made of. I've been working at it my whole life, so having the floodgates open all at once was almost overwhelming. The No. 1 landing during the holiday was extra special because I got to be home and celebrate with my family, friends and everyone who has supported me.

I take the New Face title with a grain of salt. Obviously I am new to a lot of people, but making music and touring is not new to me. I grew up in Austin where live music is just in your veins. I was playing live by the time I was 14 – x's on my hand on Sixth Street. It takes a while to get your music heard and an opportunity to spread it across the country. For the last 10 years, I've kept my head down and tried to stay true to who I am and make music I'm proud of – blindly believing that it was going to happen. It's funny ... it was like, nothing, nothing, nothing and then, all of a sudden, it was a rocket ship. I had heard that from friends who have made it, but you don't really know what to expect until it happens to you.

Country radio took a chance on me. A lot of people knew who I was, so they could have easily written me off as damaged goods, but they didn't. It's a slow burn as a new artist and you have to reach critical mass – there's so much competition. A lot of programmers believed in me early with those coveted spots on their stations. As we started to prove ourselves with research and fans connecting with the songs, more and more came on board. By the end, Country radio championed ["Mind On You"] in a way that was bigger than my wildest dreams. They've literally changed my life by giving me a platform to make music and tour for the rest of my life.

The reaction to "Cowboy Songs" has been like nothing I've ever experienced. We were contemplating putting it out later in the year, but after every show, people in the meet-and-greet line would be like, "Hey, what's that 'Cowboy Songs?'" When we recorded it, it just jumped out of the speakers – pure magic. It's probably my favorite song I've ever written, and I'm going to be getting it out as soon as I possibly can.



COREY KENT

It's easy to be like, "Man, I'm not a new artist." I've had four or five different careers at this point, but you live life in seasons. Take Jelly Roll. He's been at it for a long time, built a career and provided for his family ... and a lot of people still didn't know his name. Seeing a guy like that has helped keep it in perspective. It's easy to get jaded or frustrated with where you are and how long things are taking. But if you stay patient, treat people well, work hard and the music's good, your time eventually comes.

Definitely not the ideal sleeping situation when I first moved to Tennessee. I was 17. My parents gave me moral support and did what they could, but that didn't necessarily mean financial support. My first night in Tennessee, I pulled over in a hotel parking lot and slept in my truck. The next morning it was so cold there were literally frosted snowflakes on my windshield. I looked out the window to my left and there was a guy right next to me sleeping in his car. I was like, "I have arrived. This is Nashville. This is the most Music City thing ever."

Later, I was living in Dickson, TN and my wife had recently given birth to our first child. I'll never forget the Monday phone call from my superior at the company I was writing songs for, like, "Hey, how're you doing? How's your kid? Soak up these moments, they go by fast. By the way you're fired." I was like, "Whoa, what just happened?" We asked ourselves what it meant for our family. The only thing keeping us in Tennessee was that job. We wanted to raise our little girl – we now have another girl and a boy – around grandparents, aunts, uncles and cousins. We wanted them to know their family. So we let God do his thing. "Music will work itself out – let's put our family first." We moved to Texas, decided to work twice as hard from here and build it on the road. And that's what we did.

Right as we got to Texas, the world shut down for a couple of years. I had to go to work for a pavement company because music wasn't an option. That was a hard left turn I wasn't expecting – a season of putting my head down and doing what I had to do to provide while somehow keeping the dream alive for when the world opens back up. Knowing you've got to outwork everybody to get where you want to go.

When I recorded "Wild As Her," I was still working at the pavement company. I had been playing at a Mexican restaurant in Louisville, TX for almost two years – the only place that was allowing live music at the time. As the world started to open back up, shows started trickling in one at a time. Then it got busier and we played 105 shows by the end of 2021.

There are two kinds of people; you either think you can jinx something or you think you can manifest something. I'm a firm believer of manifesting. So, 2024 will be the biggest year we've ever had, especially at radio.

I don't know what *New Faces* originally represented, but in modern times, it's a springboard. A rite of passage. The success stories are unlike any other event in this industry.

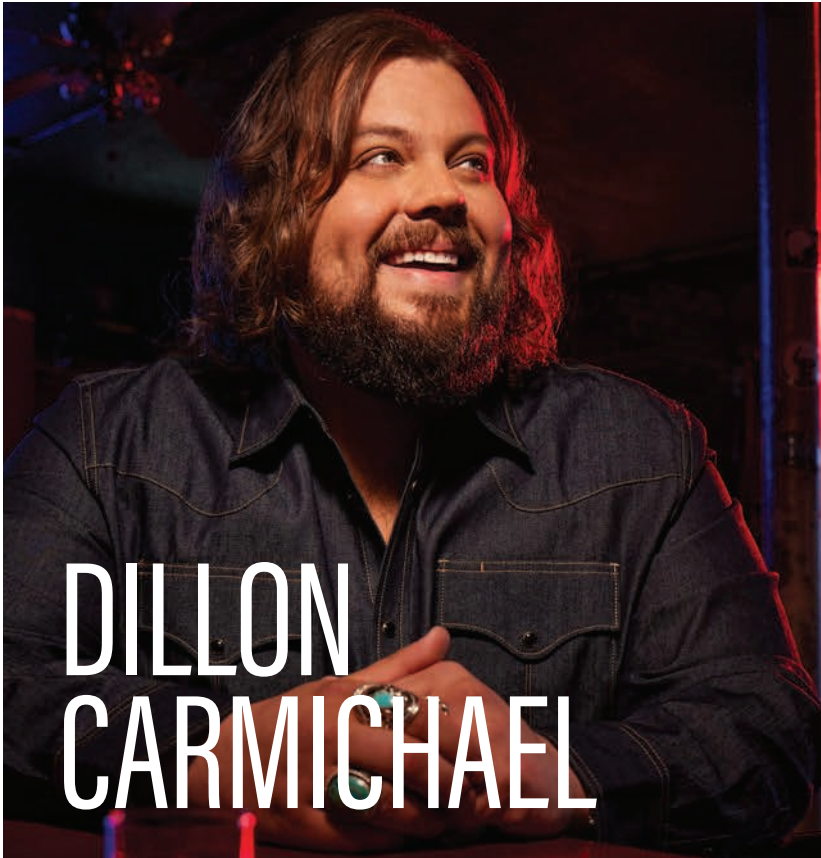
I had a band when I was 14. We rehearsed in my basement and actually got pretty good. We started off playing indie rock and metal, but found out *real fast* no one wants to hear that. So we started playing more cover songs people knew. In high school, I started performing in FFA talent shows and ended up winning the Kentucky regional, got first place in the state but, unfortunately, did not win at nationals. When it came time to move to Nashville, I had the confidence to go as soon as I graduated.

In the industry, my family connections helped because it made people want to listen, but there are only a few fans who know I'm the nephew of John Michael and Eddie Montgomery. People who don't know me well might think I never worked hard to earn it, but that's a small group because most don't know I have famous uncles because my last name is different. When I first moved to Nashville, a lot of people said I should change my last name to Montgomery. Thank goodness for my stubborn pride. My dad is a wonderful father and his dad and the legacy of the Carmichaels was very important to me.

"Drinkin' Problems" was written by some fantastic songwriters, including Luke Combs. When I heard it, I fell in love, but my first question was, "Why hasn't he recorded this?" Turns out, they wrote it in 2017, about a year after Midland released a song with the same title. When I heard it several years later, enough time had passed where it didn't really matter that there was another song with a similar title. I thought it was hilarious, relatable and had a hit quality to it. My producers, Jon Pardi and Ryan Gore, felt the same way and it's working its way up the chart every day.

"Son of A" was my first success story. Even though it took a really long time, it did reach top 25. I saw the impact having a song on the radio can have on your ticket sales and everything else. A lot of fans started coming out of the woodwork and showing up to shows. At my meet-and-greets, fans would say, "I'm here to hear 'Son Of A!'"

Between the release of "Son Of A" and "Drinkin' Problems," my understanding of Country radio has grown. Understanding its importance and seeing its actual effects are two different things. My goal is to be a partner with and support Country radio and be supported by Country radio for a long time. I don't want to be a one-hit wonder, and I want to continue as a part of what they're doing with shows, radiothons and making friends. My uncles did that in their eras, and I look up to them and that aspect of their careers.



DILLON CARMICHAEL



RISER HOUSE WELCOMES YOU TO CRS 2024!

CONGRATULATIONS

DILLON CARMICHAEL

NEW FACES '24

SEE YOU AT THE SHOW FRIDAY NIGHT



SESAC CONGRATULATES

DILLON
CARMICHAEL

MEGAN
MORONEY



CRS NEW FACES
CLASS OF 2024



CT40 WITH FITZ

**COUNTRY MUSIC'S
MOST HONORED
LONGEST-RUNNING
TOP RATED &
MOST BELOVED**



NATIONAL COUNTDOWN SHOW



www.ct40.com





A RED STREET RECORDS FILM

jay demarcus

saving country music

ryan larkins chris lane neon union

the mission is a song.

Check out RYAN LARKINS' "King of Country Music," CHRIS LANE'S "Find Another Bar," and NEON UNION'S "This Side of the Dirt," available everywhere you listen to music.



was an accounting major my first two years at the University of Georgia. My sorority hired Jon Langston for an event, but we didn't have the money for an opener. They were like, "Megan can get up there and sing some covers." Chase Rice was there with Jon and asked if I wanted to open for him the next month at the Georgia Theatre. His only condition was I had to write an original song. So I had a month to write my first song, and after I played that first show, I fell in love with it. I was like, "Well, this is what I'm doing. I don't know how I'm going to do it, but I'm not going to stop until it works."

After I played that show, I stayed in accounting a little bit longer, and then I switched my major to digital marketing and got accepted into the music business program. I had everything from production to management to publishing classes. I actually had someone who lived in Nashville tell me I didn't need it.

Obviously, the best way to learn is firsthand, but having those classes has definitely helped.

I was also a publishing intern for Kristian and Brandon Bush, which made a difference when I was still independent because I already knew how to log all my songs and upload to TuneCore. It was invaluable and now Kristian is my producer.

My lyrics are for everyone, not just people who like country music. If you don't listen to country music, you can listen to "I'm Not Pretty" and still understand because you've had someone creep on your Instagram or whatever. "No Caller ID" is the same. Even if you don't like country, you're like, "Okay, I know what she's talking about." They're cultural songs and country isn't always like that.

"No Caller ID" and "I'm Not Pretty" are both based on true stories. On "I'm

Not Pretty," the ex-boyfriend's new girlfriend accidentally liked the photo and I was like, "I've creeped, you've creeped, we've all creeped. This is a universal experience. How

can I write about it and make it positive?" I want whoever's singing this to feel confident and not worry so much if that happens to them. They don't have to be like, "Oh, that's so weird." Spin it in a positive, confident way.

With "No Caller ID," I had an ex I kept trying to get rid of and just couldn't. I figured that was a universal experience as well. I tried to be as honest as possible because that's when you really feel something and can connect with people. When I'm feeling something, I try to feel it as strongly as I can because then I can write about it in the most real way possible.

Being chosen as a New Face is having Country radio recognize my songwriting, my songs and all the hard work I've put in over the past few years. Having a No. 1 last year was the coolest thing ever, so for them to be interested in more music and care about my songwriting just means the world to me.



MEGAN MORONEY



CONNER SMITH

My biggest dream has always been to hear my song come through the FM. Having that come to life with "Creek Will Rise," having so many supporters and friends in radio and streaming, then to be selected as a New Face? It's one of those reap what you sow moments. I've been to two or three *New Faces* shows, and I've always watched wondering what it would be like to be on that stage.

I can't imagine a busier year than my last, but being busy in this industry means you're doing something right. My debut album is my first opportunity to pull back the curtain and show fans who I want to be as an artist in country music. We've been on this *Creek Will Rise* tour for the last three months and it feels like it grows every night. In 2024, I'm going to continue building that fan base, playing every room with a stage and working hard at Country radio. Getting that first No. 1 is my biggest goal right now.

"Creek Will Rise" has been the lead horse of *Smoky Mountains*, but beyond that, a song called "Roulette On The Heart," featuring Hailey Whitters, is some of my best work as a songwriter. "Heatin' Up" is a fun song that has really come to life in the live set and follows the vein of "Creek Will Rise." And "Meanwhile In Carolina" is a great example of who I want to be as an artist, which is very much centered around my songwriting.

I could write a book on the ways I've grown between the releases of *Didn't Go Too Far* and *Smoky Mountains* – personally and professionally. I signed a record deal when I was 18, started putting out songs at 20 and I'm 23 now. The last three years have been about figuring out who I am as a person and as an artist, and learning to trust both the people around me and the man upstairs. You have to stay humble and remember who you are – beyond how many streams you get or where your song is on the chart.

Growing up, I always wanted to be a songwriter, so I studied them and the different people behind the scenes. There was one guy named Zach Crowell who I was a massive fan of back in 2016 when he had just had his first big break with producing and writing for Sam Hunt's *Montevallo*. I was with my family at dinner one night, and out of nowhere said, "Out of everyone in Nashville, I would love to work with Zach Crowell." The very next day, Zach saw a video of me on Instagram and sent it to my now-manager. Seven days after speaking that out, I was sitting in Zach's studio and we began working together. At the age of 16, he signed me to a publishing deal. To this day, he's produced every song I've ever put out.

CAC

THE NEW FEATURE BOOK

KNIX, The Buck Owens Years

KNIX, The Buck Owens Years spotlights a timeline history of this iconic country music radio station in Phoenix, Arizona. Country music Hall of Famer Buck Owens purchased the station in 1968 and owned it for nearly 31 years. The book features many historic photos and comments from former and current radio air talent with their thoughts and fond memories of working for America's Finest country radio station.

HARDCOVER AVAILABLE AT AMAZON
AND BARNES AND NOBLE ONLINE



RAISING A GLASS TO
MIKE ROGERS
PROMO LEGEND OF 35 YEARS

CONGRATS ON AN EPIC & STORIED CAREER.
YOU HAVE LEFT YOUR MARK ON THIS INDUSTRY
& SO MUCH OF THE MUSIC WE LOVE.



Cheers!

Your **CURB** Family
RECORDS

INTRODUCING

AUSTIN SNELL



PRAY ALL THE WAY HOME

50 MILLION+ GLOBAL STREAMS TO DATE

200K+ US TRACK EQUIVALENTS TO DATE

2 MILLION+ VIEWS ON OFFICIAL MUSIC VIDEO

**OPENER ON JASON ALDEAN'S
2024 HIGHWAY DESPERADO TOUR**

AUSTINSNELL.COM



WARNER
MUSIC
NASHVILLE



RIVERHOUSE
ARTISTS

KENNY CHESNEY

NEW ALBUM

BORN

FEATURING 'TAKE HER HOME'

AVAILABLE 3/22



WE CONGRATULATE

**MIKE CURB
& CURB RECORDS**

**ON 60 YEARS OF
INCREDIBLE MUSIC**



**MUSIC MOVES
OUR WORLD**



TOP 60

Curb Records Reaches Unprecedented Milestone

Mike Curb loves records ... in every possible dimension of the word. Certainly, he loves recorded musical tracks and has been collecting them in multiple ways since childhood. "I probably have every 45 that ever charted," he says, and that's not hyperbole. As a songwriter, artist and producer, he's created records. As the founder of his own record label, he's amassed an incredible catalog of records. As an education-minded philanthropist, he's established and advanced institutions that will help others learn to make records. But that's not all.

Mike Curb loves setting records. Chart records. Racing records. He

was California's governor of record for roughly a year. And now, at the age of 79, he has set one that may never be broken: Sixty years as the owner and operator of a successful independent record company. Attempting to make record of all the accomplishments along the way is undoubtedly a fool's errand. Even focusing singularly on country music is a task beyond the scope of this publication's abilities. Nevertheless, these few pages of brief overview underscore a career and a company without parallel. The Curb name and legacy isn't just emblazoned on buildings and copyrights ... it's written on the psychography and culture of music across multiple generations.

CA: Did music come naturally to you?

MC: I started in a multi-racial school in Compton, CA before my father, who was an FBI agent, got transferred to the San Fernando Valley. I liked to collect 45rpm records. I ran newspaper routes – carried two routes sometimes – and spent all the money buying 45s. I don't really know what my specific talent was. I always thought I was a songwriter, and had three people who loved my songs – my sister, my mother and my grandmother. They were the only ones who liked them, for sure.

I was writing songs when I was very young, playing guitar, piano and a little bit of violin. I had a folk trio in junior high and a rock band in high school. They didn't have music or music business courses at Cal State in the San Fernando Valley, but in 1963 the dean let me use the music room, which had essentially a tape recorder and speakers. I wrote a song called "You Meet The Nicest People On A Honda," which became the commercial theme for the company. I got \$3,000, thought I was rich and left college after two years. I started making rock and roll records with my band. Back then you could walk up and down Sunset or Hollywood Boulevard where there were probably a hundred labels. I'd take records in to them, and we must have released 20 songs on various labels. I was 18 or 19.

How did you launch the label?

I wanted to start Curb Records, but couldn't get the name cleared because there was another label called Cub, which was a subsidiary of MGM – they used the lion and the cub. But Curb being only one letter away from Cub, I couldn't clear it. So I came up with Sidewalk because it was close to Curb. In trying to get distribution, a Black executive at Capitol named Eddie Ray liked my music and agreed to distribute Sidewalk through Capitol in 1964 when I was 19 years old.

We put out a record called "Apache" by The Arrows that went maybe halfway up the *Billboard* chart by early

'65. But I didn't have any funding for my label. My parents didn't have money. I didn't have money. So I started doing soundtracks for movies. I would give the music to the movie producers for virtually nothing, then keep the rights to the soundtrack album for my label.

What kind of movies were you working on?

The first one we put out was *Skater Dater*, which was a short that got nominated for an Academy Award. That caught the attention of Roger Corman, who was doing all the biker and beach movies on the West Coast. One we put out – *The Wild Angels* – was huge – a motorcycle movie with Peter Fonda and Nancy Sinatra for which I wrote the theme song. It was called "Blues Theme" by Dave Allen & The Arrows and went top 40 on the Hot 100. That was my high school band and Dave was our guitar player. We had four or five singles hit the Hot 100 and sold more than 400,000 of the *Wild Angels* soundtrack. That gave us the funding for the label.

I signed Linda Ronstadt's Stone Ponies group, produced their early records and distributed them through Capitol, which started helping me with promotion. Meanwhile, I did 50 soundtracks and wrote a lot of them. I also wrote the theme for *American Bandstand* for Dick Clark. One of our big soundtracks was *Kelly's Heroes*. As time moved on, we were getting better pictures. I was able to do a Sinatra movie and a George C. Scott movie.

Did the company take off, financially?

I struggled at first. At one point I had to live in the janitor section of our building, which was on the roof at 8730 Sunset Boulevard – right across from the Whiskey A Go Go and all those clubs. I got involved with the Chicago Transit Authority and Jimmy Guericco. And after about five years I had the opportunity to merge my company with



Curb and The Osmond Brothers

MGM, which was struggling. So they came to me with the idea for merging, which we did for five years – 1969 to 1974. We had Eric Burdon & War, Solomon Burke, The Osmonds, The Incredible Bongo Band, Five Man Electrical Band – we were having big hits.

How did you keep track of the copyrights and the business side? Did you ever sleep?

I basically slept two hours and I'm still not a good sleeper. In those days, I was basically 24-7 working.

Mike Magic

Colleagues share memories and moments about Mike Curb and Curb Records.

Curb recording artist **Rodney Atkins**: "I sang a scratch vocal for [producer] Chuck Howard on a demo I'd written. Chuck walked it across the street to Mike Curb, who said he wanted me to sign a deal. As slow as things move in the music business, that deal was done and signed the next day. I recorded probably 10 songs with Chuck trying to figure out who I was and how to sing in the studio. Mike and I were on a flight to L.A. together after that and talked the whole way. I told him I just didn't feel connected to the music we were making. He said, 'What I'm hearing is that what you've recorded doesn't match what you do live? Well, scrap it. Let's start over and try other stuff.'

"Mike connected me with [producer] Phil Gernhard. Between the two of them, they helped me figure out how to be autonomous, produce my own records and where to stick my flag in terms of the songs I wanted to record – a 10-year process with the barest blip of a hit. That commitment and access to Mike as the head of the record label and a mentor – I wouldn't trade that for anything in the world. That's the reason I'm still around after all this time."

Former Curb VP/Promotion **April Rider**: "Tim McGraw wanted Mike Curb to come to one of his shows, and I got to call Mike and tell him. It was a huge ask considering the very public legal battle going on between them. We went together and I remember how shocked Tim was that I got Mike to agree to come, and how equally excited Mike was that Tim wanted him there. I was walking on eggshells trying to navigate a delicate situation, and was so nervous I vomited in the bathroom before the show.



Tim McGraw and Curb

"Walking with Mike in the back of the arena I could see people mumbling – surprised Mike was there, like he was the celebrity. When the show started, I could tell Tim was nervous. He'd never admit it, but he wouldn't even come to our side of the stage. But right in the middle of a song, Tim stopped and told the crowd he wouldn't be on that stage if it weren't for Mike Curb. Then he walked over and fist-bumped Mike. *I was so relieved!* For the rest of the show, Mike told me the story behind every single song Tim played. It was awesome. Two weeks later it was back to the attorneys and legal battles, but for that one moment I saw nothing but love and respect between Tim McGraw and Mike Curb."

SVP/Commercial Partnerships, Streaming & Revenue **Benson Curb**: "In 1993, Mike Curb offered

me the opportunity to work for a then growing record label that had just moved from Los Angeles to Nashville to begin full record company services. It was the chance to build a career and a chance of a lifetime, and I'm thankful for that opportunity. I have been fortunate enough to be a part of his success as the company helped develop careers for Tim McGraw, LeAnn Rimes, Rodney Atkins, Dylan Scott and more. Curb was even named Label of the Year in 2001 because of Mike's belief in people, great artists and great music, and his persistence in seeing them succeed. No one

stands behind the music and his people like Mike Curb."

Former Curb promotion exec **Annie Sandor**: "Mike isn't a touchy-feely guy, but I always hugged him. The first time I did, Adrian Michaels tried to pull me away, but Mike hugged me back so it was okay. Because he's not always front-and-center on industry boards and at events, people sometimes miss that Mike's a brilliant businessman. The way he's built it is fascinating to me, because it's a waterfall. The catalog funds the label, which flows over into the racing and on it goes downstream.



Putting The Indie In Indy: The 100th Indianapolis 500-winning "William Rast Curb Big Machine" family celebrates with driver Dan Wheldon (front). Pictured (l-r) are Linda & Mike Curb, Sandi Spika Borchetta, Scott Borchetta, Borchetta's nephew Seth Hellman, and team owners Bryan Herta and Steve Newey.



Curb and Hank Williams Jr.

What about country?

In 1973, we had a record by Marie Osmond called “Paper Roses,” which was in your top 100 songs of the last 50 years. That was a country record. I was producing and writing for Hank Jr. when I merged with MGM. They had done a movie on the history of his father, but he wasn’t under contract so I signed him to the co-venture I had with Curb and MGM in 1969. I co-wrote Hank Jr’s first No. 1 record “All For The Love Of Sunshine.” He stayed with my company for 45 years. He’s no longer signed to us, but he’s a huge part of our catalog. We had Kay Adams and “Little Pink Mack,” which was probably a top 25 country record. We had Tommy Collins, Tompall And The Glaser Brothers, Ray Stevens and Eddy Arnold, who we had a quite a run with in the late ‘60s and early ‘70s. We even had Kenny Rogers, although we didn’t get “Lucille.” We had “I Started Loving You Again” – his first country hit, written by Merle Haggard. But then Kenny moved to United Artists and had “Lucille,” so we missed that one big time. After MGM we had Curb/Warner, signed T.G. Sheppard

and had 15 No. 1s. We had the Bellamy Brothers and “Let Your Love Flow.” We didn’t know if that was a pop or country record and, to be honest with you, we didn’t care. Back then, if it was branded a country record, you sold 25,000. We went No. 1 on Pop with “Let Your Love Flow” and sold a million copies. Back then on the West Coast, country meant Bakersfield and we were very much involved. But that didn’t translate much to the national chart. The CMA didn’t love us at the time. We were almost looked upon as outlaws because our music was more edgy with electric guitars. You were having huge success in pop, though? We had a No. 1 record on the Hot 100 for five consecutive years. I signed the Four Seasons, whose “Oh What A Night” was the biggest hit they ever had in 1975. In 1976 it was “Let Your Love Flow.” The next year it was Shaun Cassidy’s version of “Da Doo Ron Ron,” then it was Debby Boone’s “You Light Up My Life.” That song became the No. 1 record of the decade. In 1978, “Kiss You All Over” by Exile went to No. 1 on the Hot 100. We were rocking out in the ‘70s.

What else?

After I had “Burning Bridges” in *Kelly’s Heroes* with the Mike Curb Congregation, I was commissioned to do “The



Curb with Richard Nixon and Sammy Davis Jr.

Candy Man” for *Willy Wonka & The Chocolate Factory*, but it bombed. After signing Sammy Davis, Jr., I asked if he’d overdub the vocal. He gave me a hard time, but he did it and it went all the way to No. 1. By the end of the ‘70s, Hank Jr. was rocking. “Family Tradition” was in 1979, followed by “Whiskey Bent & Hell Bound.” I think we sold 100 million records on Hank. We sold another 100 million on all the Osmonds between solo and group records. This was all on the West Coast

How did Nashville come into the picture?

I never wanted to leave Hollywood or California. I love California and served as Lieutenant Governor. That all came out of my relationship with Ronald Reagan, who I met at a Junior Achievement event in the mid ‘70s. He was governor at the time and impressed with my music company. I helped him get artists for things he was doing – nothing important. But as time went on, he wanted me to get more involved. So I ran and became the last Republican ever elected lieutenant governor in California. When Jerry Brown ran for president and went to Africa with Linda Ronstadt for two-and-a-half months, the California Supreme Court made me acting governor. I served almost a year as acting governor. Then, when Reagan ran for president, he wanted someone from New York and someone from California running his campaign, so Jack Kemp and I were co-chairmen of Reagan For President in 1980. My wife and I with our two young daughters then moved to Washington because he appointed me Chairman of the National Finance Committee. When my term ended as lieutenant governor and my Washington experience ended in ‘82, we came back to California.



Ronald Reagan and Curb

And at the bottom of it is the foundation, which then pours the money back into the community. People talk about how Curb Records is so different, but the reason it could operate differently is because Mike built such a strong foundation.”

BMLG Chairman/CEO **Scott Borchetta**: “Mike and I had attended a political event in downtown Nashville back in January 2011. We were walking out at the same time and I said, ‘Are you going to be on a car this year for the *Indy 500*?’ He said, ‘Yes, I’m working with Bryan Herta but we’re not sure who our driver is yet. It might be Dan Wheldon. You should do it with me.’ I told him, ‘If it’s Dan Wheldon, I’m in.’ Mike called me a few days later to tell me Dan was confirmed. That year, Dan was coming off a big deal for Panther Racing and didn’t have a ride, so it was a one-off. I’d met him prior and he was just a great guy. Plus, I always ran the number 98 – the Big 98 Super Truck racing for St.

Jude – and Dan was running number 98. Plus, I usually won on Memorial Day weekend. It all just felt right. “The morning of the race, I said to Dan, ‘You don’t even know how much good luck I’m bringing you today.’ We were just laughing and had a great little visit. Dan had qualified well and ran in the top five all day, but he didn’t lead a lap. With two laps to go, Dan was suddenly in second place. We were in the suite and saw rookie J.R. Hildebrand go by. Two seconds later, Dan goes by. We were like, ‘Wow! We’re going to finish second!’ We’re watching the infield big screen as, with a slower car down low, Hildebrand tries to go around the outside, gets up in the marbles and hits the wall. Dan passes him and led the race for maybe 150 yards. We won the Indy 500. Everybody in the suite was losing their minds, and Mike and I got to share that great memory as car guys with successful, independent record companies. It all came together on that day.”

SVP/Marketing & Creative **Jeff Tuerff**: “More than 30 years ago, I began my career by answering the phone at the front desk. I marveled each time Mike walked into the office and proceeded to show genuine interest in each person he passed – always addressing them by name, including this twenty-something with little experience. His incredibly positive attitude and clear passion for music were evident each time he spoke. His commitment to music, his company, artists, employees and community is unrivaled.”

Rodney Atkins manager **Greg Hill**: “Rodney had a vision for ‘Watching You,’ but when he cut it, he knew it wasn’t working. We never got pushback from Mike. Without blinking he said, ‘You need to go cut it again.’ He never even mentioned the budget. We ended up cutting it three times before it was right, and the song went on to be a five-week No. 1. A lot of that is because Mike Curb always puts the music first. “I’ve heard a quote attributed to him: ‘It’s not how much it costs you to break an artist, it’s how much it costs you not to break an artist.’ Whether he said that or not, it’s accurate to how he operates. You don’t hang around because you’ve had 60 years of accidents. You get to 60 years because there’s brilliance in there. People might get confused about that, but Mike’s innate love for music and artists is a never ending passion.”

SVP/Finance & A&R **Bryan Stewart**: “This is not a job for Mike. It’s a passion. When I first started 30 years ago, Mike said alcohol and drugs were not a temptation for him, but hit records were his addiction. Once you have one, you are going to want another, and he was right! Not only that, but he can tell you where almost any record of the past 60+ years charted and the label of release. “He may live and breathe music 24 /7, but he and [wife] Linda are just as passionate about the fight for equality. When Mike is not talking

about music, he is hyper-focused on what we can do as individuals or as a company to fight inequality. From his work both as a politician and the owner of one of the most successful independent labels competing with the majors daily, you can see it in almost everything he does. And that passion is just as strong if not stronger today.”

Curb recording artist **Lee Brice**: “I was headed to Mike’s home to talk business. Our main goal was to make sure we were on the same page, musically. Many decisions needed to be made and we were going to break bread in the process. Instead, I ended up going through his house asking about every picture



Curb and Lee Brice

and every award. Man, when I tell you the stories that Mike has! He can recall to the minute, and with a lot of detail, all these amazing moments he’s been a part of over his career. I couldn’t even tell you about my day yesterday! “Making our way through the house, we ended up at his piano where I started to play some gospel: ‘Just As I Am,’ ‘The Old Rugged Cross,’ etc. Mike lit up like a Christmas tree. In this moment we had a major connection – kinda like two kids in Sunday school. Boy, did it take me back, and I’m sure it did for him, too. More than the day I signed our record deal, that was the day we really started doing business together. I am thankful for that part of the multi-faceted man that is Mike Curb.”



How did you get more focused on country?

We started doing co-ventures in the '80s. The Judds were never signed to RCA, but we did a co-venture because Nashville had been an impediment to us. We let Warner play a bigger role with the Bellamy Brothers, Debby Boone and Hank Williams, Jr., though we still owned the masters.

We did the same thing at Capitol with Sawyer Brown. When we signed them, I thought they were a pop act. Now we're doing a 40th anniversary album. We had a co-venture with MCA for Lyle Lovett and the Desert Rose Band. Ultimately, we had to decide if we were going to do it with one foot in, or all the way.

I always loved Nashville when I would visit. Sonny James invited me to a session at the Quonset Hut, and we realized that we wanted to bring our country rock music to Nashville. We didn't want to be held back by the CMA. We wanted our artists to be recognized, so



we invested. Plus, Tennessee had a better environment for business. California's government and policies were making it tough to do business – high taxes and all that. I had campaigned for years on the idea that people are going to move and, now, everybody is moving.

We've since bought all those buildings I used to visit with one purpose in mind – preserving Music Row. We're letting our Curb College at Belmont use Columbia

Studio A. We're letting the Country Music Hall of Fame use RCA Studio B. Those 12 buildings are set up in trust where the developers can't get to them, so Music Row will always exist.

Why do you say "held back"?

We didn't really fit into Nashville because all our artists were like Sawyer Brown and Wynonna. But we were going up the country charts and kept going. We signed Tim McGraw, Hal Ketchum, Boy Howdy, Jo Dee



Messina and others. Wynonna was doing "No One Else On Earth" with horns and Black singers and it still went No. 1. Jo Dee Messina's "Heads Carolina" was country-rock, but it was accepted by Nashville. Tim McGraw's "Indian Outlaw" was a southern rock record. It only went to No. 8, but after that, forget it. Thirty No. 1s including one that stayed there for 10 weeks, which is still a record. He's a genius, but he always had an edge.

CURB BY THE NUMBERS

Curb Records has placed 549 songs on the R&R/Mediabase/Country Aircheck Country chart since its inception in 1973. Among them were 258 top 10s and 106 No. 1s. These include:

Tim McGraw: 43 top 10s, 25 No. 1s including the record-holding 10-week chart-topper "Live Like You Were Dying."

The Bellamy Brothers: 27 top 10s, nine No. 1s including the two-week "Feelin' The Feelin'" Iconic Pop hit "Let Your Love Flow" only reached No. 17 in Country.

Hank Williams, Jr.: 22 top 10s, two No. 1s – "All My Rowdy Friends Have Settled Down" and "I'm For Love."

Sawyer Brown: 21 top 10s, six No. 1s including "Some Girls Do."

The Judds: 20 top 10s, 11 No. 1s including the four-week "Why Not Me."

T.G. Sheppard: 16 top 10s, 12 No. 1s including the two-week "I Loved 'Em Every One."

Lee Brice: 12 top 10s, nine No. 1s including the two-week "One Of Them Girls."

Jo Dee Messina: 12 top 10s, five No. 1s including three-week "That's The Way."

LeAnn Rimes: 11 top 10s and two No. 1s including "One Way Ticket (Because I Can)."

Desert Rose Band: Nine top 10s and two No. 1s.

Rodney Atkins: Eight top 10s, five No. 1s including the five-week "Watching You."

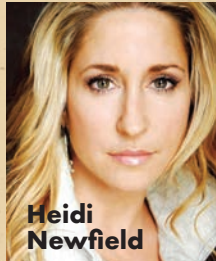
Hal Ketchum: Eight top 10s and one No. 1, "Small Town Saturday Night."



Dylan Scott: Five top 10s, four No. 1s ... most recently "Can't Have Mine (Find You A Girl)."

Four top 10s each from **Marie Osmond** and **David Kersh**, three each from **Jeff Carson** and **Boy Howdy**. Two from **Debby Boone** including "You Light Up My Life," which peaked at No. 4. Two from **Steve Holy** including the five-week No. 1 "Good Morning Beautiful" and two each from **Moe Bandy**, **Clay Walker** and **Ronnie McDowell**.

One-off top 10s: **Billy Dean's** "Let Them Be Little," **Blue County's** "Good Little Girls," **Gene Watson's** "Got No Reason Now For Goin' Home," **Heidi Newfield's** "Johnny & June," **Perfect Stranger's** "You Have The Right To Remain Silent," **Randy Travis'** "Three Wooden Crosses" and **The Whites'** "Hangin' Around."



A dozen Curb singles made Country Aircheck's list of the top 100 songs of the last 50 years. They are:

Top 100 Rank		Peak Position (Weeks)	Peak Date
1	TIM MCGRAW/Live Like You Were Dying	1(10)	7/9/04
13	STEVE HOLY/Good Morning Beautiful	1(5)	1/25/02
14	TIM MCGRAW/My Next Thirty Years	1(6)	12/8/00
16	TIM MCGRAW/My Best Friend	1(3)	2/18/00
22	JO DEE MESSINA/That's The Way	1(3)	9/15/00
26	RODNEY ATKINS/Watching You	1(5)	1/15/07
51	TIM MCGRAW/Angry All The Time	1(3)	10/26/01
68	JUDDS/Why Not Me	1(4)	11/16/84
70	MARIE OSMOND/Paper Roses	1(3)	10/26/73
76	RODNEY ATKINS/If You're Going Through Hell	1(3)	8/11/06
91	TIM MCGRAW w/FAITH HILL/It's Your Love	1(4)	6/6/97
94	TIM MCGRAW/Something Like That	1(5)	9/17/99



CHEERS TO OUR MATES AT

CURB RECORDS

ON 60 WONDERFUL YEARS!

FOR KING + COUNTRY



RED LIGHT
MANAGEMENT

CONGRATULATIONS TO OUR FRIENDS AT

CURB[®]
RECORDS

ON **SIXTY YEARS** OF EXCELLENCE!
IT'S BEEN AN HONOR TO BE A PART OF IT.



CELEBRATING 50 YEARS OF MUSIC BUSINESS EDUCATION



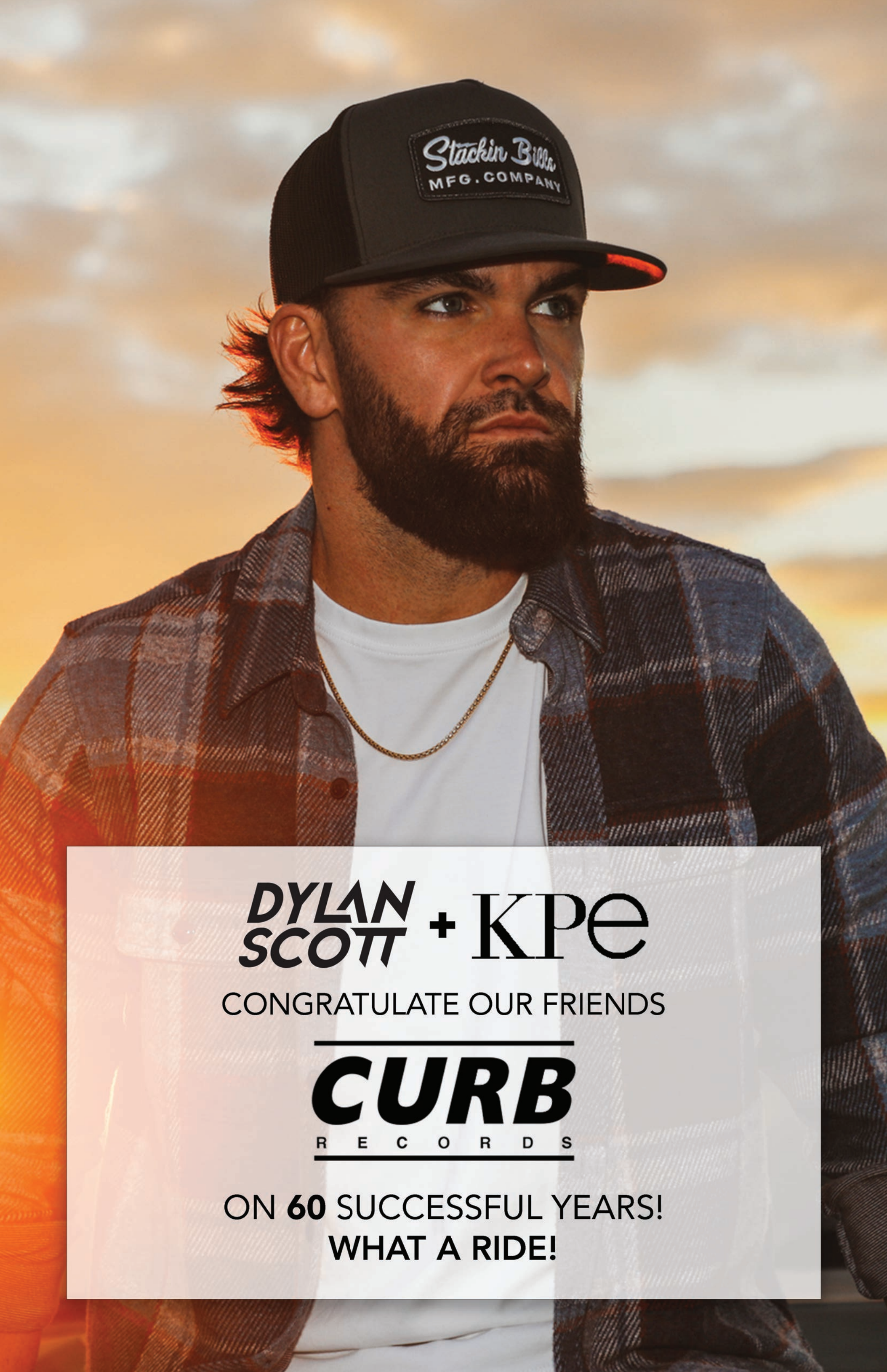
Thank you, Mike Curb, for decades of support and congratulations on 60 years of Curb Records!

SCAN HERE TO MORE ABOUT THE HISTORY OF MUSIC BUSINESS AT BELMONT AND MIKE CURB'S INFLUENCE ON THE PROGRAM AND BEYOND.



For 50 years, graduates of Belmont University's Music Business program have been leading the entertainment industry and shaping culture with an unwavering spirit of innovation — and students today are continuing the tradition.

Learn more about a legacy in the making at BELMONT.EDU/CURB



***DYLAN
SCOTT*** + **KPe**

CONGRATULATE OUR FRIENDS

CURB
R E C O R D S

ON **60** SUCCESSFUL YEARS!
WHAT A RIDE!

What did Nashville teach you that you hadn't learned in California?

I had some success as a songwriter in my early days, but my biggest success was as a producer. That's what I think my talent might've been – understanding production. I was very successful in that role with The Osmonds, Sammy Davis, Jr. and others. I didn't have much technical talent, but I understood what I wanted to hear. When I moved to Nashville, every songwriter I met was more talented than me. Every producer was more talented. I'm smart enough to realize I'm not qualified to produce today. Would you rather have this new Sawyer Brown record produced by Mike Curb or Blake Shelton? I wrote and produced enough to realize how much more talented others are, which helped me in building my company. I've always stressed trying to



make the best records with the best artists and producers.

In the '90s, we became a complete label. It wasn't just moving to Nashville. We also started doing our own marketing and promotion. We stopped doing the joint ventures we did in the '80s. We created a business model that was not dependent on any of the majors. Today we have 79 distributors, mostly DSPs. When it comes to physical, we'll work with Warner on that, but it's a small part of the record business now that we're 95% digital.

How did the deal with Word happen?

I was president of my choir in high school. In addition to my rock band, I also had the Mike Curb

Congregation, which was playing in churches. After I graduated, my father let me borrow his 1953 Chevy and drive to Waco, TX to audition the Mike Curb Congregation for Word Records. They signed the group to a singles deal, though they eventually put an album out. I stayed really close to Word and, years later, worked with Warner to buy Word. Maybe eight years ago, I bought out Warner. Word is now 100% our label.

We had a little glitch when we bought it, though. It was like Noah's Ark – we had two of everything. Two heads of promotion, two CFOs, two CEOs. Merging Curb and Word was a nightmare. The hardest thing I've ever done. Harder than running for governor of California. That was the first time in my life I had people leaving. Even through Covid, I don't think more than two or three people even changed jobs at our company.

'FOUR CURB & COUNTRY

Curb SVP/Promotion **RJ Meacham** is leading an evolving team through a year stacked with fresh musical priorities. And it all starts at Country Radio Seminar. "Everybody find Mike Rogers, because his T&E account shuts off after this," Meacham jokes.

While Rogers is hanging up the corporate card after 22 years with the label and 35 in the business, label stalwart Lori Hartigan is shifting to a new role as National Dir./Media. "Lori has pivoted and will be running secondary promotion across multiple formats," Meacham explains. "She'll be building audience awareness and driving people to streaming, socials and radio in ways that aren't contingent upon 166 reporting stations to the two published Country charts. We're going to put a greater emphasis on that moving forward, while continuing to super serve radio at every step."

The addition of Bailey White in the Southwest as Todd Thomas moves to Hartigan's former region in the West may look like plug-and-play changes, but there's more going on beneath the surface. "We're adjusting the team in a way that is a little more fluid and flexible and a lot more relational rather than geographic," Meacham explains.

"We don't need to be configured to route from one end of a region to the other in a traditional radio tour. That's a relic of the distribution days when there were branches in every region. We're going to divide stations across the team in a way that is optimal for building our artists and working with radio."



RJ Meacham

Musically, Curb has a stacked 2024 that's balanced between roster stalwarts and fast-rising newcomers. **Lee Brice** recently dropped "Checking In" to DSPs, a duet with the label's chart-topping Christian duo For King & Country. "The song is tied to *Unsung Hero*, a movie from

Lionsgate about For King & Country's family that will have its theatrical release in April," Meacham says. "Lee also has a song teed up for the spring – a rollicking throwdown with two very hot up-and-coming artists. Should be a no-brainer for Country radio."

Meacham says **Dylan Scott** "has been on a tear this past year in terms of audience growth, research testing and streaming. At radio now, 'This Town's Been Too Good To Us' is already gold and streaming 2.5 million per week. That's the follow-up track to his most recent No. 1, and running in conjunction with 'Boys Back Home.'" The latter is be-

ing worked by Columbia on the two Dylans – Scott and Marlowe.

CRS is the official radio rollout for **Kelsey Hart**. "This building has not had a song pop like that from a brand new act since I got here in 2016," Meacham says, noting that "Life With You" blew up on TikTok last year, shipped in November and started getting adds immediately. "It's crazy watching this happen ... and to be honest, we're chasing it. There's a little bit of, 'Oh shit!' Trying to keep up and get ahead, which is a great problem to have."

After year of building relationships at radio, **Hannah Ellis** has released her debut album – and the Curb team has learned a few things already. "We're taking a moment to look at streaming and see what the audience is gravitating to," Meacham says. "She's done an incredible job of establishing really strong supporters at radio and we want to make sure we come back to them with the right track. 'Country Can' and 'Wine Country' were a little more anthemic and fun, but what we're seeing is a couple of the meatier, more mature tracks are the ones people are leaning into. There's a lot of substance there."

Though not imminent, new music from **Rodney Atkins** should arrive in 2024. "I've heard a few snippets and they're fantastic," Meacham says. "Rodney knocked people's socks off with 'Caught Up In The Country' which, even though it only went top 20, streamed 110 million. At the time, that was a huge number. And it spiked his catalog by another 300 million."

The **Sawyer Brown** 40-year

anniversary includes a Blake Shelton-produced album and documentary, and front man Mark Miller has also released an autobiography. "We're doing a lot of work to drive awareness and interest," Meacham says. "There will be a lot of chatter about that as we get closer." Rounding things out, he anticipates "great new music from **Tim Dugger** and **Harper Grace** as we continue to build their stories at DSPs and on socials."

Also on tap – a Curb 60-year concert at Ascend Amphitheater during *CMA Fest* featuring "almost all the names you can imagine – current hot music, '90s gold and heritage artists." As for CRS, "We're going to have our Wednesday happy hour," Meacham says. "Come and go, grab a drink and meet our artists on the way to your next CRS event. No performances, no pressure – just reconnect with our team and say hello."

Ultimately, Meacham wants Country radio to continue to expect a different approach from Curb Records. "We're not playing the same game as the corporate behemoths," he says. "We were built on music and super-serving hit singles to radio and DSPs by fostering buy-in to the artists with relationships – from the smallest station all the way to the corporate level programmers. As we see cutbacks and staff reductions elsewhere, Curb continues to operate with the tools needed to engage with our artists at every level. The way we compete with the 800-pounders is with boots on the ground. We have to work harder, and we do."

ASCAP CONGRATULATES CURB RECORDS ON 60 YEARS OF HITMAKING SUCCESS!

RODNEY ATKINS AND HILL ENTERTAINMENT GROUP

congratulate

Mike Curb and the Curb Records family
on the trailblazing work over the past six decades!



We're proud to partner with such an industry giant and look forward to the next 60 years of groundbreaking accomplishments!



HILL ENTERTAINMENT GROUP
entertainment · management · solutions

You've had a lot of crossover success, be it LeAnn Rimes, The Bellamy Brothers, Natalie Grant or Debby Boone. What's your approach in making that happen?

The real key thing is not damaging your artists in Christian or country. You've got to make sure you stay true to your format, but once the record has already succeeded, if it can cross it makes all the sense. "How Do I Live" was the No. 1 record for any female in the first 60 years of *Billboard*. No. 3 was "You Light Up My Life" by Debby Boone, and they were almost 50 years apart. At the end of the day, music wins.

Do you ever consider retirement?

Friends of mine who've retired – in almost every instance – call me back six months later and say, "Is there anything open?" It's hard to retire from this business. Look at all the number ones in the last decade. They take a long time, but those hits with Dylan Scott ... all the things happening with For King & Country in Christian. They're probably the No. 1 act in Christian rock music, and they're crossing over to AC.

Your best days are after you reach 65. You've already made every mistake at one time or another. You've gotten it right, too. We got it right a few times over the last 60 years, no question. But so much of the best of what's happened has been since I turned 65. I'm still able to work long hours. I have a wife who likes to work with me on all this, and she loves the philanthropy.



Dylan Scott and Curb

Why is that such a focus?

The philanthropy started because I own my own company and have seen so many people think they can die and put their money in their coffin with them. My first goal is to make sure my employees and songwriters are set. After that, our philanthropy has been tied with the preservation of Music Row and also education.

We have Curb Colleges at Belmont, Vanderbilt, Cal State, Daytona State and in Memphis at Rhodes. The Curb College of California is the largest. I couldn't take a music business program when I was there, but now there are 6,000 students in it, all of whom are probably more talented than me. They're going to get a chance to know what they're doing and not make the kinds of mistakes you make when you start a business.

You're also deeply involved in working on homelessness, right?

We've been doing that the last five years. It really fired up during Covid as people lost their jobs. In April, we are going to be announcing the most transformative investment ever in Tennessee for sheltering homeless people. More than 250,000 square feet of space so that nobody will ever not have a place to go when it's freezing out. It's not just the Rescue Mission, the women's shelter and Room In The Inn – it's going to be massive infrastructure. I learned the hard way in California. We didn't get to the homeless issue in time. All of us who were in government missed it.



Curb Event Center at Belmont University

LeAnn Rimes, Mike Curb and daughter Megan Curb



I don't want to take credit for it; Nashville has the infrastructure. What they needed was the funding to take it to the next level. My wife and I co-chaired the women's mission, and what we're doing now will, I think, prevent Nashville from ever having what happened in Los Angeles and San Francisco with 30,000 people on the streets.

What would you say if you could go back and talk to that kid pitching his records up and down Sunset Boulevard?

If you're 18 years old and want to start a business, do it. Don't let anybody say you can't. It's actually easier today with Pro Tools. If I had to go over again, I would enroll at the Curb College at Belmont and stay as long as I could. But my dad was an FBI agent, and I was a grocery store box boy, so if I couldn't afford it, I would go to one of the state colleges.

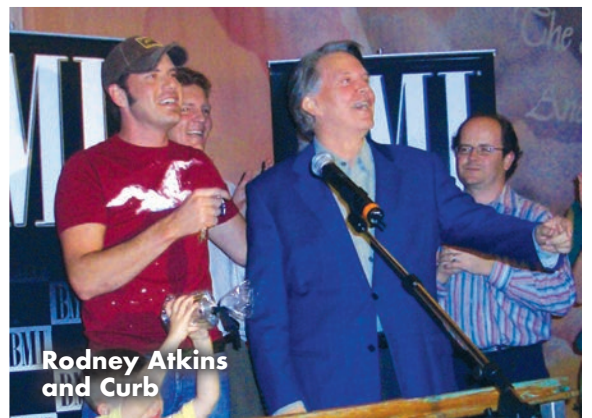
My daughter took a course at the Curb College and learned 240 words the first two weeks. What's the difference between a record and a song? What does cross-collateralized mean? What does copyright mean and how do you get one? While I was learning that, I would go into my bedroom with Pro Tools and make records or find a friend with talent and help them magnify that.

How would you do that?

Dave Allen from my band was a genius guitar player. Once I realized that, I knew people wouldn't care if I was playing rhythm guitar or keyboards. They were going to care about him. So we magnified his talent and figured out how to make his guitar ring.

We're in Nashville with the greatest songwriters.

It starts with a great song, then learn how to make a song into a record, which is the combination of a song, studio, producer, arranger, musicians and artist. You don't have to be a great songwriter to be a great producer. In my case, it helped me to have some success as a songwriter, but I needed to find people who wrote better songs than me. I needed to find people who could produce better records than me. I needed to build the best studio and find the best singers. Find Natalie Grant, Wynonna, Jo Dee Messina, LeAnn Rimes and Hannah Ellis. Someone who gives you goosebumps. When you hear "Life With You" you say, "Oh my God, who is that? Whose voice is that? Who is Kelsey Hart?"



Rodney Atkins and Curb

With a song, you need something like "Good Morning, Beautiful." If you say that to your wife first thing, you've got it made for the rest of the day. We were fortunate to get to do Conway Twitty's final album, produced by my friend Buddy Killen. I was in the studio watching him and I said to Conway, "What's the secret?" He said, "Get 'em in the first line." Think about his big hits. "People see us everywhere." "Now I'm lying here with Linda on my mind ... next to me, my soon to be, the one I left behind." If you get the first line, the rest will write itself. Harlan Howard called it three chords and the truth. Merle Haggard said it was the poetry of the common man set to music.

What keeps you going?

My grandmother was a Mexican immigrant who put herself through college. She was a huge inspiration. She always said, "Mike, I'm so worried that if you don't go to college you won't find indoor work." Most people look at the clock and say, I have to work two or three more hours. I look and see 25 calls I just missed. If you're following your passion, you're not really working. That's how you get into it at 18, it's how you avoid a midlife crisis and it's how you decide not to retire.

What happened in my midlife was my passion moved from California to Nashville. I was smart or lucky enough to recognize that the business that used to be centered in Hollywood was now going to be centered on Music Row. I could love the Sunset Strip, but I better love Music Row and Beale Street in Memphis.

It helps to have my wife Linda with me on the whole journey. She was at the session when I produced "Candy Man" by Sammy Davis. We stayed all night making mixes and she was right there. She's got really good ears. We still listen to music every night. We take an artist and listen to all their music.

CAC



**SAWYER
BROWN**

CONGRATULATES

CURB
R E C O R D S

ON 60 AMAZING YEARS! WE'RE PROUD
TO HAVE BEEN A PART OF 40 OF THEM!



Congratulations

to ***Mike Curb*** and ***Curb Records*** on ***60 years***
of great music and artists.

Mike, you bought the first ad in Country Aircheck almost
18 years ago, and we are forever grateful.

Thank you for your continued support and 40 years of friendship.

Sincerely,

Lon Helton & the Country Aircheck team


COUNTRYAIRCHECK

LABEL PROMOTION

CONTACTS



Craig Moritz, Jeff Richards, Jette Porrazzo, Michael V. Doane

P	Larry Pareigis	615-332-5511	larry@ninenorthmail.com
EVP/GM	Kevin Mason	615-974-1999	kevin@edgehillmusic.com
VP/PRM	Greg Stevens	214-287-6606	greg@ninenorthmail.com
D/PRM	Tim Smith	928-848-9271	tim@ninenorthmail.com



OneRPM artists including Jay Allen, Struggle Jennings and Bradley Gaskin

PA	John Ettinger	615-438-7667	john@16camino.com
PA	Ryan Barnstead	615-414-7665	ryan@16camino.com
SD/PRM	Kellie Lalack	937-232-0574	kellie@16camino.com



Austin Tolliver, Bryan Martin, Charlie Farley, Colt Ford, Eddie Montgomery & Montgomery Gentry, Josh Mirenda, Sam Grow, Sarah Ross, C'ing Jerome, Steven Champion

CEO	Shannon Houchins	615-733-9983	shannon@averagejoesent.com
P	Forrest Latta	615-733-9983	forrest@averagejoesent.com
SVP/BA	Doug Kaye	615-733-9983	doug@averagejoesent.com
SVP/M	Andrew Davis	615-733-9983	andrew@averagejoesent.com
SD/BD	Nathan Thompson	615-733-9983	nathan@averagejoesent.com
D/CR	Bryn Person	615-733-9983	bryn@averagejoesent.com
MG/PU	Ryan Bell	615-733-9983	ryan@averagejoesent.com
AC/M	Madison Finn	615-733-9983	madison@averagejoesent.com
AV/PR/MG	McKenna Henninger	615-733-9983	mckenna@averagejoesent.com
CO/A&R	Mike Wadsworth	615-733-9983	mike@averagejoesent.com
MG/C	Julian Mendoza	615-733-9983	julian@averagejoesent.com
ACO/M	Emma Wood	615-733-9983	emma@averagejoesent.com



Canaan Smith, Raelynn

P	Dale Connore	212-991-5110	dale@in2unemusic.com
GM	Stefani Waters	562-334-7330	stefani.waters@in2une.com



Jason Aldean, Dustin Lynch, Lainey Wilson, Craig Morgan, Tyler Farr, John Morgan

VP/PR	Lee Adams	615-500-2961	ladams@brokenbowrecords.com
ND/SW	Dawn Ferris	214-924-1020	dawn@brokenbowrecords.com
RP/WC	Layna Bunt	615-473-9010	layna@brokenbowrecords.com
RP/NE/MW	Misti Douglas	850-218-7699	misti@brokenbowrecords.com
CO	Regan Donato	717-254-7144	regan@bbmusicgroup.com



Parmalee, Jelly Roll, Frank Ray, Drake Milligan, King Calaway, Track45, Madeline Merlo, Naomi Cooke Johnson

VP/PR	Adrian Michaels	615-477-0545	adrian@stoneycreekrecords.com
ND/MW	Stan Marczewski	615-610-2122	stan@stoneycreekrecords.com
RP/WC	Matt Vieira	916-844-7821	matv@stoneycreekrecords.com
RP/NE	Lexi Willson	707-410-6617	lexi@stoneycreekrecords.com
RP/SE	Mary Forest Campbell	615-525-7683	maryforest@stoneycreekrecords.com
CO	Regan Donato	717-254-7144	regan@bbmusicgroup.com



Chayce Beckham, Kolby Cooper, LoCash, Blanco Brown, Elvie Shane, HunterGirl, Dylan Schneider

VP/PR	Ken Tucker	615-584-7100	ken.tucker@wheelhousebbmrg.com
ND	Jennifer Shaffer	904-386-5050	jennifer@wheelhousebbmrg.com
RP/NE	Brittany Pellegrino	248-420-1125	brittanyp@wheelhousebbmrg.com
RP/WC	Kendra Whitehead	408-316-2534	kendra@wheelhousebbmrg.com
RP/MW/SE	Lisa Mastroianni	415-902-9400	lisa@wheelhousebbmrg.com
CO	Regan Donato	717-254-7144	regan@bbmusicgroup.com



Eric Chesser, Johnny Rogers

GM	JD Chesser	800-227-7765	bigbigentertainment@gmail.com
PR	Russ Ruhnke	800-227-7766	bigbigentertainment@gmail.com
RP/MW	Clay Hennenan	800-227-7767	bigbigentertainment@gmail.com
RP/WC	Sarah Burza	800-227-7768	bigbigentertainment@gmail.com
RP/NE	Jonathan Sharp	800-227-7769	bigbigentertainment@gmail.com



Aaron Watson

EVP/PR	Tony Morreale	615-260-6853	tony@biglabel.net
RP/LC	Greg McCann	615-243-1276	greg@roundhouseent.com
TX/PR	Tami Millspough	214-697-8954	texasrecordchick@gmail.com



Morgan Wallen, Hardy, Ernest, Dylan Gossett, Lauren Alaina, Hailey Whitters, Larry Fleet, Mackenzie Porter, Ashley Cooke, Charles Wesley Godwin, Dallas Smith, Lauren Watkins, Lily Rose, Griffen Palmer, Jake Worthington, Stephen Wilson Jr, Zandi Holup, Maggie Rose, Shawn Austin

SVP/PR	Stacy Blythe	615-887-9860	stacy@bigloud.com
VP/PR	Ali Markosky	615-300-9656	ali@bigloud.com
N/PR	Tyler Waugh	615-870-2040	tyler@bigloud.com
W/PR	Dave Kirth	831-915-7617	ave@bigloud.com
MW/PR	John D'Amico	412-862-6539	john@bigloud.com
SW/PR	Kelley Bradshaw	423-802-4987	kelley@bigloud.com
SE/PR	Sarah Headley	704-475-2194	sarah@bigloud.com
NE/PR	Nikki Wood	901-378-2346	nikki@bigloud.com
PR/MG	Aubrey Wilson	616-610-1084	aubrey@bigloud.com
EA to Stacy Blythe	Eliza Charette	860-614-8800	eliza@bigloud.com



Stephanie Quayle

VP	Carli McLaughlin Kane	516-314-6145	carli@bigskymusicgroup.com
D/A&R/AD	Christine D'Ancona	619-851-6711	christine@bigskymusicgroup.com



Brian Kelley, Carly Pearce, Chase McDaniel, Dolly Parton, Garth Brooks, Gary LeVox, Jackson Dean, Lecade, Mae Estes, Midland, Rascal Flatts, Ray Wylie Hubbard, The Cadillac Three, Tim McGraw

EVP/GM	Kris Lamb	kris.lamb@bmlg.net	615-418-0580
VP/PR//M	Erik Powell	erik.powell@bmlg.net	615-972-0026
ND/PR/M	Brooke Diaz	brooke.diaz@bmlg.net	956-240-3657
SD/WC/PR/NS Bill Lubitz	bill.lubitz@bmlg.net		702-580-6886
D/PR/MW	Jane Staszak	jane.staszak@bmlg.net	412-480-4871
D/SW/PR	Jay Cruze	jay.cruze@bmlg.net	423-580-3549
D/SR	Rachel Burleson	Rachel.burleson@bmlg.net	254-855-7617
PTM	Sara Benz	sara.benz@bmlg.net	908-455-0098
CO	Sara Barlow	sara.barlow@bmlg.net	727-515-9892



Lady A, Brett Young, Riley Green, Chris Janson, Shane Profitt, Greytan James

P/CEO	Jimmy Harnen	615-324-7790	jimmy.harnen@bmlg.net
VP/PR/M	Ryan Dokke	360-580-0250	ryan.dokke@bmlg.net
Sr. D/SE	Liz Santana	772-473-8116	liz.santana@bmlg.net
Sr. D/WC	Stella Prado	818-854-0283	stella.prado@bmlg.net
RP/NE	Andrew Thoen	571-247-1851	andrew.thoen@bmlg.net
RP/SW	Andi Brooks	815-621-1155	andi.brooks@bmlg.net
CO	Emily Haupt	(615) 478-3465	emily.haupt@bmlg.net
EA (Jimmy Harnen)	Alannah Watson	615-345-4522	alannah.watson@bmlg.net



Thomas Rhett, Justin Moore, Brantley Gilbert, Eli Young Band, Aaron Lewis, Sheryl Crow, Conner Smith, Mackenzie Carpenter, Kidd G

P	George Briner	615-324-7782	george.briner@valorymail.com
VP/PR/DG	Ashley Sidoti	615-574-7827	ashley.sidoti@valorymail.com
VP/PR	Chris Palmer	615-846-7748	chris.palmer@valorymail.com
RP/MW	Adam Burnes	615-324-7901	adam.burnes@valorymail.com
RP/WC	Amy Staley	615-513-6009	amy.staley@valorymail.com
RP/SE	Chris Waters	615-300-1590	chris.waters@valorymail.com
RP/NE	Don Gosselin	615-846-7676	don.gosselin@valorymail.com
CO	Laura Moxley	615-846-7749	laura.moxley@valorymail.com



Kelsea Ballerini, MaRynn Taylor, Pryor Baird, Scotty Hasting

CEO	Gordon Kerr	615-780-3070	gkerr@blackriverent.com
EVP	Rick Fraio	615-780-3070	rfraio@blackriverent.com
SVP/PR	Mike Wilson	615-557-8884	mwilson@blackriverent.com
SND	Bill Macky	615-202-8135	bmacky@blackriverent.com
RP/WC	Dave Dame	714-366-7606	ddame@blackriverent.com
RP/MW	Joe Carroll	615-779-8382	jcarroll@blackriverent.com
RP/SE	Theresa Ford	615-504-4865	tford@blackriverent.com
CO	Ashley Wojcinski	615-969-6998	awojcinski@blackriverent.com



Lee Brice, Dylan Scott, Rodney Atkins, Hannah Ellis, Kelsey Hart, Harper Grace, Tim Dugger, Pitney Meyer

SVP/PR	RJ Meacham	615-715-2764	rmeacham@curb.com
D/RP	Samantha DePrez	260-715-1226	sdeprez@curb.com
D/RP	Bailey White	623-693-3656	bwhite@curb.com
D/RP	Todd Thomas	530-306-3391	tthomas@curb.com
D/RP	Allyson Gelnett	484-888-1181	agelnett@curb.com
CO	Brian Day	860-707-9709	bday@curb.com



Lucas Hoge

P	Laura Lynn	818-429-3655	laura@forceentgroup.com
---	------------	--------------	-------------------------



Major label and leading independent artists

O/MP/CSO	Nancy Tunick	615-403-6121	nancy@grassrootspromotion.com
O/AP/MR/PR	Teresa Johnston	615-456-0187	teresa@grassrootspromotion.com
D/PR/MR	RJ Jordan	615-335-0718	rj@grassrootspromotion.com
D/SR	John Griffin	615-268-9876	john@grassrootspromotion.com
M/B	Chris Allums	615-300-5321	chrisa@grassrootspromotion.com
D/AMG	Nancy Johnson	615-480-6013	njohnson@grassrootspromotion.com
PR/CO/RT	Shannon Sutton	615-557-8630	shannon@grassrootspromotion.com
MG/PR/NR	Ashlee Wall	931-436-4989	ashlee@grassrootspromotion.com
D/PR/CA	Tera Lee Flaman	780-977-6789	gps@sakamotoagency.com
MG/SM	Janet Hudson Hagan	917-531-4147	janet@grassrootspromotion.com
MR/PR/MG	Dan Hagar	615-430-2560	dan@grapevinepromotion.com
PR/CO	Rebekah Clements	615-415-7210	rebekah@grassrootspromotion.com



Zach Top, Jenna Paulette

LH	Katie Dean	615-406-7776	katie@leo33.com
VP/PR/M	Chris Fabiani	123-456-789	chris@leo33.com
D/PR/M	Tracy Gibson	828-244-2827	tracy@leo33.com



Randy Houser

Co-VP/RA/PR	Heather Propper	602-317-0551	Heather@MagnoliaMusicGroup.com
D/ADP	JC Coffey	269-806-6865	JC@magnoliamusicgroup.com



Jackson Michelson, American Young, Nessa Lea

SVP	Craig Powers	928-201-8040	cpowers@curb.com
-----	--------------	--------------	------------------



Walker Hayes, Tigirlily Gold, Caitlyn Smith, Brandon Ratcliff, Alex Hall, Pillbox Patti, Shelby Lynne

GM	Katie McCartney	615-995-4614	katie.mccartney@sonymusic.com
VP/PR	Luke Jensen	615-743-5222	luke.jensen@sonymusic.com
D/RP	Katelyn Lester	443-244-1126	katelyn.lester@sonymusic.com
D/RP	Glenn Noblit	214-282-6092	glenn.noblit@sonymusic.com
D/RP	Megan McCaffrey	720-320-2053	megan.mccaffrey@sonymusic.com
SD/PR/CR/M	Casey Thomas	339-225-1337	casey.thomas@sonymusic.com
MG/DM/SR	Claire Karliak	440-525-6161	claire.karliak@sonymusic.com
AS/D/M	Joel Beaver	304-238-8095	joel.beaver@sonymusic.com
CO/M/PR	Ansley Neeley	205.908.6899	ansley.neeley@sonymusic.com
CO/M/PR	Hannah Loomis	978-302-7587	hannah.loomis@sonymusic.com



O	Jeff Solima	615-294-4787	jeffsolima@newrevnashville.com
RD	Joe Schuld	913-579-9385	joeschuld@newrevnashville.com
RD	Joe Putnam	615-491-7688	joeputnam@newrevnashville.com
RD	Jon Conlin	818-399-1885	jonconlon@newrevnashville.com
RD	Jim Dandy	813-422-1947	jimdandy@newrevnashville.com



Mark Leach, Anita Cochran, Lefroy

P	Chris Allums	615-300-5321	allums@quarterbackrecords.com
---	--------------	--------------	-------------------------------



QUARTZ HILL RECORDS

Joe Nichols, Runaway June, Thompson Square and Nate Barnes

SVP	April Rider	615-714-1749	april@brownsellersbrown.com
VP	Will Robinson	813-205-3355	will@quartzhillrecords.com
ND/AN/SY	Clay Henderson	615-429-0262	clay@brownsellersbrown.com
D/PR	Suzanne Durham	615-828-9493	suzanne@quartzhillrecords.com
D/PR	Maurisa Pasick	615-428-9708	maurisa@quartzhillrecords.com
D/PR	Ray Vaughn	214-683-7298	ray@quartzhillrecords.com
ND/DMS	Matt Galvin	615-414-4843	matt@quartzhillrecords.com



Easton Corbin, Ben Gallaher, Annie Bosko and Dusty Black

SVP	April Rider	615-714-1749	april@brownsellersbrown.com
VP	Jim Malito	480-203-4808	jim@stonecountryrecords.com
ND/DMS	Matt Galvin	615-414-4843	matt@stonecountryrecords.com
ND/AN/SY	Clay Henderson	615-429-0262	clay@brownsellersbrown.com
D/PR	Traci Hite	256-338-1484	traci@stonecountryrecords.com
D/PR	Kerry Wolfe	414-788-3764	kerry@stonecountryrecords.com
D/PR	Tara Shayne	818-573-7134	tara@stonecountryrecords.com



George Birge, Matt Stell, Erin Kinsey, Dax, Cole Phillips, Nelly

P	Barry Weiss	917-421-7623	bweiss@recordsco.com
EVP/PR/CMS	Josh Easler	615-969-7262	josh.easler@recordsco.com
SD/N/PR/CMS	Jamice Jennings	615-243-6779	jamice.jennings@recordsco.com
SD/N/PR	David "Bubba" Berry	214-695-9777	david.berry@recordsco.com
M/CD/PR	Helena Akhar	603-703-2967	helena.akhar@recordsco.com



Ryan Griffin, Neon Union, Chris Lane

O/CEO	Jay DeMarcus		
COO	Kelly Rich		kelly.r@redstreetrecords.com
CFO	Mike Craft		mike.c@redstreetrecords.com
GM	Alex Valentine	260-466-2253	alex.v@redstreetrecords.com
VP/RA/PR/AD	Andy Elliott	615-585-4101	andy.e@redstreetrecords.com
SD/A&R	Kelly King		kelly.k@redstreetrecords.com
D/FP	Sally Allgeier	260-466-2253	sally.a@redstreetrecords.com
M/A&R	Amanda Roach		amanda.r@redstreetrecords.com
D/DS/M/PD	Taylor Day		taylor.d@redstreetrecords.com
D/CR	Cambria Sajka		cambria.s@redstreetrecords.com
SM	Riley Cooper		riley.c@redstreetrecords.com
JD/PU	Brooklynn Gould-Bradbury		brooklynn.g@redstreetrecords.com
EA/OPM	Dottie Chamberlain		dottie.c@redstreetrecords.com

RISERHOUSE

Dillon Carmichael, Meghan Patrick, Lanco, Mitchell Tenpenny (JV - Riser House/Columbia)

P	Jennifer Johnson	615-415-2000	jennifer@riserhouse.com
ND/PR/E	Jeff Davis	615-260-4975	jeff@riserhouse.com
D/PR/CE	Nathan Cruise	615-496-6356	nathan@riserhouse.com
SD/PR/W	Roger Fregoso	760-532-8521	roger@riserhouse.com



EVP/PR/AD	Steve Hodges	615-579-7160	steve.hodges@sonymusic.com
D/PR/AD	Bo Martinovich	615-300-5955	bo.martinovich@sonymusic.com
MG/PR/AD	Paul Grosser	859-757-8602	paul.grosser@sonymusic.com
MG/C/PR	Houston Gaither	918-381-0063	houston.gaither@sonymusic.com
ST/PR/AD	Nicole Walden	615-301-4417	nicole.walden@sonymusic.com



Luke Combs, Old Dominion, Mitchell Tenpenny, Megan Moraney, Kameron Marlowe, Dylan Marlowe, Elle King, Tenille Townes

VP/PR	Lauren Thomas	615-260-2500	lauren.thomas@sonymusic.com
SD/RP	Lauren Bartlett	620-341-0573	lauren.bartlett@sonymusic.com
RP	Paige Elliott	703-346-5233	paige.elliott@sonymusic.com
RP	Lisa Owen	310-614-2325	lisa.owen@sonymusic.com
RP	Anna Widmer	615-983-0610	anna.widmer@sonymusic.com
ST	Christy Garbinski	615-301-4426	christy.garbinski@sonymusic.com



Kane Brown, Chris Young, Nate Smith, Corey Kent, Restless Road, Morgan Wade, Brooks & Dunn

SVP/PR	Dennis Reese	917-705-9840	dennis.reese@sonymusic.com
SD/RP	Mallory Michaels	615-815-5478	mallory.michaels@sonymusic.com
RP	Dan Nelson	615-497-4000	dan.nelson@sonymusic.com
RP	Ali O'Connell	404-861-5757	ali.oconnell@sonymusic.com
RP	Larry Santiago	818-294-0035	larry.santiago@sonymusic.com
ST	Amy Menz	615-934-3858	amy.menz@sonymusic.com



Ashley Barron, Branch & Dean, Chad Brock, Dylan Gerard, Jarrod Turner, Kylie Ryan, Tamoona, Jeff Bates, Cynthia Renee

CEO/AR	Dean Scallan	615-254-2053	dean@ssmnashville.com
P	Patti Olsen-Garafola	615-254-2053	patti@ssmnashville.com
D/AM	Stephanie Hodges	615-254-2053	admin@ssmnashville.com
D/PR/LO	Cailsey Scott	615-254-2053	info@ssmnashville.com
D/SM/M	Ryan Pence	615-254-2053	promotion@ssmnashville.com
CO	Caroline Mitchell	615-254-2053	booking@ssmnashville.com



LoCash, Byron Kennedy, Caldwell, Ian Flanigan, Tyra Madison

CEO	Skip Bishop	615-293-6933	skip@studio1bee.com
SVP/AD/M	Jenn Littleton	301-428-7956	jenn@studio2bee.com
VP/OPM	Kylee Higgins	405-512-1727	kylee@studio2bee.com
EXC	John Shomby	757-323-1460	jshomby@countryradiocoach.com



Russell Dickerson, Scotty McCreery, Jordan Fletcher

Co-P	Kevin Herring	615-308-1103	kevin@tripleligers.com
Co-P	Annie Ortmeier		annie@tripleligers.com
MP	George Couri	512-422-2959	george@triple8mgmt.com
VP/PR	Raffaella Braun	973-930-9118	raffaella@tripleligers.com
SD/RP/NE	Diane Lockner	443-253-9194	diane@tripleligers.com
D/RP/WC	Dave Collins	480-223-8337	dave@tripleligers.com
D/RP/SW	Juliana Vaughn	615-545-4164	julianna@tripleligers.com
D/RP/SE	Blake Nixon	615-498-0988	blake@tripleligers.com
VP/M	Laura Hostelley	216-952-2495	laura@tripleligers.com
MG/M	Hope Garrison	207-776-0031	hope@tripleligers.com
CO	Mackenzie Cooper	404-408-5059	kenzie@tripleligers.com



UNIVERSAL MUSIC GROUP NASHVILLE

VP/PR	Miranda McDonald	615-524-7537	miranda.mcdonald@umusic.com
D/RM	Donna Hughes	615-524-7584	donna.hughes@umusic.com
D/PR/RM	Nick Kaper	615-524-7514	nick.kaper@umusic.com



Carrie Underwood, Caylee Hammack, Darius Rucker, Dierks Bentley, Jon Pardi, Keith Urban, Little Big Town, Luke Bryan, Mickey Guyton

VP/PR	Chris Schuler	615-524-7517	chris.schuler@umusic.com
D/RP	Annie Sandor	954-529-3380	annie.sandor@umusic.com
D/RP	Ashley Knight	615-524-7592	ashley.knight@umusic.com
D/RP	Mara Sidweber	469-231-6302	mara.sidweber@umusic.com
D/RP	Katie Bright	615 788-2203	katie.bright@umusic.com
CO	Mylissa Scully	631-708-4599	mylissa.scully@umusic.com



Alan Jackson, Brothers Osborne, Eric Church, Jon Langston, Kylie Morgan, Tyler Hubbard, Brad Paisley, Anne Wilson

VP/PR	Jimmy Rector	615-524-7565	jimmy.rector@umusic.com
D/RP	Trudie Daniell	770-253-1784	trudie.daniell@umusic.com
D/RP	Briarman Whitfield	615-524-7688	briarman.whitfield@umusic.com
D/RP	John Trapano	281-702-9989	john.trapano@umusic.com
D/RP	Mike Krinik	615-524-7590	mike.krinik@umusic.com
CO	Heather Carpenter	615-247-5755	heather.carpenter@umusic.com



Reba, Vince Gill, Josh Turner, George Strait, Sam Hunt, Jordan Davis, Kassi Ashton, Catie Offerman, Kacey Musgraves, Parker McCollum

VP/PR	David Friedman	615-524-7539	david.friedman@umusic.com
D/RP	Donna Passuntino	847-531-6164	donna.passuntino@umusic.com
D/RP	Kaileen Mangan	312-590-7758	kaileen.mangan@umusic.com
D/RP	Megan Youngblood	310-926-8114	megan.youngblood@umusic.com
D/RP	Shannon Hogan	585-369-3132	shannon.hogan@umusic.com
CO	TBD	TBD	TBD



Chris Stapleton, Maddie & Tae, Billy Currington, Sam Williams, Travis Denning, Priscilla Block, Dalton Dover, The War and Treaty, Josh Ross, Luke Grimes

SVP/PR	Damon Moberly	615-524-7520	damon.moberly@umusic.com
D/RP	Sally Green	615-337-1411	sally.green@umusic.com
D/RP	Jack Christopher	412-916-9314	jack.christopher@umusic.com
D/RP	Jill Brunett	615-351-8273	jill.brunett@umusic.com
D/RP	Summer Harlow	931-638-3954	summer.harlow@umusic.com
CO	Sean Dolan	901-317-8875	sean.dolan@umusic.com



WARNER MUSIC NASHVILLE

SVP	Kristen Williams	615-214-1563	kristen.williams@wmg.com
VP	Anna Cage	317-730-7671	anna.cage@wmg.com
EA/CO	Marie Chailosky	614-477-1655	marie.chailosky@wmg.com

Radio Accounts

VP/RAC	Tom Martens	615-214-1417	tom.martens@wmg.com
D/RAC	Lou Ramirez	210-240-4001	lou.ramirez@wmg.com
D/RAC	James Marsh	713-927-6302	james.marsh@wmg.com



Chase Matthew, Dan + Shay, Gabby Barrett, Randall King, Shy Carter, Tyler Braden, Zac Brown Band, Zach Bryan

ND	Michael Chase	404-388-1715	michael.chase@wmg.com
MG/R/West	Steven Pleshe (Temp)	559-307-8148	steven.pleshe@wmg.com
MG/R/West	Jenna Johnson	626-484-3382	jenna.johnson@wmg.com
MG/R/South	Connor Brock	479-366-7306	connor.brock@wmg.com
CO	Kayla Burnett	707-580-2259	kayla.burnett@wmg.com



Bailey Zimmerman, Devin Dawson, Ian Munsick, Ingrid Andress, Kenny Chesney, Michael Ray, Morgan Evans, Warren Zeiders

ND	Stephanie Hagerty	610-883-0533	stephanie.holzer@wmg.com
MG/R/North	Diane Monk	310-663-4151	diane.monk@wmg.com
MG/R/South	Ray Mariner	770-298-7365	ray.mariner@wmg.com
MG/R/West	Brooke Meris	713-598-9355	brooke.meris@wmg.com
CO	Lauren Brown	817-271-9335	lauren.brown@wmg.com



Ashley McBryde, Blake Shelton, Cody Johnson, Cole Swindell, Drew Parker, Avery Anna

ND	Andy Flick	614-940-9348	andy.flick@wmg.com
MG/R/North	Bridget Herrmann	412-498-1796	bridget.herrmann@wmg.com
MG/R/West	Mark Niederhauser	214-914-6550	markn@wmg.com
MG/R/South	Justin Newell	304-580-1133	justin.newell@wmg.com
CO	Marie Chailosky	614-477-1655	marie.chailosky@wmg.com

ABBREVIATION KEY:

A	Assistant	MAS	Marketing & Artist Strategy
AC	Account Manager	ME	Media & Publishing
ACO	Account Coordinator	MG	Manager
AD	Artist Development	MP	Managing Partner
ADP	Audience Platforms	MR	Music Row
AE	Artist Engagement	MW	Midwest
AIP	Activator & Indicator Promotion	N	National
AM	Administration	ND	National Director
AMG	Artist Management	NE	Northeast
AP	Audio Production	NS	National Strategy
AS	Associate	O	Owner
AV	Advertising	OC	Original Content
B	Business	OPM	Operations Manager
BA	Business Affairs	P	President
BO	Booking	PA	Partner
BR	Brand Strategy	PD	Production
C	Content	PR	Promotion
CA	Canada	PRM	Promotion & Mktg.
CD	Content Development	PRNS	Promotion & National Strategy
CE	Central	PRS	Promotion Strategy
CMS	Commercial Strategy	PTM	Project Manager
CO	Coordinator	PU	Publicity
CR	Creative	R	Regional
CS	Chart Strategy	RA	Radio
CSI	Content Strategy & Innovation	RC	Radio Consultant
CSO	Content Strategy Officer	RD	Regional Director
CT	Central	RI	Radio Initiatives
D	Director	RM	Radio Marketing
DE	Development	RP	Regional Promotion
DG	Digital	RS	Radio & Streaming
DI	Digital Initiatives	RSGS	Radio Syndication & Group Strategy
DM	Digital Marketing	RT	Radio Tour
DMS	Digital Media Strategist	S	Secondary
DS	Digital Streaming	SC	Senior Coord.
DSM	Digital Sales & Marketing	SD	Senior Director
EA	Exec. Asst.	SND	Senior National Dir.
EC	East Coast	SE	Southeast
EXC	Executive Coordinator	SM	Social Media
F	Founder	SR	Streaming
FP	Field Promotion	ST	Specialist
IM	Integrated Marketing	SW	Southwest
JR	Junior Director	SXM	SXM Radio
LH	Label Head	SY	Radio Syndication
LC	Label Consultant	TX	Texas
LO	Label Operations	W	West
LR	Label Resources	WC	West Coast
M	Marketing		

We Know Country

This is why we work
Tirelessly to offer our
**600+ Country
Music Affiliates**
An ever-expanding array
Of the best content and
Hosts in the industry
Who help our beloved
Stations drive local
Ratings and revenue.



Big D



Bubba



Carsen



DeeJay Silver



Kelly Sutton



Evan Paul



Tracy Lawrence



Lon Helton



Rowdy Yates



Check out all of our top country programming for mornings, middays,
weeknights, and weekends at compassmedianetworks.com

914.600.5099 @COMPASSMEDIANET

MEDIABASE[®]

WE KNOW MUSIC

Spins, Streams & Scores

CRS Proud Sponsor

For more information about any and all of these services,
please contact Robin Rhodes **ROBIN@MEDIABASE.COM**

MEDIABASE.COM ©2024 MEDIABASE. All Rights Reserved. All marks and logos are trademarks or registered trademarks of their respective companies.

JUSTIN CHASE

THE INTERVIEW

Focused On The Real Competition

Lured to Beasley's Las Vegas cluster by company stalwart Tom Humm, Justin Chase earned his first programming role and eventually rose to oversee programming for the entire company. Now numbering 64 stations in 15 markets, Beasley is home to iconic Country stations WKXC/Augusta, GA; WKLB/Boston; WSOC/Charlotte; WKML/Fayetteville, NC; KCYE/Las Vegas; WXTU/Philadelphia and WQYK/Tampa. As his Chief Content Officer title attests, the job reflects the broadened brand approach of Beasley and the radio industry in general.

CA: You were promoted from EVP/Programming to Chief Content Officer in 2020. What's the difference?

JC: A few years ago Beasley made the big pivot to a digital, multi-platform strategy, and we didn't want any silos between the traditional business and our growing digital business. So with that said, all content – no matter what form – is in my department.

Ten or 15 years ago, digital was considered very separate, and the staffs were as well. There were webmasters that managed digital, and then there was the on-air piece, which tended to be considered the most important. But with where our growth is coming from – not only from a revenue standpoint, but also audience – it just made sense to make sure everyone at our stations is part of the multi-platform strategy. They're equally important in our minds.

What does the job entail on a daily or weekly basis?

One of the things I love most is it's never dull. There's always something different going on, and lots of travel. I'm lucky to get to work with some of the finest programmers and talent in our industry, and they ensure our core business is solid. Since Beasley's strategy is multi-platform, I spend a lot of time with our top notch digital team, refining our digital content strategy and technology. As you know, I'm speaking to you from Las Vegas and the Consumer Electronics Show, which we're attending to better understand where technology is going and find opportunities for the company to grow.

I report directly to our CEO, Caroline Beasley, and also work with Bruce Beasley, our president, and Brian Beasley, our COO. Obviously I work closely with all the market managers, PDs and DPs (digital programmers) in all the markets.

With the understanding that Facebook/Instagram, TikTok, X and other platforms are geared primarily to make money for themselves, which digital platforms are most significant to your business beyond the broadcast signal/stream?

Other people may have different points of view here, but I care mostly about our owned-and-operated digital platforms – our websites, apps, streams, podcasts and video content. Obviously, I care deeply about social media and SEO Google search. Those are great platforms to leverage in marketing our content and brands. But like you said, we don't own Facebook. We don't own Google. The algorithms constantly change. In fact, Google just made a big core update, which dramatically impacted traffic to publisher sites around the world. So we're very focused on growing our owned platforms because that's where we have the greatest opportunity for revenue. We control those impressions 100%.

You're in your first year on the CRB board. What has your view of the event been over the years, and how is it changing now that you're more deeply involved?

I've gone just about every year since I've been in the Country format. CRS has always been an event where Country radio and music pros can go to learn and take home practical strategy and tactics, all while developing real relationships. Some of my best friends in the industry – at least on the Country side – I met at CRS. Lately, I see it evolving with where the industry is going and I think that's super important for everyone to experience. The fact that streamers are integrated and attending – and are part of the board – is amazing.

Whether it's CRS or other organizations you're a part of, what is your sense of the stewardship we're seeing across the industry?

It's very healthy for us to work together. Our biggest competitors are no longer the stations across the street. The industry and the media landscape overall has changed so dramatically. We've got to work together as much as we can legally, of course. Our biggest competitors are now those giant tech companies. Beasley has always been a company that wants to be at the table, involved with shaping the industry moving forward. That's expected from all the corporate executives on our team.

You're also on the NAB board. How do the two entities compare and contrast ... beyond the obvious?

The National Association of Broadcasters is our voice in Washington and advocates for the issues important to both TV and radio. I can say without any doubt, thanks to their solid relationships with lawmakers, [Pres./CEO] Curtis LeGeyt and his team at the NAB do an amazing job. The NAB Show – one of the biggest annual Vegas conventions – is the place where broadcasters around the world gather to share ideas. And like CRS, it's a must-attend!

You touched on how the media landscape has changed. What is radio's place in the overall picture as of 2024?

Well, it goes without saying the media landscape has changed, but I believe radio's position remains strong and broadcasters that are leaning into a local, multi-platform strategy will be the winners in the future. While I can't speak for all broadcasters, Beasley reaches far more consumers today than at any time in our history; it's just a different platform mix. Looking at our owned-and-operated platforms five years ago, only 17% of our total monthly audience was digital. Today it's 45%. In another year or so, it's going to be more than half. And as I said, this is only our O&O audience and doesn't include the massive audience we have access to on social media platforms.





"Everyone at our stations is part of the multi-platform strategy. They're equally important in our minds."

THE INTERVIEW

That's impressive and good to hear. Beyond Beasley and radio in general, how is Country radio doing relative to other formats?

Really strong right now. Lots of great new music coming out, and Country radio audiences are more loyal and passionate compared to some of the other formats. Beasley is bullish on Country.

You talked about your interactions with PDs and DPs. How granular does that get and what's the programming philosophy?

We have a very autonomous operation here at Beasley. My work with the stations is as granular as it needs to be. If there's a station that needs attention, I'll roll up my sleeves, get in and help as much as I can. The good news is most of our Country stations are performing really well and require very little attention from me. My strategy – the Beasley strategy – has always been to hire great programmers and support them. I look for programmers that share the Beasley values, who are strategic, super creative and pay attention to what's happening in their market and in pop culture ... then creatively act to be a part of it.

How is country doing as a genre ... creatively with the music, interacting with labels, etc?

The format is really healthy and doing a great job developing artist brands which, of course, we're seeing crossing over to other formats. The country labels understand that radio's superpower is helping to build those brands and they work well with us to find creative ways to promote their artists. The Country format does *not* simply release the latest artist to go viral on social media, then move on to the next one to go viral. Remember, the biggest artist brand in music today – Taylor Swift – was built at Country radio. So I think that's how labels still view us in radio and we, in turn, consider them to be great partners.

You said something about Beasley values earlier. What are those values and what does it mean to be working for a family that's so steeped in radio in general?

We want good people who are focused on serving their community. That may sound clichéd – a lot of people say that – but it's really core to what we do. It's something our founder George Beasley, who passed away a couple years ago, really focused on. So we look for people who want to serve locally by entertaining and through the charity work we do. When I think about Beasley values, that's the first thing that comes to mind.

What are the opportunities you see for country and Country radio? What are the challenges?

The opportunity is to take better advantage of our entire audience, both traditional and digital, for the benefit of our brands, as well as our label and artist partners. Particularly with all of the data we're collecting on our digital platforms. That's extremely valuable to everyone involved. The challenges are increased competition from very large and sophisticated tech companies. The best defense is to continue to own our lane, with the best possible local content and pushing forward our local talent.

You still see localism as a pillar of what you're doing and, perhaps, a lane in which the tech companies can't be as efficient?

Absolutely. We've got people on the ground who have the opportunity to be a part of the things that happen in our communities. They can do things for the benefit of our clients right there in the market. At least for now, that's not something Google and Facebook can do effectively.

Several years ago, Pandora started hiring local salespeople and I remember thinking it was half-smart. But they forgot about the local talent aspect.

I was at Hot AC KVG5/Las Vegas and they hired some of my best, but I agree 100% that you have to have both.

Speaking of talent, circling back to the theme of the first story in this issue (page 3), what is a programmer looking for in a personality in 2024?

Like everyone else, we're looking for engaging, authentic, entertaining people, but we're also looking for personalities who have those multi-platform skills – or at least the willingness to learn and execute. Beasley has an amazing training program for personalities to learn those digital skills, so I would take someone who is willing and passionate about growing in those areas. And a huge bonus to those who already have a multi-platform audience that can be leveraged by the station, whether it be a YouTube channel or a Facebook or Instagram page with lots of followers. That's honestly the first thing our programmers look at now when evaluating talent – what are they doing on socials?

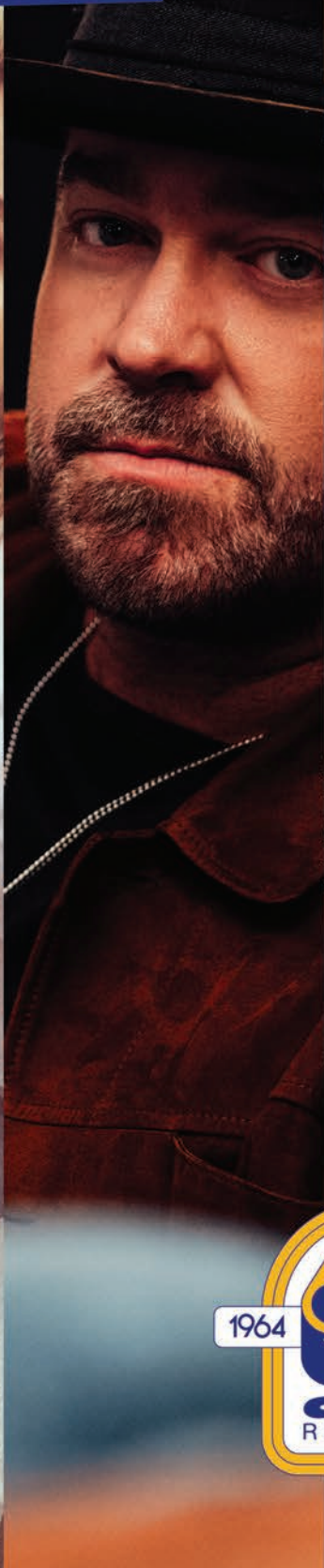
In terms of your career arc, was there a moment where everything clicked for you? How did radio happen in your life?

I knew I wanted to be in radio at a very young age. In fact, I was lucky enough to go to a private Christian school in my hometown of Modesto, CA which had a campus radio station – a legit station that covered the county. I was able to start interning at my favorite commercial station in town literally in the eighth grade. Hot AC. So I knew very young, and I was lucky to get my first PD position at a really great station in Las Vegas at 25 years old. I got to work with really great people, including one of my early mentors, [then-Beasley/Las Vegas MM] Tom Humm. Tom promoted me into that role. Years later, he joined Beasley and convinced me to come with him, and it was really the best decision I ever made. Obviously, Beasley gave me an opportunity to continue to grow.

CAC

CURB RECORDS Celebrating 60 years!

See you at CRS!



Celebrating Curb's 60th Anniversary

