

(1.28.19) - <https://www.forbes.com/sites/matthewleimkuehler/2019/01/28/tucker-beathard-nobodys-everything-interview-new-album-label/#1a2643a2450e>

## TUCKER BEATHARD GOES HIS OWN WAY ON DEBUT ALBUM: 'I'M NOT GONNA JUST SELL OUT'



With his debut single “Rock On,” Tucker Beathard started a country music career by climbing the charts. A rock-tinged jam, the track landed at No. 2 on Billboard’s crucial Country Airplay chart. Beathard released the song on a five-track EP, following the buzz with a lukewarm sophomore single, “Momma and Jesus.”

And, for a few years, that was it.

“I did feel like I had to take a step back from a lot just because I had to do what I had to do,” Beathard said, “Which was get the right foundation and get out of the wrong thing so I can really started fresh.”

The wrong thing? Beathard's contract with Dot Records and its parent label, Nashville powerhouse Big Machine. The label and Beathard [failed to see eye-to-eye on his debut full-length](#), leading to the contract dissolving and a newfound independence for an artist offering "not your watered-down country."

The two parties couldn't meet on Beathard's musical direction, he said.

"Labels, sometimes, they just have a tough time jumping on something that they haven't already proven works," Beathard said. "I'm not gonna just sell out and let them tell me who I should be. Because it's the opposite. I'm really invested in everything I do."

Now free of the contract, Beathard reemerged last November with *Nobody's Everything*, the first part of a double full-length debut from the 24-year-old songwriter. Beathard self-released the emotional nine-track effort under his own Mother Tucker Records.

Beathard played drums and guitar on the release, carving out six months to record all 18 tracks from the double effort. He enlisted Eric Church alum Ryan Tyndell to produce and Jordan Rigby to engineer.

On *Nobody's Everything*, listeners hear an album that criss-crosses country with indie rock, nostalgic alternative and a touch of roots songwriting. Seeing the genre's modern penchant for delving into pop or EDM, Beathard blurred country lines on his terms — offering the indie-leaning "Somethin' To Say" or post-grunge power ballad "Picture to Prove It."



"It's a subconscious thing, when I write my own songs or produce my own music," Beathard said. "I'm not aware of having in my mind, 'Oh yeah, let's do something like this.' You just naturally make your own music out of everything you were influenced by. That's what I realized is what happens when I write."

He takes listeners on an introspective, ardent journey — a self-described "angsty" trip, where Beathard muses to "keep saying" that I'm fine/I hate it/I still love you and I hate it" on acoustic highlight "Hate It." Beathard's father, Nashville songwriter Casey Beathard (Eric Church, Kenny Chesney), earned a co-write on the number.

With "This Life," Beathard offered lifted the curtain on his label struggles: "This life is gonna kill me somehow/It's gonna chew me up and spit me right out."

"I don't really see the point in hiding," Beathard said. "Why not be as vulnerable for songs and as real through songs as you can? That's how people can relate to 'em."

Listeners can expect similar genre diversity on the upcoming second act of *Nobody's Everything*, Beathard said, albeit a bit more light-hearted. It's a release that expects to take Beathard back to a major label, this time with Warner Music Nashville.

He'll be more comfortable this time, Beathard said, because there are "no blurred lines with what kind of artist I am."

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