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The Nashville Musician
Unity • Harmony • Artistry • Diversity
OFFICIAL JOURNAL OF AFM LOCAL 257
OCTOBER–DECEMBER 2013



BEYOND CATEGORY

COWBOY JACK CLEMENT 1931-2013

BACK IN THE GAME

MUSICIANS HALL OF FAME REOPENS

BASSMAN BILLY COX

HOW MUSIC CITY GREW A BAND OF GYPSYS



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Official Journal of the Nashville Musicians Association, AFM Local 257 | OCTOBER —DECEMBER 2013

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COVER PHOTO BY JIM MCGUIRE







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ANNOUNCEMENTS

Next General Membership Meeting Thursday, Nov. 7, 2013

The next General Membership meeting will be Thursday, Nov. 7, 2013 at 6 p.m. Doors will open at 5:30 p.m. There will be a vote to approve the 2014 dues. Following official business, R.J. Stillwell, Executive Director of Sound Healthcare, will conduct an informational seminar on the Affordable Care Act for interested members.

2014 Dues Breakdown (must be approved by membership at Nov. 4 meeting)

$138.00 .....Local Dues (Life member Local dues $34.50)
*66.00.....AFM Per Capita (Life member per cap $50.00)
15.00.....Funeral Benefit Fund
27.00.....Funeral Benefit Assessment
3.00.....Emergency Relief Fund
2.00.....AFM Tempo Fund
3.00.....Emergency Relief Fund (voluntary)
2.00.....AFM Tempo Fund (voluntary)

$254.00 .....Total 2014 Dues Regular Members (including $5 voluntary)
$134.50 .....Total 2014 Dues Life Members (including $5 voluntary)

* Note: A $10 increase in AFM per capita dues was approved at the AFM Convention.

Minutes of the Executive Board Meeting, Wednesday, May 22, 2013

ATTENDING: President Dave Pomeroy, Secretary-Treasurer Craig Krampf, Jonathan Yudkin (JY), Duncan Mullins (DM), Tim Smith (TS), Tom Wild (TW) and Andre Reiss. Absent with excuse: Laura Ross and Jimmy Capps.

Pomeroy called the meeting to order at 9:08 a.m.

SECRETARY'S REPORT

MSC to approve the minutes of March 1, 2013 as corrected: TW and DM.

TREASURER'S REPORT

Krampf led the board through the financial report. The Emergency Relief Fund is low on funds due to more people applying for financial aid. AR suggested that the front desk staff ask people for a donation when they come to pick up checks. TS suggested that perhaps a fundraiser should be held. Discussion followed. MSC to approve the financial report: AR and TS.

PRESIDENT'S REPORT

Pomeroy reported on the following:

1. **TNN: Discussions are ongoing to reach an agreement on the settlement amount. So far, their offers have not been acceptable.**
2. **Negotiations are about to begin with the Nashville Symphony. Many financial problems exist, but none of them are due to the musicians making too much money.**
3. **RFD owes a considerable amount of money to our musicians for shows running on their network. The RFD recent settlement offer is not acceptable.**
4. **NAMM. Once again, free passes will be made available to our members who are in good standing. Local 257 will have a booth, and will put on a seminar and book several shows that feature our members for NAMM.**
5. **Lower Broadway: Good attitude change by the police and taxicab drivers in dealing with the musicians' loading of their gear. The big issue that appears to remain is affordable parking. Pomeroy has been reaching out to the appropriate parties in hopes of coming up with a solution.**
6. **The Nashville Metro Council Home Studio Recording bill has been dropped and we are back to the previous "don't ask, don't tell" policy by Metro.**

MSC to approve new members: JY and TS.

MSC to adjourn: TW and AR.
Meeting adjourned at 9:47 A.M.

Respectfully submitted by Craig Krampf

Minutes of the Executive Board Meeting, Monday, Aug. 12, 2013

ATTENDING: President Dave Pomeroy, Secretary-Treasurer Craig Krampf, Jonathan Yudkin (JY), Tim Smith (TS), Laura Ross (LR), Jimmy Capps (JC) and Andre Reiss (AR). Absent with excuse: Duncan Mullins and Tom Wild.

Pomeroy called the meeting to order at 9:12 a.m.

PRESIDENT'S REPORT

Pomeroy reported on the following:

1. The AFM National Convention was the most unified, positive and productive that he has ever experienced. The financial package, after discussions with the joint Law and Finance Committees, was approved by the delegates on the first ballot.
2. Discussions with TNN's attorneys are continuing, and we are cautiously optimistic that the situation will be resolved soon.
3. Lower Broadway: Lots of discussions have taken place after a few recent incidents involving musicians, police and taxicab drivers. Pomeroy has had good discussions with Downtown Police Commander Reinbold in trying to resolve these problems and to get the musician loading and unloading zones back on track.

SECRETARY'S REPORT

MSC to approve the minutes of May 22, 2013: JC and TS.

TREASURER'S REPORT

Krampf led the board through the financial report. The financial comparisons for the first six months of 2013 were just completed. Ron Stewart, Local 257's CPA, said that a few categories may be inaccurate. MSC: to approve the financial report pending possible corrections: LR and JY.

Krampf also reported on the Emergency Relief Fund and the possibility of turning it into a 501c3 entity. LR asked whether the ERF would have to be open then to non-members as well. Krampf will look into this matter.

Pomeroy reminded the Board about the upcoming membership meeting on Tuesday, Sept. 10, and will also be bringing in a new PA system for use in the rehearsal hall.

MSC to approve new members: AR and TS.

MSC to adjourn: JY and LR.
Meeting adjourned at 10:20 a.m.

Respectfully submitted by Craig Krampf

OMISSIONS: In the July – September 2013 issue, page 9, the names of the house band for the Eddie Stubbs celebration were inadvertently omitted. House band members were Tim Atwood (piano), Danny Davis (bass), Hoot Hester (fiddle), Tommy White (steel guitar), Mark Beckett (drums), Michele Voan Capps (harmony vocals) and Jimmy Capps (leader, guitar). Two of the artists who appeared were also omitted: Country Music Hall of Fame member Jean Shepard, and Josh Turner.

The general membership meetings scheduled for Feb. 26, May 28 and Sep. 10, 2013 did not achieve a quorum of thirty (30) members, which is required according to Nashville Musicians Association Bylaw, Article VII, Section 4. Informal discussion and a Q & A was conducted for those in attendance.

Don't forget to like us on Facebook and Twitter. Search for Nashville Musicians Association

DO WE HAVE YOUR CURRENT EMAIL ADDRESS?

Local 257 sends important advisories to members by email, including updates on our annual NAMM pass giveaway, and invitations to Local 257 events. Don't be left out of the loop! Notify the front desk of any changes to your contact information, including phone number, address and beneficiary.

Call 615-244-9514 to make sure we have your correct information, or email kathyo@afm257.org

BY DAVE POMEROY



"If you don't make the choice to either learn how to protect yourself or ask us for assistance, then it's you as an individual against the music business."

The universal language

Music is a timeless art form that has the rare ability to take us away from our everyday realities to a special place that touches our hearts and souls. Despite all the advances in entertainment technology, music is still the universal language, and a method of communication that crosses all boundaries. It's impossible to put a monetary value on what arts and culture bring to our society. Known worldwide as Music City, the "new" Nashville is in a unique position to fly the flag for respect for creators of intellectual property and also promote community involvement in the arts and education.

As we move Local 257 into the future, it is more important than ever for us to be part of building a better Music City through outreach to young musicians and music lovers of all ages. It has been proven many times that arts and music increase the potential of young minds, and the next generation of Nashvillians deserve the best education we can give them. I believe that we can - and should - do more, and I challenge each of you to get involved in community service, whether it is volunteer work, teaching music, benefit concerts and fundraising events for good causes, or simply lending an ear and a helping hand to young people who need encouragement. I also urge you to go see the Nashville Symphony. They have never sounded better, and deserve our support as they go through a challenging year.

Lessons learned

In the past few months, we have lost a number of people who represented the type of innovative thinking and passionate dedication that has made Nashville unique. As hard as it is to lose people who are close to us, it's our responsibility as members of this very special "club" to learn from the lessons shown to us by those who have gone before. Sometimes they escape us until a sad event like someone's passing reinforces these universal truths once again. What I have learned recently is this: don't put off 'til tomorrow what can be done today to make your life more fulfilling, as you may not get another chance.

Choose carefully

Every day we make countless choices. Some are inconsequential, some are everyday decisions in a day's agenda, and some have major consequences that can change the course of your life for better or worse. It amazes me how many smart people are still seduced by the promise of a "quick and easy" payday and facilitate employers doing the wrong thing by working "off the card." A contract is always better than a handshake or a handful of cash under the table. A handshake deal is great until it doesn't work. And when it doesn't work, it really doesn't work.

So how do you protect yourself? We have many ways to help you do that, such as the Internet Overdub Scale and the Joint Venture Agreement, but if you don't make the choice to either learn how to help yourself or ask us for assistance, then it's you as an individual against the music business. As the kids say, "Good luck with that."

As a member of the Nashville Musicians Association, you are in a position to ensure that you and your colleagues are protected by an AFM contract. Asking the age-old question, "Can we get this on a union contract?" is a start. If no one brings it up, you can pretty much guarantee that it won't happen on its own. It only takes one person to set things on the right path, and the rest will follow. Recently, we had a famous musician from out of town come here to do overdubs on existing rhythm tracks. Our players got the overdubs on an AFM contract, and the "dark date" recordings that were done elsewhere have now been filed properly in the Local where they were recorded. This would not have happened if Local 257 players weren't diligent about working "on the card."

These days, almost any independent record could become a hit or go into a film, jingle or television show, so the excuse "this isn't going to be very successful" as a reason to avoid an AFM contract is just as lame as "the paperwork's so complicated" myth. It's not complicated, but it IS important, and we are here to make that part as easy as possible. To knowingly give away your rights to any further compensation is not only shortsighted, it also breaks down the business structure countless people have spent over a hundred years building.

Looking forward

I am encouraged by the questions I get from young musicians, composers and producers who recognize the challenges of today's business landscape and want to know how they can protect themselves and get paid fairly. This is music to my ears. I am also increasingly aware of our responsibility to pass on relevant information in a clear, understandable way. I am proud of the way the AFM has reinvented itself over the past few years, and that Local 257 is helping to lead the way. Everyone here in the office understands our mission of promoting respect for musicians in every way, and we are proud to be your support system. TNM

BY CRAIG KRAMPF



"New digital tools have given us the ability to learn, talk and share with one another in an almost instantaneous fashion."

Greetings, brother and sister musicians. With every advancement in technology, anxiety, apprehension, distrust and in some instances, a longing for the "old days" comes along. Author Clive Thompson, in his book *Smarter Than You Think*, shows us that sometimes we panic that life will never be the same; that our attention span is eroding and that culture is being trivialized. But as in the past, we adapt — learn to use the new and retain what's good from the past.

New digital tools have given us the ability to learn, talk and share with one another in an almost instantaneous fashion, which should be embraced by people regardless of age. Older people who did not grow up with computers sometimes feel that learning new technologies would be too challenging. But usually when they realize the amazing capabilities that they can have at their disposal — being able to Skype (webcam) with their grandchildren, find old friends on Facebook and have a world-wide wealth of information and reading material at their fingertips — they embrace 21st century vehicles for communication.

For some time now we have been putting into place digital-age technologies in order to streamline Local 257 operating procedures, reduce our expenses and communicate with you in the fastest time possible. But we can't do this alone — we need you to join us in these efforts and utilize these tools.

Email

Email has been around for quite some time, and in the last few years we have been using this method more than ever to send out important updates, information and billing statements. We try not to overwhelm you — but we send emails we feel are important. We have more than half of our members' email addresses, which is an improvement, but still a far cry from the number we would like have. Note: The Boston local has 84 percent of their membership's email addresses! If you haven't already done so, take a moment to send us your email address or send us your current one if your address has changed. Please help us communicate with you.

Facebook

Social media websites like Facebook are great ways to post the latest information almost as quickly as we receive it. We urge you to join our Facebook community and stay connected. Recently I had two members tell me they didn't know about a certain bit of news. I explained it was posted on Facebook. It was news that was deemed not important enough to warrant an email — we really do try not to send too many — but still of interest. Set up an account or sign in to Facebook, do a search of Nashville Musicians Association and join. The page is frequently updated and provides an easy way to stay informed of the latest news. Please join us.

Twitter

Everything we post to Facebook crossposts to Twitter, so if you are more inclined to follow us on Twitter you can do so by visiting twitter.com/nashmusicians.

Website

Our website was completely re-designed four years ago, and is currently undergoing improvements to become more user-friendly. The current website has a host of information, including access to all recording scales, forms, and agreements as well as live engagement contracts, scales, and pension information. The website has a public and private directory of members, dues information for current and new members, and contact information for the Local 257 staff. Our online member directory is updated every Friday and is the best current source for contacting your fellow musicians. Benefits of being a Local 257 and AFM member are listed, and in the public profiles, every member can set up their own page with bio info, mp3s and video, and more. Members have reported getting gigs from the site's employer job postings. We hope you visit and utilize the website, located at www.nashvillemusicians.org.

PayPal

Local 257 has a Paypal account and if you have one too, you can pay your yearly dues and work dues this way. Instructions for paying annual dues and work dues are on our website. Additionally, the Local 257 Recording Department can also accept certain employer payments through Paypal. Contact Recording Department Director Steve Tveit for more information.

Magazine online

Our quarterly publication, *The Nashville Musician*, is online on a very cool site, **issuu.com**. Search *The Nashville Musician* on the issuu.com website or go to issuu.com/nashvillemusicians. Many top magazines are on this site and I'm sure you are going to enjoy your visit.

Epilogue

With each issue, we are into a new season. Fall is here and winter will soon be approaching. A little reflection on the seasons from Yoko Ono:

"Spring passes and one remembers one's innocence.
Summer passes and one remembers one's exuberance.
Autumn passes and one remembers one's reverence.
Winter passes and one remembers one's perseverance."

It seems so early to do so, but I must take this opportunity to wish you a Happy Thanksgiving, Merry Christmas, Happy Hanukkah and peace, hope, lots of love, good health and prosperity in the coming New Year. TNM



Americana Awards Emmylou Harris & Rodney Crowell

The 2013 Americana Music Honors and Awards show offered yet another opportunity for members of Local 257 to shine, as Duo of the Year and Album of the Year honors for *Old Yellow Moon* went to Rodney Crowell along with Emmylou Harris. Although the two have worked together for decades, this marks the first time they have recorded an album as a duo.

Local 257 life member and guitar icon Duane Eddy was presented with the Lifetime Achievement for Instrumentalist award, which he followed with a performance of his hit "Rebel Rouser." The monumental single was the genesis of a sound that became known as "twang" and influenced musicians across the world, from George Harrison and John Fogerty to John Entwhistle of The Who.

Other Local 257 performers were singer/songwriters Jim Lauderdale, Delbert McClinton, and Buddy Miller, who also led the house band for the show, which included drummer Marco Giovino, Jim Hoke on a myriad of instruments, and keyboard player John Deaderick.

The show closed with an all-star finale performance of Crowell's 1978 Harris hit, "Leaving Louisiana in Broad Daylight."

The awards show is the capstone event of the annual Americana Festival and Conference, which offers seminars, panels, and 130 musical showcases that take place at venues throughout Nashville.

The Americana Music Association is a professional non-profit trade organization with a mission to promote American roots music around the world. TNM



Jim Lauderdale and Buddy Miller



Duane Eddy

PHOTO: Mark Humphrey



MUSICIANS HALL OF FAME **REOPENS**



Mayor Karl Dean (left) and MHOF CEO Joe Chambers (center) greet guests at the reopening.

After a three-year absence, the Musicians Hall of Fame and Museum has reopened at the Municipal Auditorium in downtown Nashville. The original MHOF was forced to close in 2010 because of its proximity to the construction of the Music City Center, and then suffered further problems when its Soundcheck storage facility — where many of its exhibits were being kept — was flooded that spring.

In a reception held at the new location at the end of August, founder and CEO Joe Chambers thanked his supporters and told the attendees that the museum will "keep growing every week, every day."

The museum received approval to move into Municipal Auditorium in 2011, but repairs and other considerations, including a name change on the outside of the building — Musicians Hall of Fame and Museum at Historic Municipal Auditorium — delayed the return of the facility, which originally opened at 301 6th Avenue South, in 2006.

Many of the instruments damaged in the May 2010 flood have been restored and will once again be on display, including one of Jimi Hendrix's guitars. In addition to its Nashville exhibits, the museum features various localities throughout the country known for music, such as Memphis, Detroit, Muscle Shoals, New York City and Los Angeles. The Hall of Fame honors artist-musicians, but also many of the hard-working sidemen whose contributions to music of all genres is vast but often overlooked by the public.

The Musicians Hall of Fame and Museum, located in the Municipal Auditorium at 417 4th Ave. N., is open Monday through Saturday from 10 a.m. – 5 p.m. Admission is $18.95 for adults, $15.95 for senior citizens/AAA members/military/groups of 10 or more, $10.95 for ages 7-17 and is free for ages five and under. Inductees to the Musicians Hall of Fame are voted on by members of the American Federation of Musicians and industry professionals. TNM



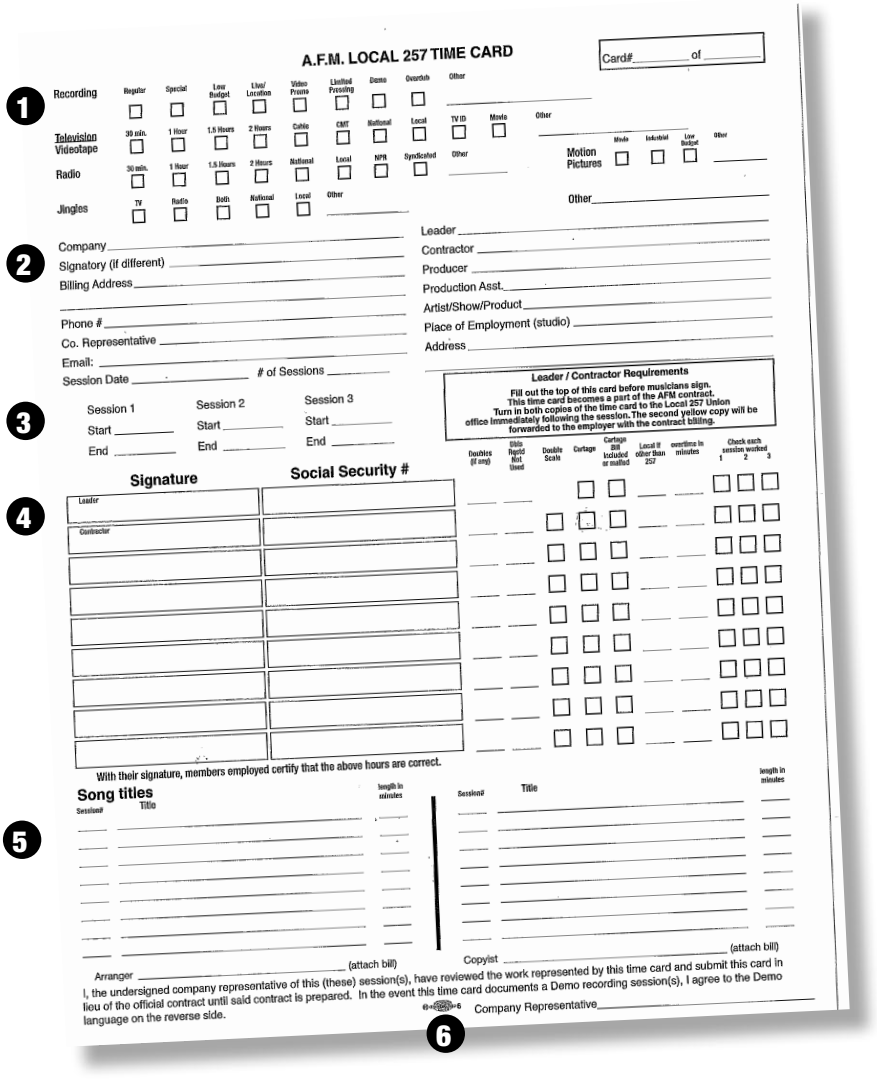
Bobby Wood, Allen Reynolds amd Reggie Young

BY STEVE TVEIT



IMPORTANT TIPS

FOR FILLING OUT A TIME CARD IN THE STUDIO



A.F.M. LOCAL 257 TIME CARD

Card# _____ of _____

1 Recording — Regular, Special, Low Budget, Live/Location, Video Promo, Limited Pressing, Demo, Overdub, Other

Television Videotape — 30 min., 1 Hour, 1.5 Hours, 2 Hours, Cable, CMT, National, Local, TV ID, Movie, Other

Radio — 30 min., 1 Hour, 1.5 Hours, 2 Hours, National, Local, NPR, Syndicated, Other

Jingles — TV, Radio, Both, National, Local, Other

Motion Pictures — Movie, Industrial, Low Budget, Other

Other _____

2 Company _____ Leader _____
Signatory (If different) _____ Contractor _____
Billing Address _____ Producer _____
Production Asst. _____
Phone # _____ Artist/Show/Product _____
Co. Representative _____ Place of Employment (studio) _____
Email: _____ Address _____
Session Date _____ # of Sessions _____

3 Session 1 Start _____ End _____ Session 2 Start _____ End _____ Session 3 Start _____ End _____

Leader / Contractor Requirements
Fill out the top of this card before musicians sign.
This time card becomes a part of the AFM contract.
Turn in both copies of the time card to the Local 257 Union office immediately following the session. The second yellow copy will be forwarded to the employer with the contract billing.

4 Signature | Social Security # | Doubles (if any) | Slide Guitar Not Used | Double Scale | Cartage | Cartage Not Included or mailed | Local # other than 257 | overtime in minutes | Check each session worked 1 2 3

Leader
Contractor

With their signature, members employed certify that the above hours are correct.

5 Song titles — Session# | Title | length in minutes

Session# | Title | length in minutes

Arranger _____ (attach bill) Copyist _____ (attach bill)

I, the undersigned company representative of this (these) session(s), have reviewed the work represented by this time card and submit this card in lieu of the official contract until said contract is prepared. In the event this time card documents a Demo recording session(s), I agree to the Demo language on the reverse side.

6 Company Representative _____

1 At the very top of the card are boxes for the type of scale and session you are on. The time card can be applied to recording, television/videotape, radio and jingles.

2 Make sure to get the correct company name and address when filling out a time card. Often when we receive a card we have to follow up to verify the billing and that can slow up the payment process. On the right hand side of section 2 it's also very important to notate the leader, contractor, producer, artist and studio.

3 Next comes the session date and number of sessions along with start and end time for each session.

4 After signing your name and social security number please mark for any doubles, cartage, overtime and how many sessions you were on.

5 The final area is for correct song titles and length in minutes for each song. This is very important for potential upgrades, new use, etc.

6 For demos the timecard is the signatory agreement. Please make sure the employer or employer representative signs the card. For all other scales we need current signatory agreements in place for the pension to be properly allocated. Bandleaders will be contacted to help get the proper documents if our attempts repeatedly fail.

As you know, recording "on the card" protects the musician and the employer in a variety of ways:

- It establishes a fair pay scale and a pension payment for all musicians on the session.
- If the recording is used in another medium such as film, television, or a commercial it will ensure that musicians receive a New Use payment.
- If there is ever a dispute about payment, Local 257 will have your back and work to ensure that you will be paid. If the paperwork is not handled properly at the time of the session, it will become more difficult to do this, so do yourself a BIG favor and take care of business on the front end — you won't regret it! TNM

For more information please contact or come by the AFM Local 257 Recording Department and talk to Steve Tveit. Or, if you have questions you can call Steve at (615) 244-9514 or email steve@afm257.org

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DROP-BOX REMINDER

You can drop off time cards after office hours in our drop-box. It's on the left-hand wall near the back door of the local.
No checks or cash, please.

HEARD ON THE GRAPEVINE

CLARK FEATURED IN SPOTLIGHT EXHIBIT



Singer and guitarist Terri Clark is featured in a new Spotlight exhibit at the Country Music Hall of Fame and Museum. Clark, a native of Montreal, Quebec, moved to Nashville in the late '80s and got her first gig at Tootsie's Orchid Lounge on Lower Broadway. Signed to Mercury Records in 1994, she hit with her debut single, "Better Things To Do." Other hits followed, including "When Boy Meets Girl" and "Girls Lie Too." In 2004 Clark became the first female Canadian artist to become a member of the Grand Ole Opry. *Terri Clark: Canadian Country Singer* will run through Dec. 31.



LARRY WAYNE GATLIN RADIO

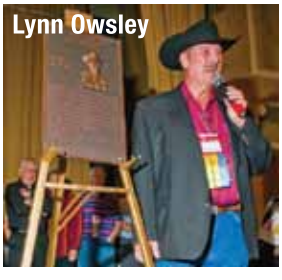
Local 257 life member Larry Gatlin will host a new show called *Larry Wayne Gatlin Radio — Only In America*, on WSM 650 AM beginning in January 2014.

According to an announcement from WSM, the show will be a mix of music, entertainment, life insights and pro-Nashville conversations. General Manager Tom English said "Larry is a legend and one of the funniest, most intuitive guys I've ever had the privilege to know. When he expressed a desire to commit to a weekly show I knew we had to find a way to make it happen."

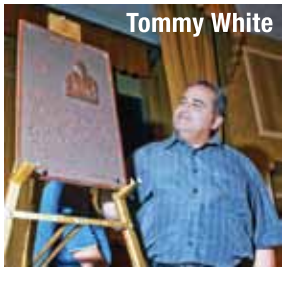
Gatlin and the Gatlin Brothers won a Grammy for the 1976 hit "Broken Lady," and had a No. 1 song with "I Just Wish You Were Someone I Love." In 1979 the Gatlins received multiple Academy of Country Music honors, including the Single of the Year award for "All The Gold In California," as well as an Album of the Year award for *Straight Ahead*, and a Male Vocalist award for Larry, who also wrote all of the group's singles.

Along with his many hits as a solo artist and member of the Gatlins, he is also known to listeners as a frequent host of *Opry Country Classics* broadcast from the Ryman Auditorium.

LOCAL 257 MEMBERS INDUCTED INTO STEEL GUITAR HALL OF FAME


Lynn Owsley

Lynn Owsley, a native of West Point, Ga., began playing steel guitar at 14. He met Shot Jackson, who played for Roy Acuff, in 1969 in Nashville, which led to an invitation from Acuff for Owsley to go backstage during the *Grand Ole Opry*, an event that Owsley says let him know Nashville was the place for him. Soon he was working with numerous artists like Charlie Louvin, Billy Walker, Webb Pierce, Lefty Frizzell and many others. In 1974 Owsley began work with Ernest Tubb as a member of the Texas Troubadours. During his career he has also recorded with a number of artists including Willie Nelson, Jack Green, Charlie Daniels, Ray Price and George Jones. He is also a member of the Alabama Music Hall of Fame.


Tommy White

Tommy White is a longtime member of the *Grand Ole Opry* staff band, and has worked with numerous artists including Kenny Chesney, Marty Stuart, Pam Tillis and Charlie McCoy. The Louisville, Ky., native started playing at the age of 10, and counts a boyhood trip to Nashville during a DJ convention as a formative event that pulled him toward his professional career. In addition to his extensive touring and recording work, he has performed in house bands for many radio and television shows.

The Steel Guitar Hall of Fame started in the early '70s as a collaboration between steel guitarist Jim Vest and DeWitt Scott, owner of Scotty's Music in St. Louis. The first induction was held in 1978. The organization hopes to build an International Steel Guitar Museum in the future.

ALGER ELECTED PRESIDENT OF SAG-AFTRA



Pat Alger, acclaimed songwriter, guitarist, and longtime member of AFM Local 257, was elected president of the Nashville chapter of SAG-AFTRA in July.

Born in Long Island City, N.Y., but raised in LaGrange, Ga., Alger moved to Nashville from Manhattan, after scoring his first hit in 1980 with Livingston Taylor's "First Time Love." Early on his songs were recorded by Dolly Parton, Brenda Lee, and The Everly Brothers, among others.

Over the years Alger has had hits with Garth Brooks' "The Thunder Rolls," "Unanswered Prayers," and "What She's Doing Now." He also wrote Kathy Mattea's "Goin' Gone," Hal Ketchum's hit record, "Small Town Saturday Night," and Trisha Yearwood's "Like We Never Had a Broken Heart," among numerous others. Alger was named NSAI Songwriter of the Year in 1991, and ASCAP's Country Songwriter of the Year in 1992. In 2010 Pat Alger was elected to the Nashville Songwriters Hall of Fame.

SAG-AFTRA is a labor union representing over 160,000 film and television principal and background performers, announcers, broadcasters, singers and recording artists. The current organization is the result of the March 30, 2012 merger of the Screen Actors Guild (created in 1933) and the American Federation of Television and Radio Artists. TNM

ACM HONORS AWARDS 2013


Mike Johnson (Steel Guitar)


Michael Rojas (Piano/Keyboards)


JT Corenflos (Guitar)

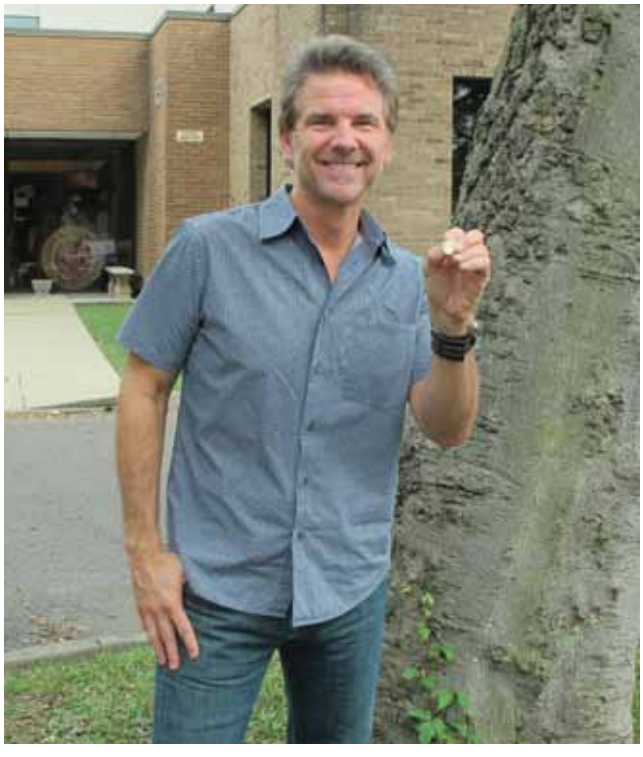

Ilya Toshinksy (Specialty Instrument)


Jimmie Lee Sloas (Bass)





CHARLES LI International Consultant Charles Li meets with Leslie Barr and Dave Pomeroy to discuss ways to connect his native China's business community with Nashville musicians.

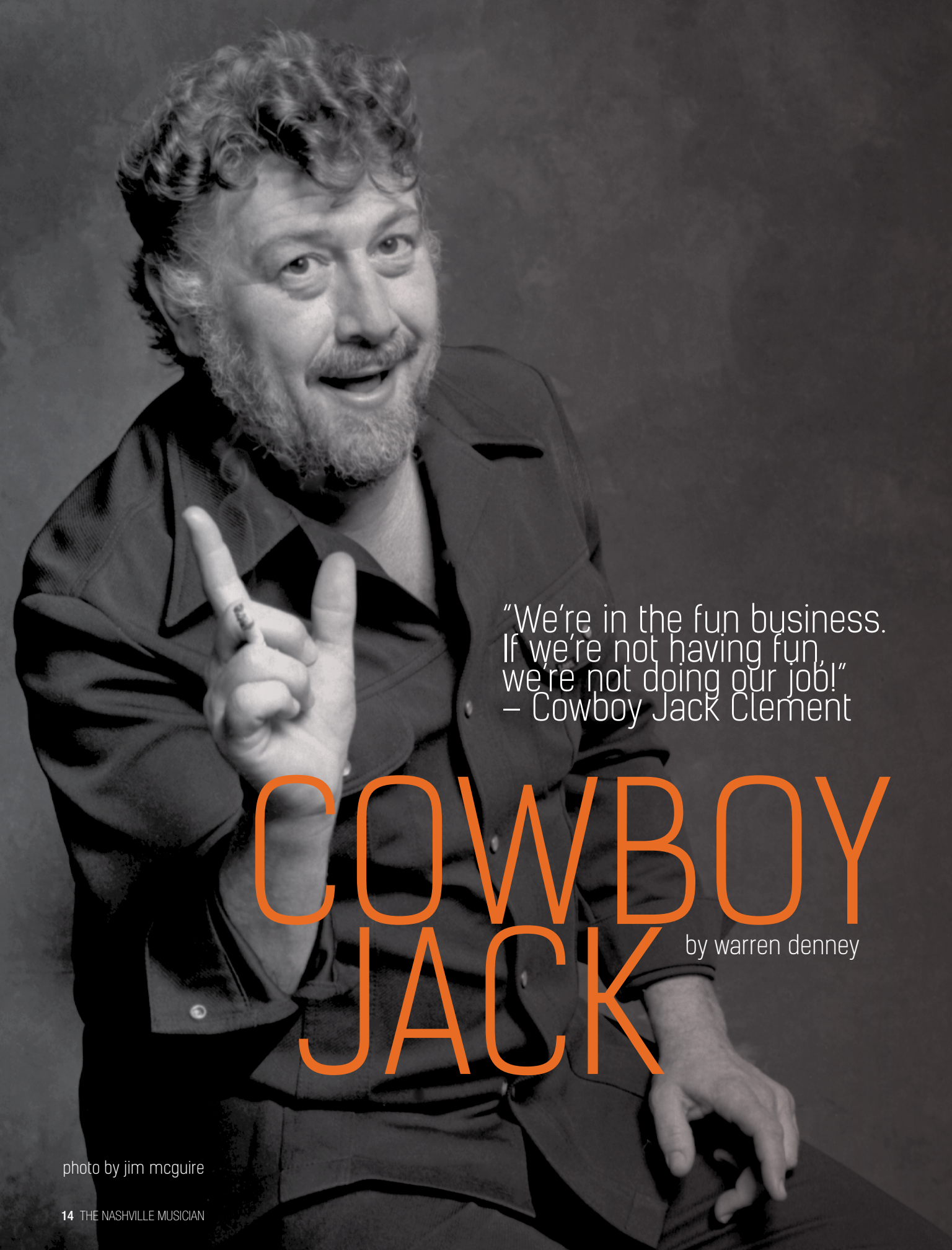


▲ Drummer **CHUCK TILLEY** is all smiles as he gets his 25 year pin from Local 257. Tilley is a member of SixWire and is currently touring with Alabama.



▲ **DOC MARTIN** — musician, songwriter, and producer, and Local 257 piano tuner — receives his life member pin. Pictured with him are Martin's mother, Kathryn Beck and his fiancee, Mandy Mason.





"We're in the fun business. If we're not having fun, we're not doing our job!"
– Cowboy Jack Clement

COWBOY JACK

by warren denney

photo by jim mcguire

There are shadows, and then there are *long* shadows.



To consider the large life of Cowboy Jack Clement, and its shadowcast, one has to consider the kindred lives of rock & roll and country music, at a time when both were fighting tooth and nail for survival, and consider the often juxtaposed lives of Memphis and Nashville.

Then, one has to look at those burgeoning times through the lens of the creative spirit of Clement, one of the most unique tastemakers in popular music history. Cowboy somehow made sense of it all — soul, rock, folk and country — influencing generations of musicians and songwriters, keeping his heart squarely on the song.

He died August 8th in Nashville after a lengthy illness, ringing a bell for an era, and for a way of making music that is fast disappearing. He was a record and film producer, a songwriter and performer, a recording artist, a sound engineer and a dance instructor, publisher and label chief. And, that's just scratching the surface. More than anything, he was a touchstone.

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certainly felt his impact," legendary producer and songwriter Allen Reynolds said recently from his Nashville home. "I have to say that quite a number of the most outstanding musicians that worked here, or passed through Nashville in the past 30 years — I first heard of them at Cowboy's, or through Cowboy, because they would make a pilgrimage to his house and they would partake of whatever he offered.

"He was influential without ever trying to be influential. He just was, and people sought him out. And, I'm talking about some of the most outstanding musicians we've ever had in this town, and creative spirits of every stripe. You can't measure that, you know, but it was certainly there and let a lot of these people know that Nashville was not just a straight line or a square box."

Clement has been showered with honors, and was elected to the Nashville Songwriters Hall of Fame in 1973, received a lifetime achievement award for songwriting from the Americana Music Association, and was inducted into the Country Music Hall of Fame this year. He was born in 1931 in Whitehaven, Tenn., a community bordering south Memphis, and was playing guitar and dobro by his early teens. He joined the Marines in 1948 and pulled four years, before bouncing around and ultimately returning to Memphis in 1954 when he was hired as a producer by Sam Phillips and Sun Records. It was Cowboy who pushed the record button in 1957 for Jerry Lee Lewis's watershed rock & roll classic "Whole Lotta Shakin' Goin' On." And from that moment, Clement's unshakable belief in the power of three minutes was born.

"As a producer, we talked a lot about capturing a performance," Reynolds said. "One of Cowboy's sayings was 'It only takes three minutes to cut a hit record.' His whole thing was to get everybody relaxed and in the mood, and have good material, and worthy artists. Let the magic happen. Don't get in the way of it.

"An openness to experimentation would be one thing I would say I got from him, and maybe he improved my nose as to telling what's phony and what's not. To me the more 'live' a session is, the better, and you're looking for a performance. Whether you've got analog, digital, or what — none of that matters, and I try to keep it invisible and focus on the music. That's the way Cowboy worked."

The list of artists whom Clement produced is staggering — Jerry Lee Lewis, Johnny Cash, Waylon Jennings, Roy Orbison, Charley Pride, Charlie Rich, U2, Bobby Bare, Tompall & The Glaser Brothers, Townes Van Zandt, Doc Watson, Emmylou Harris, John Prine, John Hartford, and many others. He had some of the best ears in the business, and was profoundly instrumental in producing the lifeblood of rock & roll, rockabilly, popular country and Outlaw country. Clement produced artists that are in eight different Halls of Fame — country, rockabilly, jazz, rock & roll, polka, gospel, blues, and bluegrass. Few, if any, can claim that ground.


Louis Armstrong, Billy Grammer


Allen Reynolds


Johnny Cash


Marty Stuart

Clement had come to Nashville in 1959 while between gigs at Sun, and was hired as a producer by Chet Atkins at RCA. Everyone knew of his work in Memphis with Jerry Lee, Cash, Carl Perkins, Orbison and Rich at Sun, and they knew of his chops as a songwriter. He had written "Ballad of a Teenage Queen," for Cash, which hit No. 1 on the country charts in 1958. During his career, Clement had songs recorded by stars such as Elvis, Cash, Lewis, Ray Charles, George Jones, Dolly Parton, Perkins, Bobby Bare, Charley Pride, Tom Jones, Dickey Lee, Hank Snow, Jim Reeves, and many others.

Reynolds first met Clement in Memphis when his friend and collaborator Dickey Lee signed with Sun.

"Dickey was signed as an artist, and we showed up for our first recording session," Reynolds said. "We worked up some songs and got ourselves ready, and at the appointed time we showed up at Sun Records, and Cowboy showed up a bit later — and a bit late as well — on his motorcycle, and he was quite the persona.

"We did like each other and started hanging out, and I guess that went further once he left Sun and opened up his own studio, and we started hanging around together there — in Whitehaven."

They remained in touch and Clement signed Reynolds to RCA soon after his own arrival in Nashville.

"What Jack brought here of Memphis sensibility was a good thing," Reynolds said. "Just in the same way as the people from Muscle Shoals brought a sensibility here, and that was a good broadening thing here in Nashville."

That sensibility wasn't always welcome, but Atkins' belief and trust in Clement helped clear the way.

"He liked Jack," Reynolds said. "He thought Jack had good ears. He'd get him to preview songs for him. I'd describe Jack as fundamentally one of the best song people I ever knew. If it was a piece of phony music, he'd spot it a mile away. Avoid it. If it was good and real, he was embracing. That's why it was helpful to me to have him as the guy I was bringing my songs to — because he just wouldn't coddle anybody.

If it didn't do anything for him, he'd just say 'yeah,' and that's about all you'd get.

But if he liked it, he'd want you to sing it again. There was nothing phony about Cowboy."

But Clement was still finding himself, chasing his sound,

and left again for a couple of years to build a studio in Beaumont, Texas with Bill Hall. He would travel and work between Texas, Nashville and Memphis. Reynolds and Dickey Lee wound up moving to Beaumont for awhile from Memphis.

"That was where I started fooling around in the studio, and really learning to write songs," Reynolds said. "Trying to write something that would turn Jack on. He was the songwriter that I knew. Dickey and I were always trying to write something that would get a rise out of him — which was not easy!"

Lee is perhaps best known for writing "She Thinks I Still Care," the monster George Jones hit. As an artist, Lee's hits included the country soul standard "Patches." Reynolds wrote the 1965 pop hit "Five O'Clock World" for the Vogues, Waylon's "Dreaming My Dreams With You," Crystal Gayle's "Ready For The Times To Get Better," and Don Williams' "I Recall A Gypsy Woman," also recorded by Jennings. Reynolds went on to produce two Don Williams records for Clement's JMI label. As an independent producer, he recorded 10 albums with Crystal Gayle, producing 17 No. 1 hits, including the signature single "Don't It Make My Brown Eyes Blue." He played a key role in launching Garth Brooks' career, producing most of his hit records. Reynolds has also produced records for Emmylou Harris, Hal Ketchum, Kathy Mattea, and Shawn Camp.

In 1963, Clement began building his legacy in earnest. At Cash's request, he produced the Grammy-winning, No. 1 hit "Ring of Fire" on Columbia Records. Clement played rhythm guitar and was credited by Cash with creating the signature mariachi horn sound. He returned to Nashville for good in 1965, and soon convinced Chet to sign Charley Pride, who would become country's first modern African-American superstar.

These were tumultuous times — Vietnam, the Civil Rights movement, the struggle for women's rights — and Clement was making an impact. When Martin Luther King was killed in Memphis, the once-harmonious music scene there began to disintegrate, and many writers and musicians made their way to Nashville, including Reynolds. Clement wrote Pride's first two singles that would chart, "I Know One" and "Just Between You and Me," and produced his first 13 records for RCA.

It was also during this time that Clement convinced Kris Kristofferson to move to Nashville. Kristofferson was visiting writers while on vacation here, and preparing to accept an Army commission to teach at West Point. The two met at the infamous watering hole, the Professional Club, and spent an afternoon together watching trains and dreaming dreams.

"Cowboy Jack Clement was the first person I met in Nashville, while I was still in uniform in the Army," Kristofferson told the *Los Angeles Times* recently. "He introduced me to Johnny Cash. To me Jack will always be the embodiment of the Nashville songwriter's love of the song, regardless of who the writer was."

In 1970, he built Jack Clement Recording Studios, which is now Sound Emporium, and in 1972 he started JMI Records, which featured Williams as its most visible artist. The label's run ended in 1975. At the same time, he began to dabble in film and video, and produced the horror movie *Dear Dead Delilah* — a box office bomb — starring Agnes Moorehead and Will Geer, and produced one of the earliest country music videos with Don Williams and the song "Come Early Morning."

He was chasing the sound, and the visions, in his head.

"To imagine the world of country music for the past thirty years without Jack Clement would be to imagine the world without flowers or birds."
– Jim Rooney



Cowboy in his tree swing at Hobbs House Apartments, 1970s.

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"When he started the record label he wanted to do it different — he wanted a hit sound," Reynolds said. "He wanted a label that had a hit sound. Not just a hit artist, but a hit sound. And to start off that label, he'd have sessions with different musicians — he'd book the whole day in the studio and he was just looking for it — and we talked a lot then about the value of how much we appreciated space on recordings and dynamic range as opposed to 'wall of sound.'"

Obviously, and despite any successes, Clement remained unabashedly a free spirit.

Chris Leuzinger, a former member of Crystal Gayle's band, and stalwart player on many Garth Brooks recordings, met Clement in the mid-1970s in Nashville while playing guitar in a four-piece rock band, Peace And Quiet. Leuzinger, along with his bandmates, found himself on salary as a paid member of Cowboy's Ragtime Band, an eclectic outfit that embodied almost everything Clement brought to the table. They were regulars at George Jones's Possum Holler club near Printers Alley, and the shows were freewheeling affairs in which Cowboy would recite Shakespeare, generally from *Hamlet*, and keep audiences guessing at every turn.

The band included Leuzinger on electric guitar, Spady Brannan on bass, Steven Krawczyn on drums, Dwight Scott on keys, Jim Rooney on acoustic guitar and vocals, vocalists Richie Jarvis and Rich Schulman, Denis Solee on sax, Bob Phillips on trumpet, and Irv Kane, a man after Cowboy's own heart, on trombone.

"I guess he thought it would be an interesting experiment to have the rhythm section be a rock & roll band," Leuzinger said from his Nashville home. "He offered us a salary and made the addition of [guitarist and vocalist] Jim Rooney – first time I ever met Jim — three horn players and a couple of other singers, and we started working up some material. We would meet at his house every day over on Belmont. The band was set up in the living room and we'd come in — one of his requests was that everybody be ready and on time —and at 11 o'clock he'd come out of his bedroom with a conductor's baton, and he'd strike up the band.

"We did everything from 'Brazil' to the 'Marine Corps Hymn,' and then we'd do some of the Waylon stuff, you know 'Long Ago and Far Away.' That band was more like a revue, than just a band playing some different songs — we were visual too. He had a very good grasp of exactly what he was doing."

Clement was a great musician himself, and thought of himself as a performer — at least in one of his personas.

"I always thought Cowboy could have been a successful recording artist, and I think Cowboy himself thought he could have been a recording artist," Reynolds said. "He loved to entertain but he didn't want that lifestyle. Writing was a way of expressing himself that was pretty immediate. No one had to give you permission. You could just do it if you wanted to, and it provided access to the main artery, you know. The business."

Leuzinger praised Cowboy's sense of rhythm.

"Some people may not realize it but he was one of the best acoustic rhythm guitar players in the world," Leuzinger said. "I mean, when he'd take that J-200 and start playing it, it was a solid rhythm and I think he just had that in his body. So he knew if a track was good or not because of just how it made him feel. I think that worked for him in rock & roll and country — no matter what he was doing.

"One of the reasons he succeeded in different genres, is because he was really into the feel of the music. Whatever music he was playing, the rhythm of it and the feel, it had to move you — and he got some of that from being a dance instructor before, because a lot of times we'd cut a track and he'd see if he could dance to it or not."

Reynolds agreed.

"I know he had a strong beginning with the writing, but he was a musician as well," Reynolds said. "He was pretty proud of his picking. He wrote 'The Best Guitar Picker In Shelby County' when he was young — kind of tongue-in-cheek, and in it he talked about sitting out in his yard and playing his old guitar, that he was going to practice and before he went to rest, he was going to be the best in Shelby County. He had a lot of confidence as a guitar player."

Clement continued to hold court at his home on Belmont Boulevard — home of the Cowboy Arms Hotel & Recording Spa — even as the music and the business changed around him. It was *the* place for musicians and songwriters of every stripe to meet. Bono, and members of U2, approached him there about producing them, which he did, producing portions of *Rattle and Hum*, released in 1988. The band recorded "Angel of Harlem," "Love Rescue Me," and "When Love Comes to Town" with Clement at Sun Studios in Memphis.

In the last decade, Clement was celebrated in the 2005 documentary *Shakespeare Was a Big George Jones Fan*, which featured Jones, Cash, Kristofferson, Pride and others joking and discussing his philosophy on life.

"Cowboy was a lot of fun, and he was a thinker," Reynolds said. "A lot of people didn't flash on that, but he thought about life a lot. Many years ago he told me in all seriousness, he said 'You know, in one way or another, we all work for the Lord, and I've decided I work for a division of the Lord's sense of humor.' That was his approach to things — he was always looking at things from a different angle."


Bobby Bare


Aleene Jackson


Jack's children, Allison and Niles


Pat Boone, Chet Atkins


Chris Leuzinger

Clement continued to stay current by working with artists like Shawn Camp and Billy Burnette, and released his first album in over 25 years with *Guess Things Happen That Way* in 2004 on Dualtone. He also hosted a show on Sirius XM satellite radio's Outlaw Country channel, broadcast from the Cowboy Arms Hotel & Recording Spa.

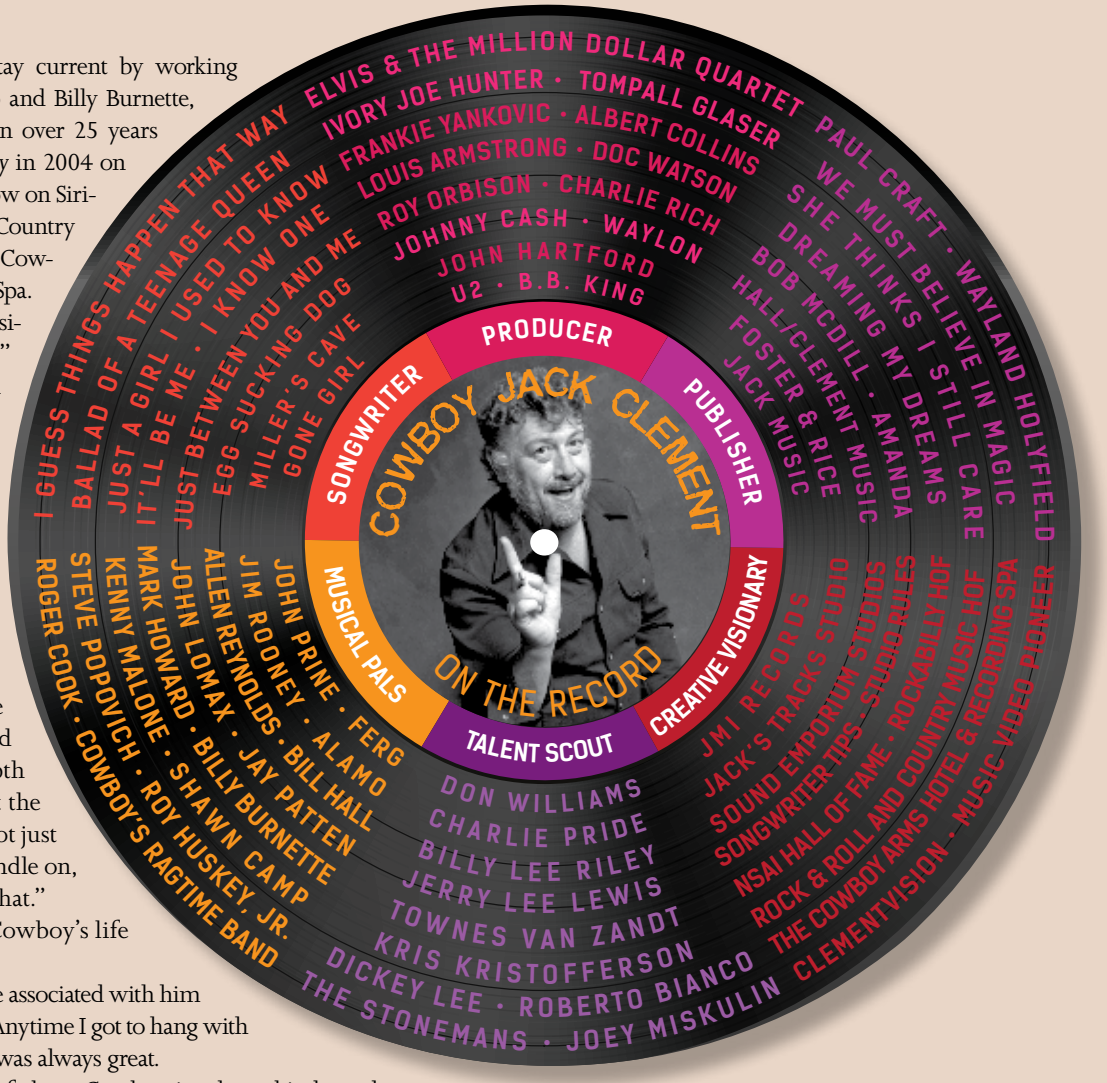
"He was as engaged musically in his last years as ever," Reynolds said. "He always had projects he was working on, and if no one else was wanting his services, then he would record himself.

"Through his illness, and with the tributes to him recently, and other things that happened — even as long as I've known him and as well as I've known him, I was impressed with the breadth and the depth of his influence. Throughout the world of entertainment — not just in music. It's hard to get a handle on, or a measure of people like that."

Leuzinger tried to put Cowboy's life into perspective, as well.

"I felt really honored to be associated with him when I was," Leuzinger said. "Anytime I got to hang with him, or play music with him, was always great.

"The one thing I think of about Cowboy is what a big heart he had. He was always doing things for everybody, helping everybody and always giving, but he was really a no-nonsense guy in the studio, a real professional — he was the guy that pushed the record button on Jerry Lee Lewis and recorded one of the biggest rock & roll hits in history. He had done it. He didn't just talk about it what it would take. He had been there and done it." TNM



"He lies a lot, but at least he's honest about it."
– Cowboy Jack Clement

Cowboy's Rules for Band Members aka Cowboy's Studio Rules

These words to the wise are posted at Johnny Cash's cabin and at Jack's Tracks (where Garth Brooks made history) as well as other discerning recording studios.

- Be alert.
- Be on time.
- Don't bring or invite anyone.
- Don't talk about your troubles.
- Don't mention the words "earphones", "headphones", "cans", "earmuffs" or the like.
- Be quiet when the Cowboy is speaking.
- Don't be timid or shy with your playing.
- Have a good day.
- Listen.
- Remember that it only takes three minutes to cut a hit record.

Cowboy's Songwriter Tips

- Remember that experts are often wrong.
- Experts tend to be narrow and opinionated.
- Experts don't buy records.
- There's nothing wrong with waltzes if they're played right.
- A good song gets better with age.
- Reveal some of yourself with most of your songs.
- Don't get stuck on one song too long. Work on other songs as you go.
- Learn to grow from setbacks, delays and getting your feelings hurt.
- Write the worst song you can think of.
- Write the best song you can think of.

keeper of the flame

billy cox





Bassist Billy Cox, a life member of Local 257, met Jimi Hendrix when both were stationed at Ft. Campbell, Ky. After discovering mutual musical interests, they did what millions of other young people do — they formed a band. The rest, as they say, is history. Cox, a member of the West Virginia Hall of Fame as well as the Musicians Hall of Fame, sat down with Dave Pomeroy at the local to talk about his life and times before, during, and after his Jimi Hendrix experience. The two also conducted an interview as part of Cox's performance at the opening of SummerNAMM with his Hendrix tribute band. Cox's humility, humor and joy for life come through loud and clear in his words, and his work on the latest Hendrix album of previously unreleased material, People, Hell, and Angels, reinforces his legacy as one of the great R&B and rock electric bassists.

NM: Where did you grow up?
BC: I grew up in Wheeling, W.Va., and later Pittsburgh, Pa.

NM: When and where did you first meet Jimi Hendrix?
BC: 1961 in the Army at Fort Campbell, Ky. I was sitting on the doorstep of the Servicemen's Club and the window was up and I heard this guitar playing from inside. I was with a friend and I said "That's pretty unique, isn't it?" And my friend said "That sounds like a bunch of crap!" Later I realized Jimi sounded like a cross between John Lee Hooker and Beethoven. He was 18 and I was 19.

NM: What happened next?
BC: I introduced myself, and told him I played a little upright bass, and he said "They don't have an upright, but they have a new electric bass, one of those Danolectros, and you need an amp, too." [The Servicemen's Club loaned musical gear to soldiers] So we started jamming. It sounded good, and he looked over at me and started smiling.

NM: What kind of songs did you guys play?
BC: R&B tunes like "Soul Twist," by King Curtis and things like that. I suggested we get a group together, and we started playing around a little. We would practice all day after Jimi was done with his duties. He never stopped playing —he was always practicing.

NM: What happened next and did you guys have a plan?
BC: We were both discharged in the latter part of 1962, Jimi about a month before me, and we headed to Nashville. The only plan was we couldn't go back home!

NM: Why Nashville?
BC: One reason – we had both listened to WLAC, a station out of Nashville that could be heard all over the country. They played blues all night. I built a crystal radio set when I was a Boy Scout, and hooked it up to the springs of my mattress, and the first thing I heard was "I'm down for Royal Crown! WLAC from Nashville Tennessee – this is Hossman Allen on WLAC." The first song I heard was "Cherry Pie" and I was hooked. I had found my destiny, and I found out later that Jimi had done pretty much the same thing up in Seattle.

NM: How did your plan work out?
BC: We went to Indianapolis and starved, and then we went to Clarksville and played some gigs at the Pink Poodle. These three guys came to a gig and said, "we're looking for a house band and we hear you guys are the best band east of the Mississippi." So our band, the King Kasuals, became the house band at the Del Morocco club in North Nashville. We started writing tunes on our own, but we mostly played stuff like Booker T. and the MGs and lots of cover tunes. We were there for two years, then we moved to the New Era club in Printer's Alley, and backed up Curtis Mayfield and the Impressions, Sam Cooke, Jackie Wilson and other acts.

NM: Did Jimi's playing keep improving through this time?
BC: Absolutely. He was quoted as saying "Nashville is where I really learned to play the guitar," and it's true. He put 25 years of guitar playing into five years. He was a sponge, soaking up Guitar Slim, Chuck Berry, Curtis Mayfield, and many more. It was a night and day affair. Jimi had a tendency to leave, but I stayed in Nashville. He would call me stranded out of town somewhere, and I would send him bus money. Then he got a gig with Little Richard.

NM: And he came back to get you, right?
BC: Yep. One day this Silver Eagle pulled up and a guy with a cape gets out and says, "You must be Billy Cox. Get your clothes packed, I need a bass player, let's go." Jimi had told him I was a great bass player. I told him, "Mr. Richard, I have a band. I have to give them at least two weeks notice. I'm an honorable man. He said "You're gonna miss the best job you ever had!" and Jimi said "See you later, man!" and the bus took off. Later on, I worked with Little Richard during his gospel phase.

PREVIOUS PAGE (L TO R) DICK CAVETT SHOW 1969 • JIMI, BILLY AND LEONARD MOSES ON THE JOLLY ROGER STAGE IN PRINTERS ALLEY 1962



(TOP L) GOING TO THE STAGE, LA FORUM, APRIL 25,1970
(BOTTOM L) BAND OF GYPSYS, FILLMORE EAST, JANUARY 1, 1970
(MIDDLE) MITCH MITCHELL, JIMI AND BILLY COX AT THE OPENING OF ELECTRIC LADY STUDIOS (TOP R) IN THE STUDIO, RECORD PLANT, 1969 (BOTTOM R) LAST CONCERT HENDRIX EVER PLAYED, THE ISLE OF FEHMARN, WEST GERMANY, SEPTEMBER 6, 1979
PHOTOS COURTESY OF DAVID PEARCY/JIMIHENDRIXONLINE.COM

NM: By 1966, he ended up in New York City and got discovered. Did he keep in touch and were you surprised by his success?
BC: He was discovered at the Café Wha? in Greenwich Village. He called me and said he was going to England, that this guy was going to make him a star, and he invited me to come. But I was going through hard times and couldn't, so he said "I'm gonna make it and send for you, so hang on." About three and a half years later, it happened.

Finally I get a call from Jimi and he's playing Memphis with the Experience and I went to see him. He gave me some money, and we started hanging out and preparing to record, as he was done with the Experience. Buddy Miles was hanging around and eventually became our drummer, and then later we worked with Mitch Mitchell, too.

NM: Did you start recording right away?
BC: Once we started recording, we never stopped. Jimi was coming up with great songs and concepts, and breaking the rules as a writer. I asked him how he came up with this stuff, and he said in a low voice "Here's what happened — It's called automatic writing. I keep a notebook and a tape recorder on my nightstand. I wake up at 3:30 in the morning and write a few pages while I'm still asleep and the next day I've got three songs." He was a spiritualist, and a metaphysical, cosmic man. He wasn't even aware of how cosmic he was. Every now and then, a spirit slips through a portal of time into this reality and blows our minds, like Liszt, Handel, Tchaikovsky, and Gershwin. It's bigger than any one person, and Jimi had that.

NM: What was your first gig with Jimi post-Experience?
BC: The first gig was Woodstock. There were people as far as the eye could see. We looked through the curtain, and couldn't believe our eyes. Jimi said, "Here's what we're going to do. That crowd has a lot of energy. We're going to utilize it, and send it back to them." And so we did. We were onstage for nearly two hours!

NM: When did the Band of Gypsys concept come together?
BC: Jimi was being sued by someone he had signed a contract with years ago. I suggested he just make a record and give it to this guy, and that became Band Of Gypsys. The rehearsals went great, and the gigs were magical – New Year's Eve and New Year's Day 1970. We didn't know how the audience would react, but they loved it, and Jimi paid off his debt. "Machine Gun" became an anthem for the Vietnam era and is still powerful today. People still come up to me and tell me that song really helped them.

NM: Any last thoughts for our readers?
BC: When Jimi passed, it was devastating. My father was the wisest man I've ever known, and he told me, "You've lost your job, your best friend, and your influence, but you've got to keep on. I may not be here to see it, but this music is going to come back one day. You have an obligation to yourself, God and your family to take care of your health, so you can be here to enjoy it when it happens. I thought he was talking out of his head, but now with Experience Hendrix and everything else, it's happening and I'm grateful. TNM





CHARLIE WORSHAM

Rubberband **Warner Brothers**

With his major label debut, *Rubberband*, Charlie Worsham makes a strong case for himself as country music's next renaissance man. Raised in Mississippi and a graduate of the Berklee College of Music in Boston, Worsham is a triple threat musician, singer, and songwriter — and this album shows a depth of emotion, intelligence and conviction that belie his 28 years. Within a couple of years of moving to Nashville, Worsham was discovered and signed to a publishing deal by Olé Music's Arturo Buenahora, and after performing opening slots on tours with Taylor Swift, Miranda Lambert, and Little Big Town, was signed to Warner Brothers Records. Worsham co-produced the CD with fellow Olé writer Ryan Tyndell, with Buenahora acting as executive producer.

Worsham's voice is occasionally somewhat reminiscent of a number of different —and excellent — male vocalists in the country, rock, folk, bluegrass and singer-songwriter traditions, but he brings his own unique stamp as well as a sense of believability and conviction to everything he sings. His prodigious skills on a variety of guitars, banjo and mandolin are matched by his expressive voice. The songs, all written by Worsham with a variety of co-writers, are also up to a very high standard. In addition to Worsham's multiple stringed instrument layers, the album also features excellent guitar work from Jedd Hughes and Tom Bukovac and a killer rhythm section (Craig Wright, Lee Hendricks, and Jeff Hyde) borrowed from Eric Church's band.

The opening track "Could It Be" begins with a vocal chorus over a sustained guitar drone that creates a sense of suspense that does not disappoint as the song unfolds. "Want Me Too" combines alt-rock guitar riffs and feedback with a strong hooky chorus. "Young To See" breaks it down to front porch acoustic guitars and banjo setting up Charlie's warm vocal that evokes a great tradition of storytelling singers. The lyric perfectly balances optimism and reality with a timeless wisdom. "Trouble Is" has all the elements of a contemporary country hit — strong hook, chugging guitars, driving bass and soaring rock guitar solos without being predictable. The typically excellent mix by Ben Fowler preserves the acoustic guitars and mandolin textures.

The fun kicks up a notch with the title track, "Rubberband" one of the most unique "modern country" records I've heard in some time. Opening with a detuned bluesy guitar riff and a funky percussion loop, the constantly shifting arrangement of the tune reflects the unpredictable lyrics. The track rises and falls several times and the dynamics and seamless interaction of the

band are fabulous. Worsham's voice floats effortlessly over the fray in contrast to the edgy playing. Throughout the album, and on this song in particular, Craig Wright on drums and bassist Lee Hendricks really shine.

"That's How I Learned To Pray" is another great example of Worsham's maturity as a writer. Referencing AC/DC's "Back in Black" in the first verse of a country ballad sounds improbable, but Worsham's completely unpretentious delivery makes it work. The chorus has a heart-bending melody and a real life story of one man's winding path to the spiritual realization that despite good intentions, enlightenment doesn't always take place in a church. "Tools of the Trade" celebrates the working musicians' simple pleasures, and features a funky beat, scorching guitar lines and guest vocal and instrumental turns from Vince Gill and Marty Stuart.

"Missisippi in July" is a bittersweet ode to things left behind. The atmospheric track complements Worsham's soulful voice, and his guitar solo echoes Mark Knopfler at his best. The soaring background vocals and strings make for musical magic in the extended fade. "Break What's Broken" combines banjo and a "military-meets-New Orleans" drum cadence into a slow build as the protagonist spins a tale of solitary loneliness. "If You Ever" takes on a Euro – rock feel courtesy of U2 – like rhythms and the soaring backing vocals of Madi Diaz.

"Love Don't Die Easy" features passionate vocal, sweet harmonies, and a hypnotic track that closes the album and leaves the listener reaching for the replay button. There may be no fiddles, steel guitar or keyboards on this record, but it still has the essence of great country music. The use of space and innovative sounds in the arrangements is a refreshing change from the "everything all the time" approach of far too many records these days. Throughout the album, acoustic guitars, mandolins and banjo ride high and dry in the mix alongside the more spacious electric sounds, giving a sense of intimacy also missing in many modern country records.
— Roy Montana

ALAN JACKSON

***The Bluegrass Album* ACR Records**



There's a kind of inevitability to this record. That is to say, Alan Jackson's greatest strengths as both a writer and a singer — the emotional directness, the avoidance of ornamentation and the emphasis on storytelling and songcraft — dovetail perfectly with the bluegrass ethos. To no one's surprise, Jackson wears this suit flawlessly.

Some of the brightest lights in contemporary acoustic music make up the band: Scott Coney (guitar), Adam Steffey (mandolin), Tim Crouch (fiddle), Tim Dishman (bass), Rob Ickes (Dobro), and Sammy Shelor (banjo). The fourteen tracks here include seven new tunes from Jackson's own pen plus a revamped version of "Let's Get Back To Me And You" from his 1994 album *Who I Am*. Other writers include Adam Wright, who co-produced *The Bluegrass Album* with Keith Stegall.

No great bluegrass collection would be complete without a handful of songs about death and dying, and on this point Jackson does not disappoint — three, for those keeping score. Also tales of women — both faithful and faithless — the highway, and the meaning of it all.

"Long Hard Road" opens the record with a series of sober reflections from the voice of one who's seen and done more than his share: "I've felt the love of Jesus shining on me / Felt the devil's wicked way." Through six verses the singer tells of great heights and equally great depths: "I've felt the hurt, broken heart inside me / I've felt the joy of love unchained." Ultimately it's a story of personal triumph, but one that exacts an exceedingly high price.

The mood lightens considerably with "Mary," a simple song of love and devotion in 3/4 time. Next comes a second waltz, a cover of John Scott Sherrill's "Wild And Blue." Surely this is one of the singular charms of bluegrass music: In 2013, where else can you find two waltzes on a single album, let alone back-to-back? "Wild And Blue" topped the charts for John Anderson three decades ago, but Jackson breathes new life into the tune by stepping up the tempo and lightening the groove.

Another distinctive aspect of bluegrass is its frequent rejection of prosody, the matching of musical mood and lyrical content. One of the saddest stories here, "Blue Ridge Mountain Song," is set to an unfailingly cheerful-sounding major chord progression. On the other hand, "Tie Me Down" employs a minor key to tell about finding the woman of one's dreams, while Rodney Dillard's "There Is A Time" echoes Ecclesiastes as it alternates repeatedly between major and minor.

Any musician who wasn't an Alan Jackson fan in the past simply has to be one after hearing the closing track, a cover of Bill Monroe's classic "Blue Moon Of Kentucky." Following the chorus he personally thanks, by name, each of the musicians for playing on the album; he even thanks the producers *and the engineers*, which might be a first in the history of studio recording.
–Kent Burnside

NASHVILLE JAZZ ORCHESTRA

It Ain't Necessarily So
Jazz Music City



In the grand tradition of Nashville writers' nights, the Nashville Jazz Orchestra has commissioned local composers for an annual concert as part of their residency at Blair School of Music for the last five years. Last spring's theme of George Gershwin music seemed to be particularly inspiring to the seven arrangers contributing to that evening; so much so that NJO Music Director Jim Williamson felt it was time for the NJO's first studio recording, a definitive rendering of these eight new arrangements, and a dynamic performance that should solidify their growing reputation as a world-class big band.

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The CD is a perfect balance of classic jazz-era Gershwin themes and contemporary big band writing. Hard to go wrong with Gershwin, you might say. He is probably America's most renowned and popular composer. Well, never mind how many Gershwin collections have been done before, this one will become your favorite. Each of the six pop tunes has been re-imagined in a different style, and the complete re-orchestrations of "serious" compositions like "Cuban Overture" and "Prelude No. 2" show the true depth of this project.

The liner notes include descriptions of each track by individual band members. For example, trombonist Billy Huber had these comments about "Cuban Overture" by Ryan Middagh: "In the first movement, Roy Agee's vibrant trombone captures the energy of the pre-Castro days. Jim Williamson's lyrical flugelhorn leads the group into a dreamy idyll in the second movement. In the third, pianist Steve Kummer begins the montuno upon which builds all of the themes to a soaring finale." Trumpet player Matt Casteel renders the liner note for "Someone To Watch Over Me," arranged by Oscar Utterstrom: "While so many love songs come off as adolescent, Oscar's chart somehow manages to convey a deeply mature emotion and longing, with Christina Watson's timeless vocal style and Kenny Anderson's burning tenor work." And about "How Long Has This Been Going On" drummer Bob Mater said, "Deftly voiced arrangement by Bruce Dudley ... turn down the lights alto solo by Cole Burgess ... Christina Watson sings the lyrics as if she is confiding a brand new truth."

If there's anything disappointing about this CD, it's that the eight tracks seem to be over far too soon. But that's OK, you'll be keeping this on your CD player for a long time.

Info at www.nashvillejazzorchestra.org

—*Austin Bealmear*

VARIOUS ARTISTS

The Big E – A Tribute to Buddy Emmons

MPI/ Warner Music



Buddy Emmons was a revolutionary force in the history of the pedal steel guitar, and this project demonstrates his enormous influence as player, designer and manufacturer on subsequent generations of steel players. An all-star event with a focus and a purpose, *The Big E* was lovingly produced by longtime Local 257 member Steve Fishell, and features many excellent steel players putting their spin on tunes made famous by Emmons. All profits from the project will go to the Country Music Hall of Fame in the name of Emmons' late wife, Peggy.

The record opens with a bang as Vince Gill — accompanied by both Paul Franklin and Tommy White burning it up on steel — sings the fire out of Jimmy Dickens' "Country Boy." "That's All It Took," a George Jones chestnut originally covered by Gram Parsons in 1973, is faithfully rendered by Emmylou Harris and Rodney Crowell with a killer band — Guthrie Trapp on guitar, Byron House on bass, and producer Fishell — a former member of Emmylou's Hot Band and currently on tour with her and Crowell — on hard country steel.

"Blue Jade" features the magical combination of Duane Eddy and Dan Dugmore perfoming an atmospheric instrumental composition by Emmons that he first recorded in 1967. The band for the Dugmore/Eddy tracks includes acoustic guitarist Richard Bennett and legendary keyboardist Spooner Oldham. Willie Nelson and Emmons go back a long way, and Nelson's contribution is a stark version of "Are You Sure," a song he and Emmons wrote that Ray Price covered on his immortal 1963 *Night Life* album. The only song that doesn't feature steel guitar, it gives one pause to consider Emmons' body of work as a songwriter as well as his other well-documented talents.

There are simply too many highlights to mention them all, but some outstanding tracks include John Anderson singing "Half a Mind" with steel man Buck Reid, best known for his work with Lyle Lovett, and Greg Leisz's evocative version of "Wild Mountain Thyme." "Rainbows All over Your Blues" is performed with sincerity and soul by the great Albert Lee, whose personable vocal style is often overshadowed by his hot guitar playing — and the chemistry between Lee and longtime West Coast steel icon JayDee Maness is obvious in this feel-good romp. Doug Jernigan rips through "Buddy's Boogie" with his trademark speed, taste and tone, along with David Hungate on bass and Billy Thomas on drums, who play on many on the record's 16 tracks.

The classic "Night Life," originally recorded by Ray Price, gets a passionate treatment from Mavericks vocalist Raul Malo with Randall Currie on steel doing a great job of putting his own spin on Emmon's classic lines from the original 1963 recording. A sweet version of "Someday Soon," features most of the members of Nashville's 45 RPM country tribute band, — vocalist Joanie Keller Johnson, her husband Mike Johnson, 2013's ACM "Steel Player of the Year," and his brother Mark Johnson on bass.

Merle Haggard's longtime steel man Norm Hamlett is still at the top of his game on "Invitation to the Blues." Little Jimmy Dickens' heartbreaking vocal on "A House Is Not A Home" evokes a time when country music had more lyrical depth and was unashamedly emotional, and Duane Eddy and Dan Dugmore bring it on home in response. Gary Carter's lonesome steel is spotlighted with only acoustic guitar as accompaniment on the traditional melody, "Shenandoah" and closes the album with a reflective, prayer-like performance.

The album package is stellar, with a long biographical essay by Fishell,

"Buddy Emmons was a revolutionary force in the history of the pedal steel guitar."

anecdotes direct from the sources, and great pictures as well. The music more than lives up to the legacy of the man who changed the course of his instrument forever. Thanks to Buddy Emmons for his enormous contributions to Nashville and to Steve Fishell for conceiving and executing this wonderful project.
—*Roy Montana*



MEL-O GUITAR
Mel Deal
Five Cats Records

Guitarist Mel Deal is an example of what may be Nashville's largest group of working musicians. No nights of flashy road work between megawatt light shows and screaming fans. No days of songwriting and pitching sessions looking for the next big hit. Daily, Deal quietly takes care of business, backing everything from shows on the General Jackson, to singers at a jazz brunch, to symphony performances, to conducting guitar workshops. Electric. Acoustic. Banjo. Whatever the gig, Deal can handle it. He does take his considerable jazz chops out to festivals regularly, but this lovely solo guitar project should bring more well deserved attention to this accomplished veteran musician.

Mel-O Guitar is mellow indeed — 15 straightforward renditions of classic tunes like "Polka Dots & Moonbeams," "Embraceable You," "Skylark," "Darn That Dream," and "Stars Fell on Alabama." If you like to hear the real melody of a song, this is your CD. No gimmicks. No technical grandstanding. He uses his touch and harmonic creativity to bring the songs to life, and makes some nice subtle choices. Like keeping Bill Evans' "Waltz For Debby" in 3/4 where Evans usually changed to an uptempo 4; including charming but under-recorded songs like "Little Girl Blue" by Rogers & Hart; and keeping the introductory verse on tunes like "Stardust." And stay tuned for the cool bonus track. This is a great CD for the end of a rough day. For more information visit www.meldeal.com
—*Austin Bealmear*



LEANN RIMES
Spitfire
Curb

As her career nears the two-decade mark, Leann Rimes still has a set of pipes that most female singers would kill for. Her voice remains a singularly expressive instrument, and time seems only to give her even greater emotional range. The depth and breadth of that range is abundantly displayed on *Spitfire*, produced by Rimes and Darrell Brown.

The singer's softer side shines through "Bottle," a charming midtempo love song built around an unusual simile: "My heart is like a bottle with the world inside / I couldn't fit more happy in it if I tried." This track, written by Christina Aldendifer and Gary Burr, could easily cross over to become a pop hit. Rimes's lovely wordless vocalizing after the final chorus adds the perfect touch of lightness.

Then there's Buddy and Julie Miller's "Gasoline And Matches," a rocking duet with former Matchbox 20 frontman Rob Thomas. Rimes and Thomas hold nothing back here, but even they get momentarily upstaged by one of the coolest guest appearances ever on a mainstream country album: a *scorching* guitar solo by Jeff Beck.

The acoustic instrumentation of "What Have I Done?" sets up the angelic vocal harmonies of Alison Krauss and Dan Tyminski; the latter is also one of five acoustic guitarists featured on *Spitfire*. Speaking of which, the band here is composed largely of Nashville musicians, (including Local 257 Secretary-Treasurer Craig Krampf) augmented by a few L.A. heavy hitters such as Dean Parks and Waddy Watchell and New York drum legend Steve Jordan.

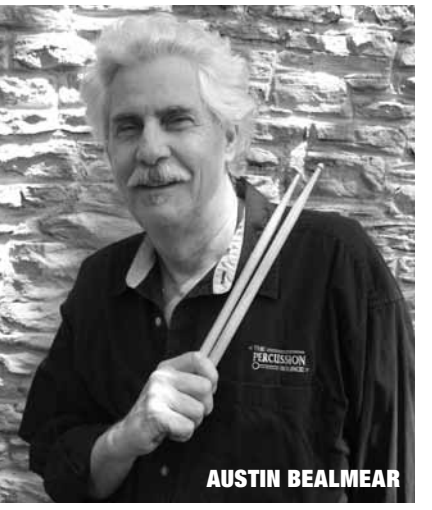
"Leann Rimes still has a set of pipes that most female singers would kill for. Her voice remains a singularly expressive instrument."

It's not unusual for country records today to move through an intro and a verse and then hit the chorus before reaching the one-minute mark. By contrast, "I Do Now" takes nearly a minute just to get through its moody intro; when the vocal enters, the mood of the entire song lifts even as the lyric laments that "I did something stupid not too long ago / I broke a heart and then he left me, that was hard to swallow." The chorus looks back to the time when "I didn't know what those cheating songs meant . . . but I do now." Yet all is not lost: By the final chorus the singer, having found "the man I'm never letting go," can happily claim to finally understand what those love songs really mean.

Rimes cowrote eight of the thirteen tracks on *Spitfire*, including "God Takes Care Of Your Kind." This girl pulls no punches: "You're a real big boy but you've got a real small . . . / Mind my manners and hush, that's a judgment I won't touch." And to think that men used to be afraid to get on Taylor Swift's bad side.

"Who We Really Are," digs deep for the truth behind real relationships: "It's in the fights and falls, working through it all / When you're not afraid to climb another wall." Though this track could have easily fallen into power ballad excess, Rimes and Brown tastefully keep the focus on the heartfelt lyric, supported primarily by acoustic guitar, mandolin and Paul Franklin's pedal steel.
— *Kent Burnside* TNM

BY AUSTIN BEALMEAR


AUSTIN BEALMEAR

Get your groove on with The Big Greasy

An interesting side effect of Nashville's commercial music scene is the tradition of working musicians forming local projects to play the music they love, from Boots Randolph and Hank Garland playing jazz in 1950s Printers Alley to Bela Fleck and Edgar Meyer jamming at the Full Moon bluegrass parties. A recent collection of sidemen from major road bands is The Big Greasy, a power-style Nashville based Funk-R&B band that isn't afraid to stretch. The band's drummer and leader Wes Little formed the band with B3 organist Dave Cohen, bassist Brian Allen, and guitarist Johnny Duke to perform great songs in deep-pocketed grooves with a jazz-infused spirit and solo improvisations.

Sporting a 6-piece horn section (Roy Agee, Kenny Anderson, Jon-Paul Frappier, Scott Kinney, Randy Leago, and Tyler Summers), The Big Greasy also frequently features guest vocalists including Jason Eskridge, Michael Hicks, Darryl Johnson, Britt Savage, Kira Small, and Maureen Murphy. The band plays a repertoire of the hippest hits — and some that should have been — from the funk/R&B/soul scene of the '60s and '70s, with jazz elements from the same era. Their gigs usually feature tunes from heavies like Stevie Wonder, Earth, Wind & Fire, Sly Stone, Bill Withers, Al Green, Aretha Franklin, James Brown, Tower of Power, Ray Charles, Lou Donaldson, Eddie Harris and Herbie Hancock.


THE BIG GREASY

When I asked Little to describe the band, he said "We are groove zealots who love great funk/R&B songs, and have the hearts and minds of jazz musicians. Our mission here is to use some of the funkiest, hippest, most soulful songs to date to allow some of the greatest talent in Nashville to be showcased." They play about once a month, the next date being Oct. 30 at Puckett's Grocery in Leipers Fork. Check them out at www.thebiggreasy.com


FOUR FRESHMEN

Legendary vocal group Four Freshmen makes rare visit

In the decade between the swing era and rock & roll, one of the most significant and popular vocal groups to emerge was The Four Freshmen. Two things set them apart from most other pop groups. The precision and the creative sophistication of their vocal harmonies were attractive to even the most modern jazz fan, and they were all excellent instrumental musicians, backing themselves on the road and on many albums. The current version of the group — is making an appearance at the Franklin Theater on November 16 at 8 p.m. — is no mere nostalgia act. Their dedication to the unique sound of the Freshmen is supported by vocal and instrumental skill equal to the original guys.

The Four Freshmen were a bridge between hip 1940s ensembles like the Mel-Tones and harmony-based rock & roll bands like the Beach Boys. Brian Wilson often mentioned the group's influence on their surf sound. The Freshmen actually began as a barbershop quartet called Hal's Harmonizers, at Butler University in Indiana. With a new name and personnel including Ross and Don Barbour, Bob Flanigan and Hal Kratzsch, they struggled for a few years getting their complex sound and repetoire together. Bandleader Stan Kenton brought them to Capitol Records, and they were associated with Kenton's modern sound from then on. Finally, they hit the big time in 1952 with "It's A Blue World" followed by "Mood Indigo" (1954), "Day by Day" (1955) and "Graduation Day" (1956). Their concept albums, like *Four Freshmen and Five Trombones* and *Voices in Latin* were both popular and critical successes. In the '70s and '80s as the original members retired, the group found themselves stuck in the "Easy Listening" category.

But times changed again, and in 2000 they were voted "Vocal Group of the Year" in the *Down Beat* Readers' Poll. Together since 2001, the current Four are Brian Eichenberger (lead voice, arranger, guitarist), Curtis Calderon (tenor voice, trumpet, flugelhorn). Vince Johnson (tenor voice, bass), and Bob Ferreira (bass voice, drums). You shouldn't miss the chance to see these guys live, and the historic Franklin Theatre is the perfect setting for one of the great vocal sounds of 20th century American music. For information, go to www.franklintheatre.com and for more on The Four Freshmen, go to www.4freshmen.com

Although the guest artist is still TBA, watch for the first concert in the MTSU Jazz Artist Series, usually the end of October or beginning of November. In closing, I need to acknowledge an omission from last quarter's column. Long time 257 member Ike Harris should have been mentioned as the principal bass man with the weekly Vespers & All That Jazz service at Scarritt Bennett Center. TNM

BY LAURA ROSS



Where to begin? If I said it was a long summer, I suspect most would understand.

I wear many hats – I have just begun my 30th season as a Nashville Symphony violinist. As union steward for the NSO, I serve on the orchestra and negotiating committees and attend the annual International Conference of Symphony and Opera Musicians (ICSOM) Conference each year. I have been a member of the ICSOM Electronic Media Committee since 2000, elected secretary of ICSOM in 2002 and just re-elected for another term. I have been a member of the executive board of Local 257 and an AFM Convention delegate since 2001. Additionally, I work part-time at Local 257, and was appointed by AFM President Ray Hair in August 2010 to serve as union trustee for the AFM and Employers' Pension Fund. Many of these positions are voluntary but offer innumerable rewards, the greatest of which is to supply me with inspiration.

Convention of firsts

This year's AFM Convention followed our second round of symphony negotiations in late July. I have attended AFM Conventions since 1995, but this was a convention of firsts for me. It began with some wonderful opening speakers, including the chairman of the Minnesota Orchestra negotiating committee, Tim Zavadil, and his uncle, AFM-EPF trustee Bill Moriarity. Videos of their remarks can be viewed at afm.org.

Tim Zavadil spoke about the challenges he and his colleagues in the Minnesota Orchestra have dealt with since the board and management locked them out one year ago. Since last October, 20 orchestra members have won positions in other orchestras, chosen to retire, or decided to follow a different career path. The orchestra was slated to move out of Orchestra Hall the entire season for construction of a new $50 million-plus lobby; it reopens this month.

For the past year management has accused the musicians of refusing to make a counter proposal to management's 30-50 percent wage cut proposal, while failing to provide financial information so the musicians could conduct their own independent audit. Recently, management's motives were further revealed when the purchase of at least a dozen domain names in the "save our symphony" vein became public, undoubtedly bought to hinder job action support activities by and on behalf of the musicians.



ICSOM welcomes its 52nd member orchestra

pictured L-R: AFM President Ray Hair, Laura Ross, Brad Mansell, Meredith Snow (LA Phil) and new delegate Paul Austin (Grand Rapids)

On Tuesday, just before the discussion and passage of the financial package during first consideration— something I have never observed in the years I have attended AFM Conventions — Law Committee chairman Eddie Bayens told of a threatened Amsterdam orchestra. He said the entire city rose up in protest and the orchestra was saved. He likened the behavior of the Minnesota Orchestra's board to raiders of the world's great art galleries who would toss the works of Michaelangelo, Van Gogh, Rembrandt and others into the street and trample them. "This is not the way civilized society should behave," he said, followed by his motion, adopted by the convention delegates, condemning the treatment of Minnesota Orchestra's musicians by their management.

On Wednesday more thoughtful and unexpected events continued. A delegate announced that Twin Cities Local 30-73, representing the St. Paul Chamber Orchestra and the Minnesota Orchestra, was facing financial difficulties. For 191 days Saint Paul was locked out, and Minnesota was still locked out after 11 months. In addition to the lack of work dues revenue, the local has been paying two attorneys to handle those orchestras' negotiations.

What followed in the next two-plus hours was unprecedented as delegate after delegate — from player conference and locals conference representatives to individual locals both large and small, AFM staff members, and individual musicians — came to the microphone to announce their contribution to support Local 30-73. I, too, went to the microphone and spoke about the Nashville Symphony musicians' two $3,000 contributions last season to Saint Paul and Minnesota, and that our musicians understood firsthand how a local supports its members as Local 257 had supported Nashville's musicians 25 years ago during the shutdown. All told, over $70,000 was raised in contributions to Local 30-73.

Minnesota Redux in Nashville?

I left that convention reinvigorated but also knew I was returning to a situation that was beginning to feel similar to Minnesota's unreasonable proposals.

As most Nashville residents now know, the Symphony was in negotiations this summer for a successor agreement. Negotiations between musicians and management began far later than normal, mostly due to the Symphony's negotiations with the banks over the debt on the Schermerhorn Symphony Center. The Symphony bank settlement was achieved during our first negotiating sessions in mid-June.

For years we had a good relationship with our board and administration because they supported artistic quality

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and understood that paying a livable wage would attract talented musicians who would want to stay in Nashville. While other orchestras were facing boards willing to lock their musicians out to try to gain catastrophic concessions, we had been assured this would not happen in Nashville. You can surely understand the betrayal we felt when presented with proposals that reduced the orchestra to numbers and efficiency. There was no discussion about artistic quality or acknowledgement that the commitment to provide a livable wage was responsible for making the Nashville Symphony the impressive, Grammy-winning orchestra it has become. Additionally, we were expected to take larger cuts than the staff because our salaries had increased faster than theirs. Ironically that attitude was not shared by any of the staff members I spoke to. They, like we, recognized that the orchestra should be supported first because we are the product.

For two weeks we tried convincing them that it would be shortsighted to cut concerts that do not generate income but heighten our visibility and provide service to the community, such as our free parks concerts. We argued that education programming had been derailed and they needed to use the orchestra more effectively. Many issues were discussed but when we were told our counter-proposal was not a good faith offer, we walked out. The concept of a one-year contract was only agreed upon after threatening to lift the press blackout – we had a great press release ready to go – and off the record discussions that significantly increased the incredibly insulting wage offer on the table when we walked out.

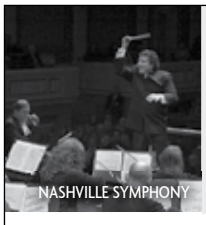
Previous concessions in 1988 and 1993 resulted in cutting weeks from the season, but it took 18 years to return to a 43-week season after the shutdown 25 years ago. This time, based on what has occurred all over our industry, the negotiating team believed if we cut weeks they would never be restored. We agreed that education services and putting musicians out into the community was vitally important to sustain the orchestra long-term.

We also believe this must be a short-term solution; the board and management have a lot of work to do to raise additional funds after ignoring annual campaign fundraising in lieu of capital campaigns for a decade. The endowment fund was drained to buy the building, so it must be restored soon as well. Changes and healing will be required to regain trust in management. While forensic accountant, NSO interim-COO, and chief spokesperson for management during recent bargaining, Myles MacDonald, will soon depart, he has been asked to return for negotiations next year. In addition, long-term staff members continue to leave; the latest of which, sadly, is Michael Kirby, our CFO of 15 years, who always responded whenever I asked for any information – he will be missed. .

Sharing failure and success

ICSOM delegate Brad Mansell and I headed to ICSOM in Kansas City to recharge while Local 257 musicians were voting on ratification of the new contract with the Symphony Association. At ICSOM I found much to inspire me, and many ideas and contacts to help us this year. By far the single most profound statement occurred during the Minnesota Orchestra presentation: Kevin Watkins, who recently joined their negotiating team, was speaking about his previous work on the Logistics Committee. He said that finding ways to assist musicians during the lockout had shown him "we can do management's job, but they can't do ours." We are highly skilled and trained musicians who do something only a tiny portion of the country can do, just like professional football or baseball players, surgeons, and others who have dedicated their lives – some since childhood – to their craft.

So what will this year bring us? My hope is that, while it will take time, morale will improve, that we can learn to trust management again, and that the board will rededicate themselves to supporting the orchestra and restoring the Nashville Symphony to its former glory as soon as possible. This is Nashville. Quality does matter. TNM



UPCOMING AT THE
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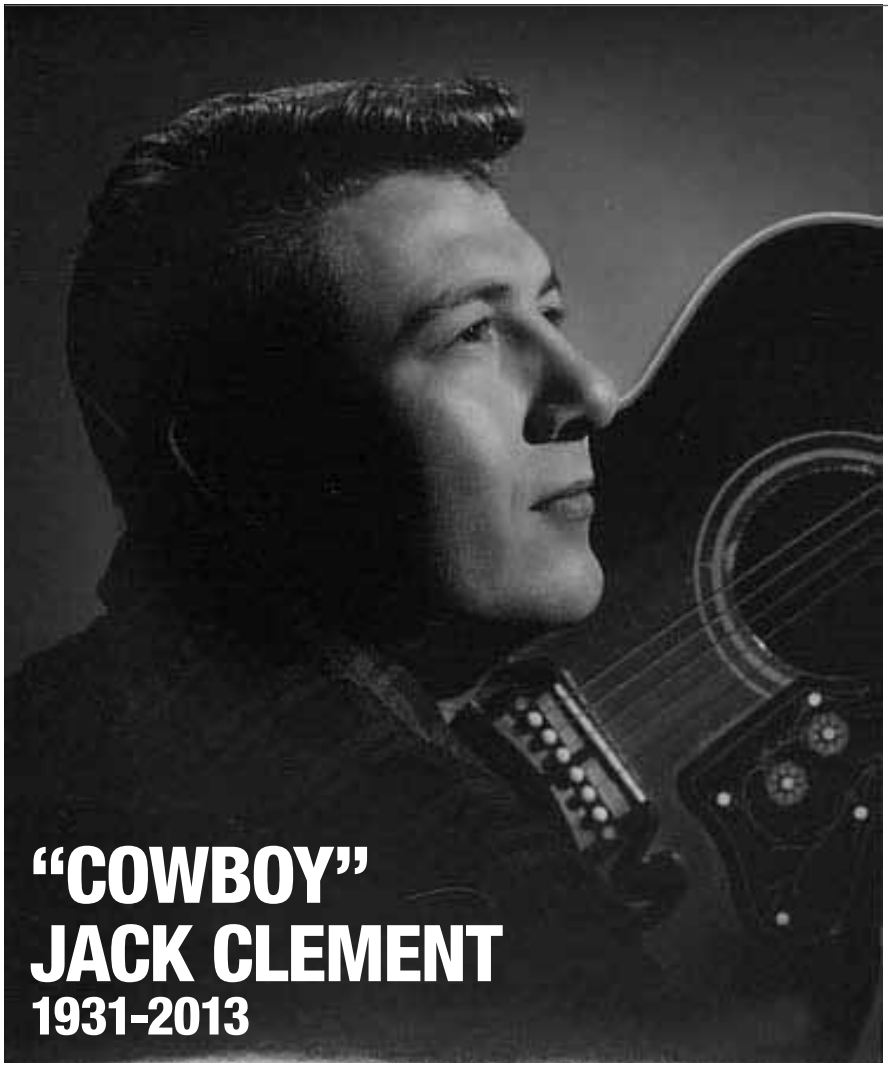


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STRAVINSKY'S FIREBIRD • November 7, 8 & 9
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"COWBOY" JACK CLEMENT
1931-2013

"Cowboy" Jack Clement, 82, a life member of AFM Local 257, died Aug. 8, 2013 at his home in Nashville. Clement, who will be inducted posthumously into the Country Music Hall of Fame this fall, had a long, multi-faceted career. He was a producer, engineer, songwriter and arranger, and played guitar, dobro, mandolin and ukelele.

Clement was born April 5, 1931, in Whitehaven, Tenn., near Memphis. He enlisted in the Marines as a teenager, and afterward toured with a bluegrass band. He then found work at Sun Records where he mixed sessions for Roy Orbison, Carl Perkins, Johnny Cash, Charlie Rich and Jerry Lee Lewis. He moved to Nashville after his time at Sun and worked here with Chet Atkins, Charley Pride and Don Williams, as well as many other artists.

Clement's work crossed genres, and included production credits for U2 and Louis Armstrong. He built four of Nashville's leading studios, produced a cult classic horror film and made perhaps the world's first music video with Williams.

He was inducted into the Nashville Songwriters Hall of Fame in 1973; his writing credits include "Guess Things Happen That Way," and "Ballad of a Teenage Queen." He was also a member of the Rockabilly Hall of Fame, and the recipient of a lifetime achievement award from the Americana Music Association.

Clement's survivors include his longtime companion, Aleene Jackson; one son, Niles, and one daughter, Alison.

"Time is the only thing you can truly give away."
– Cowboy Jack Clement

Gibson graduated from Vanderbilt with a degree in math and physics and played baritone saxophone for the Karl Garvin Band.



WALTER PAUL GIBSON, JR.
1927-2013

Walter Paul Gibson, Jr., a life member of the Nashville Musicians Association, died at age 86 on Aug. 4, 2013 in Huntsville, Ala. Born in Cleveland, Tenn., in 1927, he graduated from Vanderbilt University in 1950 with a double major in math and physics. A longtime member of the Karl Garvin Band, Gibson played baritone saxophone, and joined AFM Local 257 in November, 1947.

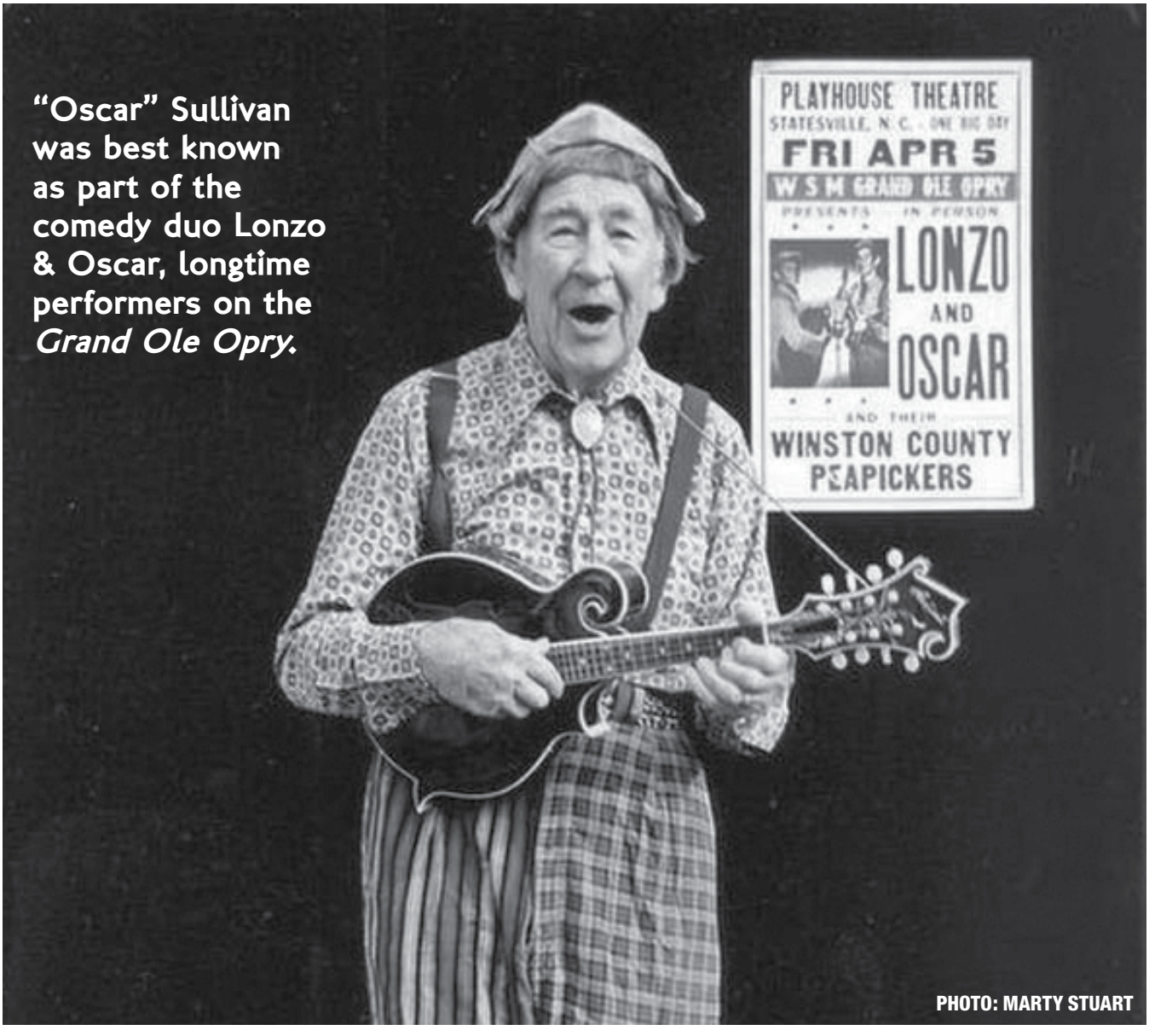
A veteran, Gibson served during the post-war European occupation, and after graduation worked with Redstone Arsenal in Huntsville in the field of computers.

Gibson was preceded in death by his wife of 56 years, Mary Jane Knowles Gibson. Survivors include his daughter, Suzanne Gibson Naumann, and two grandsons.

A memorial service was held Aug. 10 at the Church of the Nativity in Huntsville.

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"Oscar" Sullivan was best known as part of the comedy duo Lonzo & Oscar, longtime performers on the *Grand Ole Opry.*

PHOTO: MARTY STUART

ROLLIN "OSCAR" SULLIVAN 1920-2013

Rollin "Oscar" Sullivan, 93, died Sep. 7, 2012, in Madison, Tenn. The life member joined the Nashville Musicians Association in January 1945. Sullivan was best known as part of the comedy duo Lonzo & Oscar, longtime performers on the *Grand Ole Opry.*

A Kentucky native, Sullivan grew up playing and listening to music. He was a mandolin player, and formed a duo with his brother Johnny. their career began on WTJS in Jackson, Tenn.

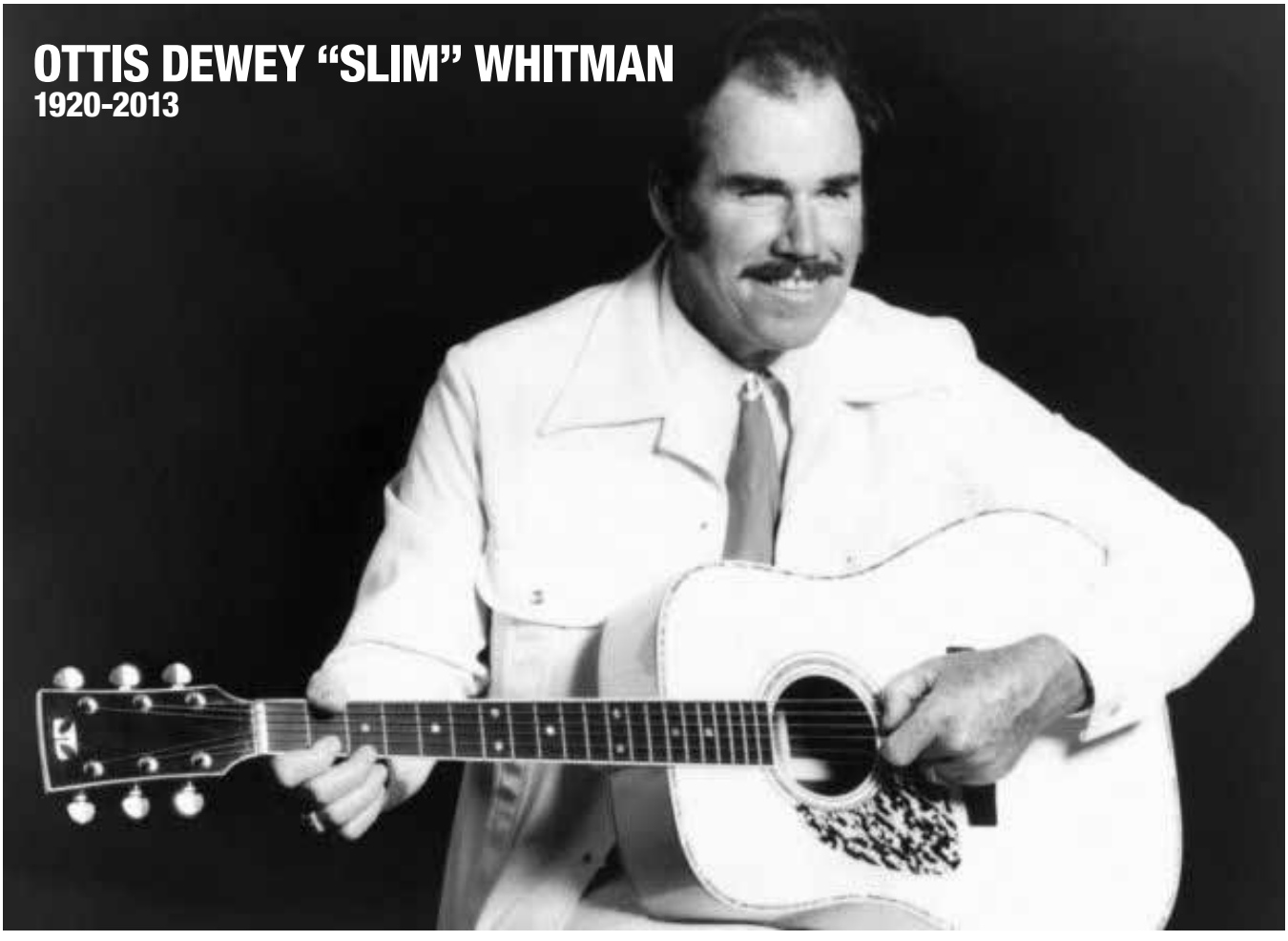
In 1942 Sullivan joined the *Opry* group Paul Howard & His Arkansas Cotton Pickers, and also began performing with Eddy Arnold in 1944. Arnold paired Sullivan with another band member, Lloyd George, to form a comedy duo to open his shows. The act was a hit and Arnold recommended them to both RCA Records and the *Grand Ole Opry.*

After George left to go solo, Sullivan's brother Johnny became the second Lonzo, and the two had a radio hit in 1961 called "Country Music Time." The duo became known for their comedic songs as well as being fine instrumentalists. Some of their well-known songs include "I'm My Own Grandpa," "Did You Have to Bring That Up (While I Was Eatin')" and "Take Them Cold Feet Outta My Back."

After Sullivan's brother died, a third Lonzo — David Hooten — joined the duo. They released a non-comedy album for GRC from which came the 1974 hit "Traces of Life." Sullivan and his partner left the *Opry* in 1985 after each developed heart problems.

Sullivan was preceded in death by his first wife, Ruth McAdams Sullivan, and Geneva Busby Sullivan; and two brothers, Phil and Johnny. Survivors include one daughter, Linda Harper; five grandchildren and six great-grandchildren.

Funeral services were held Sept 11, 2012 with interment at Forest Lawn Memorial Gardens.



OTTIS DEWEY "SLIM" WHITMAN, JR. 1920-2013

Ottis Dewey Whitman, Jr., known professionally as Slim Whitman, died June 19, 2013 at age 90 in Orange Park, Fla. The singer-songwriter and guitarist was known for his yodeling abilities and a high three-octave range falsetto.

A Florida native, Whitman was born in 1923, and grew up listening to Jimmie Rodgers and Gene Autry. He married his childhood sweetheart, Geraldine Crist, in 1941. Whitman worked as a ship fitter and boilermaker until he joined the Navy and was assigned to the U.S.S. Chilton in 1943. It was aboard the ship that he first found an old guitar, strung it backwards to accommodate his left-handed playing style, and began entertaining the sailors.

After his World War II service Whitman had his first break when Colonel Tom Parker heard him and offered to represent him. He signed with RCA Records and released his first single in 1948. Whitman was a member of *Louisiana Hayride*, and also toured extensively in the '50s with Elvis Presley. In the early '50s he had his first Top 10 single with "Love Song of the Waterfall," and followed it with "Indian Love Call," which reached No. 2 on country charts and also appeared in the Top 10 pop charts.

Whitman's success translated well overseas, and in 1955 he had a No. 1 pop song in the United Kingdom with "Rose Marie." The single spent 19 weeks in the charts and 11 weeks at No. 1, setting a record that endured for 36 years.

In 1955 Whitman joined the *Grand Ole Opry*, and the following year appeared in the film musical *Jamboree*. His success continued in the United States, but was even greater abroad, where his compilation album *The Very Best of Slim Whitman* was No. 1 for six weeks on the U.K. album chart in 1976, and his 1977 album *Red River Valley* performed equally well.

Whitman's "Indian Love Call" was featured in the 1996 film *Mars Attacks!* as a weapon against the alien invasion, and the song was also used in *Close Encounters of the Third Kind*.

Whitman was preceded in death by his wife of 67 years, Geraldine. Survivors include one daughter, Sharon Beagle; one son, Byron; two grandchildren and two great-grandchildren.

Whitman, the singer-songwriter and guitarist, was known for his yodeling abilities and a high three-octave range falsetto.

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ROY "CHUCK" WRIGHT 1920-2013

Roy "Chuck" Wright, age 93, died June 29, 2013. He was a bass player, and a life member of AFM Local 257, which he joined in October 1946. Born in White Water, Okla., on April 10, 1920, he was the son of Thomas and May Caudill Wright, who were farmers.

A World War II veteran, Wright served in the 404th Field Artillery under General George Patton. After the war he joined the Willis Brothers and formed a group called the Oklahoma Wranglers, who became the opening act for Eddy Arnold. Wright wore Native American dress on stage, and would accompany Arnold after his band performed.

Wright played on Hank Williams' first Sterling recording session at WSM in 1946, and appeared in two movies in 1949, *Feudin' Rhythm* and *Hoedown*. In 1974 he moved to Grove, Okla., where he formed the White Water Boys, and later founded the Golden Years Band.

In addition to his parents, he was preceded in death by his wife, Velma; four brothers, Abraham, Ace, James and Charles; three sisters, Opal, Ella, and Marjorie; one daughter, Dixie Jones, and one stepson, Michael Dan Patrick.

Survivors include one daughter, Nanette Johnson, one son, Ron Wright, one sister, Lola Rogers; one stepdaughter, Jenny Fields; three grandchildren, one great-grandson, several step-grandchildren and step-great-grandchildren as well as many cousins, nieces and nephews.

Funeral services were held July 2 at Butler Cemetery in Grove, with Reverend Jim Pelley officiating. TNM

IN MEMORIAM

The officers, staff and members of Local 257 extend our deepest sympathies to the families and friends of our members who have recently passed away. You are in our thoughts, hearts and prayers.

Name	Born	Joined	Died	Life Member
Jack H Clement	04/05/1931	05/06/1965	08/08/2013	Y
Walter Paul Gibson, Jr	04/02/1927	11/06/1947	08/04/2013	Y
Robert Thames, III	09/27/1949	07/16/1992	10/05/2013	
Thomas H Wells	06/18/1951	11/17/1978	09/25/2013	

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Jefferson A Jarvis
Dina M Johnson
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Craig Dwayne Koons
Eric Reid McClure
Ryan Oliver Murphey
Marco Pinna
Gene Sisk
Timothy J Thompson
John Henry Trinko

RESIGNED

William S Crain

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Sign up for the electronic version of the Nashville Musician by sending an email to kathyo@afm257.org

DO NOT WORK FOR

The "Do Not Work For" list exists to warn our members, other musicians and the general public about employers who, according to our records, owe players money and/or pension, have failed to sign the appropriate AFM signatory documents required to make the appropriate pension contribution, or are soliciting union members to do non-union work.

TOP OFFENDERS LIST

RecordingMusicians.com - Alan and Cathy Umstead are soliciting non-union recording work through this website and elsewhere. Do not work for them under any circumstances without an AFM contract.

These are employers who owe musicians large amounts of money and have thus far refused to fulfill their contractual obligations to Local 257 musicians.

Positive Movement/Tommy Sims (multiple unpaid contracts – 2007 CeCe Winans project/Made initial payment)
Terry K. Johnson/ 1720 Entertainment (unpaid contracts/unauthorized sales - Jamie O'Neal project)
Beautiful Monkey/JAB Country/Josh Gracin
Eric Legg & Tracey Legg (multiple unpaid contracts)
Ray Vega/Casa Vega
Quarterback/G Force/Doug Anderson
Rust Records/Ken Cooper (unpaid contracts and pension)
Revelator/Gregg Brown (multiple bounced checks/ unpaid contracts)

UNPAID CONTRACTS AND PENSION

Accurate Strategies, Inc.
Adagio Music/Sam Ocampo
Wayd Battle/Shear Luck
Beautiful Monkey/JAB Country
Bottled Lightning/Woody Bradshaw
Bull Rush, Inc/Cowboy Troy (unpaid demo upgrade – making payments)
Casa Vega/Ray Vega
Cat Creek Publishing
Chez Musical/Sanchez Harley
Compass Productions - Alan Phillips and David Schneiderman
Daddio Prod./Jim Pierce (making payments)
Summer Dunaway
Field Entertainment Group/Joe Field
Goldenvine Prod./Harrison Freeman
Golden Vine/Darrell Freeman
Greg Holland
Home Records/David Vowell
Hot Skillet/Lee Gibson (unpaid contract/limited pressing signature)
Mark Hybner
Kyle Jacobs
Katana Productions/Duwayne "Dada" Mills
King Craft, Inc./Michael King
Ginger Lewis
Line Drive Music
Lyrically Correct Music Group/Jeff Vice
MCK Publishing/Rusty Tabor
MPCA Recordings/John Titta
Mark McGuinn
Marty McIntosh
Miss Ivy Records/Bekka Bramlett (unpaid upgrades)
MS Entertainment/Michael Scott
Multi-Media
Steve Nickell
One Shot Management
Anthony paul Company
Quarterback/G Force Music/Doug Anderson
RLS Records-Nashville/Ronald Stone
Region One Records
RichDor Music/Keith Brown
River County Band/SVC Entertainment (unpaid demo conversion/pension)
Robbins Nashville
Round Robin/Jim Pierce (unpaid contract – making payments)
Shauna Lynn
Shear Luck Productions/Wayd Battle
Shy Blakeman
Singing Honey Tree
Sleepy Town/David Lowe
Small Time Productions, Inc./Randy Boudreaux
Sound Resources Prod./Zach Runquist
Mark Spiro
Spangle 3/Brien Fisher
Sterling Production Mgmt/Traci Sterling Bishir
Tough Records/Greg Pearce (making payments)
Adam D. Tucker
Eddie Wenrick

UNPAID PENSION ONLY

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Comsource Media/Tommy Holland
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Jimmy Fohn Music
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Randy Hatchett
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Honey Tree Prod.
Engelbert Humperdinck
In Light Records/Rick Lloyd
Little Red Hen Records/Arjana Olson
Malaco
Pete Martinez
Maverick Management Group
Mike Ward Music (pension/demo signature)
Joseph McClelland
Tim McDonald
Joe Meyers
Missionary Music
Jason Morales (pension/demo signature)
O Street Mansion
OTB Publishing (pension/demo signature)
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Reach Ministries
Ride N High Records
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Barry Preston Smith
Jason Sturgeon Music
Nathan Thompson
Veritas Music/Jody Spence
Roy Webb
Michael Whalen

AFM NON-SIGNATORY PHONO LIST

We do not have signatory paperwork from the following employers — pension may have been paid in some cases, but cannot be credited to the proper musicians without a signatory agreement in place. If you can provide us with current contact info for these people, we will make sure you get your proper pension contribution for your work.

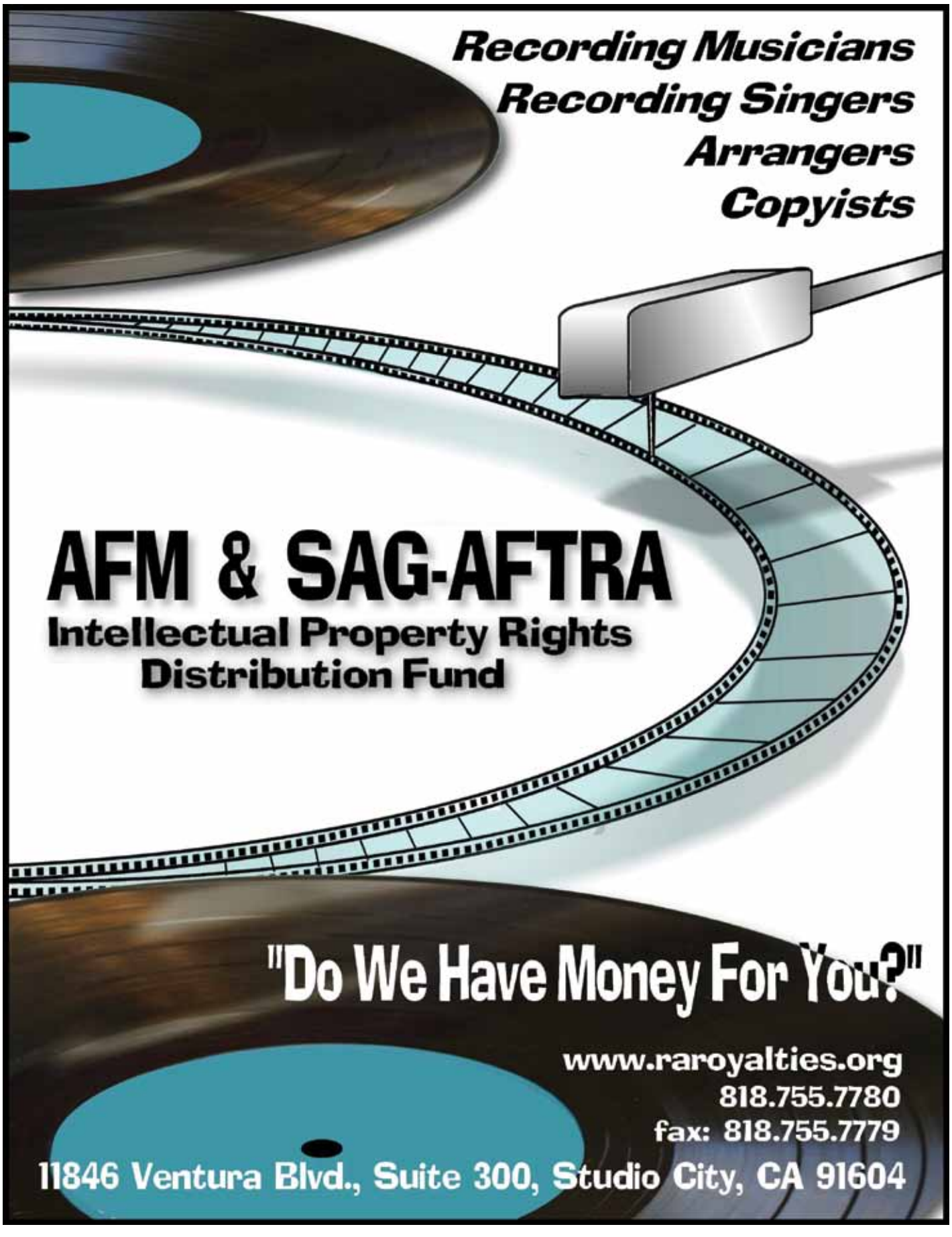
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AFM LOCAL 257 WILL BE CLOSED FOR

Veteran's Day
Monday, Nov. 11

Thanksgiving
At noon on Wednesday, Nov. 27, Thursday, Nov. 28 and Friday, Nov. 29

Christmas
Monday, Dec. 23 through Wednesday, Jan. 1, 2014


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Next General Membership Meeting

Thursday, November 7, 2013