REVIEWS: ALIAS • JIMMY CAPPS • EASTON CORBIN • MIKE DALY • TIME JUMPERS • MARTY STUART

The Nashville Musician

Unity • Harmony • Artistry • Diversity

OFFICIAL JOURNAL OF AFM LOCAL 257
JANUARY–MARCH 2013

OVERCOMING ADVERSITY
INTERVIEW
Eddie Adcock | Pete Huttlinger | Jimmy Nalls

BAND WITHOUT BOUNDARIES
PUNCH BROTHERS

JEFF COFFIN Strikes Twice



we love our life members

Join us for our

Nashville Musicians Association Life Member Party

Thursday, February 14 from 4–6 p.m.
11 Music Circle North

Respond to Rachel Mowl
at rachel@afm257.org or (615)244-9514

Performing in Music City since 1926.



The Nashville Musicians Association would like to thank Purity for their generous donation of ice cream treats for our 110th anniversary party. The addition made our celebration even sweeter!

PurityLovers.com

Official Journal of the Nashville Musicians Association, AFM Local 257 | JANUARY—MARCH 2013

4 **ANNOUNCEMENTS**
Details on the next membership meeting scheduled for Feb. 26, past minutes and more.

6 **STATE OF THE LOCAL**
President Dave Pomeroy discusses an extraordinary 2012 and the road ahead.

7 **NEW GROOVES**
Secretary-Treasurer Craig Krampf focuses on Local 257 community outreach and member education.

8 **NEWS**
An amazing array of Local 257 award winners and honorees.

10 **HEARD ON THE GRAPEVINE**
The notable comings and goings of Nashville Musician Association members.

11 **GALLERY**
Our 110th anniversary party, member milestones and more.

15 **COVER STORY: PUNCH BROTHERS — BAND WITHOUT BOUNDARIES**
Warren Denney has a ringside seat with members of the flourishing Punch Brothers as they talk about their creative foundations, the road, and who they are.

19 **FEATURE: WHEN THE GOING GETS TOUGH, THE TOUGH KEEP PLAYING**
Three indominable Local 257 members talk about rising to life's challenges.

22 **REVIEWS**
Alias, Easton Corbin, Mike Daly, Marty Stuart, Jimmy Capps and The Time Jumpers.

25 **RMA CORNER**
A strong voice for the RMA is still required to ensure a great institution continues.

26 **SYMPHONY NOTES**
An update on several symphonies around the country, a look back at last season and a preview of what's upcoming for the NSO.

28 **JAZZ & BLUES BEAT**
Two releases from Jeff Coffin: Mu'Tet live, and a duet record with Jeff Sipe.

29 **FINAL NOTES**
We bid farewell to Willie Ackerman, Robert Binkley, Bill Carlisle, Coeburn McDaniel, Farrell Morris, and Louis Nunley.

31 **MEMBER STATUS**

32 **DO NOT WORK FOR LIST**

COVER PHOTO BY DANNY CLINCH







The Nashville Musician
Unity • Harmony • Artistry • Diversity

OFFICIAL QUARTERLY JOURNAL OF THE
NASHVILLE MUSICIANS ASSOCIATION
AFM LOCAL 257

PUBLISHER Dave Pomeroy
EDITOR Craig Krampf
MANAGING EDITOR Kathy Osborne
ASSISTANT EDITORS Leslie Barr, Kent Burnside
CONTRIBUTING WRITERS Austin Bealmear, Roy Montana, Laura Ross, Tom Wild
CONTRIBUTING PHOTOGRAPHERS Leslie Barr, Donn Jones, Craig Krampf, Dave Pomeroy, Brian Stowell
ART DIRECTION Lisa Dunn Design
WEB ADMINISTRATOR Kathy Osborne
AD SALES The Horton Group 615-292-8642

LOCAL 257 OFFICERS
PRESIDENT Dave Pomeroy
SECRETARY/TREASURER Craig Krampf

EXECUTIVE BOARD Jimmy Capps, Duncan Mullins, Andy Reiss, Laura Ross, Tim Smith, Tom Wild, Jonathan Yudkin

HEARING BOARD Michelle Voan Capps, Tiger Fitzhugh, Teresa Hargrove, Bruce Radek, Kathy Shepard, John Terrence, Ray Von Rotz

TRUSTEES Ron Keller, Biff Watson

SERGEANT-AT-ARMS Chuck Bradley

NASHVILLE SYMPHONY STEWARD Laura Ross

OFFICE MANAGER Anita Winstead

ELECTRONIC MEDIA SERVICES
DIRECTOR Steve Tveit
ASSISTANT Teri Barnett
DATA ENTRY Rachel Smith
RECORDING DEPT. ASSISTANT Kelly Spears

DIRECTOR, LIVE/TOURING DEPT. AND PENSION ADMINISTRATOR Leslie Barr

MEMBERSHIP COORDINATOR & LIVE ENGAGEMENT/MPF COORDINATOR Rachel Mowl

MEMBER SERVICES/RECEPTION Laura Birdwell

@ 2013 Nashville Musicians Association
P.O. Box 120399, Nashville TN 37212
All rights reserved.

nashvillemusicians.org

ANNOUNCEMENTS

Next General Membership Meeting, Tuesday, February 26, 2013

The next local 257 general membership meeting will be Tuesday, Feb. 26 at 6 p.m. There are no by-law proposals on the agenda, but there will be president and secretary-treasurer reports, an update on new AFM initiatives and Local 257 business. A variety of important topics will be discussed. This is a great way to get involved in the business of your local. Doors will open at 5:30 p.m.

Minutes of the Executive Board Meeting, July 9, 2012

ATTENDING: President Dave Pomeroy, Secretary-Treasurer Craig Krampf, Andre Reiss (AR), Laura Ross (LR), Jonathan Yudkin (JY), Jimmy Capps (JC), Tim Smith (TS) and Tom Wild (TW). Not present: Duncan Mullins (DM).

President Pomeroy called the meeting to order at 9:17 a.m.

PRESIDENT'S REPORT

Pomeroy reported on the following items:

1. Pomeroy thanked the board for approving the finances for his trip to Beijing, China to be a part of the AFM delegation, at the United Nation's WIPO (World Intellectual Property Organization) Conference. 140 countries participated. The goal at WIPO was to adopt an international treaty that would protect audio-visual rights, and a treaty was adopted. The AFM has established a fund for monies due from audio-visual performances and the AFM's presence at the conference served notice to those who have been collecting our members' rights money, but not forwarding it: No collection without distribution.
2. The local has collected $25,000, which is half the money owed our members by Jimmy Adams. The Tommy Sims non-payment situation is going through the legal process and proceeding through the courts. So far, no money has been collected.
3. Steve Tveit, new director of electronic media, is doing a great job. Many of our members have commented very positively about him and the great job that he is doing.
4. A change has been made at The Nashville Musician magazine: Daryl Sanders is no longer the associate publisher. We will be interviewing several new candidates for the position.

LR inquired about how many email addresses we have for the members that usually come to the meetings. Krampf responded that he will check, but has a feeling we do have email addresses for the majority. She also asked if the local can publicize the AFM-EPF's website and encourage members to visit and get some of their pension questions answered there, and to remind people about the pension estimator feature.

SECRETARY'S REPORT

MSC: (AR, JY) to approve the minutes of Jan. 27, 2012.

TREASURER'S REPORT

Copies of the financial statements were distributed. Krampf explained the report. MSC: (TS, LR) to approve the financial report.

WORK DUES REPORT

LR had prepared a work dues financial report for the year 2011. LR guided the board through the figures. A discussion took place.

Krampf gave a short report about the AFM Southern Conference, which was held in New Orleans this past June.

MSC: (LR, TW) to accept new members.

MSC: (JC, TW) to adjourn meeting. Meeting adjourned at 10:16 a.m.

—Respectfully submitted by Craig Krampf

Minutes of the General Membership Meeting, Sep. 10, 2012

Sam McClung, Larry Barnes, Mark Elting, Mark Johanson, Brian Goldberg, Beth Gottlieb, Judith Ablon, Tom Kirk, Diana Burton, Chris Hamm, C.B. Melberg, Dave Martin, Chris Stout, Dave Pomeroy, Craig Krampf, Rich Eckhardt, Ron Keller, Tiger Fitzhugh, Vince Barranco, Bill Poe, Teresa Hargrove and one member whose handwriting could not be deciphered.

The meeting did not achieve a quorum and therefore no official business could be conducted. President Pomeroy conducted an informal meeting. Pomeroy and Secretary-Treasurer Krampf gave reports. Various discussions took place. Pomeroy thanked everyone in attendance for their support.

—Respectfully submitted by Craig Krampf

Minutes of the General Membership Meeting, March 12, 2012

ATTENDEES: John Terrence, Carl Thomason, Chuck Bradley, Thomas Mayes, David Balph, Jim Corrigan, Glen Duncan, Dave Martin, Joel Perry, Bobby Taylor, John Mock, Tony Farr, Craig Krampf, Jonathan Yudkin, Travis Wetzel, Sean Weaver, John Garr, Laura Ross, Mark T. Jordan, Sam McClung, Andre Reiss, John McTigue, Jerry Vinett, Lance Martin, Donald Pickert, Mike Douchette, Phil Arnold, Tom Wild, Rod Ham, Shaun Balin, Lenny Round, Jason Howard, Luis Espaillat, Judy Rodman, John Rodman, Steve Fishell, John Darnell, Rich Eckhardt, James Stealy, Cameron Roberts, Ernie Carlson, Gary Talley, Jay Brown, Rick Lonow, Danny Dunn, Ron Keller, Duncan Mullins, Ed Cook, Teresa Hargrove, Bruce Bouton, Jim "Moose" Brown, Linda Davis, Stephan Sechler, Dave Pomeroy, John Terrence and Bruce Bouton.

President Pomeroy called the meeting to order at 6:09 p.m. Roll Call: President Pomeroy, Secretary-Treasurer Krampf. Executive Board: Laura Ross, Jonathan Yudkin, Tom Wild, Andre Reiss. Hearing Board: John Terrence. Sergeant-At-Arms: Chuck Bradley. Parliamentarian: Ron Keller

Minutes of the Membership and Nomination Meetings of Nov. 7, 2011 were distributed. There were no objections or corrections. These minutes will appear in the next issue of *The Nashville Musician*.

CORRESPONDENCE

Pomeroy read a letter that he received from AFM President Ray Hair congratulating Local 257 on the new issue of the magazine (January-March 2012). Hair said it was great, perhaps the best one yet, and something that all our members should be proud of.

THE TREASURER'S REPORT

Copies of the financial report were distributed; Krampf led the group through the various categories. MCS to accept the financial report: Laura Ross and Mark T. Jordan.

PRESIDENT'S REPORT

Pomeroy reported on the following:

1. Personnel changes at the local. Janet Butler has retired and Laura Birdwell is the new front desk person. Leslie Barr has been hired as the Director of the Live and Touring Department and Steve Tveit has been hired as the new Director of Electronic Media Services. Pomeroy gave Juanita Copeland, who is leaving to pursue another business opportunity, a special "thank you" for her wonderful service to our local.
2. The AFM Booking Agency – a national booking agency — is being set up and will be operational within a few months. Pomeroy urged all in attendance to spread the word and to utilize this new service.
3. Sound Recording Labor Agreement (SRLA – also known as "Phono") negotiations have resulted in an agreement. Hair and IEB members were united in their push for raises, which, pending ratification will occur over the next three years, as well as developing new revenue streams. Wage increases will be two percent, one and one-half percent, and one percent.
4. For the first time in many years, the AFM's finances finished the year 2011 in the black. Downsizing personnel and moving the AFM West Coast Operations into the Los Angeles Local 47's building has help cut expenses and contributed greatly to the bottom line finishing in the black.
5. The AFM trip to Bejing, China to attend the WIPO (The World Intellectual Property Organization) conference. Pomeroy is part of a six person AFM delegation, led by Hair, who will attend in support of the latest amendment to WIPO's international rights treaty, establishing inalienable rights to those who perform on audio and visual recordings. The AFM also hopes to establish relationships with collectives from around the world with the intent of negotiating agreements to receive performance rights money for American musicians that is currently being collected and not being properly distributed.
6. The status of various lawsuits and judgements Local 257 has filed and received against people owing our members large sums of money: Les Rakes, Tommy Sims, Terry Johnson and Jimmy Adams.
7. Sony Video games, which recently scored in Nashville without a union contract.
8. Discussed reactivating Local 257 committees aside from the Road and Club Musicians Committee, which has been very active.
9. The H&W and AFM-EPF rates for all recording scales have been standardized in an effort to simplify: H&W is $24 for the first session of the day and $19 for second session of the same day. EPF is 11.99 percent of scale wages.

MISCELLANEOUS WAGE SCALE BYLAW PROPOSAL: Copies of the proposal had been distributed to all in attendance. Pomeroy read a letter written by Kent Goodson, Chair of the Road and Club Musician Committee urging passage of the proposal. Pomeroy read through the proposal.

***Please see the January-March 2012 issue of The Nashville Musician for the complete bylaw proposal.*

DISCUSSION FOLLOWED. There were comments and suggestions made by Chuck Bradley, Bruce Bouton, Theresa Hargrove, Marc T. Jordan, Dave Martin, Rich Eckert, Laura Ross, Judy Rodman, John Rodman, Linda Davis and Sam McClung.

Amendments were suggested and approved: Adding harmonica and six-string bass to the doubling category. MSC: Dave Martin and Rich Eckert. Change mileage rate for over 150 miles to an additional 25 percent of rate for 150 miles and eliminate the language "rate established by the IRS." MSC: Laura Ross and Chuck Bradley.

Pomeroy called for a vocal vote on the proposal as amended. Proposal passed unanimously.

OTHER BUSINESS

Jerry Vinett asked for an explanation of the Funeral Benefit Fund. Krampf explained how the benefit works and how it is funded.

John Terrence inquired about the venue Two Old Hippies. Pomeroy explained that a structure for wages has been worked out.

Pomeroy explained that the scale committee met several times and also with representatives of the people who do the type of work of large groups on a session (over nine musicians), and recommended the following changes to the limited pressing scale, which is established by the local, not the Federation:

Reduce leader-contractor requirements from three tiers for the number of musicians — one to nine, 10 to 24, and 25 and over — to two tiers; one to 24, and 25 and over.

Premium scale for work on Saturday and Sunday will be eliminated and will pay at the same rate as weekdays.

For Choral Print Work (churches), 15 minutes of recorded music has been increased to 25 minutes and one song increased to 15 minutes of music.

Everyone involved is very pleased with these changes to the scale.

MSC to adjourn meeting: John Terrence and Jim "Moose" Brown.

Meeting adjourned at 8:35 p.m.

—*Respectfully submitted by Craig Krampf, Secretary-Treasurer*

HOLIDAY CLOSINGS—AFM Local 257 will be closed for President's Day, Feb. 18, 2013, and Good Friday, Mar. 29, 2013.

STATE OF THE LOCAL

BY DAVE POMEROY



By any definition, 2012 was an extraordinary year for Nashville and Local 257. A quick look at this year's Grammy nominees speaks volumes about the worldwide recognition Local 257 members have earned in every genre of music. The recent Grammy nomination concert at Bridgestone Arena eradicated any doubt about Music City's ability to host a worldwide live musical event spanning all genres of music, and it was a record-breaking year for TV and film work.

Poised for the future

This is an unprecedented time in our city's history, and an incredible amount of energy and attention is focused in our direction by the outside world. Now, more than ever, the world is realizing that Nashville really is Music City, and the quality of musicianship here has never been higher. Local 257 musicians can cover any musical style and situation presented to them with class, efficiency and professionalism.

Our world-class Grammy-winning symphony, orchestral musicians and the numerous rock, pop, and jazz artists who live here continually raise the bar as well. Nashville is also the nerve center of bluegrass and Americana music, both of which have never been more vital. We have a lot to feel good about as we move forward.

Here to help

The decision to become a professional musician is never an easy one. No one I know got into the music business because it was easy. To be able to make a living doing something you love puts professional musicians in a very small minority in today's society. There are many obstacles along the way, and while the joy and fulfillment that comes from playing music helps give us strength to weather the tough times, it doesn't pay the bills. We know this and are here to help you in every way we can.

The Nashville Association of Musicians, AFM 257, was founded in 1902 to provide support and promote respect for musicians. Over the years, the AFM has helped countless musicians, and has created a legacy with a future: Our numerous national and local contracts provide meaningful wages, pension, health and welfare payments, and protection of our members' work.

Growing the local

When Craig and I were elected in 2008, our mission was to modernize Local 257 and give our members a stronger voice. We identified problems to be fixed, brought down expenses and brought our local out of financial difficulties and back into the black. The evolution of our outstanding staff has transformed the attitude in the office and elevated the level of service we offer our members.

We reversed a long trend of declining membership and have welcomed more than 500 new members into the fold, including many young musicians, and former members who have returned as well. In the past couple of years, we have successfully pursued many deadbeat employers and obtained payments and judgements that no one expected we could win for our members.

Building on solid foundations and reaching out

We should never forget that Nashville would not be where it is today without the collective contributions of those who came before us and established the principles of fairness and respect that have fostered a sense of cooperation within our community for so many years and made the Nashville music industry unique. At Local 257, we pride ourselves in carrying on this tradition while looking to the future and responding with meaningful new initiatives such as the Single Song Overdub and Demo to Limited Pressing Conversion Scales.

Our increased involvement with local schools and universities, and Nashville government have altered the perception of the role of Local 257 in our community. People look to us to represent the collective interests of all of our members as well as Nashville musicians as a whole, and we take that responsibility very seriously.

Fighting the good fight

We can all take inspiration from the story about Jimmy Nalls, Eddie Adcock and Pete Huttlinger in this magazine, which begins on page 19. They have all worked so hard to overcome their physical challenges, and from their example, we can gain valuable perspective on our own lives and learn a lot about the power of believing in ourselves. We will always have challenges in front of us, but at Local 257 we are committed to solving problems by working together. Collectively, we have much more strength than we realize, and our job is to help you harness that power.

Studies have shown that Nashville already has the highest per capita of musicians in the world, and there is still a steady stream of instrumentalists of all types and success levels moving here. The redevelopment of downtown and the new Music City Center have not only changed the physical landscape of our city, but also represent a host of new opportunities. What we do with them is up to us. With the whole world looking at us with admiration, this is definitely not the time to devalue ourselves or our work.

Solidarity versus fear

Nashville has a proud and rich history that has brought us to where we are today, but we cannot rest on our laurels or make fear-based decisions. The alternative to solidarity is to go it alone and hope that everyone you do business with has your best interests at heart. Anywhere there are musicians who want to work, there will be those who will try to take advantage of them. Negative energy is everywhere — but only if you choose to buy into it.

As a representative organization, we are only as strong as you allow us to be. We will continue to do all we can to look for positive solutions, and take the high road and follow the path of respect. We must look inward and challenge ourselves, communicate effectively, find new ways to grow our business, move forward together in solidarity, and most importantly, make sure our collective voice is heard loud and clear. It is an honor to represent you. Here's to a great 2013! TNM

BY CRAIG KRAMPF



Greetings, brother and sister musicians. We are off into this new year and my wish is that it is a good one — filled with health, prosperity, peace and love for all of us. I can't believe we are beginning our fifth year in office — the time has gone by quickly. We have accomplished a lot, but our mission is just as vital today — to keep our local and our members up to date and ready to meet the challenges of the ever-changing music industry. We greet the future with hope, and prepare for what it might bring, while continuing to represent Nashville and the incredible musicians who belong to Local 257.

New members

Local 257 had another good year in 2012 with 121 new members coming on board. We all should feel proud of this because the word has spread with the help of your efforts. Several musicians from top bands have joined, including musicians associated with Jack White and Third Man Records.

Social media has changed the culture in many ways, and Local 257 is no exception. We have a Facebook page with close to 1000 members, and post on Twitter as well. I was asked by a Facebook group for Nashville area drummers about the benefits of being a union member. In my response I invited them to attend one of our open Think Tank meetings, and received great interest from the group. It's truly amazing to watch the way outlets like Facebook can facilitate education of prospective members.

Community outreach and Local 257

A big part of our mission has been to reach out to our community in an effort to interact and educate. This is Music City, and all of our local politicians, business leaders, press, schools and universities need to know what AFM Local 257 does. As the representatives of 2,400 of the finest musicians in the world, Dave and I have been giving talks and seminars, partnering with other non-profits, and attending community functions. I am not kidding when I say that some of these interactions were often the first that people ever had with our union. Our continuing participation in these events is crucial in order for the citizens and leaders of Nashville to see that "the musicians are here" in support, and to make sure our voices are heard.

Education

Since 2006, in a partnership with civic and business engagement, the Metro Nashville School District has been redesigning its zoned schools into smaller learning communities, collectively known as The Academies of Nashville. The various councils that make up the Academies program each have a different career emphasis: Arts, Media & Communications, Business, Marketing & Information Technology, Engineering, Manufacturing & Industrial Technology, Health & Public Services and Hospitality & Tourism. For the last four years, I have served on The Academies of Nashville Arts, Media & Communications Partnership Council.

For the last four years, we have been a part of Career Day held each fall at the Convention Center. (See picture below) Over five thousand ninth graders visit Career Day, and interview professionals from local businesses. Some have impressive displays, but our booth — always well-attended — is simple: We play, because that is what we do.

In 2012, we also participated in a wonderful recording session at Pearl-Cohn School. Pearl-Cohn is an entertainment magnet school with a studio. Warner Brothers set the school up with its own record label, and some of our members volunteered to play with three young middle school artists as they put down tracks to songs and studied the process of recording.



Since we were elected to office, Dave and I have wanted to develop a partnership with a school, and that is now a reality: We now have an official partnership with John Overton High School. Overton is the school that now has the emphasis on music and following a musician career path. I have had preliminary talks with Overton, and after this year's planning and learning start-up phase we will jointly develop musician-conducted seminars and other programs for the students.

Volunteering

Local 257 members who participated at Career Day and at Pearl-Cohn will testify to what an incredible rewarding experience it is to interact with young students interested in music. Think back to people who helped you in your career — I bet there are many who passed along some wisdom they learned along the way. As an old Chinese proverb says, "When someone shares something of value with you and you benefit from it, you have a moral obligation to share it with others."

This year we will be re-activating our committees — which include education — and we will be reaching out to all of you to help with this important project. You can make a difference in the life of a young person who wants to learn about music and become a musician for their chosen career. Believe me, I truly understand how incredibly busy life can be, but if you can spare a little time, your wisdom and experience, I guarantee you the rewards you gain will be one of the best "paychecks" you have ever received.

Epilogue

I would like to leave you with a quote from Forest E. Witcraft, an early 20th century scholar and teacher: A hundred years from now it will not matter what my bank account was, the sort of house I lived in, or the kind of car I drove — but the world may be different because I was important in the life of a child. TNM

CMA'S 46TH ANNUAL AWARDS SHOW

Blake Shelton took the top honor of Entertainer of the Year at the CMA's 46th annual awards show, broadcast Nov. 1 on ABC. The Nashville Musicians Association member also won male vocalist for the second year running, and shares this year's Song of the Year award with his wife, singer **Miranda Lambert**. Shelton and Lambert are the first husband and wife songwriter team awarded in that category.

A plethora of other AFM Local 257 members won awards at the event, including first-time honoree Jay Joyce, who produced both the winning Album of the Year — *Chief* — for **Eric Church**, and Single of the Year, for "Pontoon," by **Little Big Town**.

Guitarist, singer and songwriter **Mac McAnally** is the recipient of this year's Musician of the Year award, and Best New Artist went to multi-instrumentalist **Hunter Hayes**.

Musical Event of the Year was awarded to **Kenny Chesney** for his duet with **Tim McGraw**, "Feel Like a Rock Star."

Dozens of other Local 257 musicians performed with nominees throughout the evening, including band members with **Taylor Swift**, **Dierks Bentley**, **Luke Bryant**, **Lady Antebellum**, **Keith Urban** and many more. Full 2012 CMA award details, including nominations and performers, are available at **CMAawards.com**. TNM


BLAKE SHELTON


JAY JOYCE

PHOTO: GILES REEVES


BOB DIPIERO

CMA SONGWRITERS SERIES

> "Fans across the pond proved they are passionate about country music."

Nashville Musicians Association members **Bob DiPiero** and **Kristian Bush** will join the CMA Songwriters Series when it returns to the United Kingdom and Ireland beginning in February. The series is presented by BMI and Gibson Guitars, and will also feature **Chris Young** and **Brett James**, with dates in Dublin, Belfast and London.

The event began in 2005 in New York and has expanded to cities across the United States including Boston, Chicago, Los Angeles, Washington, D.C. and Phoenix. The series went to the United Kingdom for the first time one year ago, and was met with much acclaim.

"Fans across the pond proved they are passionate about country music," said Steve Moore, CMA Executive Officer. "We look forward to taking this series overseas again and introducing more of our fantastic songwriters to fans abroad." TNM

KINGS OF LEON
MUSIC CITY WALK OF FAME

> “There’s a great music scene here now ... I can only imagine how big it’s going to get in the next 12 years. I definitely think rock & roll is going to be a part of that growth.”



KINGS OF LEON

Fans and friends of **Kings of Leon** gathered at the downtown Walk of Fame Park last September to cheer on the Nashville rock band as they received two distinct honors.

The band was inducted into the Music City Walk of Fame, receiving the 61st star in the park’s pavement among the legendary likes of **Hank Williams** and **Dolly Parton**, and bassist **Bob Babbitt**, the first backing musician so honored.

During his opening remarks, **Mayor Karl Dean** surprised the band with a second honor: the Music City Ambassador Award. The members of Kings of Leon are the second recipients of the award (following local rocker **Jack White**), which honors individuals who bring international recognition to the city’s music scene.

Drummer **Nathan Followill** said it was a special occasion for the band, comprised of brothers **Nathan**, **Caleb** and **Jared** and cousin **Matthew Followill**. “We grew up traveling quite a bit for most of our childhood. And I think especially me, Caleb, and Jared view Nashville as the first real home that we’ve ever had. We’ve been here for almost 12 years now, which is definitely the longest we’ve ever been in one place. Nashville already feels like home, but to have this honor bestowed on us just makes it that much more sweet.

“There’s a great music scene here now, and Nashville’s grown so much since we first moved here, so I can only imagine how big it’s going to get in the next 12 years,” Followill said. “I definitely think rock & roll is going to be a part of that growth.” TNM



Calling for AFM Member Recordings!

GoPro Tunes, the AFM’s new online music store, is now collecting singles, EPs and full albums from AFM members.

HELP IS AVAILABLE AT EVERY STEP!

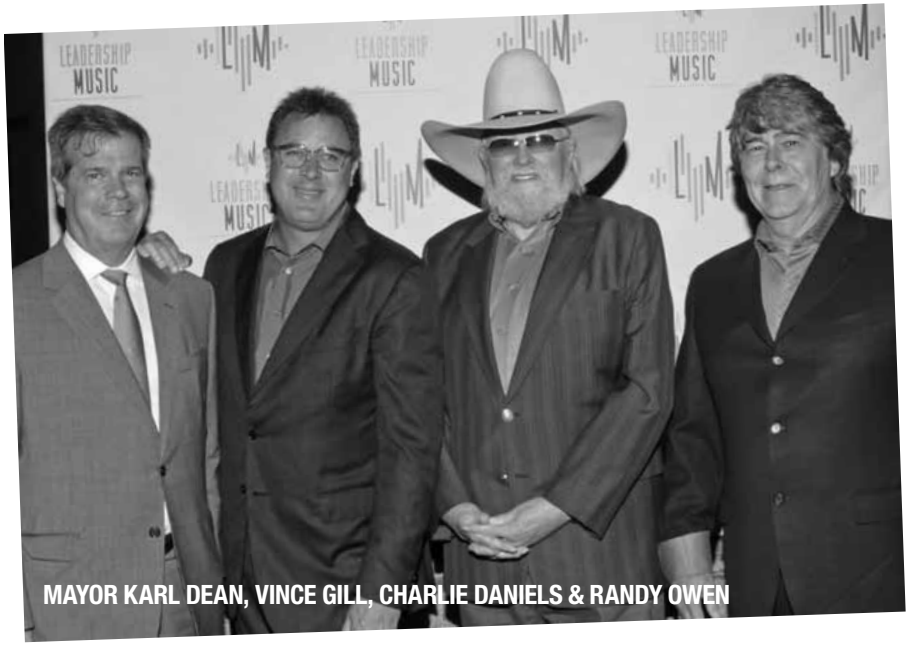
- Set your own prices, pay no upfront fees
- Receive 100% of sales, minus credit card processing fees
- Easy to use online interface

AFM
AMERICAN FEDERATION OF MUSICIANS
UNITED STATES CANADA

For more info reach us at WWW.GOPROTUNES.COM

Call us at 1-800-762-3444 ext 238 during normal business hours EST

LEADERSHIP MUSIC **DALE FRANKLIN AWARD**



MAYOR KARL DEAN, VINCE GILL, CHARLIE DANIELS & RANDY OWEN

Charlie Daniels, **Vince Gill** and **Randy Owen** were presented with the annual Leadership Music Dale Franklin Award last October. The three Local 257 members were recognized for their humanitarian service at an event held at War Memorial Auditorium in Nashville.

The award is named for the first director of Leadership Music, and was created in 2004 to recognize music industry leaders for exemplary leadership qualities. Former winners include **Tony Brown**, **Gerry House**, **Emmylou Harris**, **Allen Reynolds**, **Bradley family members Owen**, **Harold**, **Jerry**, **Connie** and **Patsy**, **Fred Foster** and **Kris Kristofferson**.

Jeff Gregg, president of the Leadership Music board, said that the three award winners are known for their iconic contributions to popular music but that "it is their heart for service and giving back that has been the hallmark of their careers. Through their work with numerous charities, they have made a difference in the lives of countless people." TNM

11TH ANNUAL AMERICANA HONORS

"*My Favorite Picture of You*. I wrote this for my wife Susannah, who died in June. "I wish she could be here to hear it. But I'll play it for her anyway."



(L-R) VERLON THOMPSON, GUY CLARK, SHAWN CAMP

Local 257 members **Gillian Welch** and her partner **Dave Rawlings** both won big at the 11th Annual Americana Honors and Awards event, which took place last September in Nashville. Welch won the Artist of the Year award and Rawlings took Instrumentalist of the Year.

Another Nashville Musicians Association member, **Shawn Camp**, won Producer of the Year for *This One's For Him, A Tribute to Guy Clark*, an award he shares with co-producer Tamara Saviano.

The win came after Clark, also a Local 257 member, took the stage for a performance of "My Favorite Picture of You." "I wrote this for my wife Susannah, who died in June," Clark told the crowd. "I wish she could be here to hear it. But I'll play it for her anyway." TNM

HEARD ON THE GRAPEVINE



KEN BURNS

Award-winning documentary filmmaker **Ken Burns** is currently working on a film about the history of country music. According to the film's producer partner, **Dayton Duncan**, the project will feature interviews from country icons such as **Little Jimmy Dickens**, musician and producer Harold Bradley and many more.

"We've done films about uniquely American ideas and things that help tell us who we are as Americans. Country music really combines both of those things," Duncan said.

Burns and Duncan estimate the project will take five years to complete.

LYLE LOVETT ASCAP presented Local 257 member **Lyle Lovett** with the Creative Voice Award at its 50th annual ceremony Oct. 3 in Nashville. The award is given to an ASCAP member whose career achievements are equally informed by their creative spirit and by their contributions to the role of music creator in the community. Prior recipients of the award include **Wyclef Jean**, **Green Day** and **Metallica**.



Lovett is a four-time Grammy winner, known for his convention-defying music that fuses elements of country, swing, jazz, folk, gospel and the blues.

TOM T. HALL

BMI celebrated the incredible songwriting career of Local 257 member **Tom T. Hall** by naming him a BMI Icon at the company's 60th annual Country Awards. The private ceremony was held Oct. 30 at BMI's Music Row offices in Nashville.

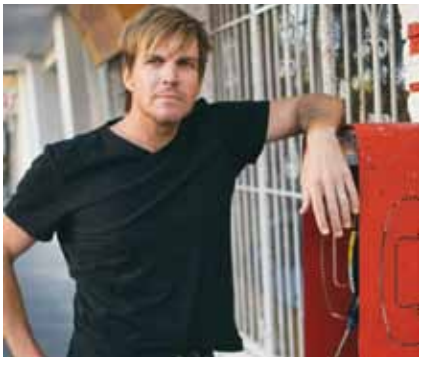
The BMI Icon award is given to songwriters who have had a "unique and indelible influence on generations of music makers."



Hall, a member of the Country Music Hall of Fame, is one of the original master craftsmen of country music, a distinct voice who elevated the art form. As a recording artist, Hall had seven No. 1 singles, all self-penned. Among them are "The Year That Clayton Delaney Died," "(Old Dogs, Children and) Watermelon Wine," and "I Love."

The Grammy winner also wrote for others with great success, including "Harper Valley P.T.A.," which Jeannie C. Riley took to No. 1 on country and pop charts in 1968, "The Pool Shark," a chart-topper for Dave Dudley; and "Little Bitty," a mega-hit for Alan Jackson in the late '90s.

JACK INGRAM



Local 257 member **Jack Ingram**, actor **Matthew McConaughey**, and University of Texas head football coach **Mack Brown** have announced that they are coming together for a special two-day event to benefit various charitable organizations that will positively impact the lives of kids by supporting programs dedicated to empowering children across the nation.

Together, they will debut the inaugural Mack, Jack & McConaughey (MJ&M) event, a nationwide philanthropic effort to make a difference in the lives of underserved children. "We wanted to create a true, lasting impact and that inspired us to come together," Ingram said.

MJ&M will be the joint fundraising effort by **Sally & Mack Brown**, **Amy and Jack Ingram**, and **Camila and Matthew McConaughey** each year. "Our commitment to children's charities and our passion to empower kids is why we joined together to create this important effort," said all three principals in a joint statement. "This is a great opportunity for everyone in Texas to make a big impact across the entire country."

On April 11-12, MJ&M will kick off with an inaugural two-day celebration in Austin, Texas. Additional details will be announced in the future. Visit **mackjackmcconaughey.org** for more information. TNM

LOCAL 257 110TH ANNIVERSARY PARTY

Members, friends, local and federation staff,and the IEB board celebrate a big milestone with music, food and drink.





John England and the Western Swingers performed for the crowd at Local 257's 110th anniversary party. (L-R) Pappy Merritts, John England, Walter Hartman, Jim Hoke and David Spicher.



Members of the Federation International Executive Board and other representatives of the AFM were in Nashville for a meeting and attended the party. Left to right: attorney Jeff Freund, Craig Krampf, Local 47 President Vince Trombetta, Local 802 President Tino Gagliardi and Dave Pomeroy.



Steel player Chris Scruggs, drummer Walter Hartman and fiddler Pappy Merritts perform at Local 257's anniversary party.



Office manager Anita Winstead and symphony steward Laura Ross cut the cake.



Local 257 members Chester Thompson, Dennis Holt and Danny O'Lannerghty catch up over a refreshing beverage.

Skipper AND Crew MUSIC

A music transcription and arranging service in Nashville

TRANSCRIPTIONS

- Lead Sheets
- Chord Charts
- # Charts
- Piano / Vocals
- Computer generated parts and scores in any key from hand written originals

ARRANGING

35 years' experience creating top quality arrangements in various genres and instrumentations for recording sessions and live performance

All work done exclusively using Finale Notation Software

Buddy Skipper
615.373.0046
www.SkipperAndCrewMusic.com



The legendary Ralph Stanley played a set with his band at the Hardly Strictly Bluegrass festival in San Francisco's Golden Gate Park last October.

Photo: Jay Blakesberg

Lori Mechem and Roger Spencer present the Nashville Jazz Workshop Heritage Award to Jeff Steinberg at Jazz Mania as drummer Duffy Jackson looks on.

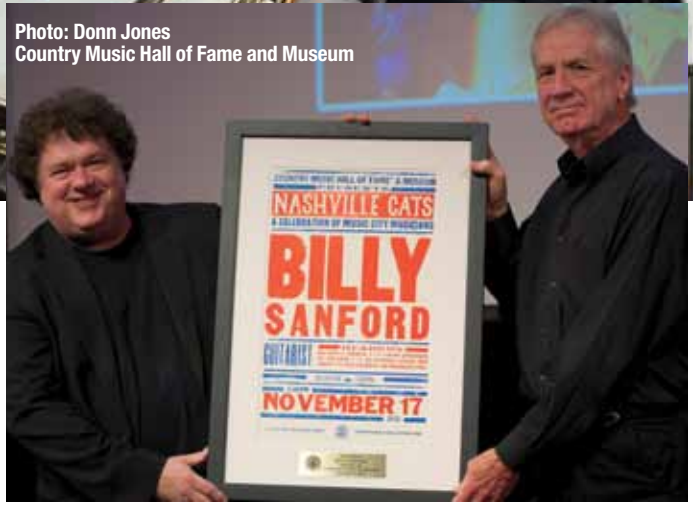


Photo: Donn Jones
Country Music Hall of Fame and Museum

Billy Sanford, a life member of Local 257, was honored as a Nashville Cat by the Country Music Hall of Fame on Nov. 17, 2012. He is pictured with Bill Lloyd, (left) the host of the event.

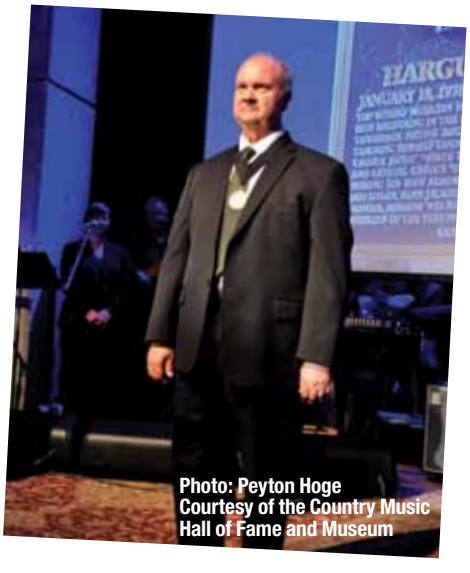


Photo: Peyton Hoge
Courtesy of the Country Music Hall of Fame and Museum

Hargus "Pig" Robbins entered the Country Music Hall of Fame in a ceremony held Oct. 21, 2012.



Friends and staff attended the planting of a ginkgo tree at the local in memory of Liza Martín McKenzie, member of the recording department at Local 257.

continued on page 14

continued from page 13



Dennis Burnside, who has been a member of the AFM since 1972, receives his life member pin.



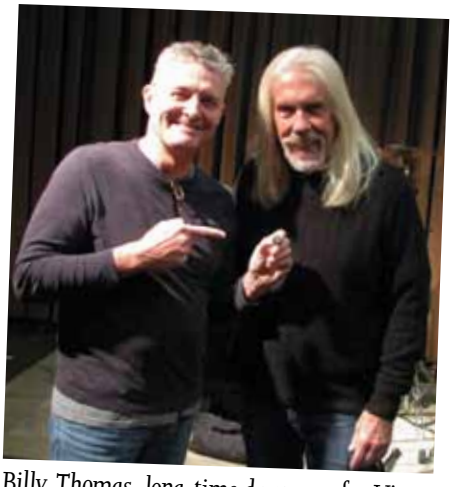
Bassist Leon Medica gets his life member pin from fellow lowvender Dave Pomeroy. Leon, best known for his work with LeRoux, joined the AFM in 1967.



John Darnall received his life member pin at the Local 257 110th anniversary party. Darnall joined the AFM in 1969.



Multi-instrumentalist Dan Schafer is presented with his 25-year pin and congratulations from Craig Krampf. A former RCA recording artist, Dan has toured with George Jones, Shania Twain, Barbara Mandrell and many others.



Billy Thomas, long-time drummer for Vince Gill and the Time Jumpers, receives his 25 year membership pin from fellow drummer, Secretary-Treasurer Craig Krampf.

TNM



Photos: Brian Stowell



PUNCH BROTHERS

Band wthout Boundaries

By Warren Denney

Ask Nashville sound guru Dave Sinko about his engineering approach to performances by the acclaimed band Punch Brothers, and he'll jokingly respond "I just turn them up! That's my favorite thing to say."

Punch Brothers, of course, is the virtuosic collection of mandolin master Chris Thile, guitarist Chris Eldridge, banjoist Noam Pikelny, fiddle player Gabe Witcher and bassist Paul Kowert. The distinguished "string band" has been altering the popular music landscape for six years now, and has carved an improbable niche for itself in this streaming age of the endless snapshot pop parade. And, they have done it through an impeccable attention to craft and detail, while retaining aspects of the deep roots found in bluegrass and folk music.

The band — all members of Local 257 except for Local 47 member Witcher — is collectively, and individually, Grammy-nominated; critically acclaimed; featured on soundtracks of major Hollywood movies — and, oh yes, one of them — Thile — is a 2012 recipient of a prestigious MacArthur Foundation "genius grant."

continued on page 16

continued from page 15



"I feel like [musical genres are] a completely antiquated notion ..."

Punch Brothers blur the lines between bluegrass and classical music, pop and indie, jazz and Americana. In fact, to attempt to define the sound and the style is a futile exercise, but the attempt in itself proves the fundamental point of the band. Though Punch Brothers is constructed with the instrumentation of a string band, it bends the notion in so many directions that they can be but one thing — Punch Brothers.

As Thile told *Paste Magazine* last October, such definition was misguided.

"I feel like [musical genres are] a completely antiquated notion and one that only has a negative influence on the creation of meaningful music," he said. "I would love to make a record with all the people that I have run into that really, really inspire me, that just drag music out of me. I love that feeling like music is almost just pouring out of you because of what musicians you are around cause you to feel."

Thile, of course, has experienced stardom before with Nickel Creek, and on his own. He is a consummate collaborator. Point in fact — *The Goat Rodeo Sessions*, a 2012 effort recorded by Thile, cellist Yo-Yo Ma, bassist Edgar Meyer, and fiddle player Stuart Duncan. The project received a recent Grammy nomination in December for the Best Folk Album category.

Other Punch Brothers have been integral parts in bands of note — Eldridge with the Infamous Stringdusters, and Pikelny with Leftover Salmon and the John Cowan Band. Additionally, Pikelny's own 2012 record *Beat The Devil and Carry A Rail* (produced by Witcher) has a Grammy nomination of its own for Best Bluegrass Album.

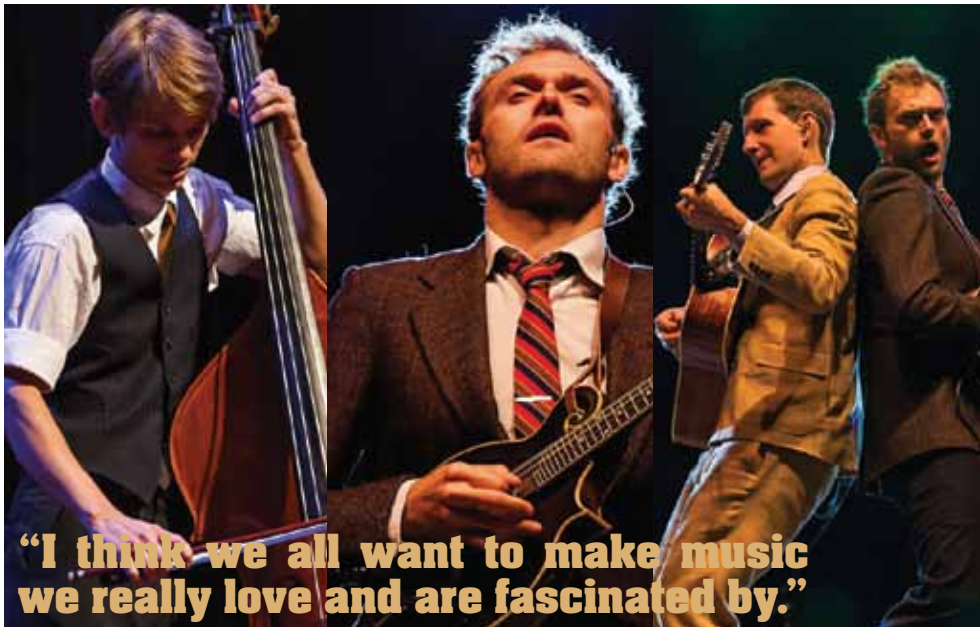
Multi-instrumentalist Witcher has played with a virtual Who's Who of artists — ranging from Willie Nelson to Dwight Yoakam, to Michelle Shocked, and beyond — and has contributed to movie scores such as *Brokeback Mountain*, *Soul Men* and others. Kowert is the baby, having joined Punch Brothers in 2008. He studied under the legendary bassist Meyer, and it was through that connection that he replaced original member Greg Garrison.

Individual projects aside, 2012 was a big year. Punch Brothers toured relentlessly, closing out with three nights at The Bowery Ballroom in New York City. In the studio, the band followed up 2010's celebrated *Antifogmatic* on Nonesuch Records with a February release of *Who's Feeling Young Now?*, produced by Jacquire King, and in November released the EP *Ahoy!*. Additionally, Punch Brothers were featured heavily in the movie score for Judd Apatow's *This Is* 40, released in December.

Who's Feeling Young Now? And *Ahoy!* represent Punch Brothers' progressive journey, records which feel more oriented toward the traditional song form. By contrast, the initial Punch Brothers album, 2007's marvelous, personal, and ambitious *Punch*, featured a 40-minute, four-movement suite "The Blind Leaving the Blind," placing the band in ponderous territory for a general (if unimaginative) audience.

But, that acclaimed record represented a strong foundation, and a beginning, one built on musicianship and care. Now, as evidenced by the band's ever-growing popularity, there are listeners out there who care, as well.

"People who appreciate music deeply tend to like Punch Brothers," Sinko said recently, from his Nashville home. Referred to by the band as the 'Sixth Punch Brother,' the veteran soundman has been involved in each record, and hits the road with them as the formal caretaker of the sound. "And



"I think we all want to make music we really love and are fascinated by."

that's [because of] the technical level and the musicianship. They don't sacrifice groove or feel for the technical stuff — that part of it appeals to anybody. You know a good groove and a great song just works.

"This current record definitely seems to strike a chord with a lot more people than ever before. That's where they are leaning toward — just good music."

Guitarist Eldridge has his own understanding of that relationship with the audience.

"I think we all want to make music we really love and are fascinated by," Eldridge said recently while on holiday break in Brooklyn. "We want to make music that will reach people. They don't have to be mutually exclusive — there isn't anything wrong with taking your audience into consideration — and feeling happy and fulfilled, and satisfied.

"We're so lucky. We have an awesome label in Nonesuch, absoulutely the best. They implicitly trust us to be cool, but we don't want to alienate the world. Punch was a hell of a way to come out of the gate. The first song is almost atonal — pretty confused tonality. We had to go through that to come out on the other side. There's actually something noble about including people. We can all share something together."

Nashville has been a creative touchstone for them all, though New York City has become their collective home. Who's Feeling Young Now? was recorded at Blackbird Studio in Nashville, as was *Ahoy!*.



"[There is] the magic of the five-piece orientation of instruments. We realized we could put this together with like-minded people and pursue all kinds of different music, but in particular to create music together — to try and produce something new within the ensemble."

"Nashville was really an awesome place for me to be," Eldridge said. His father, Ben, is the banjoist in the award-winning band The Seldom Scene, and Eldridge always knew he was going to come to Nashville after college. "I grew up [in Maryland] with all these professional bluegrass musicians, but I didn't have any peers to play with. It was almost like I didn't play with anyone my own age until I got to Nashville.

"Nashville was this incredible thing for me — all these incredible players around. A ton of young players. Picking parties. It was really a kick in the pants — inspiring. It was a fertile environment. You didn't want to get your ass kicked. It wasn't a negative environment by any means, but it made you work really hard."

Pikelny, winner of the 2010 Steve Martin Prize for Excellence in Banjo and Bluegrass, concurred.

"I got an invitation to move to Nashville from John Cowan," he said. "I played with him for three and a half years, and I met Chris Thile during that time and the idea behind Punch Brothers was born. I look back on Nashville as one of the most amazing times in my life. So many great opportunities to play music and I love the community of musicians in that town."

It is the instrumentation of the band that defies today's logic. Of course, there are great musicians in all popular genres, and the world seems to revolve on hard-driving rock & roll, certainly not around the elusive unicorn of bluegrass — or bluegrass-rooted — music. But, as Nashville knows, it is within that form in which all popular American music can be found.

Pikelny tried to shed musical light on the phenomenon that is Punch Brothers.

"It's an interesting thing — these [instruments] are our most familiar and original loves musically," he said, also at home in New York City for the holidays. "We grew up playing these bluegrass instruments and we were all introduced to a life of music through this community that surrounds bluegrass, but what drew us together was our interest in playing all different kinds of music.

"It's the fact that we put together this classic bluegrass ensemble, which is really a wonderful kind of assortment of instruments — the way that a bluegrass engine works —one of the perfect ensembles. [There is] the magic of the five-piece orientation of instruments. We realized we could put this together with like-minded people and pursue all kinds of different music, but in particular to create music together — to try and produce something new within the ensemble.

"As much inspiration as we have from traditional bluegrass music, the spirit of the pioneers playing bluegrass — Bill Monroe and Earl Scruggs — then on to John Hartford and later generations [like] Béla Fleck and Edgar Meyer — there's the spirit of innovation as the common thread through all these generations playing these instruments."

Aside from Thile, the spiritual center of the band, it may be Sinko who most understands the fundamental building blocks beneath Punch Brothers. Sinko's eclectic background includes building yachts, as well as mandolins — the original reason he moved to Nashville.

"I came here to build instruments," Sinko said. "I was kind of just breaking even — and for extra work I started helping people finish studios out. I had some background in audio

continued on page 18

continued from page 17

"I look for keeping balance between the technical and the musical. If it gets too technical, it can be clinical or not soulful. If it gets too musical it can just be noise. Finding that balance is really where I like to live." –Sinko

and I ended up working with several studios, including Sound Emporium where I wound up staying for 12 years.

"But, my first field of study was yacht design. I studied and worked for a yacht designer in Florida. I walked into a situation where we were lofting boats full size on a huge floor and building them from scratch.

"The technical aspect of building and making things really helped me. In building instruments, I was tap-tuning bodies of mandolins to a proscribed relationship of tuning and listening for the notes, and difference of notes in tapping it left to right, and front to back. The ear training I got tapping on mandolins was really valuable in audio. You know, studying what a great instrument sounds like is a great place to start when you're putting a microphone in front of something — having a concept of what something should sound like is a nice starting point."

It is this understanding of construction and sound that makes Sinko so valuable to Punch Brothers. He met Thile through Meyer in 2007, prior to the disbanding of Nickel Creek, when the three worked together on the record *Edgar Meyer & Chris Thile*.

"He [Thile] asked me to do sound for the last Nickel Creek tour and I could not," Sinko said. "But when Punch Brothers were getting it together to do their first publicized show at the Belcourt Theater in Nashville, they asked me to do the sound. I was thrilled to do it, and it was a really strong show. I, like, went 'Wow!' and I thought, 'I need them and they need me.' That was six years ago."

Sinko essentially translates the sound, and the band and he have discussed all the goals, and tested all the equipment, with each member sitting in jury on each instrument. That type of attention to detail presents a rare opportunity to transcend certain environments. You can expect a consistent sound at a Punch Brothers show.

"I look for keeping balance between the technical and the musical. If it gets too technical, it can be clinical or not soulful. If it gets too musical it can just be noise. Finding that balance is really where I like to live. It's where Punch Brothers live. The musicality of sound is just not considered all that much these days.

"It's also the fact that these guys play the instruments for the way that they sound — like that instrument. The microphones and the pickup systems on every one of the instruments are very similar. The sound is in the difference in the instruments, and not the difference in the systems to pick them up."

Bassist Kowert believes the truth of Punch Brothers is most likely found in the live shows.

"The live show is maybe where we excel the most," he said during an airport layover on his way home for Christmas in Wisconsin. "With *Antifogmatic*, we were trying to incorporate more of the experience of the live show, and *Who's Feeling Young Now?* is a little more 'live' the way it was recorded.

"The energy of the live performance sets you up for a different experience. We play to that in a live show. The real identity is here. The conciseness of the songs are made for the record."

Also, he recognizes the good fortune of being in this place and time.

"We see this – the Punch Brothers – as a chance to make a living doing something that we really love," Kowert said. "We knew that would be rare, having a band and a musical product that we're as proud of as you can imagine. We've been trying to make that happen, and that's meant spending a lot of time on the road – touring in support of the album and spreading the word."

Whatever the formula — or the perspective — it all adds up to a popularity with a thriving audience one might not expect.

"Right now is an interesting time for what might be construed as string band and bluegrass music," Pikelny said. "There are some high profile bands out there like Mumford & Sons, The Avett Brothers, that are utilizing more traditional instrumentation, and people are following these little trails of bread crumbs to actual bluegrass bands. Someone might follow this trail and find Ralph Stanley — I think we're also on that kind of task of tracing roots of faith.

"We hear comments from people 'I never knew I liked bluegrass.' Now people may be stumbling up on Punch Brothers, never imagining they'd like music featuring this kind of instrumentation. I think people are latching onto this — maybe yearning for something a little more authentic." TNM



Engineer Dave Sinko preps for a show with Punch Brothers.



When The Going Gets Tough The Tough Keep Playing

By Kent Burnside

A working musician's life isn't the easiest even when times are good. Now imagine what happens when a serious health crisis is thrown into the mix. At that point a decision must be made: Do I just give up? Or do I fight my way back?

The three players profiled here each faced such a moment. Each had achieved significant musical success, evidenced by prestigious awards and well-established performing careers, before his illness. The Nashville Musician recently caught up with all three to find out what happened and to see what lies ahead.

continued on page 20

continued from page 19


Eddie Adcock

Pete Huttlinger


Jimmy Nalls

Eddie Adcock

Eddie Adcock has been a musical innovator and driving force in the bluegrass community for over 60 years. He worked with Mac Wiseman before joining Bill Monroe's Blue Grass Boys in 1957. As a member of The Country Gentlemen (1959-70), he was one of the first 5-string banjo players to perform at Carnegie Hall. Eddie and his wife Martha have worked as a duo since the early 1970s; together they own and operate Sunfall Studio and RadioTherapy Records.

In addition to performing, Eddie teaches at many acoustic music camps and workshops; he's also featured in four Homespun Tapes instructional videos on both banjo and guitar. His list of awards is lengthy, including membership in numerous Halls Of Fame.

Pete Huttlinger

Pete Huttlinger is renowned among fingerstyle guitar enthusiasts around the world for his jaw-dropping solo renditions of pop classics such as "Superstition" and "Josie." He toured and recorded with John Denver until the singer's untimely death in 1997; his other credits include artists such as LeAnn Rimes and SheDaisy. In 2000 Pete took first prize in the National Fingerstyle Guitar Championship, and he was the first artist signed to Steve Vai's Favored Nations Acoustic label. As a sideman he is featured on multiple Grammy-nominated recordings. He has also performed at all three of Eric Clapton's Crossroads Festivals and three times at Carnegie Hall, twice as a solo act.

Jimmy Nalls

Jimmy Nalls worked extensively as a journeyman guitarist in New York and his hometown of Washington, D.C. before teaming up in 1976 with three members of the Allman Brothers Band to form Sea Level. The band garnered widespread critical acclaim during its run, which lasted until 1981 and produced five albums. Sea Level pioneered an innovative blend of jazz-rock fusion, R&B and southern rock; their biggest radio hit, "That's Your Secret," revealed an eclectic range of musical influences. Following the band's dissolution Nalls worked with Noel Paul Stookey, B.J. Thomas, Charly McLain and The Nighthawks. He relocated to Nashville in 1986, with strong encouragement from Dave Pomeroy. In 2011 he published his memoir, *Wood and Wire: The Life and Music of a Guitar Slinger and His Fight with Parkinson's Disease.*

How and when did you discover you had a medical problem?

Adcock: My picking fingers just wouldn't behave, and it became extremely frustrating. Before that I'd never even had to think about what I wanted to play; it just came out. The more I think about it now, I believe the difficulties began as early as 1990. By about 2000 I felt it was obvious to others, too. I began to see a neurologist, Dr. Craig Woodard, who diagnosed the problem as intent tremor, which means there's no tremor until you use the hand.

Nalls: My mother had Parkinson's Disease (PD), so I was familiar with the symptoms. I began to lose my balance while on tour with T. Graham Brown [Nalls was a member of Brown's band 1990-94]. Shortly after that I saw an article in Reader's Digest that confirmed my fears, so I made an appointment with my doctor.

Huttlinger: I knew from the time I was very young that I had a heart condition. I had surgery when I was just shy of 13 to patch up a couple of holes. So I've lived with the knowledge that something could and probably would go wrong. But absolutely nothing prepared me for a stroke!

I suffered a major stroke on Nov. 3, 2010. I woke up completely paralyzed on my right side and could not speak. I had

emergency surgery, and thankfully they were able to save my life. I went through rehab for a few months until I realized that it was not helping me relearn to play, so I quit rehab and started playing again.

Three months after my stroke, heart failure hit hard. I spent most of the next five months hospitalized in Houston. I weighed 160 when I entered the hospital; by the time I left I weighed 110, and couldn't even play a D chord on the guitar.

How were you treated?

Adcock: Dr. Woodard tried a dozen different medicines, but nothing helped. Finally he told me about a cutting edge (no pun intended) brain surgery being done at Vanderbilt called Deep Brain Stimulation. Martha and I weighed the options carefully, because the procedure is extremely risky. But it was (again, pardon the pun) a no-brainer. If I'm living I want to be able to play; it's as simple as that.

The surgery was performed by Drs. Joseph Niemat and Peter Hedera, and it worked perfectly. People began to call me the Bionic Banjo Man. But I broke the wire when I hit my head getting into the car, and the battery in my chest had begun to malfunction, so they had to redo the whole thing twice to get the brain electrodes back into the "sweet spot." I was awake and playing the banjo during all the surgeries.

Huttlinger: At the Texas Heart Institute I received a heart pump. Dr. Bud Frazier did the surgery; he's simply the best, and I was very blessed to be sent to him. No therapy currently. I quit after a few months, and now I go to the JCC or to Warner Park and walk. It's like playing music: It's better to not be the best player in a band when you are learning, because you'll learn so much more and you'll learn it much faster. The same concept applies to getting healthy — don't hang out with sick people, hang out with healthy people.

Nalls: I began taking medication for the symptoms, but after several years as the disease progressed, my doctors and I realized that Deep Brain Stimulation surgery was needed. At the time it was fairly new and uncommon. The procedure has helped me immensely. I still have to take medication for PD, but compared to the suffering I witnessed my mother going through I'm very thankful for this technology.

Who helped you through the recovery process?

Adcock: Martha has been my best friend for nearly 40 years, and she's been a partner in this whole process.

Nalls: Parkinson's is a degenerative disease whereby the battles and frustrations get more and more difficult day by day. I'm very thankful, though, for my family and friends who have gone out of their way to visit me and to offer encouragement.

Huttlinger: My wife Erin has been my biggest champion. She was with me almost every day in Houston, and she worked hard to keep my spirits up when I was at my sickest and weakest point. When we got back to Nashville she encouraged me to play again. She never gave up, so how could I? She was right there when I did the half-marathon; we walked almost every day for five months getting ready for the race.

I should also mention Collings Guitars. Their policy is not to have artist signature guitars, but when it became evident that my medical expenses were going to be beyond my means they said, "We want to help." They made a Pete Huttlinger model to help me with my bills. That made me want to play again even more.

How are you doing these days? What are you working on, and what's in store for the future?

Nalls: Playing the guitar is very difficult now. However, along with my good friends and fellow musicians Steve Curnow and John Wilhelm, I'm reviewing some tracks that I laid down back when I could play. We're hoping to build on these tracks to produce a new album. Also, I have plans to produce a follow-up to my book *Wood and Wire* with photographs from my career.

Huttlinger: I'm better than I've been in the past eight years. Heart disease takes time to make itself known, and I didn't realize what was happening to me until it was too late. I'm still making progress, not so much from the heart surgery but in my recovery from the stroke. I read a great book, *My Stroke Of Insight*, and the author (Jill Bolte Taylor) states that it takes eight years to recover fully.

I'm working again and loving it more than I ever have. I wake up every day and give thanks for the day, and then I get out of bed and get to work. I've also begun doing public speaking about all I've gone through and overcome. The title of my talk is "Don't Just Live — Live Well!"

Adcock: I've tried to be an ambassador for this surgery since I'm a pioneer, being one of the first musicians to have high-level ability restored. They've had me speak to medical conventions, and the whole world can see my story on television and the internet; you can Google "Eddie Adcock brain" and check it out.

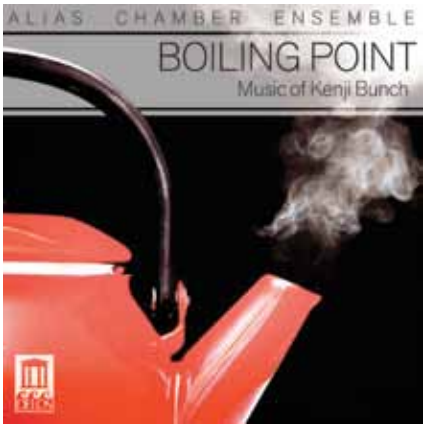
Through everything I've kept working and recording, even writing a number of tunes that I really couldn't play until after the surgery. The difficulty and the recovery slowed me down some for a while, but I've got a head of creative steam that's pretty good for age 74! I'm finishing a two-banjo instrumental album with Alan Munde now, and there are quite a few projects I want to do. I don't want to quit. Every day is a gift.

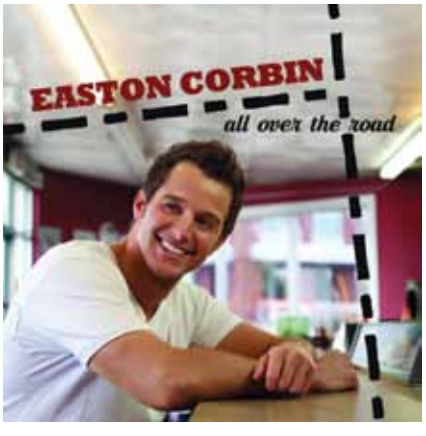
Gentlemen, our deepest thanks to you for sharing your stories. Each of you is an inspiration, and we wish you much success in the future.

"I'm working again and loving it more than I ever have. I wake up every day and give thanks for the day, and then I get out of bed and get to work."

TNM

“Recording artists often face the ‘sophomore curse,’ wherein they simply can’t deliver on the promise of their first albums. *All Over The Road* reveals that Easton Corbin has little to fear on this point.”





ALIAS CHAMBER ENSEMBLE

Boiling Point: The Music of Kenji Bunch

The Alias Chamber Ensemble’s new album is a multi-faceted masterpiece that covers an enormous amount of stylistic ground showcasing the innovative compositions of Kenji Bunch, who is also a world-class violist. The compositions incorporate an astonishing range of influences. The carefully chosen instrumentation fits each piece perfectly, and the musicians give outstanding performances in every setting.

The album grows deeper with repeated listenings, and shows that cutting edge acoustic chamber music is not limited to any one genre or location. Founded in 2002 by violinist and Nashville Symphony member Zeneba Bowers, Alias received a Grammy nomination for their 2011 debut record, *Hilos*, produced by cellist and founding member Matt Walker.

The album opens with a feature for Alias’ string players, including violinist Jeremy Williams and violist Chris Farrell, plus Bunch himself, for his five-part extended composition “String Circle.” The first movement, “Lowdown,” starts with a drone that grows into a dynamic round robin of pizzicato and bowed strings, building into a strong 2/4 beat with hoedown-influenced fiddle lines before deconstructing into a string ostinato over a deep descending melodic line.

“Shuffle Step” again expands the melodic vocabulary of traditional fiddle styles while leaving room for contrasting cello explorations. “Ballad” is mournful and evocative with subtle texture shifts that bring to mind Eastern Europe. “Porch Picking” is a playful excursion in pizzicato playing, and the finale “Overdrive” is a complex piece ranging from folk to funk, impeccably executed.

“Drift” is a long, reflective trio piece that features clarinetist Lee Levine, Farrell’s viola, and Roger Weismeyer’s beautiful piano playing. “26.2,” for string trio and Leslie Norton’s French horn, was inspired by Bunch’s first time running the New York Marathon. “Luminaria” is a stunning duet for Alison Gooding’s violin and Licia Jaskunas’ harp. The title track brings it all together with Todd London’s rock-influenced drums, Joel Reist’s strong bass playing and percussive, ascending string lines that build to a peak and end appropriately with the sound of a tea kettle whistle.

Alias maintains a sense of groove throughout this record rarely found in contemporary classical recordings. Everything about this album — the music, sound, package, and liner notes — prove they are a class act, true artists, and great representatives of the “real” Nashville.

– Roy Montana

EASTON CORBIN *All Over The Road*

Mercury Records

There’s nothing complicated on Easton Corbin’s second release (following 2010’s debut, *Easton Corbin*). He’s clearly in his element singing about, well, one subject: girls. Not that there’s anything wrong with that.

In fact, *All Over The Road* might actually be stronger owing to its lack of diversity: No drinking songs, no “look-at-how-country-I-am-y’all,” no reflections on the meaning of life. As they say, write what you know.

The title track gets things off to a good start, a radio-ready explanation for the singer’s erratic performance behind the wheel: “It’s hard to drive with her hand over here on my knee / When she’s all over me, I’m all outta control / I’m all over the road.” Producer Carson Chamberlain cowrote five of the eleven songs on the record, including this one with Ashley Gorley and Wade Kirby.

“Lovin’ You Is Fun” laments the fact that friends sometimes expect romantic relationships to be more complicated than they have to be. “Hearts Drawn In The Sand” looks back fondly on a summer relationship that never was meant to last.

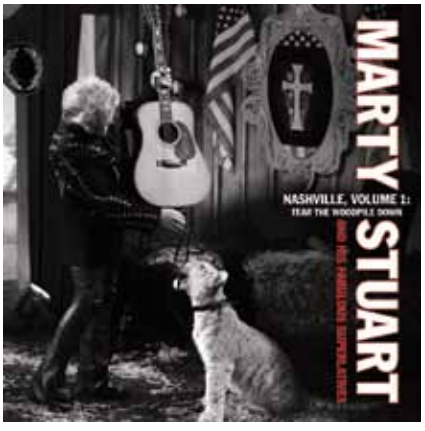
Corbin’s primary vocal influence seems to be George Strait — not that there’s anything wrong with that, either. This comes through most noticeably in “Only A Girl,” “Tulsa Texas” and “I Think Of You.” Worth noting is that these three are the album’s most emotionally compelling vocal performances; the last is also the longest track on the album, giving the band plenty of space on the slow fade.

And what a band it is: Local 257 members Brent Mason, James Mitchell, and Biff Watson (guitars), Glen Worf and David Smith (bass), Eddie Bayers (drums), Gary Prim (keys), and Paul Franklin (steel).

Recording artists often face the “sophomore curse,” wherein they simply can’t deliver on the promise of their first albums. *All Over The Road* reveals that Easton Corbin has little to fear on this point.

– Kent Burnside





MIKE DALY *Rock Of Ages*

At some point in your life you heard "Layla" and probably thought, "That's cool, but what it *really* needs is a pedal steel. And a reggae groove."

No? You didn't think that? Okay, neither did I. But Mike Daly did. And that's just one of ten rock classics to receive a steel guitar makeover in this new collection.

Daly is a longtime sideman to artists such as Travis Tritt, Patty Loveless, and Hank Williams, Jr. Throughout *Rock Of Ages* he also plays guitar, mandolin, bouzouki, and percussion. Steve Holland is on drums, while bass duties are shared by Dow Tomlin and Doug Kahan. All are members of Local 257.

Jeff Beck's "Freeway Jam" maintains the loping shuffle of the original, even incorporating a few of Beck's trademark licks. Ricky Chancey solos first on blues harp, followed by Daly. His solo is nicely capped by some pick-and-thumbnail harmonics, making his steel sound remarkably Telecaster-like.

Beatles songs provide some of the high points of this set. Daly's acoustic guitar and steel double the well-known intro to "Here Comes The Sun," which segues into the dreamlike verse of "Sun King." The overdubbed layers of pedal steel create a hauntingly beautiful chorus, and Kahan really captures the McCartney bass tone and vibe. "Let It Be" features Daly on Weissenborn guitar; it's an inspired combination of thumping fingerstyle and slide, Muhlenberg County meets County Lancashire.

The Allman Brothers Band's "Hot 'Lanta" features excellent solos from Chancey and Jimmy Hall (on tenor sax) before Daly enters, pulling out all the stops; his virtuosic playing here calls to mind Buddy Emmons's legendary Redneck Jazz Explosion. Edgar Winter's "Frankenstein" keeps the monster riffs of the original, but sets it to a hoedown two-beat. Only in Nashville.

It's a tribute to Daly's musical ingenuity that he can breathe new life into that 1970s senior prom staple, "Colour My World." The arpeggiated opening is performed on clean-toned steel, with the verse melody heavily overdriven for a smooth vocal quality. Intonation on the layered melody lines is flawless, no small feat for a slide instrument.

All in all a highly imaginative and fresh take on some well-loved music.

– *Kent Burnside*

MARTY STUART AND HIS FABULOUS SUPERLATIVES

Nashville, Volume 1: Tear the Woodpile Down **Sugar Hill Records**

It's no secret that for decades Nashville records came up short in the liner notes department; in fact, for many years they had none at all. Thankfully, this began to change some time ago, and with *Nashville, Volume 1: Tear The Woodpile Down*, Marty Stuart seriously raises the bar with an autobiographical essay that covers six of the ten pages of the CD insert.

"Tear The Woodpile Down" is a barn-burner in the Bakersfield tradition, with special guest Buck Trent. Kenny Vaughan rips through two guitar solos before Gary Carter wraps it all up on pedal steel.

"Sundown In Nashville" sums up the mixed feelings experienced by those who arrive here to chase their dreams, only to collide both with reality and with the hard truth about just what comes with those dreams: "It's a place where dreams come to harbor / A country boy's Hollywood." A select few will achieve goals even beyond their wildest expectations; the rest, not so much. "Each evening at sundown in Nashville / They sweep broken dreams off the street." Indeed.

Of musical interest here is the way the band makes waltz time sound like 4/4, a device Stuart also used effectively in 1999's "Red, Red Wine And Cheatin' Songs." On the other hand, "A Matter Of Time" is a real-deal country waltz, with some sweet fiddle (courtesy of Kenny Lovelace), high lonesome vocal harmonies and swooping steel guitar.

"Hollywood Boogie" is a stomping guitar-driven instrumental, loaded with great playing from Vaughan. The song closes much too soon (at 1:32!), its final chord enveloped in the glorious sound of spring reverb.

The band unplugs for "Truck Driver's Blues," a weary tale of life on the road; given the unstoppable punch of this track, one might have expected a rocking electric treatment, but this works surprisingly well with acoustic guitar and mandolin carrying the load (no pun intended). "The Lonely Kind" is a lament for love gone wrong. Vaughan's electric guitars add just the right touch of haunting melancholy.

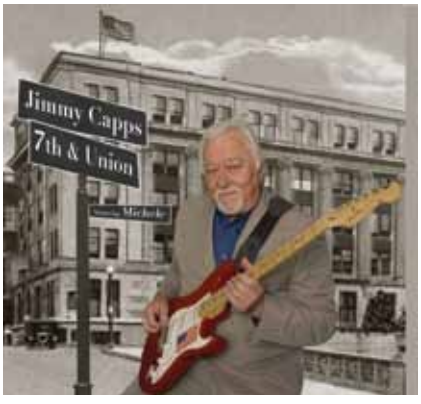
Nashville, Volume 1 closes with Hank Williams's "Picture From Life's Other Side." It's stripped down to the barest essentials: Stuart, his acoustic guitar, and his duet partner Hank III. There's nothing smooth or pretty about this track — not the song itself, nor the performance — but Stuart and Williams find in that grittiness the very essence of the story.

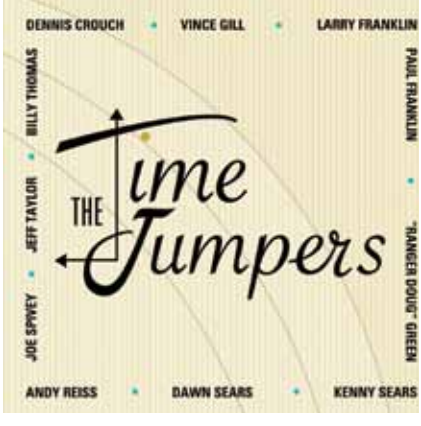
– *Kent Burnside*

continued on page 24

continued from page 23

> "At this point it might be easier to name all the artists Jimmy Capps hasn't worked with —his credits as a *Nashville Cat* would fill many pages."





American PRESS
A Union Label Company
2410 Cruzen Street ★ Nashville, Tennessee 37211
For all your printing needs!
Call us if you or your company needs...
★ Letterhead
★ Envelopes
★ Business Cards
★ NCR Forms
★ Labels
★ Silk Screening
★ Bumper Stickers
★ Lapel Stickers
★ Yard Signs
★ Banners
★ Newsletters
★ Design Work
★ Contract Books
★ Folding
★ Spiral Binding
★ And much more!
615.726.2820 ★ Fax 615.242.2443
info@americanpresslabel.com

JIMMY CAPPS *7th And Union*

At this point it might be easier to name all the artists Jimmy Capps *hasn't* worked with —his credits as a "Nashville Cat" would fill many pages. Yet with all that activity he's managed to produce two new recordings under his own name. (In addition to *7th And Union*, Capps recently released *In Time For Dinner* in conjunction with RFD-TV, where he plays the sheriff on the *Larry's Country Diner* program.)

The title track is a Hank Garland composition, with Hoot Hester on fiddle. It's the kind of jaunty midtempo workout that used to be featured regularly on instrumental country records. Capps sticks to acoustic guitar, and Country Music Hall Of Famer "Pig" Robbins holds down the piano chair.

Many of the songs here are wordless covers of vocal tunes, such as "I'm Beginning To See The Light" and "The Nearness Of You," but Capps also offers some lovely original instrumentals. For "Sunday On The Natchez Trace" he employs both electric and acoustic guitars; Hester is prominently featured on this track as well. The electric guitar work on "Smoky Mountain Time" is outstanding—superbly tasteful, with not a note wasted.

Michele Voan Capps's vocals are featured on six of the songs. Her alto is well suited to the material, mostly classic country-style tracks such as "Take Me As I Am" and the Dottie Rambo inspirational chestnut "Promises, Promises." She even tackles Elton John's "Don't Let The Sun Go Down On Me," but she's strongest on the lighter material such as "Blues For Dixie" and the western swing of "On The Alamo."

All the players are Local 257 members. In addition to those listed, *7th And Union* features excellent performances from Billy Linneman on bass, Beegie Adair and Tim Atwood on piano, and drummers Chris Brown, Gene Chrisman, and Harry Stinson. – *Kent Burnside*

THE TIME JUMPERS *The Time Jumpers*

The Time Jumpers' new self-titled album is an amalgamation of all things country, western, blues and swing. They've released live albums and DVDs in the past but this is their debut studio effort, and worth the wait.

An 11-piece band that plays with the tightness of a small combo, the CD opens with the speedy instrumental "Texoma Bound" featuring the impressive talents of fiddlers Kenny Sears, Joe Spivey and Larry Franklin, guitarists "Ranger" Doug Green, Andy Reiss, and Vince Gill, Paul Franklin on pedal steel, Dennis Crouch on bass, and Jeff Taylor on accordion, whose solos seem to travel the world in just a few bars.

The songs are topnotch and perfectly delivered with sparkling arrangements punctuating every vocal twist and turn of the band's four unique lead singers. Kenny Sears is the Jumpers' onstage MC and his straight ahead country singing on the self-penned "Nothing But The Blues" is ironic in all the right places, echoed by the band's tightly syncopated riffs. Kenny's wife Dawn is the band's secret weapon, and sings with the power of Connie Smith and the heartbreak of Tammy Wynette. She absolutely slays her feature tunes, including "So Far Apart" and "Someone Had to Teach You," as well as singing great harmony along with Spivey and Taylor.

"Ranger" Doug Green, best known as front man for Riders In the Sky, brings his unmistakable cowboy pipes to the fore for two songs, including Johnny Mercer's "Yodel Blues." Vince Gill, who joined the band a few years ago and is obviously content to be an ensemble player and occasional vocalist, sings lead on four songs, including the Jones-worthy country shuffle "The Woman of My Dreams," "New Star Over Texas" and the soon-to-be classic "Three Sides To Every Story."

Whether you've followed them for years during their Monday night residency at the legendary Station Inn, or just discovered them at their new home at Third and Lindsley, this album captures the same immediacy and energy their shows always do. There is no doubt there is always going to be a place for music this real, this swinging, and this country. Kudos to the Time Jumpers for keeping it real – real country, that is. – *Roy Montana* TNM



I want to open this column with a nod to our brother Bruce Bouton, who is stepping down as president of RMA Nashville. I've known Bruce since my early days in Nashville. In addition to many great hours with him in the studio, I've had the privilege of serving with him in RMA and on the executive board of Local 257. For years he has tirelessly given of his time, experience and resources. He has been, and continues to be, a strong advocate in issues that concern all musicians. Thanks, Bruce.

On a Sunday morning several years ago — my first day in town — I arrived at Sound Emporium to see Buddy Emmons overdubbing a solo project for my sole Nashville contact, (great) guitarist Bucky Barrett. During that day I met many established Nashville folks, including a successful commercial voice-over artist named Bob Sanders. Within four days of landing here, I auditioned for — and got — my first gig with an artist, and also did my first Nashville session, all courtesy of Mr. Sanders. In the course of all this, Bob shared with me his perspective on longevity and the biz: "No one owns this thing, we ride it for a while — and we pass it on." It has served me well and I'd like to expand on it a bit.

No one owns this thing

We can all point to the situations and the people who helped us "get there" in our journey. Some were around but for a moment, some remain lifelong friends. Hopefully we can all point to instances where we helped a fellow brother or sister as well. Success in the business isn't something we own, it is something we share in. I think the "ride it for a while" part has ramifications well beyond the obvious timeline of career highlights. Much like a vehicle, your "ride" requires fuel or input and maintenance. Herein is the RMA connection and the crux of this column.

A few years ago, the AFM went through an intense but necessary evolution. Here in Nashville, a group of dedicated members of Local 257 and the RMA invested ten years of time and effort toward creating a more inclusive, flexible and progressive union. Reputations and careers were put on the line with no guarantee of the outcome. This was solidarity at its core, culminating in the Local 257 election of 2008 — the shot heard 'round the Federation. This became the catalyst for sweeping changes within AFM International. The net result of this has been improved accessibility to AFM resources, new and enhanced revenue streams, more flexible scales and an increase in major agreements in film and TV. The AFM agreement with Lionsgate, which includes the show "Nashville," is one recent example.

I view the time invested in all of this as maintenance of the "ride." Through my involvement in RMA I have learned a great deal of anecdotal recording history, been privy to the philosophies and views of many of my recording icons, and have had the opportunity to contribute to the continuum of our amazing musical community.

RMA has a proud, documented history of advocacy for recording musicians. If you are recording, no matter where you perceive yourself to be in the food chain, I would encourage you get involved in RMA either as a member, officer or executive board member.

This brings us to the last part of my friend's advice. Get involved — pass it on!

TNM

DO WE HAVE YOUR CURRENT EMAIL ADDRESS?

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

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

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

HOLIDAY CLOSINGS

AFM Local 257
will be closed for

President's Day,
Feb. 18, 2013,
&
Good Friday,
Mar. 29, 2013.

SYMPHONY NOTES

BY LAURA ROSS



"An orchestra is similar to a sports team; we spend hours getting into peak condition to pull off the fantastic amounts of music required in this job."

When I last wrote, cellist Brad Mansell and I were heading in August to ICSOM's 50th anniversary conference in Chicago, Ill., where ICSOM was first conceived. The first ICSOM Conference was actually held in September 1962 in Cleveland, Ohio. Since the conference, the October issue of *International Musician* featured articles and a cover photo from that historic conference; ICSOM's December issue of *Senza Sordino* will also include an extensive report on the event.

Orchestras under attack

For all the many changes and improvements we had to celebrate, the conference also had to focus on the attacks many orchestras have been undergoing with some of the most despicable tactics targeted at labor — lockouts, cancellation of health benefits, outright lying to the press about the issues, violating agreements — the list goes on and on.

There is no doubt the economy has taken its toll on many businesses and organizations, but belittling the hours, years and decades musicians spend in practice, education and performance to be the best in our field is demoralizing. This is especially so when added to a lockout, with the specter of an entire lifestyle trashed because management demands extreme wage cuts from 30 to 50 percent, and hefty increases to health insurance premium payments.

The final insult is the board and management telling the press they believe college students can fill our places – despite evidence to the contrary. In addition, the salaries of the highest wage earners – music director and executive director positions – if reduced at all (some are seeing increases), are receiving no more than a five to six percent cut. Did I mention music directors make anywhere from $250,000 to over $1 million, and executive directors receive from $200,000 to $500,000 – plus perks – in these orchestras?

An orchestra is similar to a sports team; we spend hours getting into peak condition to pull off the fantastic amounts of music required in this job. We spend hours in practice – rehearsal – to refine each work so we can play together and step in to take over a phrase so seamlessly, that if you weren't there watching it you'd have no idea it wasn't one person or section playing it all. In the end, it all comes down to about two hours and the hope that there will be no fumbles or mistakes.

We are a family — a unit — and when someone new joins us it takes more than a few services to become part of that cohesive unit.

A recent rehearsal brought this home to me as we were playing a very familiar symphony that, surprisingly, was not quite working. There could have been many reasons for this — distance, sound onstage changing depending upon where you sit, watching the conductor versus looking at the notes on the page, and trying to integrate what you are hearing to how and when you need to play. It takes a great deal of skill and familiarity to make adjustments quickly and to blend, which is not something students focus on since their entire college career is spent training to be soloists – this is not for neophytes or the faint of heart. In this case the rest of the orchestra had to sit through multiple repetitions of the same passage as the section got closer together during the passage.

But boards and managers don't want to hear this; they just want to "change the model." Detractors who want to relieve themselves of having to work so hard to balance the budget every year claim musicians are being lazy. Yes, it's hard work to balance a budget. It requires commitment, and a love of the art form has always been imperative. But clearly, one big issue for orchestras under attack is a change in board and management philosophy – gone are the leaders who support orchestras for the love of the art – instead "bean counters," bankers, and others who are used to the for-profit model of doing business have taken over.



D. Wilson Ochoa, Brad Mansell and Judith Ablon present Paul Gunther with a check to support Minnesota Orchestra musicians during their current lockout.

Management and boards seem to believe all you have to do is cut – people, expenses, wages, and benefits – and that will make everything more efficient. The problem is that orchestras, by their very nature, cannot be efficient – it takes a specified number of people to play the repertoire, there are only so many seats in the auditorium, etc. – but still these board members think they have the right answer, and are unwilling to believe otherwise. Someone recently pointed out that imposing a for-profit model on something designed to lose money or break even doesn't make much sense – I couldn't agree more.

The Atlanta Symphony and the Indianapolis Symphony were locked out recently for a number of weeks and finally settled for a reduced orchestra size with weeks, salaries, and benefits cut from the contract. The Chicago Symphony was needlessly forced to strike —albeit briefly — and their financial situation is one of the best supported in the country. Musicians of the Minnesota Orchestra and St. Paul Chamber Orchestra were locked out because they were unwilling to allow for the total annihilation of their contracts. ICSOM has already started Calls to Action to support these orchestras, and ICSOM will continue to be a positive advocate, pointing out all the good things orchestras do for their communities.

It is, however, sobering to realize that it is in this atmosphere that we will be negotiating a successor agreement for the Nashville Symphony this coming spring.

Performances, recording, and orchestra committee actions

The 2012-13 season began with Mahler's *Symphony No. Eight* – also known as the "Symphony of A Thousand," with two choirs, expanded wind and brass sections, and nearly 10 soloists. We had to use the stage extension so everyone would fit! I can finally say I've performed all nine Mahler symphonies, but I'm still waiting to play his unfinished *Symphony No. 10*.

We just completed two CDs of works by Roberto Sierra and Richard Danielpour – the second, I believe, will be something quite special as the repertoire choices and performances were wonderful. We have now started on a new CD of the works of Stephen Paulus, including his *Concerto for String Quartet and Orchestra – Three Places of Enlightenment* that featured NSO's principal strings – Jun Iwasaki, Carolyn Bailey, Daniel Reinker and Anthony LaMarchina.

This same concert also gave our assistant principal strings the opportunity to shine in Haydn's *Symphony No. 31 in D major*, "Hornsignal." Erin Hall and Julia Tanner really rose to the occasion as they performed the extremely difficult solos in the second and fourth movements. I was very proud of all my colleagues that weekend.

Recently, Principal Librarian D. Wilson Ochoa invited Minnesota Orchestra Principal Librarian Paul Gunther to fill in for Librarian Jennifer Goldberg, who was on leave. Gunther, who serves on the ICSOM Governing Board and as moderator for ICSOM's listserv Orchestra-L, was pleased to come to Nashville and said it was interesting to "return to his roots" doing things like marking bowings and assembling music and folders. They say "timing is everything" — musicians voted to contribute to ICSOM's Call to Action for the musicians of the Minnesota Orchestra on Oct. 30, and that day Orchestra Committee Chair Judith Ablon, along with Brad Mansell and Wilson Ochoa, presented Gunther with a $3,000 check from the Nashville Symphony Players' Assembly Fund.

The orchestra was in the pit for both *Madame Butterfly* and the ballet *Sleeping Beauty*, the final performance of which was followed by our annual Day of Music performance less than two hours later. By December we will have performed five Classical Series, three Pops Series, two Pied Pipers, numerous Young Persons Concerts, a benefit for the Rescue Mission, three weeks of *The Nutcracker*, Handel's *Messiah* — this year the orchestra splits in the final week only, so many of us will perform both productions — and a number of special concerts and runouts.

Following a two-week vacation we'll be jumping right back into the thick of things with a most ambitious concert that includes Mozart's *Symphony No. 39* and Richard Strauss' *Till Eulenspiegel* and *Don Juan* – and that's just the first week. It's an adventurous season; I hope you'll find time to join us. TNM

UPCOMING
AT THE
SCHERMERHORN

SunTrust **Classical Series**

March 14-16	**THE RED VIOLIN**
March 28-30	**LORD OF 'THE RING'**
April 18-20	**MOZART'S PIANO MASTERPIECE**
May 2-4	**DEBUSSY & BRAHMS**
May 9-11	**MENDELSSOHN'S 'ELIJAH'**
May 30- June 1	**TITANS**

Bank of America **Pops Series**

March 7-9	**RANDY TRAVIS**
April 4-6	**PINK MARTINI**
May 23-25	**CIRQUE MUSICA**

Jazz Series

April 12 | **WAYNE SHORTER QUARTET WITH THE NASHVILLE SYMPHONY**

Organ Recital

April 14 | **ORGAN RECITAL WITH CAMERON CARPENTER**

Special Events

March 22	**CHICK COREA & BELA FLECK**
April 25	**B.B. KING**

The Ann & Monroe Carell Family Trust **Pied Piper Series**

April 13 | **UNDER THE SEA**

Nashville Symphony

BUY TICKETS:
615.687.6400
NashvilleSymphony.org

Mention promo code AFM for 10% off tickets!
**some exclusions apply*

BY AUSTIN BEALMEAR



"...as soon as I put on disc one, track one, I was struck by a hip-shaking memory of some great live fusion music from the early '70s."

Jeff Coffin & the Mu'tet Live!

Ear Up Records

Ordinarily I don't care for reviews that start by comparing the music to some other artist. But as soon as I put on disc one, track one, I was struck by a hip-shaking memory of some great live fusion music from the early '70s. The basic formula was to put a monster drummer and bass man on stage, kick off a killer funk groove, dispense with old-fashioned chord changes, and let everyone improvise over the groove until the music reached a peak of emotional intensity. To also create something that remained musically interesting required the best musicians, and this is exactly where Nashville reedman Jeff Coffin begins.

The two-CD set of all originals starts with "Tag," which I assume is a reference to a free improvisation where the players cue off of each other to vary the direction of the piece. Drummer Jeff Sipe and electric bassist Felix Pastorius are the two monsters who kick off the opening groove of "Tag" and remain the rhythm section throughout.

Trumpeter Bill Fanning, now living in New England after a few years in Nashville, is the other horn on all tracks. Guests included Kofi Burbridge on piano and flute, guitarist Mike Seal, and keyboardist Chris Walters. The music comes from three live sessions in 2010 and 2011. The sound is consistent and well balanced although a couple of trumpet solos seem a bit under-recorded to me.

Track two is a slow groove ballad called "Al's Greens." Track three is an up-tempo fusion jam with either Coffin or Burbridge doing the flute solo, and Coffin taking the final improv on "electrosax," a synthesized tenor sound that is way hipper than the old Varitone electric sax sound. Track four is a kind of space ballad with some very attractive horn lines and nice piano solo by Burbridge.

The second disc starts with another fusion rave-up called "The Mad Hatter Rides Again" — maybe a reference to the "mad" time signature changes in the head — giving Coffin a good work out on alto. The whole band cooks under another dynamic Burbridge keys solo before Bill Fanning takes over on "space trumpet" – some electronic arrangement that gives Fanning a lower brass sound, like the old bass trumpet of Cy Touf — but allows him to rip off a fast virtuoso solo.

Track two is a local favorite of Coffin's, "Move Your Rug," that hits a second line groove in 13/8 before settling into a more biped friendly four. Track three, "L'Esperance" is fusion-meets-Lawrence-of-Arabia where Coffin on soprano and Fanning on muted trumpet develop fierce and exotic sounding solos before Pastorius and Coffin take over for a long rhythm jam. "Tall and Lanky" is the perfect title for the loose-rhythm second-line set closer where bass, keyboard, trumpet, tenor, and drums all get their say before repeats of the catchy head end the parade.

Jeff Coffin and Jeff Sipe: *Duet*

Compass Records

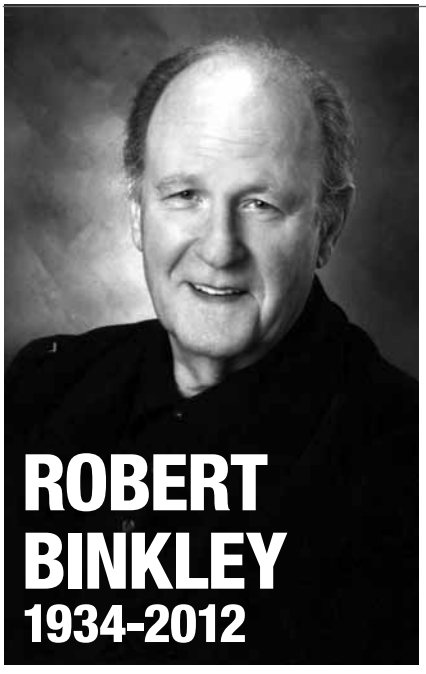
There was a time when music like this would be considered experimental and very risky in terms of record sales — called jazz just because no one knew what else to call it. With access to world music of all kinds given us by digital technology and the Internet, perceptions about music that is cool to listen to has certainly changed, although earning an adequate living from creative music remains a challenge for most musicians.

Coffin's *Duet* CD is music without category, made by two musicians who have "big ears" — as the beboppers used to say — and years of performing experience across a vast range of genres.

Recorded on three successive nights, the music at first seems a telepathic and totally improvised set of duets between drums, percussion and a variety of reed instruments. Forget the screaming chaos of most 1960s "free jazz." These musical conversations are poetic and meditational — a gentle and intimate playground of sound — and both players' instrumental virtuosity creates enough detail and surprise to bear repeated listening.

Perhaps drawing inspiration from exotic music forms like the Hindustani system from Northern India, where the focus is often a virtuoso improvisation between a lead instrument and a drummer, these duets sound so thoughtful, I'd resist assuming they were totally spontaneous. It is more likely they are based on a mood, a scale, a rhythm, or some idea arrived at by previous playing. Coffin further recalls the East by including in his reed arsenal a nasally instrument that sounds like the Indian shehnai.

The album's sound is clear enough to hear even the faintest tapping on Sipe's cymbals. You can check out both projects (plus a brand new Mu'tet CD) at **jeffcoffin.com** TNM



ROBERT BINKLEY
1934-2012

Nashville Musicians Association life member Robert Binkley died Oct. 5, 2012, at his home following a long illness. Binkley was a composer, musical director and tenor vocal soloist who also played clarinet and saxophone. He joined AFM Local 257 in 1973, and was a soloist at various churches in Nashville including St. George's Episcopal, Westminster Presbyterian, West End United Methodist, First Lutheran, and Vine Street Christian, where he served 25 years as choir director.

Binkley received his Master of Music degree from Peabody College and continued post-graduate studies at Juilliard School of Music in New York City. He served in the U.S. Army Reserves in Georgia, where he established the Ft. Benning, Ga., Infantry Chorus, which became known as a showcase for visiting dignitaries.

In 1963 Binkley became a faculty member at Donelson High School, where he started one of the first madrigal groups in the Southeast. In 1966 he was awarded the Outstanding Young Music Educator award, and served as clinician at the University of Tennessee workshops, and adjudicated undergraduate scholarship auditions at the University of Cincinnati College-Conservatory of Music.

As a director and conductor, he worked on a Grammy-award winning album, Kathy Mattea's *Good News*, directed the chorale on a National Geographic album, *An American Christmas*, and conducted *I Hear America Singing* at Opryland USA. He was also the director of the Nashville Youth Symphony Chorus, and served for over a decade as choir director at City Road United Methodist Church in Madison.

Mattea, who studied voice for many years with Binkley's wife Phoebe, spoke about their friendship. "Bob had a huge voice! And a big personality. I can remember many a Wednesday afternoon, visiting with him before my regular voice lesson with Phoebe, him watching the clock and letting her know it was time for the next student. "PhoeBEEEEE!" he would yell — except it was more like a great crescendo from a masterful voice than anything that resembled a 'yell.' It was stunning, and it was really beautiful.

He had a great sense of humor, even up to his last days. A subtle lift of the eyebrow and a twinkle in his eye could make me nearly fall on the floor with laughter, and he never lost that. I feel fortunate to have known him, and their whole family. He touched and enriched a lot of people's lives."

Binkley was preceded in death by his parents, Edwin Lee and Lillian Carter Binkley, and one sister, Juanita Ramzel. Survivors include his wife of 52 years, Phoebe Knox Binkley, one son, Edward Binkley of Waunakee, Wis., one daughter, Carolyn Knox Binkley of Nashville; one brother, Benjamin F. Binkley of Louisville, Ky., two grandchildren; and extended family Jenny Lynn Lane of Lebanon, Tenn.

A celebration of life was held Oct. 12 at Vine Street Christian Church. In lieu of flowers, donations may be made to Alive Hospice in Nashville, Vine Street Christian Church, or a charity of choice.

FARRELL MORRIS
1938-2012

Life member Farrell Morris died at home on Oct. 4, 2012 at age 74. Morris was a percussionist who performed with the Nashville Symphony Orchestra and also had a lengthy career playing sessions for many prominent artists.

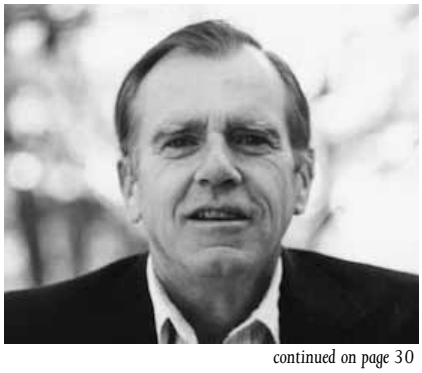
Born to the late Billy Price and Jo Francis in Waxahachie, Texas, Morris played with the Houston Symphony Orchestra before moving to Nashville in 1965, and teaching at Peabody College. One of the most recorded percussionists in history, his studio career spanned decades, and included work with numerous artists like Dan Fogelberg, Kris Kristofferson and Mickey Newbury, as well as Johnny Cash, George Jones, Kenny Chesney, and J.J. Cale. His percussion playing also appears on records by Neil Young, Jimmy Buffett, Ray Stevens, Reba McEntire, Garth Brooks, and countless others.

Morris also taught at the Blair School of Music, and after his retirement from the music business he worked as a visual artist, exhibiting at Nashville's Local Color Gallery, and also in Las Vegas, Dallas and Louisville. Morris was also an avid hockey fan.

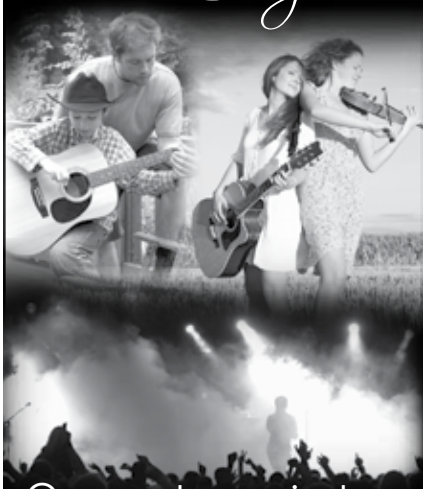
Bill Wiggins, Principal Timpanist of the Nashville Symphony Orchestra and Associate Professor of Timpani and Percussion at the Blair School of Music of Vanderbilt University, said "Farrell was my inspiration, teacher, mentor, colleague and friend. Without his influence I don't believe that I would have had the wonderful life and career in music that I have enjoyed. I miss his presence beyond words."

Morris was preceded in death by his brother, Bob Morris. Survivors include his wife of 40 years, Bobbe Tice Morris; two sons, Tice Feldman and Leland Morris; two daughters, Kelly Vachon and Trey Webber; and one sister, Martha Lynn Harper; as well as several grandchildren and numerous close relatives and friends.

In lieu of flowers, the family asks that donations be sent to The Nashville Jazz Workshop, 1319 Adams St., Nashville, Tenn., 37208, or the American Cancer Society. A celebration of life was held Nov. 18 at the Rotunda of the Wyatt Center at Peabody College.



continued on page 30

A Funeral Is not a Day in a Lifetime.
It is a Lifetime in a Day.

Our country music stars have fans visiting from all over the world.
CALL (615) 823-5010 TODAY
To reserve your place with the stars.
FAMILY LEGACY
HARPETH HILLS
Memory Gardens Funeral Home & Cremation Center
HENDERSONVILLE
Memory Gardens & Funeral Home
WEST HARPETH
Funeral Home & Crematory
CRESTVIEW
Funeral Home, Memory Gardens & Cremation
ROBERTSON COUNTY
Memorial Gardens
JOELTON HILLS
Memory Gardens
SUMNER
Memorial Gardens

FINAL NOTES

continued from page 29



COEBURN "COPE" MCDANIEL 1935–2012

Coeburn "Cope" McDaniel, 84, died Oct. 14, 2012. The life member of Nashville Musicians Association played several instruments, and joined the local in 1971. He was also a member of the South Haven Baptist Church.

He was preceded in death by his first wife, Shirley McDaniel. Survivors include his wife, Irene Page-McDaniel; two sons, Shawn and Coebie McDaniel, one brother, Derrell McDaniel; five grandchildren, ten great-grandchildren, and six great-great-grandchildren.

Funeral services were held Oct. 17 at Robertson County Funeral Home, with burial at Robertson County Memorial Gardens.

LOUIS D. NUNLEY, SR. 1931–2012

Louis D. Nunley, Sr., died Oct. 26, 2012. He was a life member of the Nashville Musicians Association, and first joined the local in 1968. Nunley was an arranger and vocalist, and a member of both *The Anita Kerr Quartet* and The Jordanaires, some of the most recorded voices in music, and a large part of what became known as The Nashville Sound.

Nunley was born in Sikeston, Mo., to Ada Alberta Eaker and Alvin Nunley, Sr. In 1948 he moved to Nashville to attend David Lipscomb College, where he graduated in 1952 with a degree in mathematics. He made his first commercial recordings here in 1949. The Anita Kerr Quartet won two Grammys in 1965; they first gained notoriety after winning the *Arthur Godfrey Talent Scouts Show* in 1956. For more than four decades Nunley — a baritone — collaborated with the Jordanaires, who also won a Grammy in 2002; he became their arranger in 2000.

Nunley worked as a vocalist from the '50s until his retirement in 2010, and recorded with hundreds of artists over the decades of his career, including Willie Nelson, Jim Reeves, Roy Orbison, Dolly Parton, Mandy Barnett, and Glee's Kristin Chenoweth. He also worked on many commercials, movie and television soundtracks and appeared on numerous national television shows and specials.

Nunley's friend and fellow singer Jim Ferguson commented on his contribution to the Nashville music community. "Louis contributed for years through his membership in Local 257 of the American Federation of Musicians, but my experience with him was through AFTRA. He joined the American Federation of Television and Radio Artists Feb. 4, 1958, and soon petitioned AFTRA National to grant a charter establishing a Nashville Local. That charter was granted on Nov. 6, 1961. Louis served the Nashville AFTRA local as its president and spent many more years on its board of directors. He also spent 25 years on the AFTRA National Board of Directors, including a stint as a national vice president.

Through the years Louis mentored many young performers who were new to Nashville's music scene, including me. He never exhibited any air of superiority, though he certainly was superior to most of us as a studio singer and arranger. He quietly instilled in us the value of our contributions and the expectation of fair compensation for our work. Louis held high standards for



LOUIS NUNLEY (FAR RIGHT) PICTURED WITH THE ANITA KERR QUARTET AND ARTHUR GODFREY.

quality and dedication to the music and the music business that he loved dearly. We will all miss him very much."

In addition to his parents, Nunley was preceded in death by one sister, Verna Nunley McKee, and one brother, Alvin Nunley, Jr. Survivors include his wife of 61 years, Mary Ann Fluty Nunley; two sons, Louis D. Nunley, Jr., and Lee Thanning Nunley; one sister, Jean Nunley Dennison; and numerous nieces, nephews, great-nieces and great-nephews.

A celebration of life service was held Nov. 1 at Woodlawn Funeral Home and officiated by Amanda Chappell Armstrong, with interment in Woodlawn Memorial Park.

WILLIE ACKERMAN
1939–2012



Drummer Willie Ackerman, age 73, died Dec. 13, 2012. A lifelong resident of Nashville, he was born May 1, 1939 to Sam and Corinne Ackerman. He was a life member of AFM Local 257 and a member of the executive board for many years.

He became a professional musician at 17, and joined the Nashville Musicians Association in 1959. He was a staff drummer for the Grand Ole Opry, RCA Studios, and Hee Haw and recorded with many artists including Patsy Cline, Loretta Lynn, George Jones, Marty Robbins, Willie Nelson, Waylon Jennings, Ray Price, Louis Armstrong, Faron Young, The Osborne Brothers, Chet Atkins, Jerry Reed, Roger Miller, Ray Stevens, Charlie Pride and Charlie McCoy.

Ackerman played on numerous hit records, such as "El Paso," "Just Walk On By," "Amos Moses," "The Grand Tour," "Wings of a Dove," "Ahab the Arab," and many others.

Ackerman was a member of the Church of Christ, and was also active in local politics and law enforcement. He retired as a deputy sheriff of Davidson County. His son Trey said that after two careers that spanned several decades, "Willie truly lived out his belief that, 'every drummer ought to drive a police car.'"

He was preceded in death by his parents and one sister, Emma Mai Miller. Survivors include three sisters, Helen Demonbreun, Sammie Guthrie, and Frankie Corinne Boyte of Nashville; one brother, John Robert Ackerman of Ashville, N.C., two daughters, Kelly Ackerman of Boise, Idaho, and Angela Pardaen of San Antonio, Texas; one son, Trey Ackerman, of Nashville; and seven grandchildren.

Funeral services were held Dec. 17 at Marshall-Donnelly-Combs Funeral Home with burial at Springhill Cemetery.

WILLIAM "BILL" CARLISLE JR.
1942–2012

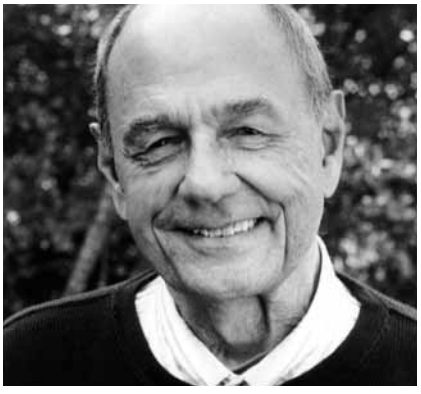


William "Bill" Carlisle Jr., 70, of Louisville, Ky., died Dec. 1, 2012. He was a guitar and banjo player, and in the '60s became a member of the Carlisles, his father "Jumpin'" Bill's successful band. The Carlisles were frequent performers on the Grand Ole Opry, and toured as well.

Carlisle joined the Nashville Musicians Association in 1963, and was a life member of the local.

Survivors include his wife, Merry June, two sons, Bill Carlisle III and Clifford Spence Carlisle, and one daughter, Robin Ott. Services were held at the Madison Church of Christ in Nashville Dec. 11.

JOHN LANE DENSON III
1923–2012



John Lane Denson III, 89, an Episcopal clergyman, local writer and trumpet player, died Nov. 21, 2012. He served in the Navy as an aviator during World War II, and held two degrees from the University of Texas. He was a member of the founding class of the Episcopal Theological Seminary of the Southwest.

Denson came to Nashville as rector of Christ Episcopal Church in 1965, where he founded the Storefront Ministry, later known as the Campus for Human Development. He also served as rector of St. John's Episcopal Church in Old Hickory, and was also director of development for the Vanderbilt School of Engineering. Denson served as convener for the Diocese of Tennessee Clericus, chair of the Diocesan Coalition on Alcoholism and Other Drugs, among many others. After his retirement he continued to serve as an interim chaplain and rector at other local churches in the area.

The lifelong trumpet player joined the Nashville Musicians Association in 1989, and was a founding member of the Establishment, a Nashville 1940s-style jazz band, and was a member of the Monday Night Jazz Band.

Denson was preceded in death by a son, William Brewster, his brother, Dr. Thomas Charles Denson, and one grandson. Survivors include his wife, Caroline Stark, two sons, John Lane IV and Scott Thomas, and one daughter, Ann Milstead; and six grandchildren.

A requiem eucharist was celebrated Nov. 26 at Christ Church Cathedral. In lieu of memorials, the family asks that friends extend an act of kindness to someone in need. TNM

LOCAL 257 MEMBERS:

Please check to see that your
FUNERAL FUND BENEFICIARY
is listed correctly,
and up to date.

We can't stress the importance of this enough.

Your loved ones are counting on you.

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

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

NEXT MEMBERSHIP MEETING

Tuesday, February 26, 2013
George Cooper Rehearsal Hall

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

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

NEW RECORDING SCALES in effect Jan. 13, 2013

The following scales have increased for 2013. Health & Welfare (H&W) payment will remain $24.00 for the 1st session of the day. Each additional session the same day is $19.00. Pension amount will remain at 11.99 percent of scale wages only.

MASTER SESSION (3 hours)

Scale Wages	H&W	Check Amounts per Musician		Pension *(per session)*
Leader 786.86	$24.00	$810.86 *(1 session)*	$1616.72 *(2)*	$94.34
Sidemusician 393.43	$24.00	$417.43 *(1 session)*	$829.86 *(2)*	$47.17

MASTER – SPECIAL SESSION (1.5 hours)

Scale Wages	H&W	Check Amounts per Musician		Pension *(per session)*
Leader $519.34	$24.00	$543.34 *(1 session)*	$1081.68 *(2)*	$62.27
Sidemusician $259.67	$24.00	$283.67 *(1 session)*	$562.34 *(2)*	$31.13

LOW BUDGET MASTER SESSION (3 hours)

Scale Wages	H&W	Check Amounts per Musician		Pension *(per session)*
Leader $442.04	$24.00	$466.04 *(1 session)*	$927.08 *(2)*	$53.00
Sidemusician $221.02	$24.00	$245.02 *(1 session)*	$485.04 *(2)*	$26.50

Please refer to the Local 257 website www.nashvillemusicians.org for additional rates changes for overtime, doubles and premium amounts. Limited Pressing and Demo rates will remain the same.

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
Robert E Binkley	03/30/1934	04/02/1973	10/05/2012	Y
William Toliver Carlisle, Jr	08/09/1942	07/02/1963	12/01/2012	Y
John Lane Denson	02/04/1923	11/17/1989	11/21/2012	
Coeburn McDaniel	11/15/1935	05/24/1971	10/14/2012	Y
Farrell Morris	06/17/1938	04/29/1965	10/04/2012	Y
Louis D Nunley	10/15/1931	06/24/1968	10/26/2012	Y
Arthur M Oliver	03/29/1925	06/30/1993	11/05/2012	Y
William Paul Ackerman	05/01/1939	07/22/1959	12/14/2012	Y

NEW MEMBERS

8 Ball Aitken
(Gregory Andrew Aitken)
VOC GTR
907 Goodbar Dr
Nashville, TN 37217
Cell (424) 644-5382
Hm (615) 360-9591

Benjamin Brent Anderson
(Brent Anderson)
C/O Decosimo/Vaden
1600 Division St Suite 225
Nashville, TN 37203

Margrethe Bjoerklund
(Maggie Borklund)
PST GTR KEY
1611 42nd Ave E
Seattle, WA 98112
Cell (452)-145-1973
Hm (452)-145-1973

Shawn P. Byrne
GTR VOC
125 Lea Ave
Nashville, TN 37210
Cell (615) 480-4767

Adam Charles Malcolm Clark
MDN GTR
C/O Fbmm
PO Box 340020
Nashville, TN 37203-0020

Ashley Ira Jarvis Clark
FDL VOC MDN GTR
C/O Fbmm
PO Box 340020
Nashville, TN 37203-0020
Cell (310) 961-0210

Austin Joseph Clark
GTR DBR
C/O Fbmm
PO Box 340020
Nashville, TN 37203-0020
Cell (615) 870-9314

Jamie Dailey
5721 Edmondson Pike Unit 402
Nashville, TN 37211

Ian William Folsom
PRC
1606 Hwy 76
Adel, GA 31620
Hm (229) 300-1739

Nick R Forchione
DRM GTR PIA
533 Church St #128
Nashville, TN 37219
Cell (323) 717-6161 Hm (615) 686-6498

Arnold Samuel Gottlieb
BAS TBA EUP
718 Thompson Ln Ste 108-310
Nashville, TN 37204
Cell (917) 575-5435

Adrienne Harmon
(Adrienne Watkinson)
VLN
372 Pascoe Ave. Apt. #1
Bowling Green, KY 42101
Hm (207) 522-9949

Josh Todd Hawkins
PIA GTR SYN
7952 Poplar Creek Rd
Nashville, TN 37221
Cell (865) 640-4920

Phillip Lee Hines
(Lee Hines)
PRC DRM CGA DJE
1329 Quail Valley Rd
Nashville, TN 37214
Cell (304) 553-3158

Michael Patrick Holland
PRC XYL TMP
3133-C Long Blvd.
Nashville, TN 37203
Cell (316) 300-5045

Kenny Wayne Hoye
(Ken Hoye)
ORG KEY ACC
2464 Coach Whip Terrace
Clearwater, FL 33765
Cell (727) 458-7797
Hm (727) 726-1202

Heather Dawn Humphrey
CEL
6711 Burlington Ave N
St Petersburg, FL 33710
Cell (727) 512-6201
Hm (727) 381-2147

Jeremiah Wayne Johnson
GTR
1310 Promise Land Rd
Charlotte, TN 37036
Cell (615) 403-3583

Peter B Keeble
DRM PRC
P O Box 864
Sewanee, TN 37375
Cell (931) 691-1088 Hm (931) 598-0838

Kathryn Ladner
PIC FLT
Apt C-8
112 Acklen Park Dr.
Nashville, TN 37203
Hm (206) 719-1856

Brooke Waggoner Odum
(B-Was Touring, Inc)
PIA VOC
4500 Wyoming Ave
Nashville, TN 37209
Cell (615) 497-5175

Marco Pinna
GTR
2609 Erin Lane
Nashville, TN 37221
Cell (615) 618-3695

Peter Michealson Pisarczyk
(Peter Keys)
PIA ORG SYN BAS DRM GTR
5129 Lana Renee Ct
Hermitage, TN 37076
Cell (415) 328-2609

Tom Richards
(Tom Richards)
BAS
329 Ford Rd
Howell, NJ 07731-2425
Cell (732) 966-3385 Hm (732) 363-1988

Cale Martin Richardson
GTR KEY VOC BAS
1305 Texas Oaks Cove
Austin, TX 78748
Cell (806) 777-6252

Lillie Mae Rische
FDL GTR MDN VOC
300 Elmington Ave
Nashville, TN 37205
Cell (256) 616-7480

Steve Romero
DRM SAX
8536 E Tiger Lane
Lexington, IN 47138
Cell (812) 599-7669 Hm (812) 794-1170

Thomas Schneider
VOC BAS GTR PIA
6937 Highland Park Dr
Nashville, TN 37205
Cell (210) 875-2225

Samantha Jo Serum
VOC
1310 Promise Land Rd
Charlotte, TN 37036
Cell (615) 504-3299

David Patrick Stroud
DRM
500 Paragon Mills Rd. #N5
Nashville, TN 37211
Cell (773) 556-5850

Jesse Tucker
GTR BAS VOC SAX
160 Plum Nelly Circle
Brentwood, TN 37027
Hm (615) 618-5985

David Emery Webb
BAS VOC
809 Stonebrook Blvd
Nolensville, TN 37135
Hm (615)-308-9893

Lewis Bryant Wells
PIA KEY
2000 Old Greenbrier Pk
Greenbrier, TN 37073
Cell (828) 485-6749

Cory Manning Younts
MDN PIA GTR HRM BJO DRM
206 51st Ave N
Nashville, TN 37209
Cell (615) 504-0368

Michael James Zimmerman
(Mike Zimmerman)
DRM
7433 Harrow Drive
Nashville, TN 37221
Cell (615) 519-0621

REINSTATED

Vincent R Ciesielski
Melvin Clifford Downs, III
Joseph Halterman, Jr
Jason Howard Anderson
Paul Jefferson Jaqua
Leslie Lee Jewell
Gail Rudisill Johnson
Craig Dwayne Koons
Sonny Lemaire
Blair Kent Masters
Brian Keith Nutter
Justin Clay Perry
G Leigh Reynolds
Jimmie Rodgers Snow
Gary Lee Tussing
Darrin Lee Vincent
Michael Scott Webb
Dan Edward Williams

RESIGNED

Bird Aitken
Kelly E. Cornell
James Grosjean
Michael J Johnson
Michael R Lancaster
Lynette Mayfield
Holly E. Mulcahy
Michael James Nielsen
John Darren Osborn
Benjamin Franklin Polk
Jack Earl Ritzman , III
Patricia Christina Rudisill
Daniel Jacob Schwartz
Jocelyn J Sprouse
Michael Vargo
Keith A. Zebroski
Jeanette M Zyko

EXPELLED

Jennifer Leigh Griffith
Mark Oliverius

DO NOT WORK FOR

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

TOP OFFENDERS LIST

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

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

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

UNPAID CONTRACTS AND PENSION

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

UNPAID PENSION ONLY

Audio RX
Jimmy Collins
Comsource Media/Tommy Holland
Conchita Leeflang/Chris Sevier
Ricky D. Cook
Coyote Ugly/Jeff Myers
Data Aquisition Corp./Eric Prestidge
Derrin Heroldt
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
Honey Tree Prod.
Engelbert Humperdinck
In Light Records/Rick Lloyd
Little Red Hen Records/Arjana Olson
Malaco
Pete Martinez
Maverick Management Group
Mike Ward Music (pension/demo signature)
Joseph McClelland
Tim McDonald
Joe Meyers
Missionary Music
Jason Morales (pension/demo signature)
O Street Mansion
OTB Publishing (pension/demo signature)
Tebey Ottoh
Reach Ministries
Ride N High Records
Ronnie Palmer
Barry Preston Smith
Jason Sturgeon Music
Nathan Thompson
Veritas Music/Jody Spence
Roy Webb
Write It Lefty/Billy Davis
Michael Whalen

AFM NON-SIGNATORY PHONO LIST

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

604 Records
Heaven Productions
Hi Octane Records
Stonebridge Station Entertainment
Straight Shooter Music

What Do All of These Musicians Have In Common?





Vince Gill
Bela Fleck
Earl Scruggs
Taylor Swift
Duane Eddy
Rick Derringer
The Kings of Leon
Tommy Emmanuel
Willie Weeks · Alabama
Parachute · Dolly Parton
The Nashville Symphony
Keith Urban · Brent Mason
Trisha Yearwood · Jim Horn
Peter Frampton · Loretta Lynn · Ricky Skaggs · Leon Russell
Kirk Whalum · Hank Williams III · Rob Ickes · John Prine · John Oates
Delbert McClinton · Sugarland · Bob Babbitt · Roy Wooten · Chris Thile
Alison Krauss · Dierks Bentley · Edgar Meyer · Sam Bush
Jeff Coffin · Charlie McCoy
The Del McCoury Band
Warner Hodges
Kris Kristofferson
Kenny Chesney
Buddy Emmons
Jimmy Buffett
Jerry Douglas
Dan Tyminski
Larry Carlton
Lyle Lovett
Jimmy Hall
Janis Ian
Billy Cox



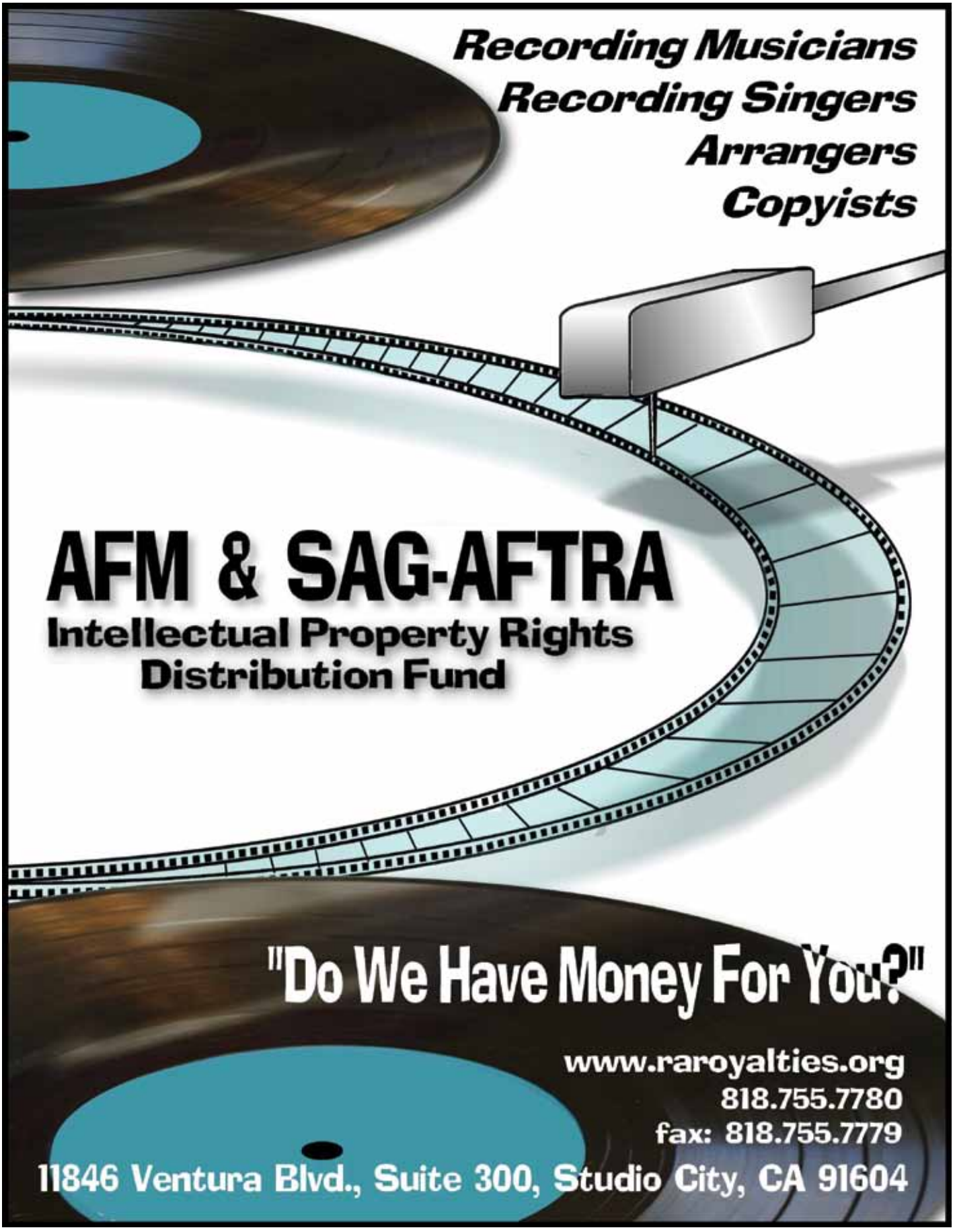


They are all members of

AFM Local 257

Nashville Musicians Association
AFM Local 257
Unity • Artistry • Harmony • Diversity

Shouldn't YOU belong too?
Find out more at www.nashvillemusicians.org!


Recording Musicians
Recording Singers
Arrangers
Copyists
AFM & SAG-AFTRA
Intellectual Property Rights
Distribution Fund
"Do We Have Money For You?"
www.raroyalties.org
818.755.7780
fax: 818.755.7779
11846 Ventura Blvd., Suite 300, Studio City, CA 91604