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Letter From The Editor



We would like to start off by thanking everyone who made the long drive to Portland, Tenn. to celebrate Nashville Music Guide's 16th anniversary party at the Hitching Post Western Saloon. A very special thanks goes to Kirstin Gronlund for the wonderful food, and the great looking and great tasting cake. Also, thanks goes out to Claire Ratliff for making the long drive, and to the owner of the bar, James Oden, for having us, along with Big Joe, David Ray and Jaime LaRitz for the great entertainment.

We had a great time last month. We went to Music City Bar and Grill and listened to Georgette Jones, who is great, and we made it back there the following Monday for the Earl Clark Benefit that had a great lineup of talent who all came out for a great cause.

Speaking of a great cause, Tracy Lawrence pulled off another successful year with his annual Thanksgiving Turkey Fry to feed the homeless, and then spent his evening delivering turkeys elsewhere. Great job, Tracy!

I made it to Broadway for Tootsie's 51st birthday bash—they know how to throw a party! We listened to Andy Velo and his original band from Georgia. I have to say, Jason Aldean, watch out! This upcoming superstar, he is going to pack some houses. We also heard Junior—Kid Rock, Jr. that is. He put on a great show outside in the street. It was the first time I have seen him, or even heard the kid could rock. It all made for a great time.

Good luck to Michael Lynne, who is having his CD release party this month in St. Louis. We wish him well. You can read about Mike in this issue. Also, good luck to Bobby Pinson who is opening up a restaurant on the Row. We're proud to tell you that our good friend Craig Moritz is moving up the Canadian charts with his new single. And check out the back cover—is that hot or what?

Christmas is just weeks away, and I'm still trying to decide what I want. But I can tell you what will make great stocking-stuffers: forget the candy, buy those CDs! Place some CDs in those stockings, and check out our store where we are adding merchandise.

We would like to thank our advertisers and the supporters of Nashville Music Guide. You people are wonderful, and we really appreciate it. You've made 2011 a great year at the Guide.

We look forward to a having an even better year in 2012. I have pulled out my list from last year, and rather than adding any new items to my New Year's resolutions, I'm hopefully going to accomplish the ten things I wrote down last year.

Wishing all of you a great and a blessed holiday and a successful New Year: party it up, bring it in with a bang, but be safe about it.

Randy And Kymberly Matthews

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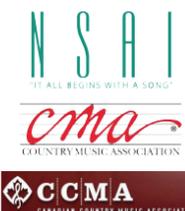
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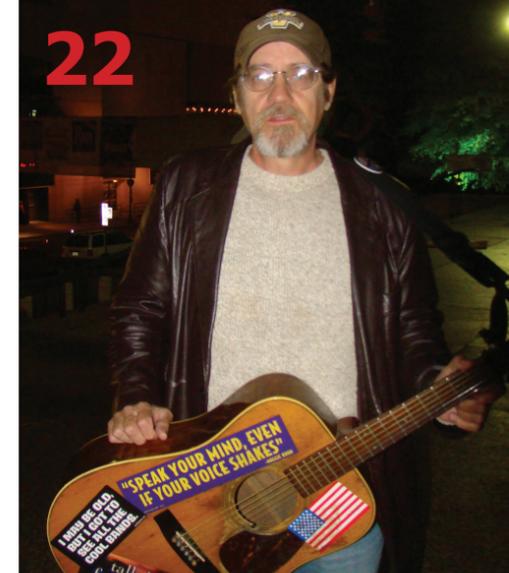


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the basics of Co-Writing



Story by **George Teren**

If you look at the writer credits on records these days, you will rarely see songs listing just one writer. It is most common to see two or three writers listed, and on some records, particularly in the hip-hop and pop world, four or more writers are not unusual. While I think it is important for all writers, and especially developing writers, to write by themselves, co-writing is certainly a way of life in the songwriting world.

To my mind, there are no real tricks to co-writing; it mostly involves just plain common sense. There are, however, some guidelines to co-writing that can make it an enjoyable and productive experience.

When choosing a co-writer, look for someone who complements you.
If you are stronger musically, look for someone who is lyric-oriented. If you have pop sensibilities but are writing for the country market, find someone who can pull you country. If you're slow and meticulous, you're probably going to be frustrated by someone who blows through a song. Look for people whose songs you like. It's not a bad idea to write "up," in other words with someone further up the song-writing food chain than you, but if you don't like what they do it may not be a good experience.

Be ready to compromise. Check your ego at the door. If you are really attached to an idea and have a song started and are not willing to change it, don't bring it in to a co-write. Ideas are going to morph, grooves are going to change, and you have to have an open mind. That being said, it doesn't mean that you can't push for something you like or dig in your heels if you think a song is going in the wrong direction. Mutual respect is essential. Do your best to not settle. My rule of thumb is that if I have line that I like that my co-writer isn't happy with, or if he likes something that I don't like, we keep looking for a line that satisfies us both. The beauty of co-writing is that if I get stuck I have someone else there to move the ball forward.

Follow the basic process. I would never say that there is any right or wrong way to write a song. I can only tell you what, after having written hundreds of songs, seems to work best for me. That means starting with a concept, a title. My co-writer and I will throw titles back and forth, looking for something that seems fresh, interesting, and that has "legs"—enough to it to write a chorus and several verses about. It's not unusual to spend several hours just hunting for a good idea. If we're going to spend the better part of day writing the song, I want to make sure we have something to hang our hat on. I've found out the hard way that even if you write the fire out of a mediocre idea, you're most likely still going to have a mediocre song.

Once we've agreed on an idea, my co-writer and I will discuss how to write the idea, what the best angle is, and what artists might sing this song. In a sense we map out the song. From there we actually start writing, usually writing the chorus first, then the verses. Mapping the song also gives you a chance to make sure you and your co-writer are on the same page. If he's pushing an idea or an angle and you're not feeling it, or vice-versa, it's not too late to look for something else. If you do all this "pre-writing," it often makes the actual writing of songs easier.

Always remember, if there is one rule above all to follow, it is this: do unto your co-writers what you would have your co-writer do unto you.

Editor's Note: At NSAI not only do we fight diligently for the rights of songwriters through our legislative efforts, but we have signature services that encourage songwriters to enhance their craft and knowledge of the music business. One of the services members benefit from is the Nashville workshops.

Every Thursday night, members have the opportunity to attend seminars that range from the craft of songwriting to how to successfully navigate the business portion of their musical journey. At one such teaching night, songwriter George Teren ("When I Get Where I'm Goin'" and "Ladies Love Country Boys") shared his thoughts on the basics of co-writing. — Debra Gordon

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Biz Buzz

Holidays Can Be A Boom Time for Musicians and Songwriters

Story by Phil Sweetland

Christmas and New Year's are a joyful time of year for everyone, and for singers and songwriters, the holidays can also be a very busy and profitable time.

New Year's Eve may well be the busiest night of the entire year for working musicians and bands. Musicians know this, and so do club owners and venue operators.

Therefore, it's traditional for artists to charge more on New Year's Eve than they would for a normal gig. For instance, if you or your country artist typically gets \$1,000 per night for a club or private-party appearance, don't hesitate to ask for \$1,200 for New Year's Eve.

That becomes a supply-and-demand issue. Clubs and restaurants nearly always have special New Year's Eve events, often with package deals that include dinner and champagne at midnight. Music plays a huge part in that, and the club owners realize that they'll likely have to budget more for music than on a typical night, since so many bands are working that evening.

And by the by, whether you or your artist specialize in country, Bluegrass, or any other genre of music, if you're gonna play New Year's Eve, you dang well better learn "Auld Lang Syne." It's not a difficult song, but make it a point to rehearse it before the gig and be ready to play it at midnight. If you don't have it ready, you're gonna tick off everybody at the party.

The Christmas shopping season is also prime time for retailers from coast to coast. They do a huge portion of their annual business in the weeks leading up to Christmas, as customers shop for gifts—often big-ticket items.

And many smart storeowners and managers realize that an ideal way to increase the holiday traffic in their stores is to have live music. Maybe you or your artist could play in their parking lot, which would add greatly to the buzz of their store.

If you are booked for a gig like that, make sure to have the store permit you to sell your merch and CDs during the show. You can move a great deal of merchandise at a busy show like that, so make sure you have enough CDs and T-shirts on hand to meet the demand.

Songwriters can also find the holiday season to be a potential gold mine for royalties. For instance, have you ever heard of the songwriter Randy Brooks? Maybe not, but you've certainly heard a tune that Randy wrote.

It's performed by the unusual duo called Elmo & Patsy, and is called "Grandma Got Run Over By A Reindeer."

This novelty single first appeared on the Billboard country charts in 1984, when it was released on the independent Soundwave label. A new version reappeared on the charts in 1998, this time on a major label—Epic.

Epic Nashville even cut an Elmo & Patsy album.

Think of the songwriting and publishing royalties Randy Brooks receives every year from "Grandma Got Run Over By A Reindeer." Christmas songs are totally unique in that respect. If you write or sing a popular one, it can return year after year and generate spins and income for you every time.

Even if you wrote a George Strait or Reba hit, such as Gary Harrison and Keith Stegall's "I Hate Everything" (a No. 1 Billboard single for George in 2004) or Reba's 1985 No. 1 "How Blue" (written by John Moffat), the song would get the vast majority of its spins the first time it was at radio. Holiday songs are different. Popular ones get spun year after year, and many country stations go to an all-Christmas format between Thanksgiving and New Year's. Some become all-Christmas even before that.

Think of this. "Grandma Got Run Over By A Reindeer" first charted on Billboard in 1984, when it reached No. 92. Each time it charted after that on the Billboard country charts, in 1998 and 2000, it climbed higher. The song reached No. 64 its second time, and No. 48 the third time.

Elmo & Patsy were a married couple that have since divorced, and we hear that Elmo is currently living and working in Nashville.

A far better Christmas song was penned by Billy Hayes and Jay Johnson, and was recorded by Elvis Presley in 1957. Forty-one years later, and 21 years after Elvis died, "Blue Christmas" became the only Presley song to appear on the Billboard country singles charts in the entire decade of the 1990s.

Country stations that go to an all-Christmas format every year have a limited number of songs that fit the format. If you're a smart artist or songwriter, you can take advantage of that shortage. Just maybe, you'll create the next "Grandma Got Run Over By A Reindeer" or "Blue Christmas." If you do, you'll find it a whole lot easier to do that last minute Christmas shopping with the royalty checks you'll receive year after year.

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Julie Ingram

shares *Faith-Full* new single



As the joyous and spiritually-filled holiday season approaches, Longshot Records recording artist Julie Ingram celebrates the reason for the season with a tribute to her own family in “Thank God.” The track, which is the second release from her 2010 project entitled *Always Remember*, is slated to go out to radio on Nov. 28, 2011. Two separate versions of the song will be featured in sequence on CDX in the coming weeks. The cut will be promoted to country radio by GrassRoots Promotion-Nashville and will also be available via Play MPE and all major Internet outlets including Rhapsody, Amazon, and iTunes.

Folks who purchase via iTunes will receive as an added bonus a free download of “Best Christmas Yet” from the Julie Ingram 5-Pack CD Set.

“This single is my most personal and revealing to date,” Ingram explains. “With so much sadness and tragedy in the world, I have become increasingly aware of how truly blessed I am. Both strong supporters, their cup runneth over with love, my parents lived their lives by example, and for that I thank God!”

Co-written with Frank Wainwright, the piano-driven testimonial reveals Ingram’s undeniable affection and admiration for her parents and respect of the principles instilled—a practice that she has promised herself to exercise daily. The stark, simplistic instrumentation is the perfect complement to Ingram’s voice, stylistically reminiscent to songbirds Patsy Cline and Loretta Lynn, who favored honest songs with positive messages. Adding to the depth of its powerful meaning and message, Ingram performance is accompanied by the echoes of a gospel choir and a horn arrangement.

“ Each day I count my blessings / Read the bible for my lesson
Bow my head down and kneel when I pray / Lend a hand to my neighbor
To help ease his labor / Make the effort to go out of my way ”

Julie Ingram has been recognized in film, on television, in print and on country radio. She celebrated the release of her current CD, entitled *Always Remember*, in October 2010; her *Keep On Believin’* project produced four radio singles—“Anytime, Anywhere,” “A Place Called Love,” “Make Me Feel Like A Woman” and “Gone To Kentucky”—which all garnered national airplay.

An accredited songwriter, Julie is a lifetime member of the Songwriters Hall of Fame and was recently accepted into the Country Music Hall of Fame in Nashville. Most recently, Ingram’s “You The Man, Babe” (a dedication to Regis Philbin written by Julie) won Song Of The Year at the Tennessee Songwriters Awards ceremonies.

Julie is an accomplished actress and former model who was also a regular on the legendary television hit series *Dallas*. Upon special invitation, Julie has performed before former President George W. Bush, First Lady Laura Bush, former President George H. Bush and Gov. Mike Huckabee. To learn more about “Thank God,” *Always Remember* or Julie’s other work, please visit: www.julieingram.com.



Songwriter Spotlight

Trent Jeffcoat

The reason I finally made the decision was I broke my neck when I was 21. Me and my wife were in a car wreck, and I wasn’t supposed to be able to move anything from my chest down—that’s what the doctors had told us. About five and a half, six months later, I was up on a walker, and more than anything, I look back at it now as a blessing because I wouldn’t be here today, I know I wouldn’t. I had played music when I was 18 up till about 20 and I was still writing songs every day, but I was working for my dad doing foundations for houses and the money was good. I was newly married, we’d just built a house, then we got in this wreck and it just really made me look at things a lot differently. My son was born when I was 27. When he was about 8 months old, I looked at him one day and I told my wife, “One day he’s gonna have dreams and we’re giving him a reason to get out of them if we don’t go follow ours.” So really my son kind of spurred things more than anything.

Bronson: You’ve had some good success.

Trent: I’m really happy with the way things are going now. I thought that after five years in Nashville that things were really going to be slamming, and five years came along and I had to kinda reevaluate a little bit. I’m loving writing still, but I’m really trying to focus more on the artist thing and I’m working with a producer here in town right now. You know you have a lot of good songs and you have a couple that you think are great out of a big catalog, but I’m looking for songs too. I want to make sure that when I go in that we put our best foot forward. The title of my CD I just put out is called *When I Find Me That Mountain*. It’s more of a singer/songwriter album and I’m very proud of it. It’s an inspirational CD.

Bronson: You co-write with other people? How do your songs come to life?

Trent: I write with probably 20 or 30 different people over the period of the year, but I have a team of about four that we really just click. They’ve become family, and I know when we go in we’re gonna have a good day. I have that, but I also write songs by myself still and when I do that, I have a couple of guys that I’ll go to. You know it’s a weird thing because like I said, I don’t play. Music theory is way over my head somewhere out there, but I can hear all the instrumentation whenever I’m writing. I come up with my own licks so whoever’s playing for me, picking it out, I’m singing obviously in pitch and on time, so therefore they can figure it out pretty quick. These guys are professional, they’re amazing, and then I’ll just whistle out the lick or hum out a lick and if they’re stuck on a chord I’ll say, “No man, that one where your pointer finger was up on that string, you know, yeah that one.” (laughing)

You can visit Trent online at www.trentjeffcoat.com and read/listen to this entire interview at www.bronsonsmusic.com/trent_jeffcoat.html

Story by **Bronson Herrmuth**

Bronson: Your family, were they musical?

Trent: My family loved music but hardly anyone played music. I started writing songs when I was about 8, and it was just kind of an interesting thing because nobody else ever had, so it was kinda cool.

Bronson: You started playing guitar at the same time, or you just wrote?

Trent: Well, interesting thing, I’ve never played a guitar. I’ve always just wrote the lyrics and melody in my head at the same time and I just sing them out a cappella. Growing up, whenever all my buddies would hang around I’d just sing a cappella for however long they wanted. I always had a way with words and an interesting sense of humor. The first song I ever wrote was for my Grandma. She’s a very humorous woman and I wrote a song called “She Bosses Me Around This Little Town” for my granddad and her, and it was pretty cute.

Bronson: So what was your inspiration to come to Nashville?

Trent: I didn’t do the normal thing where I played a bunch of dates and then just gradually came to Nashville.

Nashville Music Guide's

Sounding Board

By Andrew Miller



Jeff Allen by Jeff Allen

His first release since 2008's *Raised On Getting' By*, Jeff Allen's most recent EP proves worth the wait. From the moment the album opens with palm-muted chords and slide guitar on "Wrong Ones," Allen grabs a hold of your soul and doesn't let go. And when the crash of drums and piano on "Elvis Loves A Cadillac" ends the album, you'll find yourself saying, "It's over already?" before playing it again.

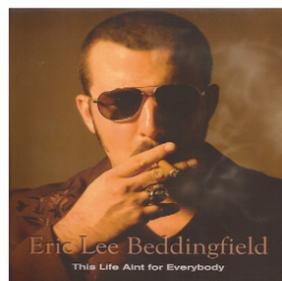
Key Tracks: "Wrong Ones," "Burnin'," "A Little Less Lonely"



Lonesome Whistle by The Roys

If any album is going to make kids want to grow up and be mandolin heroes, it'll be this one. The latest effort by the folksy brother and sister duo is full of tight harmonies and quick picking, and the arrangements are only paralleled by the song's brilliant lyricism.

Key Tracks: "Coal Mining Man," "Give A Ride To The Devil," "My Ob My How Time Flies"



This Life Ain't For Everybody by Eric Lee Beddingfield

Remember when "outlaw country" was an attitude and not just a label used to sell albums? *This Life Ain't For Everybody* is a return to that time. The record is 12 tracks of unadulterated southern rock and outlaw country that stands on the shoulders of Bocephus, Johnny Cash, and George Jones. Jones even makes an appearance on "The Gospel According To Jones," which describes the religion of many country music fans, and Beddingfield has shown himself to be a worthy steward of the outlaw faithful.

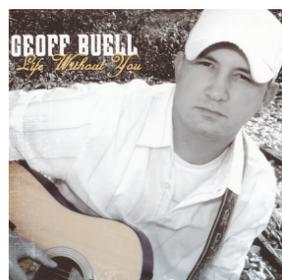
Key Tracks: "Southern Man," "The Gospel According To Jones," "This Life Ain't For Everybody"



Friends Of Jack by Friends of Jack

This Canadian group shows they can stand with the best that Music City has to offer on their self-titled debut album. The group's tenor harmonies are reminiscent of Rascal Flatts, and the songs are able to walk the fine line of sounding pop without losing any of their country roots.

Key Tracks: "Cool Me Down," "My Second Wind"



Life Without You by Geoff Buell

Buffalo, Wyoming's favorite son really impresses on his debut record. The songs are real country—there's nothing on this record that could be mistaken for sell-out pop with a twangy-voiced singer. Perhaps the most impressive aspect of the album is its inherent truth. You can hear the honesty in his soulful baritone voice, and you know the lyrics are from the heart.

Key Tracks: "Red Georgia Clay," "She Doesn't Know," "No Tomorrow"



MICHAEL LYNNE takes NASHVILLE home to ST. LOUIS

Story by Rick Moore

Photo by Bob Coan

The St. Louis area, huge as it is, isn't really known for producing a lot of famous musicians, especially country musicians. Producer/guitarist T-Bone Burnett, blue-eyed soul singer Michael McDonald and the late John Hartford are from that area, but famous country singers of any persuasion, whether stone-cold or rockin', are a rarity. Michael Lynne is planning to do something about that.

A native of the St. Louis area who has done what he can to get the city's creative fires burning as both an artist and a club owner with his club the Hot Spot in High Ridge, a few miles southwest of St. Louis, Michael Lynne recently completed his second CD in Nashville, Tenn., backed by some of the city's finest talent. Lynne has operated his club for more than a decade, but one of the main reasons reason for his ownership of the bar has been to have a place to perform with his own band. Now singer/songwriter/guitarist Lynne plans to perform the material from his new CD, *Have a Little Fun*, which he recorded with some of the biggest names in rock and country music.

Have a Little Fun, as well as his first CD, *Don't Let Go*, was recorded at Nashville's Dog Ear Studio with a group of musicians that have been in bands that, at one time or another, ruled the charts and the airwaves, just as Lynne aims to do. With onetime Bryan Adams, Bret Michaels and Blackhawk guitarist (and Dog Ear's owner) Jamie Laritz, Cinderella bassist Eric Brittingham, Cowboy Crush fiddler Renae' Truex and others, Michael Lynne has recorded two albums of completely self-written material that rivals some of the best, including the song "Here We Are,"

which was on the Music Row charts for nearly a year and also entered the AC and independent country charts.

"It's just been awesome," Lynne said of recording in Nashville. "To play with someone like Eric Brittingham from Cinderella, who's doing country with me and loving it, it's just been an incredible experience."

Michael Lynne has been playing music since he was a boy, performing in the likes of VFW lodges and wherever else he could get a gig. "I eventually had a circle of about 10 clubs I played in around the St. Louis area, up around Wentzville, several places we worked steady." When asked who his greatest influences are, the first name that comes out of Lynne's mouth is "Charlie Daniels. I still love Charlie Daniels," he said. "Waylon, Johnny Cash, guys like that, but then I got into the '80s bands too." Lynne said that Lynyrd Skynyrd and Garth Brooks also played a role in the development of his performing and writing.

Nashville is known for co-writing, something Lynne has yet to do much of, though he may eventually collaborate with others in Guitar Town. "So far it's just been easier to write my own stuff," he said. "Strap on the guitar, get an idea and away I go."

Lynne said that recording both CDs was a quick and natural process. "I played some of my stuff for Jamie and he liked what I was doing, so we went right into the studio," he said. Laritz assembled an all-star cast of some of musicians that he knew would get the sound to best complement

the artist's voice and material.

Michael Lynne's band back in High Ridge includes Bobby Grofe on guitar, Brian French on bass, Mandy Grofe on vocals, and Steve Underwood on drums. Lynne plans to take his show on the road, performing material from both CDs in Missouri and hopefully returning to Nashville to showcase his material, perhaps at one of the city's singer/songwriter clubs or at one of the nightspots downtown on Lower Broadway. "I definitely want to get out there with it, want to get the music heard as much as I can." Lynne has already hopped onstage with bands at the legendary Tootsie's and at Paradise Park, where Truex performs regularly, to show his chops to the city.

To show their dedication to Lynne's project, and to prove that they just weren't out to make a buck, most of the members of the recording band have made the trip to High Ridge from Nashville to perform with Lynne at both of his CD release parties. "It's awesome that they would do that," he said, "and shows that they believe in me and what we did."

He was able to get airplay with material from his first CD, but Michael Lynne plans to do even better with *Have a Little Fun*. The title track, already in rotation on NMGRadio.com, is also going to be released to radio nationwide. "The first CD was great," he said, "but I'm pretty excited about this one as well."

For more information about *Have a Little Fun* go to www.michaellynn.net, or find him on Facebook and CDBaby.com.

Bobby Pinson

One of Country Music's Top Songwriters to Serve it Country Style at Lucy's

Story by Andrew Miller

“It’s been 15 pretty ungraceful years,” says Bobby Pinson during a phone conversation with me one Monday afternoon in November. “Nobody’s going to say that I had it handed to me, or that I was an overnight success.”

It may not have happened overnight, but with five No. 1 singles and his critically and commercially successful album, *Man Like Me*, it is impossible to question Pinson’s success as a songwriter and as an artist.

“I think they’re definitely entwined, and I think one has always determined the fate of the other,” he says of his songwriting and performing careers. “I joke and I say that I thank my record labels for making me a songwriter. I moved here as a singer and my songwriting started taking off. That’s the nature of the beast. It seems like in the last ten years, a lot of artists have developed through the publishing companies.”

“As a songwriter I got a job that paid the bills, and through that I kind of discovered who I was as an artist. Then I took off and became an artist for, you know, about 12 seconds. Actually, I’ve been an artist for 15 years, but I was just street legal for about two. They’ve definitely been separate paths, but it’s been the same guy motoring both.”

Though Pinson’s intention was to be a performer when he first moved to Music City in 1996, his songwriting talents developed from necessity.

“When I had the realization that nobody was going to write a song for me the way I was going to write it or the way I was going to sing it, just one thing kind of led to the other, where I just realized that I was singing about things that most people weren’t writing,” Pinson tells me. “I think it just kind of created itself, where I was writing from the heart—not that other songwriters don’t write from the heart. I didn’t have any intentions not to sing anybody else’s songs, but it became evident that I was writing from my heart and it was all coming from me.”

Pinson is right to note that other songwriters also write from the heart, but his songs stand out in the crowded publishing world on Music Row because they’re often unconventional. In articles and interviews, you’ll hear songwriters cite members of country music’s old guard as their main influences, but Pinson’s lists Shel Silverstein, and his affinity for the works of quirky poet has contributed heavily to his atypical songwriting.

“I noticed right away how deeply [Silverstein] influenced me with the kind of scat-type rhyming and his internal rhyme,” says Pinson. “I’m one of the very few guys that works really hard at the internal rhyme. Some of [his poetry] is awkward, but some of it is really useful in my songwriting, where his lack of respect for the rules has made me respect his ideology and rhyme scheme.”

Silverstein’s poetry heavily influenced “Sailboat For Sail,” one of Pinson’s newest songs that may soon be cut by Toby Keith.



And though he’s busy writing songs and being an artist, he and his wife Lucy have recently undertaken a new endeavor as restaurateurs.

“I was fishing with my dad in Jackson, Wyoming and I saw this little place called Cowboy Cafe,” Pinson says of the inspiration to open the restaurant. “It looked like it was 70 years old. It was just one of those places that you couldn’t figure out how it was still open. And I said, ‘I want to open a place that looks like it’s 70 years old on the day it opens.’”

Lucy’s Country Cafe, slated to open the second week of January, will be located on Division St. near Winners and Losers, and the all-you-can-eat buffet will be open everyday from 11 AM to 3 PM.

“It’ll serve country cooking,” says Pinson. “Everything from turkey and dressing to all the casseroles, ham, and country fried steak. It’s hard to do a plate lunch, you know, with the rush of the songwriters. As a songwriter, we don’t have many options for delivery, so I decided that I wanted to make a place that does country cooking, where you can come in and be gone in 25 minutes, and also will deliver if you don’t want to go out.”

Pinson and his wife also recently opened Lucy’s Cafe Express in Music Square West, which offers soups, salads and sandwiches, and also delivers. For the grand opening, Lucy’s Cafe Express had 300 patrons in three hours, and Pinson hopes the grand opening Lucy’s Country Cafe will be equally successful.

And as if he weren’t busy enough, Pinson hopes to release an album in the next year of songs that, for one reason or another, didn’t get cut by other artists. After being around Nashville for 15 years and having success as a songwriter and artist, he’s now able to make records just for himself.

“I’m not trying to make a record to be famous or make a record to get a record deal,” he says. “I love making music, and they can kill you, but they can’t eat you. They can’t keep you from making music.”

Inside Track

On Music Row

By Preshias

Happy Anniversary to me and the NMG! We celebrate 17 years of my column in December 2011. Sounds like a record to me!! :D

QUOTE OF THE MONTH: May you trust God that you are exactly where you are meant to be - Saint Theresa

ANIMAL NEWS: Emmylou Harris, The Civil Wars, Mike Farris and Buddy Miller are set to perform at the 2nd annual 'Miracle On Music Row Holiday Pet Adoption.' The event kicks off at 10:30am to 2:30pm on December 17th at O.Liv Body Bar at 1200 Villa Place # 404 in Edgehill Village. Admission is free, but a suggested donation is \$10.00. Come out and enjoy the Pet Parade, pet photos with Santa and wonderful music performances.

ARTIST NEWS: The American Music Awards was very good to "Music Row." Taylor Swift took home country female album and all genre artist (THE TOP HONOR), Lady A carried Band, duo or group, and Country Male vocalist goes to Blake Shelton. Whoo hoo !...

BABY NEWS: Justin Moore and his wife Kate. Gave "Thanks" a little early. They welcome Kennedy Faye Moore on November 21st. The happy couple are thankful for a healthy girl. She joins sister Ella Kole.

BENEFIT NEWS: Christmas 4 Kids rocks again on December 12th. The bus tour kicks off at 5pm at Wal-mart parking lot, in Hendersonville. The proceeds from the annual tour will join funds from the SOLD OUT concert at the Ryman last month with Charlie Daniels, Sawyer Brown, Colt Ford and Joe Nichols.

BOOK NEWS: Two Country Stars have books out this season, just in time for Christmas. Last month, Brad Paisley released "Diary Of A Player" and it has been on the NY Times bestseller's list. Jimmy Wayne's long awaited inspirational novel (PAPER ANGELS) to raise awareness of the Salvation Army's 'angel tree' is on the shelves. Due to his 2004 song of the same title, there wasn't one 'angel' left in his hometown of Gaston, NC. More info at: www.salary-nashville.org or call 615-416-3175.

CD RELEASES: Josh Gracin's new CD REDEMPTION is on the shelves! Featuring the hit song "Can't Say Goodbye", critics are saying REDEMPTION is "a result of the freedom he's acquired through the support of his new label" Average Joe's and "an album which finds Josh entering an exciting new phase in his career."

CRACKER BARREL NEWS: Bluegrass duo Dailey & Vincent are adding the finishing touches to their next CD titled THE GOSPEL SIDE OF DAILEY & VINCENT. The project will be the duo's first-ever Gospel album and their second CD with the Cracker Barrel Old Country Store® exclusive music program. The new album will be available for purchase January 9, 2012. Three-time Int'l Bluegrass Music Association (IBMA) Entertainers of the Year and Vocal Group of the Year Jamie Dailey and Darrin Vincent describe the CD as an inspiring collection of long-time favorites along with new offerings including "Living in the Kingdom of God" written by Jamie Dailey and "Until At Last I'm Home" written by Darrin Vincent, Jim Britton and Brad Price. This inspirational CD will be available exclusively at all Cracker Barrel® locations. Info and information at www.daileyandvincent.com.

LABEL NEWS: (Black River Music Grp) Craig Morgan showed us his acting talent. He recently guest starred on "The Army Wives." His album is due to hit shelves in late January. He finished filming the video for "This Ole Boy" with Angie Harmon (former Law & Order star). She played his love interest. It's also the titled track of his current EP.

(Capitol) After a record-breaking debut, GRAMMY winning trio Lady Antebellum's third disc, OWN THE NIGHT, has been certified platinum for sales in excess of 1,000,000 by the RIAA for sales just four weeks after its release. The group has now sold a career total of seven million albums worldwide. They also carried home their third consecutive CMA "Vocal Group of the Year" trophy.

MUSIC NEWS: The CMT Artists Of The Year special adds a slew of performers and presenters. Here we go: Miranda Lambert, Hank Williams, Jr., The All-American Rejects, The Avett Brothers, Ellen DeGeneres, Gavin DeGraw, NASCAR driver Jeff Gordon, chef Stephanie Izard, Nickelback's Chad Kroeger, actor Matthew McConaughey, New Orleans Saints head coach Sean Payton, Lionel Richie and Joe Walsh. The Rob-Lowe hosted event celebrating Jason Aldean, Kenny Chesney, Lady Antebellum, Brad Paisley and Taylor Swift will air December 13 at 8pm CST on the CMT network.

NASHVILLE SONGWRITERS ASSOCIATION INT'L: Don't forget to check your list to make sure NSAI membership is on there for your favorite songwriter. NSAI is the number one organization in the world for songwriters. Check the special pay plan at www.nashvillesongwriters.com.

STOCKING STUFFERS: My favorite stocking stuffers are CD's! Here are some from Jeff Bates (ONE DAY CLOSER), Vince Gill (GUITAR SLINGER), Jason Aldean (MY KINDA OF PARTY) Miranda Lambert (FOUR THE RECORD), Lady A (OWN THE NIGHT), Taylor Swift (SPEAK NOW) Montgomery Gentry (REBELS ON THE RUN), Blake Shelton (RED RIVER BLUE), Martina McBride (ELEVEN) George Strait (HERE FOR A GOOD TIME), Scotty McCreery (CLEAR AS DAY), Lauren Alaina (WILDFLOWER), Trace Adkins (PROUD TO BE HERE), Willie Nelson (REMEMBER ME, Vol. 1) Chris Young (NEON) to name a few to put on your Santa list!

TOUR NEWS: Multi-Platinum artist/songwriter Dierks Bentley recently wrapped the first leg of his 2011 Country & Cold Cans Tour with sold out shows in Boise, ID, Bozeman, MT and Denver, CO. The tour will pick up in Feb. 2012 with first dates scheduled internationally in Canada and Australia. For more information and a full list of appearances, visit www.dierks.com... Platinum-selling country star Billy Currington is set to kick off 2012 in a big way with his first headlining tour across the country. Billy, who received rave reviews out on the road on Kenny Chesney's 'Goin Coastal' tour throughout this year, will perform his #1 hits, including "People Are Crazy," "Pretty Good At Drinkin' Beer," "Good Directions," "That's How Country Boys Roll," "Must Be Doin' Somethin' Right," "Don't," "Let Me Down Easy," and his current single climbing the charts, "Like My Dog." Billy has invited label mates David Nail and Kip Moore to go out on the road with him.

VINYL NEWS: In November, Southern Rock Legends Marshall Tucker Band released THE MARSHALL TUCKER BAND: GREATEST HITS in vinyl form. The 17-track record contains 14 classic Marshall Tucker hits

as well as three previously unreleased live recordings. MTB has sold more than 15 million albums to date and celebrated its 40th Anniversary in 2011. The Marshall Tucker Band is keeping busy throughout the remainder of the year. Next month, the band joins ZZ Top, John Kay and Steppenwolf, George Thorogood and the Destroyers and others on the inaugural Rock Legends Cruise to the Bahamas, the proceeds benefiting the Native American Heritage Association. Info on MTB at www.marshalltucker.com. PS: They performed on the Opry last month and received a standing ovation!

WWWESITES TO CHECK OUT: www.bouldercreekguitars.com / www.ascap.com / www.sesac.com

WHO'S LOOKING * WHO'S CUTTING: Andy Griggs, Borrowed Blue, Amber Shalene, Samantha Landrum, Neal McCoy, Toby Keith and Matt Gary.

Send me music stuff.
I love to get it!

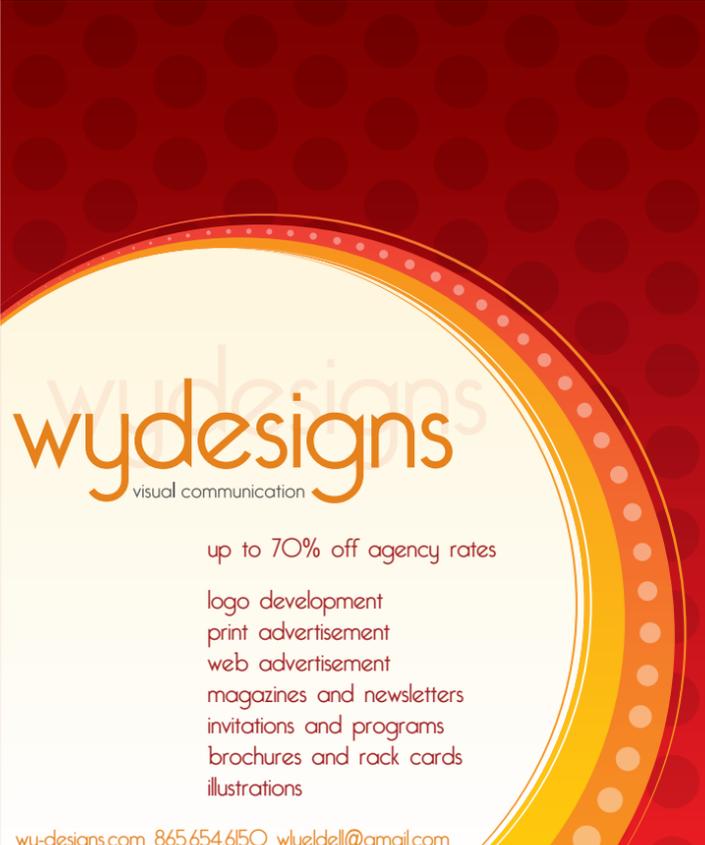
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Big Joe's tough questions with Jason Boland



This is country music.

In a recent commercial-country star's genre-defining song, the act of singing about Jesus, tractors and little towns is portrayed as an unfashionable act that runs counter to the current of societal norms. Rebellion is drinking a cold

Story by **Big Joe Matthews**

one and getting a little loud, although it's never mentioned what the country folk are getting loud about. Country music seems to be an increasingly neutered genre, where nothing at all is said, where a hit song that welcomes a world where a black man could become president is seen, by some, as a bridge too far. Contrast that discomfort with the bravery of an artist like Merle Haggard producing a song like "Irma Jackson" in the late 1960s. That the Hag is name-checked by so many current country stars as an influence is ironic, given that the bravery exhibited in this one song is greater than the combined bravery of every artist currently on the country charts.

Into this tepid landscape, Jason Boland releases his latest album, *Rancho Alto*. Even though its songs are not likely to be topping the country charts anytime soon, Jason is adamant that this is country music. "It may fit in with some other types of music, like Americana maybe, but I'm not ready to give up on the idea that country music can be relevant," says Jason. "And country music is what I play. My fans are George Strait fans. They go to the dancehalls to see shows. I know these people. They are more capable of complex thought than the country music industry thinks they are."

Jason was born and raised in Oklahoma and went to college at Oklahoma State University, where he formed a band with some like-minded mates. Jason Boland and The Stragglers went on to become one of the most popular bands of that region, having released five albums since 1999 and having played in front of millions of fans during that time. Boland has certainly had his challenges along the way. His fraternal college drinking turned into frightening full-blown alcoholism, and he was ultimately admitted to Sierra Tucson Rehabilitation Center for 28 days in October of 2005. In 2008, as his most recent studio album *Comal County Blue* was being released, he ruptured a polyp on his vocal chord, and doctors thought that he might not be able to sing again. Because his journey has been difficult, Jason operates with a deeper resolve to say something worth saying.

Many of the characters that populate *Rancho Alto* are struggling and reacting to their travails. The album's lead track, "Down Here

In *The Hole*," tells of a miner who is stuck in a cave-in, maintaining hope despite his predicament ("I'm finding out when troubled, the sprit can glow"), but also ruminating on the limited options that put him in the hole to begin with ("Some say I fell between the cracks and some say I was shoved").

Less resigned to his fate is the protagonist of "Pushing Luck," a man who has been living outside the law in order to take care of his family. He sees little difference between his "hustle" and the government's, where the government has taken money to perpetuate its existence, and with which it has funded the assault on his homestead. He has a bulletproof vest on, underneath his overalls, and stands ready to fight the power.

Rancho Alto has moments that are not quite as fraught with political tension. Jason has two outright love songs on this album. "I never really wrote love songs before," he says, adding that having found a stable love allowed him to channel these sentiments more readily than before. "Mary Ellen's Greenhouse" is a love song of a different sort, written for the mother of one of his first band mates, who would let the trio put on jam sessions in her greenhouse, as well as feed them. "I wanted to write a song to thank those people who support us broke-ass musicians and allow us to do what we do." Boland also shows his immense imagination, songcraft and reverence for country music in "False Accuser's Lament." He changes the point of view on the classic country song "Long Black Veil," and the song is sung from the point of the view of the accuser whose false testimony led the protagonist of the original song to his execution.

But at heart, this album is about embracing the truths that country music used to tell, but can seemingly no longer stomach telling. That spirit is behind two of the covers that Jason chose to record for the album. One is the legendary Bob Childers' "Woody's Road," in which Jason sings about reaching out to the helpless and hopeless "and the folks nobody wants to know." In the final song of the album, the Greg Jacobs-penned "Farmer's Luck," Jason tells the tale of a farmer who made his living and raised his family on his bottomland farm, only to have the government declare eminent domain on his land, dam the Canadian River and turn that bottomland farm into the bottom of a lake, made for recreational purposes. Power makes a cameo, declares it progress and leaves the stage. Meanwhile, people grill out and water ski, never considering a man's home, life and labor were put asunder for their recreation.

It used to be that a country artist would sing about the farmer that lost his land. Now they glorify that party at the lake. For those of you who love country music, but hate what it's become, Jason Boland will sing you back home.



Q and A's

Big Joe: What is your favorite honky tonk venue to play?

Jason Boland: Cain's Ballroom Tulsa, Oklahoma.

Big Joe: I grew up in Kingfisher County in Dover, Oklahoma. In what part of that country did you grow up?

Jason Boland: Harrah, Oklahoma.

Big Joe: What album is currently spinning in your truck?

Jason Boland: The Damn Quails

Big Joe: How do you feel about Twitter and do you Tweet?

Jason Boland: The same way Eric Blair would have felt, maybe?

Big Joe: The new album *Rancho Alto* is what honky tonk music is supposed to be. I think it's the best album I've heard so far this year. How much fun was this one to make, and what did you think when you first heard it all at once?

Jason Boland: It was so laid back I forgot we were cutting. The first roughs I heard made me think I had work to do. The production sounded so amazing and the band played so well, I wanted nothing more than to do it justice.

Big Joe: What is your favorite Merle Haggard Song?

Jason Boland: Tough question. Today I'll say, "Sing Me Back Home."

Big Joe: What is the most unique gift you ever received from a fan?

Jason Boland: A face of Jesus burned into a plank of wood.

headline news network's Robin Meade charts with country album



Story by Phil Sweetland

She comes into millions of American homes for six hours every weekday as the host of Headline News Network's "Morning Express With Robin Meade," and now Meade is becoming not just a TV star but a country one too.

Robin's debut album *Brand New Day*, available exclusively at Target Stores and on iTunes, recently made its debut on the Billboard Launch Pad Heatseekers Albums Chart at No. 24.

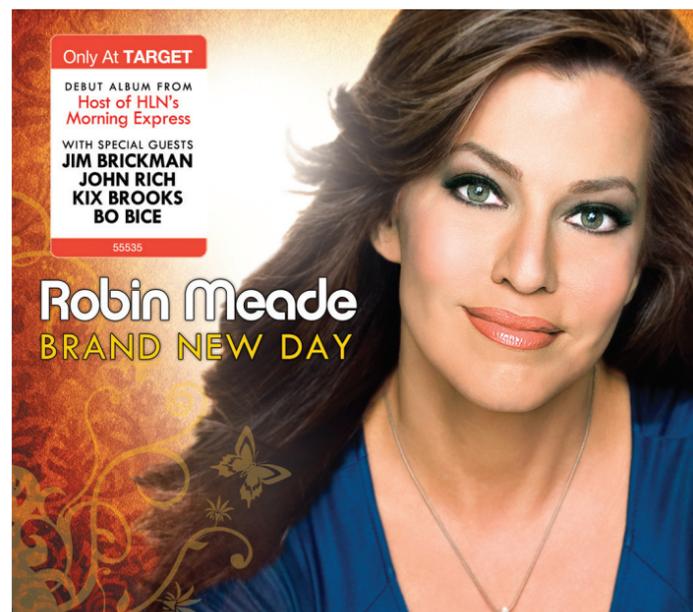
"What I love about the country format," Robin told us in a phone conversation from the Headline News studio in Atlanta the day before Thanksgiving, "is the great storytelling. As a journalist, I'm attracted to that. Country music is another form of journalism."

Unlike other showbiz types who may just come to Nashville for awards shows or because other celebrities are moving here, Meade is very serious about writing and recording in Music City.

She's working with many top Row songwriters and producers, including Victoria Shaw, John Rich, Billy Dean, and Gary Burr. Shaw produced the album, and has also become a songwriting mentor for Meade.

"One thing I've learned from them is that the things you say on the air don't really sing," Robin says, smiling. "Can you really sing the world `participated'? You have to write the way regular people speak."

She owns the masters of all of her recordings, a very sharp move. She licensed the recordings of *Brand New Day* to a company called Somerset Entertainment, who had a relationship with Target. Somerset is a division of Mood Media.



"I thought that Somerset's Target deal really took advantage of the strength of the platform I have. I'm in people's homes six hours every day, and most new artists wouldn't come with that built-in audience," she says. "I own my masters, I out-and-out paid for the project. I wanted to really have control of that. Target really hits the target of my demographic, with upwardly mobile and informed shoppers. A lot of them are females. And we have great real estate in the Target stores in an end-cap display in the greeting card section. Who shops for greeting cards? Women."

The album features 12 songs, with highlights including "Dirty Laundry," "Put My High Heels On," "A Nice Bunch Of Girls," and "Morning Sunshine." Five of the 12 are either duets with folks like Dean, Rich, Jim Brickman, or Bo Bice, or ensemble pieces.

"I love to express the other creative side of me in music," Meade says. "So much of what I do on the air is about facts, and we have to be so precise. Music is about emotion and being able to tell others and make someone feel what you're feeling. I do get fired up about it."

So do her Headline News viewers.

“ I love to express the other creative side of me in music ”

"Some of them are so tuned in that they knew of my love for music and that I grew up singing," Robin says. "Others were very surprised and were still very welcoming. Ten or 20 years ago, we only saw our journalists as journalists. They were sort of one-dimensional, stuffed shirts, sort of the Voice of God. But with Twitter and Facebook, we see each other in a multi-dimensional way, 360 degrees. Now the news anchor is a real person, not just someone up there talking."

Robin grew up a preacher's daughter in Ohio. She loved music in church and really discovered country when she discovered Mary Chapin-Carpenter's Grammy-winning 1992 hit, "I Feel Lucky," and MCC's breakthrough album *Come On Come On*.

She won the Miss Ohio contest, then moved to Chicago to begin her newscasting career. Once she moved to Atlanta with Headline News, she was within driving distance of Music City and became a favorite of Kenny Chesney. Kenny watched her morning newscast while working out on the treadmill, and he invited Robin to perform background vocals on "When The Sun Goes Down" during a tour stop in Georgia.

Soon Robin was coming here to write and record, and taking it very seriously.

"I don't intend to be one of the people who comes and uses the hospitality of Nashville and does a passion project and never comes back," she tells us. "They're never seen again. But I'm really grateful for the generosity of the talent in Nashville, and of people like the Academy of Country Music who have just been very supportive."

Her project is also a major boost for the country format, because Meade talks about country music and about Nashville so often on her television program. Millions of viewers are watching, and that gives the Row and country radio a huge endorsement.

As much as we love country radio, a whole lot more people watch TV than listen to the radio.

Robin tells us that her second album is in the concept phase now. Meanwhile, soon you'll be able to hear some of the songs from her *Brand New Day* debut on NMGRadio.com, and find the album at Target stores and on iTunes.



Coming Soon for
Nashville Music Guide's 16th Year!

NEW CD Compilation Delivery Service

We are very pleased to announce a new CD compilation delivery service that is sent out to over 2,000 radio stations, physically and electronically for nationwide and international airplay. Many of these stations will be reporting to the NMG Country Chart and the NMG Canadian "North of the Border" Chart. This service is an excellent way for industry professionals to promote their artist's music, and it will also be an excellent way for independent artists to promote their careers.

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NASHVILLE MUSIC
GUIDE

GHERM GUYS

Hank &
Willie Grissom



To All My GHERMAHOLICS: The Latest In All The GHERM Happenings...

And that's a WRAP! CMA Week—crazy times!

First & foremost, The Gherm Guys would like to give out a huge thank you to Randy and Joe Matthews for making this page possible, and especially for lending us the Nashville Music Guide LIMO in support of the Gherm Guys' 2011 CMA Awards Red Carpet Season 1 Finale GHERM Op. BIG Thanks as well to Willie for donating his driving abilities to the cause.

DID the GHERM Guys make it to the Red Carpet? To find out, go to YouTube.com/TheGhermGuys and watch our Season 1 Finale. (HINT: Don't stop at the credits, keep watching to the end.)

Darn it—where do I begin? So many GHERMIN' things poppin' up. NEW WEBSITE is up!! Go to www.theghermguys.com and check it out. It's constantly being updated so check back often.

We also have new recruits! I'd like to Welcome T-Bone, Mort Katz, and Sancho to the Team. Awesome guys—I've known them for quite some time. Their personalities fit so well.

RECENTLY GHERMED:

CRAIG MORITZ - The Gherm Guys we're able to participate in Craig's "Stage 5 Clinger" music video and it was honor to feed Craig some cheesecake at the Cheesecake Factory during his recent visit.

LUCY ANGEL - Amazing ladies. T-Bone and I hung out with them at the CMA Live Radio Remotes at The Tracking Room. We can't wait to get to know them better and to cruise Nashville in their limo—and that re-

minds me about our new DEEP GHERM Series coming out on YouTube. A DEEP GHERM is when The Gherm Guys hang out with an artist (from any genre) and live the life of that artist. We find out what makes them tick, what they like to do for fun, learn of the latest news before the industry does. Check out the DEEP GHERM of Johnny Bennett on YouTube.

RANDY ROGERS - We were hanging with Australian trio The McClymonts at Rebar one night when Randy Rogers walked up to us, sat down and said, "I dunno whether to take you seriously or not!" Bless his heart. WAIT... was he GHERMIN' us?? GHERM Physics: GHERMIN' is addictive and VERY circular. We GHERM them, they start GHERMIN us. Shoot, we can barely walk the streets of Nashville now without being pulled aside for a picture or autograph.

MYSTERY "WHO GOT GHERMED?" CONTEST:

As human beings, even though we're Professional GHERMS, we're not perfect. We GHERM a lot of people and sometimes we have NO IDEA WHO we're GHERMIN', so we need your help.

The picture to the right of the arrow is a gentleman who we met at Roberts Western World a while back. WHO is he?? We've got no idea. If you know his name, make a comment on our Facebook page and we'll give you 500 GHERM points, redeemable for GHERM Merch (once we get GHERM merch, that is...)

That's all for now!!! Thank you SO MUCH for your continued support. If you're a celebrity reading this, THANK YOU for what you do. Without you, we wouldn't be in business...

Hank
CEO-G The Gherm Guys



Hank &
Randy Rogers



Hank &
Craig Moritz



Hank,
Jamie Burke &
Doug Frasure



Hank &
Zombies



Hank &
T-Bone with
Lucy Angel



Hank &
Clint Woosley



COVERT. STEALTH. GHERM OPS.

MUSIC OCCUPY A KEY FOR NASHVILLE



Story by **Phil Sweetland**

Occupy Nashville has been front-page news in Music City for weeks, and fittingly music has been a key factor for the movement based in a gathering of tens Legislative Plaza.

A longtime Nashville street musician named Roger Franklin has proudly joined forces with Occupy Nashville, and in early November he began gathering fellow musicians to perform and write songs for and about the movement that has raised such strong emotions on both sides.

"I'm an old activist from the '60s myself. I was at Kent State," Roger said. "I came here to see what they were about at Occupy Nashville, and I absolutely agree with them 100 percent. Our system is broken, and something has to be done. I don't know what, but something."

He says he was in high school in the small Ohio town of Kent in the spring of 1970, when Kent State became a site of tragedy and soon the subject of a Top 20 protest song, "Ohio," by Crosby, Stills, Nash & Young.

By the time that song hit in the summer of 1970, Franklin says he was serving in Vietnam.

"Occupy Nashville actually has inspired me musically," Roger says. "I've gotten kind of complacent lately. I'm workin' on a song about this now."

Boston's Dan Wakely has written a song called "The Ballad Of Governor Haslam," and the outspoken lyrics are on Wakely's Facebook page. He says he will register both the writer's and publisher's share of the copyright directly to the charitable organization Doctors Without Borders, "giving them 100% of the song's earnings," Wakely says.

"As a folk country songwriter, I love writing songs with a story theme," Wakely continued. "Also, this tale needed to be told."

The Governor became a focus for some in Occupy Nashville after Tennessee Highway Patrol officers arrested several protestors in the wee hours of consecutive nights, though all were released the next morning.

Others around the state, however, agreed with the Governor and the THP.

"While every American has the right of assembly and free speech, there is a line that should not be crossed," Tennessee Republican Party chairman Chris Devaney said in a prepared statement. "When a line of public safety is



crossed, action is warranted."

Occupy Nashville felt differently. One sign at Legislative Plaza read, "The Constitution doesn't end at 10 p.m."

Many in Occupy Nashville, including several who had been camping there since early October, seemed to be college age or slightly older. But other supporters were middle-aged, conservative-looking adults.

Anne Williford, who works at Vanderbilt, stopped by with her husband in early November to lend their encouragement. "It's inspiring to see anybody get off the couch," she said.

Michael Custer and his Isreal-born wife Sarit, who are both Nashville-based musicians, have been at Occupy Nashville for weeks.

Pointing to the State Capitol across the street, Michael said, "The majority of Americans feel that that House over there no longer represents the people and has not for many, many, many years. It represents solely the people who pay their campaign contributions.

"There is no place in the world," he continued, "that is not touched by the corruption of these corporations affecting their governance."

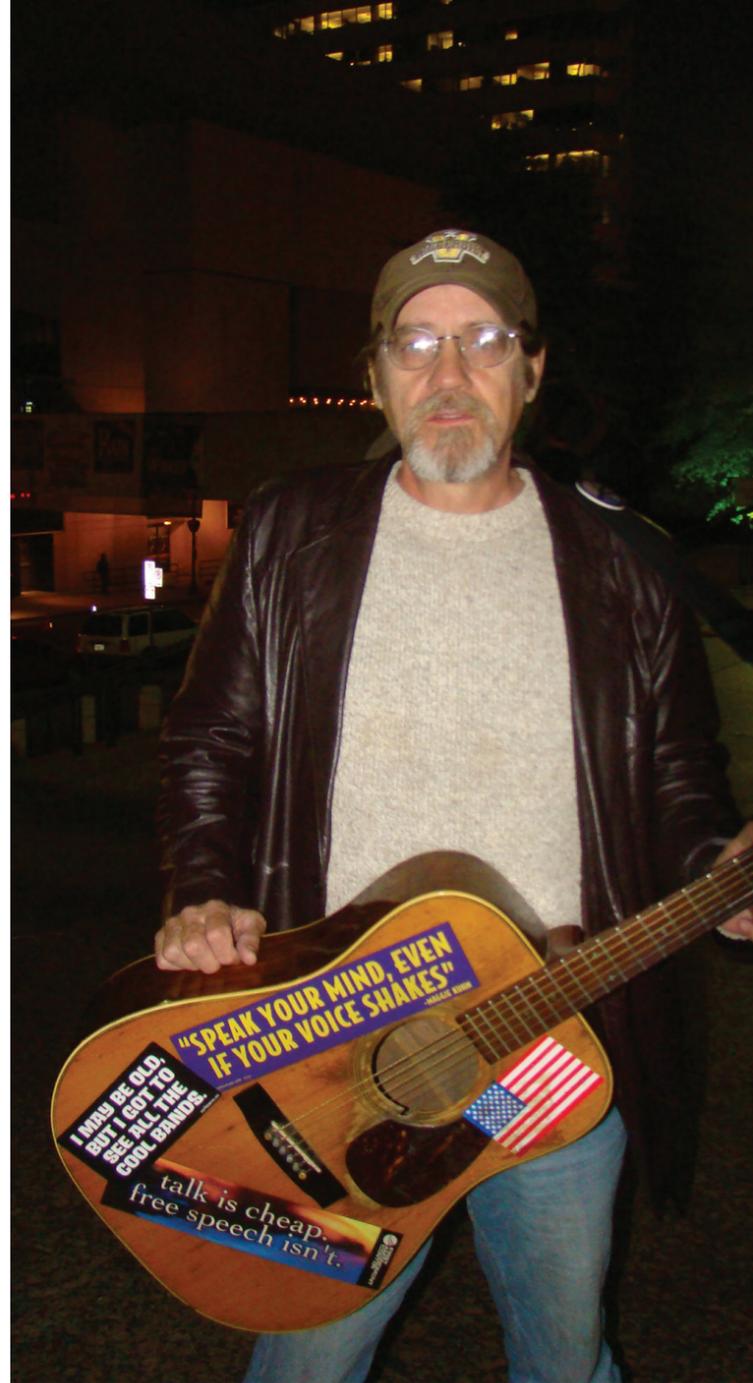
On the night we visited Occupy Nashville, there were several dozen tents set up, a few with signs reading "OCCUPIED." An older lady in a wheelchair was there, as was a young man working on his laptop. Food was being cooked and served, and the GA meeting began at 7 p.m..

And often, there was music. A guitar player and several backup vocalists sang a song on the steps. The guitarist was playing so passionately that he snapped a string.

"Out here," Michael Custer said, "we don't use any amplification, so everything you hear will be folkie sounding. You'll hear a little bit of everything."

Kentucky's David Reason, who plays drums, guitar, and bass on the side, came to Occupy Nashville for a few days off from his home remodeling job in the Bluegrass State.

"It's been great, man," he said. "There's been at all times probably three or four musicians playing. The general vibe has been absolutely ecstatic. This subject matter is what I've been writing songs about for five or 10 years."



Songwriters' Nights And Open-Mics

Hotel Indigo (Downtown) 301 Union St.

www.writerartist.com/indigo

Ty Brando's Songwriters Nite
Sunday Nights 6-10pm

Booking: tytunes@comcast.net

Jack Scott Songwriters Nite
Monday, Tuesday & Thursday Nights
Booking: mail@writerartist.com

Hotel Indigo (West End) 1719 West End Ave

Lee Rascon Songwriters Nite
Wednesday, Thursday, & Friday 7pm
Booking: Drop by Venue & Bring CD

Commodore Bar & Grill 2613 West End Ave

Debi Champion's Songwriters Nite
Tues., Wednes., Thurs., & Sun. Nights
Writers Round at 6pm; Open Mic at 10:30pm
Sign-up by 9pm
Booking: championdebi@hotmail.com

Rick & Tammy's Songwriters Nite
Fridays & Saturdays 6:30pm
Booking: Drop by Venue & Bring CD

Bluebird Café 4104 Hillsboro Rd.

Open-Mic, Mondays 6-9pm
Sign-up by 5:30pm
Writers Nite, Sundays 8pm
Schedule by audition only
Early shows, Tuesday – Saturday
By audition
Late shows – featured writers
Booking:
earlyshowbookings@bluebirdcafe.com

Ri'chards Café 4420 Whites Creek Pike

Open-Mic, Saturdays 1-6pm and
Tuesday – Friday 5:30-6:30pm
Featured artists/rounds,
Tuesday – Saturday 7pm
Booking: booking@richardscafe.com
www.richardscafe.com/bookings

Douglas Corner 2106 8th Ave

Rick Campbell Songwriters Nite
Open-Mic, Tuesday Nights 8pm-close
Sign-up 1-6pm on Tuesdays
Call: 615-292-2530

Dan McGuinness 1538 Demonbreun

Terri Jo Box Girl's Night
Mondays 7:30pm-close
Booking: tjbox@hotmail.com

Rusty Nail 4054 Andrew Jackson Way

Terri Jo Box Songwriters Nite
Tuesdays 7-10pm
Booking: tjbox@hotmail.com

Legends Restaurant 3436 Lebanon Pk

Hit Song Casa Writers Nite
Tuesdays 7-9pm, Open-Mic
Host: Joyce Medlock

Café Coco (Backstage) 210 Louise Ave

Tuesdays, 7pm Open-Mic

The Family Wash

Tuesday – Saturday 6pm-Midnight
Booking: booking@familywash.com

The 5 Spot 1006 Forrest Ave

Tuesday, Thursday, Friday – Sunday
Booking: The5spotnashville@gmail.com

The Basement

www.thebasementnashville.com
Booking: Mike Grimes mike@slowbar.com

Exit/In

2208 Elliston Place
Booking: Mail Press Kit or visit
www.exitin.com/contact

Chase's Sports Bar & Grill

Songwriters Nite, Wednesdays 6-10pm
Open-Mic, Wednesdays 10pm-close
Booking: chases626@comcast.net

Springwater 115 27th Ave N

Booking: 615-320-0345 or
springwaterbooking@gmail.com

Taps & Tapas

Monday-Saturday: 6pm, 8pm & 10pm
Booking: Emma Bellaecg@yahoo.com
www.tapsandtapas.com

grammy winner David Ball

releases first-ever Christmas Album

Story by **Claire Ratliff**

The unmistakable voice that delivered timeless hits like “Thinkin’ Problem,” “Look What Followed Me Home,” and the moving “Riding With Private Malone” is ready to enchant fans with his first-ever Christmas album.

Tunesmith David Ball has released *The Greatest Christmas* just in time for the holidays. The album, recorded in Nashville with Ball’s touring band, the Pioneer Playboys, includes the title cut along with a list of destined-to-be-classics that range from the touching “I Heard The Bells” to the light-hearted “I’ve Got A New Thinking Problem,” which tips a hat to his chart-topping 1994 hit.

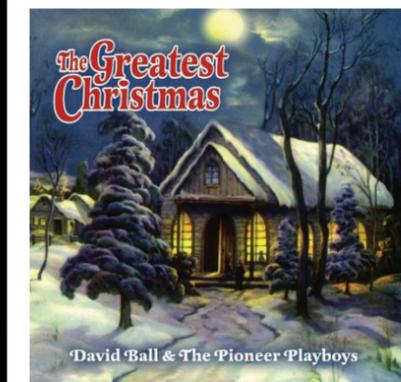
Ball included a special acoustic version of his hit, “Riding with Private Malone” and in a nod to his roots there is “Santa Send Some Texas.”

“I just love the whole holiday season, and these are songs I really enjoy singing,” Ball says. “Several are songs I’ve written and kept over the years but just never had the time or opportunity to record.”

In addition to his memorable hits, many fans recall David from his early years as a founding member of Uncle Walt’s Band with childhood friends, Walter Hyatt and Champ Hood. Ball is the last surviving member of that now legendary band. The Grammy

Award winner tours regularly with his Pioneer Playboys and in 2010 released his 8th studio album, *Sparkle City*.

The Greatest Christmas is available now at www.davidball.com.



the past with a personal touch: Harold Bradley

Story by **Hank Beach**

I am humbled and proud to be able to call Harold Bradley a friend. He's one of the first Bradley's I met when I started coming to Nashville to record in the great studios around town. Believe you me, there are a lot of Bradley's that have done some great things in country music. In fact, the late and great Owen Bradley, who produced Loretta Lynn, Conway Twitty, and so many others, is Harold's brother.

I would always try and get Harold to play and be the leader of musicians on my recording sessions, and he did so a few times. Harold is the kindest, most professional, very approachable, honest person, I ever met on music row. He is deeply respected by all who know him, and is certainly a master musician. He is the most recorded guitarist of all time. The last time Edna and I talked with the late great Eddy Arnold,

Harold and Eddy were having lunch at the "Ole Maude's Court Yard" here in Nashville. When Edna and I entered, Harold saw us, and motioned us to the table. As we approached the table, they both stood up, the reason, a lady was coming to the table. Eddy was up in years at this time, yet he got to his feet, and pulled out the chair for Edna to sit down. These two were always gentlemen in the truest sense. We talked

for awhile and learned that Harold was producing Eddy's new album. Eddy and I talked about having the same producer, Dick Glasser, when we both were associated with MGM Records. Harold ask about a song entitled, "Run Right Back," that I had recorded in the past on MGM, wanted to know if I had written the song. I told him no, that I believed it was composed by Ava Aldredge and Al Cartee. We chatted while they were eating lunch, then excused ourselves, and let them be alone, just as we found them.

Let me take this opportunity now to enlighten you on who this gentleman is, Harold Bradley, really is, some of the achievements he has accomplished in the musical world. Harold Ray Bradley was born January 2nd, 1926, in Nashville, Tennessee. His older brother Owen, (also a member of the Country Music Hall of Fame), was a strong early musical influence on Harold. Although Owen Bradley had earned his spurs as a pianist, Harold was at first fascinated by the banjo. However, taking his big brother's advice, he learned to play the guitar. His idols at that time were Charlie Christian and George Barnes. While still a teenager, Harold landed a much-coveted band spot with the legendary Ernest Tubbs in 1943. After high school graduation, Harold joined the Navy.

Upon his discharge in 1946, he studied at George Peabody College under the GI Bill. To enhance his income, Harold played on the Grand Ole Opry with Eddy Arnold and Bradley Kincaid. His first recording session was on December the 17th, 1946, with Pee Wee King and the Golden West Cowboys in Chicago, Illinois. Two of Pee Wee King songs on which Harold's contribution was notable are "Texas Toni Lee" and "Tennessee Central Number Nine."

Harold was of the original "A Team" of Nashville's Superpickers. He can be heard on some of Elvis Presley's record and movie soundtracks, as well as those of such entertainers as Perry Como, Joan Baez, Buddy Holly, Ivory Joe Hunter, Pee Wee King, George Morgan, Hank Williams SR., Burl Ives, Henry Mancini, Connie Francis, George Beverly Shea, Hank Snow, Jim Reeves, Charley Pride, Leon Russell, The Everly Brothers, Gene Watson, Marty Robbins, Freddie Hart, Conway Twitty and Roy Clark.

He also played on such classic recording as Red Foley's "Chattanooga Shoe Shine Boy," Ray Anthony's "Do The Hokey Pokey" Bobby Helms "Jingle Bell Rock," Brenda Lee's "I'm Sorry,"

Roy Orbison's "Only The Lonely," Patsy Cline's "Crazy," Johnny Horton's "Battle Of New Orleans," Jimmy Dean's "Big Bad John," Roger Miller's "King Of The Road," Jeannie C. Riley's "Harper Valley PTA," Tammy Wynette's "Stand By Your Man," Eddy Arnold's "Make The World Go Away," Loretta Lynn's "Coal Miner's Daughter," The Everly Brother "Ebony Eyes," and John Anderson's "Swinging."

Harold can boast about a trio of his own albums on the Columbia record label, "Misty Guitar," "The Bossa Nova Goes To Nashville" and "Guitar For Lovers Only." His musical input can be heard too, on such other LP's as the Bear Family's ambitious four compact disc set, "Webb Pierce, The Wandering Boy, 1951-1958," and Alan Jackson's recent recording of "Here In The Real World" for Arista.

Harold Bradley is one of 12 musicians inducted into the Studio Musicians Hall of Fame

“ He is deeply respected by all who know him, & is certainly a master musician. ”

at RCA's Studio B, (I too have recorded there many times), now a museum operated by the Country Music Foundation. Harold also won the National Academy of Recording Arts & Sciences "Superpickers" Award from 1974 through 1979. Who's Who In Country Music listed Harold Bradley on its Most Valuable Player polls in 1977, '78 and '79. He was also among the Billboard Top 10 Most Promising Artist in 1964.

Harold's credits also include co-producing 39 filmed 30 minute variety shows entitled "Country Style, USA, with his brother, Owen Bradley. Featured for this late 1950's TV series were many stars of The Grand Ole Opry. In addition, Harold was music director for the Public Broadcasting Services (PBS) fund-raising telethon, "Legends of Country Music," in 1985. The artists Harold Bradley represented or produced personally include Bryon and Slim Whitman, Billy Chinnock, Eddy Arnold, Sandy Kelly, and Mandy Barnett.

Among the cinematic soundtracks boasting Harold's touches are "Kissin' Cousins," "Clambake,"

"Stay Away Joe," The Fastest Guitar Alive," Sugarland Express," "A Walk In The Spring Rain," "Tick, Tick, Tick,," "Breathless," "Smokey & The Bandit II," "Coal Miner's Daughter," "Six-pack," "Missing" and "Sweet Dreams." Harold also appeared briefly in Robert Altman's award-winning movie "Nashville."

Since June, 1999, Harold had served as the elected International Vice-President of the more than 100,000 member American Federation of Musicians. In December, 1990, Harold was elected President of the 3,500 members of the Nashville Association of Musicians Local 257 of the American Federation of Musicians. A life time member, Harold has been active in the Nashville Local for many years. Harold was the first president of the NARAS' Nashville chapter and continues as a member of the Grammy organization's Board of Governors. He has recorded or worked with 30 inductees into the Rock & Roll Hall of Fame. He has recorded with 76 Country Music Hall of Fame Inductees, (not including himself). In December 2008, Harold marked his 53rd year as a studio musician.

Harold at present is still very active in Nashville's Recording Industry. He's recording a fourth Guitar Album, he lectures at seminars on Studio Recording Techniques and the History of Nashville's recording Industry. And "YES"... He is still playing Guitar on Recording Sessions. When time permits, he gets to play tennis once in awhile. I personally admire anyone who has associated with the Music Business as long as Harold, yet.....remains a lifetime non drinker, non smoker, an non user of recreational drugs. Just thinking of the music business makes me want a drink right now.

You can certainly see that Harold Bradley has been, and still is, a very busy, busy, Superpicker. You have most surely been hearing Harold Bradley's musical studio performances throughout your whole life whether you knew it or not. He has played on so many recordings for many recording artist's, you couldn't have possibly missed hearing him play at one time or another during your life time, unless you were deaf. Harold Bradley is not only a Superpicker, he is for sure, a Super Human Being.



NMG CAM

By Jerry Overcast



Above: Up and coming artist Teea Goans on stage at the Ernest Tubb Jamboree



Left: At recent R.O.P.E. (Reunion Of Professional Entertainers) gathering are Gene Kennedy, R.O.P.E. President; Marty Martel, Johnny Moore, Jett Williams and husband Keith Adkinson



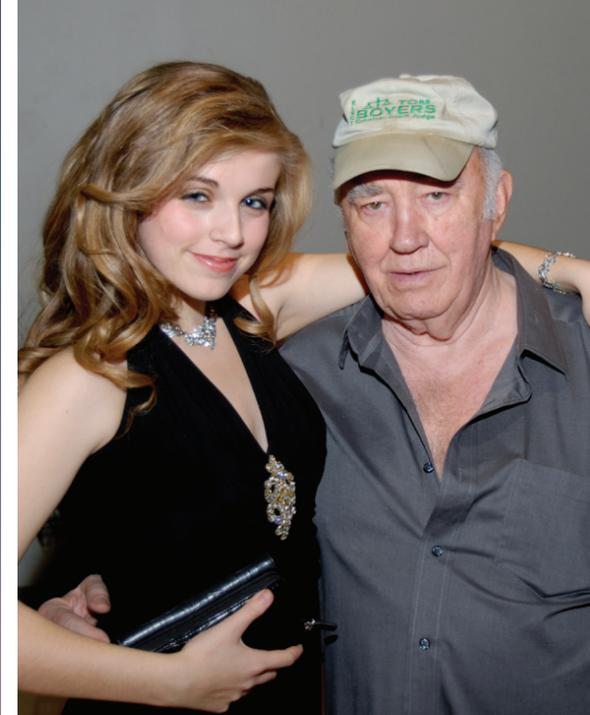
Left: David Frizzell & wife, Jo, sitting in the audience of a recent country music show



Left: Nathan Osmond of Pretty World Records & L&L Management (nephew to Donny & Marie) who has a #2 song on the Indie Charts right now ("The Tailgate Song")



Far Left: Mel Tillis doing jumping jack on stage. Note he's 79 years young!



Left: Up and Comer Payton Taylor and Grammy Award Winner Brain Fisher



Left: Jeannie C.Riley. (Harper Valley P.T.A.) George Hensley, (Singer/Songwriter/ Producer) and Jett Williams (Daughter of the late, great Hank Williams, Sr.)



Left: Georgette Jones & new husband Jamie Lennon



Left: Joy Ford of Country International Records

WAYLON: THE MUSIC INSIDE

Photo by **Alisha Cottrell**

An all-star tribute album honoring the late Waylon Jennings was released in February of 2011. The Music Inside: A Collaboration Dedicated to Waylon Jennings, Vol. I features a host of country music's finest, including super-group Alabama, who reunited specifically for the project.

Three volumes total will be released, with the first including Waylon covers by Jamey Johnson, Sunny Sweeney, Trace Adkins, Randy Houser, and Waylon's widow, Jessi Colter. Every performance on the compilation earned the blessing of Jessi and her only son with Waylon, country-rocker Shooter Jennings.

"There have been several tribute albums made in my father's honor. All of which were great tributes to his legacy, but this one has been a true passion project for a lot of artists and friends who truly wanted to remember and give back to the wonderful man he was," says Shooter. "In the years since my dad passed away, I've grown as an artist and I feel this is the first time I've been able to give back truly to the man who inspired, influenced and nurtured me and my musical passion."

"This project started with double rainbows and ended with double rainbows," adds Jessi. "I think this could have been a prayer Waylon may have prayed... artists doing what they love for love."

The first single from the Waylon tribute album will be Alabama's rendi-

tion of 'Are You Sure Hank Done It This Way,' which will be released to country radio stations on November 29.

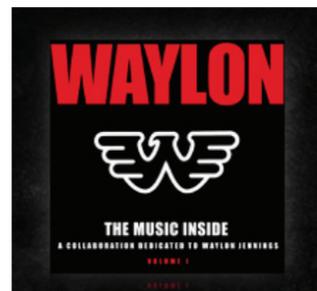
"What an opportunity for us to go back in the studio, play and record live like we used to, and pay tribute to a true legend in music; not in country music ... in music period," says Randy Owens of Alabama.

"This is probably as close as I'll get to being a real outlaw," adds Alabama's Teddy Gentry. "Thanks Waylon!"

"Waylon was one of a kind," continues Alabama's Jeff Cook. "We did a lot of his songs in our early years. It's nice to be a part of this tribute album."

Volume II will be released January 24, 2012.

For more information visit www.waylonjennings.com



Reckless Kelly

Story by **Andrew Miller**

It was bound to happen eventually. Reckless Kelly was in Music City with a few days off between shows, and Willy Braun, guitarist and lead singer of the band, graciously came to the offices of Nashville Music Guide for an interview. He and I had a great conversation about the band's history and their latest release, *Good Luck & True Love*, and I taped the whole thing.

And then my computer ate it.

The file is there, but any time I try to play it back, the recording kindly gives me the finger. So much for the "good luck" promised by the album.

Technical difficulties aside, Braun and I began the interview with questions about the band's history at the end of their 15th year together. He answered candidly about the fact that he, his brother Cody Braun, and the rest of the band were counting on the band's success when they moved to Austin in 1996 because playing music was the only thing they knew how to do. Formed in Oregon, the band relocated to hone their chops in the live music capital of the world, and they filled small clubs on his-

toric 6th street to capacity with their energetic live shows. Their first album, *Millican*, quickly followed and they haven't slowed down since.

Braun noted that the music business has changed quite a bit in the band's 15-year existence, and they've been quick to adapt to the changes in technology without losing focus on their music. The key for Reckless Kelly has been their involvement every aspect of their albums. Every song the band has recorded has been written or co-written by Braun (with the exception of 2010's *Somewhere In Time*, which was a collection of songs written by Pinto Bennett, a songwriter who directly influenced Reckless Kelly's music). They also take care of their own promotion through social media and other traditional avenues. And because the band does everything themselves, they abandoned their label whose services they didn't need. *Good Luck & True Love* was released on their newly formed label, No Big Deal Records.

The album, the band's seventh, contains little good luck or true love as promised by the title. When I mentioned the lack of true love in the lyrics of a song like "She Likes Money, He Likes

Love" ("They'll stay together till they find something better/She likes money, he likes love") and the lack of good luck in the lyrics of "Give It A Try" ("It doesn't make much sense and I know it won't fly/But we might as well give it try"), Braun laughed and said that he and the rest of the band didn't think about that when the band chose the title for the album.

Good Luck & True Love is what fans have come to expect from Reckless Kelly: catchy songs that straddle the genres of rock and country without compromising either style. The album also has incredible packaging serving as incentive to those who still buy hard copies of albums. Inside you'll find some a spinning fortune telling arrow and a filmstrip that features Braun saving a damsel in distress from his brother who's tried her to the railroad tracks.

But anyone who buys a digital copy of the album won't be disappointed; there isn't a weak track on the record.

To hear tracks from the album and for more information about the band, check out recklesskelly.com

Wooten Brothers Reunion Show

12th & Porter

114 12th Ave N
 615-320-3754
www.12thandporterdrive.com

3 Crow Bar

1024 Woodland St.
 615-262-3345
www.3crowbar.com

3rd & Lindsley

816 3rd Ave N.
 615-259-9891
www.3rdandlindsley.com

5 Spot

1006 Forrest Ave
 616-259-9891
www.the5spotlive.com

Adventure Science Center

800 Fort Negley
 615-862-5160
www.adventuresci.com

The Basement

1604 8th Ave
 615-254-8006
www.thebasementnashville.com

BB King Blues Bar

152 2nd Ave S
 615-256-2727
www.bbkingbluesclub.com

Belcourt Theatre

2101 Belcourt Ave
 615-383-9140
www.belcourt.com

Big Bang Piano Bar

411 Broadway
 615-747-5851
www.thebigbangbar.com

Bikini Beach Bar

411 Broadway
 615-831-1370
www.bikinibeachbar.com

Blue Bar/ Rack Room

1911 Broadway
 615-327-8001
www.myspace.com/bluebarnashville

BlueBird Café

4104 Hillsboro Rd
 615-383-1416
www.bluebirdcafe.com

Bobby's Idle Hour

1028 16th Ave S
 615-726-0446
www.myspace.com/bobbysidlehour

BridgeStone Arena

501 Broadway
 615-770-2000
www.bridgestonearena.com

Broken Spoke

1412 Brick Church Pike
 615-226-3250

Cabana

1910 Belcourt Ave
 615-557-2262
www.cabanashville.com

Cadillac Ranch

305 Broadway
 615-747-9078
www.cadillacranchnashville.com

Café Coco

210 Louise Ave
 615-321-2626
www.cafecoco.com

Cannery-Mercy Lounge

1 Cannery Row
 615-251-3020
www.mercylounge.com

City Hall

12th Ave S
 615-313-9846

Closing Bell

1524 Demonbreun
 615-255-6004

Commodore

2613 West End Ave
 615-327-4707
www.debichampion.com

Country Music Hall of Fame

222 5th Ave S
 615-416-2001
www.countrymusichalloffame.com

Coyote Ugly

154 2nd Ave N
 615-254-8459
www.coyoteuglysaloon.com

Cragnackers

4700 Old Hickory Blvd.
 615-889-6242
www.cragnackers.com

CrossRoads

419 Broadway
 615-650-9333
www.crossroadsbar.com

Dan McGuinness

1538 Demonbreun
 615-252-1991
www.danmcguinnesspub.com

Decades

207 Broadway
 615-254-7420
www.decadesnashville.com

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 615-298-1688
www.douglascorner.com

EdgeHill Studios

1201 Villa Place
 615-301-8539
www.edgehillstudio.com

The End

2219 Elliston Place
 615-321-4457
www.myspace.com/theendnashville.com

Exit/ In

2208 Elliston Place
 615-321-3340
www.myspace.com/theendnashville.com

F. Scott's

2210 Crestmoor Dr
 615-269-5861
www.fscotts.com

The Factory

230 Franklin Rd
 615-794-4777
www.factoryatfranklin.com

Fiddle & Steel

210 Printers Alley
 615-211-9002
www.fiddleandsteel.com

Flying Saucer

111 10th Ave S
 615-259-3039
www.beermurd.com

French Quarter Café

823 Woodland St
 615-227-3100
www.frenchquartercafe.com

Frist

919 Broadway
 615-244-3340
www.fristcenter.com

Fuel

114 2nd Ave S
 615-379-2120
www.fuelbarandnightclub.com

Gabe's

1402 Artie Ave
 615-226-2919

Gaylord Opryland

2800 Opryland Dr
 615-889-1000
www.gaylordhotels.com

Gold Rush

2205 Elliston Place
 615-321-1160
www.goldrushnashville.com

Graham

126 2nd Ave N
 615-251-9593
www.grahamcentralsatnashville.com

Grand Ole Opry House

2804 Opryland Dr
 615-871-6779
www.opry.com

Hard Rock Café

100 Broadway
 615-742-9900
www.hardrockcafe.com

Hollywood Disco

1907 Division St
 615-320-3472
www.hollywooddisconashville.com

Hotel Preston

733 Briley Pkwy
 615-361-5900 x7800
www.hotelpreston.com

Hotel Indigo

1719 West End Ave
 615-329-3843
www.hotelindigo.com

House Of Rock

901 Cowen St.
 615-291-9977

John A's

2421 Music Valley Dr
 615-885-1540
www.johnsrestaurant.com

Legends Corner

428 Broadway
 615-248-6334
www.legendscorner.com

LimeLight

201 Woodland
 615-248-6334
www.limeighthnashville.com

Lipstick Lounge

1400 Woodland
 615-226-6343
www.thelipsticklounge.com

The Listening Room

209 10th Ave S Stem #200
 615-259-3600
www.listeningroomcafe.com

Lonnie's Western Room

208 Printers Alley
 615-215-1122
www.lonnieswesternroom.com

Loretta Lynn Ranch

44 Hurricane Mills Rd
 931-296-2800
www.lorettalynn.com

Losers

1911 Division St
 615-327-3115
www.losersbar.com

Loveless Café

8400 Hwy 100
 615-646-9700
www.lovelesscafe.com

Mad Donna's

1313 Woodland
 615-226-1617
www.maddonnasnashville.com

Maxwell House

2025 Rosa L Parks Blvd
 615-259-4343
www.millenniumhotels.com

Mc Fadden's Irish Pub

134 2nd Ave N
 615-25609140
www.mcfaddensnashville.com

Miss Jeanne's Dinner Theater

600 9th Ave S
 615-902-9566
www.missjeannes.com

Ms Kelli's Karaoke Bar

207 Printers Alley
 615-255-4423

Municipal Auditorium

417 4th Ave N
 615-862-6390
www.nashvilleauditorium.com

The Muse

835 4th Ave S
 615-251-0109
www.themusenashville.com

Music City Bar & Grill

2416 Music Valley Dr
 615-883-2367
www.musiccitybar.com

Musician's Hall of Fame

301 6th Ave S
 615-244-3263
www.musicianhalloffame.com

Nashville Convention Center

601 Commerce
 615-742-2000
www.nashvilleconventioncenter.com

Nashville Nightlife

2620 Music Valley Dr
 615-885-5201
www.nashvillenightlife.com

Nashville Palace

2611 McGavock Pk
 615-884-3004
nashvillepalace.net

Rebar

1919 Division St
 615-345-6298

Red Door Saloon

1816 Division St
 615-320-6525
www.thereddoorsaloon.com

Richard's Café

4420 Whites Creek Pike
 615-299-9590
www.richardscafe.com

Robert's Western World

416 Broadway
 615-244-9552
www.robertswesternworld.com

Rock Bar

305 Broadway
 615-244-7989
www.myspace.com/rockbarnashville

Rocketown

601 4th Ave S
 615-843-4001
www.rocketown.com

The Rutledge

410 4th Ave S
 615-782-6858
www.thrutledge.com

Ryman Auditorium

116 5th Ave N
 615-889-3060
www.ryman.com

Sambuca

601 12th Ave S

Schermerhorn

1 Symphony Place
 615-687-6500
www.nashvillesymphony.com

Second Fiddle

420 Broadway
 615-248-4818
www.thefiddle.com

Silverado's

709A Rivergate Pwy
 615-851-4490
www.silveradosnightclub.com

SoundCheck Nashville

750 Cowan St
 615-726-1165
www.soundchecknashville.com

The Stage

412 Broadway
 615-726-0504
www.thestageonbroadway.com

Station Inn

402 12th Ave S
 615-255-3307
www.stationinn.com

Tin Roof

1516 Demonbreun St
 615-313-7103
www.tinroofbars.com

TN Repertory Theatre

161 Rains Ave
 615-244-4878
www.tennesseerep.com

Tootsie's

422 Broadway
 615-726-0463
www.tootsies.net

TPAC

505 Dedick St
 615-255-2787
www.tpac.com

Wanna B's Karaoke

305 Broadway
 615-742-9078

Wild Horse Saloon

120 2nd Ave N
 615-251-1000
www.wildhorsesaloon.com

Winner's

1913 Division St
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Joseph Wooten will celebrate his 50th birthday at 3rd and Lindsley on Friday, December 16th. The doors open at 9:00 pm with a 9:30 pm show time. The night dubbed “Music From the Heart and Food for the Soul!” will be extremely special as this show will feature a full Wooten Brothers reunion! The family last performed together in Nashville in Hanuary of 2009, at NAMM, while their brother Rudy was still alive.

The band will include Joseph's son Jessie on drums as well as Joseph's brothers Victor, Regi and Futureman. Guest players include Steve Forrest on bass, Kariton Taylor on auxiliary keyboards, Wendy Moten, Crystal Taliaferro on Trombone, Rahsaan Barber on sax and Rod McGaha on trumpet. A portion of the show will include a tribute to the Wooten Brothers' parents and family; mother Dorthy passed in July, and brother Rudy who passed a year prior to her.

The Shakes turn it up in Nashville



Story by Rick Moore

No other city has a music culture like Nashville, where incredible songwriters and performers labor anonymously by day and ply the trade they love, regardless of the financial reward, at night. A band that has been bubbling under the surface for years in Music City is The Shakes, a group fronted by Clint Woolsey, and whose edgy brand of rock is neither what Music Row is used to nor what might be going on at the alternative clubs around town, but something alternately heavier and deeper.

The Shakes might be compared to a heavier version of, say, Lynyrd Skynyrd, with crunchy overdriven guitars that have more to do with the hard rock legends of the '70s and '80s than with any country or rock performers of today, but with vocals and lyrics that are sung and not screamed. The band's new album *The Shakes* is now available, with hard-driving anthemic pieces like "Hell I Waited," "Cemetery Song" and "Love's A Disease." The influences of the members of The Shakes—Woolsey, Phill Mann, Paul Zettler, Mike Thompson and Marcus Brown—include everyone from Van Halen to Waylon Jennings, the Doors to the Allman Brothers Band, Led Zeppelin to the Drive-By Truckers. Wearing those influences on their sleeves, the band follows the tradition of many a classic rock band by starting some of their tunes with quiet, open-string arpeggiated intros that lead into power chords and crashing drums that make the way for Woolsey's vocals.

Woolsey said the band is selling its eponymous CD via the usual digital outlets, but other plans are in the works as well.

"It's on iTunes and CD Baby, and you can find also it on our website," said Woolsey. "We might try to do something with an indie label—see if the right label would want to pick it up, maybe go that route. But we also want to get a single out to radio. We're working with a radio promotion guy, and between doing that and working with a booking agent, we're still trying to figure out what all we can do to get the record out to the masses."

Woolsey said one hurdle to overcome is that the band's songs aren't the 2:50 pieces that country and pop radio demand.

"Our material's not exactly [extended jams] like the Allman Brothers, but some of it is pretty long, so we have to kind of pick and choose what the singles will be and who we send material to," Woolsey said. "We're leaning towards stations like 102.9 The Buzz, real rock stations, but it could also go to the (AAA) Lightning 100-type stations as well. So we're kind of looking at both of those markets. We're still trying to decide which would be the best song to send to radio; we're gonna let some of the folks we're working with guide us to figure out which song it should be. I personally can hear just about any song on the album being single material."

Woolsey has seen the music business from the inside out at the highest levels for many years as the son of Erv Woolsey, manager of George Strait, Lee Ann Womack and other country stars. Even though he himself hasn't followed the traditional country route of the best-known of his father's clients, the music business is the

music business, and Woolsey is a veteran of it. When he's not busy with The Shakes, Woolsey fronts Hotel Coral Essex, more of a country band that holds court on the weekends at Loser's Bar and Grill in Nashville's Vanderbilt area, a club that is partly owned by his father.

"With Hotel Coral Essex, we started out doing cover songs but we've moved over to original material as well," Woolsey said. "We've been together for about three and a half years and we play quite a bit, and are basically just looking to get some more stuff on the books. We've toured a little and played around Nashville a lot, and, if it's possible, I think maybe we were playing in Nashville too much. Not playing out as much almost makes a gig a special event, maybe gets people to come out more if you aren't playing all the time."

Woolsey himself engineered *The Shakes*, which was produced by the band with Tres Sasser (Will Hoge, Vegas Cocks), and mixed by Sasser and Chris Grainger (Switchfoot, Jeff Coffin). He said that it doesn't get much better than working with high-caliber studio veterans such as Sasser and Grainger, and playing in a band with members whose resumes include opening for such acts as Hootie and the Blowfish and Great White. "We're real proud of our music and the new album," Woolsey said, "and we're real excited to be getting it out to the people."

For more information, go to www.experientheshakes.com.

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Losers Bar and Grill is a Winner for Nashville

Story by Rick Moore

Dive bars are an American tradition. For better or worse, every town in America has at least one, bars that attract everyone from white-collar executives to the guy who was working at the paper mill until he lost his job. Everybody's got a story, and millions of people like to tell those stories over a cold one at a local dive bar, often to the strains of a jukebox playing drinkin' and cheatin' songs recorded over the past 60 years.

Since everything related to country music in Nashville is larger than life, it only makes sense that Nashville would be the home of the ultimate dive bar, which, though classier than many, may be Losers Bar and Grill on Division Street. With George Strait manager Erv Woolsey among its owners, Losers attracts daily crowds of some of Nashville's most talented songwriters, singers and record label personnel, who come in for camaraderie, inspiration and beer, or sometimes just to cry in those beers over the jobs or deals they just lost.

It's not unusual to see someone like chart-topper Chris Young show up and climb onstage at Losers to sing one, or to hear hit songwriters like Jonathan Singleton (Josh Turner, Gary Allan) doing a full band show while patrons play pool and shuffleboard and hang out on the back porch. And Chuck Wicks recently shot a music video in the club. Both local and national acts can appear at the club at any time, sometimes booked in advance and sometimes just because they're in the neighborhood. There are no strangers at Losers, and much of the time the barstools are filled with hit-makers nobody recognizes, but who are responsible for some of the biggest songs on the airwaves at any given time.

Local musician Dave Cloud said he's spent some of his best times at Losers, where the ambience and the reasonably priced draft beer are both inspirational and relaxing. Cloud himself isn't a country singer; his band Dave Cloud & the Gospel of Power leans more towards garage rock with a touch of punk cynicism and

Photo by Mike Curto | Kid Rock & Randy Houser share stage with Losers house band.



a healthy dose of counterculture attitude and volume of the '60s and '70s. But Cloud himself, whose new album is titled Practice in the Milky Way, loves to listen to real country music while he enjoys a cold one, and Losers is his favorite place to get both, whether that music is live or recorded.

"One of my favorite things about Losers that people might not think about much is what comes over the sound system," he said. "People I love to listen to—Buck Owens, Dwight Yoakam, great singers like that, I get to hear at Losers. Lee Roy Parnell, that's really the only place I can hear his records. When you listen to the radio these days, it's kind of limited to the skeleton of what country music used to be, but I love to go in there on the off hours and have a beer and listen to some great music."

In some ways, Losers is to the songwriting community what the golf course is to doctors when it comes to building relationships and striking deals. Nick Autry, an artist himself and the studio manager at Black River at Sound Stage, has exchanged business cards more than once at Losers over a beer or two.

"I don't really think of Losers as just a bar," Autry said. "I think of it as a place for songwriters

and artists to network, to collaborate, to work on their careers while being part of the music family here. I think it's just a great place to have in such close proximity to Music Row, and a place that gives Nashville honky tonks a little more character."

Losers is usually packed on weekends, partly because of the bar's reputation among tourists and partly because local college students can have a few beers and walk home to nearby Vanderbilt. And it's right next door to Winners, a bar and restaurant that has some of the same owners as Losers and a Monday night show each week to die for, sometimes with national acts that might sell out the Ryman one night and show up at Winners the next to play for a packed house that was perhaps "tweeted" only minutes before about the show.

Cloud, who has seen as many bars as anyone as a touring artist on both sides of the Atlantic, believes that it doesn't get much better than Losers, and that the Music Row/Vanderbilt area is the better for being its home. "Lower Broad is great," he said, "but Upper Broad is just a little classier."

For more information, go to www.losersbar.com.

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Sunny Sweeney Drink Myself Single (Big Machine Records)



The men of Country music have their fair share of drinking and good time songs. Trying to forget lost loves, or just looking to have fun on a Friday night, these have been common themes for the men of Country music. Then every once in a while, the women release a song to remind the men we can have just as much fun. Sunny Sweeney gives us the latest good time song from a woman's perspective. Painting an image of her outfit and her plans for the evening, there's no doubt what her intentions are. The song starts off rockin' and is almost reminiscent of 90's Country music. A honky tonk sound that makes you want to get up and dance. Sunny sings of wondering what it feels like to stumble into the house at night and wanting to know what it feels like to be in a man's shoes. Clever, witty and catchy, this tune is just what Country radio needs. www.bigmachinemusic.com/artist/Sunny_Sweeney

Skaggs Family "A Skaggs Family Christmas Volume Two" (Skaggs Family Records)

The Skaggs family is back again to cover some classic Christmas songs on A Skaggs Family Christmas Volume 2. The Skaggs artfully blend their immense talent on a wide variety of instruments with their beautiful singing voices to create a truly fantastic Christmas album people are sure to love. Ricky Skaggs returns on "Reunion Song," once again adding his signature voice to create a one of a kind sound. "Reunion Song" is more traditionally country than some of the other tracks on the album. The song also features John Hughy on the steel guitar which is really what gives it that country/bluegrass sound. The song portrays the message of every "boy, girl, woman, and man" being brought back together by the "universal plan." It's a great song done well by Skaggs and the band. www.skaggsfamilyrecords.com



Taylor Swift "Ours" (Big Machine Records)



After releasing multiple singles from Speak Now, Taylor's latest single is a bonus track from the album. Sporting jeans and a sweater, Taylor performed the single during an acoustic performance on the CMA Awards. A sweet and tender love song with the theme that love is stronger than other's opinions. Simple but caring lyrics, this is one of my favorite songs by Taylor. Singing of critics that have nothing better to do than judge Taylor and her relationships. The bridge is my favorite part of the song starting with the lyrics "I'll fight their doubt and give you faith with this song for you." Then Taylor goes on to list some of the reasons she loves him. A little more on the pop side, this song is sure to quickly climb the charts. Marking Taylor's sixteenth single; fans can keep their eyes out for an upcoming video. Taylor also recently released "Ours" as well as the other two bonus tracks from Speak Now, "If This Was A Movie" and "Superman" on iTunes. As with all of Taylor's previous music, there was no surprise that these songs shot to the top of the iTunes charts. www.taylorswift.com

Willie Nelson "Remember Me Vol. 1" (R&JRecords)

Willie Nelson returns with a new album, Remember Me Vol. 1. The album stays true to Nelson's classic style and Willie proves he's still got it. Remember Me – The title track reminds the listener of classic Willie. Remember Me is a sentimental song evoking emotions of nostalgia and love. It's an easy listener and I think it's the perfect song to name the album after. Today I Started Loving You Again is a fantastic example of classic country. With the simple acoustic guitar and the beautiful melody of the steel guitar we're taken back to the old days. The song is self explanatory and Willie sounds great in his classic singing style. www.willienelson.com



Hollywood Actress Becomes the Writer



Nashville is immersed with Country Music writers, so it seemed only natural for aspiring songwriter **Mary Steenburgen**, best known for her acting roles in Movies and TV shows, to reach out into the Music City community for guidance with her song ideas. Among the tunesmiths chosen were none other than the best such as Shawn Camp, Natalie Hemby, Luke Laird and more who have all written monstrous hits for major acts. The event where Mary showcased her work through the performances from the writers was centered on her love for Southern Literary in the publication Oxford American. The show's proceeds benefited the publication which was held at Nashville's five star hotel, The Hermitage. Each table donned an extravagant décor and included a family style self-serve meal containing home cooked Southern food traditions. Before the music commenced, Mary's actor husband, Ted Danson, told us the story of how his wife navigated her way into the Music world. Mary then gave introductions for the first round of writers, making sure the background of each song was told before performed by the writer(s) she co-wrote with on each tune. As a finale to the benefit show and after telling us all she hadn't performed original music live before, Mary did not disappoint with her own take on the music, belting out alto notes like a pro. You can find one of the songs Mary Steenburgen has co-written with the talented Matraca Berg, on Matraca's current album, "The Dreaming Fields." **Photo by: Bev Moser**



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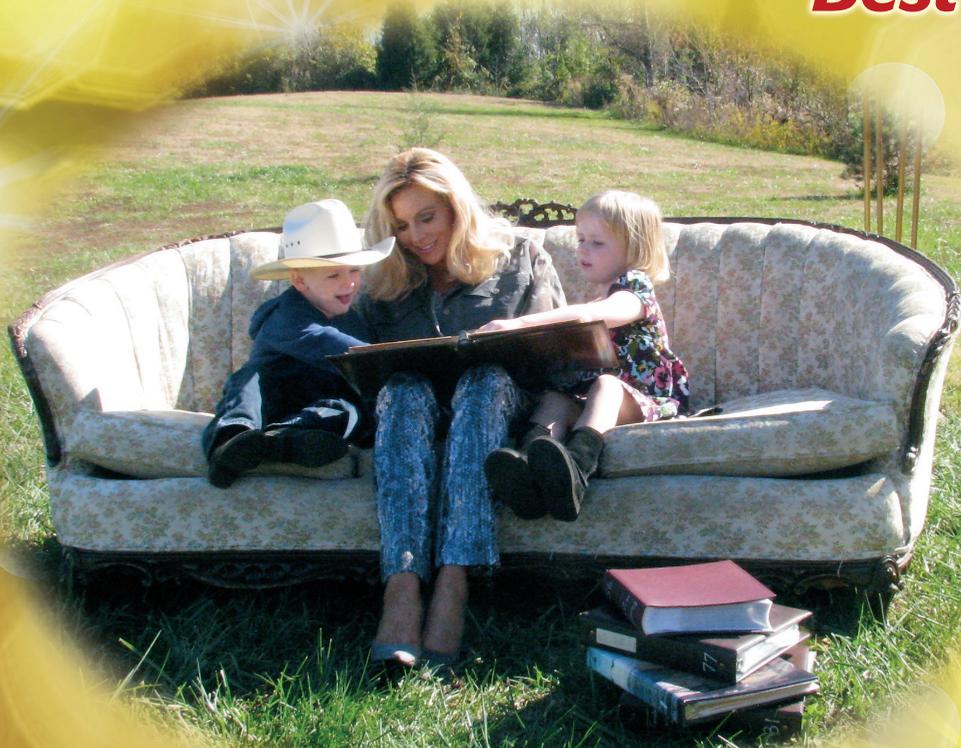


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