The Nashville Musician
Unity • Harmony • Artistry • Diversity
OFFICIAL JOURNAL OF AFM LOCAL 257
JANUARY - MARCH 2019



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RICKY SKAGGS
JOHNNY GIMBLE

MARTY STUART
AND HIS FABULOUS SUPERLATIVES



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Official Journal of the Nashville Musicians Association, AFM Local 257 | JANUARY — MARCH 2019

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Next General Membership Meeting Wednesday, Feb. 27, 2019

The next Local 257 General Membership Meeting is scheduled for Wednesday, Feb. 27, 2019 at the local. Doors will open at 1:30 p.m. and the meeting will start promptly at 2 p.m. As usual, there will be officer reports and discussion on a number of important issues. We need 30 members to reach a quorum and be able to do business, so please try to attend if you can.
On the agenda for this meeting are the following:

1. **A proposed increase in the Local 257 "Miscellaneous Live and Steady Engagement Wage and Scale Sheet."** There will be discussion and confirmation of increases in the various sections of our Live Scales Rate Sheet. The starting point is a 10 percent increase. Each category will be discussed and approved separately. Of particular interest are Concert Scale, which affects CMA MusicFest pay, and the Theater Rates, which apply to TPAC shows and the like. Raises in the latter category will take effect in late summer in order to match their schedule. Any other raises will take effect on April 1, 2019, unless membership amends the proposal. The rate sheet is too lengthy to be printed in here, but it is on our website and also available here at the office if you want a hard copy. **Executive Board Recommendation: Favorable.**
2. **A proposal to raise the Local 257 "Road Scale,"** which has not been raised since 2010. The current minimum rate for touring is $200/show plus $35 per diem. The Local 257 Executive Board is proposing a new rate of $285/show and will entertain proposals to raise the per diem rate. **Executive Board Recommendation: Favorable**
3. **Officer salaries for President and Secretary/Treasurer will be discussed.**

Nashville Musicians Association
AFM Local 257, AFL-CIO
Minutes of the Executive Board Meeting Aug. 13, 2018

PRESENT: Vince Santoro(VS), Dave Pomeroy(DP), Jerry Kimbrough(JK), Tom Wild(TW), Laura Ross(LR), Steve Hinson(SH).

ABSENT: Andre Reiss(AR), Jonathan Yudkin(JY), Jimmy Capps(JC).

President Pomeroy called the meeting to order at 9:07 a.m.

MINUTES: Minutes from July 6, 2018 were distributed.
MSC to approve as amended. LR, JK.

PRESIDENT'S REPORT: The following issues were discussed:

1. Pomeroy has been communicating with Belmont University leadership expressing the musician community's continued concerns over non-union recording sessions for big media companies being solicited by Ocean Way, which is owned by Belmont.
2. Overdue work dues have been cut in half.
3. Pomeroy is trying to set up a meeting with Lamar Alexander about pension issues and pending legislation, but thus far has been denied.

BOARD ACTIONS:

1. Proposal discussed about Movement for Affordable Housing allowing them to use our name and logo. MSC to approve. TW, SH.
2. Proposal discussed about sponsorship in the amount of $500 for Leadership Music advertising outreach. MSC to approve. JK, SS.

TREASURER'S REPORT: Santoro distributed financial reports and fund balances. He reported the following:

1. Local 257 roof repair is finished. There was a tree growing in one of the drains that caused leaks during heavy rains. Don Kennedy is same company that installed skylight. Our agreement with them includes an annual maintenance schedule.

2. The local has dropped UVerse from our ATT bundle. The install of DirecTV coupled with their current promotions saves the local about $40/mo.

3. Awaiting tax exempt status with ATT protocol.
4. The financial auditor who normally does the audit of the Funeral Benefit Fund has withdrawn. CPA Consulting Group will do our 2017 audit at a cost of $4-$5K.

MSC to approve Sec-Treas report. LR, SS.
MSC to approve new member apps. LR, TW.
Motion to adjourn. TW, SH.
Meeting adjourned at 10:11 a.m.

Nashville Musicians Association
AFM Local 257, AFL-CIO
Minutes of the Executive Board Meeting Sep. 14, 2018

PRESENT: Vince Santoro(VS), Dave Pomeroy(DP), Andre Reiss(AR), Tom Wild(TW), Laura Ross(LR), Steve Hinson(SH), Danny Rader (DR).

ABSENT: Jerry Kimbrough(JK), Jonathan Yudkin(JY), Jimmy Capps(JC).

President Pomeroy called the meeting to order at 9:10 a.m.

MINUTES: Minutes from Aug.13, 2018 were distributed.
MSC to approve as amended. LR, DR.

PRESIDENT'S REPORT: The following issues were discussed:
1. The Butch Lewis Act has been modified and in its current form, may not include our AFM-EP Fund. Talks continue in Washington, D.C.
2. Pomeroy has been communicating with Belmont leadership regarding the ongoing promotion of Belmont's Ocean Way studio as a place to do non-union recording sessions.
3. Tommy Sims is working on a deal that would allow him to pay off his long-standing financial obligation to members who have been owed money for a long time.

BOARD ACTIONS:
MSC to approve 2019 Annual Dues structure. AR, SH.

TREASURER'S REPORT: Santoro distributed financial reports and fund balances. He reported that CPA Consulting Group has begun auditing Local 257's Funeral Benefit Fund, and should have it completed by the end of September.

MSC to approve Sec-Treasurer report. SH, LR.
MSC to approve new member apps. SH, LR.
Motion to adjourn. LR, AR.
Meeting adjourned at 9:57 a.m.

Nashville Musicians Association
AFM Local 257, AFL-CIO
Minutes of the Membership Meeting Nov. 5, 2018

PRESENT: James West, Chris Bauer, Bruce Dudley, Mark Weber, Sam McClung, Steven Sheehan, Paul Ossola, Seph Allen, Jason Howard, Bob Mater, Rich Eckhardt, Andrew Lipow, John England, Chuck Bradley, Mark Winchester, Fred Newell, Lee Worden, Jerry McPherson, Byron House, Devin Malone, Margaret Mason.

EXECUTIVE BOARD PRESET: SH, AR, TW.

HEARING BOARD PRESENT: Kathy Shepard, Teresa Hargrove, Tiger Fitzhugh.

PARLIAMENTARIAN: N/A

OFFICERS PRESENT: Vince Santoro, Dave Pomeroy, Steve Tveit.

PRESIDENT POMEROY CALLED MEETING TO ORDER AT: 2:59 p.m.

PRESIDENT'S REPORT:
1. Contract agreement for NSO.
2. Live track use has been codified at $170/show+pension at Phono negotiations.
3. Lower Broadway still needs a level playing field.
4. Pomeroy has pre-emptively cleared the way for the letter that is to be sent to Belmont alumni concerning Ocean Way non-union work.
5. Tom Wild discussed the push for RMA membership.

TREASURER'S REPORT:
1. A small repair to the local's exterior window frames was conducted by Russell Glass.
2. The audit of the Funeral Benefit Fund has been conducted by CPA Consulting Group and met the deadline for submission.
3. The state of California has been holding a tax bill of ours until they are satisfied that we are tax-exempt. We've sent everything they've asked for but still do not have their approval or, more importantly, our money.

AGENDA:
Discussion of proposed 2019 Annual Dues:
2019 Regular Member Annual Dues Proposal
(must be approved by membership at Nov. 5 meeting)

$165.00……Local Dues
66.00……AFM Per Capita
59.00……Funeral Benefit Assessment
3.00……Emergency Relief Fund
$293.00……Total without voluntary contributions
3.00……Emergency Relief Fund (voluntary)
2.00……AFM Tempo Fund (voluntary)

$298.00……Total 2019 Dues Regular Members (including $5 voluntary)

2019 Life Member Annual Dues Proposal
(must be approved by membership at Nov. 5 meeting)

$ 63.00……Local Dues
50.00……AFM Life Member Per Capita
59.00……Funeral Benefit Assessment
3.00……Emergency Relief Fund
$175.00……Total without voluntary contributions
3.00……Emergency Relief Fund (voluntary)
2.00……AFM Tempo Fund (voluntary)

$180.00……Total 2019 Dues Life Members (including $5 voluntary)

1. Regular membership dues, MSC to approve proposal. John England, Seph Allen.
   Unanimously approved.
2. Life membership dues, MSC to approve proposal. Devin Malone, Chuck Bradley.
   Unanimously approved.

MSC to adjourn meeting. TW, Margaret Mason.
Meeting adjourned at 3:54 p.m.

TNM



You don't have a voice unless you use it.

BY DAVE POMEROY

For 116 years, the AFM and Local 257 have been the most effective way for musicians to protect themselves and have a voice in their working environment. However, that voice only works if you use it.

Can we hear you now?

I recently have been involved in several "cleanup" projects, including one going back five years. A song recorded "off the card" in 2014 got in a major motion picture in 2016, which would create a new long-term revenue stream — except for the fact that there was (1) no paper trail, (2) everyone did the work off the card, and (3) no one said a word to us. Finally, one person spoke up, and the six-month process of getting a contract, appropriate session pay, and pension payments began.

It took a while to convince the artist to make it right, but they finally did, five years after the fact. Here's the point - if you don't speak up, we can't help you, and we give you a voice that will be heard, so "use it or lose it." We can't improve our service to you if you don't communicate with us.

Get involved

I first got involved in AFM 257 business more than 25 years ago, to fix a problem with our live club contract. Dozens of members were brought up on charges by our business agent for performing without a signed contract from the club owner. This was an unrealistic situation, because as we all know, when you are playing original music in a listening room, in the vast majority of cases the band is playing for the door receipts and the club makes their money on drinks and food. I complained about it at a member meeting and was named head of a committee to address the problem. We wrote a bylaw that allowed the bandleader to be the employer instead of the club owner, and as long as the minimum scale was made, the problem was solved.

AFM 257 member Pat Alger did a similar thing several years earlier to allow musician-songwriters to play a free writer's night without pay, at their discretion, rather than being brought up on charges by the Hearing Board.

Right to work (for less)

It is no secret that Tennessee's right to work status allows employers to convince musicians to work for less than they deserve. RTW also makes it more difficult for a labor union to do much about it, unless musicians are willing to stop undercutting each other and stand up for their intellectual property rights by saying "No," or better yet, asking The Question: "Can we do this on an AFM contract?" That is exactly how Nashville became Music City. When you do a "buy-out" nonunion recording session, no matter how many records are sold or how many times that music is used elsewhere, you will never see another penny. When it comes to film and television music recorded nonunion, there are huge amounts of money in residuals that you deserve but will never get without an AFM contract.

Bad actors

Those who want to take advantage of you will make any number of excuses for doing so, and even try to convince you they are helping you. Videogame companies are making unprecedented profits, yet won't pay scale wages or pension when they come to Nashville to record at the invitation of those who profit from underpaying musicians. At a time when every pension contribution is important, the incalculable amount of money being denied to your retirement income by unscrupulous employers, including those you can find on our Do Not Work For List, [page 34] cannot be justified.

We will continue to work in every way possible to bring these companies onboard with the AFM, and will be asking for your help in doing so. I will finish this subject by saying that anyone who wants to discuss how to improve this situation is welcome to come to me in confidence and speak freely. I will never throw a musician under the bus or betray their trust by revealing their identity to an employer.

Nonmembers

Many of you work side by side with musicians that you may assume are AFM members but are not. Nonmembers who use our services without paying for them are taking advantage of those of us who pay our dues. These folks have no reason NOT to join the AFM and many good reasons to do so and become part of our team. We are going to be making a strong push this year for more new members and will be asking for your help. The more of us there are, the stronger we can be. It's that simple.

It's been 10 years

Jan. 2, 2019 marked 10 years since I was first sworn in as president of AFM Local 257. The very next day, Jan. 3, I had a house fire and lost my dog Duke and quite a few instruments, along with many other possessions. That day I learned that life is not about your stuff. Losing Duke was the hardest part of all, but I gained so much from all the love and support I received. I can truly say the whole experience was life-changing in a positive way and has helped me immeasurably as I have learned how to do this job. That day I also learned just what an amazing community we have here in Music City. So many people, including some I barely knew, reached out and offered me help that I was overwhelmed by the selflessness of others.

Looking back at the union side of things, I am proud of what we have accomplished together over the past 10 years, both locally and nationally, by working as a team towards common goals that raise the bar for everyone. I believe that we have a lot of good things to look forward to as well, as long as we remember to stick together. Vince Santoro and I are honored to be your elected Local 257 officers, and we take that responsibility very seriously. Our job is to promote respect for musicians, get you paid fairly for the work you do and protect the intellectual property you create. Thanks for reading and know that we have your back. If we don't who does?

TNM



We always look for new, creative ways to introduce ourselves and our mission to this vibrant community.

BY VINCE SANTORO

I attended an AFM officer training seminar, partnered by AFL-CIO organizers, in Washington, D.C., in early December. It was very educational and I learned quite a bit. Most eye-opening, though, was that I got to hear from locals across the U.S. and Canada about how they do business. Some, like Local 257, must deal with abhorrent right-to-work laws, and others without. The sizes of the locals whose representatives attended varied across the spectrum but most, I found out, were small when compared to ours.

Cooper Hall — a bridge to the community

The first day, I created quite the buzz when I mentioned that we have a rehearsal hall. I was practically alone amongst all these reps whose offices might be a room in their home or a tight space allocated by some caring benefactor. Right off the bat it was apparent just how lucky we were to have such a luxury and be able to use it to the benefit of our members.

Later on that first day we were all asked what types of community outreach we conduct at our jurisdictions and while others stated how they struggle to get much going, I was able to rattle off a list of how the rehearsal hall alone gives us the opportunity to roll out the red carpet for events and programs that we deem honorable and that connect us in the best way possible to our Nashville community. We host regular Musician/Songwriter Jams that connect our members to aspiring songwriters who are on the cusp of having their songs recorded in real-world situations. The jams give the musicians a taste of what it's like to have a chart plopped in front of them and get them accustomed to following a musical director's lead. The songwriter gets a taste of hearing how real musicians interpret their song. A true two-way outreach.

The hall gives us the opportunity to host an AA group that has met here for years. Several families of deceased members have held celebrations of life events here. 2018 saw others use the hall for such fests as the Van Laar Trumpet Day clinic which, I've heard from brass players I know, was a mighty successful and impressive display and demonstration of the company's instruments. Our healthcare advocate, RJ Stillwell, has done short, informative seminars on today's ever-changing healthcare landscape. There's no limit to the community outreach that can be accomplished with a meeting venue like Cooper Hall, although we are always making our presence known outside the building, too.

Local 257 booth — a popular Career Fair destination

It may be true that musicians tend to be night people, but when the call time is daybreak, it's a special picker who can hit the downbeat with gusto! Every year we gather a band, consisting of whoever has an opening and is willing, to set up in the Music City Center for Career Day. We play music for upwards of 3,500 high school students who are paraded through the center in timed waves to meet with all kinds of company representatives and ask how a person might make their own career choices. In between songs we answer them respectfully in hopes they take away the impression that musicians deserve to be as respected as firefighters, lawyers, teachers, etc.

Music heals

Other outreach paths we regularly follow are Heal The Music Day which has helped many musicians who cannot afford a healthcare situation otherwise. That organization increased the amount they collected from $250,000 last year to more than $350,000 this year, which will go a long way towards helping folks in need.

We are working with a group called Music For Seniors to help them help older musicians earn a decent rate playing at nursing homes, memory care facilities and assisted living communities. The people in the facilities are entertained with grace and the understanding that many people may need this very kind of outreach eventually. We helped sponsor a benefit which put a good chunk of change toward what we hope will help them partner with our Music Performance Trust Fund to really step up exactly the type of community tie-ins our members and all musicians can make happen.

The Music Performance Trust Fund is key to pulling together players and venues with limited funds. Blues in Schools is a group put together by Shannon Williford which presents a program to K1-12 schools that teaches through audience participation how the blues is part of the American experience. They would not be able to do this without the MPTF.

Community outreach — part of our mission

Between keeping our Cooper Hall booked continuously and the outside efforts to local entities, we find ourselves in a deep relationship with all walks of Nashville life. We don't just rest on our laurels but always look for new, creative ways to introduce ourselves and our mission to this vibrant community that we call Music City. TNM

Next General Membership Meeting 2 p.m. Feb. 27, 2019

jeff hamilton trio

< **JEFF HAMILTON, JON HAMAR, TAMIR HENDLEMAN** (l-r)



1.


3.


2.

1. **DORIS MCMURRY,** happy winner of an autographed guitar and other goodies from the Dottie West birthday bash, which raised over $9,000 for the Local 257 ERF fund.

2. **BILL LLOYD** interviewed guitarist **SONNY GARRISH** (right) at the CMHOF Nashville Cat event in December.

3. Bassist **PAUL OSSOLA** celebrates his 25-year and life member pins with (left) Vince Santoro and (right) Dave Pomeroy.

continued on page 10



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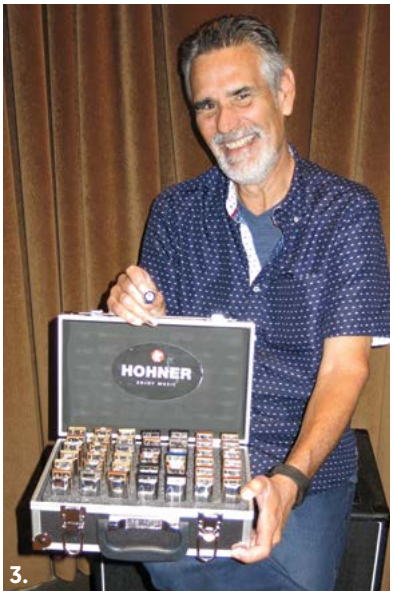
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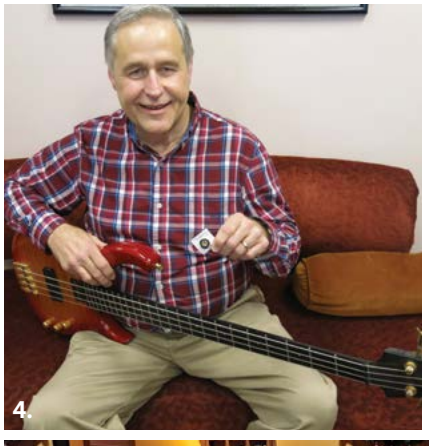
1. Staffing the most popular booth at the Metro Schools MIddle School Career Fair is always fun for everyone. (l-r) **DAVE POMEROY**, **LEE WORDEN**, **VINCE SANTORO**, visitor **JUDGE SHEILA CALLOWAY**, **SHANNON WILLIFORD** and **WILL BARROW**.

2. Life member and multi-instrumentalist **JOE EDWARDS** received the ROPE Entertainer of the Year award.



3.

3. Harmonica player **TIM GONZALEZ** shows off his harps and his 25-year pin.



4.

4. Bassist **TOM PRINCE** displays his brand new life member pin.



5.

5. We bid "Happy Retirement" to longtime employees Anita Winstead and Teri Barnett. (l-r) Kathy Osborne, Vince Santoro, Steve Tveit, Paige Conners, Kathy Shepard, Laura Ross, Winstead, Dave Pomeroy, Barnett, Laura Birdwell, Sarah Bertolino, Leslie Barr.





1.



3.


4.



2.

1. Santa takes note of **LARRY PAXTON'S** pup Homer's Christmas list.

2. Santa talking bottom line with Local 257 accountant **RON STEWART**.

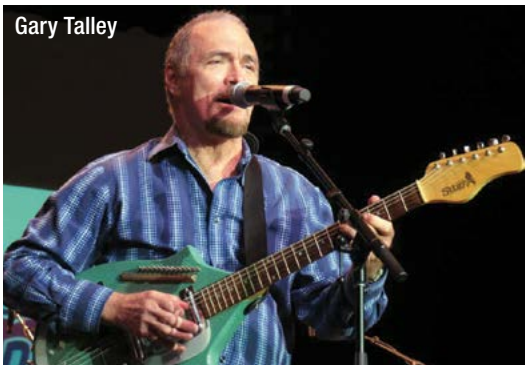
3. Santa fellowships with drummer **JOHN ROOT**.

4. The jolly elf greets drummer **MILTON SLEDGE**.

TNM




Jay DeMarcus


Gary Talley

JAY DEMARCUS

Jay DeMarcus, bassist for Rascal Flatts, launched a new Christian music label last October. Red Street Records' roster will include the vocal quartet Avalon and singer Lauren James. DeMarcus has produced faith-based records in the past for artists such as Reba McEntire, Michael English, The Martins and Jason Crabb. He was also part of gospel duo East to West in the early '90s. DeMarcus will continue to produce and perform with Rascal Flatts.


Randy Owen

RANDY OWEN

Alabama's lead vocalist Randy Owen was inducted into the Alabama Business Hall of Fame Nov. 15 in Birmingham, Alabama. The honor was bestowed as a result of his business dealings in music, agriculture and humanitarianism. In addition to his nearly 50 years with the legendary Alabama band, he operates a 3,000-acre ranch in Ft. Payne, Alabama, where he tends 500 head of Hereford and Angus cattle.

His charitable work includes launching Country Cares for St. Jude Kids, an annual radiothon fundraiser that has contributed over $800 million for St. Jude Children's Research Hospital. He and the band have also performed at disaster relief concerts for victims of the Tuscaloosa, Alabama, tornadoes in 2011 and at Jacksonville State University in March of 2018.

"It's a great honor to be one of this year's inductees," Owen said. "It's very special that my entire family got to share the night together."

GARY TALLEY

Local 257 member Gary Talley joined the Memphis Music Hall of Fame as a member of blue-eyed soul and rock group The Box Tops in a ceremony held Nov. 1 at the Cannon Center for the Performing Arts. Other inductees included "Queen of Soul" Aretha Franklin, The Rock and Roll Trio, gospel artist O'Landa Draper, and songwriter and Stax Records great Eddie Floyd.

"It was a thrill and a great honor for The Box Tops to be inducted into the Memphis Music Hall of Fame. To be in the company of Elvis, Jerry Lee Lewis, Booker T. and the M.G.'s, Aretha and others is a humbling experience. We stand on the shoulders of giants," Talley said.

The 2018 inductees join an elite group of world-changing Memphis Music Hall of Fame members that already includes Al Green, B.B. King, Elvis Presley, Jerry Lee Lewis, Isaac Hayes, Justin Timberlake, Johnny Cash and 60 others.

"The Memphis Music Hall of Fame Induction Ceremony has developed into the greatest annual celebration of Memphis music. Audiences have come to expect rousing performances which embrace our city's many genres of music and celebrate the musical greats who made them legendary," said John Doyle, Executive Director of the Memphis Rock 'n' Soul Museum and the Memphis Music Hall of Fame.


Jon Vezner, Dave Pomeroy, Tom Paxton, Don Henry (l-r)


John Jorgenson, Rodney Crowell & Joe Robinson


Jim Williamson & The Nashville Jazz Orchestra


Guthrie Trapp and John Oates



For the last 19 years Dave Pomeroy has produced the "Nashville Unlimited" Christmas concert to benefit Room In The Inn, an organization that arranges overnight stays for the homeless in area churches from November through March of each year, and provides lodging and other on-campus services and programs.

Christ Church Cathedral in downtown Nashville hosts the annual show, which has raised over $300,000. Many Local 257 musicians have performed at the event, including John Prine, Vince Gill, Marty Stuart, Steve Wariner, John Cowan, Kathy Mattea, the Time Jumpers, and Buddy Miller.

This year's show included performances by Rodney Crowell, John Oates, Guthrie Trapp, the Nashville Jazz Orchestra, and the Don Juans (Jon Vezner and Don Henry). Also on the bill: Tom Paxton, the McCrary Sisters with Vince Santoro on drums, student musical group Fiddle Frenzy, the Ukedelics, Seay, and Aubrey Shamel.

"This show for me is a wonderful beginning to the holiday season," Pomeroy said. "Nashville has a broad array of talent, and this amazingly generous community of artists have allowed us to shine a spotlight on Room In The Inn and raise a significant amount of funds for them for many years. Thank you to all who continue to make it possible." TNM

Country Music Hall of Fame Inductions



L to R: Buck White, Sharon White, Ricky Skaggs, Molly Skaggs, Luke Skaggs, Rosemary Skaggs (wife of Luke)

Bluegrass great **Ricky Skaggs** and the late Western swing master **Johnny Gimble** (1926-2015) are the newest Local 257 members to be inducted into the Country Music Hall of Fame. In ceremonies held Oct. 21 at the Country Music Hall of Fame and Museum, the late singer **Dottie West** was also inducted during an event which paid tribute to each of the artists' major contributions to music.

Fiddle legend Gimble played a multitude of sessions and was a five-time winner of the CMA Instrumentalist of the Year, as well as a National Heritage fellow. Time Jumpers band members **Kenny Sears**, **Larry Franklin** and **Joe Spivey** saluted Gimble with a rendition of "Right or Wrong," and **Deanie Richardson** played with vocalist **Connie Smith** for a performance of "If It Ain't Love." When that record was released, Smith called radio stations and asked them to mention Gimble's name as her "duet partner" on the track. She conducted Gimble's induction. "It's such a shock and a surprise that they remembered Johnny, and so nice," said his widow Barbara Gimble.

Local 257 members **Trisha Yearwood** and **Jan Howard** joined **Emmylou Harris**, **Jeannie Seely** and Smith onstage as **Brenda Lee** inducted the late singer **Dottie West**. Lee used the occasion to make a statement about women often getting shut out in country music. "This is where she belongs," Lee said of West. "And we've waited a long time for this to happen."

A video bio detailed Skaggs' long career, from his work with **Bill Monroe**, **Flatt and Scruggs**, and the **Stanley Brothers**, to his time in Harris' band and his hit-making solo records, 14 Grammy awards and his 2018 induction into the Bluegrass Music Hall of Fame. Local 257 member **Larry Cordle** along with Garth Brooks and **Sierra Hull** performed Cordle's "Highway 40 Blues," a No. 1 record for Skaggs. Other Local 257 members performing included **Dierks Bentley** who played "You've Got a Lover" and **Chris Stapleton** with a rendition of "The Darkest Hour Is Just Before the Dawn."

Brooks inducted Skaggs, calling him "a breath of fresh air for every kid like me." Skaggs, who thanked his wife **Sharon White Skaggs** and her bluegrass-country band The Whites, also thanked his family, his band, and Harris. "I'm so grateful," said Skaggs. "It's beyond humbling to me. Thank you for this tremendous honor." Following his induction, Skaggs led the house in a rendition of "Will the Circle Be Unbroken," performing with the same mandolin Monroe had let him play on stage as a toddler. The song is the traditional closing song of the Medallion Ceremony.


Ricky Skaggs with Bill Monroe's historic mandolin


Deanie Richardson and Connie Smith


Dierks Bentley


Randy Travis


Garth Brooks and Ricky Skaggs


(l-r) Larry Franklin, Kenny Sears, Joe Spivey


Larry Cordle


Larry Gatlin and Steve Wariner

"A fantastic night of music honoring Johnny Gimble and Ricky Skaggs, two of our finest Local 257 musicians and their achievements. The late Dottie West was a great friend to musicians, and also a welcome addition to the Country Music Hall of Fame."
— Dave Pomeroy

TNM

THE POWER OF COOL

MARTY STUART and His Fabulous Superlatives

BY WARREN DENNEY

Marty Stuart and His Fabulous Superlatives walk the walk. Together, the band has proven itself peerless, showcasing a chemistry and musicianship that outstrips all-comers in the country world, and raises the bar for everyone else.

Think Buck Owens and the Buckaroos, Merle Haggard and The Strangers, or Bill Monroe and his Bluegrass Boys. Hell, think the Rolling Stones. There are bands that transcend the immediate, functional dynamic of backing a frontman, or holding the stage down — those bands that roll like no one else.

Stuart and His Fabulous Superlatives are one. The members are guitarist Kenny Vaughan, drummer Harry Stinson, and bass player Chris Scruggs. They all sing. They are all frontmen in their own right.

"It is a blessing. It's a divinely ordered band," Stuart said from the road, recently. He and the band were about to play two nights at the Lincoln Center in New York celebrating the 50th anniversary of The Byrds' country rock touchstone *Sweetheart of the Rodeo* with Roger McGuinn and Chris Hillman.

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PHOTO: ALYSSE GAFKJEN

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PHOTO: ALYSSE GAFKJEN

(l-r) Marty Stuart, Chris Hillman, Chris Scruggs, Roger McGuinn, Harry Stinson, Kenny Vaughan

The *Sweetheart of the Rodeo* tour itself confirms the band's stature, with Stuart playing Clarence White's 1954 Fender Telecaster to seal the deal. There could have been no other choice. Stuart and the Fabulous Superlatives also played 60 nights in support of Chris Stapleton in 2018. And, with last year's *Way Out West* release, they remain relevant in the studio. The sum of the musicianship and vision has enabled the band's longevity. The only changes have been on bass, with Chris Scruggs replacing Paul Martin four years ago, who had succeeded Brian Glenn in 2015. Along the way, they have hosted 156 episodes of the *Marty Stuart Show* on RFD-TV.

Stuart, of course has earned five Grammys, the most recent for Best Country Instrumental Performance in 2011 with "Hummingbyrd" from the album *Ghost Train: The Studio B Sessions*, recorded with his band. A 46-year member of the AFM, he joined Local 257 in 1972.

"I'm not smart enough to put it [the band] together," he said. "You have Porter Wagoner and the Wagonmasters, Merle Haggard and The Strangers. You've got Johnny Cash and the Tennessee Three. Flatt and Scruggs and the Foggy Mountain Boys. Buck Owens and the Buckaroos and Bill Monroe and The Bluegrass Boys. It was important to me to be in something [that continues that tradition]. For any of those — how cool to get up in front of a band just as powerful as they are. Harry, Kenny, and Chris — we're taking it to a different level altogether."

Stuart and the band have evolved progressively, together, because that chemistry is there and they each stand on their own individually. They came to this honestly, it seems. Vaughan arrived in Nashville in the 1980s, by way of Denver, Chicago, and New York, and made immediate impact on the local scene. He had a backstory that ran ground from rock & roll, to country, to avant-garde. He had spent two years trailing the Grateful Dead, an experience that allowed him to hear music differently. Coincidentally, Owsley Stanley was the Dead's sound man at the time — which meant the Kool-Aid stands were present. His mind was open when he landed in Nashville.

"I was pretty much the same as I see myself now," Vaughan said, from a hotel in Florida. "I'm a guy who's avoiding working at any other job but playing guitar. So I grew up in a musically diverse environment, at a time when you turned on the radio and heard Johnny Cash, The Beatles, James Brown, The Supremes, and Ray Charles, back-to-back on the same station.

"So right there — you don't have that now, but that was the reality you were faced with when you turned on AM radio. You'd be listening to "I Feel Good" by James Brown, and then you were listening to "Help" by The Beatles, and then to a Ray Charles number and to "Ring of Fire" by Johnny Cash. Back then, I didn't know Johnny Cash was a country artist."

It is Vaughan's broad-minded style that walks hand-in-hand with Stuart's own. Together they can burn down a house or kiss the sky. And, mystically, the band manages to keep a foot firmly planted in the traditional culture of country. Collectively, they run the gamut from bluegrass to honky-tonk, to rockabilly, to far-out Western.

"I came to a point in my life when it became about going back and standing next to the roots — by the original stream," Stuart said. "I visited the Carter fold in Virginia, and spent time with Jimmie Rodgers in Mississippi, and then went to the woods and thought about it. You know, it's about culture.

"It's about standing by our culture. The empowering force, the roots form, the bedrock of what we're about as country musicians and people. The Superlatives — we all gathered around each other and became a band, and it's about being cultural missionaries as well as being deadly musicians. It's country music as a culture and an art


PHOTO: ALYSSE GAFKJEN

form. That became my mission around 2000. Weigh it in alongside the arts. Weigh it in next to jazz, ballet, and classical music. We're doing it."

Vaughan received his original Nashville call from the band Sweethearts of the Rodeo — not to be confused with the record — to back sisters Janis Oliver and Kristine Arnold. It was a three-week tour that turned into a five-year stint.

"So, I just packed my shit in my little car and drove down [from Denver] to Nashville," Vaughan said. "I just kinda never went back because it was such an amazing scene. You know, it was California country, very much like the Byrds records I listened to. I was able to meet everybody in Nashville on the scene and started getting some sessions, doing other projects on the side, playing with other people, and one thing led to another."

Vaughan would play and tour with Patty Loveless and Lucinda Williams, among others, before meeting Stuart. He joined Local 257 in 1987.

"I did some time just being a session musician for a year-and-a-half without doing any road work," he said. "Then, Marty called and wanted me to go out and do some things with him, so I started doing that, and I'm still doing it 18 years later."

Harry Stinson was certainly aware of Johnny Cash's country credentials. He couldn't help it. He grew up in Nashville, playing in a band with Mo West, the oldest son of Country Music Hall of Famer Dottie West, and cut his musical teeth in the basement of their home.

"Dottie was instrumental in encouraging me," he said from his Nashville home. "After graduating high school, I couldn't get any gigs, and I was practically living over there and playing in the studio. That's where I learned how to be a singing drummer. Everyone else in the band could sing, so I started to learn how to do it and play drums at the same time. It was the best thing I could've ever done.

"So, Dottie decided we should come out and play with her band The Heartaches. She called my mother and promised to take good care of me and that was the summer of 1970. This is pre-Steve Wariner and all of that. But, I went out and played with her on shows with Red Sovine, and played the *Grand Ole Opry* one night when her drummer couldn't play the show."

Stinson knew his calling. After briefly attending Peabody College in Nashville, he quit, and returned home to focus on a career in music.

"I got a call to fill in for another drummer who had an accident on the road in 1974," he said. "That was for the band America, who was on a comeback tour. I went out and finished the tour with them, which was for about a month, and eventually moved out to L.A. because of the band. I would say that the America tour was my lightning moment, you know, and Dottie was the preview."

MYSTICALLY, THE BAND MANAGES TO KEEP A FOOT FIRMLY PLANTED IN THE TRADITIONAL CULTURE OF COUNTRY. COLLECTIVELY, THEY RUN THE GAMUT FROM BLUEGRASS TO HONKY-TONK, TO ROCKABILLY, TO FAR-OUT WESTERN.

Stinson would stay in Los Angeles for 10 years, which included a stint with the fleeting band Silver. He worked as a sideman for many, including Al Stewart during the *Year of the Cat* tour, and appeared on Peter Frampton's last A&M record *The Art of Control* in 1982. He toured with Frampton as well, and with Etta James. Still, it never felt quite right, and the LinnDrum drum machine came out, virtually drying up his demo work. He began writing songs before he left.

"I had to compete with so many drummers for gigs out there," Stinson said. "It was like, you had to be ready, had to know how — get your sound together, get your act together, show up with your shoes shined, be ready to go. I don't think I would have learned that any place else. So my work was kind of dwindling, and the whole scene was changing out there."

He made an exploratory trip back home and realized that publishers would listen to his songs in Nashville. In 1985 he became a member of Local 257. Through early champion Tony Brown, he met Steve Earle and wound up in his band, The Dukes, playing and touring in support of *Guitar Town*, and stayed with him through 1987. Stinson then became a first-call drummer and back-up singer.

"I ran across Marty about the time I was in the studio with Steve," Stinson said. "I think his ears kind of perked up with what we were doing. I guess he took a liking to my style and asked me to play on some of his records. Also, I signed with Silver-Line/Goldmine. Steve was one of the writers there. I started writing for them and got a song on Patty Loveless' first record."

For the record, Stinson has written hits — notably with the No. 1 "Wild Angels" for Martina McBride in 1995 (written with Matraca Berg and Gary Harrison), and "Let It Be You" (written with Kevin Welch) for Ricky Skaggs in 1989 which made it to No. 5.

All to say, of course, that Marty Stuart knows how to pick them. He's working on a building. As a young boy in Philadelphia, Mississippi, he knew that he was meant to be a part of country music.

"The first two records that I owned were Flatt & Scruggs and Johnny Cash," he said. "That lit the fire in my heart. My dad was a factory man. Our quality time during the week was on Saturday afternoons. We'd sit on the couch with each other and watch those syndicated shows — like the Wilburn Brothers and Porter Wagoner, and Flatt & Scruggs — and later the *Johnny Cash Show* and *Hee-Haw*, that came from Nashville and played in our region.

"I fell in love with those people, the music, those songs. It brought the music to life from those records for me. I just felt like I was a part of that scene, that I would be a part of it, that I wanted to be a part of it, though I didn't know how I would get there at nine years old. I really became aware.

"That's when I started my first band and began working for it. I think three things really did it – Connie Smith came to town. That was a big night. I was 11 years old. Later, my mother took my sister Jennifer and me to Jackson to see Johnny Cash at the Coliseum. And then the following summer my dad took me to Bean Blossom, Indiana to see Bill Monroe's bluegrass festival. Those three events pretty much did me in."

Stuart would grow and play his way into Lester Flatt's band, the Nashville Grass, by the time he was 14. Following Flatt's death in 1979, he played with Vassar Clement and Doc Watson before becoming a member

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PHOTO: ALYSSE GAFKJEN

of Johnny Cash's band in 1980. He would marry Connie Smith in 1997.

"Lester had a third-grade education and was one of the wisest men I've ever known," Stuart said. "Just leaning up against him was like leaning up against an oak tree. Lessons in life. Lessons in show business. Lessons in music. Not formal teachings, but like in the Native American style. I got to see the initial world of show business in Lester's band — the national stage. Then, when I joined John's band, I got to see the global stage, and a continuance of the same kind of wisdom. Been-there-done-that kind of aura. Wow, those first two records I ever owned — my original musical heroes. Those two guys, I got to live it out with them. And, I got to walk both of them to the graveyard at the end of it all."

With those bones, you could not expect less from Stuart or any band he might put together. And, as long as we're talking bloodlines and ancient ties, enter Chris Scruggs, the grandson of Earl Scruggs, and the son of singer Gail Davies. It was only a matter of time before the two would connect.

Scruggs picked up the guitar at 11 and was playing in Davies' band by the time he was 14. He formed a rockabilly band within a couple of years and became a part of the scene on Lower Broadway in the 1990s.

"There was a whole vibe with the Lower Broadway scene that had been sort of spearheaded by BR549 and Greg Garing, and people like that," Scruggs said from his home in Nashville. "I'd be down there and I got to be friends with Chuck Mead and Jay McDowell, and Shaw [Wilson] and all the guys in BR549. My first real touring gig that wasn't family related was playing bass with Rosie Flores. I started going on the road with her, playing upright. In fact, I turned 18 on the road with her."

EVERY MEMBER OF THE BAND IS WORLD-CLASS, AND, WE'RE ALL POINTED IN THE SAME DIRECTION, SO TO SPEAK. WE'RE ALL BEHIND A VISION. THERE IS A VISION, THERE'S SOME MAGIC THAT MANIFESTS ITSELF BECAUSE OF THAT ENERGY THAT'S GOING ON WITHIN THE FOUR OF US. AND, I THINK IF ANYTHING, WE LOVE WHAT WE DO.

He eventually joined BR549 following the departure of Gary Bennett and McDowell, and would remain with the band for three years before going solo. He became a member of Local 257 in 2002. He released his own record *Anthem* in 2009.

"I love playing bass," Scruggs said. "Marty was kind of concerned, like, I might get bored. But I really like playing bass. For me it's not so much about the role you're playing within a group but it's more about the end result of what the music sounds like.

"Before I joined the band full-time, I would do the TV show. I'd come on and play some steel guitar maybe. Marty would put a lot of thought into trying to pair certain artists back with their original sound. When Stonewall Jackson was on, I'd come on and do the Don Helms licks, or if Kitty Wells was on an episode, I did the Shot Jackson licks."

When bassist Martin left the Superlatives, Scruggs expressed interest in the role to Vaughan. Stuart was largely unaware of Scruggs' mastery on bass, but invited him to his office to talk.

"I joke with people that when I got to Marty's, one of the first things he did was to have me try on Paul's Superlative outfit," Scruggs said. "It fit pretty good. And I always joke to people that I got the gig because I was a 42-regular."

Scruggs finished some obligations with Suzy Bogguss before joining, and was immediately struck by the band's musicianship, and the inherent challenges.

"It's the deep end of the pool, for sure," he said. "I remember hearing this story once about someone sitting in with the Stones — about the intensity of some bands, when they started to play between Charlie [Watts] doing his thing and Keith [Richards] doing his thing. And Keith leaned over to the guy and said, 'It gets pretty deep in here, doesn't it?' And that energy is definitely there. There's a lot of power in this band.

"A band is about chemistry. That's what I think made Buck Owens and The Buckaroos special and that's what made The Beatles special. Not to compare us to them, but sometimes the sum is greater than the parts. And, Marty comes from that old world of country music where you had artists like Roy Acuff and Ernest Tubb, and Lester Flatt — people that were very aware of who they were and what made their music special." Each player has his own take.

"Marty loves what he does and he believes in what he does," Vaughan said. "He's a very honest guy, he's easy to work for and we have a blast. There's a good kind of feeling doing that thing. Doing music should always be fun and we have a great time doing it. The audience picks up on it every time. That's the bottom line — it's well done, all the elements are good. It's very challenging for me. You can't slough off on that gig because we do a lot of demanding things. It's a challenge every time I step on the stage to

play with those guys."

Stinson feels it, too.

"Every member of the band is world-class," he said. "And, we're all pointed in the same direction, so to speak. We're all behind a vision — there is a vision, there's some magic that manifests itself because of that energy that's going on within the four of us. And, I think if anything, we love what we do. It's not a sideman, side gig. It's really something that's a family."

Stuart takes the band's place in the world very seriously, just as he takes his own personal musical mission. Witness his founding of the Congress of Country Music, located in his hometown, that incorporates the historic Ellis Theater, and will feature a concert venue, museum, and the Marty Stuart Center — an educational facility.

"[All of my experiences] have really been an extension of growing up in my hometown of Philadelphia, Mississippi, and listening to the radio," he said. "WHOC was a really unique little 1000-watt radio station that's still on the air. You would start the day with country music, then at noon there was an hour of Southern gospel, and in the afternoon there was rock & roll and Top 40. Late in the afternoon was classical and easy listening. It was everywhere. There was music floating out of the trees down there.

"Of course, it was country music that primarily took my heart. I was a sponge, I soaked it all up. Every single day is a growing opportunity and I love it. This past year we played with Chris Stapleton and were introducing ourselves to people who had never heard us — the same with Roger McGuinn and Chris Hillman. We're still in front of new audiences.

"I feel good about the future of the art form. Where I really find encouragement is when I see a bluegrass festival. I see young fiddle players, mandolin players, guitar players, and banjo players. I see young kids writing songs and singing harmony. You know it's alive and well. It's a worthy mission to get up and be a part of every day. The audience is watching the discovery as we play for them."

Marty and his Fabulous Superlatives will take their place in history because they honor it. They press ahead singularly in a landscape that is increasingly homogenized.

"The band experience is astounding," he said. "It doesn't matter what the job description is, they're up to it as musicians. And to be statesmen on top of that — it's such a rare find. Harry and Kenny, and Chris, and Mick Conley [sound engineer] — they represent Nashville. They represent the American Federation of Musicians. They represent the industry, and the culture. There's aristocracy in the building." TNM

RIG INFO

MARTY STUART

Primary guitar: Clarence White's 1954 Fender Telecaster with the original Parsons/White B Bender mechanism designed and installed by Gene Parsons in the late '60s. White replaced the neck pickup with a pickup from a late 50s Stratocaster. Steel guitarist Red Rhodes rewound both pickups around the same time that Parsons installed the B Bender. Steel Guitarist Ralph Mooney later installed a palm-activated mechanism that lowers the high E string 1/2 step.

Secondary guitars: 1952 Fender Esquire

Mid '90s Marty Stuart model Martin Guitar.

Mandolin: Copy of a Gibson F5 made by Chris Warner in the early '70s

Gear

Mid-1970s Fender Deluxe Reverb amplifiers

Radial PZ Pre preamps on acoustic instruments

Orange Radial booster on electric guitar

D'Addario strings

Kenny Vaughan

Guitars:

Fender Telecaster (Silver Sparkle Brad Paisley MIM w/ Glaser B Bender)

Fender Mike Campbell Tele

RS Guitarworks Superlative KV Tele

RS Guitarworks Double Neck Superlative KV Tele

Fisher Tele with Parsons/White B Bender

Martin HD-28

Rickenbacker 370 12 String

Gear

1971 Fender Princeton Reverb Amp

1967 Fender Deluxe Reverb Amp

Seaverb Reverb pedal

Boss Tremolo pedal

D'Addario strings

Chris Scruggs

Bass rig:

1971 Fender Telecaster Bass

2018 Fender Road Worn Jazz Bass

1957 Kay C-1, Underwood pu, guy strings

Fender Bassman 100T Head

Fender Bassman 15" cabinet

Radial Tonebone PZ Pre

Steel rig:

1970s Sho~Bud Super Pro

2018 Fender "68 Custom" Twin Reverb

Harry Stinson:

Drums:

Mid-60s Dayton era Rogers kit in Blue Onyx

22" Kick, 13" rack tom, 16" floor tom. (For the "Sweetheart" tour the 13" rack was replaced by a 12")

12"x 6.5" Pearl snare in natural amber attached with a wireless mic is used during acoustic shows and anything down front for our bluegrass mode

Cymbals:

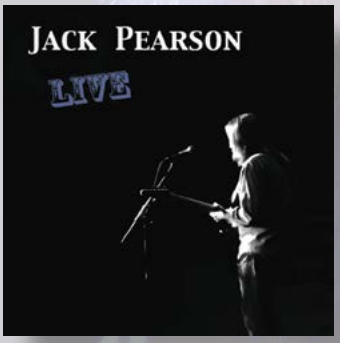
Sabian 21" vintage ride, 2-18" crashes, 14" hats. (For the "Sweetheart" Tour one 18" crash was replaced by a 16"

Sticks:

Regal tip "jazz" wood-tip sticks and wire Regal tip brushes

Jack Pearson Live

JACK PEARSON
CANDLEFLY RECORDS



Guitarist Jack Pearson is a Music City treasure. His laid-back demeanor and easygoing stage presence can't disguise the passion and fire that lives inside his musical soul. Nashville music lovers have been flocking to his shows at 3rd and Lindsley, Station Inn, and elsewhere for years to hear his unique mix of rock, blues, funk and jazz. Pearson's versatility has taken him from gigs with the Allman Brothers to playing the *Grand Ole Opry* with Mike Snider, and much, much, more.

His latest album, *Jack Pearson Live*, is a two-CD set that was recorded at 3rd and Lindsley and perfectly captures the live energy of Pearson and his two bandmates — Josh Hunt on drums and Charles Treadway on Hammond organ and bass pedals. This classic trio format gives Pearson plenty of freedom to stretch out and explore every nook and cranny of his stylistic range. Six of the album's 14 songs are more than 10 minutes long, but never get stale or boring. The album opens with "I Can Fix It" and within moments, you are transported to the best seat in the house in front of a band that's as tight as it gets. Swinging with a cool shuffle beat from Hunt, Treadway's pulsating keyboard bass and swirling organ fills surround Pearson's soulful vocal and bluesy guitar excursions. Pearson is a master at building a solo with tension and release and unexpected twists and turns that keep the listener engaged.

Seven of the songs were co-written with Pearson's longtime collaborator William Howse and have an unpretentious, uplifting vibe. Pearson wrote several others himself, and also covers "Please Call Home" by Greg Allman and a most unexpected and kaleidoscopic version of the standard "Besame Mucho." This jazzy arrangement perfectly illustrates the versatility and adventurousness of Pearson, Hunt and Treadway. Hunt has a way with a shuffle that breathes new life into classic grooves, and Treadway defies gravity with his ability to keep a serious bass groove going at all times with his left hand and foot, while soaring, stabbing, and soloing with his right hand.

"Don't Give Up" is a sweet song of encouragement, and "World Gone Crazy" has a deep funk groove straight out of James Brown's '70s playbook, contrasted with a pleading lyric that is a pertinent observation of the chaos of the modern world in which we we find ourselves. Pearson's insistently rhythmic solo drives the whole thing into high gear. "Cherokee Rain" is a moody instrumental that brings a Jeff Beck/Carlos Santana ballad vibe to the proceedings.

Other highlights include "Real Hot Pepper" and "She's a Pretty Pickpocket" which bring out Pearson's humorous side. The trio's dynamics are superb, and the ebb and flow of their sound is perfectly captured by longtime 3rd and Lindsley house sound engineer Kathy Mac. For those who haven't yet experienced Jack Pearson live, this album is a wonderful introduction to a world-class guitarist and his musical pals. Do yourself a favor and check out the Jack Pearson Trio around town. You'll be glad you did.

— *Roy Montana*



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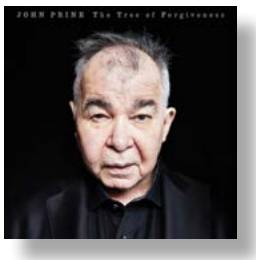
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John Prine

The Tree of Forgiveness

Oh Boy Records

John Prine is not one to rest on his considerable laurels. This longtime Local 257 member has carved out a unique place in a pantheon of singer-songwriters, and his latest album, *The Tree of Forgiveness*, is just as pertinent and potent as anything he has released. At 71 years old, he still has a lot to say, and producer extraordinaire Dave Cobb captures his essence. Prine's trademark world-weary voice, sharp sense of humor, and wordplay are in fine form, and his collaborators all sound like they are enjoying it as much as he is.

Cobb plays a variety of instruments on the record and his tasteful production gives each song its own unique sonic signature. Bassist Dave Jacques, guitarist Jason Wilber and drummer Ken Blevins, all of whom tour with Prine, are tasteful throughout and let the music breathe with a relaxed but confident feel. "Knockin' On Your Screen Door" is a bittersweet tale with classic "Jack Clement meets Waylon" groove and "I Have Met My Love Today," written with Roger Cook, has a homegrown Latin beat and a compelling Prine vocal with harmony from Brandi Carlisle. "Egg & Daughter Night, Lincoln, Nebraska (Crazy Bone)," one of several tunes co-written by Prine with Pat McLaughlin, is a hilarious tale of adventures from days gone by. "Summer's End" is classic Prine, with rhymes that catch you off guard, and a fragile vocal performance that goes beyond believability into pure reality, with Mike Webb's Mellotron and Carlisle's harmony providing a rich backdrop to Prine's fingerpicking and solemn vocal.

"God Only Knows" features Jason Isbell and Amanda Shires on slide guitar, fiddle and background vocals, and along with Webb's organ, give this tune a classic George Harrison '70s vibe. Complete with stops and starts, recitation, sound effects and kids' laughter, "When I Get to Heaven" is the perfect closer. In this song, Prine describes his irreverent vision of the afterlife, with some nostalgic and hilarious thoughts that might shift one's preconceptions just a bit. It is inspiring to see an artist with nothing to prove continuing to push the boundaries of his creativity, having fun and taking his audience with him on the journey. This is exactly why he is such an iconic and important artist. Hats off to you, John Prine – keep those great songs coming.

– Roy Montana



Kathy Mattea

Pretty Bird

Captain Potato

Kathy Mattea's first release in a few years is the end result of a long period of self-examination, reinvention of her vocal technique and a long process of experimentation and recording. The results are well worth the wait. Produced by her longtime collaborator and friend, Local 257 member Tim O'Brien, *Pretty Bird* is a predominantly acoustic affair full of excellent songs tastefully rendered in an intimate sonic setting.

In his masterfully unobtrusive way, O'Brien brings out the best in Mattea while playing a multitude of instruments, including banjo, cello, fiddle, bouzouki, and guitar. The excellent musical cast features guitarist Bill Cooley, who has been playing with Mattea for many years and has several excellent solo projects of his own. On various tunes, the great Charlie McCoy plays harmonica and vibes, Dan Dugmore plays sweet steel guitar, Viktor Krauss and Dennis Crouch play tasteful bass, and the versatile Ian Fitchuck appears on both organ and drums.

"Chocolate on my Tongue" starts things off in a friendly, inviting way, followed by "Ode to Billy Joe," an iconic song few have dared to cover, but this version is riveting in its starkness. Mary Gauthier's classic song of yearning, "Mercy Now" is given a stately treatment that brings the fragile emotion of the song to the fore. Mattea's vocal is sincere and pleading without ever becoming strident. "St. Teresa" kicks into higher gear with a slowly building intensity that features a wall of acoustic sound that rises and falls in perfect complement to Mattea's earnest vocal. Another highlight is Dougie MacLean's "This Love Will Carry Me," featuring an elegant horn arrangement by Carl Marsh, beautifully played by Jennifer Kummer on French horn.

"October Song" is co-written by Mattea's husband, Jon Vezner, and the late Carson Whitsett, both Local 257 members. This beautiful song stretches her stylistic — and vocal — range with a nostalgic, jazzy melody that gives her warm lower register a chance to shine along with the sweet high notes she is known for. Gospel legend Martha Carson's "You Can't Stand Up Alone" is a funky, acoustic, campground church stomp featuring the Settles family on background vocals. The album closes with the title track, an acapella performance that brings the journey to a perfect close.

— Roy Montana

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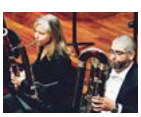
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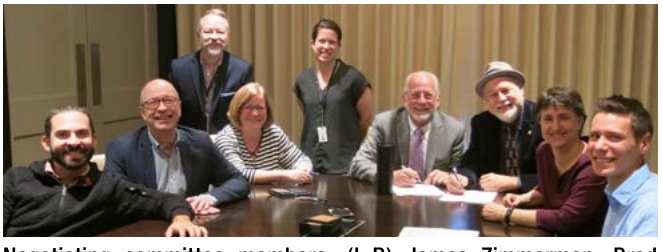
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BY LAURA ROSS

Two boxes of new Nashville Symphony contracts — also referred to as a collective bargaining agreement (CBA) or agreement — were dropped off at the union when it occurred to me that I'd never written in-depth about what's in our CBA. This new agreement has 100 pages. Old NSO contract copies from the 1970s were two-to-three pages in length. Meanwhile, for added perspective, the *Grand Ole Opry* agreement — a major agreement for Local 257 — is about eight pages. Those former NSO individual contracts increased to four or five pages, the major expansion came in 1981. I don't know the history as I didn't arrive in Nashville until 1984; we were working under an extension to the 1981 agreement that actually fit in your pocket. I suspect the reasons were due to a push to take the orchestra to the next level. Numerous articles were added to the contract at that time, possibly with assistance from AFM Symphonic Services Department, which was later changed to Symphonic Services Division or SSD.



Negotiating committee members: (L-R) James Zimmerman, Brad Mansell, Steve Brosvik, Sonja Winkler, Alan Valentine, Dave Pomeroy, Judith Ablon, Kevin Jablonski

Current agreement details

Our current agreement defines the wages, benefits, terms and working conditions under which we work. Over the years I've joked that our orchestra CBAs are road maps of abuses, but there is a bit of truth to that statement because specific clauses in our CBA are due to previous problems that required clarity. Each article of the contract is italicized in the descriptions — in broad terms — below.

The agreement begins with *Recognition* which recognizes the orchestra committee, union steward and the role of the local as sole bargaining agent for all musicians. *Term of Agreement* defines each season and how long the contract will last. *Association Rights* and *Union Rights and Responsibilities* establish the rights of management and the union in the workplace. *Engagement of Musicians* defines first call, move-up policies, how vacancies are filled, and hiring subs and extras. The nitty-gritty of the agreement begins with detailed employment requirements regarding *Schedules, Attendance, Leaves and Excused Absences* and defining the different iterations of *Services* such as Monday uses, intermission, etc. *Use of Orchestra* outlines subcontracting and assuring we don't play background music, while *Use of Services* allows sectionals and educational services.

Working Conditions protect us from playing in the rain, in direct sunlight, in temperatures below 65 or above 80 degrees inside and 96 outside, and it includes a best efforts clause that amplified services will not exceed 95 decibels onstage — something that has become a real concern. *Auditions & Procedures for Filling Positions* changed in August when we agreed that screens would remain throughout the audition and the committee would vote to approve the music director's choice of winning candidates.

Next is *Electronic Media* covering archive recording and local promotion/news capture, followed by *Dress Code And On-Stage Equipment, Compensation* that includes overscales, doubling, and solo pay, then *Benefits* detailing health insurance, pension, vacation, etc. and *Orchestra Composition And Size* that establishes the roster of positions. *Travel* covers runouts and tours, *Library Policies* deal with bowings, music legibility and availability, and *String Revolving Seating* covers seating in the strings.

Probation, Tenure, Discharge, Demotion & Appeal is a key feature in most orchestra contracts because it establishes musician input in tenure and discharge decisions and defines a peer review process for demotions and discharge for musical reasons. The *Grievance Procedure* is the mechanism allowing musicians to deal with contract violations. Responsibilities of the *Personnel Manager*, and mutual respect in *Association-Musicians Relations* are defined as well as establishing a mechanism for *Musician Participation in Governance* — aka musician board membership. Certain legal issues are dealt with in *Non-Discrimination, Negotiations, Separability Provision, Liability, No Strike/No Lockout, Contact Information and Signatures.*

Appendix I includes the yearly *Individual Employment Agreements* to prohibit changes to established contract language. Musicians sign a new individual agreement each year.

Appendix II includes side letters spelling out terms for *Nashville Opera & Ballet Videotape Use* for archive and grant tapes, the *Extra Work Policy* covers work performed beyond required services that may utilize a smaller number of players, or have working conditions that fall outside the CBA. The *Education & Community Engagement Programs* side letter covers small ensemble performance scales for school concerts, outreach and community concerts, coaching and sectionals. Once we moved to the Schermerhorn our schedule expanded so much that our education ensemble concerts became "off-contract" work that required additional pay. In 2013, we agreed to allow management the right to leave certain positions vacant temporarily, but the *Vacancy for the 2018-2019 Season Only* side letter will expire at the end of this season. The *Librarians Side Letter* is new to this agreement; although our librarians are part of our bargaining unit, certain benefits, working conditions and responsibilities differ in application. Management wanted to spell these out, so through compromise we settled on the side letter. It's still very new and has required further discussion and clarification.

Appendix III contains the *String Relief Policy* unlike the wind, brass and percussion sections, who sometimes have the ability to mutually decide their relief services due to repertoire requiring fewer players, the string sections do not have the same level of control. This policy was previously developed to establish procedures to guarantee relief. While most of the policy was already in place, the meaning and application of the language was clarified so both sides now understand how this policy works.

TNM


Branford Marsalis


Jamey Simmons


Jeff "Tain" Watts



BY AUSTIN BEALMEAR

We begin the new year with news of some new projects and venues. Since that is the main purpose of this column, I encourage any jazz or blues artist reading this magazine to contact me through the union with information about your latest project. Our editorial deadlines are about two months ahead of publishing, so please contact me as soon as possible with your news.

Music with your food and beverage

The new Char restaurant in Green Hills calls itself a "Southern-style modern steakhouse" that also offers fresh seafood, homestyle sides, and a full bar. Piano jazz is played daily from 6-9 p.m. by a variety of pros who teach at NJW, and trios play for the jazz brunch from 11 a.m. – 2 p.m. on Sundays. Schedule is at www.charrestaurant.com.

More live jazz can be found at the new Americano Coffee Lounge on Houston Street. They serve lattes, espressos, brewed coffee, americanos, etc., and a light food menu, as you relax in comfortable furniture or use your laptop while listening to classic jazz. Hours are 8 a.m. – 6 p.m. For the live music schedule go to www.americanocoffeelounge.com.

New on the scene

Fusion-style jazz is alive and well with a band that is new to me because they stay on the road so much. Dynamo is a Nashville-based, nationally-touring band whose original music fuses jazz, rock, and funk with elements of soul and R&B. Nine core musicians include two keyboardists. To check out the group's CDs and performance schedule, go to www.dynamo-music.com.

Multi-talented Jamey Simmons (trumpeter, composer, professor at MTSU) has something new called the Duo/Trio Project. The duo is Simmons and pianist Matt Endahl; guitarist Rory Hoffman makes it a trio. Both combinations improvise to the max. You can hear the excellent results in videos posted at www.jameysimmons.com.

Get your foot in the door

Looking for a break in the music business? You might try the annual Unsigned Only Music Competition. For 2019 they have expanded the competition to include five new categories: Blues, Instrumental, Jazz, Latin and World Music. You can enter as a band, duo, solo artist, or whatever. Prizes include cash, merchandise, and mentoring by music business pros. Entry information can be found at www.unsignedonly.com. (Remember, inclusion in this column does not constitute endorsement, or verification of information.)

Jazz in schools and colleges

While I try to spotlight the school music programs, I have not paid nearly enough attention to the community colleges and high schools. For example, Nashville State Community College has excellent music and music technology programs. Its jazz vocal ensemble and two jazz instrumental ensembles are quite good. For more information, go to www.nscc.edu/events. Look for concerts at your local college and high schools. The kids deserve to be heard, especially by professional musicians.

The second half of the *Jazz Artist Series* at Middle Tennessee State University will feature three outstanding concerts. Feb. 14 at 7:30 p.m. the Tennessee Jazz Collective (Big Band) will feature the compositions of Jamey Simmons. All the music was written during a 2018 sabbatical especially for this accomplished band. Take a date!

The MTSU jazz ensembles will feature saxophonist Larry Panella on March 14 at 7:30 p.m. Panella is the director of the Jazz Studies Program at the University of Southern Mississippi, and has worked with the Phil Collins Big Band, the Woody Herman Orchestra, Natalie Cole, and many others.

Saturday, March 16 at 7:30 p.m., MTSU's annual Illinois Jacquet Jazz Festival will conclude with one of the most dynamic drummers alive today. Since his "arrival" with Wynton Marsalis in the 1980s, Grammy award-winning drummer/composer Jeff "Tain" Watts has become a major solo artist. He'll be performing with MTSU Jazz Ensemble I and faculty. All concerts are in the Wright Music Building on the MTSU campus in Murfreesboro. More info at www.mtsu.edu/music/jazzseries.php.

Concerts of note

NEA Jazz Master and Grammy award-winning saxophonist Branford Marsalis fronts a quartet that is one of the genre's most forward-thinking ensembles, and features one of the hottest pianists in jazz, Joey Calderazzo. They appear at the Schermerhorn Symphony Center April 26 at 8 p.m. City Winery brings in virtuoso guitarist Oz Noy, with two giants of fusion — drummer Dave Weckl and bassist Jimmy Haslip — on March 7 at 8 p.m. Don't miss the 50th Anniversary Tour of the legendary Tower of Power on March 15 at 8 p.m., also at City Winery. The band still includes original members Emilio Castillo, Doc Kupka, Rocco Prestia, and drummer David Garibaldi. See you out there. TNM

John Sheppard "Johnny" Maddox

Aug. 4, 1927 — Nov. 27, 2018



Johnny Maddox with protege Adam Swanson

Pianist John Sheppard "Johnny" Maddox, Jr., 91, died Nov. 27, 2018. He was the first successful artist for Dot Records in the '50s, which led to a number of hit ragtime records and other honors, including one of the first stars on the Hollywood Walk of Fame. He joined Local 257 Jan. 8, 1951.

Maddox was born Aug. 4, 1927 in Gallatin, Tennessee. His interest in ragtime was encouraged by his great-aunt Zula Cothron, who played in an all-girls orchestra at the 1904 Louisiana Purchase Exposition in St. Louis, Missouri, and also in vaudeville. He first played in public at the age of five, and professionally in 1939 with a local dance band — the Rhythmasters, led by J.O. Templeton. Maddox also studied classical music for 19 years in Europe with Margaret Neal and Prudence Simpson Dresser, who was for a time a student of Franz Liszt.

In the mid-40s Maddox began working for his friend Randy Wood at Randy's Record Shop in Gallatin, Tennessee, where Wood went on to found Dot Records. Maddox's first single for the label was "St. Louis Tickle" which sold more than 22,000 copies in the first few weeks after release. He recorded for Dot through 1967, by which time he had accumulated nine gold singles with over 11 million in sales. Maddox signed with MCA following his time with Dot. His first million-seller was "San Antonio Rose" by Bob Wills. Over his career he appeared with a host of artists including Sophie Tucker, Elvis Presley, Eddy Arnold, and Lawrence Welk.

One of Maddox' many fans was the "Father of the Blues," W.C. Handy, who after hearing him play in 1952 called him "the white boy with the colored fingers."

In 1955 Maddox released "The Crazy Otto Medley" which stayed on the *Billboard* charts for 20 weeks and peaked at the No. 2 position for seven weeks. Maddox' popularity led to many TV appearances, including *The Jack Parr Show*, Patti Page's *The Big Record*, Milton Berle's *Texaco Star Theater*, and *The Soupy Sales Show*. He crisscrossed the country playing a variety of live venues. His longest engagement was at the Cherry Creek Inn in Denver, Colorado.

From a young age Maddox collected antique sheet music. He sold a large group of 78s, cylinders, piano rolls, and photographs to Brigham Young University when he moved to Austria in the 1970s. He attempted to retire, but was soon back performing, and started a residency at Il Porto Ristorante in Old Town Alexandria, Virginia. Another retirement was pre-empted when he was persuaded to perform at the Strater Hotel in Durango, Colorado, where he played from 1996 to 2012. His collection of sheet music grew to become one of the largest in the world and was said to number over 200,000 pieces. His son Randy said Maddox had memorized over 3,000 pieces of music.

Survivors include his longtime girlfriend of 35 years, Fredette Smith Eagle; his former wife and mother of his children, Betty Biddy Maddox; and four sons, Johnny Sheppard Maddox, III, Scott Layton Maddox, Richard Arnold Maddox, and Dr. Randy Peyton Maddox.

Funeral services were held Dec. 3 at the First Presbyterian Church Gallatin. Interment followed in the Gallatin City Cemetery. In lieu of flowers the family asked that contributions be made to the music fund at First Presbyterian Church of Gallatin or the Sumner County Museum.



"He was a draftsman and metalsmith, and these skills helped him develop stainless-steel capos for banjo and guitar, which he patented in 1985."

Thomas H. (Tom) McKinney III
Nov. 25, 1941 — Aug. 31, 2018



Banjoist Thomas H. (Tom) McKinney III, 76, died Aug. 31, 2018. He was a life member of Local 257 who joined April 4, 1969. He was known for both his innovative playing style as well as his invention of the McKinney stainless-steel capos for banjo and guitar.

He was born Nov. 25, 1941, in Eustis, Florida, to Russell and Louisa Shivers McKinney. His mother taught him to play ukulele when he was five years old. McKinney learned to play guitar with the help of chord books and was fluent by the time he was 16. After he graduated high school he joined the U.S. Navy; it was while stationed in Antarctica that he learned to play banjo and started a band called the Penguin Pickers. After his service he attended college, worked in music stores, and began to seek a career in music.

McKinney started his professional career in 1969 with bluegrass groups that included the Boys from Shiloh, the Shenandoah Cut-Ups, and Country Grass. He also played fill-in dates with Curly Seckler and the Nashville Grass. In 1971 he released *Tom McKinney and Jake Landers Present Original Songs & New Banjo Sounds of the '70s*. McKinney played on a variety of records for other artists and recorded two solo records — *Uptown on Five* in 1972, and *There Is A Time* in 1979. The multi-instrumentalist played all the instruments and sang all the parts, as well as writing many of the songs. A third album highlights many of his recordings in a compilation entitled *The Best of Tom McKinney's Banjo*. McKinney also played banjo in the music for a Disney film — 1972's *Nashville Coyote*.

He was a draftsman and metalsmith, and these skills helped him develop stainless-steel capos for banjo and guitar, which he patented in 1985. His design included a thin piece of polished steel around the neck from below, with a hinged clasp that closed at the top. The capos are now manufactured under license by Elliott Capos. In addition to performing, recording, and gear development, McKinney also made time to teach many students how to play banjo.

In addition to his parents, McKinney was preceded in death by two brothers, Johnny McKinney and Russell McKinney. Survivors include his wife of 48 years, Eudale "Dale" Edwards McKinney; several nephews; and one niece.

A memorial service was held Sept. 5 at Brittains Cove Presbyterian Church in Weaverville, North Carolina. A private burial followed the service. Memorials may be made to St. Jude Children's Research Hospital, 501 St. Jude Place, Memphis, TN 38105; the Wounded Warrior Project, PO Box 758517, Topeka, KS 66675-8517; or the charity of your choice. The family offers special thanks to all the musicians who came to visit with McKinney during his illness — many of whom played and sang. The family would also like to thank Mark and Vicky McCollum and June Honeycutt for all their help and support. Online condolences may be sent to the family at blueridgefuneralservice.org.



William Jolly (Bill) Amonette
April 18, 1933 — Nov. 2, 2018

Life member William Jolly (Bill) Amonette, 85, died Nov. 2, 2018. He played trumpet and flugelhorn, and worked as teacher in addition to performing locally with several groups including The Establishment Orchestra. At the time of his retirement he was the owner of Hewgley's Music Store in Nashville. Amonette joined Local 257 May 30, 1955.

The Tennessee native was born April 18, 1933 in Carthage to James Douglas and Ersye Merryman Amonette. He was a graduate of Smith County High School, and went on to attend Tennessee Tech, and receive a Bachelor of Music degree from George Peabody College. He studied trumpet with Renold Schilke of the Chicago Symphony Orchestra, and began his teaching career in Lincoln County, Tennessee. He first entered the retail music business in Columbia, Tennessee.

Local 257 member Cole Burgess, a sax player in the Nashville music scene since 1978, knew and worked with Amonette for many years. "I met Bill Amonette when I first moved to Nashville and got a job working at Hewgley's Music Shop at 7th and Commerce streets in 1978. Bill immediately made me feel welcome and helped me learn the ins and outs, so to speak, of the store's business with a patient approach. Bill had a quick wit and enjoyed telling stories about — and the shenanigans of — the colorful people he had encountered in that business. He enjoyed playing

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trumpet with The Establishment Band and the VFW Post band in Donelson in his free time. Those concerts and dances must have been a fun time because I recall seeing pictures of the band and the trumpet players all seemed to be exhibiting about a 10 or 15 degree "list" to either port or starboard. I have always considered Bill an honest and genuine person and a true gentleman," Burgess said.

Amonette was an active member of Donelson Heights United Methodist Church; he served in several capacities including choir director, teacher, trustee, lay leader and volunteer for Room In The Inn programs for the homeless. After his retirement, he became a volunteer driver for the American Cancer Society Road to Recovery program.

He was preceded in death by his parents; one brother, Jack Wilson Amonette; stepfather, W.V. Wilkerson; and one son-in-law, George W. Gregory.

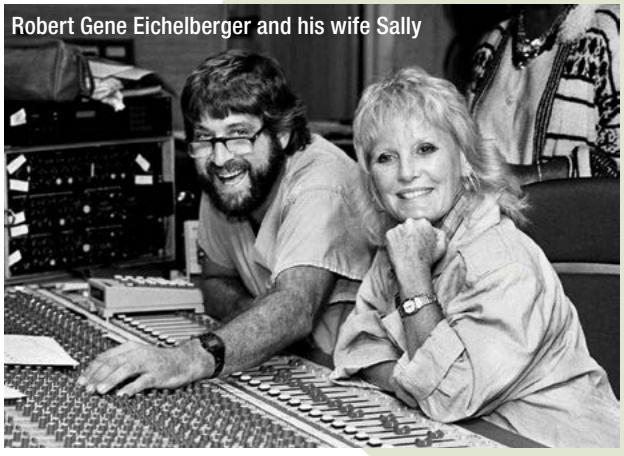
Survivors include his wife of over 61 years, Margery P'Pool Amonette; two daughters, Jean Thompson and Lydia Bursi; one son, William Douglas Amonette; one granddaughter; one grandson; one nephew; one niece; one aunt; and numerous cousins.

A celebration of life was held at Donelson Heights United Methodist Church Nov. 5 with Rev. Regina Hall officiating. Interment followed at Memorial Gardens. Honorary pallbearers were members of the Fellowship Class and Chancel Choir of Donelson Heights United Methodist Church. Memorials may be made to W.O. Smith Music School, Vanderbilt University's Blair School of Music, or Donelson Heights United Methodist Church.

Robert Gene Eichelberger
Dec. 27, 1940 — Oct. 9, 2018

Nashville Musicians Association life member Robert Gene Eichelberger, 77, died Oct. 9, 2018. He was a well-known engineer who worked in Nashville studios as well as in Los Angeles, Muscle Shoals, and other cities. He also played clarinet and saxophone, and joined Local 257 on June 19, 1970.

Eichelberger was born in Lancaster, Pennsylvania, Dec. 27, 1940 to Bard and Anna Bingaman Eichelberger. In 1969 he moved to Nashville and began to work at Cinderella Studio in Madison, Tennessee. "Gene had the best ears of any engineer I ever had and as history will prove, when you are good, you cut hit records. Rest in peace, Gene." said Wayne Moss, owner of Cinderella Studio.


Robert Gene Eichelberger and his wife Sally

"Gene possessed unbelievable ears and was talented beyond the extreme."

Over the years he worked in many genres at a variety of studios, including work at Quadraphonic Studios in the early '70s; and later with His Master's Wheels. He was also chief engineer and studio manager at The Bennett House in Franklin, Tennessee.

Artists for which Eichelberger engineered records include Elvis Presley, Joan Baez, Dan Fogelberg, Dobie Gray, Neil Young, Lobo, Cat Stevens, Grand Funk Railroad, The Grateful Dead, Guy Clark, Amy Grant, Crosby, Stills, Nash & Young, Emmylou Harris, J.J. Cale, Slim Whitman, Jerry Reed, Tom Jones, and many, many more.

He was a longtime member of NARAS and AES — he received an AES Lifetime Achievement award in 2011 for "improving the quality of music recording through a lifetime of engineering and technical excellence."

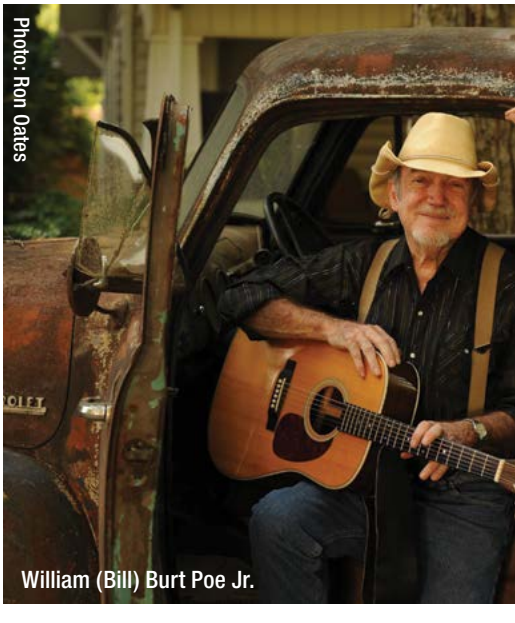
Keyboardist, arranger and producer Ron Oates said he and Eichelberger worked on thousands of songs together over several decades. "Gene was certainly one of the most lovable curmudgeons I've ever known and in addition, he possessed unbelievable ears and was talented beyond the extreme. Everyone who was fortunate enough to have ever known Gene Eichelberger loved him. I am blessed to be on that list of folks," Oates said.

Survivors include his wife, Sally Mills; two stepsons, Bill Mills and Mike Mills; one sister, Alta Eichelberger Scheurich; one niece and one nephew. A celebration of life service was held Dec. 16 at Ocean Way Studios in Nashville. In lieu of flowers, donations can be made in Eichelberger's memory to MusiCares at www.grammy.com/musicares/donations or locally to SmART Supplies at www.smartsupplies.org.

William (Bill) Burt Poe Jr.
Dec. 6, 1940 — Oct. 31, 2018

Life member William (Bill) Burt Poe Jr., 77, died Oct. 31, 2018. He was a teacher and a steel guitarist who performed with several country artists in the '60s and '70s. He joined Local 257 Sept. 17, 1964. In addition to steel, Poe also played guitar, dobro, and bass, and sang lead and backup vocals.

Born Dec. 6, 1940 in Atlanta, Georgia, to Burt Sr., and Olga Poe, he began to play music at the age of 13. He moved to Miami, Florida, with his parents when he was 15, and returned to Atlanta to attend Georgia Tech, where he majored in Naval Science and Aerospace Engineering. After graduating in 1962 he served six years in the U.S. Navy, serving on the USS Zellars DD-777 from 1962-1964.


Photo: Ron Oates

William (Bill) Burt Poe Jr.

After his discharge from the Navy he toured Germany with Hometowners USA, an American military base house band. The job led to a meeting with Charley Pride, and a gig playing steel guitar on Pride's first American tour. Poe moved to Nashville in the '60s to further his music career. From 1968 to 1976 he played steel with Pride, Billy Walker, Jean Shepard, and Roy Drusky, among others. While in Nashville he also attended David Lipscomb University to become certified in teaching. In 1976 he moved to South Florida, where he met his wife Janet and taught school in Fort Lauderdale. He also still played steel guitar, and while in South Florida performed regularly at local venues. He moved back to Nashville in 1993 with his family as his daughter Michelle began to launch her own music career. He took a job at Cameron Middle School teaching science and working with the Civil Air Patrol cadet program as Aerospace Education Officer. After 12 years of teaching at Cameron, he retired from Metro Schools in 2003. After retirement Poe continued to work as a musician — making songwriter demo recordings in his home studio. He also taught remedial math part-time at Apollo Middle School in Nashville. Poe was a staunch supporter of Local 257 and brought many young musicians he mentored in to join the local.

His friend and fellow musician Robert Kramer commented on his passing: "I met Billy Poe in the mid '70s when he was working in Ft. Lauderdale. He was probably the busiest steel player in the South Florida area at that time. He was playing a Rosewood Emmons through Sho-Bud Dual Channel and he had THAT tone. This is where I heard him play 'Blue Spanish Eyes.' He also doubled on guitar — one set steel, one set guitar. Later, when I moved to Nashville, I reconnected with Billy up on the Alley where his daughter Michelle was doing her first work. Billy had an encyclopedic memory of his Florida years — the players and the clubs," Kramer said.

Survivors include his wife, Janet; four children, Michelle, Scott, Jessie, and Brett; and four grandchildren. A celebration of life service was held Jan. 6, 2019 at Inglewood American Legion Post 82.

Tom Richards
July 14, 1962 — Oct. 2, 2018

Tom Richards, 56, died Oct. 2, 2018. He was a bassist who worked with many bands and instrument manufacturers during his career, and joined Local 257 on Oct. 5, 2012.

Richards was born July 14, 1962, and had been a lifelong resident of Wall Township, New Jersey, until his move to Pulaski County, Tennessee. He graduated from Rutgers University in 1984 with a degree in Ceramic Engineering, and worked for the U.S. Army as a project manager. His performing career included playing bass with the Baby Seal Club and the Ghosts of Ashbury. Most recently Richards was social media director for NS Design, national sales director for Floyd Rose, and U.S. sales director for NBE Corp. with Clover Bass, Esh Bass and Stromberg guitars.

Local 257 President Dave Pomeroy commented on Richards' passing: "Tom was always willing to pitch in and lend a hand at our NAMM booth and was a regular at


Tom Richards

union meetings. His energy and spirit were uplifting, and infused his bass playing and work in the gear world as well. I'm proud to have known him and be his friend."

Survivors include his wife Suzanne; one daughter, Jessica; one son, David; three sisters, Nancy, Grace and Judy; and two brothers, Stanley and John.

A celebration of life service was held Oct. 14 at Local 257, and a second service was held Nov. 17 in Wall Township, New Jersey.

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Harry Neil Stretcher
Jan. 21, 1938 — Aug. 16, 2018



Life member Harry Neil Stretcher, 80, died Aug. 16, 2018. He was a keyboardist and longtime *Grand Ole Opry* musician who joined Local 257 March 18, 1987.

Born in Hamilton, Ohio to Harry and Margaret Ellen Howe Stretcher Jan. 21, 1938, he graduated from Trenton High School in 1955, and went on to a wide-ranging career as a performer, writer, vocalist and pianist. He toured in a variety of venues and settings both in the U.S. and overseas working with stars from Milton Berle to Lefty Frizzell. Stretcher played with many artists over the course of his 14 years performing at the *Grand Ole Opry*, including Chet Atkins, Ferlin Husky, Jack Greene, Gene Watson, Johnny Russell, Steve Wariner, Hank Thompson, Jeannie Seely, and Little Jimmy Dickens. He also performed locally with his partner Debbi Bailes, and was a member of John England & the Western Swingers for five years. "What a fun, creative guy! Neil was an important part of the band for five years. His cool playing and great singing, and deep repertoire made him very popular with our audiences. Many a night, he got the crowd back to our side, after I had lost them!" England said.

Stretcher was a life member of ROPE (Reunion of Professional Entertainers) and was affiliated with ASCAP. He enjoyed the outdoors and fishing in Florida every year. Friends noted that he was known for his wit and ability to reach people in a positive way.

Les and Judy Marsh were among the many fans of Stretcher and Bailes' playing who praised the duo after his passing. "We loved dancing to Debbi and Neil's music wherever they played. Les, a musician himself, truly appreciated Neil's talents and ability to play any song we requested and do it well! We will miss his music and humor," Judy Marsh said.

Survivors include his life partner and fellow Local 257 member Debbi Bailes; two sons, Brian and Harry Stretcher; one daughter, Zoey Joy; two sisters, Vera Conarroe Keyser and Sue Ellen Maloney; two grandchildren; and several nieces and nephews.

A celebration of life service was held Aug. 20 at Hendersonville Funeral Home with Van Banks and Larry McCoy officiating. Interment was Aug. 22 at Miltonville Cemetery in Trenton, Ohio. 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
Billy J Amonette	04/18/1933	05/30/1955	11/02/2018	Y
Frank W Arnett	09/15/1937	10/15/1987	01/07/2019	Y
John H Cannon, Jr	05/05/1934	03/18/1985	12/06/2018	Y
David James Carr	06/22/1937	01/05/1981	12/04/2018	Y
Robert Gene Eichelberger	12/27/1940	06/19/1970	10/09/2018	Y
Carol Bass Johnson	02/02/1933	01/21/1969	01/09/2019	Y
John Sheppard Maddox, Jr	08/04/1927	01/08/1951	11/27/2018	Y
William Burt Poe, Jr	12/06/1940	09/17/1964	10/31/2018	Y
Tom Richards	07/14/1962	10/05/2012	10/02/2018	
Guy Stevenson	12/16/1929	04/20/1973	01/04/2019	Y
John H Sutton, Jr	05/03/1938	09/25/1965	12/20/2018	Y
Reggie Young	12/12/1936	10/06/1972	01/17/2019	Y

FUNERAL FUND BENEFICIARY

LOCAL 257 MEMBERS:

Please check to see that your

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is listed correctly, and up to date.

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YOUR LOVED ONES ARE COUNTING ON YOU.

Take a moment and ask the front desk to verify your funeral benefit beneficiary information.

Please also check to see that we have your correct email address.

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Kenny Wayne Hoye
Virginia Clare Johnson
Karen Ann Krieger
Patrick S Lassiter
Scott D Neubert
Wesley Knox Ramsay
George Geoffrey Sprung
James H West, II
Kevin Brent Williams

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. When you work without the protection of an AFM contract, you are being denied all of your intellectual property right, as well as pension and health care contributions.

TOP OFFENDERS LIST

Nashville Music Scoring/Alan Umstead - solicitation and contracting non-union scoring sessions for TV, film and video games.

Electronic Arts/Steve Schnur - commissioning and promoting non-union videogame sessions

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

Terry K. Johnson/ 1720 Entertainment (unpaid contracts/unauthorized sales - Jamie O'Neal project)
Ed Sampson (producer) & Patrick Sampson (artist) (multiple unpaid contracts/unauthorized sales)
Revelator/Gregg Brown (multiple bounced checks/unpaid contracts)
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)
HonkyTone Records – Debbie Randle (multiple unpaid contracts/pension)
Jeanette Porrazzo

UNPAID CONTRACTS AND PENSION

Casa Vega/Ray Vega
Knight Brothers/Harold, Dean, Danny & Curtis Knight
River County Band/SVC Entertainment (unpaid demo conversion/pension)

UNPAID PENSION ONLY

Comsource Media/Tommy Holland
Conchita Leeflang/Chris Sevier
Ricky D. Cook
FJH Enterprises
Matthew Flinchum dba Resilient
Jeffrey Green/Cahernzcole House
Randy Hatchett
Missionary Music
Jason Morales (pension/demo signature)
OTB Publishing (pension/demo signature)
Tebey Ottoh
Ride N High Records
Jason Sturgeon Music

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.

604 Records
Heaven Productions
Stonebridge Station Entertainment
The Collective TNM

Next General Membership Meeting 2 p.m. Feb. 27, 2019



WHAT DO LORETTA LYNN, KEITH URBAN, KELSEA BALLERINI, PETER FRAMPTON, AND THE MUSICIANS OF THE NASHVILLE SYMPHONY HAVE IN COMMON?







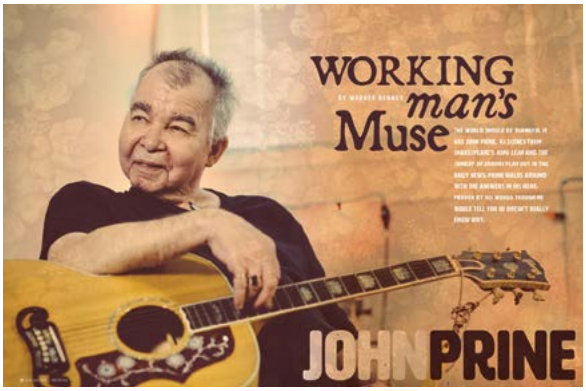












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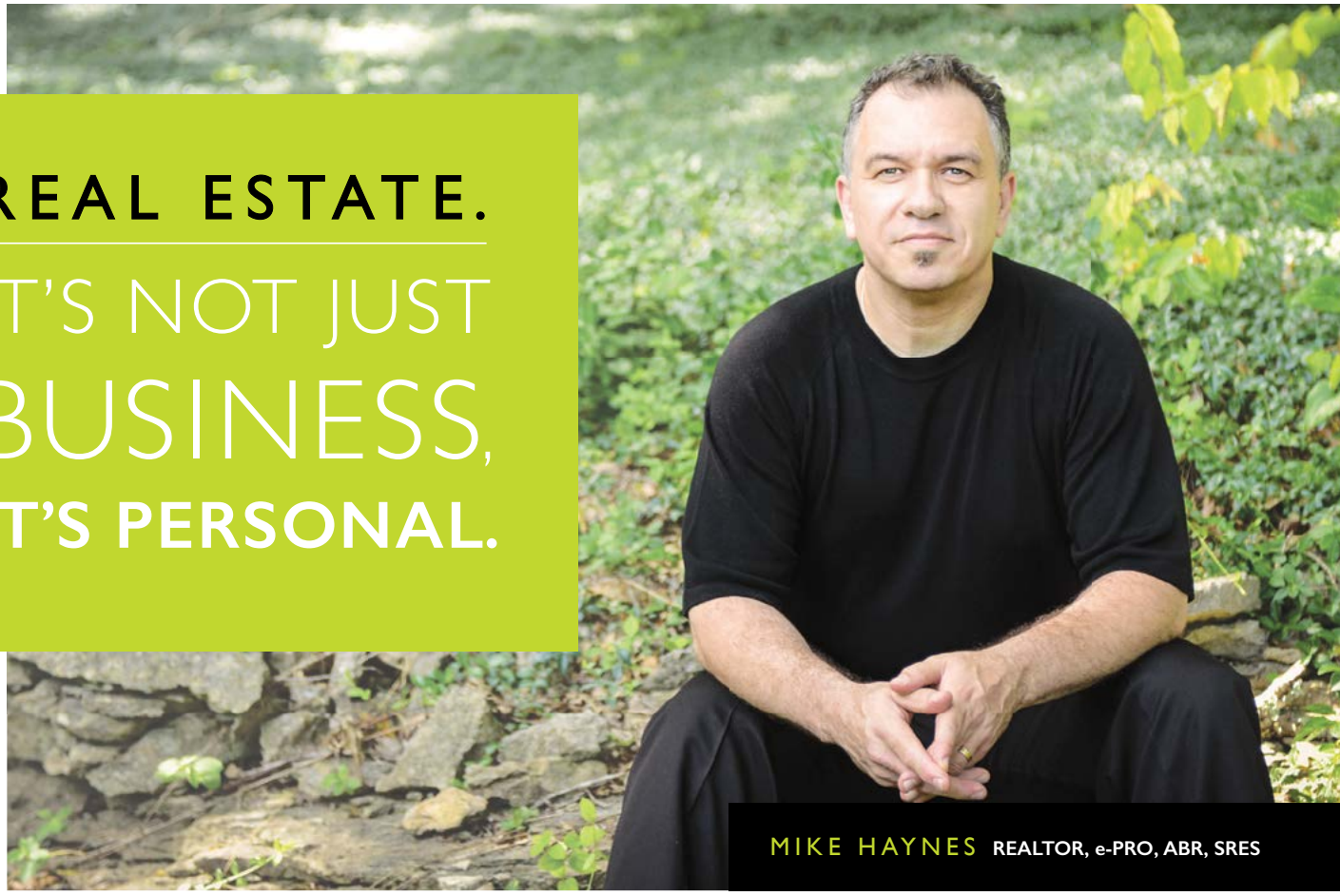
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