

A Conversation with Pat McLaughlin
by Frank Goodman (Puremusic.com, 1/2004)

Musical legends don't come easy to the living in Nashville, too many people hoping to weave one. Naturally, the ones who actually do are busy chasing down a song, a groove, a story or a melody. (Not to mention chasing down a living, or a spouse and kids.) In the course of that chase, all kinds of careers are survived, escaped, enjoyed, and endured.

Last month we ranted about an R&B prince, a too well-kept secret, and chose to follow that up this month with a conversation with him. Pat McLaughlin is someone I might say hi to in a club but with whom I'd not yet had a significant exchange. He's kind of a private person, and endearingly self-deprecating, which in itself is a nice change of pace in Music City. (Conversations where people want to enumerate all the good things that are happening for them are one of the earmarks of the new-to-town, or the slow learners.) He invited me to his home outside town a ways, and then out to his clubhouse where he goes to write most every day. It was also there that in the late-90s he rehearsed Tiny Town, an under the radar kinda supergroup. (He'd probably find that term a little embarrassing, but all the same...)

The clubhouse was rustic fab, out in the woods on his land. Shure Vocalmaster PA in the corners and a set of drums, couple of amps and tape decks. Solitary wooden chair and a microphone, cassettes all over the desk, a groover's idea of a good time. Pat has had some songwriting successes over the years, and has a cut on a recent Alan Jackson album, no less. ("Not a single," he was quick to add, but A.J. sells quite a few units in these lean years, so it's far from something at which to sneeze.)

Pat tends to get out and play semi-regularly, to a mature and diehard following of his funky white soul music, and is invariably supported by the best players in town. I've seen several drummers on call in recent years (Chad Cromwell, Paul Griffith, Eddie Bayers), but the first string-men are generally Michael Rhodes on bass and Kenny Greenberg on guitar, each a producer in town as well. In our review of Pat's recent soul missile, *Next Five Miles*, we go on at some length about the live show. (And speaking of live shows, thanks to our buddy Mickey Dobó for his photographs of a recent gig at 3rd & Lindsley.)

Since way too little is known about the man, we backtrack with Pat and retrace a few footsteps, fill in a few blanks. But we strongly encourage everybody to go to the clips, man, that is where it's really going on. All of us at Puremusic are very enamored of the man's depth of groove and grasp of song. We are proud to know him and to bring you a conversation with a refined and yet down home rhythm and blues gentleman. And we encourage you to buy his CDs and to share your discovery with your friends.

I was just inside the clubhouse, when I noticed an old Gibson acoustic, which I approached immediately. Pat was saying, before I turned the machine on, that he had once asked Joe Glaser to sand the classic "V" shape out of the neck, which Joe refused to do. We were laughing about that.

Puremusic: What is this thing here, a 1950—

Pat McLaughlin: No, it's older than that.

PM: Yeah, I think it might even be like 40s or even 30s.

Pat: Yeah, it's a Robert Johnson type.

PM: Do we know what that's called?

Pat: It's an O-1, I believe. You can take a look at it.

PM: Damn. I can't even look at that. It's like a pretty woman that I'm gonna keep staring at the whole time I'm here.

What's perplexing is that for a guy who's done as much as you have as well as you've done it, your story, by and large, is curiously unknown. Not only unknown, but unavailable. So if you'll indulge me, I need to extract some of your story—

Pat: All right. All right.

PM: —to whatever extent you're willing to tell it. For instance, where does it begin?

Pat: I'm from the Midwest. And the reason, I guess, for that lack of available information on me is that doing a bio is not something that most people relish the idea of doing. You know, it takes time and it's hard. And when you write them up, they look funny and they sound funny. But the first thing that people ask for is a bio. I mean, you can be doing a gig in Asheville, North Carolina, and they say, "Oh, good. Send the bio."

[laughter]

Pat: You know, I just want to play a gig!

PM: Yeah, right. "What do you care what my bio is?"

Pat: And my bio is not any big secret. I've had a lot of bios done with record deals and stuff like that. I'm from the Midwest, from Iowa.

PM: Whereabouts in Iowa?

Pat: Waterloo.

PM: Yeah, I went to school in Grinnell for a while.

Pat: Oh. Well, you know the landscape, then. And then I traveled around quite a bit, spent time on both coasts, a little bit in the Phoenix area, Kansas City. Those are kind of my main places where I stopped, either went to school or paid rent for one reason or another. And Northern California, specifically.

PM: Whereabouts? I spent a lot of time there.

Pat: Well, I went out there in the early 70s, to San Francisco, because my brother was there, and I needed a place to go and I went there. And lived right in the city. And towards the end of my stay in California, I moved up to Fort Bragg. Ever go up to Fort Bragg?

PM: I've been through it. I never stayed very long, to tell you the truth.

Pat: You know, I was really just wandering around. I ended up there with a job in the Louisiana Pacific Lumber Mill, as kind of a night watchman, with about three or four other guys. I had a good, good job, a good non-union job.

PM: Right.

Pat: I couldn't spend all the money I was making.

PM: Wow.

Pat: Yeah, so it was great. And then I just ended up leaving California, eventually.

PM: Did you do much playing there in those days in California?

Pat: I was starting to try to write songs.

PM: This was the 70s.

Pat: 70s, early 70s.

PM: Yeah, because we brought a band out there from Philly in the mid 70s and hung around Marin County and Sonoma County—

Pat: You did?

PM: —for many years.

Pat: Yeah.

PM: And then I got tied up with Mesa Boogie for a lot of years.

Pat: Oh, sure. When I was there in San Francisco, there was the Coffee Gallery down on Grant.

PM: Sure, I remember that.

Pat: And there was the Holy City Zoo, which was out in the Richmond district. Remember?

PM: I remember Steve Seskin playing the Holy City Zoo all the time.

Pat: Me too. In fact, I played on the street down around Union Square and Ghiradelli Square where Steve Seskin was the greatest street singer I'd ever seen.

PM: Oh, I didn't know Steve was a street guy.

Pat: And I played on the street a little bit too.

PM: And is he a friend of yours?

Pat: You know, we didn't know each other that well then. We were playing the same—I can't remember what they called writer's nights. Every town has a different—

PM: Open mics or something.

Pat: Open mics. Every town has a different name for it. I can't remember what it was in San Francisco. But Steve and I talk like we've known each other a long time because we have, but he always stayed out there, and I left there. And we do have a couple mutual friends that we have really had the opportunity to sit down and talk about. I didn't know anybody who played in bands, because I was just solo. I was a solo act, and I wasn't trying to play in bands.

PM: Which amazes me. I was listening to early records of yours driving out here, and I could see, “Wow, he’s a really good solo guy, he’s a really good acoustic guy.” I know you more as one of the ultimate Tele guys, one of the ultimate rhythm Tele guys. So I mean, when did you become a band guy? When did that, what I think is an incredible guitar style, start to develop? I’m sorry to digress, but I can’t help myself.

Pat: Oh, yeah, you know what? The Telecaster—I got the same gauge strings on my Tele as I do my acoustic.

PM: That’s the only way I like to do it too, same strings.

Pat: Same strings.

PM: Twelves, right?

Pat: Twelves, or eleven through fifty-six, or something—

PM: Yeah.

Pat: Whatever medium gauge strings are.

PM: Yeah, I don’t string it any lighter.

Pat: I don’t either. It’s surprising how many people do use those heavy strings. You don’t run into—I mean, I’ve been surprised by seeing a few people use them that I didn’t think would. Well, I did it in high school, and then after high school, I got out of the band deal. And I can’t really remember what I was playing like in high school. But then I started here in Nashville in like—whenever I got here, ’76, ’77.

PM: Wow.

Pat: And there were a couple of brothers, the Waddell Brothers, and we started a trio, played down at Springwater. And then I got my electric guitar out and prior to living here I was in Boston and I never had any occasion to try to play it because I was just content to do this solo thing. And I did the solo thing here, too, still do, but I guess it was availability of musicians in Nashville, and the kind of relaxed atmosphere that they were all co-existing in, that made it tempting to try to be in a band.

PM: Right. So the Waddell Brothers, what became of them? Did they stick around?

Pat: David’s around here now, and he’s a good singer and songwriter, plays bass. And his brother’s down in Austin. I think.

PM: So what got you to town so early? That’s a very early Nashville wave to have caught, of the people who are still hanging around.

Pat: Yeah. I was living in Boston, and I drove to Atlanta to spend Christmas with my sister who lived in Atlanta. And on New Year’s Eve I drove up to Nashville. I didn’t know a soul. And I basically have just been here ever since.

PM: New Year’s Eve you drove in. That’s unbelievable.

Pat: Yeah. And it snowed a lot, like over a foot or something. It was really one of the big

snowfalls in history.

PM: Wow.

Pat: And I stayed over on 8th Avenue and walked up to what was then called the Douglas Corner Bar. There was a bar called the Douglas Corner.

PM: Where you're playing tonight!

Pat: Yeah.

PM: Amazing.

Pat: And there was a guy named Tommy James, who played really good. And he wrote the song "I'll Go Stepping Too." And he was playing up there with some old timers. And they were really good. And there were a bunch of old timers in the bar, and they were having a great time. I eventually got to know Tommy a little bit. And I don't know what he's doing now. Did you ever run into him? So anyway, that's my arrival to Nashville.

PM: Wow. Yeah, because when I pulled in too, I didn't know a soul. And I went to 202, the AA clubhouse, and said, "I just got here and I don't have a place to stay." And some chick said, "You can stay on my floor," and there it was. She turned out to be a good friend, her dad was the basketball coach at Vandy, her boyfriend played organ with Ray Charles, no less.

Pat: And you came from Philadelphia, then?

PM: Kinda. When I came here that time, I'd been bumming around. I came from the Jersey Shore, really. So when you settled in, this is '76, right?

Pat: Yeah.

PM: So what started to pop? Did you get a job or did you start playing music?

Pat: Well, I didn't get a job right away. I had passed through town the previous summer and had played on Broadway, happy hour, solo on Broadway, when that Dean's Den, Merchants, and just some—Tootsie's was already there, I guess. So I went down there and played. And then I found Sam's Pizza Place over in Hillsboro Village. And Frankenstein's was an old place where there was, like, Dave Olney and Tom House [a very good and unusual singer songwriter on the maverick label Catamount Records]—

PM: Tom House was there in '76?

Pat: Well, I don't know if he was there that year, but he was there awful early. Bob Holmes and Ralph Stanley and Steve Pulaski, and just a whole bunch of guys that I know are still around. Kevin Welch and Don Schlitz and people like that.

PM: They were all here way back then.

Pat: Yeah.

PM: Yeah. This is still late '70s like.

Pat: Yeah. And then I worked. I started a career as a carpenter, a framer. I did that off and

on for years.

PM: And so the first record didn't come until sometime later, right? Early 80s?

Pat: I think maybe around '80, Jim Rooney got me a record. He got me a little budget out of Appaloosa, in Italy. A lot of people in Nashville have been fortunate enough to get Appaloosa to give them a little money to make a record.

PM: There was a Nashville-Italian connection as early as '80?

Pat: Yeah, with Rooney.

PM: With Rooney. And who were the Appaloosa people?

Pat: I can't remember the guys—Giovanni Bonandrini, he was one of them.

PM: And so you got a record out of that, Appaloosa.

Pat: Uh-huh. And that record showed up in like one of those huge Rounder catalogs, those really fat kind of newsprint catalogs full of records. And from then on I just—that was my first one, and then I made one myself. And then I made two for Capitol. Then I got lucky and went to Los Angeles and made my—I had my pop record experience.

PM: Right. Well, yeah, let's cover that. So how did you get lucky? And by then it's '85-ish?

Pat: Yeah, '85 or '86.

PM: So you were a singer songwriter or a band guy at this point?

Pat: Oh, I had a band. I was playing at 12th & Porter. And Steve Berlin and Mark Linnett were two L.A. guys who were playing with me. Berlin's now the sax player for Los Lobos.

PM: Right.

Pat: And Linnett is a really talented guy. He's an engineer and had done all kinds of cool stuff—and still does. They came to 12th & Porter, and we were playing. And they started the wheels kind of turning on working my publisher for an angle to get out to L.A. to try to get a deal and make some recordings. And we did that. At the time I was writing for EMI. I did manage to get a couple publishing deals along the way, staff writing deals. By that time, by the mid '80s, I'd had a couple publishing deals with different people. At that time I was with EMI. So they saw that as probably a source of funds for doing some recording and going after a deal. And then we ended up successful in doing that.

PM: And was Hale Milgrim at Capitol at the time? Did you know him?

Pat: It was the guy previous to him. I can't remember his name. And he can't remember mine, either, believe me.

PM: [laughs]

Pat: And God dang, I can't remember his name. But Mitchell Froom had signed a deal with Capitol, and he came to see us. And I ended up signing with Capitol to work with Mitchell.

PM: Right.

Pat: And then—

PM: What was he like way back then?

Pat: Mitchell Froom?

PM: Yeah.

Pat: Well, I don't know. I haven't seen him since way back then, so—he's just an easy going guy who plays great keyboards, and has a nice way of being in a studio. And he's competent in his sort of vision. He's a really good guy. He's really fun, actually.

PM: Yeah.

Pat: And we had a big budget, so I got to play with Jim Keltner and Jerry Marotta. [top shelf drummers in anyone's book]

PM: Right. And who played bass?

Pat: Oh, man... Let's see, the name is just getting away from me. It was Jerry Scheff. Elvis's bass player. I mean, it was really heavy duty. It was really fun. I never moved there, but Capitol got me a monthly thing. And I got to do the thing. I got management, the guy that was managing Bruce Hornsby, and did a tour in I think '88 opening for Bruce Hornsby.

PM: Really? And was George Marinelli playing with Bruce at the time?

Pat: Yeah. Yeah, I met all those guys. And we did pretty well. And I had a great band. Berlin had put a band together for me with Billy Bremner, the guy from Rockpile and—

PM: Wow.

Pat: And it was just kind of a lot going on. A lot of traveling back and forth to Los Angeles. It was a lot of fun.

PM: So that first Capitol record is called?

Pat: It's just one of those self titled—

PM: *Pat McLaughlin*.

Pat: Yeah.

PM: And can that be found?

Pat: No. Not at all. And then I got one because somebody gave me one. That's the reason I've got one.

PM: I'm going to find one. Believe me, I'm going to find one.

Pat: I'll make you a copy off mine. We didn't sell any records. We made another record for Capitol. And Hale Milgrim had come in at that time and kind of cleaned house, let go of

a bunch of acts. And I was one of the ones that got axed.

PM: That's weird, because you seem right up his alley, from what I know of Hale.

Pat: I had a lot of allies in the press, and one person really pinned him down on why I got let go. And he was very honest and said he didn't think the record that we had made was that great. So he listened, and he responded. And that's all you can ask for.

PM: It was a musical decision, at least. If you can get a musical decision out of the music business, you're lucky.

Pat: I felt really fortunate. I mean, in Capitol, they were great. They really tried hard. So then I came back home. Well, Capitol wanted to do some more recording, and Mitchell—by that time his relationship with them wasn't all that great, as I recall.

PM: Really?

Pat: And we didn't want to mess with it, so I kind of jumped in his camp, and I didn't want to mess with it either, because I was ready to come home, which was not the most shrewd business decision I've ever made in my life. But I'm not noted for those, and I certainly wasn't at that time in my life.

PM: So you came back to Nashville, and that must have been—

Pat: 1990. Then I kind of had my tail between my legs.

PM: Really?

Pat: Yeah, it's hard to get canned. You think you don't care, but when it happens, you go, "Oh, man, that hurts."

I had gotten to know this drummer in New Orleans, so I started going to New Orleans and playing clubs. I got a band there. I didn't ever move there, but '90 through '96 I went to New Orleans because I had a great drummer there. I eventually ended up with a real good band there, just started playing there.

PM: Wow. Who was the drummer in New Orleans?

Pat: Carlo Nuccio. He's phenomenal. He's in the Continental Drifters. And he has done a lot of great stuff. I met him in L.A. He's from New Orleans. When I came back here he had migrated home to New Orleans. And he's just one of those New Orleans drummers.

PM: Wow. So from '90 to '96 you were going down there to play. Was that a fun town to play in?

Pat: Yeah, it was fun. It's a great town to get to hang around in and not be on vacation and have a project. Like any place is fun to go when you're not on vacation.

PM: Right.

Pat: When you're mingling with the folks and working and—

PM: Digging in.

Pat: It was a gas, man. I got to know the city really well and made a lot of friends there, and just really—I just couldn't figure out how to get back into the deal here, and I didn't know really what was going on. I'd been out of it a little bit. And that drummer—I was hooked on that drummer—and he was down there.

PM: You were hooked on the drummer, wow. That's what happens to a groove guy.

Pat: Yeah, so—yeah.

PM: But all the time you were making records in the early '90s, right?

Pat: Well, I popped a couple of records out. Another Rooney record, and then—I made a record at my house with Ben Keith, which was real interesting for me, because Ben is so good. [legendary multi-instrumentalist, a signature melodic banjo stylist and pedal steel wonder, among other things]

PM: He's a bit of a genius, isn't he?

Pat: It was so much fun. God, he's so great. He's so much fun to hang out with. He's good. And my buddy David Ferguson and Rooney had both worked with Ben a lot. I had known Ben a little bit and I asked him to be producer. We got a deal with Dos, which was an Antone's label down in Austin. And Harry Friedman was running it. And he gave me a little budget to make the record. It's called *Unglued*. And we made it at the house. It was a good effort all around. And then Harry and Dos licensed the unreleased Capitol record.

PM: Really?

Pat: We put that out with very little fanfare or success.

[laughter]

PM: Yeah, one usually has a lot to do with the other.

Pat: It was about ten years ago. Nothing really happened, but it was fun.

PM: What was that called, the unreleased record?

Pat: *Get Out and Stay Out*.

PM: Yeah, I was listening to that on the way here. [There are a few clips from it on our Listen page.] That's one of the funniest titles for a record I ever heard in my life.

Pat: That record was the deal where you make the one record with all the studio guys and then your second one with your road band, because the band's all saying, "Hey, man, come on."

PM: [laughs] I know that one.

Pat: And you're thinking, "Well, it couldn't be any worse than the last one." So you go in with them, and they—I did have a great band. And Ian McLagan was the keyboard player.

PM: Oh, wow.

Pat: A fine player, and he's such a great guy, man. We kept telling him on his parts to, at

this point in one song, “Just get out and stay out” until the end of the song.

PM: [laughs]

Pat: That’s where the title came from. It didn’t happen a lot, but there was this one song where he had to get out and stay out.

[laughter]

Pat: And then I don’t know what else happened. Oh, so the New Orleans thing kind of folded because I had kids, and that wasn’t practical. Oh right, then came Tiny Town in ’97, ’98. It came around, did that.

PM: So how did that come about? You knew those guys from—

Pat: The Subdudes were getting ready to fold because they’d been in a van together for about fifteen years.

PM: And they were New Orleans guys, right?

Pat: A couple of them were New Orleans guys—well, three of them, actually. The other guy had been there a lot, too. But anyway, the bass player, Johnny, told Tommy they wanted to make a country record. So they go to Nashville to hook up with me and Kenneth Blevins. But me and Kenneth Blevins didn’t know anything about playing country music, so that didn’t happen.

PM: Just because we live in Nashville—

[laughter]

Pat: So we—largely, in this building right here, we’d sit around and jam, wrote songs while we were jamming. That’s fun. Have you ever done that?

PM: Some, not so much like that.

Pat: With a drummer? I’d never done that. That’s incredible, man.

PM: If it’s a drummer you can really get along with.

Pat: Yeah. We played loud. We sang into—I didn’t have the Vocalmaster then. We all had vocal amps.

PM: Vocal amps?! [laughs]

Pat: And then we’d run the ghetto blaster, and we’d run it all day. And people would sing out a ghosty vocal to some changes, and then we’d listen later and determine what was a song and what wasn’t.

PM: Wow.

Pat: It was fun. I’d never done that before. So you get the idea. And we made a record with Bernie Leadon. [Country rock pioneer—Dillard & Clark, Eagles, Burrito Brothers, Nitty Gritty Dirt Band...] He got us a deal. He produced it.

PM: And who did you get the deal with?

Pat: Pioneer, which was a label that Charlie Lico was heading up. That was under the umbrella of Pioneer Electronics.

PM: That was around for a minute, right?

Pat: Yeah, about that. And they were very nice. I mean, for anybody to give you money to go sit around in the studio and play is phenomenal.

PM: Yeah.

Pat: I mean, it's ridiculous.

PM: You're pissing it away immediately.

Pat: Immediately.

[laughter]

Pat: Yeah. So then that happened. Tiny Town, we went around and played—played a lot in New Orleans, because they were all there. But I had kids. So then I decided I'd start playing in Nashville again.

And then I got to playing in Nashville and realized that I had a great band who knew the songs, and that I would make a self-financed record. [We also feature some clips from that 2000 release, *Uncle Pat*, on the Listen page.] And I almost did it live at Douglas Corner, because you can do that here. But that was just too risky for me, so we did it at this little place where I'd been doing some demos downtown, and I felt comfortable there.

PM: Where was that?

Pat: The Velvet Elvis on 5th Avenue. It's right down by Nick's Deli.

PM: Oh, what a great joint that is.

Pat: Yeah, absolutely. And the Velvet Elvis is a little Protools studio—

PM: Oh. Who runs that? Whose place is that?

Pat: I don't know. But I've worked down there with Chip Matthews, who's an engineer. So that's where I'm at now: I'm just thinking about my next one.

PM: Well, I thought *Next Five Miles* was unbelievable, a fabulous record.

Pat: Well, I thought it was good too, I really did. I thought it was good. I worked on the songs. I'm just so lucky to have Michael Rhodes and Kenny Greenberg playing with me, and Paul Griffith playing. Paul was not around when I made the record, and I got Chad Cromwell. And Chad Cromwell is a phenomenal musician. And so I had a really good sounding record.

PM: I like both of those drummers, though Chad's a little loud for me.

Pat: Oh yeah, he's really good. You know what he is? He's a Memphis drummer.

PM: Oh.

Pat: And when you realize that, it all makes sense. He's a Memphis drummer, and he's just so good.

PM: Rhodes is a good friend of mine, and I just like everything about him, especially his playing. [See our interview with Michael in the Archives]. I love Kenny Greenberg's playing, but I never hear him play any better than he plays with you. Actually, he plays amazingly with his wife [Ashley Cleveland, an incredible rock singer and songwriter who's also done a lot of high profile backup singing and earned a couple of Grammys for recent Christian records].

Pat: His wife is amazing.

PM: Yeah. Did you see the John Lennon/Imagine No Handguns gig recently? She looked hot as a pistol. Unbelievable, she looked so good. She sang "The Word" and "Come Together," put the place right on its ass.

Pat: Yeah. I love the way she sings. I think she sings like a little girl almost. It's really weird. She doesn't have a lot of tremolo in her voice, and it's really refreshing. It's really nice. [Ashley is such a powerhouse that it would take somebody like Pat to make this observation.] That's what she reminds me of. I mean, I've sang a lot with her, and she's just an incredible singer, just so natural. It's great.

PM: So what about songs—you've popped a couple of songs out there, haven't you, as the years roll by?

Pat: You mean in the song market—Nashville song market?

PM: Yeah, or any song market. A couple of your songs got covered significantly, right?

Pat: Yeah.

PM: Wasn't "Linda" your song?

Pat: Uh-huh.

PM: And who cut that, Steve Wariner?

Pat: Uh-huh, Steve Wariner. And because of the guy I wrote it with, Bill LaBounty, who's a good friend of mine—you might be familiar with Bill. He's made records. He's a real talented guy. He wrote "I Know This Night Won't Last Forever," and some really nice songs. A couple big Michael Johnson songs.

PM: Oh, really?

Pat: And he knew somebody in Steve Wariner's organization. It was Randy, the piano player, who got that to him. The inner workings of the Nashville song scene is something I don't know a lot about, but I have been fortunate to get a couple of songs cut. Well, quite a few songs.

PM: Oh, really?

Pat: Yeah.

PM: If you don't mind, I'd love to detail them or find out something about them.

Pat: Well, Tim O'Brien has cut a couple songs, Maura O'Connell, Alan Jackson.

PM: Alan Jackson? What did he cut?

Pat: "It's All Right to Be a Redneck."

PM: [laughs] What record is that on?

Pat: It's on—I don't know, but like the second to the last one. Very recent.

PM: Oh, so that's making you a ton of bread, then.

Pat: No, it isn't making that much money.

PM: How come?

Pat: It wasn't a single.

PM: Wasn't a single. But is he moving a lot of units?

Pat: Yeah. I mean, now—right now I've got a song that's on the radio by a guy named Gary Allan. It's called "Songs About Rain." And I wrote it with a girl named Liz Rose.

PM: She's getting cut all over the place.

Pat: It's a miracle to get that song on the radio, but it is. And I'm really lucky to be able to work with Liz. And you know Jody Williams?

PM: Yeah. He's one of my favorite guys around here. [Jody's a popular publisher in Nashville, and an actual music person.] And Liz writes for him too, right?

Pat: Yes. And so I got a nice situation in that I have some footing in the Nashville market if I write a song that makes sense for them, you know?

PM: Right. And you know how to do that.

Pat: Well, I don't know how to do it on purpose, but I get lucky and do it, and Jody can figure out if I've done it or not.

PM: Yeah.

Pat: And then I just play in my band, and that's about it.

PM: Yeah. And I'm going to be there tonight. [And it rocked.]

Pat: You know Paul Cebal? You ever hear of Paul Cebal? [As it turned out, our other interview, Kris Delmhorst, also mentioned this artist! So, we're getting on it...]

[Here we digressed into discussing the local gigging scene, and some of the players and symbioses involved.]

PM: Well, thanks for going into your story with me, Pat, so the readers who get turned on to your music will know from whence it came. We're very big on *Next Five Miles*, and think everybody should hear it.

Pat: I appreciate you coming out, Frank, and I'll see you at the club tonight, man.

