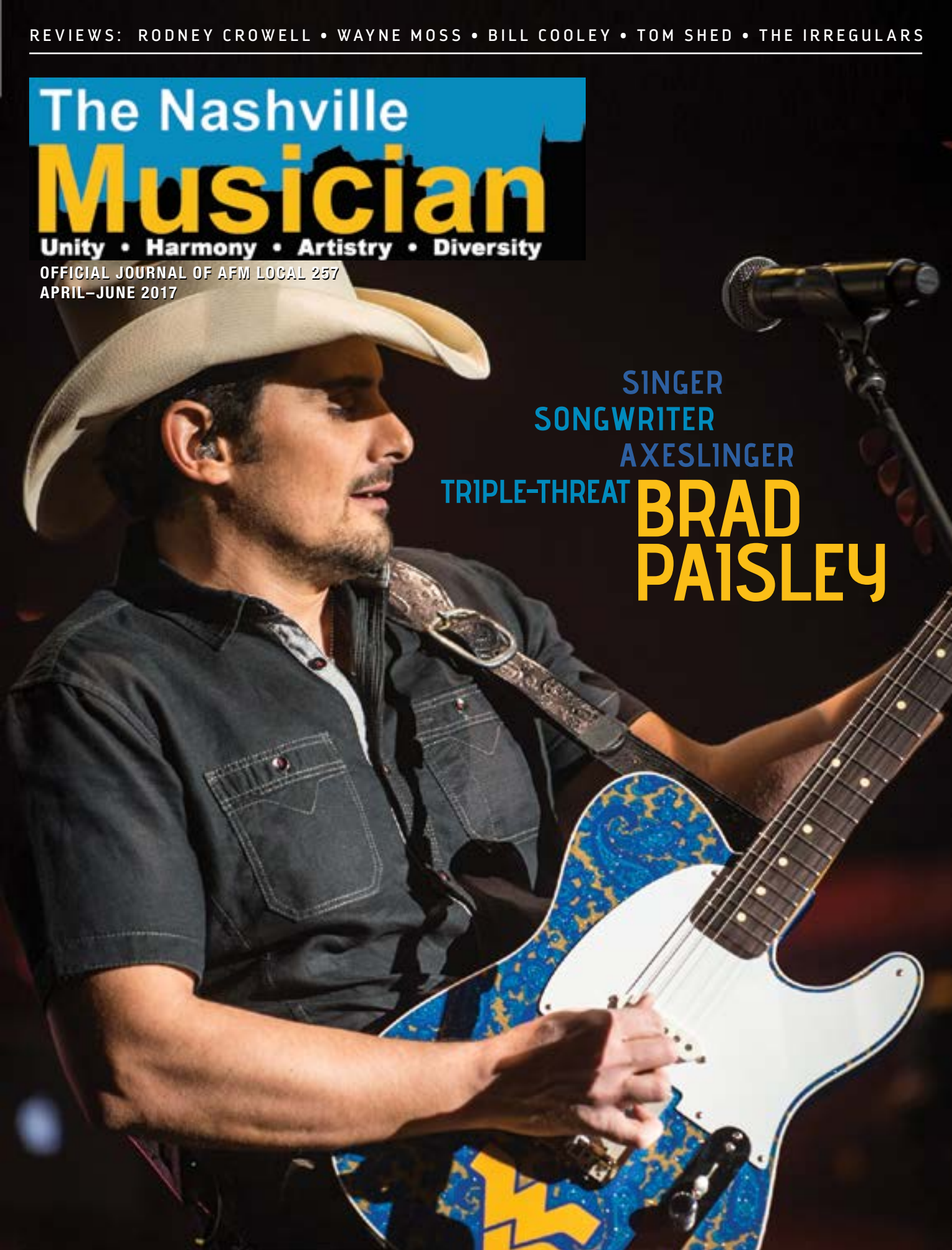
REVIEWS: RODNEY CROWELL • WAYNE MOSS • BILL COOLEY • TOM SHED • THE IRREGULARS

The Nashville Musician

Unity • Harmony • Artistry • Diversity

OFFICIAL JOURNAL OF AFM LOCAL 257
APRIL–JUNE 2017



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BRAD PAISLEY

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parents of three of the Kings of Leon

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COVER PHOTO BY BEN ENOS







The Nashville Musician
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CONTRIBUTING WRITERS Austin Bealmear, Warren Denney, Hank Moka, Roy Montana, Kathy Osborne, Dave Pomeroy, Vince Santoro, Laura Ross

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ART DIRECTION Lisa Dunn Design
WEB ADMINISTRATOR Kathy Osborne
AD SALES Leslie Barr 615-244-9514

LOCAL 257 OFFICERS
PRESIDENT Dave Pomeroy
SECRETARY-TREASURER Vince Santoro

EXECUTIVE BOARD Jimmy Capps, Beth Gottlieb, Mark Johnson, Andy Reiss, Laura Ross, Tom Wild, Jonathan Yudkin

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Next General Membership Meeting Tuesday, May 16, 2017

The next Local 257 General Membership meeting will be Tuesday, May 16. Doors will open at 1:30 p.m. and the meeting will start promptly at 2 p.m. There will be president and secretary-treasurer reports, and discussion of other important issues such as our relationship with American Income Life (AIL), an insurance company that offers all members in good standing a no-cost AD&D policy – but has also been problematic for some. Please make plans to attend and take part in the business of your union.

Nashville Musicians Association AFM Local 257, AFL-CIO Minutes of the Membership Meeting Nov. 7, 2016

PRESENT: Vail Johnson, Joshua Zarbo, Sean Weaver, Brian Fullen, Maya Stone, Calvin Rogers, Gary Miller, Sam McClung, Danny Gottlieb, Chuck Tilley, Shannon Williford, Jim Horn, John Weaver, Denis Solee, James West, Billy West, Lael Eccard, Ernie Reed, Clare Yang, Tom Richards, John Mattick, Bobby Wood, Howard Duck, Bob Stevens, Mark Winchester, Tony Paoletta, Brian Arrowood, Harry Wilkinson, Jr.

HEARING BOARD PRESENT: Teresa Hargrove, Kent Goodson.

EXECUTIVE BOARD PRESENT: Andre Reiss, Tom Wild, Beth Gottlieb, Jonathan Yudkin, Laura Ross.

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

MEETING WAS CALLED TO ORDER AT 1:39 P.M.

MINUTES: Minutes from Aug. 22, 2016 membership meeting were distributed.

PRESIDENT'S REPORT:

1. Opry negotiations continue with Ray Hair participating.
2. Phono negotiations ongoing.
3. Mediation with Jim Owens upcoming Nov. 10.
4. Lower Broadway Forum has 300 members.
5. 1st quarter 2017 Local 257 will embark on a membership drive w/approval from IEB

TREASURER'S REPORT:

1. Empire Roofing estimate to modernize the skylight array is $37K.
2. Rackley Roofing will provide a second estimate.
3. Each individual skylight pane will cost $200-$400 to replace.
4. The American Income Life mail-outs will cease until we reach the renewal date 18 months from the start of this term. At renewal time Local 257 wants AIL to be more transparent when contacting our members.

MSC to approve secretary-treasurer report. Andre Reiss, Sam McClung.

AGENDA:

MSC to approve proposal No.1 bylaw amendment Life Member Annual Dues
Resolved, that the maximum percentage of Annual Local Dues paid by Life members be raised from 25% to 50% of the amount paid by Regular members. (New language in bold)
Section 1D. Life Membership: Members who have had membership in good standing in the Federation for an accumulated period of no less than thirty-five (35) years and have reached the age of sixty-five (65) years shall automatically become life members. They shall pay **the** portion of Annual dues known as **Federation** Per Capita dues and currently in effect. They shall also pay **no more than** ~~twenty-five percent (25%)~~ **fifty percent (50%)** of the Local's regular periodic dues, **with the exact amount to be determined annually by the Local 257 Executive Board**, ~~and~~ **plus** all assessments in excess of said Federation Per Capita dues. Life members shall pay work dues on any engagements they might play and shall be subject to all bylaws of this Local and the Federation. Laura Ross, Tom Wild.

MSC to approve proposal No. 2 bylaw amendment Bi-Annual Payment Plan

Resolved, that the Bi-Annual convenience fee of $25 be reduced to $20 payable as follows: $10 with the initial payment, due by Jan. 31 and $10 with the second payment, due by June 30. (new language in bold)

Section 3B. Members may elect to pay their dues bi-annually. A Bi-Annual Payment Option must be requested, in writing or by email, prior to January 31. One half of the annual dues amount must be paid by January 31. A **convenience** fee of ~~twenty five dollars ($25)~~ **($10)** shall be added to the first payment, **and $10 to the second payment**. The balance must be paid in full by June 30,

or the member shall be expelled. The Bi-Annual Payment Option will be applicable for the current membership period (calendar year) and will require renewal for each subsequent membership period. New members joining after June 30 will not be eligible to pay their dues on the Bi-Annual Payment Option for that year. Vail Johnson, John Mattick.

MSC proposal No. 3 to approve Regular Members 2017 Dues:

$153.00……Local Dues
66.00……AFM Per Capita
66.00……Funeral Benefit Assessment
3.00……Emergency Relief Fund
2.00……Emergency Relief Fund (voluntary)
3.00……AFM Tempo Fund (voluntary)
$293.00……Total 2017 Dues Regular Members (including $5 voluntary)
Tom Wild, Tom Richards.

MSC proposal No.4 to approve bylaw amendment Life Member Annual Dues:

$51.00……Local Dues
52.50……AFM Life Member Per Capita
66.00……Funeral Benefit Assessment
3.00……Emergency Relief Fund
2.00……Emergency Relief Fund(voluntary)
3.00……AFM Tempo Fund (voluntary)
$177.50……Total 2017 Dues Life Members (including $5 voluntary)
Laura Ross, Denis Solee.

MSC to adjourn. Denis Solee, Laura Ross.
Meeting adjourned 3:10 p.m.

Why I Joined the Union

JOHN HOWARD

About a month ago, my good friend Vincent Santoro asked me why I joined the union. It was a pretty straightforward answer to me at first — when you are trying to feed your family, keep shoes on their feet, pay your rent, buy a car, etc. — you get the picture — all with a bass guitar, you have to have someone to watch your back, someone who will negotiate fair pay rates for session, touring, television and club work. And someone who will work to recover what you are owed when someone isn't so scrupulous and decides not to pay you. This can't be done easily on your own, but it is all right when you are a member of the Nashville Musicians Association. When you stand together with all your other musician brothers and sisters who have made the same decision to join up you get the strength that can only be gotten in numbers and unity. But there is so much more I gained by becoming a member, and so many other benefits:

- How about a free rehearsal facility — all you have to do is call the local and book it.
- Access to excellent instrument insurance, which you never want to use but…
- Contracts already written for you to use, just fill in your pertinent info.
- Networking with other music business pros and access to a world of experience and knowledge from your fellow pros.
- It is "not your father's" Local 257. Much has changed in the last few years. The new leadership has intently listened to members' needs, rethought and changed what wasn't beneficial and worked extensively to create a new experience that has multiple advantages for members.
- Membership is affordable, really. Heck, it will pay for itself with a couple of rehearsal room bookings.
- And my favorite, the Pension Fund. The independent music biz doesn't have the best retirement plans, but with membership, a contribution based on your earnings on the card will go toward the Fund. It's something that will slowly build over time and you will be glad to see it when you have been in the game for a while — especially in the fourth quarter!

— John Howard

Next General Membership Meeting Tuesday, May 16, 2017

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



A native of rural Texas, John Howard is a veteran Nashville bassist with over 25 years of experience on Music Row. Howard has appeared on hundreds of recordings, television shows and tour dates all over the world. Some of the artists he's worked with include Faith Hill, Richard Marx, Felix Cavaliere's Rascals, Randy Owen (Alabama), Randy Travis, Lee Greenwood, Phil Vassar, Alice Cooper, Steve Cropper, John Elefante (Kansas) Charles Esten (*Nashville*), Cliff Richard, Huey Lewis, Michael Bolton, plus many more. He is also a member of the band Sixwire. Television appearances include *Nashville* (ABC and CMT), Grammy Awards, *Billboard* Awards, ACM Awards, CMA Awards, VH-1 *Divas*, VH-1 *Behind the Music*, *The Today Show*, *Good Morning America*, *Late Night with David Letterman*, *The Tonight Show*, Fox's *Next Great American Band*, CMT's *Can You Duet*, *Next CMT Superstar* & USA Networks' *Nashville Star*. TNM



BY DAVE POMEROY

"The best leverage musicians have is to stick together and ask The Question: "Can we do this on a union contract?"

Sometimes we get so caught up in what just happened or what is about to happen, that it is easy to lose sight of the big picture. We live in a sound-bite world where last week's news is ancient history, but regardless, there is still a longer arc that defines who we are and the world we live in as professional musicians in Music City. There are times when this job feels like pushing a boulder up a steep hill, but when you finally get to the top, it sure feels good.

Patience pays off

Grand Ole Opry negotiations took more than a year this time, by far the longest I have spent on a local negotiation in my eight years as president, but through patience and perseverance, we achieved things that would not have happened if we had simply settled for the status quo. For the first time ever, musicians will be paid for the twice weekly Sirius XM broadcasts, and for the Internet use of songs from *Opry* performances on YouTube. In addition, a large outstanding debt to musicians from a producer dating back to 2007, before I took office, is once again being reduced by significant payments after several years of avoidance.

New and improved agreements

For more than six years, I have been working towards creating a new Legacy Demo Agreement, which allows demos to be upgraded for a small upfront fee and a revenue share on the back end. For the past two years, I have been tweaking our Single Song Overdub Agreement language and paperwork to make it less complicated for the player and less intimidating to first time employers. Please look at the "News" section for more details on these agreements. All of these things coming together simultaneously makes me feel like all the effort and energy put forth into these by everyone involved was well worth it.

It all started with the bass...

Playing bass is my first love and the reason I moved to Nashville nearly 40 years ago, and drives everything I do. I don't think I could do this job if I hadn't been in the trenches, first as a touring musician, and then slowly transitioning into club gigs, session work, and producing and releasing my own records. Over the years, I got more and more involved in Local 257, first as a club musician who helped change the bylaws so that playing for the door when performing original music in a listening-room style venue would no longer be prohibited.

I was elected to the Local 257 Hearing Board in the '90s, then the Local 257 Executive Board in 2004 before being elected president in 2008. The day after I took office, I had a devastating house fire, which was a life changing event in so many ways, yet taught me many valuable life lessons, including what an amazing community we have. Recently, our member Smith Curry lost his house in a fire and seeing the incredible support he and his family have received from his fellow musicians brought back a lot of memories for me. It says a lot about who we are when we rally behind each other in that way. We should never take that for granted.

Karma is real

There are many reasons and justifications people use to try and get musicians to work "off the card." In a so-called Right To Work (for less) state like Tennessee, the best leverage musicians have is to stick together and ask The Question: "Can we do this on a union contract?"

There is a big difference between doing a favor for a friend or a struggling artist paying for a project out of their own pocket, and allowing a huge corporation to make millions from your work. When you work nonunion, what you make that day is all you will ever make, no matter how much money the company makes. When it is a movie soundtrack that should be under AFM contract, you are forfeiting a lifetime of residuals for you and your beneficiaries. You can let yourself be taken advantage of or speak up for your rights. The choice is yours.

"When you work nonunion, what you make that day is all you will ever make, no matter how much money the company makes."

Our recent membership drive brought in 48 new members, but there are still those who refuse to join even though they regularly work under our contracts. I became a Local 257 member because someone I respected told me I should join. Don't be afraid to say something to someone who you know is not a member. It's the right thing to do, and coming from you, rather than us, it is much more powerful — and effective. We are happy to assist in explaining the value of AFM membership to anyone who is interested. Thanks in advance to you for helping to bring these musicians into the fold. We appreciate every one of you. TNM

"I will state again that every member in good standing already has this accidental death coverage! Even if you throw the AIL response card away, you are still covered!"



BY VINCE SANTORO

IN April 2016 we renewed an agreement with a union insurance company, American Income Life (AIL), with whom we'd had a relationship — on and off — for many years. This company insures every Local 257 member in good standing with an Accidental Death and Dismemberment policy (AD&D) worth $3000.

The good, the bad, and the ugly

We pay no premium for this coverage by AIL. The company's only request is to be allowed to access any member who requests more information about other AIL insurance products.

In our efforts to provide as much value as possible for our membership, and in light of the fact that this company had paid out benefits to our membership in the vicinity of $50K over their time with us (with no cost to us), we wanted to try to maintain that relationship. The beneficiaries of several members who died accidentally — some from falls, others from car accidents, etc. — have benefited from the additional $3000 policy. This is obviously a positive.

Now comes the messy part.

President Dave Pomeroy and I have never really liked AIL's practice of sending letters directly to our members. The letter they send is printed on union letterhead and accompanied by a response card that looks like it is from the local. We have met with AIL several times to express how displeased we are about the language used in the letter. It is very misleading, implying that the recipient MUST send in the response card in order to qualify for this AD&D benefit. They insisted that they had no authority to change that language.

I will state again that **every member in good standing already has this accidental death coverage!** Even if you throw the AIL response card away, you are still covered!

In our meetings with AIL we said we thought that misleading members is NOT the best way for them to be successful in their marketing and that being upfront would serve them better. We said that if we were misled like this we'd be negatively disposed toward any sale, even if we WERE interested in other insurance products. But they were adamant about keeping the status quo. We accepted their terms and hoped it wouldn't be a problem but it hasn't gone so well.

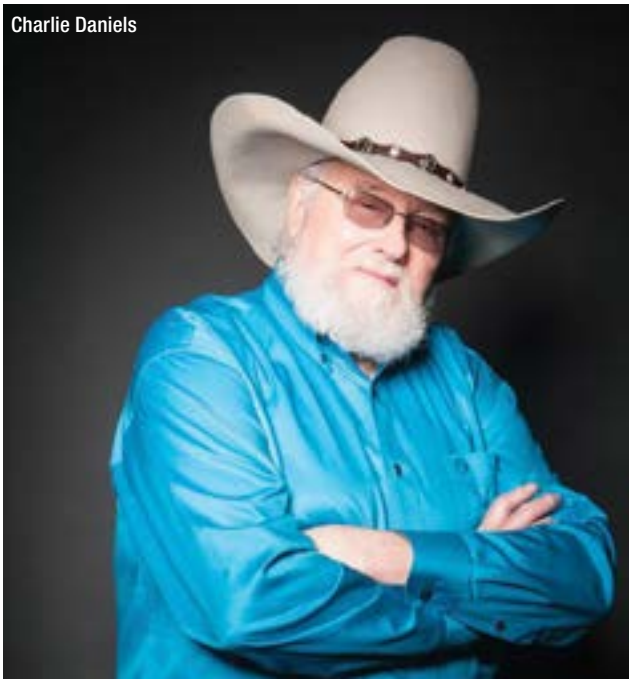
We assume some members DID want to find out about other AIL products and DID send in the card. But just as we expected, a lot of members who were confused about the wording of the AIL letter sent in the response card and were then contacted by agents who wanted to set up appointments with the express interest in selling other insurance products.

Should they stay or should they go?

I get an average of a call per day from angry, confused and frankly, scared members who want to know why someone with AIL has shown up at their door, sometimes late on Sunday evenings! Some members tell me that when they sent the card in they thought they were updating their beneficiary information with us at the local. Some members tell me about agents who have been using questionable tactics. Apparently some agents have said that the member must meet with them to sign a certificate to qualify for the AD&D coverage, which is totally false. I urge members who hear these type of statements to get the name and number of the agent and call me immediately with that information.

The current AIL agreement is an 18-month term. They have already mailed twice to members and will not mail again this term. We feel that if we renew with AIL again, it will have to be on our terms, not theirs. We plan to discuss this issue at our next general membership meeting on May 16 at 2 p.m. If you can't attend, you're welcome to email me. I'll keep your responses to add to what we learn from members at the meeting. Please let me know how you feel. My email is vince@afm257.org TNM




Charlie Daniels


Keith Urban


Brent Mason (left) with Bruce Bouton

CHARLIE DANIELS

2016 Country Music Hall of Fame inductee Charlie Daniels has written a book, *Never Look at the Empty Seats: A Memoir* which will be published in October. Daniels' career has spanned 60 years — from his early rock & roll band the Jaguars, to session player, to full-fledged '70s country-rock artist. It will include stories, reflections, and rare personal photos — plus Daniels' advice to newbies looking for a career in the music business.

"Quite a bit is known about my public life but there is so much more I've wanted to share, my early years, my faith, my struggles, and the unique people and events which have had such an impact on who I am and what I do," Daniels said.

KEITH URBAN

Four-time Grammy winner Keith Urban is a constant presence on the charts, and on the stage at awards shows. He packs out venues across the country, and at home manages to retain a happy, down-to-earth persona when spotted around Nashville. But it's not as commonly known that Urban is also a tireless supporter of the arts, and music education in particular. In a ceremony held April 5 in Washington, D.C., Urban was recognized by The Recording Academy for his decade-long involvement in this worthy cause with the Recording Artists' Coalition Award.

The award was given to Urban to honor his devotion in furthering and fostering music education. He's a longtime volunteer for the Academy's Grammy Camp summer music program — which offers high school students an interactive summer music experience. He's also been a big supporter of grant-based initiatives which help sustain local music education programs.

"The opportunity to work with aspiring musicians and kids, who are just discovering music for the first time, really inspires me," Urban said. "Creativity is at the heart of an innovative society – it brings people together and teaches children self-expression, creative confidence, and improvisational skills which are essential to their development. Being honored by The Academy, especially given the fact that they're the ones that have given me the chance to be part of their work in this area, is humbling. It's an incredible honor."

BRUCE BOUTON

Steel guitarist Bruce Bouton is the host of a new hour-long show on Acme Radio that features some of Music City's finest session musicians. *The Sidemen* airs Saturdays at 2 p.m. and is also available online. The show gives listeners an opportunity to get more familiar with the players behind popular music, and highlights the musicians' work and back stories. Guests on the show have included George Marinelli, Bobby Wood, Matt Rollings, Charlie McCoy, and Brent Mason.

Bouton, a member of Garth Brooks' G-Men band, was inducted into the Musicians Hall of Fame last October, and is himself the veteran of thousands of recording sessions. "It's great to be able to bring attention to some of the 'unsung heroes' behind the hits. I'm delighted to be hosting this show for Acme, and I love giving these awesome players recognition for what they do. I would welcome anyone interested in being on the show to reach out to me. These stories need to be told!" Bouton said.

The Sidemen is archived at acmeradiolive.com and can also be accessed by way of the Acme Radio app.

NITTY GRITTY DIRT BAND

Last year the folk-rock group Nitty Gritty Dirt Band celebrated its 50th anniversary, and the band is currently on tour. Founding members Jimmie Fadden and Jeff Hanna recently talked about the iconic album *Will The Circle Be Unbroken*, an unprecedented triple-LP the group recorded in Nashville in 1971 with a cast of country and bluegrass giants. It was the band's first recording venture in Music City, and Fadden said that the iconic Earl Scruggs


Nitty Gritty Dirt Band


Photo by Jim Marshall

Randy, Earl and Gary Scruggs in the early 70s

led the way in the creation of the legendary record.

"He was the key ingredient in all of that becoming reality, Fadden said. "On his word, people accepted this project."

"It was a lot of serendipity," Jeff Hanna recently said in an interview. "We were out touring … playing every college campus in America ... Earl Scruggs came out to the [Vanderbilt] show with [his wife] Louise and their sons Randy, Gary and Steve, who were fans. Anyway, Earl complimented John [McEuen] on how he played [the banjo], and said 'Wouldn't it be great if we picked in the studio some time?' Our ears all perked up. I mean, Earl Scruggs? He invented the Scruggs style of playing banjo. So Earl was the seed out of which *Circle* was born," Hanna said.


(l-r) Andrew Sovine, Jace Everett, Wes Little, Smith Curry, James Cook, and Ryan Prewett perform at "Get Smith On It!"

Fadden said "I think the Scruggs boys' enthusiasm really helped bridge that gap between the age groups, and then Earl was such a forward-thinker in his music. He was an inquisitive guy. Earl was really the catalyst."

In February 2017 the group released *Fishin' In the Dark: The Best of the Nitty Gritty Dirt Band*, a compilation of singles and highlights from its five-decade run.

SMITH CURRY

Steel guitarist Smith Curry and his family suffered the loss of their home in a devastating fire March 2. In less than 24 hours, fellow musicians and other friends had established a fundraising account online, and had plans underway for a benefit concert to help get the family back on their feet. The event — called "Get Smith On It!" — was held Mar. 20 at Basement East. Performers included Anthony Adams & the Nite Owls, David Newbould, The Steel Woods, Jace Everett, Ray Scott, and Ty Herndon. House band members were Andrew Sovine, Tim Galloway, Sol Philcox, James Cook, Ryan Prewett and Wes Little.

Local 257 President Dave Pomeroy, who also experienced a house fire in 2008, commented on the comeraderie of the music community. "Having been through a fire myself, I know that the love and support of friends and family is a beautiful thing, and is what makes Music City special. Peace and love to Smith and his family.'

You can donate to the Curry family online at www.gofundme.com/smiths-fire-relief-fund TNM




Charlie McCoy

news


Monthly Jam


Eddie Bayers

Recording and Touring Musicians

Recording and touring musicians are the subjects of a new Sunday series — *Musician Spotlight* — in the Country Music Hall of Fame and Museum Rotunda. The program includes performances and interviews with accomplished players, and discussion of playing techniques. Each event will include a segment in which audience members can ask questions and interact directly with the musicians. Master fiddler Stuart Duncan, multi-instrumentalist Wanda Vick, producer-session player Steve Gibson and songwriter-guitarist Verlon Thompson were among the guests in March and April. Upcoming shows will feature banjo player Richard Bailey (May 7), drummer Eddie Bayers (May 21), Country Music Hall of Famer Charlie McCoy (May 28), and bassist Mike Fleming (July 2). Events begin at 1 p.m.

Monthly Jam reinvented

The Local 257 Monthly Jam went to a new format in March. Jam coordinator John Mattick said he sees the event as a way to "get the musician and songwriter communities together and create a networking opportunity." Scott Metko and David Abdo, along with Mattick, are ringleading the event, with help from Lee Worden and John Donahoe. Mattick explained how the event works: "I encourage songwriters to send me MP3s or links to their songs online, such as Sound Cloud. I am also willing to write charts for up to 10 songs. I will then circulate the songs and charts online among the interested musicians who would like to participate in the jam," Mattick said.

Songwriters who already have charts should bring eight copies of the song to the jam. Members are welcome to bring guests including songwriters. The next Monthly Jam is scheduled for Tuesday, May 9 from 6-8 p.m.

IEB approves Legacy Demo Agreement

Every professional session musician spends a portion of time playing on demos — some of which eventually get turned into masters. However, the vast majority of demos — even great demos — don't get upgraded because it's always been a fairly expensive proposition. The first remedy that was developed here at Local 257 was the Demo to Limited Pressing Agreement from a couple of years ago. That agreement made recently recorded demos less expensive to release, but older demos were another story, and still cost prohibitive.

But finally — after years of discussions with publishers, lots of tweaking and a lot of waiting, the new Legacy Demo Agreement has been approved by the AFM IEB (International Executive Board). This agreement will allow publishers to act as independent record labels to release "legacy" publishing demos — which are defined as more than 10 years old — as digital product for sales

and streaming for a small upfront fee and a 10-percent revenue share on the back end. The upfront payments are small ($20 sideman, double for leader, with a pension contribution) and will go to the players on the original session to start the process. We hope that some Sound Exchange airplay money can be generated if the demos of hit songs get significant airplay.

President Dave Pomeroy commented on the news. "This agreement embodies a concept publishers have needed for a long time. We are optimistic that it can be a win-win and create some "found" money for players."

Single Song Overdub Scale paperwork simplified

If you're doing session work at home over the Internet, you need to be using the Single Song Overdub Scale. In late 2016 the paperwork to file with this scale was greatly reduced, and the language made even simpler. We've made some updates: Now the worksheet that comes with the agreement serves as the time card. This new feature is very helpful: All players can be on one contract, and the first player who gets the agreement signed can charge extra for leader if desired.

This is a great way to protect the work you do online, and also helps you grow your pension contributions.

"Everyone who does home studio overdubs needs to look into the Single Song Overdub Scale," Dave Pomeroy said. "This can be a game changer, and I urge you all to use this more often."

Settlement reached with Jim Owens Entertainment

A settlement has been reached with former TNN (The Nashville Network) owner JOE (Jim Owens Entertainment) for fees related to the re-airing of episodes of *Music City Tonight*, which were originally recorded under AFM signatory agreements with TNN in the 1990s.

The original agreements protected the musicians who played on the show by providing for reuse fees when rebroadcasts occur, even if the shows were licensed to a third party.

"Our mission at AFM Local 257 is to always provide support to the musicians who trust us to have their back. Making sure hardworking musicians are fairly paid for their work now — and in any future reuses — is only possible when the work is done under an AFM contracted agreement. Nashville is Music City because of a decades-old tradition of respect for the players who make it all possible. We're happy to do our part to make sure that never changes," said Dave Pomeroy, president of Local 257.

"Our mission at AFM Local 257 is to always provide support to the musicians who trust us to have their back."

The lawsuit filed by the AFM vs. JOE (Jim Owens Entertainment) in 2014 was set for trial on Feb. 21, 2017, but the parties came to a settlement agreement and the lawsuit was dismissed upon receipt of the initial payment. Terms of the settlement were not disclosed. TNM

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TIME WELL SPENT

BRAD PAISLEY

Brad Paisley has always kept it simple.

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It's simple. He's been doing it for almost twenty years, and established himself as one of country music's elite stars, beginning with the impressive debut album *Who Needs Pictures* in 1999, continuing through his 12th and current studio release *Love and War,* all for Arista.

Paisley has earned the CMA's Entertainer of the Year Award (2010), numerous Male Vocalist of the Year Awards with both the CMA and ACM, as well as Album of the Year in 2005-2006 for *Time Well Wasted* with both organizations. He has five albums that have made it to the top of the country charts, and has scored 18 No. 1 hits and dozens of Top Ten hits.

Not bad for keeping it simple, and he is living proof that stardom doesn't have to be complicated. None of this would have happened if his grandfather had not given him his first guitar at eight-years-old. Paisley wanted to excel, not for dreams of celebrity, but because he couldn't bear the thought of letting his grandfather down.

"I never thought I was special," Paisley said from his home recently. "I knew I needed to work on it. I feel like I powered through it. I didn't pick up a guitar and have everything magically appear. I was just a kid that worked really hard at it. I had a grandpa that would have been devastated if I quit, and he wanted me to see the side of life that he saw with a guitar. This will get you through — anything you need to get through. I didn't want to let him down. Then I grew to the point of loving it.



Photo by Ben Enos

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Photo by Derek Cressman

"I always wanted to be here and be a part of this community and make country music. I loved everything about it. We're lucky in country music that we have this place. Such a good city to live in."

"I was better than most kids by the time I was a teenager because most kids weren't applying themselves like that. I definitely had talent, but had to discover who I was to be successful with it."

Again, it wasn't complicated. Growing up in Wheeling, W.Va., Paisley was fortunate to be in a hotbed for country music, a smaller city that had real roots in its growth and popularity. Here was the monster AM radio station WWVA that broadcast the Saturday night *Jamboree USA*. He learned early on that he could make people happy — and make money — with his music.

"It wasn't right away that I knew what I wanted to do. It was maybe after my first performance at church," Paisley said. "That church performance made me think. And, it led to something where they paid me. It was incredible. It was a winner for everyone. At things like the Rotary Club lunches, fifty dollars was a great deal for them and a great deal for me. It was a lot of money for a kid.

"My dad always did a good job of grounding me. He'd say 'when you're 10, you're cute, but someday you're going to have to be good.' He was the hardest to please — no stage father."

As Paisley progressed, he began to earn more local notice, and after playing a Christmas luncheon program in which he sang an original song, the program director for WWVA extended an invitation to appear on the *Jamboree's* Christmas show.

"I learned something really important then," he said. "I wrote my first real song at 12. That's what got me on *The Wheeling Jamboree*. The program director went out on a limb. I found out later the music director was so mad — he'd never heard me. All he knew was a 13-year-old kid was going on.

"The song in retrospect is not a bad song. I learned one thing — an original song got me on the show. If I had sung "Silent Night," that's not going to get me on the *Jamboree*. Something clicked with me there. People respond when you write it. I had people's attention and that's dangerous."

Staying with it had allowed opportunity to knock. Had he not wanted to please his grandfather, he may have never played the *Jamboree*, and certainly would never have come to Nashville. Simple decisions have real consequence. At 13, Paisley began to play regularly on *Jamboree USA*, and would soon open shows for Charley Pride, George Jones, Roy Clark, Little Jimmy Dickens, and others, at the Capital Music Hall. As a teenager, Paisley began to think about his future.

"My grandpa used to talk about the bug," he said. "You don't always like the instrument you're learning to play at first — there's so much to learn. It doesn't sound like anything you heard at the beginning. Then it just clicks — not only is this fun now, but maybe people would want to hear what I'm doing. That's a big moment for anybody. I'm lucky it happened to me when I was so young.

"When I look back on that age — the real key for me was growing up in that area. We had a history with country music. Wheeling was one of the top three or four cities for radio when it comes to country.

"The other part that was instrumental is that it was a small enough area — a small pond and they were incredibly supportive. That's the advice I give every musician. If you have a great place to live and a great place to play music, a place where you're working out the kinks, then don't come to Nashville yet. Make sure you're ready when you get here because our town will eat you up."

For Paisley, the small pond of Wheeling had great advantages because of the musicians that would regularly play through. As he grew into becoming a formidable guitar player, he would study those performers. He was in the process of becoming Brad Paisley.

"Everything changed when I met Steve Wariner," he said. "I was already playing and he heard through a friend about me. He being Steve Wariner, invited me over to meet him after a show in Wheeling.

"I watched him play lead guitar on everything in the show. Most of the time you didn't see that. In concert, you saw this guy that could really play. No one else was taking lead in his band, and I thought 'That's what I want to do.' I didn't know you could do both. Even guys like Haggard or Buck Owens who were good players — they weren't their own lead players.

"Steve was who I wanted to be. And I got to meet and open for Vince Gill — before he really hit. He can play and sing and does it all. Then Skaggs came along around that time, too. He went from playing acoustic all the time to playing lead. Now, I know I'm [going to be] some combination of these guys. That's who I want to be."

In a town built on the guitar, Paisley is a king, and in typical gunslinger fashion he downplays it when pressed. Just like the old movies. He would have been a star if he had chosen to live only within the instrument, but pushed himself to become a true triple-threat with his musicianship, unmistakable vocal presence, and hit songwriting.

"I always wanted to be here and be a part of this community and make country music," Paisley said. "I loved everything about it. We're lucky in country music that we have this place. Such a good city to live

"I started playing music at eight, moved to Nashville at twenty, and my first record didn't come out until I was twenty-eight. In reality, that's a long time. It's been a lifetime of trying to get here. I don't really take it for granted — it's an entire life's pursuit."

in. No one in Georgia grows up and says I'm going to L.A. to be a country star. If you want to be a pop star, you might go to L.A., wind up in New York, Atlanta, or Chicago. Nashville's the place. Such a crazy mecca we've got. I knew that was what it was going to take.

"I was never going to get discovered in Wheeling. I'd been opening for everyone there. You name it, they all came through, and they all heard about this teenager who was going to play before them. They'd usually make a point to see me — Charley Pride got my phone number, and he still has that phone number from West Virginia. At the CMA's this year, he walked up to me and rattled it off. But, they couldn't help me from there. It was very apparent I had to leave the small pond and come down here. Belmont [University] was the best way to do it."

Paisley transferred from West Liberty State College to Belmont on an ASCAP scholarship. He interned with the performing rights organization and discovered the city and how it works. He signed with EMI Music Publishing after graduation.

"One thing I did right was I interned at great places," he said. "The best internship I had was ASCAP. They signed me up as a writer while I was still an intern. John Briggs was director of membership at the time, and he would take me to everything. He understood it — he'd been an intern, himself. He made it the best experience it could be — I got to know publishers at that time, and eventually that's what led to a deal."

His debut album brought the attention he needed to build upon. He stayed with it, remembering his father's advice. Someday you're going to have to be good. By 2003, he had a No. 1 record with *Mud on the Tires* which began an amazing string of eight straight albums that reached the top of the charts. With success and all it brings, he has never abandoned a simple philosophy: stay grounded.

"The thing about country music is that it's supposed to be grounded," Paisley said. "I think it was George D. Hay that used to say 'Keep it close to the ground, boys,' before the curtain would rise on the Opry. That's true. We're the music of that. Staying grounded comes from a lifetime of work towards this goal. I started playing music at eight, moved to Nashville at twenty, and my first record didn't come out until I was twenty-eight. In reality, that's a long time. It's been a lifetime of trying to get here. I don't really take it for granted — it's an entire life's pursuit.

"I've always said there's no better investment you can make than writing a song, or playing a song. How much does it cost to write a song? You come up with what you want it to be. If you're lucky, you cut a record on that. Cut a video on that. Maybe it goes up the chart. Then you hear about other people who like it, and what it means to them. There's no better investment."

A confirmation of that investment would be Paisley's single "Today," which was released in front of *Love and War.* The video had over 30 million views on Vevo and his Facebook page as of this writing. It is a celebration of living in the moment of today and counting one's good fortune. It is also a celebration of his fans.

"I have an important job in some ways because there are people who are using what I've done to get through something or to say something in their lives," Paisley said. "With 'Today' I wanted to use the fans' videos to tell my story. Their stories became what my song was about."

Love and War is bolstered by some very special guests, and represents another confirmation — that many artists from other genres respect his work and what he brings to the table.

"It's an album that's taken me from September 2015 to finish," he said. "I never intended for it to take that long. I tried some different directions and some led me down other paths, and the record has fifteen songs because there's nothing I wanted to leave out. I did over twenty, and I want them to appear somewhere at some point. They all feel like they are what I wanted to do. The record takes a look at struggle. Sometimes fun, sometimes not so fun.

"There are collaborations of a lifetime. The fact they're all on this one is amazing. John Fogerty was so important to what we're doing. I took him to the Opry and he played for the first time with me. He played "Lookin' Out My Back Door" that night and "Proud Mary" — it was as country as anything.

"Mick Jagger has a song that we wrote and he sings on. I've been inviting these guys. I saw him in 2015 and invited him to come back. He spent three days with us trying to come up with what to do. It was mind-blowing and crazy, sort of massive beyond words — right on the bucket list with I would like to be able to fly."

Paisley wanted to make a record that speaks to everyone.

"I wrote a song with Bill Anderson that might be one of the best I've ever written," he said, pointing to other collaborations. "And, this might sound weird, but I wrote a song with Johnny Cash. John Carter Cash has a collection of Johnny's unfinished songs and one of them he brought me were words about June before he could have her, and

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Photo by Derek Cressman

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so I wrote that — you hear in his poetry what he felt like. I hear him doing that.

"There are a couple of songs with Timbaland. He's so good at what he does. He hadn't done much country, but he wanted to do something and he brought the crew and we did three or four days at the farm. We built a bonfire and smoked cigars, and cut a bunch of tracks. What we got was good — his grasp of country. He wanted to bring his world into mine. The beats really cross over very well in a bluegrass sense.

"I'm really proud of this album. What's interesting about all of it is you start to see those lines are so blurry — look at the Rolling Stones. The *Sticky Fingers* record is full of country music. Fogerty fit right in at the Opry that night. Johnny Cash did rock & roll, too. There are cool guitar things on here in which I channeled real emotion. Guitar solos are an entire other universe. There are things on here that will make a guitar teacher very mad."

That may be true, but Paisley and the record will inspire young players, just as he was inspired. They may not think they're special, but they will work at it. They will work at it and see the circular ripples in the pond from Paisley's dream, and think 'I can do that.'



Photo by Derek Cressman

BRAD'S RIG:

Guitars:

Crook Tele "Splash"
1952 Fender Telecaster "Blonde"
Crook Tele "Blue Sparkle"
2016 Fender Telecaster "Silver Sig Proto"
Crook Tele "New Black"
1963 Fender Telecaster "Silver Sparkle"
2017 Fender Stratocaster "Black Paisley"
2017 Fender Stratocaster "White Paisley"
Santa Cruz Brad Paisley Signature Model Acoustic
Crook tele "Dark Blue"
Crook Tele "Esquire"
Crook Tele "Red Sparkle"

Amps:

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Dr. Z Z Wreck Head
Vox AC30 Handwired Head
Category5 BP100 x2 Heads
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Marshall 50w 2x12 Cabinet
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Rack:

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Boss Noise Gate
Boss RE-20
Cmatmods Sigma Comp
Dunlop Cry Baby Rackmount x2 controllers
Earthquake Dev. Ghost Echo
Furman AR-1215
Hermida Zen Driver
808 Tube Screamer
Line 6 M13
RJM Music Effects Gizmo x2
Voodoo Labs Ground Control x2
Wampler Effects Paisley Drive
Wampler Effects Underdog
Way Huge Aqua Puss
Way Huge Green Rhino
T.C. Electronics Flashback Delay x2
Goldline Loftech TS-2 Test Meter Rackmount
Radial SGI x2

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May 28: **Charlie McCoy** • Harmonica

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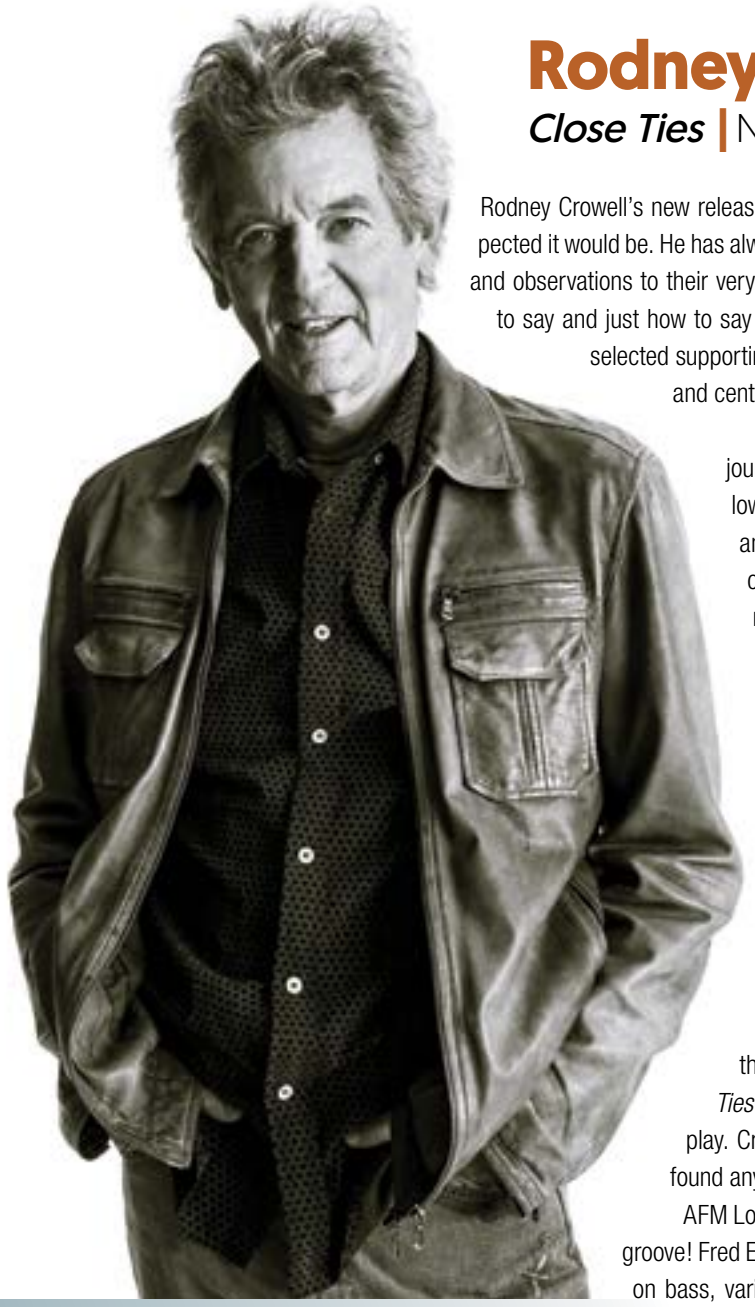
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Rodney Crowell

Close Ties | New West Records

Rodney Crowell's new release, *Close Ties*, is just as powerful, eloquent and revelatory as I expected it would be. He has always had a way with words — the ability to shape and distill feelings and observations to their very essence. As with all of Crowell's work, he knows what he wants to say and just how to say it. His impeccable arrangements, musical choices, and carefully-selected supporting players provide a masterful backdrop for the poetry that is front and center.

Close Ties gives us a clear picture of a man who has had a long journey filled with struggles, success, love and regret. We are allowed glimpses into the heart of an accomplished artist, respected and revered in the music world, who is still experiencing life's rough, crumbly edges. Many of us eventually come to a point where the recognition of our own mortality creates an uncomfortable prism through which we must now view the world. Crowell lays his soul bare to demonstrate.

"East Houston Blues" kicks off the record on a raw note, spare and intense, as he gets down to the nitty-gritty of growing up poor in a poor neighborhood. This is blues without pretense, more about class than race or gender. In "Life Without Susanna" He bleeds for the loss of his dear friend, songwriter Susanna Clark, and shows how a deep friendship can also have its unique frictions. As with many of these songs, humor sits shotgun to pathos.

Crowell highlights the words prominently amidst his chosen instrumentation, arranged thoughtfully so listeners can focus on the story he has to tell. The musicians he invites to appear on *Close Ties* all have that innate sense, not only of what to play, but what not to play. Credits include some of the most accomplished players that can be found anywhere — many of them living right here in Nashville.

AFM Local 257 members abound across all the grooves and, man, do they groove! Fred Eltringham and Ian Fitchuk on drums, Michael Rhodes and Lex Price on bass, various keyboards by Danny Mitchell and Jordan Lehning, who also joins Audley Freed, Richard Bennett and Chris Leuzinger on guitars, and Mickey Raphael on harmonica — they all add their touches with impeccable taste. Raphael's plaintive harp solo in the outro to "It Ain't Over" was the perfect organic choice to compliment the multi-textured vocals of Crowell, Rosanne Cash and John Paul White.

Close Ties details Crowell's life trip in a most brutally honest way. What makes this record worth revisiting again and again is its fervent, poetic reminder of our relentless attempts to understand who we've been, who we are, and who we may yet become.

— *Hank Moka*



Bill Cooley

In Search of Home

Nancy Lee Music



It has to be a challenge to make a solo acoustic guitar record, knowing that so many iconic players have walked this path before. Bill Cooley, longtime sideman for Kathy Mattea, has taken this daunting task on before and has once again come up with his own unique twist on this time-honored concept. For his fourth solo project, Cooley has stripped things down to the essence and pulled off a winner. Most tunes are true solo pieces, and a few are fleshed out with tasty overdubs that don't detract from the intimate vibe. Coproduced with Paul Martin and mixed by Mick Conley, the sound is clear, full and inviting.

Playing solo gives a musician the chance to stretch out the rhythmic and melodic aspects of a tune, and Cooley takes full advantage of that freedom. The title track opens the record, and immediately sets the tone with its dynamic blend of folk strumming, classical harmonies and bluesy licks. Cooley is able to incorporate these seeming opposites into a seamless whole. "Sacred Ruins" continues the exploration with a gently insistent low-string pulse and a sweet minor key melody. "After Hours" picks up the tempo with some jazz-influenced harmony and modulations reminiscent of some of Chet Atkins' solo pieces.

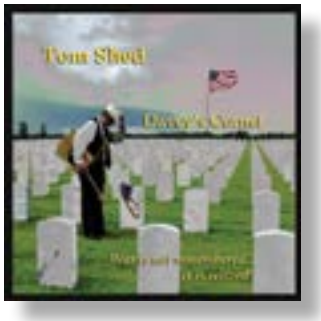
Other highlights include "Dad's Blues" which features his son Aaron Cooley trading licks on a funky string-bending groove-fest. The apple doesn't fall too far from the tree, for sure, and the energy between the two acoustic guitars is contagious. Other highlights include "Bana" which conjures up memories of Duane Allman's "Little Martha" in a good way. "Girls of Joy and Wonder" is a charming tune that once again demonstrates Cooley's ability to blend rhythm, melody and harmony. "Uprising" has an insistent pulse that rises and falls with unexpected twists and turns. The record closes with Kathy Mattea guesting on vocals and producer Martin on B-3 for the only cover tune, an uplifting version of the late great Jesse Winchester's "That's What Makes You Strong" which pretty much sums it all up beautifully. The album cover art, incidentally, was drawn by Cooley's wife Nancy — and CD design is by his son Grant. Available at billcooleymusic.com

— *Roy Montana*

Tom Shed

Davey's Cornet

Curly Maple Music



Roots musician, songwriter and vocalist Tom Shed has been making records and performing for many years, and his latest project, *Davey's Cornet* brings all his various influences together in an ambitious package. Coproduced by Shed with Nathan Smith, it features a variety of his fellow Local 257 musicians backing Shed's acoustic guitar, banjo, and mandolin, and runs the gamut from folk/bluegrass story songs to upbeat groove-based tunes. Shed wrote the majority of the tunes, and his sincere and expressive vocals tell these stories well.

The album opens up with "Better Than Good," a rollicking story of a guy who knows it's all gonna work out, featuring a tough shuffle beat courtesy of drummer Wes Little, Brent Rader on B-3, and Dave Pomeroy on bass, with a big blast of horns, arranged and led by Sam Levine. "Bolita Sam" is a story of gambling, intrigue and tragedy set to a bouncy rhythm that offsets the drama of the lyric. "Fear" is an intense song of self-inflicted doubt, driven by Shed's fingerpicking acoustic and featuring a slippery bass solo by Pomeroy. The title track is a true tale of an Army bugler who found post-war redemption in a humble life well lived, and whose heroics were discovered after his passing. Levine's horn arrangement, featuring Steve Patrick and Jennifer Kummer, is the perfect backdrop for this poignant piece. "Does It Hurt to Laugh?" and "Just A Soft Echo" show Shed's softer side to great effect.

"Draw the Line" is a hilarious tale about the unusual subject of what we choose to eat and why, and could draw a smile out of the most jaded listener. Shed's take on the classic "Riders in the Sky" gives it a fast, driving treatment featuring atmospheric steel by Steve Hinson, with Little's slamming snare cracking the whip. "Groove" bookends the album with a funky groove, and lets the players stretch out with Rader's piano heading straight for New Orleans along with Hinson's greasy lap steel. Barry Green's trombone literally leaps out of the track, and he, Levine and Patrick weave around each other spontaneously as the band rides off into the sunset with Shed at the wheel. Cool stuff.

— *Roy Montana*

Nashville Cat: The Wayne Moss Story

Michael Selke



Nashville Cat Wayne Moss has an incredible story to tell, and this book does a great job of telling it. The book takes the reader from his hardscrabble upbringing through the innovative guitar style that bought him admission to sessions for towering classic records like *Blonde on Blonde*, to his 2013 induction into the West Virginia Music Hall of Fame. This biography by Michael Selke is a real treasure for fans of the amazing legacy of the "Cats," as well as anyone who wants to learn some fascinating details about one of the greatest and most innovative eras in modern music — and one of its leading players.

Moss is one of the subjects of the Country Music Hall of Fame and Museum's *Dylan, Cash and the Nashville Cats: A New Music City* exhibit, and as the chapters unfold, it's staggering how many times you realize he was there at ground zero for some of the most pivotal musical moments in modern history. Just a few of the monster hits Moss played on include "Pretty Woman," by Roy Orbison, Dolly Parton's "I Will Always Love You," Eddie Arnold's "Make the World Go Away," "Stand By Your Man," by Tammy Wynette, "Only Daddy That'll Walk the Line" for Waylon Jennings, and many more, including work for Simon and Garfunkel, Nancy Sinatra, Buffy St. Marie, Jerry Reed, and Charlie Rich. It's nearly a guarantee that many of these colorful stories of the times, the tunes, and the players who made it all happen are not stories you've heard before.

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In addition to his work with a plethora of artists in the studio, Moss started two bands comprised of many of his fellow Nashville Cats session players. The bands Area Code 615 and Barefoot Jerry made waves as eclectic country-rock instrumental groups that played originals plus popular music of the day reinvented with Nashville instrumentation.

The book spends some time describing the colorful 50-plus year history of Moss's Cinderella Studio, which still operates in Madison, Tenn. Moss is not only a legendary guitarist, he's also the founder of an iconic studio that has been sought out by the likes of Steve Miller, Ricky Skaggs, Linda Ronstadt, and many other artists over the decades.

Warm, personal stories about some of the other players that made up the session group known as the Nashville Cats round out this unique book, and provide insight into the era and the personalities that created a special time in music history. Of particular interest is the story of how the Nashville Number System came to be. The system provides a method for players to quickly write out the structure and progression of a tune, to efficiently chart it out for a session. Charlie McCoy brought the method to Nashville, and with Moss developed it more completely for use in Music City studios.

Nashville Cat: The Wayne Moss Story is an important addition to the story of a legendary guitarist, and a legendary era in Music City's history. You can find it for sale at the Country Music Hall of Fame and Museum, Great Escape, and barefootjerry.com

— *Kathy Osborne*



Back row: Dan Dugmore, Pete Wasner, Shawn Camp, Roberto Bianco, DP, Pat McLaughlin, Bill Kenner
Middle row: Tim O'Brien, Pat McInerney, Jim Rooney, Richard Bailey, Kirk "Jellyroll" Johnson
Front row: Stuart Duncan, John Prine, Nanci Griffith, Pat Alger

Jim Rooney and the Irregulars

at the Station Inn

Ask 10 Nashvillians for the quintessential Music City experience and you're likely to get 10 different answers. Some will be well-known like the Opry, some more obscure. But even if you've lived here for decades, you may have still managed to miss Jim Rooney and the Irregulars at the Station Inn.

This isn't a regular gig — far from it. In fact, the band's appearances are capricious and follow no detectable pattern. But that's not the reason for the group's name. Author, Grammy-winning producer, publisher and songwriter Rooney is a veteran of both Boston music clubs and the Newport Folk Festival — he was director the year Dylan "went electric." In the '70s his work in Nashville helped alternative folk artists like John Prine, Iris Dement and Nanci Griffith gain prominence. More than 20 years ago he gathered together a morphing bunch of Nashville's top session players to back him at dates that began as a Rooney birthday celebration. But when random additional dates began to appear on the calendar the crowds enjoying the Irregulars couldn't have been happier.

This is "Deep Nashville" at its finest

The crew is hardly motley, and features top-notch players like Dan Dugmore on steel, Pete Wasner on piano, Dave Pomeroy on upright bass, Jellyroll Johnson on harmonica, Richard Bailey on banjo, Pat Alger on acoustic guitar, Shawn Camp on electric guitar and fiddle, Bill Kenner on mandolin, and frequent guest appearances by folks like Sam Bush, Jeff Taylor, Tim O'Brien, Roland White, and a host of others. Not only does Rooney offer up great songs accompanied by the finest session cats around, but pals like John Prine, Emmylou Harris, and Nanci Griffith randomly show up. The Irregular's regular crowd smiles when these cameos occur— they're used to it, but the newbies — usually including someone who's only been in Nashville a couple hours — gape in disbelief.

It's all in a day's work for these guys. And the music keeps the room full of fans coming back. It's an eclectic list of songs from Walter Vinson and Lonnie Chatmon's "Sitting on Top of the World" to Cowboy Jack Clement's "Gone Girl." "Ready for the Times to Get Better" by longtime friend and fellow producer Allen Reynolds is generally included, as is a rollicking "You Ask Me To" by Waylon Jennings and Billy Joe Shaver. The band will almost always strike up a hot version of Lester Flatt's "Sleep with One Eye Open," and "No Expectations" by the Stones. They aren't playing bluegrass, although bluegrass pickers abound. It's not just folk music. It's the kind of rootsy folk blues that makes you sway and lift your beer mug in solidarity. Rooney delivers the universally-affecting lyrics of the choice classics the Irregulars cover with a sort of tongue-in-cheek Garrison Keilor meets Walter Cronkite finesse. The musicians all get their turn to shine — from Jellyroll's sweet harp solos to Pomeroy's low-jinks — and the audience is as packed with players as the stage.

If you haven't seen them yet, keep your eyes peeled for the next appearance of Jim Rooney and the Irregulars at Station Inn. This is "Deep Nashville" at its finest.

— *Kathy Osborne* TNM

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BY LAURA ROSS

We recently completed a four-day marathon of second violin auditions. This was the second audition to fill a section position, because after the audition was held last season, the winning candidate turned down our job to join the Baltimore Symphony — a 52-week orchestra with a significantly higher salary — instead. This time we had three positions open instead of the single chair we tried to fill last season. Two committees of five musicians each heard 101 violins over that two-day audition period.

Good news

This time, a single committee of seven listened to the candidates who braved winter weather — we woke up to snow one morning — cancelled flights, and a whole host of other issues, including major performance anxiety. Trust me, nothing gets your adrenaline going faster than spending hours learning orchestral excerpts, followed by a five-to-ten-minute audition when your entire life runs through your brain while you simultaneously attempt to perform the excerpts perfectly — rhythmically, with perfect intonation, not rushing or missing a shift, with dynamics and expert bow control. And you're playing exactly the same thing the last person played and the one immediately following you.

The audition committee sits in the audience behind a screen of pipe and drape so candidates are obscured, and they listen for musicians that come closest to meeting the standards of the Nashville Symphony. Yet the quality of some auditions left us mystified, because — and this isn't meant as bragging — the Nashville Symphony is a well-respected, high quality, professional organization with 11 Grammy awards to our credit.

I can only think that because applicants were not screened this time, anyone who wanted to audition was invited. That might explain a couple of very abnormal auditions. (I have attended nearly every audition since the mid-1990s, so I can speak with authority on this.) After a 10-hour drive to audition one candidate informed the personnel manager they had only prepared the required concerto and three second violin excerpts; they had not prepared most of the audition list because the excerpts were first violin excerpts — which is standard for any audition list. Another candidate ignored the list of required violin concertos and played an obscure concerto unknown to anyone on the committee. I'm always surprised when an applicant thinks they have a shot at being an orchestra musician if they can't follow instructions. Oh well!

After the dust had cleared, and 90 violinists had been heard, the committee was thrilled that we were able to offer three musicians contracts with the orchestra beginning in the 2017-18 season — and even selected an alternate in case someone chose not to accept employment.



Not an everyday occurrence

It has been interesting observing our principal timpanist, Josh Hickman, over the past year-and-a-half. I never realized what went into his job but I have learned a few things watching him study scores to help him "grab pitches out of the air" to play the right pitch at the right time. He also has this wonderful penchant for "rewriting" his part every once in a while, making it more interesting and challenging. He sometimes adds notes to play along with the melody or as a countermelody, and he can be very creative! He also has to deal with a very temperamental instrument, especially in the winter. I've seen him walking the halls with a large bowl filled with dampened, colorful sponges, and I get it: In the winter months when the air gets especially dry, the drum heads are in danger of being damaged because they are made of calf skin. It is important to watch humidity levels in the Schermerhorn, because the air can become very dry. I had my own run-in with this issue a few years ago, when the top of my violin began splitting under the fingerboard at the seam. It was a very expensive repair that required removing, repairing and regluing the top of the violin.

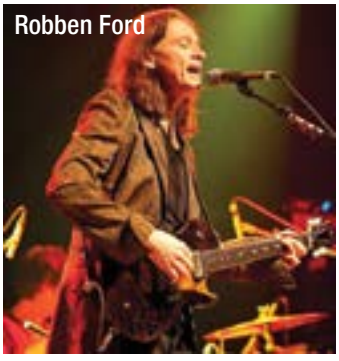
In Josh Hickman's case, the timpani sits directly in front of the air returns for the hall. During a recent Classical Series concert we recorded Terry Riley's *At the Royal Majestic*. It was the second work on the concert so there was a lot of "furniture moving" as the organ console had to be brought up on the stage lift. As the lift was lowering, our stage manager Paul Holt was attempting to communicate to the back of the orchestra that he was a bit busy — he was heading down on the lift. I turned around to see a great deal of activity behind me, then a single timpani was carried through the orchestra to the top riser. The lift returned Paul back to stage level with the organ console; he positioned the podium, microphones and music stands, glanced to the back and left the stage.

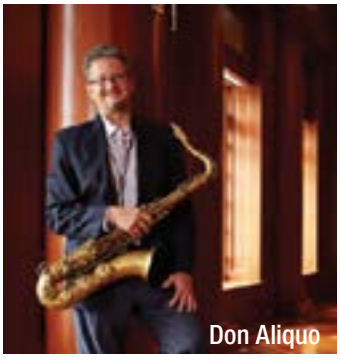
At intermission, we discovered that the first work on the program, which was an organ piece by Dietrich Buxtehude arranged for full orchestra that received some of the timpanist's creative touches. It had gone well until the very last note. He played that final note and instead of a nice ringing tone, his mallet tore right through the drum head thanks to the havoc caused by that week's radical weather and humidity changes. The confusion behind me had been the percussion section trying to remove one timpani and replace it with another timpani with a synthetic head that was — thankfully —not being used for the Riley piece. We were lucky it wasn't being used, because all our recording is done live and we only had three chances, so this drum was very important.

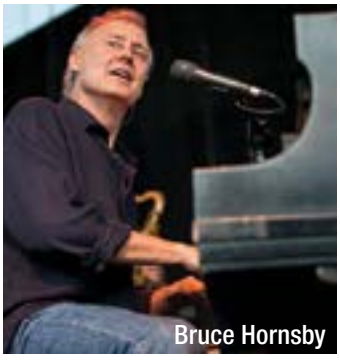


Louise Morrison, Roger Wiesmeyer, **Paul Kim**, **Jimin Lim**, Isabel Bartles, **Jung-Min Shin** [current 1-yr w/NSO], Carrie Bailey, Laura Ross, Jessica Blackwell, Chris Farrell
New NSO members in bold

Later, many of my colleagues told me they weren't even aware anything had happened. The next night, as Paul Holt was once more being lowered on the stage lift, he looked up at me, and with a smile on his face said "Is the percussion OK?" Thankfully, it was. TNM


Robben Ford


Don Aliquo


Bruce Hornsby



BY AUSTIN BEALMEAR

Well, we've been through another winter of triumph and tragedy and it's almost summer again, with all the energy and hope that accompanies the return of warm weather — which means it's time for music festivals and band camps. Some annual events are gone — victims of disappearing sponsors, organizational burn-out, etc. Some have changed to more mass-oriented music, and some carry on, trying to keep our national music of jazz and blues alive, progressing, and competitive in the marketplace.

Jazz and blues festivals

A tradition for 21 years now, *Main Street Jazz Fest* in Murfreesboro happens May 5-6. Friday is a showcase for high school bands, while Saturday has the pros on the main stage, school bands on another stage, plenty of food vendors, and an educational workshop that afternoon. Headliners are Valerie Gillespie and Lao Tizer and the First Fruit Jazz Project. See the website at **mainstreetjazzfest.net**

This is the 17th year for the *Jefferson Street Jazz and Blues Festival*, organized by the Jefferson United Merchants Partnership (JUMP). The two-day festival starts Friday evening June 16 with the "Bridging the Gap" mixer — live music and a DJ on the John Seigenthaler Pedestrian Bridge. Saturday's groove-oriented combination of local and national artists starts at 10 a.m. in the Bicentennial Mall Amphitheater. See the website at **nashvillejazzandbluesfest.com**.

A few middle Tennessee vineyards still include some jazz and blues in their summer outdoor concerts. Just south of Clarksville, Beachaven Vineyards and Winery's *Jazz on the Lawn* series runs every other Saturday from May through October at 6:30 p.m. See **beachavenwinery.com** for details. Arrington Vineyards in Arrington, Tenn., hosts *Music in the Vines* from April through October every Saturday and Sunday. Jazz groups are in the courtyard and bluegrass music is by the barn. Go to **arringtonvineyards.com** for information. Up in Portland, the Sumner Crest Winery hosts live music every Saturday. Go to **sumnercrestwinery.com** for details.

Sixth annual NJW Summer Jazz Camp

The Nashville Jazz Workshop will sponsor a jazz camp June 26 - 30, 9:30 a.m. - 4:30 p.m. daily. The camp is hosted by Vanderbilt's Blair School of Music and is for students in the 13-19 age group. It's suitable for all instruments and vocalists. The program will feature ensembles, master classes, ear training, repertoire building, phrasing and vocal expression. Lyric interpretation, music theory, improvisation class, and jam sessions are also on the agenda. Students will prepare for a final concert at 3 p.m. on Friday, June 30.

Indoor concerts and clubs

You can't get much deeper into American musical tradition than revisiting the classic duo vocal albums made by Louis Armstrong and Ella Fitzgerald in 1956-1957. The talent and personality of these two legends turned three standard commercial jazz projects of the '50s into timeless artistry. May 26 at 8 p.m. the Schermerhorn Symphony Center presents *A Tribute to Ella Fitzgerald and Louis Armstrong* featuring trumpeter-vocalist Byron Stripling, vocalist Marva Hicks and the Nashville Symphony.

Also at SSC in June: Saxophonist **Boney James** has ridden the smooth jazz genre to four Grammy nominations and multi-platinum album sales. On June 9 at 8 p.m., he'll be playing cuts from his latest album, which calls his style "futuresoul." **Bruce Hornsby's** vocal and keyboard work displays a creative jazzy iconoclasm that's been a constant since his 1986 hit "The Way It Is." His unique musical path brings him here June 19 at 7:30 p.m. with his current group The Noisemakers.

Another hard-to-define artist is guitarist **Robben Ford**. Is he rock? Blues? Jazz? Does it help to know that his early career included gigs with artists from Joni Mitchell to Miles Davis? That he is a five-time Grammy nominee? Or that his 2014 CD *A Day in Nashville* was recorded here at Sound Kitchen studios? Forget labels, expect a house full of guitar players when he brings his touring band to the City Winery June 5.

Other news

On top of his duties at MTSU, saxophonist-educator **Don Aliquo** stays busy with recordings and a variety of live gigs. Check out his recent *New Ties and Binds* with trumpeter Clay Jenkins (Private), *Too Marvelous for Words* with the Beegie Adair Trio (Audio & Video Labs, Inc.), and *Fathers and Sons* with dad and Pittsburgh tenor veteran Don Aliquo, Sr. (MCG Jazz).

The Factory at Franklin has started using The Little Brick Theater for live music with *Jazz & Blues Tuesdays* and some similar gigs on weekends. Go to **factoryatfranklin.com**. You can find the summer schedule for the *Great Albums Concert Series* sponsored by the Tennessee Jazz & Blues Society at **jazzblues.org** TNM

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NASHVILLE MUSICIANS ASSOCIATION | REVENUES & EXPENSES | YEAR ENDED DECEMBER 31, 2016

	REGULAR FUND	SPECIAL FUND	FUNERAL BENEFIT FUND	ER FUND	TOTAL
REVENUES					
LOCAL DUES	409061				409061
INITIATION FEES	7900				7900
ERF CONTRIBUTIONS				20113	20113
FUNERAL BENEFIT CONTRIBUTIONS			140381		140381
FEDERATION INITIATION FEES	2600				2600
WORK DUES	589823				589823
FINES & REINSTATEMENT FEES	4291				4291
INTEREST EARNED	624		4766	12	5402
UNAPPLIED MEMBERS' ESCROW	1153				1153
CASH OVER & SHORT	6	-6			0
CANDY & SNACK SALES	80				80
SERVICE CHARGES	56480				56480
LATE FEE - SERVICE CHARGES	7617				7617
CREDIT CARD USAGE FEE	4311				4311
SUPPLIES SOLD	7				7
ADVERTISING SALES	11827				11827
DISCOUNTS RECEIVED	61				61
ARTISTS & OTHERS		165097			165097
AFM - EP FUND		1538			1538
AFM HEALTH & WELFARE		9807			9807
SERVICE CHARGE		5388			5388
MUSICIANS' PAYROLL TAXES		12360			12360
CONVENIENCE FEE	3040				3040
CARTAGE		1602			1602
RESIGNATION CLEARANCE FEES	350				350
CAPTIAL GAINS	17871		438		18309
TRANSFER FROM SPECIAL FUND	2000				2000
TOTAL REVENUES	**1119102**	**195786**	**145585**	**20125**	**1480598**
EXPENSES					
SALARIES & PAYROLL TAXES	471972				471972
OFFICER'S EXPENSES	19730				19730
OFFICE EXPENSES	144969			250	145219
OTHER EXPENSES	54954				54954
BUILDING & EQUIPMENT MAINTENANCE	54193				54193
PER CAPITA TAX	136308				136308
DEPRECIATION	23660				23660
FEDERATION INITIATION FEES	2405				2405
AFM-EP FUND	51858				51858
AFM WORK DUES	155310				155310
COMMISSIONS	2228				2228
ADVERTISING	1020				1020
ARTISTS & OTHERS		175355			175355
AFM - EP FUND EXPENSE		1587			1587
SERVICE CHARGE		4490			4490
MUSICIANS PAYROLL TAXES		12411			12411
BANK CHARGES & FEES	16578	15	113		16706
BENEFITS			164250	18400	182650
REFUNDS	69				69
ERF CONTRIBUTIONS	5557				5557
CANDY & SNACK PURCHASES	101				101
PROFESSIONAL FEES			4000		4000
TRANSFER TO REGULAR FUND		2000			2000
TOTAL EXPENSES	**1140912**	**195858**	**168363**	**18650**	**1523783**
OPERATING PROFIT (LOSS)	-21810	-72	-22778	1475	-43185

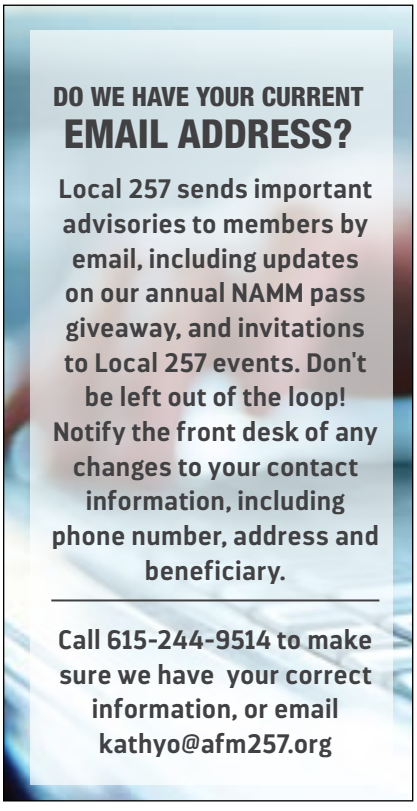
THESE FINANCIAL STATEMENTS HAVE NOT BEEN AUDITED OR REVIEWED, AND NO CPA EXPRESSES AN OPINION OR A CONCLUSION NOR PROVIDES ANY ASSURANCE ON THEM.

NASHVILLE MUSICIANS ASSOCIATION
STATEMENT OF ASSETS, LIABILITIES AND FUND BALANCES | DECEMBER 31, 2016

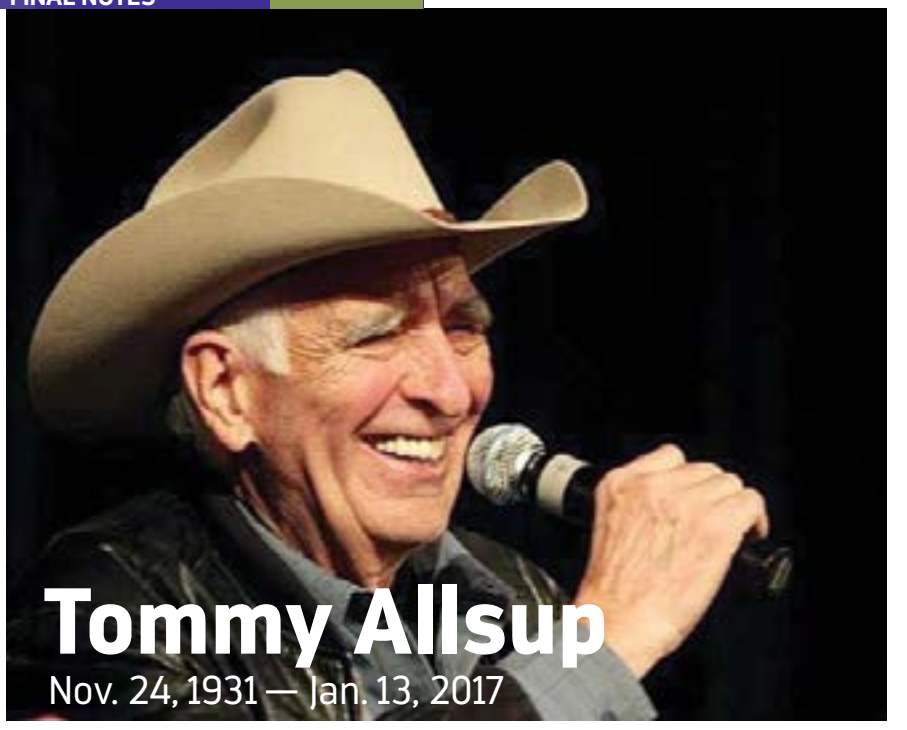
	REGULAR FUND	SPECIAL FUND	FUNERAL BENEFIT FUND	EMERGENCY RELIEF FUND	TOTAL
ASSETS:					
CASH & CHECKING ACCOUNTS	249677	147240	19128	31337	447382
INVESTMENTS	10320		167532		177852
TOTALS	**259997**	**147240**	**186660**	**31337**	**625234**
DUE TO/FROM FUNDS	-278344	0	276732	1612	0
PROPERTY & EQUIPMENT					
LAND	125000				125000
BUILDING	457995				457995
BUILDING RENOVATION	416842				416842
FURNISHINGS & EQUIPMENT	405180				405180
LESS: ACCUMULATED DEPRECIATION	-937059				-937059
TOTAL PROPERTY & EQUIPMENT	467958	0	0	0	467958
TOTAL	**465453**	**134401**	**486170**	**31474**	**1093192**
LIABILITIES					
ESCROW AND ADVANCE PAYMENTS	22154	139611	8000		169765
PAYROLL TAXES WITHHELD	430	0	0		430
TOTAL LIABILITIES	22584	139611	8000		170195
FUND BALANCES	**427027**	**7629**	**455392**	**32949**	**922997**
TOTAL	**449611**	**147240**	**463392**	**32949**	**1093192**

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Tommy Allsup

Nov. 24, 1931 — Jan. 13, 2017

Guitarist Tommy Allsup, 85, died Jan. 13, 2017 in Springfield, Mo. He was known for losing a coin toss which kept him off a flight that crashed with Buddy Holly, Ritchie Valens and the Big Bopper on board in 1959. Allsup, a member of the Holly band at the time, lost the toss to Valens during a tour stop near Clear Lake, Iowa. He was a life member of the AFM who joined Local 257 in July 1969.

Allsup was born near Owasso, Okla., Nov. 24, 1931, the 12th of 13 children. He was a member of the Cherokee Nation. He started his musical career in Claremore, Okla., in 1949 with the Oklahoma Swingbillies. In the following years he worked with several area bands, and from 1953 to 1958 had his own band — The Southernaires. In 1958 he met Buddy Holly at Norman Petty's studio in Clovis, N.M., and joined the Crickets as lead guitarist shortly afterwards.

After the plane crash he moved to Los Angeles, where he joined Liberty Records and became A&R director for the country and western division. While at Liberty he worked with Tex Williams, Joe Carson, Warren Smith, Billy Mize, and Cliff Crofford. He also played with local bands and did session work — including a credit on the Ventures' "Guitar Twist." Following his time in L.A. he returned to Odessa, Texas, and set up his own recording studio, where he worked with Ronnie Smith, Roy Orbison, and Willie Nelson. It was also here that the duo Zager & Evans recorded "In the Year 2525." Allsup released the song on his own label, after which RCA picked it up and in 1969 propelled it to No. 1 on the *Billboard* Hot 100, where it stayed for six weeks.

He moved to Nashville, Tenn., in 1968, where he headed up Metromedia Records and continued session work. Allsup's guitar work can be heard on such classics as the Everly Brothers' "Cathy's Clown," Kenny Rogers' "The Gambler" and Charlie Rich's "Behind Closed Doors."

He produced Bob Wills' *24 Great Hits by Bob Wills and His Texas Playboys*, and also four records for Asleep at the Wheel. He also produced albums for several other artists including Hank Thompson; and also Wills' last record, 1973's *For the Last Time*. In 1979 he opened a club in Dallas — Tommy's Heads Up Saloon — which was named for the coin toss with Valens 20 years before. He was inducted into the Oklahoma Music Hall of Fame in 2005, and was also named to the Rockabilly Hall of Fame.

Survivors include a son, Austin, who is a singer and guitarist. Funeral services were held Jan. 18 in Owasso, Okla., at the First Baptist Church.



Charles E. Justice

Charles E. Justice

May 9, 1935 — Feb. 7, 2017

Nashville Musicians Association life member Charles E. Justice, 81, died Feb. 7, 2017. He joined Local 257 in October 1963, and was a fiddle player and guitarist.

The Yeager, Ky., native was born May 9, 1935 to Manville and Minta Justice. His father and his twin brother both played — his father gave his fiddle to Charlie when he was 12. Justice told his brother Jimmy, that Kenny Baker showed him the first lick on a fiddle he ever learned. After playing in local area bands, in the '50s he moved to Florida and continued playing live gigs. He played in a band in Miami, Fla., with Charlie McCoy and Donny Lytle, who would eventually take the stage name Johnny Paycheck.

While in Florida he got a call from Ray Price, who wanted him to join his band. Justice first demurred because of his family, but later did move to Nashville, where he ran into Paycheck — who was now living in Nashville and playing steel guitar for George Jones. He asked Justice to audition for Jones, and he was hired.

Justice's work for Johnny Paycheck — who released some singles while still working with Jones — included a New York City session for the artist's first hit record, "A-11," written by Hank Cochran. Justice's brother Jimmy said "A-11" had only one take, and Charlie and Sonny Curtis, the steel guitarist, were said to have "one of the most distinctive kick-offs in country music history."

During the course of his musical career in Nashville he played fiddle for several artists including Mel Tillis, Connie Smith, Price, and others. On the Jones-Tammy Wynette tours, he played fiddle with Jones,

then switched to rhythm guitar while playing with Wynette.

After moving from Nashville to Virginia, he worked at Air Contact Transport until retirement.

Survivors include his wife of 43 years, Janet C. Justice; one brother, Jimmy Justice; one granddaughter; and numerous other family members.

Services were held Feb. 11 at Covenant Funeral Service in Fredericksburg, Va. Burial followed at Laurel Hill Memorial Park. Memorials may be made to the Highway Assembly of God, 2221 Jefferson Davis Hwy., Fredericksburg, VA, 22401.

Tommy Flint April 15, 1934 — Feb. 6, 2017



Tommy Flint, left, with Thom Bresh (son of Merle Travis)

Guitarist and author Tommy Flint, 82, of Nashville, died Feb. 6, 2017. He joined AFM Local 257 in June 1993. He shared the stage with many artists including Elvis Presley, Chet Atkins, Cher, Ray Charles, Dolly Parton and Glen Campbell over the course of his career.

Flint was born April 15, 1934 to Earl and Minnie Travis Flint. He was influenced early in his career as a fingerpicker by his cousin Merle Travis, Mose Rager, and "Spider" Rich, and soon developed an unmistakable style of his own.

He was the author of 40 instructional books for the guitar, as well as CDs and videos, and a writer for *Fingerstyle Guitar* magazine. Additionally, he conducted clinics and workshops across the U.S. and Europe, many co-hosted by a number of internationally-known guitarists including his cousin Merle Travis, Travis' son Thom Bresh, John Knowles, Buster Jones, Mel Bay and Muriel Anderson. His resume also includes performances at the *Grand Ole Opry*, Country Music Hall of Fame, Merle Travis and Chet Atkins tribute events, and many other festivals.

His career honors include the Oklahoma Governor's Appreciation Certificate and a Kentucky Colonel commission. The Grand Ole Opry and the Country Music Hall of Fame designated him a Country Music Pioneer, and a street in Drakesboro, Ky., was recently named Tommy Flint Avenue.

In addition to his parents, Flint was preceded in death by two sons, Terry and Travis. Survivors include two daughters, Robin and Tammy; three sons, Thomas Jr., Kelly, and Patrick; and two brothers, Eugene and Wilson Flint.

There were no funeral services. A tribute is planned for a later date.

Lloyd A. "Buddy" Davis Aug. 21, 1943 — Sept. 13, 2016



Drummer Lloyd A. "Buddy" Davis died Sept. 13, 2016. He was a life member of AFM Local 257 who first joined AFM Local 770 in Hagerstown, Md., in August 1961; he later joined Local 257 in Febrary 2010. He played with Charlie Daniels — whom he had known since before Daniels' club and session days — for 13 years, first in an instrumental rock & roll band called the Jaguars.

The Hagerstown, Md., native said he started playing drums at the age of three. "My parents took away the pots and pans. I guess I was banging on everything in sight. Instead, they bought me a set of drums," Davis said in a July 2000 interview.

After his run with Daniels, in which he toured and also played on the artist's first three albums, Davis had his own band — first in Louisville, Ky., and later in Nashville. Later in life he performed with the Orange Blossom Opry in Weirsdale, Fla., after first operating a restaurant and nightclub in the Leesburg, Fla., area in the '80s.

Survivors include Davis' close friend Patricia Lynn Yoder.

continued on page 32

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continued from page 31

George Dungan Edwards, IV
June 27, 1937 — Dec. 29, 2016


George Dungan Edwards, IV

AFM life member George Dungan Edwards, IV, died Dec. 29, 2016. He was a steel guitarist and dobro player who joined Local 257 in October 1972. He worked with many artists on the road and in the studio, including Kitty Wells, Patsy Cline, Johnny Cash, George Jones, Hank Williams, Jr., Frankie Avalon, Rosemary Clooney and Manhattan Transfer.

He was born June 27, 1937 to George D. Edwards, III, and Dorothy Stewart Edwards in Feasterville, Pa. He developed his love of music early, and also life-long interests in fishing and football. He began his career playing in house bands in New York and New Jersey. In addition to studio and touring work, he taught several students, and was known to enjoy fellowshipping with other steel guitarists.

Local 257 member Mike Johnson commented on Edwards' passing. "George was a class act. Not only a great player, but a nice guy. When he came through Montgomery with Hank Jr. in the mid '70s, he was so nice to me and my dad. He told me early on, 'You will only be as good as the best player in your band.' Basically, he was saying work with as many great players as you can, so you can learn all you can from them. It was great advice! Rest in peace, my old friend, we will all miss ya."

Edwards was preceded in death by his parents. Survivors include his wife of 58 years, Sallie; two daughters, Sherie Edwards and Lori Edwards Smith; one son, George Edwards, V; seven grandchildren; three great-grandchildren; two sisters, Elva Edwards and Dottie Thompson; and many cousins.

Funeral services were held Jan. 3 at Hendersonville Funeral Home. In lieu of flowers, donations may be made to the Opry Trust Fund, One Gaylord Drive, Nashville, TN 37214.


Frankie Marlar (left) and Dennis Lumpkin

Dennis Wayne Lumpkin
April 22, 1955 — Aug. 31, 2016

Dennis Wayne Lumpkin, 61, died Aug. 31, 2016. He was a guitarist who joined AFM Local 257 in July 1988. He toured with a variety of bands including the Frankie Marlar Band, and was a longtime employee of Gibson Guitars.

He was born April 22, 1955 in Corinth, Miss., the son of Robert Lewis and Rozell Meeks Lumpkin. Over his musical career he worked with the Amazons, Cilver Whiskey, Kee Lane Band, Sandy Carroll Band, and producer Jim Gaines. In addition to playing, he enjoyed building and repairing guitars.

He was preceded in death by his parents. Survivors include one sister, April Denise Lee; two nephews; and a host of other relatives.

Funeral services were held Sept. 2, 2016 conducted by Shackelford Funeral Directors in Bolivar, Tenn., with Warren Jones officiating. Interment followed in the Falcon Cemetery in Selmer, Tenn.

William Rudy Osborne
Dec. 15, 1941 — Nov. 3, 2016


Shelby and Rudy Osborne

Steel guitarist William Rudy Osborne, 74, died Nov. 3, 2016. He was a life member of the AFM who joined Local 257 in April 1975. He was a member of the Dottie West band for several years.

Born Dec. 15, 1941 in Zanesville, Ohio, he was the son of William Fisher and Eleanor Teisinger Osborne. He served in the U.S. Army where he was a hazardous material extractor trainer. In addition to his work with West and other artists, in 2002 he released a solo album, *Classic-N-Steel*.

Osborne helped start the Central Arkansas Steel Guitar Association in 2009, and also served as its president. After his passing, friends in the steel guitar community remarked on his great sense of humor, helpful nature, musical creativity and his love of Corvettes.

Osborne was preceded in death by his wife of 39 years, Shelby Whiting Osborne, who died Oct. 28, 2016; his adoptive father Donald Osborne, his stepfather Andy Titko; his mother Eleanor Titko; one brother, Bob "Ozzie" Osborne; one stepdaughter, Joy Bowers; and one stepson, Bill Hays.

Survivors include two daughters, Elizabeth "Libby" Cooper and Kelly Mihm; seven grandchildren; three great-grandchildren; stepdaughters Rhonda Abbott and Marsha Hanvy; five step-great grandchildren; and many more family members.

A memorial service and reception for Osborne and his wife was held Nov. 9, 2016, at Smith-Benton Funeral Home in Benton, Ark. Private graveside services were held at a later date. 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
John Abrams Bailey	07/16/1938	08/25/1970	02/17/2016	Y
Lloyd A Davis	08/21/1943	02/23/2010	09/13/2016	Y
Thomas Flint	04/15/1934	06/17/1993	02/06/2017	
Charles E Justice	05/09/1935	10/14/1963	02/07/2017	Y
David Warren Livingston	01/10/1925	07/23/1976	02/18/2017	Y
Dennis W Lumpkin	04/22/1955	07/21/1988	08/31/2016	
William R Osborne	12/15/1941	04/18/1975	11/03/2016	Y
Donald Charles Warden	03/27/1929	02/26/1957	03/12/2017	Y

NEW MEMBERS

David H Abdo
BAS
abdosounds@gmail.com
Cell (563) 359-7354

Adrian Arthur Barnett
BAX BCI FLT ASX TSX CLA PIC SAX
adrianbarnettmusic@gmail.com
Cell (507) 461-1817

Alec Blazek
TPT
arblazek@indiana.edu

Cremaine A Booker
CEL
c.booker908@gmail.com
Cell (214) 864-0298

Paula E Bressman
(Paula Haffner)
HRP
paula.e.bressman@gmail.com
Cell (615) 969-6866

Adam Browder
GTR VOC DBR LPS PIA
adambrowder@mac.com
Cell (615) 428-9169

Jeffrey R. Collier
OMN VOC
collier.j.ross@gmail.com
Cell (205) 908-5561

Mike D Coupe
GTR
mdcoupe1@aol.com
Cell (931) 626-1003

Adrian James Croce
(A.J. Croce)
PIA KEY ORG
crocepub@aol.com

Adam Cunningham
BAS GTR KEY
adamcunningham@me.com
Cell (217) 413-2431

David Anthony Dabrowski
(Dave Anthony)
DRM HDP
daveanthonydrums@gmail.com
Cell (302) 983-8979

Oscar Charles Gnaedig
(Oscar Charles)
PIA GTR BAS

Billy Hawn
(William Billy Hawn)
DRM PRC
drumperc@mac.com
Cell (310) 497-7716

Nate Heffron
TSX BAX ASX FLT CLA
nateheffron@gmail.com
Cell (309) 231-4213

Joel Hutsell
GTR
huts214@aol.com
Cell (321) 231-2586

Damon Rogers Johnson
GTR BAS
ddragonmusic@aol.com
Cell (205) 565-9525

Christopher Ryan Marquart
(Chris Marquart)
DRM PRG VOC
chris.marquart@yahoo.com
Cell (615) 848-4731

Jasen Marten
BAS GTR PIA TBN VOC
jasenbmartin@gmail.com
Cell (615) 618-7537

Matthew McCauley Inc.
(Brian Matthew McCauley)
COM ARR
matthew222@mac.com

Adam Charles Nurre
DRM PRC BAS PIA ARR
COM
adam.c.nurre@gmail.com
Cell (512) 769-8706

Aaron Rochotte
DRM KEY PRC
aaron.rochotte@gmail.com
Cell (419) 584-6824

Justin Lance Schipper
GTR PST
JL_Schipper@hotmail.com
Cell (615) 418-3818

Joshua R Schultz
KEY VOC GTR
jboshamp@gmail.com
Cell (651) 206-1957

Joe Benjamin Smart
(Joseph)
GTR FDL MDN BJO
joesmart@rocketmail.com
Cell (509) 528-4912

Daniel Strimer
(Danny Strimer)
GTR VOC
strymerj@aol.com
Cell (615) 337-3952

Johnathan Elmo Szetela
(John)
GTR
johnszetela@hotmail.com
Cell (270) 244-0355

Spencer Thomson
GTR KEY
spencerthom@yahoo.com

Harold Ryan Tyndell
(Ryan Tyndell)
GTR KEY BJO MDN BAS

Dallas Wilson
GTR DRM
dtownmedia@gmail.com
Cell (615) 491-5685

EXPELLED

Howard S Adams, III
Edward Windsor Adcock
Martha H Adcock
Roy Buell Agee
Todd Alan Anderson
Max T Barnes
Billy Ray Barnette
Andrew James Bentley
William Craig Bickhardt
Laurens Arthur Blankers
Joseph Dayna Bogan
Richard Allen Boyer
Daniel James Brigham
Jonathan Edward Brown
Robert Edward Brulo
Matthew J Buckner
Jo Lynn Burks
Gary S Burr
Jerry Calhoun
Ray Allen Cardwell
Paul W Chrisman
Gregg Thomas Comer
Earl Thomas Conley
Sean M Connor
James Terry Crisp
William Carlos Davis
Christopher B Deaton
Matthew John Delrossi
Thomas Anthony Delrossi
Charles Luke Dick
Nathaniel Stewart Dickson
Nicholas Dimaria
Ronald P Dini
Jon William Doughty
Michael Gene Duncan
Roger Dale Eaton
Robert Shawn Emerson
Cynthia Estill
David Fisher
Eric T Flores
Jason Kimo Forrest
David Justin Freeman
Brian B Fullen
Jeremy Glendon Garrett
John Gavin
Mark A Gillespie
David Nathaniel Girard
Benion L. Haggard
Blake Emanuel Hardman
Derek Harville
Donald Francis Harvey
David G Henry
Joshua Andrew Henson
Kelso D Herston
James Lee Hill
Savanna Ryan Hill
Roy August Horstmeyer
Charles L Jacobs
Heidi Marie Jellison
Larry B Jentry
Benjamin Kaufman
Andrew J Keenan
Thomas M Killen
Scott Lander
James Philip Lassiter
Adam Gerard Lester
Stephen Lewis
Martin Lynds
Roger B Martin
Brenden Peter Mayer
Ernie Bryan McCoy
Clay B Mills
Cameron Jaymes Montgomery
Joshua D. Moody
Bob Moore
Andrew C Most
Alejandro Munoz Guijarro
Jimmie Ray Murrell
Charles Joseph Myers
David Clark Neal
Scott D Neubert
Paul L Overstreet
Roy Parker
Andrew Powell Peebles
Charles A Pevahouse
Kevin M Post
Daniel P Pratt
David Morris Pringle
Quenton Scott Pulliam
Logan Ramp
Phil W Redmond
Jimmy Ritchey
Danny Roberts
James Burnett Rogan
Norma Grobman Rogers
Robert Eddy Ross
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Meghan Elizabeth Trainor
Jonathan Marc Trebing
Ted Tretiak
John Henry Trinko
Samuel C Tritico
Shane Ray Vahle
Christopher Walters
Craig Ryan Watson
Gregory Wayne Watson
N Leon Watson, Jr
David Emery Webb
Lewis Bryant Wells
James H West, II
Kevin Brent Williams
Micah Wilshire
Scotty Lamar Wray

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 nonunion work. When you work without protection of an AFM contract, you are being denied all of your intellectual property rights, as well as pension and health care contributions. Every non-union session you do harms your AFM Pension.

TOP OFFENDERS LIST

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

Steve Schnur, Worldwide Music Executive for the videogame company Electronic Arts, is commissioning and recording non-union sessions in Nashville for his company's hugely successful franchises. EA declared $4.3 billion in net revenue in fiscal year 2015 and despite many promises made, he still refuses to work under AFM contracts or negotiate in good faith. We will continue to work towards resolution.

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 - making payments)
Terry K. Johnson/ 1720 Entertainment (unpaid contracts/unauthorized sales - Jamie O'Neal project)
Eric Legg & Tracey Legg (multiple unpaid contracts)
Ed Sampson & Patrick Sampson (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 (multiple unpaid contracts/pension)

UNPAID CONTRACTS AND PENSION

Casa Vega/Ray Vega
Knight Brothers/Harold, Dean, Danny & Curtis Knight
RLS Records-Nashville/Ronald Stone
Region One Records
RichDor Music/Keith Brown
River County Band/SVC Entertainment (unpaid demo conversion/pension)
Robbins Nashville

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
Joe Meyers
Missionary Music
Jason Morales (pension/demo signature)
O Street Mansion
OTB Publishing (pension/demo signature)
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Ride N High Records
Ronnie Palmer
Barry Preston Smith
Jason Sturgeon Music

AFM NON-SIGNATORY PHONO LIST

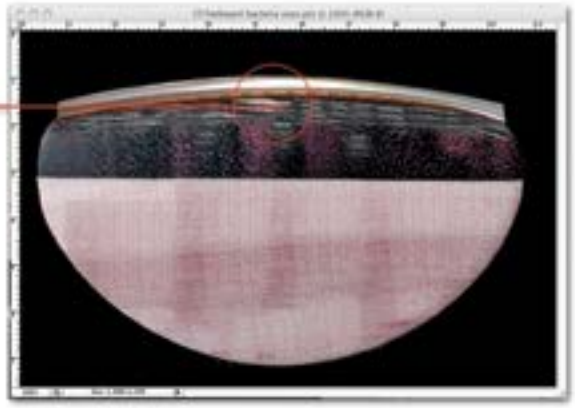
We do not have signatory paperwork from the following employers — pension may have been paid in some cases, but cannot be credited to the proper musicians without a signatory agreement in place. If you can provide us with current contact info for these people, we will make sure you get your proper pension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

604 Records
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Stonebridge Station Entertainment
The Collective TNM

Next General Membership Meeting Tuesday, May 16, 2017 2 p.m.

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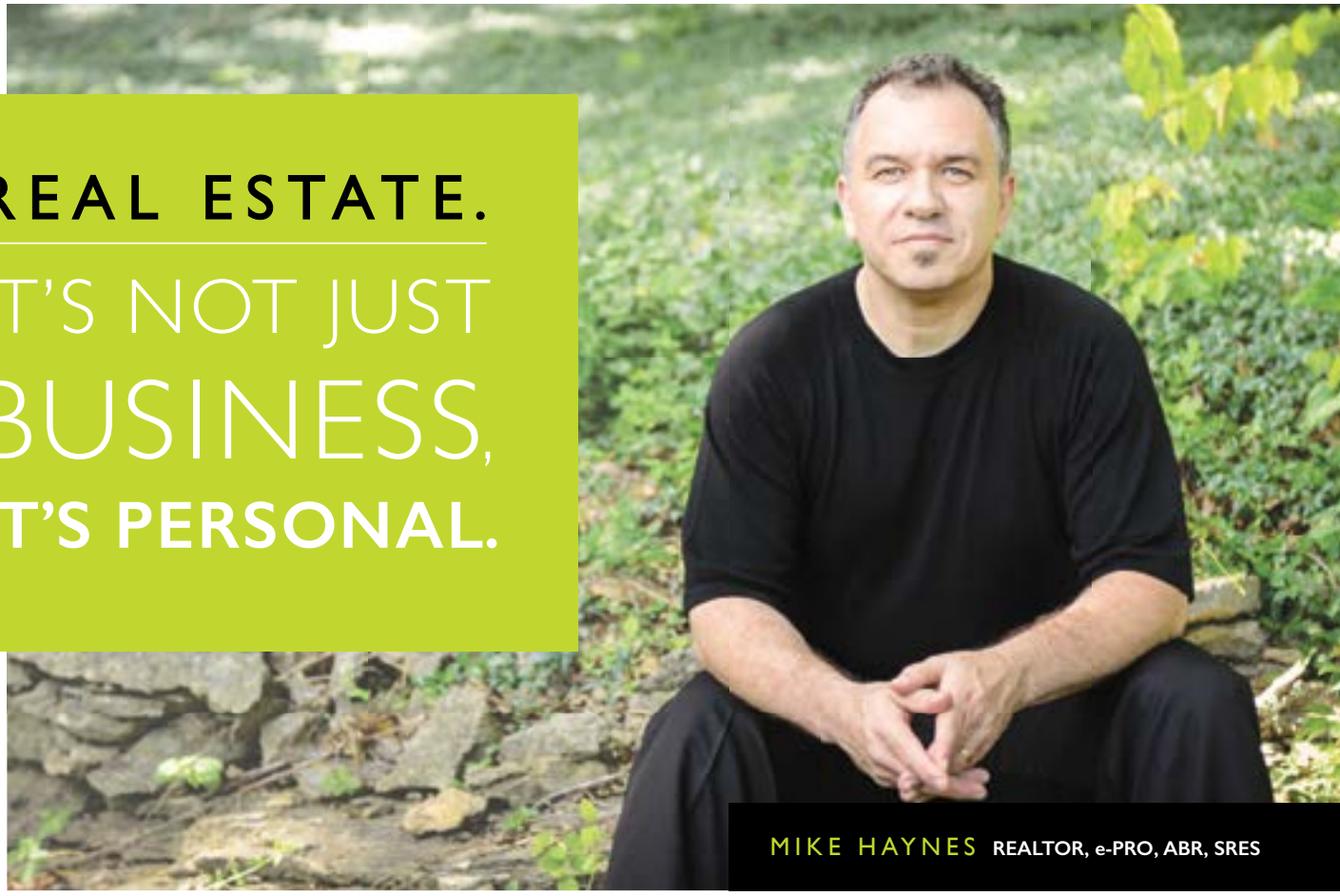
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