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# NASHVILLE MUSIC GUIDE

## He's Back!

Neal McCoy returns with "XII"

Also Inside:  
Kelly Paige  
Ferlin Husky  
The Lost Trailers  
and More!

Eric Lee Beddingfield  
Spreading the "Gospel"



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# Letter from the Editor



First of all, we would like to thank the CRS directors for inviting us to cover the Country Radio Seminar this year. We had a really good time during the shows and plenty of fun afterwards.

During CRS, I got my first opportunity to interview an artist myself. I had the pleasure of doing an interview with the Oak Ridge Boys, and my hands were sweating the entire time we were in their suite. The five of us gathered around a coffee table, and I was so

nervous that Joe Bonsall had to tell me to start. I sat back and asked a question, and from then on it just came naturally. These guys are a great group, and I took full advantage of my whole 30 minutes with them.

We also had the pleasure of interviewing a few more artists like Taylor Made, Neil McCoy, Justin McBride, Colt Ford, Tracy Lawrence and a few more. It was a great experience. Later each night we got to see a few stars at our

favorite hangout where we saw mini concerts by Randy Rogers, Kevin Fowler and Gary Allen. You talk about a good time, it definitely was.

I also got to attend Sing for Your Supper for the first time at Lucy's Country Cafe inside of The Blue Bar. We listened to Bobby Pinson and Trent Tomilson, both guys who have tons of talent. The food is the best damn food you could ever stick a lip over. It's all you can eat—which doesn't mean you have to—and I made more than one trip. This ain't your regular thrown-together meal from the box; this is down-home country cooking. Logan Mac who is featured in this issue made his first Nashville appearance at Lucy's, and his first single will be released to country radio this month.

We would like to thank all the great people who joined in on our Radio Delivery Service compilation disc. It went really well. We dropped 1000 at CRS in goody bags and mailed out over 1000 more through the mail, and through a partnership we've made, the releases will reach 8,200 radio stations throughout the U.S. and overseas. The disc will be going out with copies of the magazines each month and will hit secondary markets, as well as Music Row and Texas chart reporting stations. If you'd like to one of your songs included, send me an e-mail at editor@nashvillemusicguide.com.

We really appreciate your business,

Randy Matthews  
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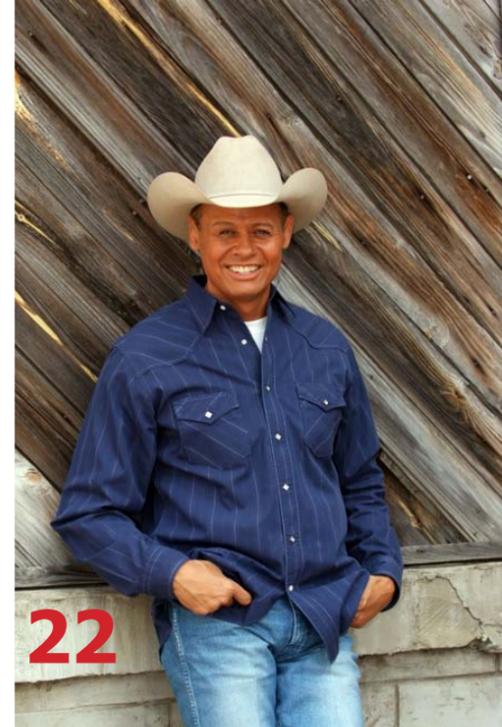
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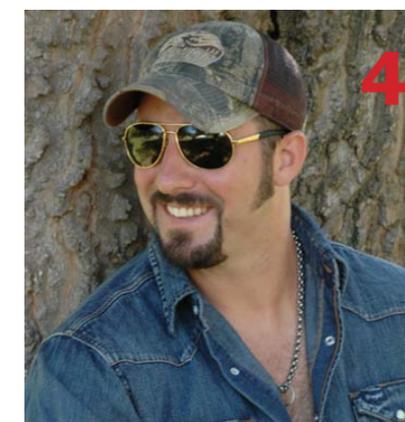
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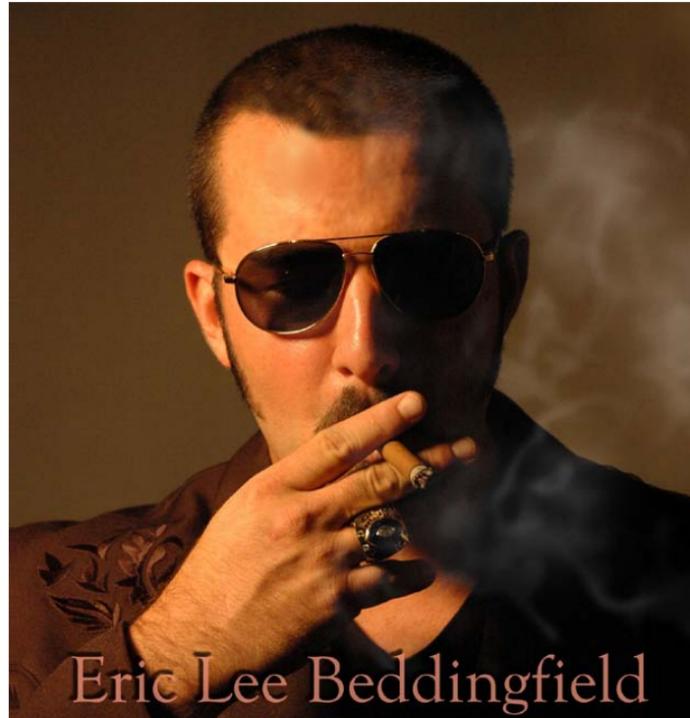
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# Eric Lee Beddingfield Spreads "The Gospel"

Story by Andrew Miller



In mid-January, Eric Lee Beddingfield and his band left Nashville and traveled all day for a show in Riverton, Ill., just outside of Springfield. They'd been to Riverton for a show last summer, but things didn't quite go as planned, and now they were back to play an ominous show on Friday the 13th.

"There was a really bad storm, and the guy that put on the festival just completely lost his butt on the thing. I don't think he even had weather insurance," Beddingfield tells me over the phone before getting on stage.

After calling off the festival, the promoter who put it on invited Beddingfield and his band get up on stage at his bar to play for the fans who had come to see the singer, and Beddingfield happily obliged.

"I said, 'Sure man, I don't mind that at all.' We came over there, and as luck would have it, we weren't in the place ten minutes and the building got struck by lightning and it fried their entire PA system in the bar. It was just one bad mishap after the next. He said just to kind of put a little twist of irony on it, he wanted to rebook us down here on Friday the 13th."

The performance on Friday the 13th went off without a hitch. Beddingfield and his band played to a full house, and two nights later he would play to a standing-room only crowd at 12th and Porter here in Music City. After having an extremely successful year in 2011, the shows were a good way to start off the new year.

"We're really cranking it back up here in 2012," Beddingfield says. "Last

year I did so much radio stuff, I scaled down a lot of the shows with the band because I was just out doing non-stop radio visits. I'm really looking forward to it just being show after show instead of all radio stuff. I really enjoyed the radio tour. That's a neat change of pace, but I'm definitely looking forward to being out here with the band and playing shows for actual crowds."

Last year's radio tour was the result of the success of "The Gospel According to Jones," the first single from Beddingfield's album *This Life Ain't For Everybody*. The song was a smash hit. With the support of radio and with the video being added to the rotation on CMT, GAC, and TCN, the song rocketed Beddingfield to a new level of recognition in the world of country music. Beddingfield has been able to see first-hand the effect of all the exposure in the crowds at his shows.

"Man, it's really cool," says Beddingfield of the difference in the audience at his shows. "We did a show in Columbia, Mo. here this last month. I had been there probably nine months prior, and it was like a normal show where you show up new in town and you've got some of your die-hard fans that will come out. But this last time we went there it was just a night-and-day difference. To see that same room, the difference in the crowd—it was packed like sardines in there—and to hear them singing back on some of my songs, it was just incredible. You could tangibly see the difference right then."

The song has garnered more than just national exposure and larger audiences for Beddingfield; it's also created a friendship between Beddingfield and country music legend George Jones. Jones sang a verse on the song and was in the music video, and he invited Beddingfield to sing the song at the Grand Ole Opry for Jones' televised 80th birthday concert.

"I just, as a fan of his, kind of wanted a thumbs up or thumbs down to see what he thought about the song because I knew I wanted it to be my first single," he tells me. As luck would have it, Beddingfield ran into Jones at a restaurant in Cool Springs, and after hearing the song, Jones asked to be a part of it.

"He and Nancy have just been so nice to me and my family," he says. "The two of them have taken me under their wing. George has a big screen at his shows as a backdrop of pictures throughout his career, and now, as of about three months ago, every single show he plays, they use that video as his introduction before he walks on stage. That's been really, really cool."

Beddingfield certainly has momentum going into this year, and he plans to use that to his advantage: "The big thing is just getting out there and making new fans. You can have radio support, and you can have video support, but there's just something about getting in front of a live audience. I think that's where you earn your fans. I believe that word of mouth through the fans you earn, that's what really gets the buzz out there and gets the ball rolling. I'm hoping to get out there and reach as many of those people as possible this year and just fill up the calendar with shows."

# PERFORMERS ANNOUNCED 2012 Tin Pan South

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Nashville, Tenn.—Nashville Songwriters Association International's 20th Annual Tin Pan South Songwriters Festival presented by Regions Bank is set for Mar. 27-31, 2012 and promises to present a slate of songwriters that range from the hottest new tunesmiths on the scene to a host of Hall-of-Famers from all genres of music. Performers already confirmed for this year's event include MCA Records artist Josh Turner, critically acclaimed composer Jimmy Webb, Big Machine Records trio Edens Edge, and "Peaceful Easy Feeling" writer Jack Tempchin.

Tempchin and Webb bring a sense of history to this year's event as they have both been recognized and honored as "Legendary Songwriters" in past years' festivals. Webb's more than 40 years of success are as remarkable as the accomplishments they honor: he is a member of the National Academy of Popular Music Songwriters Hall of Fame, the Nashville Songwriters Hall of Fame, and The National Academy of Songwriters 1993 recipient of their Lifetime Achievement Award. Songs like "By The Time I Get To Phoenix," "Up, Up and Away," "Wichita Lineman" and countless others have been recorded by the likes of Tony Bennett, Glen Campbell, Rosemary Clooney, Joe Cocker, Shawn Colvin, Reba McEntire and Linda Ronstadt. His works have been included in blockbuster movies, hit television movies and series, and on stage.

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In addition to "Peaceful Easy Feeling," which has been cut by over 20 artists, Eagles recorded Jack Tempchin's "Already Gone," "Somebody" and "It's Your World Now." Glenn Frey's solo mega hit "Smuggler's Blues" was penned by Tempchin as were Frey hits "You Belong to the City," "The One You Love" and others. His smash hit "Slow Dancing" has been recorded no less than 25 times over the years. Cuts by Coolio, Jay-Z, Glen Campbell, George Jones and Patty Loveless spotlight his diversity as a songwriter.

Created in 1992, the Tin Pan South Songwriters Festival was designed to bring attention to those who create the hits, often hidden behind the lime-light of the stars who perform the songs. Throughout the past 20 years, some of the world's most significant songs have been performed at the weeklong event and tunesmiths from all over the world come to be a part of the event.

"The festival's first year featured 30 shows in five venues over three nights," said Bart Herbison, executive director of NSAI. "Twenty years later, we continue to honor and celebrate those people who create the soundtrack of our lives."

Over 300 talented songwriters will perform 90 shows at nine of Nashville's most popular venues during this year's Tin Pan South Songwriters Festival. Produced by NSAI, Tin Pan South reigns as the world's largest all-songwriter festival. Over 9,000 enthusiastic music fans attended last year's event to hear songwriters tell stories behind hit songs they have written and perform the songs as they were originally composed.

The 20th Annual Tin Pan South Press Preview Party is set for Tuesday, Mar. 6, 2012 from 3:30 – 5:30 p.m. at The Rutledge, 410 4th Avenue South in Nashville. There, several featured writers will perform and announcements will be made regarding schedules, venues, participating writers and more.

Visit [nashvillesongwriters.com](http://nashvillesongwriters.com) or [tinpansouth.com](http://tinpansouth.com) to purchase Fast Access passes and check out Festival updates. Fast Access passes will go on sale Wednesday, Mar. 7, 2012.

**About NSAI:** The Nashville Songwriters Association International (NSAI) is the world's largest not-for-profit songwriters trade organization. Established in 1967, the membership of more than 5,000 spans the United States and five foreign countries. For more than 40 years, NSAI has been dedicated to protecting the rights of and serving aspiring and professional songwriters in all genres of music. For more information, visit [nashvillesongwriters.com](http://nashvillesongwriters.com).

# Biz Buzz

CRS: A Time for Honoring Legends and Shaking Up Row Labels

Story by **Phil Sweetland**

CRS-2012, the Country Radio Seminar, once again inducted many of country radio's best and brightest into the Country Radio Hall of Fame, and once again resulted in a shakeup atop not one but two major Music Row labels.

The brand-new inductees for the Country Radio Hall of Fame's Class of 2012 included Beverlee Brannigan, Ron Rogers, and ace consultant Rusty Walker in the Radio category, and WSM-AM and Opry announcer Eddie Stubbs, Bill Whyte, and Moby in the On-Air category. Bob Kingsley received the President's Award, while Glen Campbell was honored with the Career Achievement Award.

The news of the shakeup came in the early evening of Feb. 23, just hours after Capitol/EMI chief executive Mike Dungan's Capitol Nashville gave its annual CRS lunch and show, this time presenting country legend Alan Jackson, who recently signed with EMI after decades of success on Arista Nashville.

A few minutes before 8 p.m. that night, here's what Country Aircheck reported in a Breaking News item: "Country Aircheck has confirmed that Capitol/Nashville & EMI Nashville President/CEO Mike Dungan is moving to Universal Music Group/Nashville in a similar capacity, as UMGN Chairman Luke Lewis transitions to a new yet-to-be-determined role with the company."

Phew. That's a biggie. Lewis has run Mercury Nashville and now UMG the last 20 years, since 1992. George Strait, Shania Twain, Brad Paisley, Jamey Johnson, and Sugarland are just a few of the superstars whose careers Luke has helped guide, and UMG is the world's biggest music company.

Dungan, meanwhile, has been running Capitol Nashville the last 12 years, as Music Row In Charge reports, and in that dozen years he has helped develop artists like Lady Antebellum, Darius Rucker, Keith Urban, and Dierks Bentley. Under him, a label that had often seemed in chaos under earlier leadership became a country powerhouse, and Lady A crossed over from pop to mainstream superstardom.

Every country label and every country artist knows that CRS is a once-a-year opportunity, so loads of huge stuff often happens that week. Labels know it's the one chance all year they'll get to have most of their big programmers in the same building at the same time, so they roll out their heavy artillery and make their big announcements.

A few years ago at another CRS, the news came out that Scott Borchetta and UMG had parted ways. Borchetta soon founded Big Machine, signed Taylor Swift, and began one of the hottest streaks in radio and music.

But the signing of Capitol's Dungan by UMG is even bigger, since it immediately impacts not just one but two major Row label groups. It's a master coup by Universal, and a major blow for Capitol/EMI.

EMI, Capitol's British parent company and the firm whose recording legacy includes The Beatles, has gone through lots of ownership trauma the last couple years as the company was sold to venture capitalists and investment firms. That same process has happened at lots of labels and radio ownership groups — including Clear Channel, the biggest one — over the last few years.

But at Capitol Nashville, Dungan's label became a rare beacon of light in what was a dim corporate picture for most of the rest of the EMI empire worldwide. Some at Capitol Nashville felt that the banker and investors who had bought EMI were "clueless."

UMG, the biggest record label in the world, went outside the company and signed a major competitor to run its Nashville organization. It didn't promote from within to take the reins as longtime boss Luke Lewis moves to other positions at the company; UMG hired one of its strongest and most profitable competitors.

Sound familiar? It should.

The same thing happened not long ago at Sony Music Nashville, the strongest country label and home to acts like Carrie Underwood, Kenny Chesney and Brad Paisley, when Joe Galante departed from the company after decades of huge success. Just like Universal, Sony didn't promote one of its own employees to take Galante's job. Instead Sony also hired a powerhouse competitor, Gary Overton of EMI Music Publishing/Nashville.

Ironically, that means that both UMG and Sony promoted a former member of the EMI corporate family to run their Nashville operations.

Mike Dungan's move to Universal just happened in the last two weeks, so it's impossible to say what the long-term impact will be. But it's safe to say that every single artist and radio promoter both at UMG and Capitol Nashville is following the news with interest.

# Kelly Paige Brings London Sound to Music City

Story by **Andrew Miller**

"I just feel like so many people that want to be songwriters come to Nashville, and they want to be a songwriter for whatever reason, but they don't really have any experiences," Kelly Paige says to me at the magazine's offices one afternoon in December. "I feel like it's so important for a songwriter to go out and see the world and experience life as much as you can and in every way possible."

This 22-year-old artist and songwriter is doing her very best to live up to that statement.

Paige was born in South Carolina, the daughter of two South African immigrants. Her parents came to the States to start a family, and while her dad was trying to join the PGA tour. After her parents split up when she was 6, her nomadic lifestyle began and consequently shaped her musical style and influences.

"I've never lived in the same place for more than four years," says Paige. "I grew up partially in Cape Town, South Africa, and then I lived in Florida and California and Kansas. I literally went from coast to coast to coast to Kansas, which was interesting. And it shaped my musical influences a lot because I was exposed to so many different kinds of music, being in South Africa and then being in coastal cities. There's definitely a particular kind of music scene that every region tends to listen to and I've been shaped by all of them as a result. I think that's how I ended up with the kind of sound that I have."

She was additionally influenced by the fact that she participated in rodeos, which are steeped in country music. It was her experience in rodeo that led her to Nashville to attend Belmont and take a shot at becoming a country musician.

"I was trying to do country music, partially I think because I felt like I needed to, just because I used to rodeo and nobody else that sings country music does," she says. "And being in Nashville it's so easy to want to get involved with it."

Paige was on the cusp of country music success. At Belmont she won a songwriting contest hosted by Big Yellow Dog Publishing, she was playing gigs and shaking hands, and she even cut a single called "Wild As Me." But she never really felt like those things were right for her. She felt she didn't fit the Nashville mold.

And so she moved to London.

"I tried to distance myself from the kind of music that I was making here," Paige says of the drastic change. "I just wanted to get out of my box creatively and do my own thing and expose myself to different cultures and different kinds of music. Just have a new experience to have to talk about

and have to share with people."

The result was what she wanted. A few months after moving to London, she was writing new songs and put together a band. Together they cut three tracks, releasing one of them, "Hurt Like Me," as a single last October.

"I came back to Nashville to record some stuff with Todd Lombardo who I work with here," says Paige about recording the songs, "I worked with Todd on the kind of stuff I would do in Nashville, and then I brought it back to London to kind of put a sort of London edginess on it, and the final result was pretty cool."

On "Hurt Like Me," you can clearly hear the "London edginess," but you can also hear Nashville's influence in the lyrics and the song's structure. The styles of the two locales merge seamlessly into something entirely new.

Paige is back in Nashville—for now—and working with management in Los Angeles and musicians here in Music City to bring her new sound stateside. She hopes that other Nashville songwriters, too, will expand their horizons to merge styles and create new musical textures.

"If you want to come to Nashville because you wanted to do something different than what you've done, great," she says. "But after you get here, don't stop. Keep doing that, and keep going after different things."

You can hear more from Kelly Paige on Facebook, MySpace, iTunes, and soon at [www.kellypaigemusic.com](http://www.kellypaigemusic.com)



# Big Joe's tough questions with The Lost Trailers

## Q and A's



Big Joe Matthews

The Lost Trailers are a dynamic country music duo comprised of songwriter and producer Stokes Nielson and collaborator Jason Wyatt. Nielson's first record using the name The Lost Trailers was an album entitled, The Story of the New Age Cowboy, which was discovered by Willie Nelson in the spring of 2000. Nielson was so impressed with the album that he invited The Lost Trailers to perform at his legendary Fourth of July Picnic.

Using that show and others with Nielson as a launching pad, The Lost Trailers rose from a hard touring regional act to the enviable

position of receiving three Academy of Country Music nominations and several Top 20 hits on country radio while also opening for Sugarland, Taylor Swift, Jamey Johnson and many others.

Buoyed by Nielson's songwriting, which was also being noticed by other artists—he was one of the few outside songwriters on Grammy Award recipient Zac Brown Band's Double Platinum Album The Foundation—The Lost Trailers were recognized by Mediabase as the most played new country band of 2008.

The Lost Trailers continued touring through 2010, first as opener for Tim McGraw's attendance shattering tour with Lady Antebellum, then as a part of the Inaugural Country Throwdown Tour with Montgomery Gentry and Jamey Johnson.

In the summer of 2011, singer/songwriter Jason Wyatt joined Nielson, launching the next chapter of The Lost Trailers. Wyatt spent years honing his live performance chops and songwriting skills in venues around West Texas, where he developed a reputation as a vocal gunslinger. Together the guys share the same vision, passion and excitement for making great music, and have found a unique similarity in their desire to write music that speaks to the heart of the everyday person – real music that their fans can relate to.

The Lost Trailers' current radio hit, "Underdog," grew out of a painful period in Stokes' life prior to connecting with Wyatt. He considered giving up on music altogether but kept finding inspiration to move forward. In the midst of the toughest time of his life, Stokes took out some stationary and started jotting out the words, and what resulted was more than a song; it's a statement on his life:

I believe in the underdog,  
Who chases dreams and breaks down walls,  
The shy kid who gets the prom queen,  
Who's never been the star of anything.  
And those two lovers hitched at city hall,  
They got each other, so they got it all,  
Call me a dreamer, say I'm a little naïve,  
Oh, But I believe in the underdog.

Stokes continued working on the song with David Lee Murphy, one of his favorite writers, and put the finishing touches on it with Jason Sever, a fantastic Nashville singer, and also brought in his buddy Harrison Tobin for his unique touch. Then Jason Wyatt brought the song to life with one of the most heartfelt and sincere vocals ever heard. The little independent song has defied the odds and risen to the Top 40 on country radio.

The Lost Trailers are currently preparing a new release, which was partly recorded in Abbey Road with legendary producer Eddie Kramer.



### Big Joe's Tough Questions with Stokes Nielson of The Lost Trailers

**Big Joe:** America loves and supports the underdogs. What is your favorite American underdog story?

**Stokes:** My favorite underdog story that we've heard so far since starting this promotional run came from Tommy Garrett, the Program Director at WRNS in Greenville, N.C. He overcame life-threatening injuries that came from a lethal car accident, which put Tommy in coma. He had to relearn a lot of aspects of everyday life that we take for granted, but through it all he continued his passion of bringing joy to his listeners lives. He almost died, and since then he has become the inspiring leader of the No. 1 rated radio station in his part of Eastern Carolina. Pretty awesome stuff.

**Big Joe:** What do you think about my favorite honky tonk, Billy Bob's Texas in Ft. Worth? Have you been there?

**Stokes:** I love it!! Robert Gallagher has been a LONGTIME friend and supporter of The Lost Trailers. In fact, we got signed to our first real production deal by Blake Chancey after a performance at Billy Bob's. Favorite part is jumping from the stage to the tables and hopping over BBQ ribs!

**Big Joe:** What's the most unique gift you ever received from a fan?

**Stokes:** It was a beautiful homemade picture book of me and my daughter, Avery, at her first show, when The Lost Trailers played the Nashville River Stage at the Fourth of July. I was really moved by that. Country fans are the best, bar none!!

**Big Joe:** Favorite Merle Haggard Song?

**Stokes:** "Footlights." Hands down. "I live the kinda life most men only dream of/And I make my livin' writin' songs and singin' them..."

**Big Joe:** How do you feel about Twitter and do you "tweet"?

**Stokes:** I love it. Rob Beckham, who signed The Lost Trailers at WME, has inspired me to get more into it. It's pretty addictive and a great way to form a great bond with your fan base.

**Big Joe:** What can The Lost Trailer fans look for in 2012?

**Stokes:** I think Jason Wyatt and I are just getting started on making the next chapter of this awesome story the best one yet. The shows have been bigger than ever, we now have a fan base that has grown with us through four albums, four Top 40's, and a number of transitions. They never leave us, and quite the opposite, they seemed to get more fired up the more obstacles we overcome. I'm super fired up about the next album, which was partly recorded in Abbey Road with legendary producer Eddie Kramer (Jimi Hendrix, Led Zeppelin). We've always been known as trailblazers, but we're taking it to the next level this year!

# Inside Track On Music Row

By Preshias

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

**ARTIST NEWS:** American Idol semi-finalist, artist Jaclyn North, recently teamed with Venturini Motorsports to make her impression as the celebrity "face" on the hood of NASCAR driver Paulie Harraka's No. 55 Venturini Daytona entry in the ARCA Racing Series, presented by Menards. North made her first appearance at the ARCA Racing Series kick-off in February at the Daytona International Speedway. Keeping the pace in the cross-over between country fans and NASCAR fans, the singer/songwriter will perform at various special appearances and outings as part of her Venturini/NASCAR schedule this summer, presented by So Good! Entertainment formed by Nashville Music Row insiders, Suzzane Skinner of ImageCast and Jeff Goodwin, co-founder of Prestige Sports Media.

**BENEFIT NEWS:** David Frizzell will release a new single, "Say Hello To Heaven," at the end of March. Described as a "heart-wrenching" song about losing a loved one to a drunk driver, the subject is close to Frizzell's heart as he lost his niece to a drunk driver on her 32nd birthday. The single benefits MADD and is being released right before Alcohol Awareness Month in April. The song was written by Nashville musician and producer Buddy Hyatt.

**BUSINESS BUZZ:** OTTO Printing & Entertainment Graphics has a sister Nashville office to better serve entertainment and music industry clients. Doak Tuner, well known in the Nashville music arena, will assume the role of Account Executive, reporting to company president Dave Otto. The OTTO product line also brings a new product is the world's first holographic laminated badge to combat counterfeit concerns created by copy machine reproduction. Info at [www.OttoPrint.com](http://www.OttoPrint.com).

Country Music celebrity, Jett Williams and her Drifting Cowboy Band enter the New Year with new, exclusive business representation effective immediately. The multi-talented singer, author, and commercial stage star, will be represented by Music Row veteran Tandy Rice and Top Billing Inc. According to her manager, attorney Keith Adkinson, the move is designed to position Jett, daughter of music icon Hank Williams, to move onward and upward career wise in light of many opportunities on the horizon this year. Tandy Rice, who was recently inducted into the IEBA Hall of Fame, may be contacted at: 615-587-5132, PO Box 121089, Nashville, TN 37212.

**CD NEWS:** Need a good laugh? Then you're in luck as Country Funny man Ray Stevens releases (or "unleashes" as he puts it) THE ENCYCLOPEDIA OF RECORDED COMEDY MUSIC. Ray has been working for more than two years arranging and recording 108 of the funniest comedy songs of all times. The package includes nine CDs and an encyclopedia of little known facts about the songs.

**CD RELEASES:** Lee Brice will release a new album, HARD TO LOVE, in April. Brice was honored with back-to-back 'Song Of The Year' nods from Billboard in 2010 ("Love Like Crazy") and 2011 ("Crazy Girl"). He is also nominated — as the songwriter — for 2012 ACM Song of the Year. More at [www.leebrice.com](http://www.leebrice.com).

The Multi-platinum selling Bellamy Brothers have teamed with the Reader's Digest music program to release LET YOUR LOVE FLOW: THE ULTIMATE BELLAMY BROTHERS COLLECTION, a four-disc box set featuring 60 songs. The set includes some of the Bellamys' biggest hits including "Let Your Love Flow," "If I Said You Had A Beautiful Body (Would You Hold It Against Me)," "Redneck Girl" and "Old Hippie," in addition to several never-before-released songs. The album is available for purchase through Reader's Digest's spring 2012 catalogue, as well as in the publication's online store at [www.rd.com/bellamybrothers](http://www.rd.com/bellamybrothers).

**COUNTRY MUSIC HALL OF FAME NEWS:** The Country Music Hall of Fame and Museum's spotlight exhibit "Something In Red" includes Lorrie Morgan's full-length Cache gown with pleated bodice and spaghetti straps. Lorrie wore the dress on the Grand Ole Opry. The exhibit is in support of the American Heart Association and Go Red For Women and includes red ensembles from several other country stars, including Sara Evans, Naomi Judd, Julie Roberts and JaneDear Girls' Danelle Leverett. The exhibit will run through April 2012. The red dress is a symbol of the fight against heart disease in women.

**LABEL NEWS:** CAPITOL RECORDS/NASHVILLE artist Dierks Bentley took the No. 1 position in February on Billboard's Country Albums chart with his sixth studio album, HOME, marking Bentley's fourth career debut in the top spot. The new album's second single and title track also continues to climb the Top five at radio and has already spawned the rowdy chart-topper "Am I The Only One." More at [www.dierks.com](http://www.dierks.com).

MCA NASHVILLE artist David Nail's breakthrough single, "Red Light," and "Let It Rain," the record-setting No. 1 from his sophomore album, THE SOUND OF A MILLION DREAMS, have been certified gold by the RIAA for over a half-million downloads each. With "Let It Rain" spending over 48 weeks climbing to the top of the country charts, the slow build has seen both songs benefiting from the extended rise. More at [www.davidnail.com](http://www.davidnail.com).

VALORY RECORDS NASHVILLE has added The Mavericks to its artist roster and a new album is due later this year. Creative Artists Agency has also added the group to its artist roster. More info at [www.themavericks.com](http://www.themavericks.com).

**MUSIC NEWS:** In February, The Band Perry found themselves in the midst of adoration. For the second consecutive week, their love ballad, "All Your Life" landed atop the Billboard Country Radio Chart and earned the No. 1 spot on the Country Aircheck/USA Today powered by Mediabase Chart. At the Grammys, the group garnered a nomination in the "Best New Artist" category and was asked to join the historic tribute to Campbell, which also included country star Blake Shelton and Campbell himself. The Band Perry is performing on their own headlining dates and appearing special guests on Brad Paisley's "Virtual Reality World Tour 2012." Visit them at [www.thebandperry.com](http://www.thebandperry.com)

**NASHVILLE SONGWRITERS ASSOCIATION NEWS (NSAI):** NSAI continues its work in Washington, D.C., on important anti-piracy legislation. Tin Pan South hits Nashville March 21 – 31, 2012. NSAI's 20th annual songwriters festival always attracts some of America's top singer-songwriters who will be performing at venues around Music City. The event will also include "spring training" for songwriters at the Maxwell House Hotel. Venues will include Belcourt Taps & Tapas, The Bluebird Café, the Commodore Café, Douglas Corner Café, Lowes Vanderbilt Hotel, Hard Rock Café, The Listening Room, The Rutledge and Station Inn. Performers and schedules will be announced March 7 at [www.tinpansouth.com](http://www.tinpansouth.com).

NSAI Spring Training (March 30 and 31, 2012) is a 2-day intensive seminar featuring powerhouse panels, educational seminars and a chance to pitch YOUR song to the music publisher of YOUR choice! Learn from the best in the business including John Oates (Hall & Oates – 10 No. 1 Records), Regie Hamm ("Time Of My Life" – David Cook) and so many more! Eat lunch with an industry pro and get the chance to win a single song publishing deal with ole music publishing at their premier event, Hitsville. Sign up today at [www.nashvillesongwriters.com](http://www.nashvillesongwriters.com)

**NEW BUSINESS NEWS:** Wide Open Music Group, a publishing and artist development company, has added two industry veterans to the staff. Publishing and A&R executive Shelby Kennedy joins as Senior Vice President, and publishing veteran Lynn Gann has been named Vice President/Publishing for the music group, according to Wide Open's president, Derek George. \* [www.wideopenmusicgroup.com](http://www.wideopenmusicgroup.com).

**SOUNDTRACK MUSIC:** A soundtrack album inspired by the new action-thriller movie Act of Valor features brand-new original songs from some of today's top recording artists including Keith Urban, Lady Antebellum, Sugarland, Trace Adkins, Wynonna Judd, Montgomery Gentry, and more. Act of Valor stars a group of active-duty Navy SEALs, blending real-life heroism and original filmmaking. The soundtrack was released by Relativity Music Group and distributed in music retail locations by Capitol Records Nashville. Info about Act of Valor, visit [www.actofvalor.com](http://www.actofvalor.com).

**TV & FILM NEWS:** Ralph Stanley and LeAnn Rimes represent country in the music documentary Re: Generation. The film chronicles five DJs and various artists working together in the studio to remix selections of classical, country, jazz, rock and R&B music. Stanley and Rimes are partnered with Pretty Lights (Derek Vincent Smith), who remixes "Wayfaring Stranger."

**WHITEHOUSE AWARD NEWS:** Mel Tillis has been awarded the National Medal of Arts by President Barack Obama. Tillis, along with actor Al Pacino; artist Will Barnett; author Rita Dove; curator, collector and arts patron Emily Rauth Pulitzer; sculptor Martin Puryear; pianist André Watts; and the United Service Organization were presented with medals as the 2011 recipients. Tillis proudly accepted, grinning ear-to-ear. "I've had a blessed career, and that has been acknowledged in many ways over the years," says Tillis. "I was pleasantly surprised when I got the call because I didn't know there were anymore awards left to win. I'm very thankful, and what an honor!" For more information on Mel Tillis, visit [www.meltillis.com](http://www.meltillis.com).

**WWWESITES TO CHECK OUT:** [www.bouldercreekguitars.com](http://www.bouldercreekguitars.com) / [www.ascap.com](http://www.ascap.com) / [www.sesac.com](http://www.sesac.com) / [www.davidadambyrnes.com](http://www.davidadambyrnes.com) / [brantleycountry.com](http://brantleycountry.com)

**WHO'S LOOKING \* WHO'S CUTTING:** Alabama, Andy Griggs, Samantha Landrum

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Pick songs that make you sound & appear great!

[www.amymeeting.com/IndieConnect](http://www.amymeeting.com/IndieConnect)

Wednesdays Beginning March 7 7-9 PM \$5

**PEER-TO-PEER SONG EVALUATIONS**

Find out what other writers think of your songs

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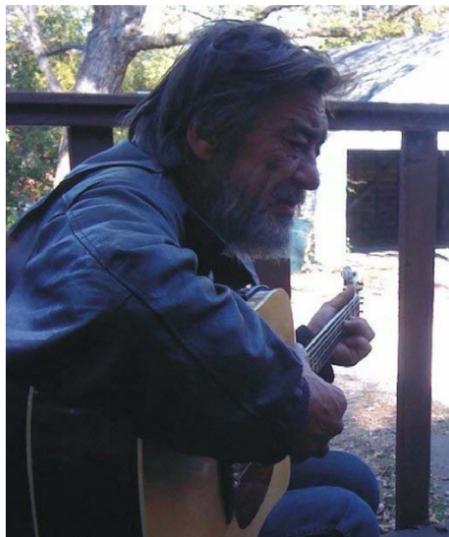
With Greg Seneff Esq.

Concepts every songwriter should know  
Great ways to promote live music & recordings  
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# Homeless Songwriter **BRADLEY HARMER** Gets Song Published

Story by **Phil Sweetland**



it. I decided to help him and produce the song. It's an honor to actually be able to produce the song. The guy's an amazing writer."

Garrett Walker, a gifted writer himself and Bradley's top Music Row supporter, couldn't agree more.

"This is a strong contract in Bradley's favor," Walker said. "We've had at least 20 people say they're gonna make him a star over the years, but this is the real deal. Mike sent out a contract, saying that all he wanted was 10 percent and there was no cost on Bradley's part."

The contract arrived via certified mail soon after Christmas, and Bradley signed it.

"I look at Bradley's music as one of a kind," Garrett Walker says. "I'm just amazed every time I hear it. It's like hearing Elvis sing, it's that magical to me."

That same kind of magic clearly captivated Mike Lewis all the way out in Sand Point, Idaho, not far from the Canadian border.

"I'm ecstatic about getting Bradley Harmer's songs heard," Lewis said. "I was honored they actually asked me to do it. I feel that the song is gonna be a hit; it's well-written and well-designed."

The good news couldn't come at a more welcome time for Harmer, who remains homeless but lives near Nolensville Road and is battling health issues with his lungs.

"The sad part about it is that Bradley's not doing real well," Garrett Walker says. "TennCare doesn't care. I finally said 'I'm taking him to Vanderbilt. They can't turn him down.' They kept him there for five days. They released him on a Sunday, with a bunch of the same numbers I'd already called."

When he grew up in California, one of Bradley's earliest mentors was the legendary novelist John Steinbeck. Harmer met Steinbeck when he was a child, and perhaps some of that writing magic rubbed off. Other heroes included his parents,

who were both musical. His Mom, who passed several years ago, was always Bradley's biggest fan. He feels that she's looking down on him now and is very proud about the new publishing deal.

Still, years of homelessness and battles with the bottle have taken their toll.

"I'm in a jam right now," Bradley says. "They told me I had COPD. I also have emphysema, chronic bronchitis, and anemia. It's getting hard even to walk."

The government's National Institutes of Health says that COPD is "Chronic Obstructive Pulmonary Disease, one of the most common lung diseases. It makes it difficult to breathe."

The wonderful news, though, is that the music Bradley has been developing and writing for decades is finally beginning to be heard, and this new publishing deal figures to be the start of something very exciting for him and his music.

"With the talent that Bradley has," publisher Mike Lewis said, "I'm surprised part of it is the drinking has kept from him from having major success before. But I have connections with major labels in Nashville, like Curb and Sony, and with artists like Steve Holy and writers like Ray Stephenson."

Stephenson's songs include "Willie's Guitar," recorded by Willie Nelson, Merle Haggard and John Anderson. Ironically, Ray's also written a song called "Homeless," which Guy Clark cut.

"Man, I like Bradley," Walker says. "The first time I heard him play a guitar chord, I said, 'I'm not a guitar player, I'm a guitar owner.' What I've gotten first and foremost from Bradley is this pure, positive, gentle heart, plus his knowledge. His heart is so pure for everybody, he doesn't have an enemy."

Now, with major help from Garrett Walker and Randy Matthews in Nashville and from Mike Lewis in Idaho, Bradley Merle Harmer is about to get a whole lot of new musical friends.

For many years, the gifted but homeless Nashville songwriter Bradley Harmer's music was heard by few folks except for his friend and supporter Garrett Walker. Now, at long last, a publisher has taken notice, and given Harmer a single-song contract for his bittersweet, powerful song "Bleed."

"I'm still in shock," Harmer says in a phone conversation in early January. "At first, I stared at that contract; I didn't believe it. I didn't think this was gonna happen. It's a wonderful thing."

Texas-based Big Sugar Music is Bradley's publisher for "Bleed." Mike Lewis, a songwriter and producer in Idaho, works for Big Sugar and discovered Bradley's music and the earlier Nashville Music Guide story about him on the Web.

Both the songs and the unique life story captivated Lewis.

"My wife and I were listening to that song 'Bleed,' and it really brought some tears to my eyes," Lewis says in a conversation from Idaho. "Garrett Walker asked if I would be willing to produce it, and I said sure. The contract negotiations were worked out."

Mike continued: "It's a hard situation for Bradley, being where he comes from is homeless. I've never been homeless, but I've had drinking issues in the past with my own life, so I related to

## MARCH MUSIC EVENTS

### NASHVILLE

March 1<sup>st</sup> : **Rich Robinson** – Mercy Lounge

March 2<sup>nd</sup> : **North Mississippi All Stars** – Cannery Ballroom

March 6<sup>th</sup> : **Montgomery Gentry** – Grand Ole Opry House

March 9<sup>th</sup> : **Keith Urban** – Grand Ole Opry House

March 10<sup>th</sup> : **Charlie Daniels** – Grand Ole Opry House

March 16<sup>th</sup> : **Hayes Carll** – 3rd & Lindsley

March 20<sup>th</sup> : **Band of Skulls** – Cannery Ballroom

March 20<sup>th</sup> : **Chris Young** – Grand Ole Opry House

March 23<sup>rd</sup> : **Marty Stuart** – Grand Ole Opry House

March 31<sup>st</sup> : **Jo Dee Messina** – 3rd & Lindsley

### TEXAS

March 2<sup>nd</sup> : **Clay Walker** – State Farm Arena, Hidalgo

March 3<sup>rd</sup> : **Easton Corbin** – Billy Bob's, Fort Worth

March 3<sup>rd</sup> : **Willie Nelson** – Plaza Theatre Performing Art Center, El Paso

March 10<sup>th</sup> : **Randy Travis** – Billy Bob's, Fort Worth

March 13<sup>th</sup> : **Chicago** – Plaza Theatre Performing Arts Center, El Paso

March 23<sup>rd</sup> : **David Mayfield Parade** – South Side Music Hall, Dallas

March 24<sup>th</sup> : **Josh Turner** – Billy Bob's, Fort Worth

March 25<sup>th</sup> : **Doobie Brothers** – Majestic Theatre, San Antonio

March 31<sup>st</sup> : **Jamey Johnson** – Billy Bob's, Fort Worth

### CANADA

March 1<sup>st</sup> : **Keller Williams** – 560 Seymour, Vancouver, BC

March 4<sup>th</sup> : **Paul Brandt** – Prince George CN Centre, Prince George, BC

March 6<sup>th</sup> : **Paul Brandy** – Lindsay Academy Theatre, Lindsay, ON

March 13<sup>th</sup> : **The Head and the Heart** – Opera House, Toronto, ON

March 14<sup>th</sup> : **The Black Keys** – Air Canada Centre, Toronto, ON

March 15<sup>th</sup> : **Van Halen** – Centre Bell Centre, Montreal, QC

March 19<sup>th</sup> : **Lady Antebellum** – Pacific Coliseum, Vancouver, BC



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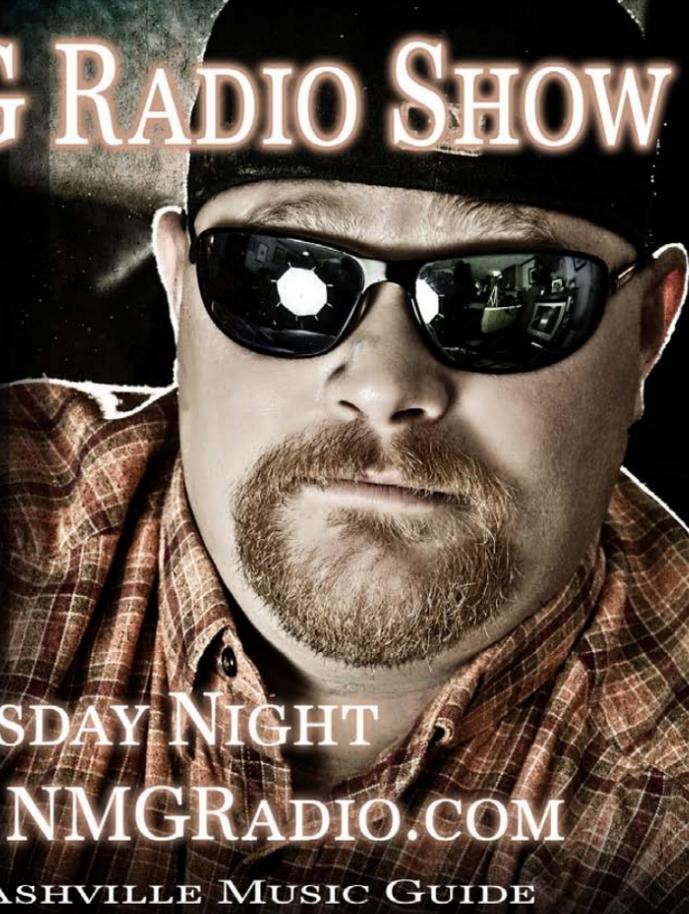
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POWERED BY THE NASHVILLE MUSIC GUIDE

# Ferlin Husky's Legend Lives On After Death

Story by Rick Moore

The mark of a great musical artist isn't necessarily how famous he or she is, because celebrity vanishes in the blink of an eye while true talent lasts forever. An artist's lasting influence on successive generations of music lovers and musicians, and how he or she delivers a human product that can never be duplicated by any computer, are what make a legend. When it comes to country music, there are a handful of names that only need to be spoken—Hank, Lefty, Merle—for someone to know who you're talking about. And there's one more: Ferlin.

Ferlin Husky was a true icon and an innovator, a man who sang a country song like nobody else could, set the bar for how recitations should be performed, performed on the silver screen and controlled an audience as few ever have. Before his death in March of 2011, Husky had enjoyed a decades-long career as an act that was hard for others to follow. Larry Graham was Husky's longtime friend and manager, and was with Husky until the end of his life.

"I worked with Ferlin for going on 45 years," Graham said from his home in the Nashville suburb of Madison. Graham was originally Husky's drummer, then graduated to the role of road manager, and eventually manager.

"I started out as a musician," Graham said, "and I was working with Don Gibson and some other artists when I went to work with Ferlin. Ferlin's manager (Patsy Cline manager Randy Hughes) was killed in the plane crash, so for a few years Ferlin was managed by Hubert Long until I took over as his manager. I didn't want to stay on the road, and eventually I just went with management."

Husky's career had auspicious beginnings in southern California, where he worked as a disc jockey and recorded under the name of Terry Preston for a number of years before using the name that was given to him when he was born in rural Missouri. After having a hit in a duet with future Opry star Jean Shepard ("A Dear John Letter"), Husky kept on pushing, both as himself and in the persona of comedic country character Simon Crum.

Husky finally hit it big—really big—in 1957 with the blockbuster hit "Gone," one of the first true country-pop crossover hits that helped usher in the "Nashville Sound" when it stayed at No. 1 on the country charts for 10 weeks. Husky later made it to the top again with "Wings of a Dove," a song which became one of the all-time classic hits. Keith Bilbrey, who served as a DJ with legendary Nashville country station WSM-AM for more than three decades, met Husky not long after Bilbrey began his career on the air.

"Ever since I was a kid I was a huge fan," Bilbrey said. "Ferlin was just cool; he wasn't like other country artists. I loved his voice, not just his singing voice, but his speaking voice. He was a DJ in the early years, and I'd love to hear some of his old radio shows."

"The first time I met him, I had to pinch myself because I had idolized him so much as a kid," Bilbrey continued. "With some celebrities you meet them and you can feel let down, or maybe they aren't what they seem onstage or what you imagined them to be as people. But with Ferlin it was just the opposite: he was everything I thought he'd be and more. He had so many

experiences outside of country music, in Hollywood and everywhere. I loved to hear him tell road stories and talk about his life."

It's fitting that both a book and a biographical film about Husky's life are in the works, though when it comes to content or who's putting the projects together nobody's talking much right now. "We can't really say a lot about it at the moment," Graham said, "but both things are in process with some people in California involved in it. Both things will be worth waiting for when they're finished."

Husky's influence on the country music industry was profound, though some thought he wasn't "country enough" when, like Chet Atkins, he wound up on the pop charts or replaced fiddles with background voices. "Some people don't realize how big he really was in so many ways," Graham said. "He was big in England, Germany, Japan, Canada, just everywhere. It was like the Beatles were there. Some people in country music in Nashville, especially in the late '50s and early '60s, didn't want him. But they had no choice but to accept Ferlin Husky."



Nashville Music Guide's

# Sounding Board

By Andrew Miller



## XII by Neal McCoy

With his aptly named 12th studio album, Neal McCoy makes his return to country music radio with *XII*. Produced by Blake Shelton and Miranda Lambert, the album is full of the positive, upbeat songs McCoy is known for, including current single "A-OK," which has been steadily climbing the charts since August.

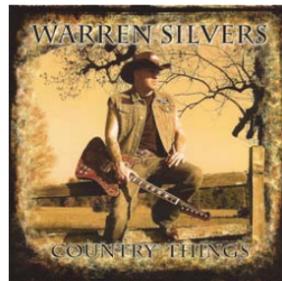
Key Tracks: "A-OK," "Judge A Man," "Crazy Women"



## Lucky by Candy Coburn

Listening to *Lucky*, you get the feeling that Candy Coburn has a bit of a chip on her shoulder. Yes, she's a woman; no, she doesn't a man's help. Her music has the same message of "Girl Power" the Spice Girls had in the mid-90s, but with a country sound and without the cheesy posh lyrics. You can't help but think she's singing about herself in "Pink Warrior," with lines like, "Stubborn as a grass stain/Running 'round in French braids/Tough for such a little girl/Living in a big boys' world."

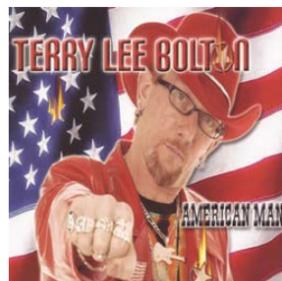
Key Tracks: "Wrecking Ball," "Pink Warrior," "Fool's Gold"



## Country Things by Warren Silvers

This album is exactly what the title says, Warren Silvers' personal collection of 'country things.' The record is an outlaw country ode to the South and it's people, from hillbillies to Frank and Jesse James. A surprising standout is "My Son," a piano ballad in the midst of power chord anthems, where an inspired Silvers sings about the strength of his disabled son.

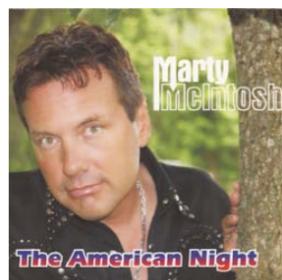
Key Tracks: "Hillbilly," "My Son," "Don't Touch My Truck"



## American Man by Terry Lee Bolton

On *American Man*, Terry Lee Bolton make's sure you know two things: he believes in Jesus, and he's a m----r f-----g American. The guy must bleed flags and crosses. These two ideas are backed with loud distorted guitars and an (unfortunately) obvious drum machine. The incendiary guitar solos, however, make up for any shortcomings in production.

Key Tracks: "Down The Highway," "God Knows," "American Man"



## The American Night by Marty McIntosh

On *The American Night*, Marty McIntosh is able to do something pretty incredible: he takes an theme that's over-used in country music—songs about broken hearts—and breathes new life into them. And the record isn't labeled country because some suit said so; steel-guitars and fiddles aplenty let you know it's country from the moment it starts.

Key Tracks: "If It's Broke, I'll Fix It," "She Makes Me Look Good," "Taxes"

# THE GHERM GUYS™

Hank & Randy  
w/ The Oak  
Ridge Boys



Mort signing  
autographs



Hank w/  
Terry Lee  
Bolton



Mort, Hank &  
Colin



Mort & Hank  
w/ The  
Cougars



Colin & Mort  
GHERMIN' a  
Taco



Hank &  
The LoCash  
Cowboys



Hank,  
Chuck Tilley,  
Mort & Colin



This edition of the Gherm Guys is a complete GHERMIN' dedication to this years Country Radio Seminar in Nashville, TN. WOW. What an incredible journey. Special thanks to all the celebrities, industry executives & radio personalities who SWARMED the Gherm Guys as soon as they walked through the door. Before we give you the scoop on the GHERMIN', let's start off with a special quote from Nashville music industry powerhouse Skip Bishop:

"It's good to be a Gherm. Ghermin' is good. It's the future. It's the new networking..." - Skip Bishop

It was just amazing hearing those words inches from our ears. That VOICE of a VIP executive was truly apparent. They have that VOICE. Incredible.

## WEDNESDAY

Whew!! With that said - here we go. Wednesday was awesome. There, we said it. As SOON as we walked through the door, we we're IMMEDIATELY recognized by Lisa Smoot w/Duncan Promotions & WPPL PD Jim Quinton. Almost immediately after we started exercising our hardcore networking skills as hardcore networkers, in walks KYGO PD Joel Burke!!! WE GOT HIM!!!! We heard we set up a GHERM check point at the airport to see if we could catch him. He escaped, BUT we finally got him at CRS. GG FACT: Just remember folks, it's not a matter of IF you will be GHERMED by the Gherm Guys, but a matter of WHEN. So you might as well just surrender now and schedule a GHERM Op with us or we'll just catch you by surprise later. Your choice.

Also special props to Nashville Mu-

sic Media for allowing the Taylor Made GHERM Op to happen, as well as to Terry Lee Bolton for coming down the escalator just in time to have a pic taken with the Gherm Guys. To see all of this on video, go to [youtube.com/theghermguys](http://youtube.com/theghermguys).

## THURSDAY

\*\*\*TOO HUNGOVER\*\*\*

## FRIDAY

The Gherm Guys would like to officially welcome to the team our new GHERM recruit: COLIN!!!!!! Friday night marked our first THREE MAN GHERM Op. It was incredible. After attending GHERM school, learning basic & advanced GHERM techniques from our Certified GHERM Instructor (CGI) John John, Colin earned his GHERM Certificate and was cleared for "supervised" GHERM Ops. He did quite well. The Bridge Bar attendees got a HUGE taste of the GHERM Guys. We couldn't get 20 feet without signing an autograph or talking to a fan. Celebrities we mingled with included Big Vinny The Mac, David St. Romain, Craig Morgan's drummer Russ Whitman, David Black, Stephen Cochran & well, us...the GHERM Guys!!!

**CRS OVERVIEW:** Quite honestly, as HIGHLY trained undercover operatives, we've left a few details out of what went down during CRS. All you have to do is keep your eyes peeled on [Facebook.com/theghermguys](http://Facebook.com/theghermguys) & [Youtube.com/theghermguys](http://Youtube.com/theghermguys) to see what I mean. Here's a hint: OAK RIDGE BOYS!!!!

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CEO-G

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## Nashville Music Guide's Radio Delivery Service Compilation Information

**Artist: Eric Lee Beddingfield | Song: "More Than One Year at a Time" | Time: 3:47 | Label: Rebel Dawg Records**

Writers: Eric Lee Beddingfield (BMI) , Randy Barber (SECAC)  
Publishers: Rebel Dawg Music, Barfog Music

Singer-songwriter Eric Lee Beddingfield hits the stage like a shot of adrenaline. His no-holds-barred attitude has been captured in his new release This Life Ain't For Everybody—12 songs that tell the good, the bad and the ugly of life as he sees it and as he's experienced it. A dozen gems he wrote or co-wrote, these songs were born out of a path he took literally by accident. Call it a silver lining, call it a speed bump in the road of life or even divine intervention. But when a career-ending injury while playing football at Georgia Southern University sidelined this Augusta native, he picked up a guitar and filled the void with his first love, country music.



www.elbrocks.com

**Artist: Logan Mac | Song: "Red Dirt Town" | Time: 3:33 | Label: TCM Records**

Writers: Logan Mac (BMI), Rick Fowble  
Publishers: Oil Trash Music (ASCAP)

Logan Mac has been singing since the age of 4 years old in the back seat of his mama's car. It wasn't until February of 2011 that Logan actually decided to put his God-given talent to good use. Logan is also a very talented songwriter and self-taught guitarist. Walk into any club or venue where he's performing and you might hear him playing anything from Brantley Gilbert to Eric Church, from Chris Young and Jason Aldean to Tom Petty, along with his originals including his debut radio release "Red Dirt Town." The new single is the first release off of his upcoming debut album Wastin' Time on TCM Records Nashville.

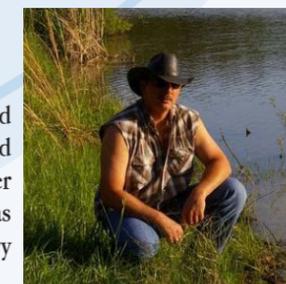


facebook.com/loganmacmusic | twitter.com/loganmacmusic | reverbnation.com/loganmac

**Artist: Curtis Lyn Cook | Song: "That's Just My Luck" | Time: 4:31 | Label: Sump Pump Records**

Writers: Curtis Lyn Cook (BMI)  
Publishers: TJ Kent Music (BMI)

Curtis Lyn Cook has been singing as long as he can remember. It started in church, and it's led to the honky tonks and major concert halls of The St. Louis region. During his 35 years performing, he has worked with such greats at David Alan Coe, Ricky Van Shelton, Exile, Emmylou Harris, Johnny Rodriguez and many others. An accomplished songwriter as well, he has released three albums during his career. The latest in 2011, Just My Luck on Sump Pump Records, has been on the Roots Music Charts Top 50 for 40 consecutive weeks. You can hear Curtis' own Brand of Outlaw Country most any weekend in the St. Louis area.



www.reverbnation.com/curtislyncook



## Nashville Music Guide's Radio Delivery Service Compilation Information

**Artist: Scott Collier | Song: "Welcome to Welcome" | Time: 3:04 | Label: Independent**

Writers: Scott Collier/Phillip White/Danny Wells

Scott Collier has been playing at Tootsie's Orchid Lounge in Nashville for five and a half years. In that time, he has played with everybody who's anybody in country music and has written songs with some of the top writers in Nashville. His latest single, "Welcome To Welcome," is an ode to Welcome, NC—hometown of NASCAR's Richard Childress—and shows why Collier is such a big deal on Broadway

[www.scottcolliermusic.com](http://www.scottcolliermusic.com)



**Artist: Morgan Myles | Song: "Only Fools" | Time: 3:31 | Label: Independent**

Writers: Stephen Adrian Lawrance/Dave Maclean/Dale Russell (SOCAN)

Originally from Williamsport, Penn. and a recent graduate of Belmont University in Nashville, Morgan Myles performs a blend of country, rock and blues music. She writes songs about life with lyrics that are raw and relatable. "Only Fools" is a perfect example of this, capturing Myles' unique sound.

[www.morganmylesmusic.com](http://www.morganmylesmusic.com)



**Artist: Chris Lee | Song: "California Country" | Time: 3:25 | Label: TCM Records**

Writers: Chris Lee/Dwight Droze  
Publishers: Oil Trash Music (ASCAP)

An evangelist once told Chris Lee that he "would pluck the strings of his guitar, but [he] would pluck the strings of people's hearts with [his] music." It would seem the evangelist's words are coming true, and "California Country" is Lee at his best. The song is a perfect example of Lee's songwriting style, a country song and lyrics with an inherent deeper message.

[www.facebook.com/officialchrislee](http://www.facebook.com/officialchrislee)



**Artist: Geoff Buell | Song: "I Need Your Love Tonight" | Time: 4:20 | Label: Independent**

Writers: Linda Buell (BMI)  
Publishers: Sony Tree (BMI)

From Buffalo, Wyo., Geoff Buell came to Music City in 2006 to pursue a career in music after one of his demos became the most requested song on Wyoming's KLGJ radio station. Buell quickly began making a name for himself as a songwriter and performer, and he has shared the stage with Jay Demarcus (Rascal Flatts), Rodney Atkins, and Lady Antebellum to name a few. "I Need Your Love Tonight" is the kind of song you think you've heard before, even when you know you haven't, and showcases Buell's smooth baritone voice and talent for songwriting.

[www.geoffbuell.com](http://www.geoffbuell.com)

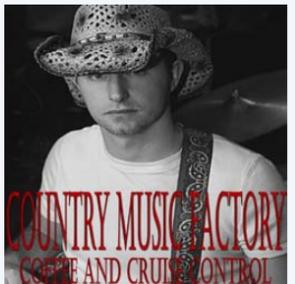


**Artist: Country Music Factory featuring Jordy Jackson | Song: "Coffee and Cruise Control" | Time: 3:43 | Label: Independent**

Writers: Stephen Adrian Lawrance/Dave Maclean/Dale Russell (SOCAN)  
Publishers: Mitzi Matlock Publishing (SESAC)

Jordy Jackson is a 23-year-old native of the small-town of Elgin, Ontario who has been singing as long as he can remember. Through his alliance with Country Music Factory—an organization dedicated to nurturing up-and-coming artists and widening their audiences—he has released "Coffee And Cruise Control," a song with pop and country tendencies and tremendous crossover appeal.

[www.reverbnation.com/countrymusicfactory](http://www.reverbnation.com/countrymusicfactory)



**Artist: Craig Moritz | Song: "Better Than That" | Time: 2:55 | Label: On Ramp | EMI Canada**

Writers: Craig Moritz/Larry Wayne Clark

Since being selected by the Canadian Country Music Association to be a part of a prestigious new artist showcase in 2004, Craig Moritz has proven time and again that he has what it takes to be a big name in country music. Canadian country radio has been onto Moritz for years, but country radio stateside won't be a long time coming. In 2010, his song "Only When You're Lonely," was showcased by the Nashville Songwriters Association International (NSAI), and his latest single, "Better Than That," is yet another gem in Moritz's already impressive catalog.

[www.craigmoritz.ca](http://www.craigmoritz.ca)



**Artist: Joe Matthews | Song: "Like He Should" | Time: 3:13 | Label: TCM Records**

Writers: Joe Matthews/Tommy Curry/Larry Rainwater/Randy Edwards  
Publishers: Oil Trash Music (ASCAP)

Big Joe Matthews took his time between albums, but the result was worth the wait. Four years after the release of his debut, he returned in 2011 with Travelin' Man. Hearing the album, you know Matthews isn't just a fan of country music, it's his religion. His latest single, "Like He Should," is classic country and tells the story of a man promising his love to a woman in an unhappy relationship. The song is one of few ballads on Travelin' Man, which makes it stand out powerfully in the collection.

[www.bigjoemathews.com](http://www.bigjoemathews.com) | twitter: @bigjoemathews



# Neal McCoy's Comeback is "A-OK"

Story by **Andrew Miller**

**“W**e obviously haven't been recording music, but we've been working. We continue to work,” Neal McCoy tells me when I ask him what he's been doing in the years since the release of 2005's *That's Life*. “We're guys that make our living performing and doing shows, so that's what we've been doing.”

From his tone of voice and the readiness of his response, I get the feeling that this is a question McCoy is often asked. During the 90s, McCoy released critically acclaimed and commercially successful albums nearly every year, and since seven years have passed since the release of his last album, it was an obvious question to ask.

“I wasn't with a record label, and I actually took off [from recording] for a little bit,” McCoy continues about the span between albums. “I said,

‘I'm just going to work,’ because sometimes it can get confusing trying to get a label deal and find music. It wasn't on purpose, but it ended up being these four, five or six years in between records, but the whole time we've been out working and doing shows.”

The shows alone were enough to keep anyone busy. Even without a new record in all that time, he and his band were on the road 200 days of the year, playing 120 shows annually for audiences excited to hear hits like “Wink,” “The Shake,” and “Billy's Got His Beer Goggles On.” And even though McCoy enjoyed the break from recording, he knew couldn't stay away forever.

“You've got to try to get records played at radio,” he says. “That's what increases your audience and keeps a lot of your audience coming back. We have a great fan base out there that is very loyal, and when we're in their area they try to come see us. But we want to try and increase our audience, and the way that you can do that is trying to get played on the radio.”

To build up the size of his already loyal fan base, McCoy knew that he'd need to attract younger listeners who weren't familiar with his music, so he got some outside help from two of the hottest acts around: Blake Shelton and Miranda Lambert. Both artists are friends of McCoy's and big fans of his music.

“We were scheduled to play their wedding reception in May,” says McCoy. “We had talked about that probably three or four months before I'd asked Blake about producing the album. When I started talking to Blaster [Records], I thought, ‘You know, it'd be great if we could get a little help here where more people could find out about us,’ so I called Blake and asked him what he thought.



“I didn't know, contractually, if he could even produce an outside album, if his management or his record label would let him do that. He said, ‘Man, yeah. I think I'd like to do it.’ He had never produced, to this extent, a major album. About a month later he called and wanted to know if Miranda could get involved, and I said, ‘Yeah!’ ”

That was in March of last year, and by August they were in the studio cutting XII.

“I think the biggest influence they had was finding music,” he says about Lambert and Shelton's involvement with the album. “And then once we got in the studio they were terrific. They both have great ears, they know what they're doing—that's obvious by how much success they've had in the business—and they're both a lot of fun. The great thing about them is they can be fun, shuck and jive in the studio, yet when it comes down to get recording and do business, they know when to turn it off and turn it on. They're very smart kids.”

The first single, “A-OK,” was released last August to create buzz for the release of XII, and the song put McCoy back on the charts for the first time since 2006. The song is one that fits well with the upbeat and positive music on which McCoy has built his reputation.

“I'm a positive, feel-good kind of guy, so those songs always come to me pretty easy,” McCoy tells me about the song. “Blake brought it to me, and he loved it. I knew we all liked it in the studio, and it felt good. And you know, it starts with a whistle. Who could be in a bad mood after you hear somebody whistle? It just puts you in a good mood.”

XII is set for release Mar. 6, and will followed by the release of another single off the album. In the meantime, McCoy plans to continue doing what he's always done: play music.

As long as he's doing that, everything will be A-OK.



Blake Shelton, Miranda Lambert and Neal McCoy

# The Past with a Personal Touch

Story by Hank Beach



Loretta, Dad and Mom

**I**ALMOST SAID NO TO MY DADDY: My daddy came to me one day and asked, “son, you think maybe I could go with you sometimes and meet Loretta.” This came as a complete shock to me. I knew that Loretta was his favorite singer, and that he watched the Wilburn Brothers Show to see and hear Loretta every week. Still, it was strictly out of character for my daddy to ask this of me. Here was the man that was against my music ventures from day one. This was the man who whipped my butt when I wanted to play and sing instead of plow. This was the man who said I would never amount to a hill of beans if I continued with my music career. Here was my chance now for pay back, and you know what they say, pay back is “HELL.” However, this was my daddy, who by just asking this of me, was really saying he was sorry for the way he had treated me in the past. Truly, I considered saying no to his request, but I just couldn’t say no to the one who gave me life.

My daddy was 80 years old when I took him and my mother to Nashville to see and meet Loretta Lynn and the Wilburn Brothers. It certainly was worth it, I had never in my life seen my daddy so excited. He was laughing, joking, and having fun with me, something that had never happened before in my life. Like son, like father, my daddy liked a nip now and then. We had one before we left for Nashville. Here I was as never before having a toast to our Nashville trip with my daddy. We laughed and talked all the way down to music city, USA. My mama just looked on in amazement and I’m sure she wondered what was happening to daddy, I’m certain she had never seen him this happy before.

It’s only about an hour and a half drive from Bowling Green, Kentucky, to the Idle Hour Bar on music row, our first stop. I introduced daddy and mama to Tom and the rest of the gang that was there. Daddy was telling everyone that he was going to spend a day with Loretta Lynn. I do not believe a one of them believed a word that he was saying, but that didn’t bother him, he told them anyway. After a beer or so, we headed off to the TV studio to see Loretta. I had spoken to Loretta a couple of weeks earlier, so she was well aware of our visit. She seemed excited the day I informed her we were coming down because my Daddy wanted to meet his favorite country singer.

When we arrived that morning at the TV station, Teddy and Doyle, The Wilburn Brothers, were the first one’s we met. Daddy was so excited to meet them too. My mama liked the Brothers I think more than Loretta. I really don’t know for sure, it just seemed that way. “I’ve listened to you boys my whole life,” daddy said. Doyle spoke up, “I hope you mean, you’ve listened to us our whole life, you might of listened to Teddy your whole life, he’s much older than me.” Daddy said, “well...you know what I mean.” We all had a good laugh, all, except Teddy. I had told the boys before that my daddy’s name was Eldon, and my mama’s name was Amanda, but everyone called her Mandy. I was pleasantly surprised that Doyle remembered both their names. “Now Eldon and Mandy, I want you to make yourselves right at home, and enjoy the day.” Daddy said, “thanks Doyle, we sure will.” Teddy went down the hall, wrapped on Loretta’s dressing room door and shouted, “Loretta, Eldon, Mandy and Hank are here to see you. He turned back toward us with that grin

on his face, and headed off further down the hall.

Loretta’s door came opened, and here she came up the hall just a grinning. She shook my mama and daddy’s hands, hugged their necks and said. “Eldon and Mandy, its so good to meet you both.” That was the first time in my life that I saw them both speechless. She came over and said, “Hank, I now know who you get your good looks from, but I believe Eldon is better looking than you are,” she said this while winking at my mama. I had never saw my daddy beam before, but he was beaming now. Loretta grabbed both by the hand, and with a wink to me, she said, “We’ll see you later,” and off they went down the hall and into Loretta’s dressing room. My daddy told me later, that while the lady did her hair and make-up, she talked to them as though she had known them her whole life. She brought them both from her dressing room by the hand and seated them next to me. We sat and watched three video tapings of the Wilburn Brothers Show featuring daddy’s idol, Loretta Lynn. During the breaks between the shows, Loretta would come over to where we were and say something to my daddy and mama. They were eating it up. She laughed and talked with them, made pictures with them, signed autographs for them, and I could see that they were having a great day, and that made me feel so happy for them. They later showed that autograph and those pictures all over Bowling Green, Kentucky. Before we left Loretta that afternoon, daddy took her by the hand and said, “Loretta, you’re my favorite singer, and you always will be, but that Dolly Pardon sure is a looker, ain’t she.” Loretta just smiled and hugged him and mama goodbye, and gave me the dirtiest look I’ve ever gotten in my life, and the only one I ever received from Loretta Lynn.

This was the first time my daddy, mama, and me, palled around together. We were with each other that whole day. We had never before, or since, spent a whole day together, just the three of us. I believe it was the best day ever for us all. Daddy and mama has since passed on, and I miss them so much. Some days, such as now, tears come around, however, I manage a grin when I think of that day together with daddy, mama, Teddy and Doyle, and Loretta. Doyle and Teddy, like my daddy and mama, have all gone to rest now, my daddy in 1975, my mama in 2005, Doyle in 1982, and Teddy in 2003. Time and death has separated us all. I can’t recall how long it has been since I’ve seen Loretta. I was hoping to see her at Teddy’s funeral, but she never came. During the drive down for Teddy’s funeral that morning, my wife Edna and I reminised about Doyle introducing her to me for the first time. Edna was working for Doyle at the time in his record shop on music row. I was asked by the family to be a pallbearer for Teddy. A lot of old and dear friends were there. It was a public funeral, held at the Ryman Auditorium, where the boys had performed many times on that stage. My friend, Patty Loveless was there, and it was so good to see her again. Patty, Edna and I, walked up the center isle in front of the stage and talked awhile. They were chatting about the past when I noticed we were standing in front of the window where I used to sneak up to and watch the Grand Ole Opry when I was around 16 years old. In those days, some friends and I would hitch-hike to Nashville, and after the Opry would start, we would sneak up to this window, and look down the center isle and watch the show. The windows were all up back then on those hot summer nights. I was there looking through this window the night Hank Williams sang “The Love Sick Blues,” and stopped the Opry cold. The audience screamed and hollered until Roy Acuff called Hank back for an encore. As far as I know, and I’ve since heard said, this had never happened before on the Grand Ole Opry. After seeing Hank Williams that night, this young boy said in his heart, “I’ve got to do this just like Hank.” While Edna and Patty talked, I stared at the window and thought, its just a few inches from where I stand now to the outside of that window where I stood then, but what a long hard road that young boy outside that window then would have to travel in order to stand where I’m standing now. I couldn’t help but wonder, would that young boy outside that window then have traveled that long hard road to where I stand now if he had of known what I know now. I guess I’ll never be able to answer that question.

During the funeral, Patty and Vince Gill sang “Go Rest High On That Mountain.” The Osborne Brothers sang “Nearer My God To Thee,” beautiful harmony, and Connie Smith sang “How Great Thou Art.” Eddy Stubbs, a great voice from WSM Radio, gave one of the most beautiful informative eulogy’s I’ve ever heard. I cried along with all the rest, but I was thinking of that young boy outside the window and my daddy and mama.

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# The Chico and B-man Show: Not Just Another Variety Show

Story by Anika Dartsch



If you haven't seen it yet, it's about time you tuned in. The Chico and B-man Show is taking Nashville's music scene to a whole new level, providing an exciting new platform for rising stars to share their talents and reach their fans.

From artists, bands, songwriters, musicians and more, The Chico and B-man Show features some of Nashville's most up-and-coming singers and songwriters, including artists like Tamaray, Big Joe Matthews, Joel Shewmake and more. The show is produced and hosted by Chico (Gary Renales) and B-man (Bryant Meltzer). Unlike other shows in town, The Chico and B-man Show goes beyond country, offering an outlet for songwriters and musicians of all types to share their talents.

"It's been a wonderful experience to be a part of the show," says Tamaray, a regular guest star of The Chico and B-man Show. "Nashville is ready to discover and enjoy great music in a new way, and fans have been very receptive."

While Chico and B-man keep viewers laughing and talented artists and musicians continue to showcase what they've got, it's no surprise the show is making its mark in Music City. With increased viewership each week, The Chico and B-man Show is rapidly gaining the attention of some serious country music fans and people in the music industry.

"At first I thought it was just another musical variety show," says Nathan Watkins, a local Nashville producer. "But I've discovered some incredible talent on the show, and I believe it's a great way for new artists to gain exposure."

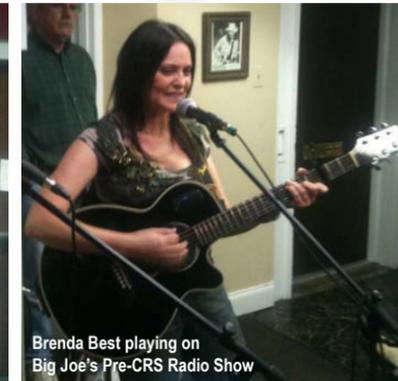
The 30-minute variety show airs every Thursday at 10 p.m. on Channel 19. For more information on how to become a guest performer on the show, contact SoundHouse Nashville at [soundhousenashville@gmail.com](mailto:soundhousenashville@gmail.com). SoundHouse Nashville offers recording, publishing, song plugging, radio promotion, television appearance and more. Visit their website [www.soundhousenashville.com](http://www.soundhousenashville.com) for more information.

# NMG CAM

By Jerry Overcast and Alisha Cottrell



Taylor Made and Big Joe CRS 2012



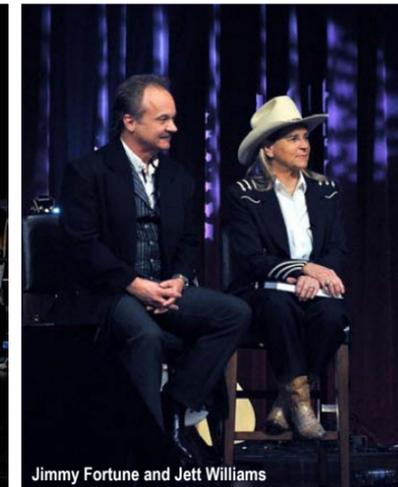
Brenda Best playing on Big Joe's Pre-CRS Radio Show



Moe Bandy



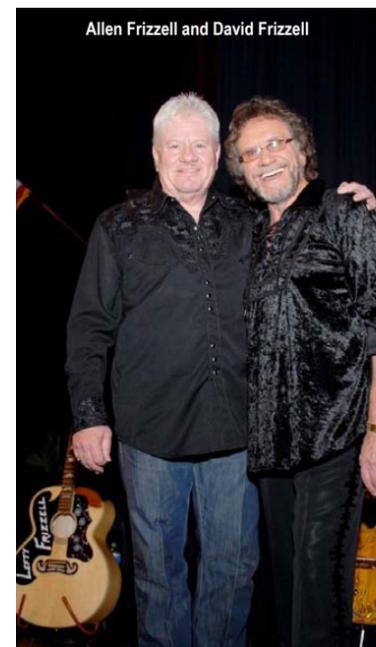
L to R: Jimmy Fortune, Jett Williams, Joe Blachard, Moe Bandy and David Frizzell



Jimmy Fortune and Jett Williams



Bradley Harmer playing on Big Joe's Pre-CRS Radio Show



Allen Frizzell and David Frizzell



Jimmy Fortune



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# LOGAN MAC:

## Heading to Music City from a "Red Dirt Town"

Story by **Andrew Miller**

little convincing.

"She's just the standard old-fashioned person—'Go to school and get your education'—so I think that was her viewpoint on it," he remembers. "But I sat there and I played a song that I wrote one night, and she said, 'Alright, I think you've got it. I'm going to support you in this.'"

Mac got a break when he caught the ear of TCM Records owner Randy Matthews.

"I met Randy because I was playing a show at Rooster's, which he used to own," he says. "I had no idea that he was even in the whole music thing. Joe [Matthews] found me on Facebook or YouTube, and we kind of hooked up there. He had me go play a show with him at Rooster's, and I had no idea that Randy owned all this.

"Randy didn't even talk to me after my set. It was two days later that he texted me and said, 'Do you want to take this to No. 1?' And I said, 'Well, yeah.' He said, 'If you're real, then let's do it.'"

Matthews brought Mac to Nashville for the first time last month, and he quickly got Mac together with other writers including Tony Stampley, and into Dog Ear Studios where he cut his first single, "Red Dirt Town." The song was produced by fellow TCM Records recording artist Big Joe Matthews, and the lyrics are all about the uncertainty that comes with starting a country music career.

"I think it kind of, with me being up there and never knowing if you might make it in music, it kind of symbolizes what I'm doing right now," Mac explains. "I didn't know if I'd make it or not, but I'm in Nashville and I'm in a recording studio right now. That song's just been in my head because of this whole experience I've had."

And now with his first trip to Nashville, his first co-writing experience, and his first single notched in his belt, Mac hopes to experience a few more firsts soon:

"I hope to put out an album soon, and we will. I want to get a Texas No. 1, obviously. And my main thing is that I just want to go play. I want people to hear what I've got, not just in Oklahoma and not just in Texas, but everywhere. I want to go to Canada, I want to do all of that. I want to show them what I've got."

For more information on Logan Mac, check him out at [reverbNation.com/loganmac](http://reverbNation.com/loganmac) and at [facebook.com/loganmacmusic](http://facebook.com/loganmacmusic)

**"M**y mom had heard me play covers but she always told me, 'Anybody can cover a song. Write a song.'"

It's amazing how a few words can change a person's life, and those two short sentences were all it took to get up-and-coming Red Dirt country musician Logan Mac headed in the right direction toward Music City.

After spending most of his childhood in Purcell, Okla., Mac and his family moved to the larger city of Norman, Okla. when he was a freshman in high school. There in Norman, Mac was a standout on the football team who hoped the sport would be his ticket to bigger things.

"I was really good at football," Mac says in an interview over the phone. "That's what I was wanting to do was get a scholarship for football, and when I realized I couldn't get that was when I started playing music."

Mac had always been a music fan, but it wasn't until the second semester of his senior year in high school that he learned to make any music himself. "I've always known every song on the radio," he tells me, "but I wasn't even into music until my senior year of high school, as far as playing. The only reason I learned to play was that my friend's dad was playing [a guitar] and I thought it was cool. I was just always more focused on sports."

Before long, Mac was playing acoustic sets, covering songs by artists like Tom Petty and Keith Whitley, and working on his own material as well. He was a local favorite and soon his schedule was full of gigs.

"I went to school for a semester at the college there in Norman. I got so busy doing these shows that I told my mom, 'I don't know what I'm doing in college,'" says Mac. "I was just there for a business degree and I told her, 'I think I'm going for no reason. I'd rather just quit at the end of the semester and start playing music full time.'"

His mom, however, thought Mac should stay in college and would need a

# Songwriters' Nights And Open-Mics

**Hotel Indigo (Downtown)**  
301 Union St.  
[www.writerartist.com/indigo](http://www.writerartist.com/indigo)

Ty Brando's Songwriters Nite  
Sunday Nights 6-10pm  
Booking: [tytunes@comcast.net](mailto:tytunes@comcast.net)

Jack Scott Songwriters Nite  
Monday, Tuesday & Thursday Nights  
Booking: [mail@writerartist.com](mailto: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](mailto:championdebi@hotmail.com)

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

**Blue Bar**  
1911 Broadway  
Sing For Your Supper  
Hosted by Bobby Pinson  
Wednesday Nights  
Booking:  
[Terri\\_singforyoursupper@ymail.com](mailto:Terri_singforyoursupper@ymail.com)

Alabama Line Songwriters Night  
Thursday Nights  
Contact: Ray Smitherman, Doug McCormick

**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](mailto:earlyshowbookings@bluebirdcafe.com)

**Ri'chards Café**  
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Open-Mic, Saturdays 1-6pm and  
Tuesday – Friday 5:30-6:30pm  
Featured artists/rounds,  
Tuesday – Saturday 7pm  
Booking: [booking@richardscafe.com](mailto:booking@richardscafe.com)  
[www.richardscafe.com/bookings](http://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](mailto:tjbox@hotmail.com)

**Rusty Nail**  
4054 Andrew Jackson Way  
Terri Jo Box Songwriters Nite  
Tuesdays 7-10pm  
Booking: [tjbox@hotmail.com](mailto: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](mailto:booking@familywash.com)  
**The 5 Spot**  
1006 Forrest Ave  
Tuesday, Thursday, Friday – Sunday  
Booking: [The5spotnashville@gmail.com](mailto:The5spotnashville@gmail.com)

**The Basement**  
[www.thebasementnashville.com](http://www.thebasementnashville.com)  
Booking: Mike Grimes [mike@slowbar.com](mailto:mike@slowbar.com)

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Booking: Mail Press Kit or visit  
[www.exitin.com/contact](http://www.exitin.com/contact)

**Chase's Sports Bar & Grill**  
Songwriters Nite, Wednesdays 6-10pm  
Open-Mic, Wednesdays 10pm-close  
Booking: [chases626@comcast.net](mailto:chases626@comcast.net)

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Booking: [EmmaBellaecg@yahoo.com](mailto:EmmaBellaecg@yahoo.com)  
[www.tapsandtapas.com](http://www.tapsandtapas.com)

If you would like your songwriters' night or open-mic added to our listings, please send the information to Amanda: [akandrews@nashvillemusicguide.com](mailto:akandrews@nashvillemusicguide.com)

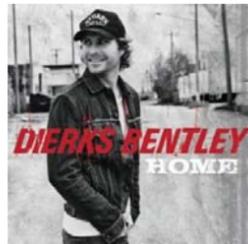
**Various Artists, Warner Bros. "Joyful Noise" (Soundtrack)**



Dolly Parton takes lead on the #1 Gospel soundtrack for the movie, "Joyful Noise." The musical influenced storyline brings a Gospel spin on a few mainstream tunes which Queen Latifah, Dolly Parton and the cast members collaborate on in the movie's performances. The music essentially pieces the movie together as the story progresses. Opening up the album and movie is the first upbeat track, "Not Enough" which Dolly duets with Queen Latifah and backed by the choir. "Not Enough" is one of three original tunes Dolly Parton wrote for the movie's Soundtrack. Taking the lead on the next track is Pop sensation Keke Palmer performing Michael Jackson's classic tune, "Man in the Mirror." Keke's younger voice gives the song more innocence while striking a sincere chord as a maturing teen in the film. The tune in the movie reflects the character's desire to perform mainstream music in a more spiritual way which isn't approved by Queen Latifah's (Vi) character as choir director. Keke (Olivia) then continues her power ballad vocals with Broadway sensation, Jeremy Jordan (Randy), who plays Keke's love interest in the movie, and also as Dolly's grandson. Jeremy kills it with his 'in-your-face' vocals which combined with Keke's strong soprano vocals produces a powerful finish. Dolly (G.G.) has two more original songs on the project; "From Here to the Moon and Back" and "He's Everything" which are befitting for the Gospel musical journey the movie takes.

**Dierks Bentley, Capitol Records "Home"**

Dierks brings back his Honkytonk style in his new full project; opening up the album with his #1 song, "Am I the Only One," a track about a partier surviving his friends giving up on going out to the bar scene and enjoying a night on the town. Progressing into the second track, Dierks takes the music into a stomping beat in his tune, "Gonna Die Young," but the album becomes more interesting on his track, "Tip it on Back" with less clichés and more musically diverse sounds including some guitar reverb and a sensual tempo. His album titled track, "Home" stands out as the heart of the project, giving a patriotic feel while not being obvious in his lyrics as an American theme. After being serious, Dierks relaxes the tone in the entertaining tune, "Diamonds Make Babies." The track gives a hilarious perspective on how some engagements move couples into a faster life transition, to put it lightly. Another highlight on the album is the retrospective love song, "Breathe You In" – a tune with a bluesy guitar solo which showcases Dierks' rough, gruff vocals as his signature style. [www.dierksbentley.com](http://www.dierksbentley.com)



**Craig Morgan, Black River Entertainment "This Ole Boy"**



Craig comes back with his signature small town Country tunes on his new full project; kicking off with "This Ole Boy" which has a catchy guitar riff in a feel good love tune. Craig continues the Southern pride in track, "More Trucks than Cars" – a song concept which is self-explanatory. The track was co-written by Craig and songwriter friend, Craig Wiseman, along with Phil O'Donnell. Craig then slows down the project in the tune "The Whole World Needs a Kitchen" singing about families who need to slow down and spend more time eating together. The sound/lyrics of the song are similar to Craig's monstrous hit, "That's What I Love about Sunday's." In "Country Boys Like Me" Craig becomes a little more soulful and personal in the lyrics describing a childhood in the South from a first person perspective. Overall, Craig gives more Country in this album, going back to his roots unapologetically. Towards the end, Craig spices up the collection in the tune, "Show Me Your Tattoo" - which tells the story of a woman's visit to Las Vegas and the rest is history. [www.craigmorgan.com](http://www.craigmorgan.com)

**Thomas Rhett, Valory Music Co. "Something to do with My Hands"**

The attention grabbing song title concept is self-explanatory; the tune is Thomas' first single as a newly signed recording artist. The music is upbeat with an influence of Southern-Rock instrumentation. Thomas has co-written for Jason Aldean, and is the son of hit singer/songwriter, Rhett Atkins. The rockin' tongue-and-cheek song portrays the interaction of a man and woman, with Thomas commenting on how 'normal' guy activities aren't enough to keep his hands pre-occupied. More at [www.Facebook.com/ThomasRhett](http://www.Facebook.com/ThomasRhett).



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**Country Radio Sees Stars**

Faith Hill, Alan Jackson, George Strait are just a few names Country Radio programmers from world-over enjoyed seeing perform. The most memorable event, however, was Alan Jackson's interview by Radio Host, Lon Helton at the Capitol/EMI luncheon. Alan opened up to the crowd, speaking on his own life experiences he used for content to write tunes as well as where his 'holey' pants look came from (Long Story Short: They came from his High School wardrobe). The Country singer then opened up on various topics which ended in Alan performing his current single, "So You Don't Have To Love Me Anymore," a song co-written by his nephew. The 3-day event held in Nashville's Convention Center and the Renaissance hotel reconnected artists with radio, introducing their new music but always promoting the Country format. You can find more at [www.crb.org](http://www.crb.org)



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