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Musician

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OFFICIAL JOURNAL OF AFM LOCAL 257

JANUARY-MARCH 2015

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Elections





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COVER PHOTO BY JIM MCGUIRE



EDGAR MEYER



DUFFY JACKSON BAND
AT NASHVILLE UNLIMITED CHRISTMAS



MAC WISEMAN

The Nashville Musician

Unity • Harmony • Artistry • Diversity

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nashvillemusicians.org

ANNOUNCEMENTS

NEXT GENERAL MEMBERSHIP MEETING MONDAY, FEB. 23, 2015

The next Local 257 General Membership meeting will be Monday, Feb. 23. Doors will open at 5:30 p.m. and the meeting will start promptly at 6 p.m. There will be president and secretary-treasurer reports, and discussion on a number of important issues, including establishment of 2015 local committees. Please make plans to attend and take part in the business of your union.

MINUTES OF THE EXECUTIVE BOARD MEETING AUG. 13, 2014

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

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

MINUTES

Minutes of June 30, 2014. MSC to approve as amended: AR and LR. Unanimously approved.

PRESIDENT'S REPORT

Pomeroy reported on the following:

1. An out of court settlement was made with Spike TV, the current owners of the old Nashville Network and TNN for the show Music City Tonight, and an initial distribution of funds has been made. A similar settlement related to other shows Spike sold to TV producer Jim Owens without authorization is under discussion.
2. Jim Owens has been given 30 days to reach a settlement for shows that continue to be rerun without payment to musicians. If no agreement is reached, the next course of action will be to sue him in federal court.
3. We are in negotiations with the Grand Ole Opry regarding five-minute video clips that will begin airing on the AT&T digital U Verse channel.
4. A new contract for the Nashville Symphony is almost complete that will require ratification by the orchestra.
5. New personnel: Lydia Patritto replaced Kelly, Robert Sieben replaced Rachel Smith, and Mark Allen and Vinnie Santoro have been hired as part-time employees alternating work days.
6. The Frist may offer a discount to our members.

LR gave a brief update on the pension fund.

TREASURER'S REPORT

MSC to approve: TW and JY. Unanimously approved.

LR gave a report on the new contract for the Jackson Symphony. The Executive Board gave the new one year agreement a favorable recommendation.

MSC to approve new members: JC and AR. Unanimously approved.

MCS to adjourn: LR and TW.

Meeting adjourned at 10:00 a.m.

Respectfully submitted, Craig Krampf, Secretary-Treasurer

AFM PENSION

Congress recently passed legislation that included a provision to lower benefits in certain pension plans designated as "Critical and Declining." To be absolutely clear, the AFM-EP Fund is NOT in this category, as actuaries have confirmed that our plan is well funded and solvent through 2047, which is the longest period that can be projected.

FMSMF

Working to help you receive residuals

The Film Musicians Secondary Markets Fund (FMSMF) works to serve the film, television and music communities and to meet the needs of film musicians whose talents fuel the industry. To this end, the FMSMF is pleased to provide ongoing updates to *The Nashville Musician* for the benefit of Local 257 members.

“New” films

The FMSMF received residuals for 137 “new” titles during the first seven months of the FMSMF fiscal year (April 1-Oct. 31, 2014). Most of the newly reported titles were films and TV programs that were first released in their primary market during 2012, 2013 or 2014; although a number of titles were older films and TV shows that generated secondary market receipts and paid in residuals for the first time.

Of the new titles, 44 were theatrical films — from big budget features such as *Frozen*, *Captain Phillips* and *Secret Life of Walter Mitty*, to smaller films such as *Nebraska*, *The Best Man Holiday* and *At Middleton* — that generated both critical recognition and sales in secondary markets. For television, there were 90 new titles reporting for the first time during the first seven months of the year, including the 2013-14 seasons of *Walking Dead*, *American Horror Story (Coven)*, *Nashville*, *Sleepy Hollow* and *Smash*. In most cases, a complete season of individual episodes of a series is reported as one title, although there were 11 individual episodes of two PBS series’ reported as individual titles within this group. “New Media” is now emerging, with the first two seasons of Netflix’s *House of Cards* reporting musicians’ residuals for the first time. Of course, there will be additional new titles remitting residuals earned by musicians in secondary markets during the rest of the fiscal year, which ends on March 31, 2015.

Residuals paid to the FMSMF between April 1, 2014 and March 31, 2015 will be paid out in the July 1, 2015 distribution. A list of new titles for fiscal year 2014-15 can be found at the FMSMF website, www.fmsmf.org/filmtitles/newfilms.html, which our staff updates on an ongoing basis throughout the year. Please check our website to view the list of 2014-15 new titles, as well as the list of all titles reporting in so far during this fiscal year.

Unclaimed residuals

During the first seven months of the FMSMF’s fiscal year, which began April 1, we distributed just over \$900,000 of unclaimed secondary market residuals to musicians and beneficiaries who had not been previously found. This year, we’ve added to our existing efforts to research and find musicians and beneficiaries who may have unclaimed residuals, by focusing our message in trade magazine ads, communications with AFM locals and outreach in different venues encouraging musicians to check our unclaimed list.

We’re making progress, but still need your help. Please check the FMSMF unclaimed residuals list at www.fmsmf.org/unclaimedchecks to see if you or a fellow AFM member you know has unclaimed residuals waiting for them. In particular, as a reminder about AFM-covered sound recordings: If a covered sound recording is used in an AFM-covered theatrical or TV motion picture, the musicians who worked on that recording may be entitled to secondary market residuals. So if you work on a session for a sound recording, make sure your complete information is on the B-4 form and the B-4 is filed with the union — because one day that recording may generate FMSMF secondary market residuals for you.

— Kim Roberts Hedgpeth, Fund Administrator



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love, our
life members

Join us for our
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Musicians
Association
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**Thursday, Feb. 12
from 4–6 p.m.**

11 Music Circle North

Respond to Rachel Mowl

**at rachel@afm257.org
or (615)244-9514**



It's our job to work with employers and musicians to make sure everyone understands how to take care of business.

2014 was a very busy year for the Nashville Musicians Association, and looking back, I can see that we really accomplished a lot. Sometimes it's hard to appreciate that fact when we are in the middle of so much activity. One of the big challenges for me has been to be able to constantly shift focus from a small problem to a larger issue and back again, sometimes many times in the course of a day in the office. After six years as Local 257 president and four years on the AFM International Executive Board, I have learned that most problems in life, as well as in the music business, are the result of poor communication and/or lack of accurate information. It's our job to work with employers and musicians to make sure everyone understands how to take care of business. Once that is accomplished the rest is simple and repeatable. I am proud of what we have accomplished in the past year, but even more excited about where we are headed.

Standing at the crossroads

To be in Nashville these days is to be at a unique time and place in the history of the music business. While many music centers are tearing themselves apart trying to survive, many things are still flourishing here. There are certainly challenges and issues that we must face head on, but our strength as a community, and attitude of mutual respect gives us a unique opportunity to establish "rules of engagement" to ensure everyone in the creative process is fairly represented. I will continue to

take a positive and proactive approach to these issues, and stand up for what is right. In a "right to work for less" state like Tennessee, we have even more reason to stand together and insist that we are paid fairly. Without standards, it's a race to the bottom. With all of the economic activity coming to Music City, it is the worst possible time to lower our standards and negate what made this city the success it is today.

Doing the right thing — or not

I am very pleased that after years of discussion, debate, and negotiations, RFD-TV has agreed to pay for the reruns of *The Porter Wagoner Show*, *Pop Goes The Country*, and *The Wilburn Brothers* shows from the ACT IV catalog that RFD purchased in 2010. We have received a lump sum to cover the past four years and will get an annual amount for the next five years. Distributing it to the players and the heirs of those who have passed will be complicated but is totally worth it. We are pleased to be working together with RFD in a straightforward manner, especially now that they have offices on Music Row.

We have various legal cases proceeding against employers who owe our members large amounts of money, and I am confident that we have a good chance of recovering these wages. Legal action is a last resort, but sometimes it's the only way to get people to pay attention. It is incredible to me that some people can willingly make money from the work of others, not pay the people who made the product possible in the first place, and then get upset with me when I ask for payment after months, and in some cases years, of missed deadlines and broken promises. Re-

gardless, I will not let anybody off the hook for this kind of selfish, destructive behavior that harms our members and goes against everything we stand for.

Gratitude and looking forward

We lost many beloved Nashville musicians in 2014 who left an indelible mark on our city and community with their lives and music. Loss reminds us that life is short, and we must never take it for granted. We owe it to each other to make the most of every day while we have the opportunity, and let those we love know how we feel.

I offer my heartfelt thanks to Craig Krampf for his six years of service to Local 257 as our secretary-treasurer. We had been friends for many years, but in 2008, I learned about another side of Craig of which I was not aware: His dad was an officer of the Railroad Workers union and Craig joined the AFM with his brother at age 16. Craig brought a balance of compassion and responsibility to the job that was the right vibe at the right time. Looking forward, I am pleased to be working with Vince Santoro, who is already doing a great job as our new secretary-treasurer and like me, is at your service and ready to help you in any way we can.

2014 ended with two of our Local 257 members — Taylor Swift and Meghan Trainor — being in the top of the pop charts for seventeen consecutive weeks, an amazing achievement in any era. There are many good things in progress and on the horizon that I cannot discuss yet, but that I believe will be major steps forward. The key to future success is to be aware of our history, but not be shackled by it. 2015 is going to be a very interesting year, that's for sure. TNM



In my view, teamwork will determine the likelihood of success in any group project.

I have always considered my musical endeavors in terms of being part of a team. I played sports throughout my youth and cannot help but use that experience as a lens through which I view many other scenarios. In my view, teamwork, or the lack thereof, will determine the likelihood of success in any group project.

When I began working part time here at Local 257 last year, being in an office was an entirely new experience for me. As a longtime member of the local, I knew what a timecard was and what it represented, but finding out what happens to that timecard once it is turned in to the local was a learning experience for me.

Learning the playbook

Then I met my new teammates. President Dave Pomeroy was an old friend of mine and I knew that he and Secretary-Treasurer Craig Krampf had transformed the way our union did business. I was very eager to help them maintain the rising trajectory of efficiency they had established in whatever way I could. It was clear from the start that there was an extraordinary amount of information to absorb before I could be anything more than a well-intentioned fifth wheel.

Leslie Barr, who heads up the Live Department, also deals with the AFM–Employer Pension Fund in New York. She explained to me that when the Fund receives a check from an employer with a contribution to a musician's account, they must have an updated

agreement from that employer complete with signatures and other pertinent information in all the correct places. If that paperwork isn't in their possession they will not, and cannot, distribute that money. One of my jobs was to help her chase down the responsible party or parties and get that finalized agreement to the Pension Fund so our members' interests could be served and their pension contribution properly credited.

Steve Tveit heads the Local 257 Recording Department, and from time to time, he needs to find documentation to support a 'new use' payment to members who, for example, played on a record that was used in a film or commercial. Using our computer-based system to search for old contracts, he showed me how to dig through the many layers of our records to find out who signed one of those timecards from a decades-old recording session.

Most of our members who do recording sessions or make TV appearances are familiar with Assistant Director of Recording Teri Barnett. She helps session leaders fill out timecards as they turn them in to the union. Somehow, she seems to know almost every possible rate and agreement scenario that an employer would ever be inclined to use.

Across from my desk sat the two employees who are in charge of nuts and bolts work that results in musician payments. Lydia Patritto puts incoming checks on a path toward their ultimate goals, updating their status as she goes. She would also hand some contracts off to me for entering and updating in the system. Robert Seiben, our data entry person, makes sure contracts are in the system and that the information is up to date.

Our office manager, Anita Winstead, is the lynchpin of the entire operation. Her organized, clear overview of all that passes through our door gives me confidence that she will have good advice on any situation that arises.

Kathy Osborne assists the president and is also the Local 257 publicist and political liaison, web administrator, and managing editor of *The Nashville Musician* magazine. Little does she know just how much information I glean from her as she digs into this assortment of duties.

Our two skilled and cheerful receptionists have a solid grasp of how to process member payments that arrive in person, explain the value of AFM membership, and also deal with a wide variety of personality types. Member services specialist Laura Birdwell also maintains rehearsal hall bookings, and Membership Coordinator Rachel Mowl also coordinates Music Performance Trust Fund (MPTF) live engagements.

Our team also includes Laura Ross, Nashville Symphony steward, Gary Goode, IT manager, CPA Ron Stewart, and Donnie Sweatt, our maintenance man.

In the huddle

Without this remarkable team and their hard work and expertise, the sheer volume of business conducted could easily get out of hand. We processed over \$12 million in scale wages in 2013 and the numbers are still coming in for 2014. All of our staff have my sincerest gratitude for making the business of taking care of Nashville musicians run as smoothly as it does and I look forward to doing all I can to keep moving in the right direction. 



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HEARD ON THE GRAPEVINE



KIX BROOKS was named the first recipient of the CMA Foundation Humanitarian Award in November. The honor recognizes an individual who has served as a humanitarian through community leadership, financial support, personal volunteerism and advocacy. “It’s embarrassing to

be singled out in such a giving community,” Brooks said. “It’s easy to look around and be inspired by people who do more. I’ll keep trying — this is very special.”

Rob Beckham, chair of the Awards and Recognition Committee for the CMA Foundation, said Brooks is “a true ambassador, champion, and humanitarian for CMA and this industry as a whole. His philanthropic efforts continue to make the world a better place.”

Brooks serves on boards for Vanderbilt Children’s Hospital, Blue Ribbon Committee, Operation Finally Home, Veterans Matter, and several other organizations. The longtime Local 257 guitarist and singer-songwriter is a multiple-CMA award winner for his work with duo partner Ronnie Dunn. Brooks is the longtime host of “American Country Countdown,” and also co-owns a winery in Arrington, Tenn.



trips to Nashville, and eventually made Music City his home in 1989.

ALISON BROWN Grammy-winning banjoist Alison Brown is among 34 artists who received USA Fellowships from United States Artists last October. The winners were selected by a panel of peers. Brown said “I’m deeply honored to have my music be recognized and to join such an impressive and talented community. The support of this organization really validates my musical mission for the banjo.”

The award includes a \$50,000 grant and is given to artists who embody originality and innovation, according to United States Artists CEO Carolina Garcia Jayaram. Previous winners include Local 257 member Rob Ickes.



LARRY CORDLE Musician, singer and songwriter Larry Cordle will be inducted into the Kentucky Music Hall of Fame in Lexington, Ky., April 10. The honor celebrates music professionals for their contributions in the state and around the world. Cordle has penned hits for many artists including Ricky Skaggs, “Highway 40 Blues,” and Diamond Rio, “Mama, Don’t Forget to Pray for Me.” In 2000 he won the CMA Song of the Year Award for “Murder on Music Row,” recorded by George Strait and Alan Jackson.

The 25-year Local 257 member will join over 40 of Kentucky’s most notable musicians, including Loretta Lynn, The Everly Brothers, Ricky Skaggs, John Conlee, Patty Loveless and Steve Wariner, to name a few. Other 2015 inductees include Montgomery Gentry, Clarence Spalding, Pete Stamper, Doc Hopkins and The Moonglows.

GARY BURR Songwriter, guitarist and Local 257 member Gary Burr was inducted into the Meriden Hall of Fame Oct. 19. Burr has worked on the road with Ringo Starr and Carole King, and written songs for Garth Brooks, Conway Twitty and many others. He was inducted into the Country Music Hall of Fame in 2005, but said the induction this year is very special. “It’s really a cool thing to come back to your hometown and be recognized like this,” Burr said.

Burr started his career as a part-time songwriter, splitting his time between writing music and being an electrician in Meriden, Conn. He was still working his electrician job when he got his first cut with Juice Newton. Soon after, he began making regular



2014 ELECTIONS



(L-R) Local 257 Secretary-Treasurer Vince Santoro, Executive Board members Jimmy Capps, Jim Brown, Beth Gottlieb, Tom Wild, Laura Ross, Jonathan Yudkin, Andre Reiss, and President Dave Pomeroy

President Dave Pomeroy was re-elected for a third 3-year term by the Local 257 membership Nov. 2 at the nominations meeting that followed the fourth quarter membership meeting. Secretary-Treasurer Craig Krampf retired from his position and did not run for re-election; Vince Santoro ran unopposed for the position and began his first 3-year term as Local 257 secretary-treasurer in January.

Also running unopposed and therefore elected by acclamation were Local 257 Trustees Biff Watson and Bruce Radek; and Steve Tveit, Sergeant-at-Arms. Seven candidates stepped up for the Local 257 Hearing Board, so they were also elected by acclamation.

Ballots to select the remaining positions of the Local 257 Executive Board and AFM Convention delegates were mailed to the membership in November by the Election Committee, and were counted on Dec. 2. The election committee — selected at the nominating meeting — was chaired by Vince Barranco. Mark Allen served as Election Committee Secretary;

Out of a total membership of 2282, 318 ballots were returned, with 15 disqualified, primarily due to signatures in wrong places or some other voting rules infraction.

Elected to the Local 257 Executive Board are:

Laura Ross (232 votes)
Jimmy Capps (231 votes)
Andre Reiss (202 votes)
Tom Wild (177 votes)
Jonathan Yudkin (160 votes)
Jim Brown (151 votes)
Beth Gottlieb (139 votes)

Mark Johnson (133 votes) alternate
Chuck Bradley (108 votes) alternate
Jerry Tachoir (95 votes) alternate

Local 257 Hearing Board:

Michele Voan Capps
Tiger Fitzhugh
Kent Goodson
Teresa Hargrove
Dave Moody
Kathy Shepard
John Terrence

Local 257 AFM Convention delegates elect are:

Laura Ross (244 votes)
Tom Wild (212 votes)
Tiger Fitzhugh (184 votes)
Mark T. Jordan (154 votes) alternate

also serving as committee members were Tom Smith and Jim Horn. The election committee is charged with following AFM election protocol, administering the voting process and counting votes at the local.

Secretary-Treasurer Vince Santoro said “We commend those members who participated in the election, especially the Election Committee members who dove into the process with earnest effort and got the job done in a timely manner. We congratulate all those elected, and look forward to working with them as our local moves into 2015 and beyond.”

PIKELNY AWARDED TWICE

Local 257 member Noam Pikelnny was awarded twice at the 2014 International Bluegrass Music Awards (IBMA) held in Raleigh, N.C. Pikelnny won Banjo Player of the Year and Album of the Year for *Noam Pikelnny Plays Kenny Baker Plays Bill Monroe*.

Buddy Spicher and Alison Brown were honored for their work with the group Special Consensus, which received the Instrumental Recorded Performance of the Year for “Thank God I’m A Country Boy.”

Several other members were honored with Player of the Year awards. Adam Steffey won for mandolin, Barry Bales for bass, Jason Carter for fiddle, and Bryan Sutton for guitar.



BENTLEY WINS VIDEO OF THE YEAR



Keith Urban and Blake Shelton were among the Nashville Musicians Association winners at this year's CMA Awards, held Nov. 1 in Nashville. Shelton won Male Vocalist of the Year; Urban scored with Musical Event of the Year for his work with Miranda Lambert in "We Were Us." Continuing his multi-year run was Mac McAnally, who racked up another win for Musician of the Year. Dierks Bentley also won Music Video of the Year for "Drunk on a Plane."

CARRY-ON LAW FINALIZED

At long last the FAA has issued the rulebook for airlines concerning musicians who wish to carry on instruments. The action completes the pre-implementation process that has been underway since 2012, when the bill was signed into law. What this means is that the law will be fully in effect on Mar. 1, 2015. Please remember to check the overhead capacity of the plane on which you will travel to make sure your instrument will fit. Also, try to board as early as possible when overhead compartments are less full. For more travel tips, please contact the local at 615-244-9514.

[Editor's Note: Craig Krampf, Secretary-Treasurer of The Nashville Musicians Association from 2009 until 2014, retired at the end of the year. We wish him all the best, and thank him for his years of service to the Nashville Musicians Association. He wrote the following to the membership and staff of Local 257.]

My dear brother and sister musicians:

It has been an honor and a privilege serving as your secretary-treasurer for the last six years. I had an idea that I would enjoy this job when I was elected, but it exceeded my expectations. I experienced countless moments of fulfillment in helping my fellow musicians and our local, and this was as rewarding as if I just played a great show or on a great track.

The job was not without its difficult and trying moments. But by attempting to solve problems with positive action, we were able to get through those challenges. We made many improvements for the betterment of our members and our local during the last six years, including streamlining and modernizing our methods of operation, and getting our local back in the black. For this, I am very proud.

It has been an honor to serve with Dave, who works tirelessly in the best interests of the members, as well as the Local 257 Executive Board, Hearing Board and our trustees, who were wonderful in offering their opinions, guidance and "checks and balances." Thanks also to Ron Stewart, our CPA and Jan Jennings, our attorney, who are both outstanding people and experts in their fields. I can't thank our office manager Anita Winstead enough for all her help and friendship. Everyone in the office is awesome. I was able to work with Vince for a while and so the transition should be very smooth. I wish him, Dave, the new board members and trustees well.

It has also been a pleasure to get to know many more of my fellow musicians and their families, and to learn about their lives and careers. In the same regard, I have relished meeting so many fine people within the AFM. I will cherish all of this.

I am off to begin another stage of my life and I will meet the future with faith and hope. I would like to offer all of you my most sincere wishes for health, happiness, peace, love and laughter. Once again, it has been an honor.

— Craig

TNM





1. VERN BERGSTROM celebrates his AFM life membership by serenading the Local 257 office, with his commemorative pin proudly displayed. Check out his Radio Free Nashville show *Vern's Accordion Hour* at 8 a.m. on Sundays, 107.1 and 103.7 on the dial.

2. STUART DUNCAN was honored as a Nashville Cat Nov. 1 at the Country Music Hall of Fame and Museum event.

3. Songwriting legend and guitarist **BILLY EDD WHEELER** was the subject of the Country Music Hall of Fame and Museum's "Poets and Prophets" series Oct. 18.

4. Dave Pomeroy presents **BILL WALKER** with his 50 year pin. Bill was the arranger, conductor and bandleader for the *Johnny Cash Show*, *The Statler Brothers* and countless other television shows and recording sessions.

continued on page 14

Top Ten Reasons to Hire Me As Your Drummer

10. You need a drummer, I need a gig...Duh!
9. On the road I'm a fun hang and a bad poker player
8. I don't snore!
7. I own a drumset & auto... *both* are paid for
6. The click track, loop, video syncs, and backing tracks are all my friends
5. I have 2642 nights on the road (that I remember????)
4. I have always been more of a "Road Dog" than a "Studio Cat"... but still like "Cats"
3. I know the meaning of ACM, CCM, CMA, GMA, VMA, ASCAP, BMI, SESAC, NSAI, AFTRA, and of course AFM & RMA (and several more acronyms)
2. I *like* to drive the bus late at night..... sober!



*...and for #1, a drum roll please (get it, **Drum Roll-** Har! Har! Har!)*

1. I'm a team player, I know my/ a drummers role, I can take direction and criticism, I'll do whatever it takes to get the show on
(I know, technically that was 4)

Seriously, I read well and also write. I'm a pro who is always on time and prepared. I have played everything from small, empty bars to full stadiums and have played many different genre with artists just starting out and multi-award & Grammy winners. If you need a drummer or are planning on making a change, let's get together and see if it might be something that would work for both of us.

C  **h u c k** **B r a d l e y**

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continued from page 12



1.



3.



2.



4.

1. Drummer **RALPH LAND** organizes his group of Vietnam Veterans in preparation for the Nashville Veterans Day Parade Nov. 11.
2. Singer, guitarist and songwriter **HUGH X. LEWIS**, celebrates receiving his 50 year AFM pin with his wife Anna. Lewis is designated the Poet Laureate of Christian country music in Tennessee and was the recipient of the Kentucky Governors Lifetime Achievement Award in 2012.
3. Santa stopped by the local and graciously posed for a photo with **ANNIE, ROB HAJACOS'** canine.
4. Executive Board member and Symphony Steward Laura Ross presents Riders In The Sky accordionist **JOEY MISKULIN** with his 50 year AFM pin.

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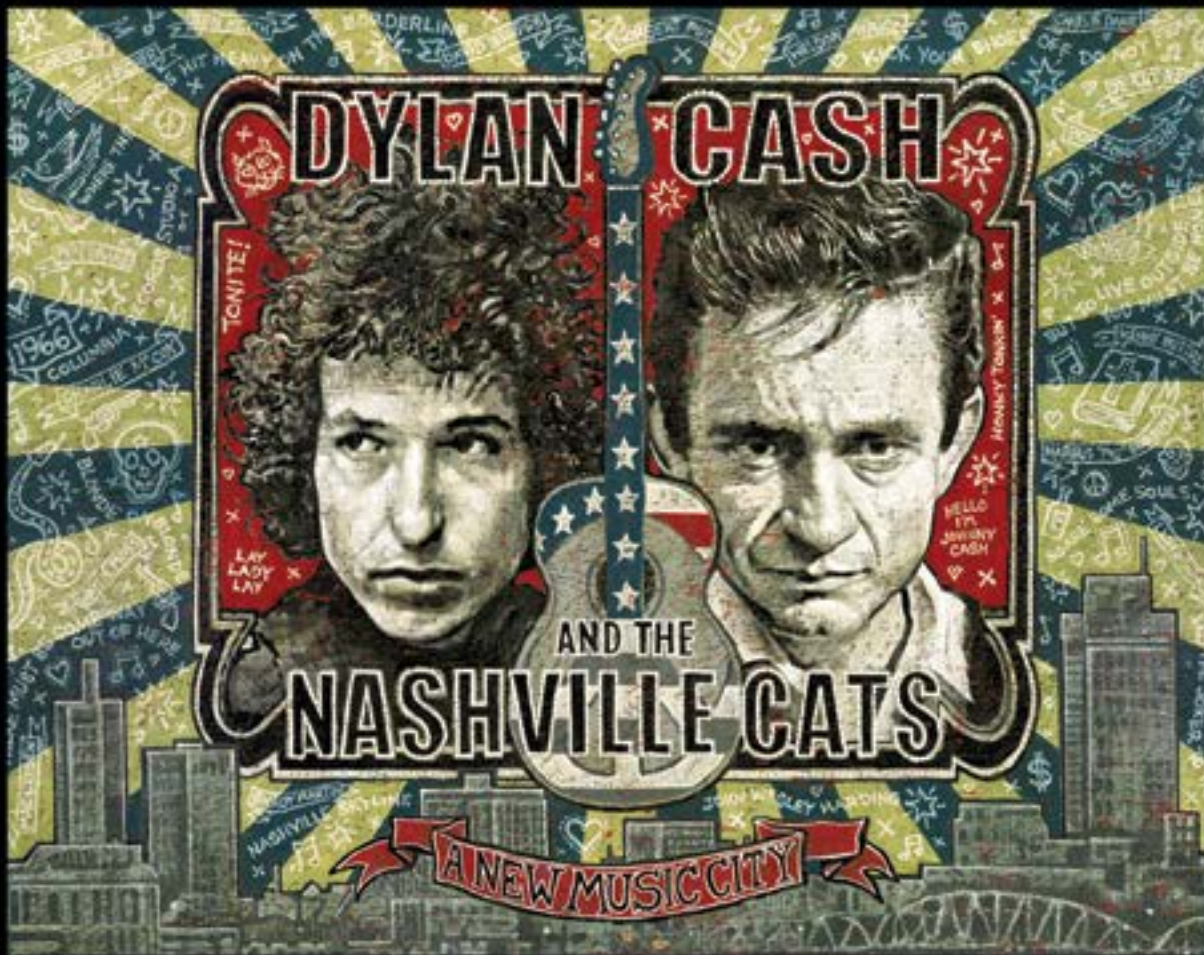
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WELDON MYRICK NORBERT PUTNAM JERRY REED PIC ROBBINS BUDDY SPICHER

EXHIBIT OPENS MARCH 27 COUNTRY MUSIC HALL OF FAME AND MUSEUM

Bob Dylan bucked executives at his record label and surprised his fans when he came to Nashville in 1966 to record his classic album *Blonde on Blonde*, using some of Music City's incredible studio musicians. Dylan's embrace of Nashville inspired many other artists to follow him to Music City. By 1969, Johnny Cash was recruiting folk and rock musicians—including Dylan—to appear on his groundbreaking network television show, *The Johnny Cash Show*, shot at the Ryman Auditorium.

This new feature exhibit looks at the Nashville music scene in the late 1960s and early 1970s, a time of great cultural vitality for Music City.

#DylanCashExhibit [f](#) [t](#) @countrymusichof

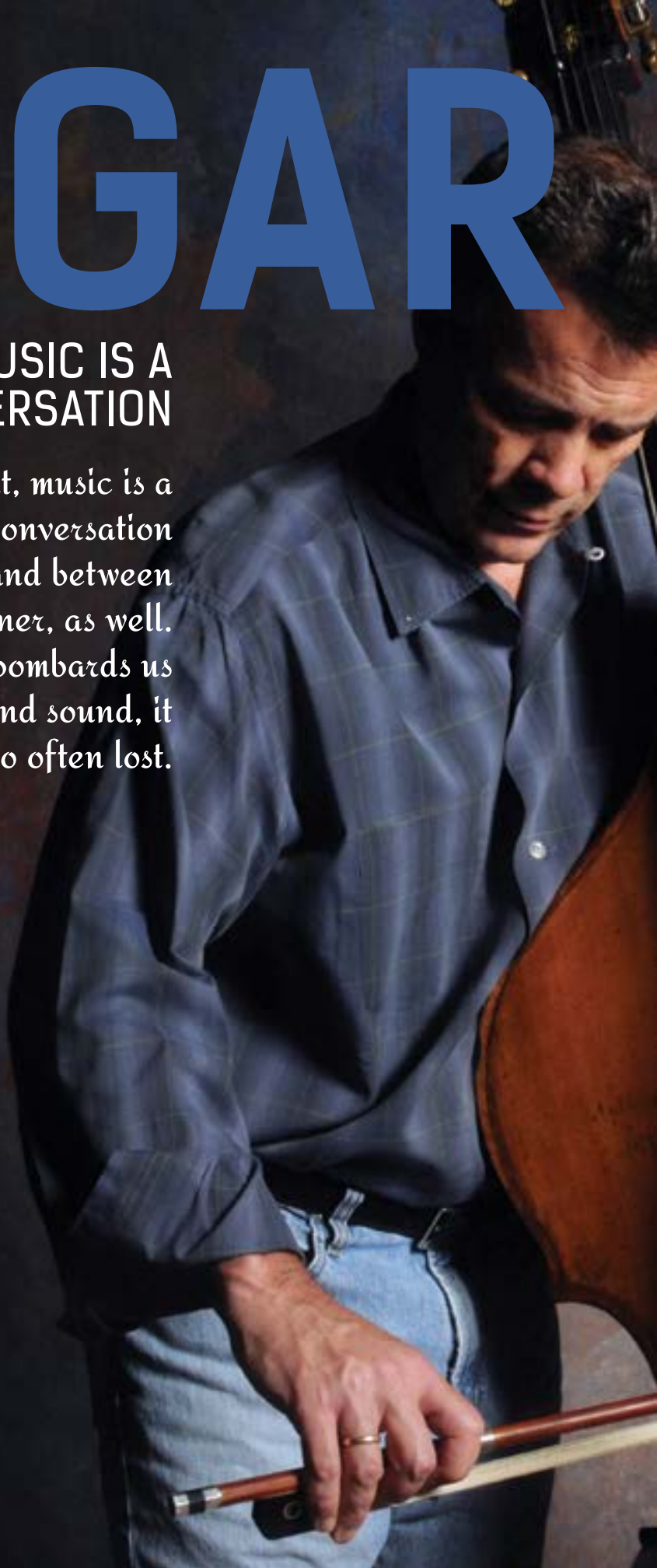
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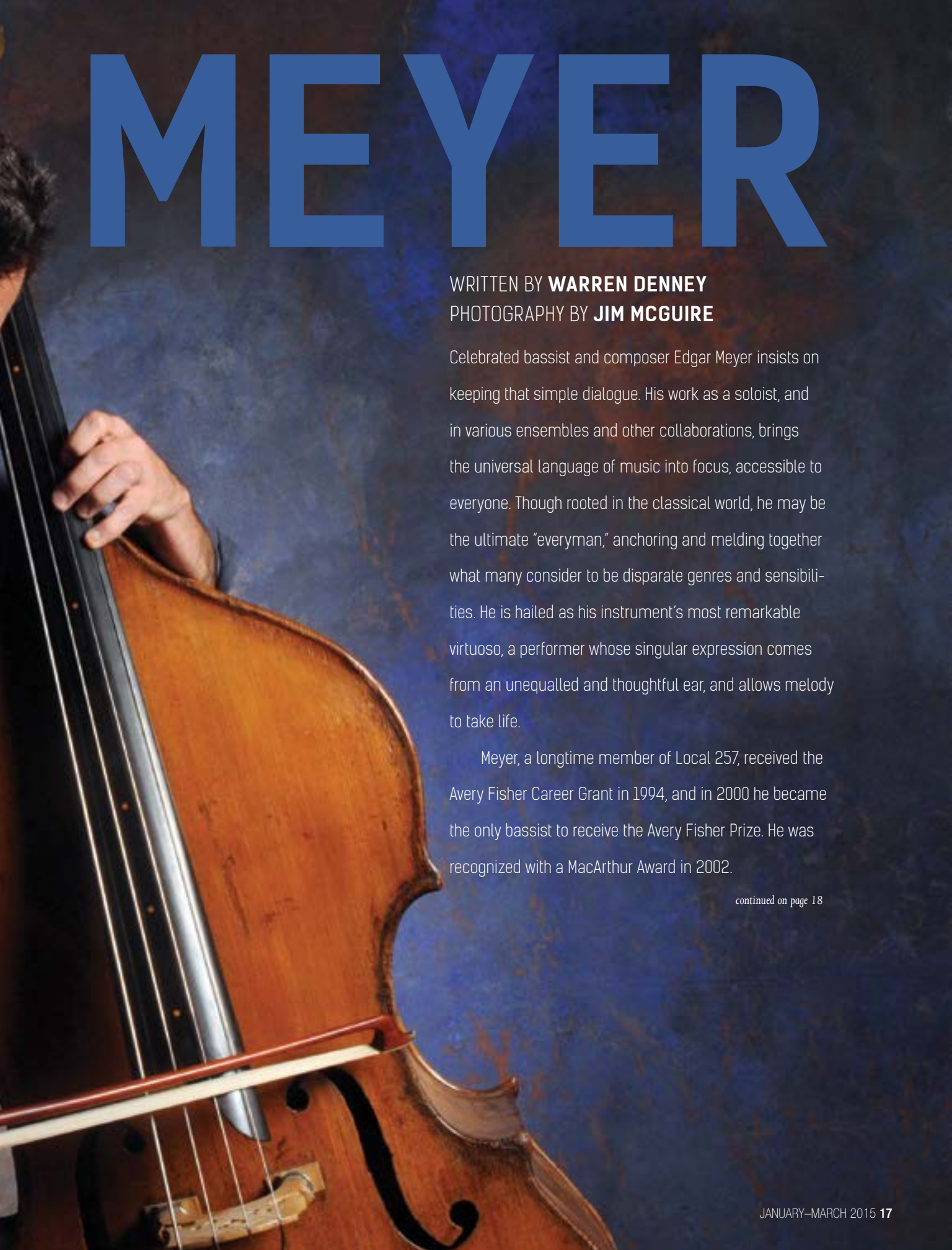


EDGAR

A man with short dark hair, wearing a blue button-down shirt and light blue jeans, is playing a double bass. He is looking down at his hands, which are holding a bow. The background is dark and textured.

MUSIC IS A CONVERSATION

Simply put, music is a conversation. It is a conversation between musicians, and between musician and listener, as well. And, in a world that bombards us with constant sights and sound, it is one too often lost.



MEYER

WRITTEN BY **WARREN DENNEY**

PHOTOGRAPHY BY **JIM MCGUIRE**

Celebrated bassist and composer Edgar Meyer insists on keeping that simple dialogue. His work as a soloist, and in various ensembles and other collaborations, brings the universal language of music into focus, accessible to everyone. Though rooted in the classical world, he may be the ultimate “everyman,” anchoring and melding together what many consider to be disparate genres and sensibilities. He is hailed as his instrument’s most remarkable virtuoso, a performer whose singular expression comes from an unequalled and thoughtful ear, and allows melody to take life.

Meyer, a longtime member of Local 257, received the Avery Fisher Career Grant in 1994, and in 2000 he became the only bassist to receive the Avery Fisher Prize. He was recognized with a MacArthur Award in 2002.

continued on page 18



Chris Thile and Edgar Meyer



Chris Thile, Edgar Meyer, Yo-Yo Ma and Stuart Duncan



Béla Fleck and Edgar Meyer



continued from page 17

Meyer's collaborative work is of great note; he has performed and recorded with many orchestral variations worldwide, and both individually and collectively with such luminaries as cellist Yo-Yo Ma, violinist Joshua Bell, banjoist Béla Fleck, tabla player Zakir Hussain, mandolinist Chris Thile, fiddle players Mark O'Connor and Stuart Duncan, mandolinist Sam Bush, dobro player Jerry Douglas, and others.

Currently, Meyer and fellow MacArthur Award recipient Thile have received three Grammy nominations for their 2014 album *Bass & Mandolin* (Nonesuch) — Best Contemporary Instrumental Album, Best Instrumental Composition for the song “Tarnation,” and for Best Engineered Album, Non-Classical, in recognition of the work of engineers Richard King, Dave Sinko, and mastering engineer Robert Ludwig.

To Meyer, music is communal, social, and shared in origins.

“I learn a lot from collaboration,” Meyer said, recently. “It’s fair to say that music is fundamentally social. I do love working it out by myself, but it just is. It’s like a shared body of knowledge, and very few people make any real dent in it at all.

“The majority of concepts, no matter how you came to them yourself — are originally other people’s ideas. Given that, one is well-advised to learn the path of those ideas. The history and the theory.”

Meyer, of course, is well-versed in both. The Tennessee native’s father was a bass player himself, a teacher who founded the highly-regarded strings program for public schools in Oak Ridge. The young, gifted Meyer grew up in a home that was filled with jazz and classical music. But, he initially attended Georgia Tech, studying math and physics, before devoting himself full-time to music at Indiana University, under the tutelage of Stuart Sankey.

I learn a lot from collaboration. It’s fair to say that music is fundamentally social. I do love working it out by myself, but it just is. It’s like a shared body of knowledge, and very few people make any real dent in it at all.

“There was always a hybrid element to what it was with me,” he said. “My father was a jazz player, and went back to school to learn to use a bow and to read music. The way he would tell the story is that he had a Count Basie record on when I came home from the hospital, and a lot of that was in my head as a kid, along with classical music. Jazz and classical — that was the soundtrack.”

One of his defining moments came as a schoolboy in East Tennessee.

“The most exciting moment for me in elementary school was when we got my grandmother’s piano,” Meyer said. “I remember it vividly. That was defining. I was completely fascinated by the idea that you could play two melodies at once, and play chords, that kind of stuff. Life was never the same after that.”

He didn’t necessarily think of going into music as a vocation, as evidenced by his sojourn with Georgia Tech, but he had always thought of himself as a musician first.

“My identification with it was early on, and I was drawn

to the bass because of my father,” he said. “I defined myself as a musician, though it took a while to figure out exactly how I would do it. I learned I needed to do it all the time. I wanted to be around music after a year of doing the other, and I knew I wanted to be around a richer music scene. That was very clear. Once I got to Indiana I was focused on being a classical string player — though other things were in the mix.

“There was always some kind of writing element percolating. It was always central in my whole mind, but something I could kind of keep on a slow burn. I needed to learn to play first.”

With what he considered to be the essential underpinnings, and possessed of his own virtuosity, Meyer felt he could make his way.

“The real point is — because it’s a shared body of knowledge — that it’s smart for you to learn that history and theory,” Meyer said. “It gives you a better chance of doing something worthwhile. I would add that it actually enables greater expressivity, ultimately. The point is not to write smarter music, but to gain a greater degree of expressivity and freedom.”

Meyer’s own course would confirm the idea, and as one might guess, his professional beginnings took shape in hybrid fashion. He gave a demo tape to MCA Records’ Emory Gordy in 1985, a tape that contained Meyer’s original music performed with Sam Bush, Béla Fleck, Mark O’Connor, and Jerry Douglas. And, simultaneous-

*I was drawn to the bass because of my father.
I defined myself as a musician, though it took a
while to figure out exactly how I would do it.
I learned I needed to do it all the time.*

ly, he was invited to the Santa Fe Chamber Music Festival, in which he was given a program and free rein. He would ultimately write a series of pieces on commission for several years for the festival.

“I gave that tape to Emory Gordy, and it started just like that,” Meyer said. “It was immediately after school. I paid them \$50 each. I already knew Sam and Bela, and I was very interested in this group of people, above and beyond most things. I really didn’t have a perception of Nashville. I wanted to do some kind of original instrumental music, and I became attracted to bluegrass and old-time music. I also became very interested in those four people.

“And I found that my instrument integrated with those instruments better than it did with drums and piano. Drums and piano just sonically demolish the bass. There’s no getting around it. I felt like I had a more natural dialogue. We could all play soft together; we could all play loud together. And, you could play in a living room and it was glorious. That was essential.”

It was natural for Meyer to be drawn to the notion of bluegrass — an amalgamation of elements of blues, gospel, jazz, country, folk, Celtic remnants, and other strands of American DNA. He was signed by Tony Brown and his debut record *Unfolding* was released in 1986, featuring the five players, launching an unparalleled career. His work, both as a soloist and in various collaborations, has produced twenty records to date, bending and redefining genres and garnering awards along the way. *Appalachian Journey* with Yo-Yo Ma and Mark O’Connor won the Grammy for Best Classical Crossover Album in 2000; his work as an arranger and producer on Béla

continued on page 20

ALL ABOUT THIS BASS

For the majority of his career, Edgar has been playing an Italian acoustic bass built by Gabrielli in 1769. It belonged to his father, who was also a bass player. He uses a very unusual tuning of E-B-E-A, low to high, with an extension going down to C on the lowest string. He plays arco bass using a French style bow, as opposed to the more commonly used German style. He currently uses a copy of his childhood bow, which he has used since he was 10 years old.

PHOTO: JIM MCGUIRE

Fleck's *Perpetual Motion* earned two more in 2002; and his work with Yo-Yo Ma, Thile, and Stuart Duncan on *The Goat Rodeo Sessions* produced a 2012 Grammy for Best Folk Album.

Strictly as a solo classical bassist, Meyer can be heard on Bach: *Unaccompanied Cello Suites Performed on Double Bass* (Sony Classical, 2000), the *Meyer Bottesini Concertos* (Sony Classical, 2002) with the St. Paul Chamber Orchestra with Joshua Bell and Yo-Yo Ma, and in 2006, his self-titled solo recording on which he wrote and recorded all of the music, incorporating piano, guitar, mandolin, dobro, banjo, gamba, and double bass. In 2007, Sony released the compilation *The Best of Edgar Meyer*.

"I don't try to force it," Meyer said. "I don't look for hidden gold. I'm a composite of all those things. Jazz. Classical. These other combinations. It all exists pretty freely with me. I'm not trying to make a case. There's not one to be made.

"Not just with bluegrass music. I think you're starting to see with the younger musicians a composite makeup similar to mine — or different — but a composite makeup is more common. It's hard to imagine that won't become more prevalent. Music styles have so much more in common than they differ."

His work today with Thile represents another step in Meyer's multi-faceted evolution. The recent efforts, including *Edgar Meyer and Chris Thile* (Nonesuch, 2008) and on Sony's *The Goat Rodeo Sessions*, are the culmination of a long-standing relationship, one which the bassist cherishes.

"He's unique and brings things to the table that no one else does," Meyer said of Thile. "Part of the thing that makes

him great is that you can't summarize him. I've done a lot of my best playing with Chris. That's common. A lot of people end up doing some of their best playing when they play with Chris — both from the level of inspiration he operates at, and from his talent of bringing out the very best in people.

"The essence of it is that his father's a bass player. The relationship he has with his father is not unlike the relationship I had with my father. Chris had a little more interest, and understanding, in bass than some people."

As a composer, Meyer moves between worlds, dissolving boundaries, recognizing a balance of structure and understanding with the fleeting phantom of inspiration.

"I have to keep a balance between the different elements — if it's a playing element or just a pure thinking element," he said. "If music is conceived completely away from the instrument, then it can be great, but it can be a little more of a theory than a reality. I like to have an instrument there. In recent years, sometimes for a big piece, it's not unusual for me to sit down and write out a number of different ways it could happen — questions I might have that I want to explore.

"But, at the end of the day there's also a whole other kind of a creative force which works way outside of those boundaries, in that sometimes I just sit down and will it. And that's one of the most successful. And it's one of the most inexplicable. It's part of it. I try to outsmart it, but sometimes I have to just let it happen."

TMM

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PLAYING IT FORWARD

NAMM was so pleased with the response to the show that NAMM President and CEO Joe Lamond offered to donate \$10,000 to the charity of the musicians' choice. Gill and The Players chose to direct the donation to AFM Local 257's Vic Willis Emergency Relief Fund. The Emergency Relief Fund — or ERF, as it is more commonly known — was established in 1991 to provide financial assistance for members who suffer medical issues that affect their ability to work. It is funded by the \$3 contribution contained in our annual dues, plus the voluntary \$2 that Local 257 members match. Inevitably, the ERF runs low on money by the end of the calendar year. Local 257 President and bassist Dave Pomeroy noted that this is the largest single donation to the ERF the local has ever received, and that it will go to great use immediately.

"We are so grateful to Joe and everyone at NAMM, as well as these great musicians, for this generous gift which demonstrates once again that musicians truly understand the importance of giving back to our community. At Local 257 the spirit of giving and community outreach is an integral part of our mission," Pomeroy said.

Another Local 257 member, Taylor Swift, made national headlines when she used the occasion of her birthday to contribute \$100,000 to the Nashville Symphony in December 2013. "Although we can't all match that donation in size, there are many ways we can give back and help others," Pomeroy said.

In 2010 the Nashville Musicians Association created the



Nashville musicians have a long tradition of giving back to the community, and the beat goes on. The opening event of last year's Summer NAMM Convention featured Vince Gill accompanied by the acclaimed session musicians collectively known as The Players – Eddie Bayers, John Hobbs, Michael Rhodes, Paul Franklin, and Brent Mason. In addition to performing, Vince interviewed each of the musicians, who spoke about their life and careers as recording musicians for the assembled exhibitors and dealers attending the show.

Flood Relief Fund, which raised and distributed more than \$130,000 to Nashville musicians — both members and non-members — who lost instruments and equipment in the Nashville flood. We also gave away thousands of dollars worth of gear donated to us by various equipment companies.

Pomeroy has produced annual Christmas concerts for more than 20 years with all proceeds going to the Room In the Inn homeless program, which have been doing amazing work in our city for more than 25 years. With the occasional boost of some very generous private donors, the Nashville Unlimited Christmas shows at Christ Church Cathedral have raised more than \$250,000 for Room In The Inn. Acclaimed bluegrass duo Eddie and Martha Adcock have also been hosting concerts at the Station Inn benefiting Room In the Inn every year for the past 15 years, and have appeared at Nashville Unlimited Christmas as well.

Local 257 member Keith Urban has been the host of the fundraiser All 4 the Hall for five years, a charity concert to benefit the Country Music Hall of Fame. All ticket sales and funds raised from the event support the Country Music Hall of Fame and Museum's preservation efforts, exhibitions and educational programs.

These are just a few of the numerous causes musicians rally behind, and whether it's pet rescue, homeless relief, a friend in need, or one of the many other worthy organizations in our area, we make a difference with all of these efforts.



**giving
back**

HELP UP REACH OUT

As the next few years unfold, the Nashville Musicians Association will increase its efforts to reach out to our community, Pomeroy said. "No doubt many members are already involved in projects of which we are not yet aware, so keep in touch and let us know what you are up to. We will be asking for your involvement and help, and hope you will join us in making a difference in our future. Music still has the power to change the world!"

Call the local if you'd like to become more involved in an outreach program.



TNM

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MAC WISEMAN

Songs From My Mother's Hand Wrinkled Records

Listening to Mac Wiseman's current album *Songs From My Mother's Hand* is like taking a journey back in time. Wiseman said that during the winter months in the 1920s and '30s, his mother would sit in her rocking chair as she listened to live music on the radio, writing down the lyrics to songs she thought Mac would enjoy. She completed a total of 13 composition books that laid the foundation for this project.

Over his incredible career, guitarist and singer Wiseman has recorded 60 albums with over 800 songs and is one of the musicians who helped shape the sound of bluegrass music. He is now also a member of the Country Music Hall Of Fame. Peter Cooper and Local 257 member Thomm Jutz produced the project and accomplished their goal to present each song in an authentic form. Other 257 members featured include Jimmy

Capps, Jelly Roll Johnson and Alisa Jones Wall. Standout tracks include "The Wreck of the Number Nine," "Old Rattler," (about a blind dog) and "Little Rosewood Casket."

Complete with historic photos and stories from Wiseman's early days, the liner notes are a great read, but it's the music that captivates. In a world of overproduced everything this is truly refreshing. You can almost imagine yourself sitting on the front porch of what Wiseman calls "the old home place" in Crimora, Va., with him and his family. The music helps weave the tale of the times, like a treasured family quilt. This record is a must-have for anyone who appreciates true roots music.

— Steve Wayne



BUDDY GREENE
Harmonica
Anthology
(RMC)



Buddy Greene is a multitalented musician and singer who worked with Jerry Reed for many years, and has since carved out a unique career as a performer, songwriter and recording artist. He also just happens to be one of the finest harmonica players on earth. The project was coproduced by Greene with renowned guitarist Bryan Sutton, and is a brilliant exploration of the harmonica's history, and demonstrates Greene's versatility and virtuosity in a wide variety of settings.

Greene's technical mastery never overshadows the song. His interpretations of traditional tunes such as "Oh Shenandoah" and well-known melodies like "Ashoken Farewell" are heartfelt; and his improvisations are irrefutable proof of the expressiveness of the humble harmonica. Greene primarily plays a customized Marine Band, but also uses Golden Melody and Super 20 harps, all made by Hohner. Greene's vocals are warm and friendly, and his original tunes blend well with the traditional material.

The stellar cast of players includes drummer/percussionists Kenny Malone, Shannon Forrest, and Ken Lewis, bassists Byron House and Ben Isaacs, fiddler Stuart Duncan, banjo and guitar player Ron Block, John Mock on whistle and bodhran, and Aubrey Haynie on mandolin and fiddle. The playing is outstanding, as is the sound, recorded and mixed by Brendan Harkin at Wildwood. Special mention must go to Sutton, whose nimble acoustic guitar and banjo playing provide continuity and context throughout, and Greene's touring partner for many years, Jeff Taylor, on piano, accordion, mandolin, whistles, spoons — and bones!

Charlie McCoy is featured on two harmonica duets with Greene, McCoy's own "Minor Miner" and "Orange Blossom Special." The sparks fly between Greene and McCoy on both these tunes,

and the players do a great job of keeping up with these twin freight trains on "Orange Blossom." "Old Joe Clark" features an unexpectedly funky groove and excellent playing all around, and "Ridin' Out The Winter" shows off Gordon Mote's sense of humor — in addition to piano, he is credited with "canine cacophony" as he imitates a variety of dogs. "Classical Medley," arranged by Greene, includes Bach's "Jesu," Mozart's "Sonata in E Minor" and a show-stopping version of "The William Tell Overture," that simply has to be heard to be believed. From the campfire to the rolling hills of Ireland and beyond, *Harmonica Anthology* stakes its claim as one of the definitive harmonica records of all time. For more information go to www.buddygreene.com.

— Roy Montana.

THE NASHVILLE SYMPHONY

Stephen Paulus: *Three Places of Enlightenment, Veil of Tears & Grand Concerto for Organ and Orchestra*
NAXOS

The Nashville Symphony's latest recording project continues their mission of premiering new works by American composers. Conducted by Giancarlo Guerrero and recorded at Schermerhorn Symphony Center, the sound is excellent and captures the full dynamic range and beautiful tonalities of the musicians of the NSO. Paulus' work is accessible in its use of space and recognizable melodic lines, some of which are drawn from traditional hymns, and yet it still challenges the listener with unusual structure and instrumentation.

The opening piece "Three Places of Enlightenment" is ambitious — both conceptually and in execution — dealing with perspective and distance as metaphors. This world premier recording features a string quartet comprised of NSO concertmaster Jun Iwasaki (Violin I) and NSO members Carolyn Wann Bailey (Violin II), Daniel Reinker, (Viola) and Anthony LaMarchina (Cello) in combination with the full orchestra.

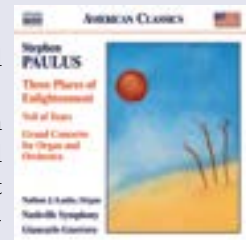
"From Within" begins with tympani flourishes courtesy of Bill Wiggins, accompanied by strident eighth notes from the strings; followed by alternating

low horn and string phrases, with percussion coming and going to great effect. The second movement, "From Afar" opens with the quartet gradually integrating into the drone of the orchestra, with piano supplying a rich low end to the slowly building strings, which suddenly pull back to a single note, and then give way to a traditional hymn melody with dark counterpoint from droning strings, horns and piano. The string quartet's intertwining and evocative performance illuminates Paulus' use of the contrast between the tight ensemble work and the cushioning of the larger orchestra behind them.

The second world premiere, which features organist Nathan J. Laube, is "Grand Concerto For Organ and Orchestra." Part 1 builds quickly, with low strings and horns setting up the pipe organ's ghostly entrance, with driving percussion and horns and pastoral flute interludes providing contrast. The longer second movement gradually builds to a climax of percussion and horns, with playful reeds intertwining with the organ lines, and descending oboe figures played against shifting strings, which rise and fall to a soft landing. The last movement opens with fast string lines and percussion leading to a tour de force pipe organ performance that sets up an uplifting theme featuring traditional church organ contrasting with modern string voicings, followed by crisp marimba and percussion figures building to a high energy ending.

Once again, the award-winning Nashville Symphony has delivered the goods with an excellent record that demonstrates classical music need not be either stuffy or deliberately obscure. This project certainly deserves Grammy consideration, and it must be said that these musicians deserve the artistic and financial support of our community in every way. If you haven't heard the NSO live, do yourself a favor and go to a concert — you won't regret it!

— Roy Montana



**I hope that the recovery and
problems we have encountered thus
far will be brief, and that we will be on
the path to bigger and better things**

Life on the merry go round

Every day as I drive to work at the Schermerhorn Symphony Center or the local, I see visible change all around me. There are new “semi-attached” houses popping up in our neighborhoods, as well as new condo/apartment buildings, hotels and office towers under construction all over the city in an effort to prepare Nashville for the rush toward urban living, something city planners anticipate from both the baby boomer and millennial generations. Predictions are that boomers will downsize and move into areas that provide everything they need — stores, museums, restaurants — potentially within walking distance, while millennials are expected to either delay moving to the suburbs with the house, yard, garden, etc., or continue to be city dwellers because everything is conveniently located.

I’ve been in the Nashville Symphony now for 31 years, having joined the orchestra in September 1984. It was a diverse orchestra filled with teachers, business people, session players and others. We had three levels of contracts – Core (full-time), Long (playing all but school and chamber orchestra services), and Special (playing series and pops services only) – and the majority of our rehearsals and concerts were performed at night. Yet, when I arrived, there was already talk of taking this orchestra

to the next level, to becoming a major symphony orchestra. And because many of us had been lured to Nashville with these promises we were deliberate in our actions when we went on strike in February 1985, because those promises were not being met at the bargaining table. After seven weeks we returned to work with a contract that guaranteed the orchestra would move from the chamber-size core orchestra of 42 musicians to a full-time orchestra with a core of 70 musicians in just four years. The total number of musicians in the orchestra was 86.

Change

We know what happened next. The orchestra expanded but the budget did not keep pace. This led to an eight-month shutdown and reorganization bankruptcy in 1988, with additional cuts in 1993. The orchestra survived, but at a cost. We lost every one of our principal string players, some assistant principals also left, as did some section players. When we advertised an opening, the inquiries were lackluster and on a good day there would be more than 20 candidates for a job. Musicians would stay for only a few years and then move on to another orchestra that paid a more substantial, livable wage. The size of the core diminished to 58 musicians, and 73



total musicians in the orchestra, before things finally became unmanageable.

Around the time Alan Valentine was named executive director, Kenneth Schermerhorn began to realize that to have the sound needed for the repertoire he was choosing, the orchestra required a larger, permanent string section. We began restoring positions and raising the salary slowly at first and later, as we began our move to the Schermerhorn Symphony Center, the increases were larger but the orchestra was also working more than ever, and became a completely full-time orchestra of 83 musicians plus two full-time librarians. Now we receive between 200-300 resumes for auditions and generally invite between 80-100 candidates to audition for a position.

Then, of course, the 2008 recession and the 2010 flood caused unsustainable financial problems. The powers that be dealt with them by making very painful cuts — again. Quite a few NSO administration and staff members have departed in the past two years; those of us with institutional memory were left to educate new staff members about job



In December the NSO ranks split - half perform “The Nutcracker”; the rest perform at the Symphony Ball, a Pied Piper concert, a holiday pops and “The Messiah”. The orchestra also performed with Michael W. Smith, Faith Hill, Tim McGraw and Tony Bennett (posing with the orchestra backstage).

expectations and how to deal with issues that have already been addressed in the past. While I feel like I'm reliving history — and that's exactly what I'm doing — I also hope that the recovery and problems we have encountered thus far will be brief, and that we will be on the path to bigger and better things — with a strong foundation and dedicated leadership from all our constituencies: the board, administration and musicians.

There really are angels

In the past 26 years of the orchestra's colorful history, there have been bright points and reasons to hope. For example, we discovered angels in our midst when Ronn Huff and Amy Grant, along with friends they introduced to us — Michael W. Smith and Vince Gill — gave selflessly of their time, talents and love for the orchestra, which has continued for more than two decades. We have had a wonderful working relationship with the Nashville Ballet since its inception more than 25 years ago because Paul Vasterling and his organization believe in the importance of dancing to high quality live, not taped, music. We have gifted and talented artists in our community whose interest in collaborating with the orchestra produced new and intriguing works; a few of which — with Ben Folds and Bela Fleck — were recorded with the NSO, and further solidified that relationship.

We have always recognized that our greatest patron is Martha Rivers Ingram. There's a special place in heaven for Martha Ingram due in no small part to her devotion to all the arts in Nashville: she gets it, and understands how vitally important the arts are to our community and culture. Our board leadership and dedication has been stepped up thanks to NSA board chair James Seabury, who multiplied his annual donation to the NSO by 10 last year, and informed board members that they were also expected to increase their financial commitment and participation within the NSO. This gives me some hope that things are heading in the right direction.

Gone but not for too long

Musicians join us — sometimes briefly, sometimes for decades — and many make their mark in the orchestra. Musicians

who joined the orchestra around the same time as me have noted the changing faces and continual farewells to friends and colleagues who have done outstanding work and made incredible contributions to the NSO. This year will be no exception. Two of our longest serving and highest profile musicians say farewell at the end of this season: Julia Tanner and Bill Wiggins. Tanner served as Assistant Principal Cello for 35 years (she also served as Acting Principal Cello during this period) before stepping back into the section at the beginning of the 2013-14 season. Wiggins ends his remarkable 49-year career with the NSO as Principal Timpanist — one of the most visible and prominent positions in the entire orchestra — at the end of this 2014-15 season. Their contributions have been remarkable and you will be able to read about them in the next issue of Nashville Musician.

I have written about many musicians in these pages over the years, and mention them now in anticipation of a recent orchestra committee and

NSO management discussion. A number of orchestras in the country have alumni associations to keep in touch with former orchestra members. The Chicago Symphony has a wonderfully organized alumni association with a board, elected officers, a newsletter and established activities. One of the nicest activities is an annual dinner for current and retired orchestra members. I have tried, with mixed results, to keep in touch with friends who have left the orchestra over the years. I hope we are successful reaching out and re-engaging with our extended family. If you are a former member of the NSO, I hope you will email or call me to pass on your contact information as we attempt to establish this new NSO alumni group. Deidre Bacco, who retired from the orchestra's first violin section at the end of last season, has agreed to assist in what I believe is important outreach to our own extended family. I look forward to becoming reacquainted with you.

TNM

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A 1940S BIG BAND MUSICAL REVUE**
February 15

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WITH THE NASHVILLE SYMPHONY**
February 19 to 21

**MAHLER'S NINTH
WITH THE NASHVILLE SYMPHONY**
February 27 & 28

DAVE KOZ
March 6

**BEETHOVEN &
THOMAS HAMPSON
WITH THE NASHVILLE SYMPHONY**
March 12 to 14

VIENNA BOYS CHOIR
March 15

**A ST. PATRICK'S POPS WITH
NATALIE MACMASTER
& THE NASHVILLE SYMPHONY**
March 17

**BOYZ II MEN
WITH THE NASHVILLE SYMPHONY**
March 19 to 21

**THE ADVENTURES OF
YOUNG AMADEUS
FAMILY CONCERT WITH
THE NASHVILLE SYMPHONY**
March 21

**EMANUEL AX
WITH THE NASHVILLE SYMPHONY**
April 3 & 4

**A TRIBUTE TO BILLIE HOLIDAY
WITH CASSANDRA WILSON**
April 8

**BERNADETTE PETERS
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Nashville Blues Society gives away trips to Memphis

In a blues competition last fall, the Nashville Blues Society selected Brian James & The Revival in the band category and Kevin Slattery in the solo/duo category to represent the NBS in the 31st Annual International Blues Challenge (IBC) in Memphis in January 2015. Challenge winners competed against entrants from blues societies worldwide. The IBC is the nation's biggest and most respected showcase for blues musicians, and represents an international search by the Blues Foundation and its affiliated organizations for blues acts ready to perform on a national stage. Go to nashvillebluessociety.org for more information.

Jazz on the Move celebrates ninth season

In January, the Nashville Jazz Workshop and the Frist Center for the Visual Arts began the ninth season of the popular jazz performance and education series, Jazz on the Move. Each installment features a lecture and performance highlighting a major figure or period in jazz history. This year's series is presented with support from Caterpillar Financial Services, Peter and Anne Neff, and the Frist Foundation. All programs are Sunday afternoon at 3 p.m. in the auditorium at the Frist Center for the Visual Arts, 919 Broadway, and are free and open to the public.

On Feb. 22, vocalist Connye Florance presents A Celebration of Black History Month with "The Life and Music of Billie Holiday." On March 22, percussionist-vocalist Lalo Davila presents "The Life & Music of Tito Puente." On April 26, vocalist Kevin Whalum and the NJW All-Stars present A Celebration of Jazz Appreciation Month with the program "A Tribute to Billy Strayhorn." Attendees are able to visit the Frist's exhibits free of charge that day, and also receive discounted parking. For more information, go to fristcenter.org.



Connye Florance

MTSU Jazz Artist Series

The School of Music at Middle Tennessee State University has two concerts programmed this winter for its Jazz Artist Series. On Feb. 13 at 7:30 p.m.,



Bill Cunliffe

the MTSU Jazz Alumni Big Band will be conducted by former director Dr. John R. Duke, who retired in 1996 and was declared professor emeritus. On March 21 at 7:30 p.m., jazz pianist, composer and Grammy Award-winning arranger Bill Cunliffe will be featured. Cunliffe began his career as pianist and arranger with the Buddy Rich Big Band and worked with Frank Sinatra, Joe Henderson, Freddie Hubbard, Benny Golson, James Moody, and many others. As a solo artist and bandleader, he has more than a dozen albums under his name. All concerts are in the T. Earl Hinton Music Hall of Wright Music Building on the MTSU campus. For more information contact tim.musselman@mtsu.edu

The Schermerhorn offers big band, Dave Koz and Cassandra Wilson



Cassandra Wilson

On Feb. 15 at 7:00 p.m., the Schermerhorn Symphony Center presents "In The Mood," a retro 1940s musical revue featuring top-notch singers and dancers accompanied by the String of Pearls Big Band Orchestra. Big hits of the past will include "It Don't Mean a Thing," "Boogie-Woogie Bugle Boy," "Moonlight Serenade," and many more. On Friday, March 6, at 8:00 p.m., smooth jazz artist Dave Koz brings his band to the Schermerhorn stage. In a career that spans 20 years, saxophonist Dave Koz has established himself as one of the most prominent figures in contemporary music, playing everything from classic pop and

BY AUSTIN BEALMEAR



jazz tunes to his own original compositions.

On April 8 at 7:30 p.m., Grammy Award-winning jazz vocalist Cassandra Wilson returns to the Schermerhorn for "A Tribute To Billie Holiday with Cassandra Wilson." This wide-ranging stylist should be a good one to survey the music of the legendary "Lady Day" whose 100th birthday is being celebrated this year. Wilson's innovative records, which include jazz, blues, country, folk and a unique style called Mbase, paved the way for a whole new generation of jazz singers. For more information, go to schermerhorncenter.org

John Scofield and Diana Krall come to the Ryman

In the '70s and early '80s, guitarist John Scofield established his jazz credentials with legends like Billy Cobham, Gary Burton, and Miles Davis. After a couple of decades of solo work and about 30 albums, he began showing a preference for working with rock-oriented young jam bands rather than conventional jazz rhythm sections. In January, the band Gov't Mule released *So-Mule*, a live set recorded with Scofield in 1999, and a winter tour in support of the collaboration commenced in February. The tour arrives onstage at the Ryman Auditorium March 5 at 7:30 p.m. Then, on April 21 at 7:30 p.m., five-time Grammy Award-winning jazz pianist and vocalist Diana Krall takes the Ryman stage with her *Wallflower* World Tour. Postponed last year because of Krall's pneumonia, the tour and album *Wallflower* offers Krall singing classic pop songs from artists like Dylan and The Eagles. Her band will include Anthony Wilson (guitar), Dennis Crouch (bass), Stuart Duncan (fiddle), Karriem Riggins (drums) and Patrick Warren (keyboards). Go to ryman.com for more information. **TNM**



GEORGE HAMILTON, IV 1937 – 2014

Local 257 life member George Hamilton, IV, 77, died Sep. 17, 2014 in Nashville. Known for popularizing country music internationally, the guitarist joined the Nashville Musicians Association in January 1976.

Born in Winston-Salem, N.C., Hamilton could trace his family line back to 1685, when his ancestors left Scotland for America. Hamilton was introduced to country music and the *Grand Ole Opry* radio show by his grandfather. He attended the University of North Carolina at Chapel Hill, and there discovered pop music. In 1956 at age 19 he recorded John D. Loudermilk's "A Rose and a Baby Ruth." The song went to No. 6 on *Billboard's* Top 100 chart, and Hamilton's career was launched.

From his start in pop music, Hamilton transitioned to country, and recorded for RCA in Nashville, garnering 40 songs on the charts over the next twenty years, including "Before This Day Ends" in 1960 and "Abilene" in 1963, which held the No. 1 slot for four weeks. He became a member of the *Grand Ole Opry* in 1960. In 1967 he became interested in folk music, and

recorded songs by Joni Mitchell and Gordon Lightfoot.

He made his first trip to England in 1967, and soon thereafter began traveling there nearly every year. He toured with British acts, and appeared on BBC programs. Hamilton also helped organize London's International Festival of Country Music at Wembley Stadium. He and fellow *Opry* star Bill Anderson later persuaded the Country Music Association to present a Nashville version of that festival, originally known as Fan Fair; it is now known as CMA Music Festival.

He said of his affinity for the UK "I get a big kick out of taking the music that originally had its roots in places like England and Ireland back to the descendants of its originators. It feels like I'm putting something back into my art form." Hamilton was also the first country artist to perform behind the Iron Curtain — first in Russia, and then Czechoslovakia. He also appeared in Scandinavia, Australia and Japan.

Hamilton was an activist in the civil rights movement, and performed at Robert Kennedy presidential campaign events. He was a Southern Bap-

tist, and in the '80s toured churches and recorded several gospel albums; he performed in Billy Graham crusades in the US and in Britain.

In the '90s Hamilton narrated a stage show in memory of Patsy Cline, who died in a plane crash in 1963. He was scheduled to tour the show again last year and continued to work at the *Opry* as well. "The *Opry* is a walking, talking, living, singing museum. It's not artifacts, it's heart and souls," Hamilton said.

Dave Pomeroy, President of Local 257, said "I feel very fortunate to have known George for many years, and I must say that George, who I just saw last month at the *Opry*, was one of the most genuine, kind and sincere people I have ever known in my life. I know many others feel that way as well."

Hamilton was survived by his wife of over 50 years, Adelaide Peyton, better known as "Tinky." Other survivors include one daughter, Mary; two sons, Peyton and George V; and four grandchildren.

A memorial service was held Sept. 24 at the Ryman Auditorium.

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ERNEST CHARLTON FERGUSON 1918 – 2014

Local 257 life member Ernest Charlton Ferguson, 96, died Oct. 19, 2014. The mandolin player and singer joined the Nashville Musicians Association in May 1945. Born in Bon Aqua, Tenn., July 16, 1918, Ferguson moved to Nashville in the mid 1930s, where he met the Anglin Brothers, who were beginning their

career at WSIX. Jack Anglin advised Ferguson to “stick with mandolin, as guitar players were too commonplace.”

He joined Johnnie and Jack’s Tennessee Mountain Boys on WSIX, and also played with Kitty Wells and Paul Warren. In the mid 1940s he joined the Bailes Brothers and performed with them on the *Grand Ole Opry* and *Louisiana Hayride*. He also played on their King and Columbia recordings, including the classic “Dust



Standing: Marion Sumner, Leonard Dabney, Kitty Wells, Ernest Ferguson
Seated: Eddie Hill, Johnnie Wright

on the Bible.”

Ferguson also recorded with King’s Sacred Quartet in 1947, before moving to Virginia in the early ‘50s to join Grandpa and Ramona Jones, along with a young Roy Clark. He raised his

family in Virginia, working as a drywall finisher and a musician. After retirement, he moved back to the Nashville area, where he continued to play gigs with the Bailes Brothers, as well as touring Holland with them in the ‘70s. He remained with the band until their breakup, and was the last surviving member of the group.

Ferguson, who was noted not only for his mandolin skills but also for his harmony singing and his comedic character “Abner Abernacky,” was honored as an IBMA (International Bluegrass Music Association) Bluegrass Pioneer. For many years he attended the Pioneers event in Owensboro, Ky. Ferguson played on numerous albums with other artists, but it was not until 1977 that he recorded a solo album — a collection of mandolin instrumentals for Old Homestead. In 2006 he received an award for his contributions to bluegrass gospel music from Enoch and Marge Sullivan.

Ferguson was preceded in death by one son, Timothy; and by Virginia Ferguson Sirois, the mother of his children. Survivors include three sons, Daniel, Thomas and Jack Ferguson; two daughters, Loretta Harris and Carolyn Tourville; as well as many grandchildren and great-grandchildren.

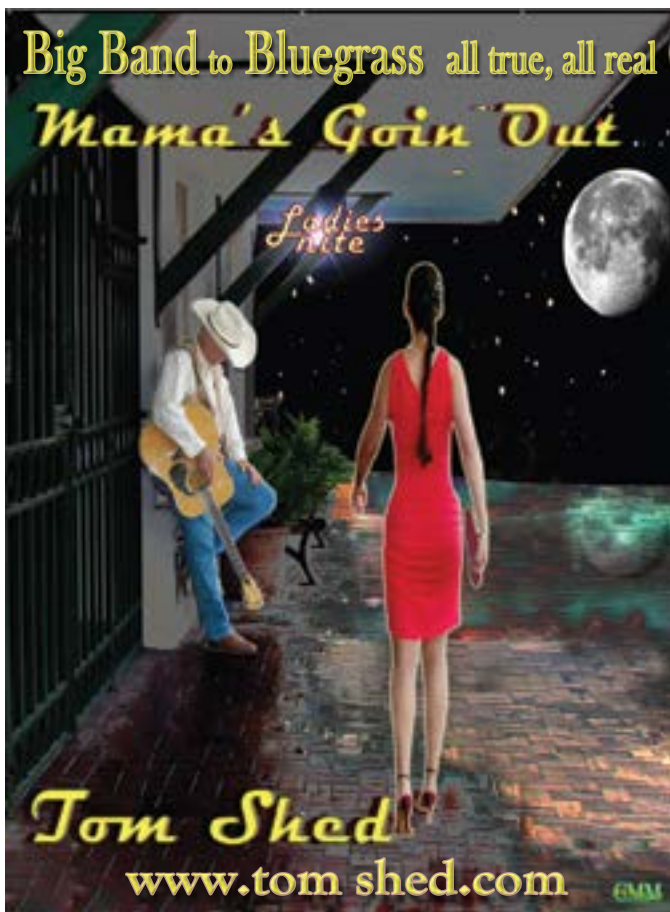
A memorial service was held in Nashville at Harpeth Hills Memory Gardens on Oct. 24.

TONY AUSTIN 1938 – 2014

Tony Austin, 76, died Nov. 8, 2014 in Jackson, Tenn. He was a drummer a singer-songwriter, and an AFM life member who joined Local 257 in May 1970. Austin was born Oct. 29, 1938 to the late Elmer and Ruby Gunter Austin.

Austin was preceded in death by his wife Martha. Survivors include his second wife, Regina; one son, Tony Ray Austin; one daughter, Suzan Austin Powers; two brothers, Joseph and Ray; one granddaughter; and two great-grandchildren.

Funeral services were held Nov. 11 in the chapel of Arrington Funeral Directors. Entombment followed in the mausoleum at Ridgecrest Cemetery. The family has requested that memorial contributions be directed to the American Heart Association.



JUNE PASCAL WOLFE 1920 – 2014

Nashville Musicians Association life member June Pascal Wolfe, 94, died Sept. 8, 2014. She was a keyboardist who began her professional career at 16 playing sheet music for prospective customers at Strobles music store. She joined Local 257 in 1941.

Wolfe was the pianist with the Paul Lenk Orchestra at the Rainbow Room in Printer's Alley for more than 25 years; she also played with Owen Bradley, Snookie Lanson, Jack Gregory and the Red McEwen big bands. She taught piano in Donelson for over 40 years and also played organ and piano at several Nashville churches.

Survivors include two sons, Lawrence E. Wolfe, Jr., and James Wolfe, who is a drummer, and also a life member of Local 257. Wolfe donated her remains to Vanderbilt Hospital.

JAN JONES 1945 – 2014

Drummer Jan Jones, 69, died Nov. 7, 2014 in Fairview, Tenn. A life member of the Nashville Musicians Association, he joined in August 1975. He was also the president of the Nashville Tennessee Steel Guitar Association for more than 10 years.

The Gatesville, Texas, native moved to the Nashville area in the early '70s and toured with several bands. He was also the staff drummer at the Long Hollow Jamboree for more than a decade.

Jones was known for an upbeat personality as well as his drumming, and was totally blind. Mike Jones, Vice President of the Nashville Tennessee Steel Guitar Association, said Jones was an inspiration to him. "Jan didn't know that he couldn't do it. He just did it. He was a friend to all musicians," Jones said.

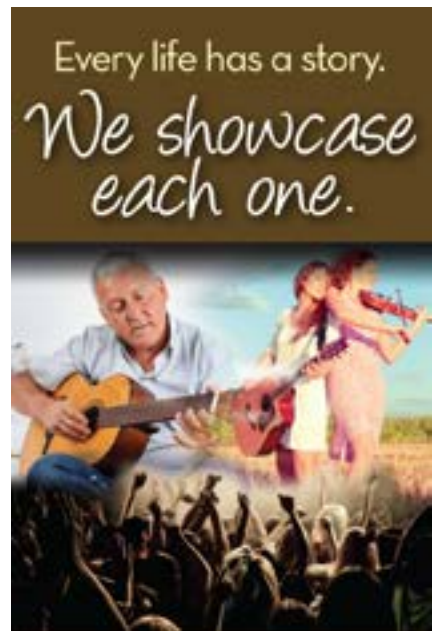
Survivors include his wife, Kathleen; one son, Willis Jones; and one daughter, Janna Jones. Funeral services were held Nov. 14 at Hendersonville Funeral Home and Memory Gardens.

LOUIS DEE STRINGER 1935 – 2014

Louis Dee Stringer, 79, died Sept. 21, 2014. The Nashville Musicians Association life member joined the local in August 1976. He played bass and guitar, and was a band director and music teacher at schools in Nashville as well as elsewhere in Alabama and Tennessee. Stringer also performed as a member of the Clinch Mountain Clan and appeared on the Grand Ole Opry with many artists including Wilma Lee, Stoney Cooper, Stringbean and Bob Luman.

Stringer was born in Agricola, Miss., to Ura and Ynez Stringer. He received his bachelor's degree in music from David Lipscomb College and his master's from Middle Tennessee State University. In addition to his career as a music teacher, he co-wrote and published songs for Conway Twitty, Charley Pride, Hank Williams, Jr. and many

continued on page 32



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Jan Jones

FINAL NOTES

continued from page 31

others. Stringer also managed Sonny James' publishing company before founding his own, Stringberg Music.

After his retirement in the '90s, Stringer worked with his wife and his sons to found and operate a restaurant furniture company. His later years were spent in Lucedale, Miss., where he enjoyed playing and writing music, gardening and spending time with his family. Stringer was an active member of the Lucedale Church of Christ.

He was preceded in death by his parents and one sister, Nedra Smelser. Survivors include his wife of 54 years, Carolyn Goff Stringer; two sons, Dee and Wynndale Stringer; one daughter, Tonya Stringer Jernigan; and two grandchildren, Laura and Jacob Jernigan.

Services were held on Sept. 26 at Sigler Funeral Home in Lucedale, Miss., with interment following in Rocky Creek Cemetery.



DAVID EMIL SUNSTEAD 1928 – 2014

Local 257 life member David Emil Sunstead, 85, died June 11, 2014 in Nashville. He was a keyboardist and a Nashville native who was a 40-year employee of the IRS. Sunstead, who played locally with several bands in the '60s and '70s as well as leading his own combo, joined the Nashville Musicians Association in March 1949. He was also one of the oldest members of Grace Baptist Church, and an avid train collector who attended annual train shows in Pennsylvania. He was also known as an animal lover and storyteller.

Sunstead was preceded in death by his parents, Emil Harry and Lucille Harris Sunstead. Survivors include his wife, Anne Holt Nichols Sunstead; one daughter, Lisa Symons; one step-son, Bobby Nichols; three grandchildren; two great-grandchildren, and other extended family members.

A celebration of life service was held June 13 at Spring Hill Funeral Home with Dr. Fred E.A. Johnson officiating. Burial followed in Spring Hill Cemetery. Memorials may be made to Grace Baptist Church or a charity of choice.

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
Tony Austin	10/29/1938	05/18/1970	11/08/2014	Y
Jimmy Dickens	12/19/1920	04/07/1949	01/02/2015	Y
Ernest Charlton Ferguson	07/16/1918	05/12/1945	10/19/2014	Y
Lari Andrew Goss	02/19/1945	11/30/1994	01/10/2015	Y
Jan S Jones	09/05/1945	08/25/1975	11/07/2014	Y
Gary Wayne Smith	11/05/1959	01/25/1979	12/01/2014	
Jerry Stembridge	05/19/1938	09/30/1966	12/20/2014	Y
Henry P Strzelecki	08/08/1939	01/13/1961	12/30/2014	Y

LOCAL 257 MEMBERS:

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AFM LOCAL 257 HOLIDAY CLOSINGS

Presidents Day,
Feb. 16

Good Friday,
April 3

Memorial Day,
May 25

NEW MEMBERS

William Charles Adkins
(Will Adkins)
PIA ORG KEY BAS
3908 Lebanon Pk Unit 445
Hermitage, TN 37076-2193
Cell (434) 251-0135

Lance Baldwin
DRM GTR
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Springfield, TN 37172
Cell (602) 501-6333

Molly M Brown
VOC GTR PIA MDN
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Hm (617) 858-4996

Steve Clay Chandler
KEY PRC VOC
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White House, TN 37188
Cell (615) 945-5395

Ralph Stephen Cox
(Steve Cox)
KEY PIA ORG
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Gallatin, TN 37066
Cell (615) 594-7643

Dorian M. Crozier
DRM PRC PRG
C/O Vibatorium
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Franklin, TN 37067
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DRM
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Charles Luke Dick
(Luke Dick)
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Joseph Randolph Dickey
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BJO DRM
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Hm (615) 662-6516

Adam Gardner
BAS ENG PRO GTR KEY VOC PRC
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Nashville, TN 37216
Cell (630) 951-8422

Michael Jackson
GTR DRM BAS KEY
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Nashville, TN 37211
Cell (614) 256-5103

Harmoni Kelley McCarty
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Nashville, TN 37206

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GTR
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Dustin R Ransom
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HRM
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Cell (615) 554-0781

Frank Romano
GTR BAS DRM
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Nashville, TN 37206
Cell (215) 917-7134

Micah Todd Schweinsberg
DRM PRC BAS
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Gallatin, TN 37066
Cell (740) 352-3241

Anthony Christopher Setola
BAS
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Nashville, TN 37210
Hm (410) 615-4297

Tom Smith
(Mr. Guitar)
GTR BJO
Cell (615) 390-2514

Tristen C Smith
GTR VOC
6700 Cabot Dr, M11
Nashville, TN 37209
Hm (740) 579-6835

William Roger St. Amour
GTR BAS KEY PIA DRM TPT
370 Oakley Dr Apt 1506
Nashville, TN 37211
Cell (954) 665-6434 Hm (615)
301-0270

Allison P Steiner
(The Gig Bureau)
VLN
2733 E Battlefield #105
Springfield, MO 65804
Cell (417) 861-1728 Hm (417)
861-8786

Philip Kelsey Sweetland
(Phil Sweetland)
PIA
Cell (615) 305-8120 Hm (615)
891-4004

Charles Walter Ward
(Chuck Ward)
GTR
121 Fischer Dr
Springfield, TN 37172
Cell (219) 765-5785

Brice Matthew Williams
DRM PRC
5076 Citation Drive
Mt Juliet, TN 37122
Cell (615) 579-9874

REINSTATED

Howard S Adams, III
Timothy Wayne Akers
Mark Jeffrey Allen
John M Arn
Kelly Back
Kent D Blanton
Tonya Latish Dunn
Darin Lee Favorite
Patrick H Flynn
Robert A Hajacos
Dean Hall
Adrienne Harmon
Russell Hicks
Marcus Hill
Dennis Lee Holt
David Huntsinger
Michael G Joyce
Lauren Koch
William Robert Mason, Jr
Kevin Hugh Moore
Jimmie Ray Murrell
Daniel R Needham
Bradley Charles Orcutt
Dean Pastin
Steve M Pepper
Ed Russell
Curt Ryle
Stephen R Schaffer
Joseph Smyth, III
Chester Cortez Thompson
Louis Toomey, Jr
Gary Lee Tussing
N Leon Watson

RESIGNED

John P Boylan
Bruce A Christensen
Jasen Lee Cordiero
Paul E Gregoire, Jr
Beth V Kirton
Ryan Oliver Murphey
Nathan Michael Stoneman
William Lindsley Ward
Rebecca J. Willie

DO WE HAVE YOUR CURRENT EMAIL ADDRESS?

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

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

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DO NOT WORK FOR

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

TOP OFFENDERS LIST

RecordingMusicians.com – Former Local 257 members Alan and Cathy Umstead are soliciting non-union recording work through this website and elsewhere. Do not work for them under any circumstances without an AFM contract.

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

Positive Movement/Tommy Sims (multiple unpaid contracts from 2007 CeCe Winans project/owes \$354K from 2012 legal judgement, has paid \$22K to date)

Terry K. Johnson/ 1720 Entertainment (unpaid contracts/unauthorized sales – Jamie O’Neal project)

Beautiful Monkey/JAB Country/Josh Gracin

Eric Legg & Tracey Legg (multiple unpaid contracts)

Ray Vega/Casa Vega

Quarterback/G Force/Doug Anderson

Rust Records/Ken Cooper (unpaid contracts and pension)

Revelator/Gregg Brown (multiple bounced checks/unpaid contracts)

HonkyTone Records – Debbie Randle, Elbert West (multiple unpaid contracts – lawsuit has been filed)

UNPAID CONTRACTS AND PENSION

Wayd Battle/Shear Luck
Beautiful Monkey/JAB Country
Bull Rush, Inc./Cowboy Troy (unpaid demo upgrade – making payments)
Casa Vega/Ray Vega
Daddio Prod./Jim Pierce (making payments)
Goldenvine Prod./Harrison Freeman, Darrell Freeman
Katana Productions/Duwayne “Dada” Mills
Mark McGuinn
Steve Nickell
Quarterback/G Force Music/Doug Anderson
RLS Records-Nashville/Ronald Stone
Region One Records
RichDor Music/Keith Brown
River County Band/SVC Entertainment (unpaid demo conversion/pension)
Robbins Nashville
Round Robin/Jim Pierce (unpaid contract – making payments)
Shauna Lynn
Shear Luck Productions/Wayd Battle
Shy Blakeman
Singing Honey Tree
Sleepy Town/David Lowe
Mark Spiro
Spangle 3/Brien Fisher

Tough Records/Greg Pearce (making payments)
Adam D. Tucker
Eddie Wenrick

UNPAID PENSION ONLY

Comsource Media/Tommy Holland
Conchita Leeflang/Chris Sevier
Ricky D. Cook
FJH Enterprises
First Tribe Media
Matthew Flinchum dba Resilient
Jimmy Fohn Music
Rebecca Frederick
Goofy Footed
Gospocentric
Tony Graham
Jeffrey Green/Cahernzcole House
Randy Hatchett
Highland Music Publishing
In Light Records/Rick Lloyd
Little Red Hen Records/Arjana Olson
Maverick Management Group
Mike Ward Music (pension/demo signature)
Joseph McClelland
Tim McDonald
Joe Meyers
Missionary Music
Jason Morales (pension/demo signature)



NEXT MEMBERSHIP MEETING

Monday, Feb. 23, 2015
George Cooper Rehearsal Hall

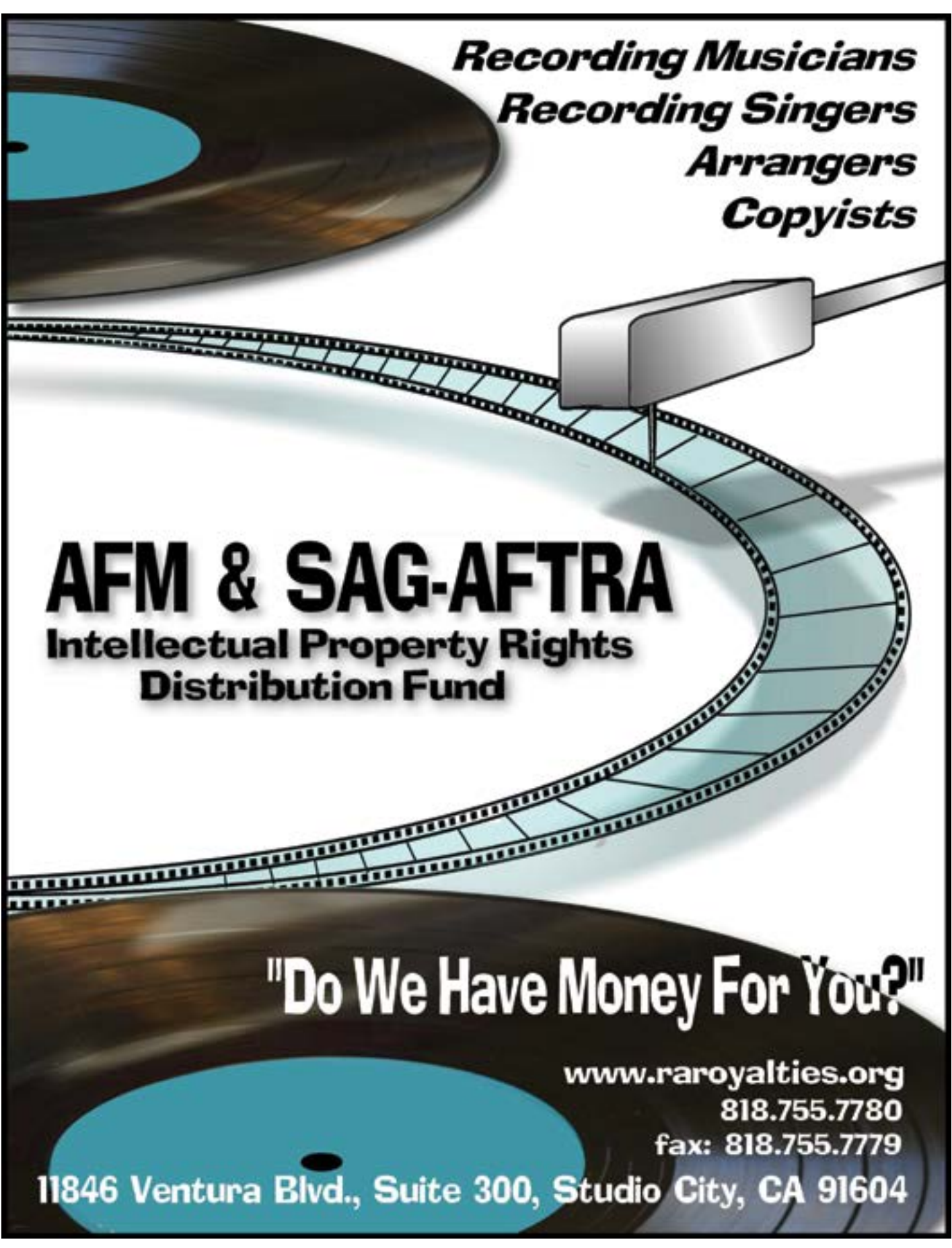
Doors open at 5:30 p.m.
Meeting starts at 6:00 p.m.

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Ride N High Records
Ronnie Palmer
Barry Preston Smith
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NEXT MEMBERSHIP MEETING

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George Cooper Rehearsal Hall

Doors open at 5:30 p.m.

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