

July 9th. 2025

#1

3rd Week!

TVMC  
TEXCHART.COM

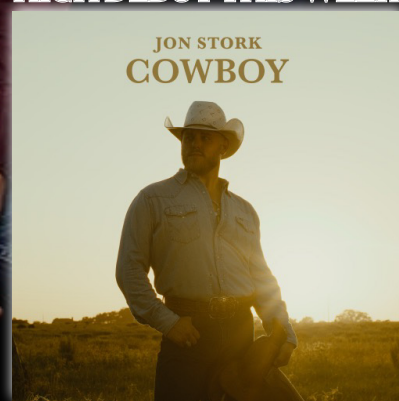
TURNPIKE TROUBADOURS



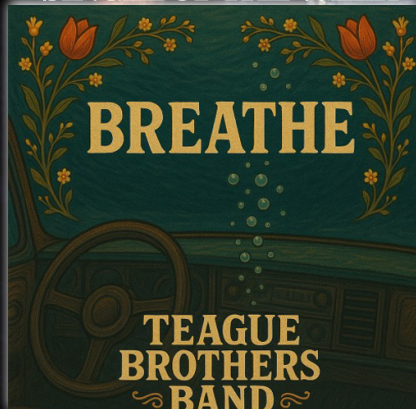
FEATURED ARTIST



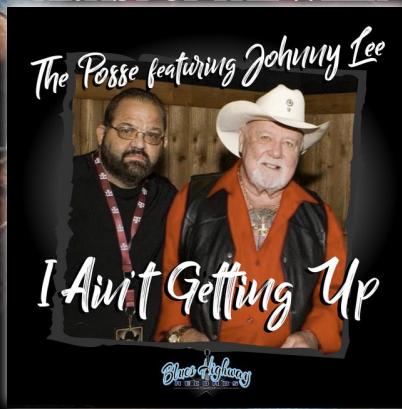
HIGH DEBUT THIS WEEK



SINGLE OF THE WEEK



ARTIST OF THE WEEK



TEXAS COUNTRY  
COUNTDOWN

WITH BRIAN SPRAGUE

Thank you for Requesting TCT, we are now being heard across the country on over 60 stations nationwide. this gives us the ability to bring Texas Country to our great Country Music Nation

## **TMC Announcement: A Rare Pause for a Well-Earned Break**

For only the second time in history and the first since we became simply TMC—we're pressing pause. The chart will be frozen this week, resuming as usual on July 22–23.



Each week, our chart drops Tuesday nights at TexChart.com, with email updates hitting inboxes by 8 a.m. Wednesday and social posts following around noon. That rhythm rarely breaks—because for us, Texas music isn't just what we do. It's who we are.

But even in music, there's a time to rest. And with Brian Sprague, our founder, Editor-in-Chief, and resident do-everything guy, turning 41 on July 15, I told him this year, he's not allowed to work his birthday.

If you don't know Brian's story, you should.

He's a 100% disabled U.S. Army combat veteran, having served in the Military Police Corps from 2002–2008, including time during Operation Iraqi Freedom. While stationed at FOB Kalsu, he survived two IED blasts—miraculously unharmed. But his injury came from a freak accident: a .50 cal weapon system—fully loaded with cradle and ammo can—fell on him from above when the gunner lost grip in 125-degree heat. His right shoulder took the full force.

Brian now lives with stage 4 arthritis, chronic joint and nerve pain, and the invisible scars of war—PTSD, anxiety, and persistent migraines. But instead of letting pain define him, he found purpose in Texas music.

He's written over 1,500 songs, having 78 currently placed with Texas artists, and is a proud ASCAP member. But most know him from what he does behind the scenes. Brian offers multi-camera performance filming & photos combined with full multitrack recording, editing, mixing, and mastering—plus the ambient mic audio from the camera rigs—all for just \$150. about \$800 under market price.. That doesn't come close to covering fuel, gear, software, or time—but he does it anyway. Not for profit, but for the passion of helping to grow the industry, to grow artists. For the music community He loves with his whole heart.

Brian's made his share of mistakes—he'll be the first to admit it. But his heart is steady, his intentions are real, and his work ethic is unmatched. So this week, we're giving him the one thing he never gives himself: a break.

Thank you for your understanding, and for being part of the journey. We'll be back next week—recharged, grateful, and ready to keep championing the music that makes Texas unlike anywhere else.

With gratitude,  
April - The Wife

# SHINING BRIGHT IN THE TEXAS MUSIC SCENE – THESE 5 ARTISTS ARE IN THE SPOTLIGHT!

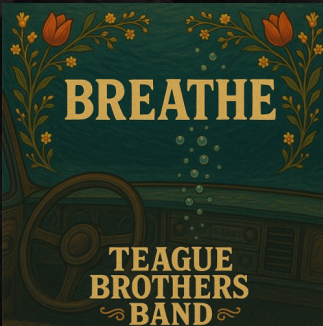


**FEATURED ARTIST OF THE WEEK**

**Sundance Head**



**HIGH DEBUT OF THE WEEK**



**SINGLE OF THE WEEK**



**ARTIST OF THE WEEK**



**MUSIC VIDEO OF THE WEEK**

**TMC**

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**Build The House -  
A Weekly Guide on Building your Career the right way**

***WWW.TEXCHART.COM***

# Tips From the desk. by: Brian Sprague



Tips from the Desk • Brian Sprague

Promoter or Distributor? Know Who's Really Working for You

I hear it all the time from artists on the rise:

“I hired a promoter.”

But when I ask what that promoter actually did, the answer's usually the same: they emailed the song out. Maybe tagged a few stations. Sent a report listing who it went to.

That's not promotion. That's distribution.

And in an industry where you're often funding your own journey, knowing the difference can save your career—or your wallet.

A distributor sends your music out. A promoter makes sure someone listens.

Distribution is passive. It's uploading, emailing, checking boxes. Promotion is active. It's follow-up. It's pitching. It's conversations with real people who decide whether or not your song makes it on-air.

You need both—but they're not interchangeable. And too often, what's being sold as “promotion” is just polished-up distribution with a higher price tag.

The digital age has blurred the lines. It's easy to mistake access for impact. Just because a song is “sent” to 200 stations doesn't mean it was played—or even opened. And if no one is picking up the phone or chasing those follow-ups, that email blast is just noise in the inbox.

So how do you spot the difference?

Ask questions. Ask what your promoter does after the song is delivered. Do they follow up? How often? Can they tell you what feedback they've gotten from programmers—real feedback, not vague lines like “they liked it”?

Ask them who actually picks up when they call.

A true promoter has relationships. They know the people behind the playlist. They know which stations are adding what, who just dropped a ballad, who's short on uptempo. They work angles. They read the room. And they push for you even when you're not in the room to see it.

That kind of work takes time. It takes trust. And it doesn't come from a spreadsheet or a subscription service.

# Tips From the desk. by: Brian Sprague



*Continued from previous page*

**Distribution, by contrast, is infrastructure. It matters. Your song has to get into the system. It has to land in the right inboxes, formatted correctly, tagged cleanly, sent to the right people. But that's just the groundwork.**

**If your campaign stops at delivery, you didn't hire a promoter. You hired FedEx.**

**And here's where the real damage happens: too many independent artists spend their budget thinking they're getting promotion—when really, they're just getting distribution in disguise. And when nothing moves, they start second-guessing the song. Or themselves.**

**The truth? They were expecting results from a service that was never designed to produce them.**

**It's not about calling out bad actors. There are great distribution companies and great promoters. But they are not the same job.**

**A promoter advocates. Fights for adds. Builds momentum. They know when to push, when to hold, when to reframe the pitch entirely. And they're often the reason a great song finally breaks through.**

**If your campaign never leaves the inbox, you're missing the real value of promotion: human connection.**

**So before you sign that next check, take a breath. Ask the hard questions. Look at the deliverables.**

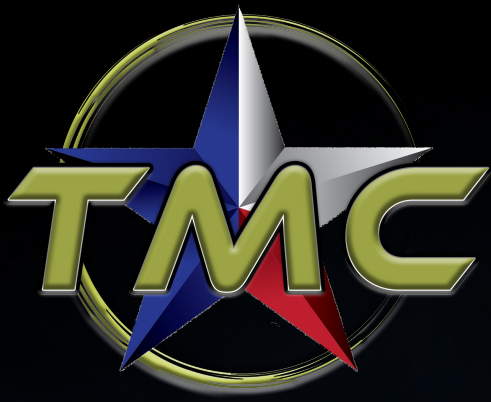
**Know whether you're buying a megaphone—or a microphone in the right room.**

**Because the right voice, in the right room, at the right time?**

**That's how careers are built.**

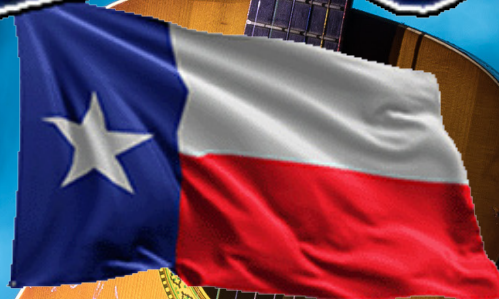
**Until next time, keep your eyes open, your team honest, and your strategy sharp.**

**—Brian Sprague**



**TMC IS THRILLED TO ENJOY  
SUPPORT FROM AND OFFER IT  
BACK TO GREAT COMPANIES LIKE  
TEXAS SELECT.**

SINCE 1991  
**TEXAS  
SELECT**



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**The Best Tea,  
Coffee, and Non  
Alcoholic Beer in  
Texas.**

# THE CORNER



Powerhouse Corner by Dusty Moats  
“Read the Floor, Not the Setlist”

There’s a rule every real-deal Texas artist learns—whether they admit it or not.

The floor never lies.  
And if you can’t read it, this scene will chew you up.

Doesn’t matter how slick your chops are. Doesn’t matter if your latest single’s burning up the Texas charts. If your setlist kills the two-step buzz in a packed dance hall on a Saturday night, you’ll know real quick. The crowd thins. The air goes flat. Heads turn. Folks start drifting toward the bar. Suddenly, that shiny new track ain't doing squat for you.

Here’s what too many rookies miss: you’re not the show.  
You’re the soundtrack to people’s lives—for three-minute stretches at a time. That couple in starched jeans and scuffed boots? They didn’t buy a ticket to be impressed. They came to move. Your job is to make damn sure they can.

That means a setlist alone won’t cut it. You’ve gotta build a groove. A pulse. A ride that knows when to kick the door open and when to pull it back. When to shuffle, sway, stomp—and let the room breathe.

The pros? They run this play in their sleep.  
Kick off with a dancehall driver—set the tempo.  
Ease into a slow-burn love song—let the room catch its breath.  
Bring the fire with a four-on-the-floor heater—wake it back up.  
Drop into a 6/8 ballad—let ‘em float.  
Then roll it all forward again.

That’s not guesswork. That’s craftsmanship. That’s respect for the room.

Why do places like Gruene, Coupland, Luckenbach, and Thirsty Armadillo still pack bodies wall to wall? It ain’t the lighting. It ain’t the beer specials. It’s the dance. That beat you can feel in your spine. That unspoken groove that keeps boots sliding, hearts syncing, and memories getting made.

And if you don’t serve that?  
You’re not headlining—you’re in the damn way.

Let me put it straight: a drummer who knows how to feather in Llano and drop the hammer in Fort Worth? He’s worth more than all the Instagram followers in Nashville. You can have the voice, the tone, the swagger—but if your band can’t feel a room? You’ll never own one.

Here's the difference between the good ones and the greats:

The greats throw the setlist out mid-show. Not because they're flailing—but because they're watching. Watching boots hit the beat. Watching couples lean in or pull away. They're locked in. Dialed up. Reading the room like it's a second language.

I've seen legends kill a full-band intro and go solo acoustic by song two—because the floor needed space. I've watched a fiddle player hold a groove six bars longer because the dancers weren't done. That's not chaos. That's control. That's what separates the lifers from the tourists.

Too many new acts chase what's trending. They rehearse to a click track, stack songs to impress someone in a suit, and forget who they're really playing for. Newsflash: Spotify ain't watching you in Waco. But the floor is. The dancers are. And they'll tell you—clear as day—what they need. If you're paying attention.

So what's the move?

Build in flex. Train your band to pivot. Ditch the autopilot. Feel the crowd. Ride the vibe. Respect the room. Be proud to be a dance band, not just a bar band. In Texas, they're the same damn thing.

Stop chasing approval. Start chasing connection.

Because the dance floor doesn't give a damn about your press kit. It wants rhythm. Heart. A reason to stay five more songs.

You give it that?

You'll be remembered.

You'll be back.

You'll be the soundtrack to someone's love story. First kiss. Last dance. That moment when they spun their girl just like their daddy taught them in some small-town VFW back in '92.

This ain't just about playing music.

It's about moving people.

Literally.

So quit staring down your setlist.

Start reading the floor.  
And give 'em something worth dancing to.

Dusty Moats

Powerhouse Corner

*The views expressed in this editorial are solely those of the author, and do not necessarily reflect those of TMC or its affiliates.*

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FEATURED  
ARTIST OF  
THE  
WEEK

# Sundance Head

Sundance Head: Built from Grit, Gospel, and Gunpowder Smoke  
By Brian Sprague

It's dusk at a Texas dancehall that's seen better neon but still thrums with life—well-worn boots tapping a sticky floor, the air thick with old whiskey and fresh sweat. Sundance Head steps into the light carrying something heavier than his guitar: history. He breathes once, opens his mouth, and the room shifts.

Long before the spotlight found him—before The Voice trophy sat on his shelf—Jason “Sundance” Head was just a kid from Porter, Texas, with a fire in his chest and a legacy hanging heavy on his shoulders. His father was Roy Head, the white-hot soul singer who stormed the charts in the '60s with “Treat Her Right.” Roy danced like a preacher catching fire and sang like he meant every word. Sundance inherited the voice, but more than that, he inherited the pressure.

His first national crack came in 2007 on American Idol, where he made it to the Top 16. But the timing was off. America wasn't quite ready for a blues-soaked, gospel-drenched voice that didn't fit neatly in a pop box. It took nearly a decade, a few more scars, and a sharper edge before he came back swinging—this time on The Voice. And when he won in 2016? That wasn't just a victory lap. That was a man reclaiming what was already his.

But Sundance Head didn't take that trophy and vanish into the industry machine. He didn't swap out his soul for radio polish. He doubled down on Texas. Hit the road. Played every honky tonk, festival, and roadside bar that would give him a mic and a little room to bleed.

And then, last November, life fired a warning shot—literally. Alone on his East Texas property, a .22 pistol fell from its holster and fired, the bullet ripping through his gut. No phone. No help in sight. Ten cars passed him on the road before someone finally stopped. LifeFlight took him to Tyler. No major organ damage, no surgery—but a new scar and a cold reminder: this all can end in a blink.

He didn't slow down. If anything, the bullet added fuel.

You hear it now—in the rasp that colors his melodies, in the soul that oozes out between notes. Songs like “13 Years,” “Close Enough to Walk,” and “Starting Again” aren't just tracks. They're confessions. Full-throated sermons with broken edges and bruised hope. He doesn't perform songs—he wrestles with them.

His voice is the truth with teeth. Raw. Big. Imperfect in all the right places. He can lean into a soul groove like Otis, then turn and gut you with a quiet acoustic line that leaves the room dead still. His catalog tells the story of a man who's loved deep, lost hard, and lived every lyric he sings.

He's released four albums—Soul Country, Stained Glass & Neon, Starting Again, and Lot of Miles—each one a new chapter in a weathered book he keeps writing from the road. There's no studio sleight of hand here. No gloss. Just worn boots, blown speakers, and a band that knows when to hit hard and when to disappear.

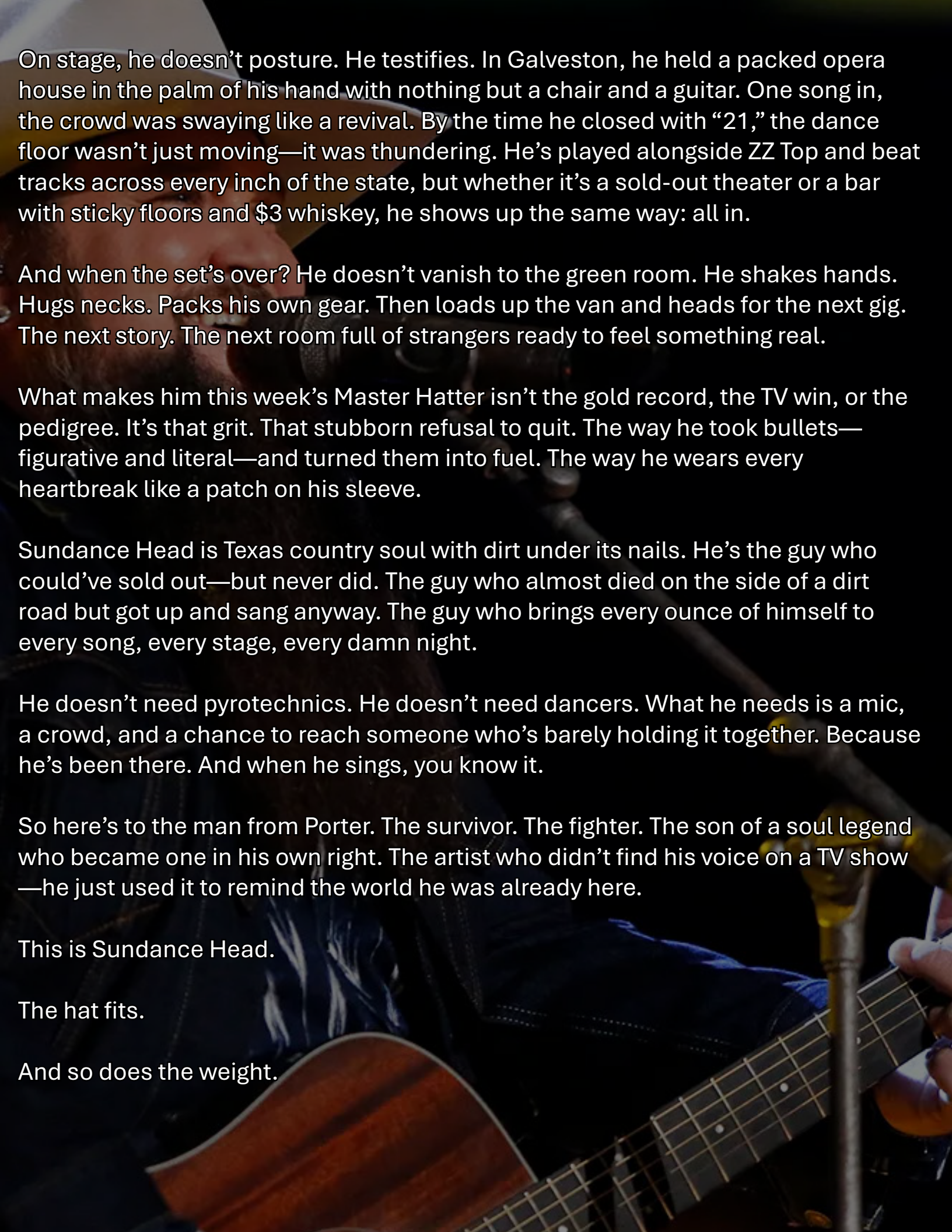
POS LW	POS TW	ARTIST	SONG TITLE	SPINS TW	SPINS LW	STA TW	STA LW
1	1	TURNPIKE TROUBADOURS	RUBY ANN	5180	5093	267	264
3	2	JOSH WEATHERS	WHO'S HANGING THE MOON	4928	4293	254	215
2	3	RANDY ROGERS BAND	BREAK ITSELF	4526	4400	240	229
4	4	JESSE RAUB JR.	WHAT I CAME TO DO	4272	3978	218	181
8	5	JAKE WORTHINGTON	IT AIN'T THE WHISKEY	3980	3336	237	229
5	6	TILLURIDE	BEER DON'T CARE	3977	3660	212	180
7	7	BILLIE JO JONES	FLAME	3548	3349	193	186
6	8	KYLIE FREY	MY JOHN WAYNE	3475	3459	184	183
9	9	JAMES LANN	I DON'T APOLOGIZE	3321	3181	180	173
10	10	DAVID ADAM BYRNES	LAST COWBOY STANDING	3239	3133	186	183
13	11	SHANE SMITH & THE SAINTS	ADELINE	2777	2653	174	172
16	12	AARON LOY	GOD MADE A COWBOY	2744	2456	160	154
14	13	JOEY GREEN FT. PAYTON HOWIE	HOLD YOU TO IT	2697	2630	188	185
17	14	TRISTAN ROBERSON	ONE NIGHT IN DALLAS	2600	2373	141	134
25	15	CELA HARPER	LIAR LIAR	2455	2029	188	162
18	16	BRI BAGWELL FT. TIMBER WILDE	AIN'T THAT LOVE	2437	2338	112	98
19	17	WHISKEY MYERS	TIME BOMB	2423	2314	163	160
21	18	GARY P. NUNN	I WASN'T BORN IN TEXAS	2382	2267	140	128
28	19	RANDALL KING FT. BRAXTON KEITH	CHEATIN' ON MY HONKY TONK	2369	1822	150	127
20	20	SUNDANCE HEAD	THE MOMENT	2369	2293	128	113
24	21	AMANDA KATE FERRIS	ARE YOU A REAL COWBOY	2283	2106	130	105
23	22	JOSH WARD	THERE'S A DRINK FOR THAT	2127	2139	123	124
27	23	TEAGUE BROTHERS BAND	BREATHE	2084	1916	193	184
33	24	MONTANA LANE	LIVIN' SIMPLE	2080	1599	155	128
30	25	RICH O'TOOLE	FOURTH OF JULY	2065	1781	135	129
43	26	GREAT DIVIDE, THE	YESTERDAY ROAD (LIVE FROM BOYS FROM OKLAHOMA)	2051	1448	177	144
35	27	KAITLIN BUTTS	YOU AIN'T GOTTA DIE (TO BE DEAD TO ME)	2021	1533	144	134
29	28	MATT CASTILLO	IF IT RAINS TODAY	1979	1817	102	115
26	29	KENSIE COPPIN	TEXAS IN ME	1979	2000	101	111
11	30	SANDEE JUNE	HURRICANE	1889	3113	115	140
32	31	TORI MARTIN	COWGIRLS RIDE	1833	1614	109	112
22	32	GHOSTS OF HILL COUNTY	HOME FOR A HOTEL	1746	2171	122	139
34	33	BERNIE NELSON	I CAN'T AFFORD TO DIE	1706	1544	118	102

## Chart Update

### **TMC Announcement: A Rare Pause for a Well-Earned Break**

For only the second time in history and the first since we became simply TMC—we're pressing pause. The chart will be frozen this week, resuming as usual on July 22–23.





On stage, he doesn't posture. He testifies. In Galveston, he held a packed opera house in the palm of his hand with nothing but a chair and a guitar. One song in, the crowd was swaying like a revival. By the time he closed with "21," the dance floor wasn't just moving—it was thundering. He's played alongside ZZ Top and beat tracks across every inch of the state, but whether it's a sold-out theater or a bar with sticky floors and \$3 whiskey, he shows up the same way: all in.

And when the set's over? He doesn't vanish to the green room. He shakes hands. Hugs necks. Packs his own gear. Then loads up the van and heads for the next gig. The next story. The next room full of strangers ready to feel something real.

What makes him this week's Master Hatter isn't the gold record, the TV win, or the pedigree. It's that grit. That stubborn refusal to quit. The way he took bullets—figurative and literal—and turned them into fuel. The way he wears every heartbreak like a patch on his sleeve.

Sundance Head is Texas country soul with dirt under its nails. He's the guy who could've sold out—but never did. The guy who almost died on the side of a dirt road but got up and sang anyway. The guy who brings every ounce of himself to every song, every stage, every damn night.

He doesn't need pyrotechnics. He doesn't need dancers. What he needs is a mic, a crowd, and a chance to reach someone who's barely holding it together. Because he's been there. And when he sings, you know it.

So here's to the man from Porter. The survivor. The fighter. The son of a soul legend who became one in his own right. The artist who didn't find his voice on a TV show—he just used it to remind the world he was already here.

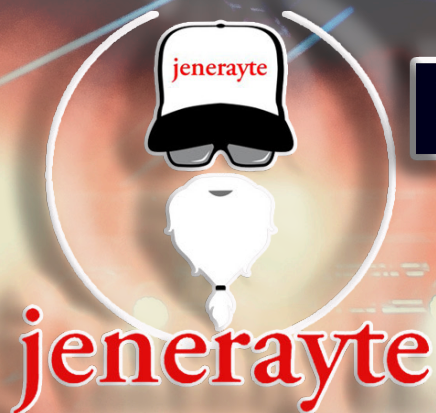
This is Sundance Head.

The hat fits.

And so does the weight.

POS LW	POS TW	ARTIST	SONG TITLE	SPINS TW	SPINS LW	STA TW	STA LW
46	34	CALEB YOUNG	WATCH ME GO	1623	1135	114	84
37	35	JUNIOR GORDON	GRAVES INTO GARDENS	1622	1508	90	74
36	36	THE POSSE FT. JOHNNY LEE	I AIN'T GETTING UP	1565	1529	140	131
63	37	CODY JINKS	THE OTHERS	1479	830	133	89
44	38	GRANT GILBERT FT. HUDSON WESTBROOK	BAD REPUTATION	1438	1213	118	108
42	39	JENNA PAULETTE	THE DIRT	1427	1246	110	107
39	40	JAMES ROBERT WEBB	COUNTY FAIR	1412	1306	102	91
38	41	CLAY HOLLIS	REGULAR GUY	1369	1333	110	106
40	42	RICK TREVINO	THE RIDE	1356	1272	108	102
31	43	JARED DECK	THE AMERICAN DREAM	1333	1662	103	120
49	44	BOTTOMLAND	SORRY STATE	1312	1027	110	96
45	45	JON HOPE AND THE JACKWAGONS	FTW FAMOUS	1264	1166	88	82
78	46	PUG JOHNSON	LAST CALL (WITH APOLOGIES TO TERRY ALLEN)	1251	659	89	57
12	47	WADE BOWEN	NOTHIN BUT TEXAS	1245	2732	82	154
48	48	JEREMY STUDDARD	FISHIN' FOREVER	1159	1108	61	62
67	49	BROOKLYN FENN	WEST TEXAS IN MY EYE	1126	770	59	43
51	50	CODY JOHNSON	THE FALL	1109	998	59	60
41	51	JESSEE LEE	DIVE BAR SUPERSTAR	1083	1251	64	89
50	52	DREW MORELAND	SOBRIETY	1051	999	74	79
59	53	KRISTEN KELLY	DRINK MYSELF OUT OF LOVE WITH YOU	1008	857	67	63
57	54	CORY MORROW	THAT SONG	999	871	78	73
56	55	CHIP OLIPHANT, JASON ALLEN & SUSAN HICKMAN	GRIT AND GLORY	969	875	75	80
77	56	CASEY CHESNUTT	UNINVITED GUEST	959	686	67	52
106	57	PAT GREEN FT. COREY KENT	TWO HANDS	953	493	88	46
54	58	HOWARD COUNTY	COWBOY CRY	938	925	65	66
94	59	ZACH TOP	GOOD TIMES & TAN LINES	929	550	67	60
47	60	SUMMER DEAN	SOMEBODY'S KNOCKIN'	928	1124	160	216
80	61	TERRI KNIGHT FT. GABE CHOATE	BEFORE THERE WAS HER	910	638	59	41
60	62	CHUCK ALLEN FLOYD	I DON'T CARE	905	845	44	44
129	63	LUKAS NELSON	BORN RUNNIN OUTTA TIME	900	368	69	32
52	64	WILLIAM WALLACE BAND	I'M WORKIN' ON ME	899	983	82	91
61	65	PAT WATERS	LOVE YOU BACK TO TEXAS	895	843	51	46
95	66	KATIE BETH MIHM	YOU AIN'T NO COWGIRL	892	544	74	49





# RADIO STATION OF THE WEEK



## PROUDLY SPONSORED BY JENERAYTE PROMOTIONS

**THIS WEEK, JENERAYTE PROMOTIONS PROUDLY SHINES THE SPOTLIGHT ON TEXAS TOAST RADIO AS OUR RADIO STATION OF THE WEEK. AFTER YEARS OF CHAMPIONING TEXAS MUSIC THROUGH THE BELOVED TEXAS TOAST PODCAST, HELEN HAS TAKEN THINGS UP A NOTCH—TURNING HER SHARP EAR, DEEP SCENE KNOWLEDGE, AND PURE PASSION INTO A FULL-ON RADIO STATION THAT'S ALREADY SHAKING THINGS UP ACROSS THE STATE. IT'S NOT JUST A NATURAL NEXT STEP—IT'S A GAME-CHANGER.**

**TEXAS TOAST RADIO CARRIES THE SAME FEARLESS SPIRIT THAT MADE THE PODCAST A MUST-LISTEN: REAL CONVERSATIONS, RISING VOICES, AND NONSTOP TEXAS COUNTRY THAT STAYS TRUE TO ITS ROOTS. WHAT SETS IT APART IS HELEN HERSELF—SOMEONE WHO'S SPENT YEARS EARNING THE TRUST OF ARTISTS AND FANS ALIKE. SHE'S BUILT SOMETHING RARE: A PLATFORM THAT LIFTS PEOPLE UP WITHOUT WATERING THEM DOWN. TEXAS TOAST RADIO ISN'T CHASING HYPE. IT'S BUILDING SOMETHING REAL, BRICK BY BRICK, BEAT BY BEAT. THAT'S WHY WE'RE PROUD TO CALL IT A PARTNER, AND PROUD TO SEE TEXAS MUSIC AMPLIFIED BY SOMEONE WHO LIVES IT EVERY SINGLE DAY.**

POS LW	POS TW	ARTIST	SONG TITLE	SPINS TW	SPINS LW	STA TW	STA LW
55	67	ISAAC JACOB BAND	SPILLED WHISKEY	884	899	52	63
65	68	DIRT ROAD TROUBADOURS	IF I FALL	873	775	58	60
92	69	RANDY C. MOORE	CAT'S IN THE CRADLE	852	576	78	48
117	70	HUDSON WESTBROOK	WEATHERMAN	830	439	52	33
64	71	LEO ALEJANDRO GARCIA	TACOS	818	807	66	63
58	72	GABE CHOATE	SWEET TOOTH	800	858	56	60
53	73	SUL ROSS	BROKEN ROAD	768	934	72	89
68	74	TEXAS HIGH ROAD	HOMESICK HEART	761	769	57	60
62	75	JASON BOLAND & THE STRAGGLERS	DRIVE	760	834	81	91
<b>NEW</b>	<b>76</b>	<b>JON STORK</b>	<b>COWBOY</b>	<b>758</b>	<b>0</b>	<b>55</b>	<b>0</b>
86	77	TREVOR UNDERWOOD	I MISS US	758	604	45	43
168	78	DALLAS PRYOR	WOMAN LIKE YOU	756	359	64	52
70	79	JILLIAN HUDSON	GINGERBREAD MAN	741	759	45	50
101	80	GUY VINCENT	BURN	738	514	56	46
324	81	JOHN SWAT SWANTNER	RED WHITE & BLUE EYES	735	654	51	46
122	82	TY MYERS	ENDS OF THE EARTH	727	424	66	53
144	83	BUBBA WESTLY	SWEET	714	306	56	30
69	84	RYDER GRIMES	LOTTERY OF LOVE	713	768	41	54
15	85	CASEY DONAHEW	GREEN IN COLORADO	701	2530	59	155
89	86	DAVID LEWIS	LIVIN' THE DREAM	693	583	45	38
82	87	TRAVIS ROBERTS & THE WILLING FEW	BELLMARIE	684	635	49	44
76	88	APRIL N. SMITH	NEVER FOUGHT HARDER	677	718	70	79
81	89	DALE PHILLIPS	TOXIC LOVE	675	635	35	34
83	90	JESSIE BLAKE	BIRDS OF A FEATHER	652	627	36	37
74	91	BEN COLEMAN	RAINY DAYS	639	726	31	38
79	92	BLACKTOP BLOODLINE	SOUNDS LIKE A HEARTACHE	634	653	38	37
124	93	ELYSHA LEMASTER	SWEET GOODBYE	631	418	56	41
90	94	COLBY LEE SWIFT	JOHN DEERE RUST	622	581	47	43
87	95	JAMES COOK	HOUNDIN' ME	622	599	54	49
71	96	JESSE JENNINGS	THE LAST DANCE	620	757	43	55
73	97	VINNY TOVAR FT. AUBRY RODRIGUEZ	PASS ME BY	611	734	32	38
103	98	MUMFORD & SONS	CAROLINE	598	499	39	38
88	99	JACK MASON	IF SHE WAS A COUNTRY SONG	588	598	41	43





# SINGLE OF THE WEEK

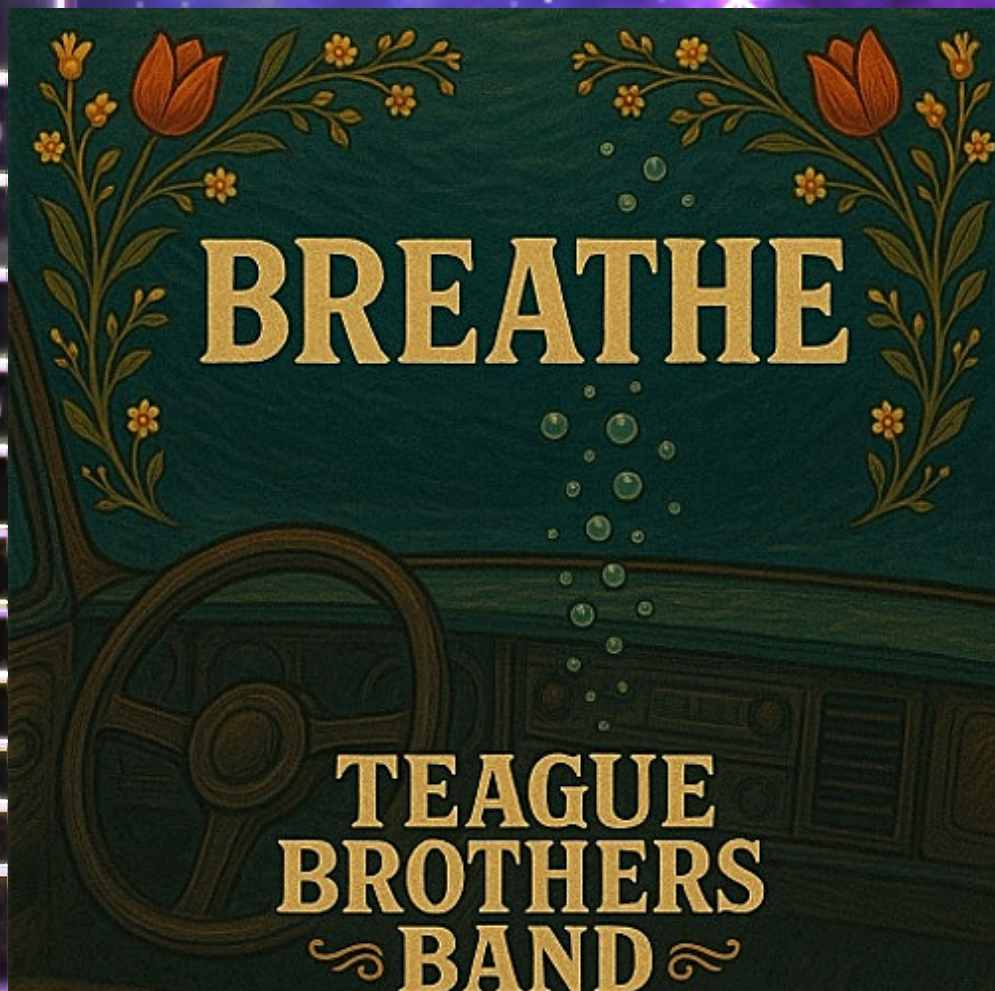
This week's TMC Grand Ink Studio Single of the Week goes to "Breathe" by the Teague Brothers Band, currently holding strong at #23 on the Texas Music Chart

. This isn't another buzz-chasing cut—it's a gritty honest breath of life, pulled from the blue-collar soil of Winnie, Texas, and forged by a band that's walked through fire to get here

."Breathe" starts quiet—John Teague's voice raw, ragged, and soaked in experience. He's not hiding behind Nashville gloss; every line feels lived. On stage, that intensity crackles hotter. Think sweat-stained jukebox rooms and back-porch sessions where the groove tightens just enough to make you lean in. Teague's American Folk, Country, and Rock fusion leans into the grit of his military background, ranch living, and soul that's been road-tested

. "Breathe" ain't just another single—it's proof that this band is building something real, brick by hard-earned brick. And right now? They've got the chart points and the momentum to back it up.

(click the image to listen on spotify)



POS LW	POS TW	ARTIST	SONG TITLE	SPINS TW	SPINS LW	STA TW	STA LW
91	100	SHAYNE PORTER	MISS ME HOUSTON	587	576	28	30
93	101	PARKER BRADLEY	PAINKILLER	587	562	50	52
114	102	MEGAN URBY	THE HIGH	568	459	56	47
119	103	MICKY & THE MOTORCARS FT. KELLEY MICKWEE	HIGH ROAD	566	428	39	28
308	104	JARED DECK	GREAT AMERICAN BREAKDOWN	563	47	47	5
154	105	JASON SCOTT & THE HIGH HEAT	HIGH COUNTRY	548	274	57	21
84	106	JAMES COOK	IS THAT ALL YOU'VE GOT	542	620	45	52
72	107	NICK ZAMORA	REST OF MY LIFE	542	749	32	45
98	108	JAKE PENROD	IF YOU'LL BE MINE	541	528	41	47
167	109	WILLIAM BECKMANN	LONELY OVER YOU	528	248	38	20
125	110	MOLLY TUTTLE	THAT'S GONNA LEAVE A MARK	511	411	55	52
96	111	DUSTY MOATS	SOMEBODY ELSE'S PROBLEM	503	539	50	55
104	112	KANTON TEEN AND THE PENNY PICKERS	BLONDE HAIRED BEAUTY	502	499	42	41
111	113	MACKYNSIE MCKEDY	YOU'RE ALWAYS TALKING IN YOUR SLEEP	500	476	31	29
107	114	JADE BIRD	DREAMS	498	487	50	52
112	115	ALISON KRAUSS & UNION STATION	RICHMOND ON THE JAMES	496	472	44	49
105	116	DOS BORRACHOS	THIS BEER IS MAKING ME AWESOME	494	494	30	30
120	117	HAYES CARLL	PROGRESS OF MAN (BITCOIN & CATTLE)	484	427	44	43
116	118	HUDSON WESTBROOK	HOUSE AGAIN	478	442	38	38
102	119	BEN MCPEAK	PUT IT IN REVERSE	478	502	38	43
338	120	HAYDEN HADDOCK	KEEP ME UP	470	37	41	2
137	121	COSTON CROSS	HIT ANOTHER TOWN	466	318	43	34
108	122	CASPER MCWADE FT. COURTNEY PATTON	SILVER CROSS	452	477	21	22
110	123	MATTHEW UPCHURCH	LET HER LIE	441	476	53	58
156	124	TYLER CHILDERS	NOSE ON THE GRINDSTONE	440	273	45	32
310	125	ASHLEY EWING FT. BLANE HOWARD	PROMISES AND MISTAKES	437	832	36	76
66	126	BROOKE GRAHAM	ROLLIN' ON	436	770	44	70
134	127	GREG STRAWN	WEAKER EVERY DAY	423	326	39	34
376	128	JEREMIAH & BLUHAZE	GOLD DIGGER	422	408	35	37
118	129	NASH STANLEY	LET 'EM TALK	422	436	44	48
121	130	GAVIN LEE	FOREVER DON'T LAST THAT LONG	414	427	39	40
128	131	GRACE POTTER	BEFORE THE SKY FALLS	407	375	39	39
123	132	ROBIN ENGLISH	GIVE EM HELL KID	404	419	24	26





# MUSIC VIDEO OF THE WEEK

This week's R. Watson Boots Music Video of the Week goes to "On A Monday" by Will Banister—a rugged, no-fluff visual that doubles as a love letter to hard-earned Mondays and the people who survive them. Banister keeps it grounded: no neon haze, no flashy choreography—just him, his guitar, and a storyline that cuts deeper than a slow dawn.

The video sets its stage in everyday Texas: empty diner booths, early-morning highways, and the kind of quiet desperation that sticks to your bones. Banister's voice rolls over each scene like a lifeline, steady and real. He doesn't perform the song—he lives it. Each chord change mirrors the tension in a coffee-stained shift or a pickup sliding into daylight. The final shot lingers—an invitation to exhale and breathe in the grit of a new week. In an era full of cinematic gloss, "On A Monday" stands out by stripping everything except emotion. It's a visual that dares you to feel the resilience, the resignation, the small triumphs that come when real life wakes up. That's why it's this week's pick—because sometimes, the most powerful shots are the ones that don't shout.

[click the image below to watch the video](#)



POS LW	POS TW	ARTIST	SONG TITLE	SPINS TW	SPINS LW	STA TW	STA LW
127	133	HOUSTON BERNARD	WILD IN ME	402	399	27	25
115	134	COPPERHEAD JONES	IT DON'T WORK LIKE THAT	401	444	26	34
141	135	KATHLEEN EDWARDS	SAVE YOUR SOUL	398	315	51	42
NEW	136	CHUCK WIMER	LIFE GOES ON	387	0	34	0
152	137	STEVE ANTHONY	DOWN IN TEXAS	382	279	29	22
130	138	DELANEY ANN	232	370	353	23	28
142	139	WOOD BROTHERS, THE	WITNESS	363	311	43	39
131	140	JASON GROVE	I'D LOVE TO BE BURT REYNOLDS	358	352	24	27
139	141	THE BELLAMY BROTHERS FT. THE ISAACS	NORMAL AIN'T COMING BACK	346	316	22	21
165	142	STEVE ANTHONY	THINK ABOUT THE WHISKEY	342	253	25	21
143	143	JACKSON RAY	LIFE WITHOUT YOU	340	307	33	30
97	144	RICHIE BUSTILLO	I REMEMBER THE ALAMO	338	536	23	32
136	145	ZACHARY PIERCE	LAKE TIME	338	322	22	21
133	146	JIMMY BOWEN	ANY OLE STRETCH OF BLACKTOP	336	328	26	28
149	147	NED LEDOUX	BOYS GROWING UP	316	283	24	25
151	148	BUCK 'N CRAZY	PRAYING FOR RAIN	316	280	18	17
145	149	JESSE WELLES	HORSES	314	304	44	37
148	150	I'M WITH HER	ANCIENT LIGHT	303	288	41	41
172	151	PATTY GRIFFIN	BACK AT THE START	302	239	44	33
109	152	JASON JOBST	TEXAS	302	477	18	24
147	153	CHUCK WIMER FT. JARET RAY REDDICK	1985	298	289	38	32
140	154	CAAMP	LET THINGS GO	298	316	41	50
164	155	SG GOODMAN	FIRE SIGN	297	253	37	36
153	156	DANIEL JOHNSON	SOME HORSES	294	278	24	25
138	157	KC JOHNS	BREAK FROM THE HEART	293	317	30	36
170	158	MARCUS KING	HONKY TONK HELL	290	245	32	31
155	159	CHARLES WESLEY GODWIN	IT'S THE LITTLE THINGS	289	273	36	37
135	160	HATTON'S, THE	MAMA'S CHILD	289	326	23	24
160	161	SOUTH OF MAYHEM	LEAVE THIS PLACE	286	266	16	17
158	162	DREW & ELLIE HOLCOMB	RAIN OR SHINE	285	268	17	21
198	163	DALLAS BURROW FT. RAY WYLIE HUBBARD	READ 'EM AND WEEP	284	167	18	15
146	164	DERRYL PERRY	DESPERADA	275	292	22	26
85	165	CLAY AERY	TIME FOR THAT	271	616	23	48





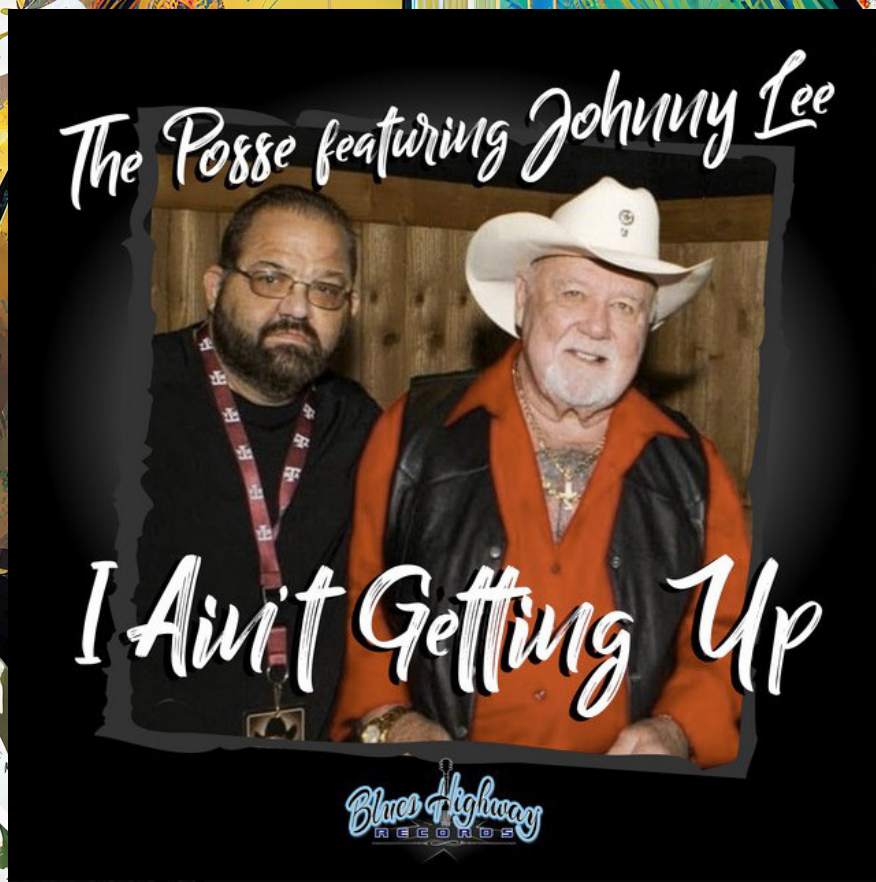
# ARTIST OF THE WEEK

This week's TMC Powerhouse Artist of the Week goes to The Posse featuring Johnny Lee, whose new single "I Ain't Getting Up" sits at #36 on the Texas Music Chart—and sounds like a man telling the world he's earned the right to take his time. There's humor in the title, but underneath it, there's truth. This isn't a song about laziness—it's about living long enough to know what matters and what can wait.

Johnny Lee's voice carries that weight. Not with volume, but with presence. You hear the years in it—the triumphs, the mistakes, the nights that got a little too late. Backed by The Posse's easy sway and sharp musicianship, he doesn't need to chase a hook. The whole track feels like a conversation had over black coffee, long after the crowd's gone home. It's unhurried, unbothered, and unmistakably honest.

This isn't just a comeback or a feature for nostalgia's sake. It's a reminder that the ones who've been around still have something to say—and they know how to say it plain.

[Click The Artwork to listen on Spotify](#)



POS LW	POS TW	ARTIST	SONG TITLE	SPINS TW	SPINS LW	STA TW	STA LW
169	166	JAMES MCMURTRY	THE BLACK DOG AND THE WANDERING BOY	251	245	37	33
178	167	VANDOLIERS	LIFE BEHIND BARS	250	230	26	25
132	168	BENJAMIN COLE	BEERS ON ME	246	341	30	47
183	169	ALLIE RAE	CINDERELLA FOR A NIGHT	245	219	23	22
171	170	SHOOTOUTS, THE FT. LINDSAY LOU	TRAMPOLINE	240	242	28	33
150	171	TYSON LEAMON	WILDFLOWERS IN WHISKEY BOTTLES	240	283	16	23
180	172	SIERRA HULL	BOOM	238	220	39	34
185	173	LARKIN POE	LITTLE BIT	238	218	22	23
174	174	JESSE DANIEL	MY TIME IS GONNA COME	238	237	22	26
242	175	DREW HAKAKAL	ENEMIES & ARCHITECTS	237	105	18	9
179	176	WATCHHOUSE	RITUALS	236	224	29	32
177	177	HAYDEN BAKER	DRINKIN' BUDDY	234	230	13	14
184	178	JASON ISBELL	RIDE TO ROBERT'S	233	218	32	26
187	179	SUNNY SWEENEY	DIAMONDS AND DIVORCE DECREES	231	207	21	18
162	180	GRANT GILBERT	WEST OF FORT WORTH	229	263	26	25
157	181	DAVID LEWIS	AIN'T GONNA CHANGE ME	229	268	24	27
181	182	DEVIN MICHAELS	COLORS	228	219	17	12
216	183	CALAMITY JANES	ROLLIN' ON	225	141	24	16
175	184	MARIO FLORES	OUT OF BEER	221	237	18	20
NEW	185	JASON JOBST	THEY DON'T KNOW	221	0	24	0
186	186	NATHANIEL RATELIFF & THE NIGHT SWEATS	SOUTH OF HERE	215	215	19	18
191	187	JACK BRASSFIELD	STOP THE WORLD FROM SPINNING	213	187	17	15
173	188	HEAD AND THE HEART, THE	AFTER THE SETTING SUN	208	237	24	32
193	189	TAMI NEILSON FT. ASHLEY MCBRYDE, GRACE BOWERS & SHELLY FAIRCHILD	BORROW MY BOOTS	205	182	21	20
195	190	STATESBORO REVUE, THE	LET IT PLAY	202	177	13	14
218	191	ASHLAND CRAFT	LIE A LITTLE	202	139	17	17
189	192	NORTH MISSISSIPPI ALLSTARS	STILL SHAKIN'	202	199	26	25
188	193	PAYTON RILEY	WEATHERBOY	198	203	13	15
161	194	JASON KYLE WICKENS	LETTER TO ME	198	266	12	14
229	195	BRANDI BEHLEN	TWENTY DOLLARS	197	127	13	9
NEW	196	WILLIAM CLARK GREEN	DRINKIN' AND DRIVIN' (THE GOLF SONG)	195	0	15	0
196	197	MARGO PRICE	DON'T LET THE BASTARDS GET YOU DOWN	193	173	24	21
221	198	JOSH RITTER	YOU WON'T DIG MY GRAVE	193	137	29	23





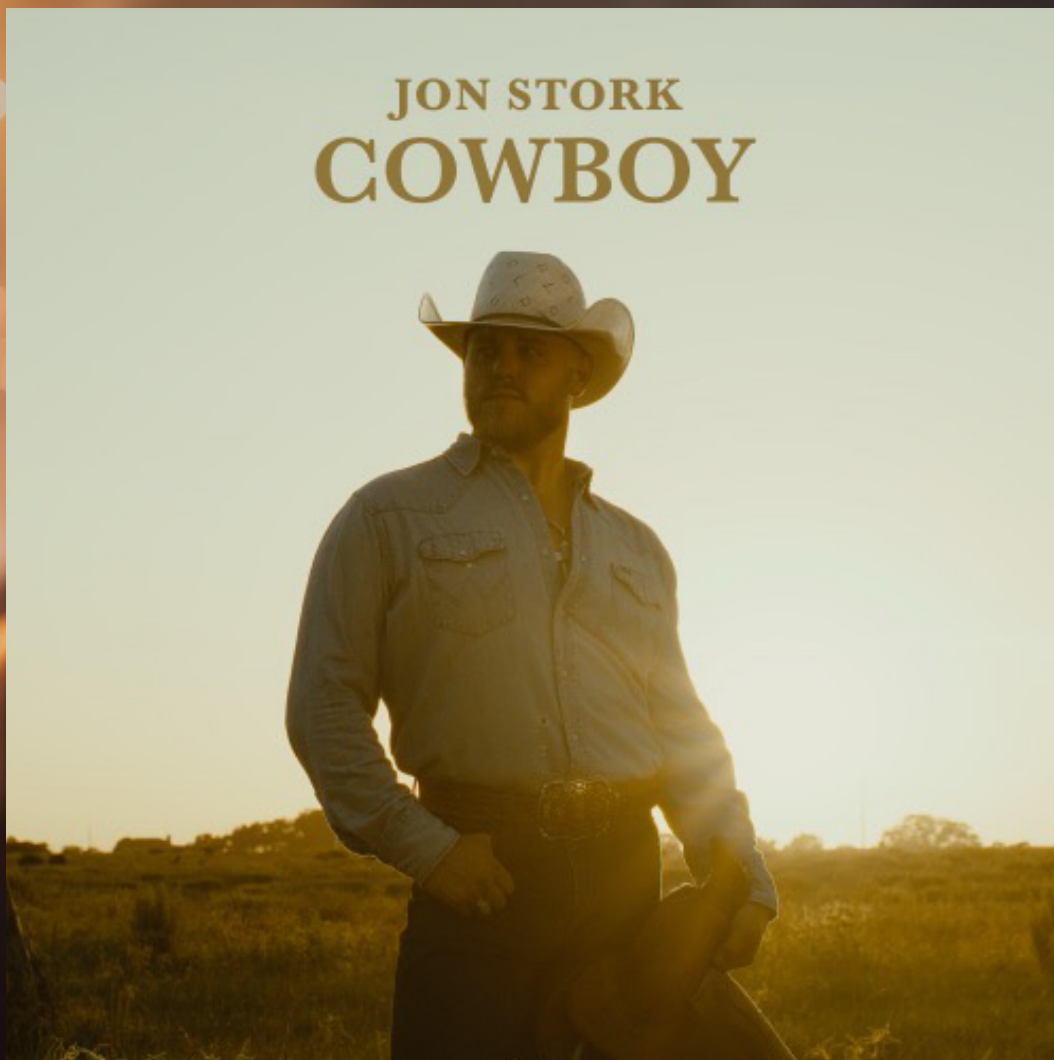
## **TMC HIGH DEBUT OF THE WEEK**

**This week's TMC High Debut of the Week goes to Jon Stork, whose new single "Cowboy" lands at #76—a quiet number with loud meaning. It didn't crash onto the chart. It walked in steady, boots dusty, eyes forward. The kind of entrance that doesn't ask permission and doesn't need to.**

**"Cowboy" isn't about image—it's about identity. Stork isn't dressing the part. He's living it. There's a calm defiance in the way he sings, like a man who's made peace with the miles behind him and still believes in the ones ahead. The track doesn't explode. It leans. And in that lean is everything—strength, restraint, and the kind of authenticity you can't fake or buy.**

**For a debut this week, there's no higher ground. And for Jon Stork, "Cowboy" isn't just a song—it's a reminder: this life may be worn and weathered, but it still rides proud.**

**Click the Artwork to listen on Spotify**



POS LW	POS TW	ARTIST	SONG TITLE	SPINS TW	SPINS LW	STA TW	STA LW
166	199	HUDSON WESTBROOK	5 TO 9	192	248	26	28
194	200	GEORGE MASSO & THE TEXAS OUTLAWS	COWGIRLS ARE A SIGHT TO SEE	188	177	8	9
234	201	IRON & WINE FT. I'M WITH HER	ROBIN'S EGG	182	117	31	22
NEW	202	CHASER CROUCH	TALK TO ME TEXAS	182	0	17	0
100	203	BUBBA WESTLY	DAMN BABY	179	518	28	52
176	204	BRANDI BEHLEN	AUSTIN ANYMORE	177	233	26	31
212	205	SWEET MEGG	CANBERRA (BABY BLUE)	176	144	19	22
201	206	KELSEY WALDON	TIGER LILIES	175	159	26	25
204	207	LUMINEERS, THE	A**HOLE (FIRST WE EVER MET)	169	156	13	12
334	208	MICHAEL RYAN	COUNTRY THROUGH AND THROUGH	168	38	13	2
209	209	OLIVE KLUG	WHAT TO MAKE OF ME	166	149	22	23
207	210	SIERRA HULL FT. TIM O'BRIEN	COME OUT OF MY BLUES	164	151	25	25
200	211	WILLIE NELSON FT. RODNEY CROWELL	OH WHAT A BEAUTIFUL WORLD	164	166	31	32
192	212	KAT HASTY	THE FAMILY BUSINESS	162	185	15	20
243	213	TURNPIKE TROUBADOURS	HEAVEN PASSING THROUGH	159	103	15	14
197	214	SONS OF THE EAST	RESCUE ME	159	173	22	18
203	215	JOBİ RICCIO	WILDFIRE SEASON	159	156	23	22
214	216	RODNEY CROWELL FT. ASHLEY MCBRYDE	TAKING FLIGHT	158	141	23	20
240	217	CROWE BOYS	WHERE DID I GO WRONG	158	107	22	16
210	218	SAMANTHA FISH	SWEET SOUTHERN SOUNDS	156	145	23	22
213	219	MIKE DELEVANTE	THE RAIN NEVER CAME	156	143	19	17
265	220	WAYLON JENNINGS	SONGBIRD	154	77	18	11
226	221	KRISTINA MURRAY FT. LOGAN LEDGER	GET DOWN TO IT	153	128	21	17
220	222	STEELDRIVERS, THE	THE RIVER KNOWS	153	138	22	23
420	223	DOLAN	THE BEST THING I NEVER DID	151	22	11	2
202	224	ALEX MILLER FT. TRACY BYRD	THE BYRD	151	157	12	12
437	225	STEVE DANSBY & THE HELLBILLIES	DON'T LAUGH AT MY SHIRT	149	21	11	4
199	226	TAYLOR RAE	COLOGNE	148	166	18	20
206	227	MARK BERRY	I STILL DRINK ABOUT YOU	148	155	11	12
355	228	DUSTIN LOWE	SHAKE YOUR COPENHAGEN	147	33	13	2
305	229	WARREN HAYNES FT. DEREK TRUCKS	THESE CHANGES (WHISPER SESSIONS)	143	48	18	6
211	230	ERIC LEE BEDDINGFIELD	HIDE AND GO CHEAT	142	144	16	16
318	231	WILL HOGE	SWEET MISERY	142	44	18	9



POS LW	POS TW	ARTIST	SONG TITLE	SPINS TW	SPINS LW	STA TW	STA LW
228	232	OLIVIA WOLF	THE HIGH LIFE	142	128	10	7
219	233	TIGIRLILY GOLD	FOREVER FROM HERE	138	139	16	17
208	234	TONY KAMEL	MAKIN' IT WORK	137	151	24	22
163	235	CHANCY BERNSON	WINDSHIELD	137	256	16	31
205	236	CRAIG FINN	LUKE & LEANNA	134	155	23	33
236	237	MARY CHAPIN CARPENTER	BITTER ENDER	132	113	23	27
231	238	LUKE PRATER	LEAVE THIS BEHIND	130	124	8	9
230	239	GRAYSON JENKINS	HARD HEART TO HOLD	129	127	12	11
233	240	CW AND TWENTY HANDS HIGH	COUNTRY QUEENS	128	121	9	10
215	241	SHELBY MEANS	SUITCASE BLUES	128	141	21	25
246	242	TAJ MAHAL & KEB' MO'	BETTER THAN EVER	124	102	18	16
222	243	SOUTHERN AVENUE	UPSIDE	124	134	24	27
227	244	LITTLE FEAT	MIDNIGHT FLIGHT	116	128	23	22
113	245	CODY WIDNER	THREE EMPTY BARRELS	115	472	10	31
244	246	CARDINAL BLACK	NEED MORE TIME	112	102	10	10
237	247	WILLI CARLISLE	WORK IS WORK	112	113	17	17
239	248	CHERISE CARVER	WHEN I WAS SIXTEEN	107	107	10	11
251	249	LESLIE JORDAN	LOVED ME FOR A LITTLE WHILE	104	91	13	14
252	250	MATT ANDERSEN	WAYAHEADAYA	104	91	19	17
241	251	CALEB LATHROP	PICTURE THIS	99	106	10	15
248	252	MANDY PRATER FT. FINGERPISTOL	BETTER	98	97	8	7
256	253	LEFTOVER SALMON	BIG WHEEL	98	86	19	18
259	254	PURE GRAIN	GRASS STAINS	95	85	11	10
323	255	JAY ERIC	BFE	94	42	6	2
262	256	TAYLOR RAE	TELLURIDE	94	81	10	11
253	257	DUSTIN SONNIER	THE HEART TO HURT HER	94	89	5	5
314	258	DEAN JOHNSON	BEFORE YOU HIT THE GROUND	93	44	17	11
260	259	KEN POMEROY	PAREIDOLIA	93	84	10	10
245	260	KATIE BETH MIHM	HERE I GO	91	102	11	12
257	261	LAST REVEL, THE	SOLID GONE	91	85	12	14
281	262	MOSE WILSON	'CAUSE I GOT YOU	90	59	10	6
255	263	JASON BREEDLOVE	TAKE THE EX OUT OF TEXAS	90	86	8	7
261	264	KETCH SECOR	CATCH ME IF YOU CAN	82	84	11	11



# BUILD THE HOUSE

Build the House • Week 3

Brick #3: Merch Math — The Money You're Leaving on the Table

By Brian Sprague

If you're an independent artist grinding it out in Texas, chances are you're not making your living off streaming. Or radio. Or guarantees alone. You're making it at the merch table—or you should be. Because merch isn't just gas money. It's survival money. And yet, I see artist after artist treat it like a side hustle inside their real hustle.

Let's get something straight: your merch line is your mobile storefront. It's the one piece of your business that goes everywhere you do. But most acts either don't take it seriously, or they make just enough to feel good while bleeding profit in the background.

Let's run the math. Say you sell a t-shirt for \$30. That shirt probably cost you \$7–\$10 all-in (print, shirt, shipping). That's a \$20+ margin per unit. Sell 30 shirts in a night and you just made more than most bands make onstage. Now multiply that by 50 shows a year. That's real income. That's rent. That's your next record.

But here's where most artists mess it up:

They print too many sizes in too many styles.

They design something clever but unreadable from ten feet away.

They forget to restock until they're down to a single XXL with a ketchup stain.

They bring no tablecloth, no price signs, and no square reader.

They don't train their merch person—or worse, they make their bass player do it after the set.

Your merch line should be clean, fast, and geared for impulse buys. Someone might not stream your album tomorrow. But if they had a blast tonight, they'll drop \$30 on a shirt right now if you make it easy.

A good rule of thumb? Fewer items, better margins, and clean display. One killer shirt. One killer hat. Maybe a koozie, maybe a sticker pack. That's it. You don't need 12 SKUs. You need 3 things that sell every time.

Also: cash is great, but mobile pay is mandatory. Set up Venmo, Cash App, or Square—and make sure your Wi-Fi is solid or your hotspot is ready. You don't want to lose a sale because someone didn't have exact change and you didn't have signal.

And let's talk tracking. You should know what sells, how fast, and where. A simple spreadsheet or a merch tracking app will tell you if black shirts outsell white ones, if smalls are worth restocking, or if that \$5 discount on hats at rodeo shows moved the needle.

Now here's the truth that hurts: most artists undercharge. You're not Walmart. You're not printing 10,000 units. You're building a brand, by hand, one night at a time. Charge like your future depends on it—because it does. That \$5 discount you gave to “move product” might've been the exact \$5 you needed to pay for promo next week.

And don't be afraid to ask fans to support. A good merch pitch isn't desperate—it's honest. “If you had a good time tonight, come grab something at the table. That's how we keep this thing going.” You'd be amazed how far a little sincerity goes.

Merch is leverage. It's cash flow. It's fan connection. And for many, it's the difference between touring for exposure and touring for profit.

What You Can Do This Week:

Audit your merch line. What's selling? What's not? Tighten it up. Create a basic inventory tracker. Set up a Square or mobile payment option. Order restocks now—not when you're down to leftovers. Clean your display. Make a merch pitch part of your set. And most of all, treat your merch table like a stage you can't afford to skip.

Next Week:

“The Gig Nobody Sees — Why Booking Is More Than Just Dates on a Calendar”

We'll walk through how to pitch smart, follow up right, and stop losing gigs just because someone else was better at asking.

Until then—keep stacking bricks.

Brian Sprague

Editor-in-Chief, TMC

POS LW	POS TW	ARTIST	SONG TITLE	SPINS TW	SPINS LW	STA TW	STA LW
258	265	PAUL THORN	COURAGE MY LOVE	82	85	16	16
263	266	ROBERT RANDOLPH	BIG WOMEN	81	80	16	12
NEW	267	SONS OF THE EAST	POUR THE WINE	81	0	8	0
254	268	VAN MORRISON	DOWN TO JOY	80	89	24	22
250	269	JULIEN BAKER & TORRES	BOTTOM OF A BOTTLE	77	96	17	26
266	270	CAT RIDGEWAY	WHAT IF?	76	75	6	7
283	271	JOHN COWAN & ANDREA ZONN: THE HERCULEONS	RESURRECTION ROAD	72	58	18	15
443	272	GASOLINE LOLLIPOPS	TENNESSEE NIGHTS	71	20	11	7
278	273	BLUE CACTUS	BITE MY TONGUE	68	60	5	6
269	274	MICAH CHEATHAM	FIRST TO HOLD HER HAND	68	65	5	4
373	275	KELSEY WALDON	GHOST OF MYSELF	68	30	10	6
309	276	MINOR GOLD	WAY TO THE SUN	68	47	13	12
282	277	WHITEY MORGAN AND THE 78s	LET ME ROLL	67	59	6	5
276	278	TROUSDALE	GROWING PAINS	65	63	10	6
274	279	BLACKTOP BLOODLINE	LOOK AT ME NOW	65	63	5	7
280	280	POI ROGERS	YOU'RE ALL THAT I NEED	65	60	15	14
224	281	BRANDON MCDERMOTT BAND	MIDDLE OF THE OCEAN	64	129	5	15
300	282	GREY DELISLE	DIDN'T WE TRY	63	49	11	12
267	283	STEVE FORBERT	EBENEZER'S BACK IN TOWN	63	73	12	14
290	284	SIERRA HULL	SPITFIRE	63	54	6	9
303	285	LEFTOVER SALMON	LET'S PARTY ABOUT IT	62	48	13	12
321	286	JACK BARKSDALE FT. SARAH JAROSZ	MARTYRS	62	42	10	9
286	287	MYND READER	SIMPLY AVANTI	60	55	5	5
317	288	SHELBY MEANS FT. MOLLY TUTTLE, KYLE TUTTLE	STREETS OF BOULDER	59	44	15	12
270	289	SHENANDOAH FT. LUKE COMBS	TWO DOZEN ROSES	59	65	32	32
296	290	FAUX PAWS, THE	NIGHT	58	50	11	11
319	291	MAIA SHARP	TOMBOY	58	43	12	9
288	292	JOSHUA RAY WALKER	KEYS TO THE TACOMA	56	54	6	6
297	293	MAJOR SPARK	THE OTHER SIDE	56	50	6	6
295	294	BAND LOULA, THE	CAN'T PLEASE 'EM ALL	55	50	9	9
289	295	MIKE FARRIS	HEAVY ON THE HUMBLE	55	54	8	10
298	296	WEBB WILDER	HILLBILLY SPEEDBALL	55	50	11	12
301	297	AUBREY LYNN	IT DON'T MAKE NO MIND	55	48	4	2



# ON THE HORIZON

At TMC, we've always believed that Texas Country deserves more than just a playlist—it deserves a home that's as bold and unfiltered as the artists who live it. That's why we're fired up to announce that Texas Country Today Radio has officially rebranded as the flagship station of TMC, giving every track a real shot to shine. From the moment a radio-ready song hits our inbox, it's guaranteed a chance to land in the ears of fans who crave authenticity. Because every artist's journey matters, and every note deserves its moment in the sun.

But we're not stopping there. We're cranking up the volume with the brand-new TMC Songwriter Sessions Show—a 30-minute series that tears back the curtain on the stories that fuel the music. Episode 1 launches with none other than Garrett Bradford, bringing his raw Texas sound straight to Fort Worth. Every episode will put fans right in the middle of stripped-down acoustic sets, no-nonsense full-band performances, and the kind of behind-the-scenes grit that makes the songs slick. All of it filmed at TMC Studios, where the neon buzz meets the sweat on the mic stand.

At TMC, we've always been more than a chart—we're a community that lives for every chord change, every cracked vocal, every gut-punch lyric. With Texas Country Today Radio as our official station and the TMC Songwriter Sessions Show capturing the music in its purest form, we're doubling down on our promise to keep Texas Country real, raw, and always rolling forward. Because here, the music doesn't just speak—it shouts, it aches, and it demands to be heard.

This is the next chapter of TMC. We're not here to play it safe—we're here to make damn sure every artist, from the small-town troubadour to the neon-lit headliner, has a stage that's as real as they are. And we can't wait to share it with you.

—Brian Sprague  
Editor-in-Chief, TMC

