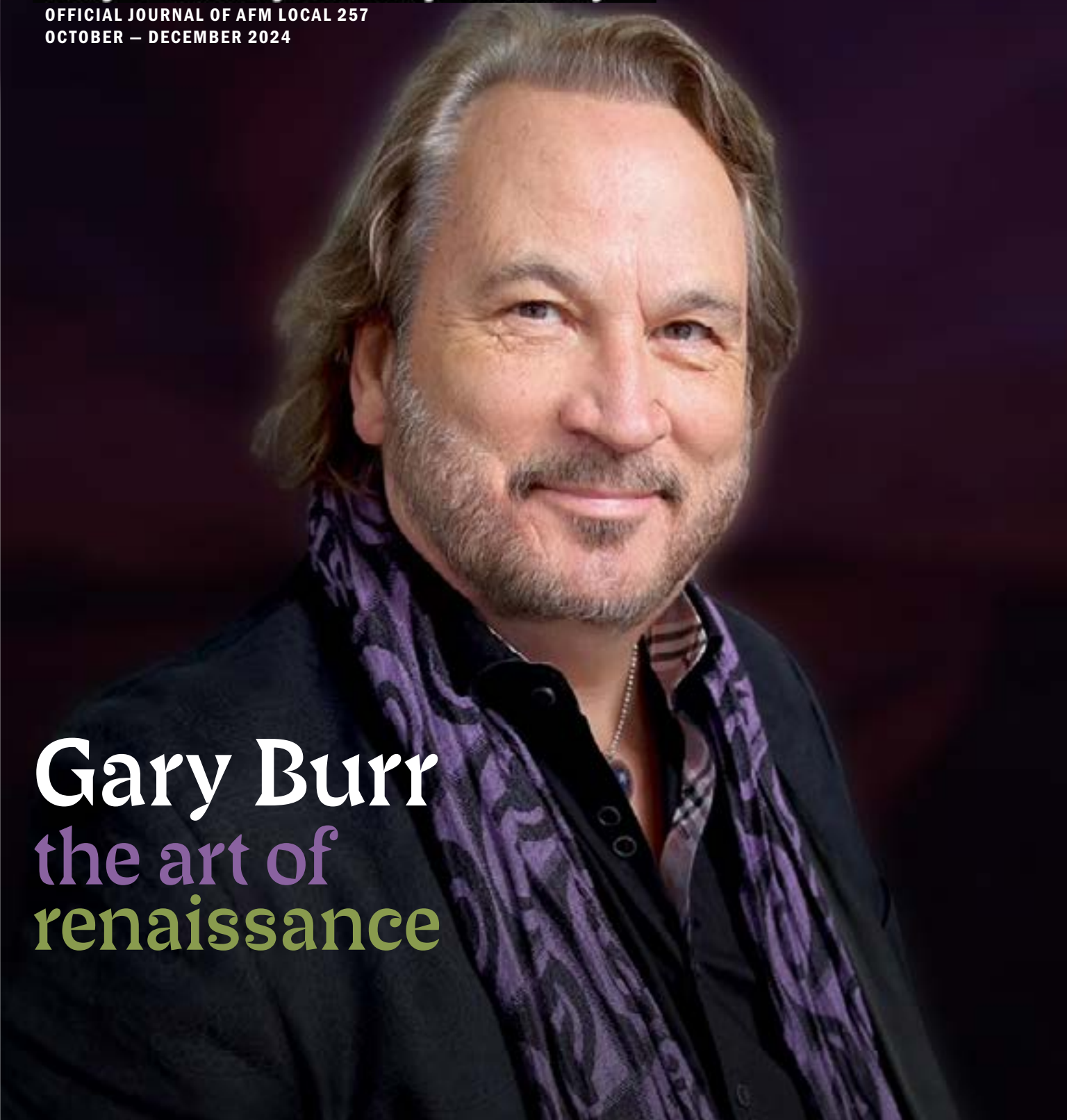
The Nashville Musician
Unity • Harmony • Artistry • Diversity
OFFICIAL JOURNAL OF AFM LOCAL 257
OCTOBER — DECEMBER 2024

MEMBERSHIP MEETING
NOV. 12 AT 6 P.M.
ZOOM/IN PERSON



Gary Burr
the art of renaissance

NASHVILLE
AMPLIFIER SERVICE
since 1996

EXPERT AMPLIFIER REPAIR
restoration and modification

amprepair.com

2616 Grandview Ave. Nashville, TN 37211 615.750.5726



Official Journal of the Nashville Musicians Association, AFM Local 257 | OCTOBER – DECEMBER 2024

4 **ANNOUNCEMENTS** Details on the upcoming member meeting Tuesday, Nov. 12, on Zoom, and also in person at Local 257. The meeting will include a vote on the proposed 2025 annual dues, as well as reports from the president and secretary-treasurer, and other important information.

6 **STATE OF THE LOCAL** Dave Pomeroy talks about the power of music, protecting your intellectual property rights, and pays tribute to Roger Spencer and Lori Mechem's work with the Nashville Jazz Workshop.

7 **BETWEEN THE NOTES** Secretary-Treasurer Will Barrow talks about expanding the circle, and how you can help bring new members into Local 257.

8 **NEWS** Updates on the annual For Those We Lost fundraiser, the IEB's strategic planning sessions, and results from the historic Nashville music census.

10 **HEARD ON THE GRAPEVINE** The comings and goings of Local 257 members.

12 **GALLERY** We recognize member milestones as well as other events and honors.

18 **COVER STORY: GARY BURR** Warren Denney talked to Gary Burr about the award-winning songwriter's amazing career, which includes turns as artist, musician, and author of a brand-new novel — *Reunion*—a world where the Beatles did get back together.

24 **REVIEWS** We review two live concerts — Steve Earle at the Ryman, and Pat Coil at Nashville Jazz Workshop.

26 **SYMPHONY NOTES** Symphony steward Mindy Whitley discusses the operational systems at play in the orchestral workplace.

27 **JAZZ & BLUES** Austin Bealmear offers an update on local jazz and blues.

28 **FINAL NOTES** We bid farewell to Duane Eddy, Buzz Cason, Wayne Hobbs, Jim Mills, and Ray Kirkland.

32 **FINANCIALS**

33 **MEMBER STATUS**

34 **DO NOT WORK FOR LIST**







The Nashville Musician
Unity • Harmony • Artistry • Diversity

OFFICIAL QUARTERLY JOURNAL OF THE
NASHVILLE MUSICIANS ASSOCIATION
AFM LOCAL 257

PUBLISHER Dave Pomeroy
EDITOR Will Barrow
MANAGING EDITOR Kathy Osborne
ASSISTANT EDITOR Leslie Barr
CONTRIBUTING WRITERS Austin Bealmear, Warren Denney, Melinda Whitley, Roy Montana, Kathy Osborne, Dave Pomeroy

CONTRIBUTING PHOTOGRAPHERS Dave Pomeroy, Mickey Dobo

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

LOCAL 257 OFFICERS
PRESIDENT Dave Pomeroy
SECRETARY-TREASURER Will Barrow

EXECUTIVE BOARD Jerry Kimbrough, Alison Prestwood, Biff Watson, Laura Ross, Rich Eckhardt, Tom Wild, Jonathan Yudkin
EXECUTIVE BOARD ALTERNATES Paul Ossola, Casey Brefka

HEARING BOARD Michele Voan Capps, Tiger Fitzhugh, Teresa Hargrove, Kent Goodson, Sarah Martin McConnell, Dave Moody, Ellen Angelico

TRUSTEES Bruce Radek, Biff Watson

SERGEANT AT ARMS Steve Tveit

NASHVILLE SYMPHONY STEWARD Melinda Whitley

OFFICE MANAGER Savannah Ritchie

ELECTRONIC MEDIA SERVICES DIRECTOR Billy Lynn

RECORDING/ELECTRONIC MEDIA Paige Conners, William Sansbury, Cassandra Tormes, Alona Meek

DIRECTOR, LIVE/TOURING DEPT. AND MPTF COORDINATOR Leslie Barr

MEMBERSHIP Michael Minton, Brittany Evers

@2024 Nashville Musicians Association
P.O. Box 120399, Nashville TN 37212
All rights reserved.
nashvillemusicians.org

The next general membership meeting of Local 257 will take place Tuesday, Nov. 12 at 6 p.m. on Zoom by teleconference. All members will receive an email with instructions on how to attend with Zoom. Local 257 annual dues for 2025 will require a vote to approve by the membership. Other important topics will be discussed at the meeting. If you need instruction on how to attend the meeting by teleconference please call the local at 615-244-9514. Make plans to attend now and stay involved in the business of your local.

2025 Dues Breakdown

$180.00.....Local Dues (Life member $80.00)
66.00.....AFM Per Capita (Life member per cap $50.00)
45.00.....Funeral Benefit Assessment
3.00.....Emergency Relief Fund
3.00.....Emergency Relief Fund (voluntary)
2.00.....AFM Tempo Fund (voluntary)

$299.00.....Total 2023 Dues Regular Members (including $5 voluntary)
$183.00.....Total 2025 Dues Life Members (including $5 voluntary)

Executive Board recommendation: Favorable

Nashville Musicians Association
AFM Local 257, AFL-CIO
Minutes of the 3rd Quarter Hybrid Zoom/Live Membership Meeting
Aug. 13, 2024

PRESENT:
Tom Shed, Regina McCrary, Chris Carmichael, Sunny Dada, Joe Farris, John Root, Damon Hope, Jeffrey Clemons, Richard Wineland, Lee Armstrong Wineland, Ted Wilson, John England, Mark Dorminy, Mindy Whitley, Nicholas Gold, Matt Bridges, Zachary Goforth, Andy Peake, Jan Bossing

EXECUTIVE BOARD PRESENT: Jonathan Yudkin
Absent: Alison Prestwood, Laura Ross, Casey Brefka, Jerry Kimbrough, Biff Watson, Rich Eckhardt, Tom Wild

HEARING BOARD PRESENT: Sarah Martin McConnell, Ellen Angelico
Absent: Tiger Fitzhugh, Dave Moody, Michele Capps, Kent Goodson, Teresa Hargrove

TRUSTEES: Bruce Radek

SERGEANT AT ARMS: Steve Tveit

OFFICERS PRESENT: Dave Pomeroy, Will Barrow

President Pomeroy called meeting to order at 6:17 p.m.

Minutes from last Membership Meeting- no minutes were displayed or discussed

PRESIDENT'S REPORT:

1. The Special Payments Fund paid out $9.7 million this year, up 14% from the previous year. 75% of the top recipients were from AFM 257. This is why it is important to work on the card to maximize your income.
2. The AFM Pension Fund received $1.5 billion in funding through the American Rescue Act, and is officially solvent to 2051 and beyond. Keeping the contributions coming in is more important than ever to keep the Fund healthy.
3. TV/Videotape negotiations with the major networks start in September.
4. The lawsuit with NBC has been settled after three and a half years, through arbitration.

Report on Membership,
3rd Quarter (generated 08/13/2024)

New Members: 13
Reinstated: 144
TOTAL ADDITIONS: 157

Suspended: 0
Expelled: 8
Resigned: 1
Deceased: 3
TOTAL REDUCTIONS: 12

Active Life Members: 623
Active Regular Members: 1269
Payment Plan members; 59
Total Membership: 1972

MEMBER DEATHS YTD: 9

SECRETARY-TREASURER REPORT

1. Wednesday night events are monthly 7-9 p.m.
   a) Jazz Night in September, Brazilian jazz featuring Chester Thompson
   b) World Music Night- 8/14-Yeli Ensemble from West Africa
   c) Steve Leslie's Songwriting Class: Great American Songwriters series
   d) Songwriter-Musician Workshop with Dave Abdo and band
2. Member mental health- email coming with list of available resources.
3. HVAC will need to be replaced at some point in the future, and estimates say it will be very expensive.
4. Our AFM 257 live department is booking members playing at Cheekwood, Sundays, 12-2 p.m. from mid-September through October. The live department is also looking for multi-genre cover bands to play private functions for good pay.

MSC to adjourn
Meeting adjourned at 6:52 p.m.



PENSION FUND QUESTIONS?

For more information contact:

Tanisha Figueroa
212-284-1272
TFigueroa@afmepf.org

Gary Lubliner
212-284-1289
glubliner@afmepf.org

LOCAL 257 HOLIDAYS

Veterans Day..... **Monday, Nov. 11**
Thanksgiving..... **Noon Wednesday, Nov. 27 — Friday Nov. 29**
Holiday Break..... **Monday, Dec. 23 through Friday, Jan. 3**
Martin Luther King, JR. Day..... **Monday, Jan. 20, 2025**
Presidents Day..... **Monday, Feb. 17, 2025**

DO WE HAVE YOUR CURRENT EMAIL ADDRESS?

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

Call 615-244-9514 to make sure we have your correct information.

TNM



Music has the power to change things for the better

BY DAVE POMEROY

It's no secret that these are complicated times, not only in our musician community and our city, but also in our state, our country, and the world. As professional musicians, we should never forget that we have the power to bring people together through music in ways that would not otherwise be possible. People who may not agree on very much can experience the joy of music together in the same space, and make a mutual connection that would not happen in any other way. This gift is something we should never take for granted. Now, more than ever, we need the unifying power of music.

Uniting for common goals

Our third annual For Those We Lost funeral benefit fund concert Oct. 9 at 3rd and Lindsley is the latest example of what we can do when we all pull in the same direction. The show paid tribute to three recently deceased AFM life members — Buck Trent, Mike Henderson and Duane Eddy, and included remarkable performances by more than 20 AFM 257 members. The concert, live auction and livestream has raised over $13,000 so far, including $6,000 in live auction items. All funds raised will help keep the Local 257 Funeral Benefit Fund (FBF) portion of our annual dues under control. An edited version of the livestream will re-air on volume.com for a week in early November, and we hope to raise even more for the FBF, which paid out $105,000 in 2023. Many thanks to everyone involved in this collective effort.

It's about respect

The past few years have seen an explosion of growth, economic and otherwise in Nashville, and it's much greater than most of us could have predicted. There are many elements in motion, but the basic business principle that made Nashville into Music City remains: When employers and creatives respect each other, it results in work being done the right way – under a union contract. Musicians were paid more than $12 million in wages through Local 257 in 2023, plus pension and benefits. We know how to take care of business while still being friendly, which is a good thing. We are capturing more and more work from new employers, gaining new members, and you — our members — are the reason that is happening.

Get it right on the front end

I cannot stress enough how important it is to get the employer information and session details documented correctly on our time card. This allows us to create the contract, and bill the employer so you get paid promptly, and we can keep track of any subsequent uses. If you have questions about how to properly fill out a time card, please reach out to me or Billy Lynn, our director of recording. We can help explain any of this to you and/or the employer, if need be, and do so in a respectful fashion. That's the Nashville Way.

Don't sign away your rights

Protecting your intellectual property with an AFM contract is not that complicated on the front end, but it's essential to create additional revenue for you in the future. Predicting what song may go viral and become a hit is harder than ever. Don't leave it to chance. We can clean some things up after the fact, but it is much better to take care of business up front. The money you leave on the table will only stay there for so long. Our contracts protect the employer as well, as it makes your performance a Work for Hire. To be clear, working under an AFM contract, aka "on the card," negates any other so-called "Work for Hire" document anyone wants you to sign. Those docs are not valid, and if you look closely, they are asking you to give up rights the employer has no control over, including satellite radio airplay residuals, New Uses and more.

Nashville Jazz Workshop

Roger Spencer and Lori Mechem, the founders of the Nashville Jazz Workshop, are stepping down from their administrative roles at the organization, after more than two decades of amazing service to our music community. We cannot thank them enough for all they have done to help mentor so many young musicians, and to help our members by presenting so much great live music from Nashville's finest jazz musicians, composers and arrangers. Don't forget that Local 257 members get a $5 discount for tickets to shows at the Jazz Cave by using the code AFM257. We congratulate Roger and Lori for all they have done as they pass the baton, and return to their first love of teaching. We look forward to continuing our long relationship with the Workshop, and helping them take it to the next level.



Lori Mechem and Roger Spencer

Despite whatever challenges we may face, now and in the future, Nashville holds a unique place in the world, and remains a magnet for music industry professionals. We are proud to represent Nashville's musicians, and hope that over the next year you will help us bring new members into the fold. The more of us there are, the more power we have. Let's use that power to make Nashville, and the world, a better place and continue the tradition of respect that got us here. Help us help you by spreading the word that we are the Home of the Finest Musicians in the World! TNM

When we grow the union it works better for all of us.



BY WILL BARROW

We all have many colleagues who really should be in our union. We do tours with them, see them on sessions and play local gigs with them. Many of them believe in the mission of labor unions in general, and appreciate the work of ours in some ways, but just haven't made the move to join us. They haven't made that connection to make them think, "I want to be part of the union, and I really should be." Sometimes they just need a little nudge. It doesn't take much to let them know of the practical and worthwhile things the union is doing for them now, as well as for members. In spreading the word, we also remind ourselves that it would be great for us to take advantage of some of the member benefits and community events if we haven't done so. Here are just a few important things to tell folks that might want to join.

All about the hall

We have a free rehearsal hall that is equipped for many sizes and types of music, from soloists or other instrumentalists to big bands or chamber orchestras. It has a PA, amps and a baby grand. We have many new members who join, and stay in, just to be able to use this great space.

Our hall is also the place where we do very cool, free music events on Wednesday nights. We feature our many members who are great jazz players at a monthly Jazz Night, which is usually the first Wednesday of the month. Many of these would-be 257 members don't know about these opportunities to hear great jazz, in a huge variety of styles, with no cover and free parking.

We also offer a cornucopia of music from all over the globe, with new flavors and musical traditions being added all the time, at our World Music Night, generally on the second Wednesday of the month. Last week we had an Iranian setar player (yes, it's spelled differently than the Indian one) and percussionist. We've had music from about a dozen world music cultures so far, and are always looking for new ones to present. We bring back some of them for return engagements, like the Yeli Ensemble, from Guinea Conakry, in West Africa. As Nashville's musician population becomes more diverse and global, there are more musicians (and civilians) interested in music from outside Nashville and our country, and more world musicians here who can present it.

Other monthly Wednesday night events include Steve Leslie's songwriting class, which is currently a series on Great American Songwriters, featuring some of Nashville's great songsmiths, including Jimmy Webb and Kristofferson (RIP). Rounding out our regular Wednesday events is Dave Abdo's Songwriter-Musician Workshop, which provides participants an opportunity to hear one of their songs played by the house band, and gives musicians a chance to play on them.

People don't have to be members to enjoy these presentations, but musicians who are enjoying them are more likely to join if they are attending them. Some musicians may want to give something back by presenting an event. And so many folks who are unaware of them would enjoy these free, public, family and student friendly events, if we let them know about them. And they can keep track of the event schedule by going to our Nashville Musicians Association Facebook events page.

Insurance, parking discounts, and more

When you talk to a nonmember about Local 257 benefits, mention the member parking discounts we offer to many downtown lots. AFM 257 membership also brings access to a group health insurance plan, and we have members who decide to join for that access.

All musicians who play sessions under union contracts benefit from the intellectual property protection the contract provides. Also, there is a pension contribution that is paid in these contracts in addition to scale wages, and is paid by the employer. Non-members need to be made aware that they are benefitting from the union's work when they work on a union contract, so they should share in the cost of negotiating and sustaining that contract, pension, etc. Let 'em know!

Expanding the circle

Prospective members who are on a tight budget should be made aware that if they join with one or more other people, they can get the band rate and save the initiation fees. This will save each new member $165, as they only have to pay the annual dues amount. And for any prospective member, knowing that the annual dues fee is around 300 may make them feel like it's not any more than some of the subscriptions they pay for, or annual investments they make, or two cheap seats at a rock concert these days. Union membership brings far more value, and is much more important for a musician than a lot of those things. Tell 'em!

When we grow the union it works better for all of us. If we all strive to inform nonmember musicians that they should join the union, and of the many practical, musical and financial benefits to doing so, our union is bound to grow, diversify and evolve. Let's make the union everything it's capable of being. Thanks for speaking up, spreading the word, making the case for joining the union, and expanding the circle! TNM

Music census results:

Nashville is unaffordable, needs more transit options, and has long left musicians out of the conversation

The Greater Nashville Music Census has confirmed some long-held opinions among musicians with hard data, and the work moving forward for the city is to make sure that the important information obtained will result in lasting improvements.

The census brought together over 100 organizations, and Local 257 member Jamie Kent, founder of Backstage Strategies, oversaw strategic communications and coalition building. Incidentally, the Nashville survey had the highest response rate of any similar music hub census in the United States.

Unaffordable housing and other expenses were one of the chief responses to questions about Nashville problems encountered by members of the music community. The recent creation of the first statewide fund in the country — the TN Live Music Fund — will offer an opportunity to offset rising costs of living and doing business through grants. Other options are also under discussion, including a variety of strategic partnerships.

One finding concerned the lack of transit options. Local voters should note that the November ballot will contain a referendum on future transit developments that include everything from sidewalks, to parking, to increased mass transit services.

Another frequent response in the census questions concerned the lack of representation by the music community at the table. Many respondents want the city to prioritize music-friendly policies, including tax incentives and more affordable housing.

For a deeper dive into the results, or to become more involved in future engagement sessions, visit musiccitycensus.com

For Those We Lost



Local 257 hosted a concert and auction Oct. 9 at Third & Lindsley to raise funds for our Funeral Benefit Fund. The concert featured tributes to Duane Eddy, Buck Trent, Michael Henderson, and other members who have passed since the second For Those We Lost show held Oct. 17, 2023. See page 12 for photos from the event.

The Local 257 Funeral Benefit Fund paid out $103,500 in 2023 to member beneficiaries. These funds were started by AFM locals many years ago, and were based on the premise that many aging musicians were no longer able physically to play their instruments, thus making their retirement years financially difficult. Once commonplace, the benefit designed to assist member beneficiaries with final costs has become a rarity — Local 257 is one of very few AFM locals that still have a funeral benefit plan.

Keeping the fund healthy with an aging membership has been an ongoing challenge. Necessary strategic modifications have helped preserve the fund that many have relied on over the decades for help at the hardest time a family can face.

However, COVID-19 dealt the fund a crushing blow, as Local 257 lost more than twice the usual number of members for the ensuing three years of the pandemic. The annual fundraiser has two purposes: To celebrate some of the iconic members of Local 257, and also to raise awareness of our unsung musicians, many of whom were never a household name, or recognized widely. They also made their musical contributions, and staunchly supported their local, even — in many cases — after they could no longer play.

If you weren't able to attend our fundraiser, please consider making a donation to the AFM Funeral Benefit Fund, or suggesting this to friends and family who may be looking for a good cause to support. Donors can mail a check to Nashville Musicians Association, 11 Music Circle North, Nashville, TN. 37203. Or, this QR code can be used to make a donation through PayPal. Please add a note if using PayPal to tag the donation for the Funeral Benefit Fund.

The Local 257 Funeral Benefit Fund is one of the few remaining benefits of its kind among AFM locals across the country.

AFM International

All organizations work best when they operate with an eye toward the future, and there's no substitute for preparedness and foresight. This was made evident in Washington D.C. in September, as the AFM International Executive Board met for two days of strategic planning with a facilitator from the AFL-CIO.

Sessions initially focused on SWOT — strengths, weaknesses, opportunities, and threats. AFM Vice President and Local 257 President Dave Pomeroy talked about the necessity of these meetings.

"The importance of being ready for consequential change within the music business can't be overstated," Pomeroy said. "Updating and restructuring contracts and agreements, revisiting our negotiation protocols, and studying the best ways to serve musicians in the 21st century not only keeps us relevant, it helps protect the financial future of our members, and ensures our collective voice will remain vital."

More IEB strategic planning sessions will take place in 2025.

TNM



$2+ Billion

in Streaming Royalties Distributed with Over 45,000 Members

If you are an independent songwriter with music streaming in the U.S., and you do not have a music publisher or administrator, it's time to join The MLC and get paid for those plays!

At The MLC, we help creators (and their publishers and administrator partners) collect their mechanical royalties from streaming and download services accurately and on time.

Joining The MLC ensures that you receive all the mechanical royalties owed to you - and **membership is FREE.**

Join Today!

THE MLC
MECHANICAL LICENSING COLLECTIVE
themlc.com

LOCAL 257 MUSICIANS HONORED AT *MusicRow* AWARDS

Once again Local 257 was well represented at the *MusicRow* Awards announced Aug. 27. Producer of the Year went to Jay Joyce, and Old Dominion was named the Group of the Year.

MusicRow also honors the Top 10 Album All-Star Musicians of the year. This award recognizes the studio players who performed on the most albums to reach the Top 10 of *Billboard*'s Top Country Albums chart during the eligibility period. Awards went to Jimmie Lee Sloas, bass; Jerry Roe, drums; Jenee Fleenor, fiddle; Derek Wells, guitar; and Dave Cohen, keyboards. Justin Schipper and Paul Franklin tied for steel guitar honors.


Jerry Roe


Paul Franklin


Jenee Fleenor


Justin Schipper


Jimmie Lee Sloas


Dave Cohen


Derek Wells

ISBELL, EARLE ON PROJECT TO BENEFIT JUSTICE REFORM



Jason Isbell and Steve Earle are among the artists who appear on a new project, *Better Than Jail*, a benefit album to raise awareness and lend support for a movement to improve our criminal justice system. The album, released Oct. 7, also includes tracks by Bonnie Raitt, Taj Mahal, Margo Price, and Old Crow Medicine Show.

The album includes a variety of covers of iconic prison songs, and pays homage to the rich musical legacy of the original artists, while also advocating for change to the justice system.

In addition to the covers, *Better Than Jail* also features an original song, "Color of a Cloudy Day," written and performed by Isbell and Amanda Shires. The track was originally written for the 2015 documentary film, *The Fear of 13*. A cover of The Crickets' 1960 track "I Fought the Law" by Earle, is the album's lead single.

Proceeds from the sale of *Better Than Jail* will help two organizations doing on-the-ground work to improve the criminal justice system: Equal Justice USA and Free Hearts. By supporting these organizations, *Better Than Jail* aims to invest in community-based services that decrease the use of jails and keep incarcerated individuals connected to their families. It also advocates for providing more meaningful reentry resources to help formerly incarcerated people find jobs and housing, reducing barriers to successful reintegration into society.


Jason Isbell


Steve Earle





Local 257 member Michele Voan Capps, the wife of the late Jimmy Capps, stands with Melvin Mitchell, N.C. Board of Transportation, during an unveiling of a sign replica in Benson.

JIMMY CAPPS HIGHWAY DEDICATION

A six-mile section of Interstate 40 in Johnston County, North Carolina, now bears the name of Jimmy Capps, a legendary guitarist, and a life member of the Nashville Musicians Association who died in 2020 at the age of 81.

The North Carolina Department of Transportation joined about 100 state and local leaders, along with Capps' family and friends, May 14 at Benson Town Hall for the ceremony. Capps was born in Fayetteville, North Carolina, and raised in Benson. During the hour-long program, prerecorded video tributes were played by country singers Kenny Rogers and Dolly Parton, who were longtime friends of Capps and performed with him.

In February, the North Carolina Board of Transportation approved a resolution for the highway dedication at the request of local leaders in the town of Benson and Johnston County. The section of highway is between N.C. 242 and Five Points Road, and has been dedicated as the Jimmy Capps Highway.

Over his career, Capps played on hundreds of recording sessions that resulted in major hits for a plethora of artists like Tammy Wynette's classic "Stand by Your Man," George Jones' "He Stopped Loving Her Today," Kenny Rogers' "The Gambler," and "The Rose," by Conway Twitty. Capps was also the lead guitarist for the *Grand Ole Opry* band for more than 60 years. In 1996, he received North Carolina's highest civilian honor, the Order of the Long Leaf Pine. In 2014, he was inducted into the Musicians Hall of Fame, as well as into North Carolina's Music Hall of Fame.



OATES RECEIVES BMI TROUBADOUR AWARD

Local 257 member John Oates was presented with the prestigious BMI Troubadour Award during a private reception held Sept. 16 at BMI in Nashville. BMI VP of Creative Clay Bradley said "A Troubadour is someone who mixes knowledge with memories and puts that into songs to help us better understand the connections we all share. John Oates is the epitome of that."

Oates' musical legacy was highlighted throughout the evening with performances that included Sam Bush performing "Arkansas," AJ Croce on "Reunion," and "She's Gone," with Wendy Moten and Rome Ramirez. Oates closed out the night with a performance of his new song "Mending."

Longtime friends and collaborators who spoke about Oates included James Burton, Roger Daltrey, Chris Epting and The War and Treaty. The house band included Local 257 greats Tom Bukovac and Guthrie Trapp on guitar, bassist Steve Mackey, drummer Greg Morrow, steel guitarist Russ Pahl, and Jimmy Wallace on keyboards.

Former Troubadour award recipients include event attendees Billy F Gibbons and Robert Earl Keen, as well as John Hiatt, Lucinda Williams, and the late John Prine.

TNM

OWN A PIECE OF HISTORY?

CONTACT:
rockologynashvilletn@gmail.com
615-504-1512

Rockology

WE BUY:

Autographs, Record Awards, Concert Memorabilia, Vintage Tour Merchandise, Stage/Video-Worn Clothing, Photographs, Concert Film, Acetates, Etc.

All Purchases Confidential!

FOR THOSE WE LOST

Over 20 Local 257 musicians came together to pay tribute to Duane Eddy, Buck Trent, and Mike Henderson, at the annual charity event to raise money for the Funeral Benefit Fund. A big thanks to all those who contributed to the success of the evening. There's still time for you to donate, see the QR code on page eight of this magazine, or call Local 257 for more information.



John England, Natasha Neely as Dolly Parton, and Don Wayne Reno

(L-R) Fred Newell, Charlie McCoy, Billy Contreras, Charlie Trent, John England, Don Wayne Reno, Dave Pomeroy

Buck Trent



(L-R) Russ Pahl, Jim Hoke, Steve Wariner, Steve Ebe (not visible) Richard Bennett, Dave Pomeroy, Kenny Vaughan, Will Barrow

Duane Eddy

Dave Pomeroy and Doyle Dykes

Michael Henderson



The SteelDrivers (l-r) Richard Bailey, Brent Truitt, Tammy Rodgers, Mike Fleming and Matt Dame.

(l-r) Yates McKendree, Pat O'Connor, Steve Mackey, and Kevin McKendree.

continued on page 14



continued from page 13

2024 Country Music Hall of Fame Inductions



Mica Roberts, Tania Hancheroff, Charlie Worsham, Deanie Richardson, Rachel Loy, Biff Watson, Steve Jordan, Jeff King, and Jen Gunderman rock out with Emmylou Harris, Keith Richards, and Vince Gill, in honor of James Burton's induction into the CMHOF.



Cirque de Soleil

Cirque de Soliel debuted its newest traveling show, *Songblazers*, at Nashville's TPAC. The band features eight Local 257 members, led by Kyle Edmonston.

continued on page 16

Advertise with the Nashville Musician and grow your business.

Advertising in *The Nashville Musician* is a cost–effective way to reach professional musicians, high-profile artists and music business executives.

To place your ad, contact Leslie Barr
615.244.9514
Leslie@nashvillemusicians.com

continued from page 14

NEW PINS



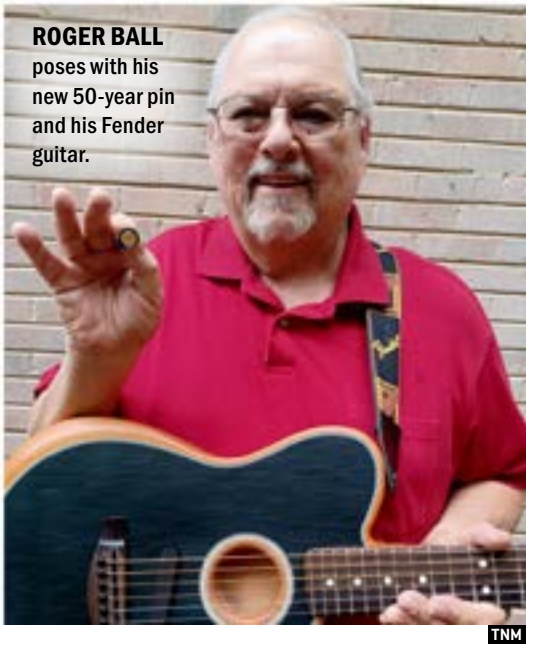
Drummer **EDDY BELL** shows off his new life member pin.



Dave Pomeroy congratulates **RHONDA VINCENT** for receiving her 25-year pin recently at the local.



Longtime Kenny Rogers band member and solo artist **RANDY DORMAN** celebrated 50 years as a member of the AFM. The guitar in photo is a customized Roy Clark model Heritage Guitar. The self-portrait photo was shot at Dorman's Scenic Ridge Records and Studio.



ROGER BALL poses with his new 50-year pin and his Fender guitar.

TNM




SH&F
SOUND HEALTHCARE & FINANCIAL
SOUNDHEALTHCARE.ORG | 615.256.8667
Honored to serve America's Music Professionals with insurance & healthcare advocacy for over 16 years.
The preeminent resource to optimal healthcare solutions for the entire entertainment industry.
Offering UNPRECEDENTED TRUE GROUP BENEFITS exclusively through Sound Healthcare & Financial.
A proud partner of the Nashville Musicians Association, AFM Local 257.

Gary Burr Imagines the World

by Warren Denney

Gary Burr is a flesh and blood cultural reflection of ourselves. A walking musical barometer.

He is your childhood friend who turned you on to the Beatles. He found a ride to Woodstock. He drove cross-country to California to make it with a rock & roll band. And, in a bit of good old American irony, he became a celebrated country songwriter who owned the charts.

And, as a culture, we see ourselves differently with the passage of time, with the turn of a phrase. Now, Burr has written a novel, *Reunion*, that offers a meditation, a story which explores a world in which John Lennon was not murdered by Mark David Chapman on the fateful night in 1980 in front of the Dakota apartment building in New York. Across from Strawberry Fields.

"You know, I don't think I always look at myself like I'm a songwriter first," Burr said recently. "There was a time I was, but I prefer to look at whatever opportunity is in front of me. And, you have to adapt and adjust to be whatever train fits into the tunnel.

"I never started out to be a songwriter. I came to Nashville to be an artist. I was a singer and a guitar player who wrote songs for himself. That didn't happen. So, another roadway opened up."

This from the man who was named Songwriter of the Year by NSAI in 1992 and 1994, and ASCAP's Country Songwriter of the Year in 1995. Through the years, Burr has scored fourteen No. 1 hits and dozens of top-ten and top-forty charting songs. He is a member of the Nashville Songwriters Hall of Fame.

continued on page 20


LADAK

continued from page 19



His songs have been recorded by luminaries, including Garth Brooks, Reba McEntire, Tim McGraw, Faith Hill, LeAnn Rimes, Kenny Rogers, Randy Travis, Joe Cocker, Christina Aguilera, Kelly Clarkson, Juice Newton, Michael Bolton, Lynyrd Skynyrd, and many others.

And, though much of his work has been written alone, Burr has collaborated with legendary performers and writers including Carole King, Ringo Starr, Kenny Loggins, Don Schlitz, Victoria Shaw, and Richard Marx. The list is endless. He toured with King for years, and traveled as a guitarist and vocalist in Starr's band the Roundheads, and is a founding member of the Blue Sky Riders, along with Georgia Middleman and Loggins. In other words, he's entangled.

When you look to the past, choices made and choices missed inform your accomplished work, and life. With Burr, it seems to have been built on many choices, and a willingness to push ahead – even on faith alone – with a work ethic that afforded his options. He might have been an electrician, for instance, an honest line of work certainly, based on rigor and hard work. His father had built a thriving family business, and Burr dutifully considered that route.

"I was supposed to be an electrician working for my dad," he said. "At Woodstock, I realized that the guys up on the stage got a lot more girls than electricians did. That made me change.

"But, I'm from New England [Meriden, Connecticut], so that helps a lot. We're a very logical, down-to-earth kind of people up there in New England. And, my dad – there was a day when my dad took me into this gymnasium and there were hundreds and hundreds of boxes. Inside each box was a fluorescent picture that I had to put together.

"I just said, 'Oh my God, I'm never going to be able to do all this.' He said, 'No, no. Just do one. When that one's done, pick the next one. Don't look at how many you've got. Just keep doing one at a time, and eventually you're going to look up and say, 'Oh, I'm almost done.' Don't just look and go, 'How am I ever going to do all this?' You don't have to. You have to do the next one. For me, that philosophy has always stuck."

It has always been the way. Even his decision to go to Woodstock at seventeen evolved into an opportunity realized.

"My best friend and I were supposed to go," he said. "And, about a week before the festival, my friend got his car keys taken away. I was desperate to find a ride, and I got one with this kid that I didn't really know. He was a drummer. I was learning the guitar. And, by the end of Woodstock, we had decided we're coming back to my hometown and we were going to start a band."

Burr knew what he wanted. He tried college briefly, playing in bands, but left school and left his father's business with his eye on Los Angeles and making it there. He was living and breathing rock & roll – it was his driving force. But, he didn't leave his roots in discipline behind.

"To tell you the truth, I don't think I ever let myself have that blurry period," he said. "I left my dad's company. I left college, and I went out to California with a band. We all lived in this big house, like a big commune. Out of everybody in the band, on the morning after, I was the one that would pick up a paper and would get a job. Every day I'd work, and then I'd come home and we'd rehearse. I was the only one that had food in the fridge and the rent on time every month. Those guys – none of them ever made it in the business because they got swept away in the fun of being in California, and going to the beach and doing drugs and all that. For me, I'd work til six o'clock, rehearse, go to bed, wake up, rinse and repeat. I didn't understand why they weren't taking it seriously."

"For me, I'd work til six o'clock, rehearse, go to bed, wake up, rinse and repeat. I didn't understand why they weren't taking it seriously."

There was no way for Burr to know the burning coal deep down had anything to do with country music. It wasn't in the DNA. But, though he sacrificed himself for rock & roll, he was nobody's fool. His eyes – and more importantly – his ears were open. He had definitely written some songs, but not with real purpose, or direction.

"Country music wasn't a thing that had really made it into my head," Burr said. "For me, it was all Beatles, rock, the Kinks and the Turtles and bands like that – or folk music. I had learned guitar with Peter, Paul and Mary albums, and Joan Baez. So, it was folk music and the other pop bands. When I was in this first band of ours, we did songs by the Beatles, and the Stones, and the Byrds. At one point, everyone in the band said the guitar players write the songs. I was the main guitar player, so I was supposed to write the songs.

"So, that's why I really started writing. One of the guys brought in *Sweetheart of the Rodeo* by the Byrds. Man, I never looked back. That guy actually stopped playing electric guitar and picked up the pedal steel. From that point on, all my bands were country-rock."

Yes, the phenomenon that changed rock & roll, bringing steel guitars, fiddles, mandolins, and even banjo, into a West Coast scene hungry for a new and authentic voice, changed Burr's trajectory, if not his fate.

The Beatles remained on his mountaintop, but the cultural shifts were moving his music into a more introspective space, one that immediately resonated and felt natural as it walked hand-in-hand with country. It was a link to the past, to folk music, and to the future.



"Even the rockers that were in all the bands, they all gravitated to a more acoustic approach," he said. "You have Traffic doing *John Barleycorn [Must Die]* and you had Clapton doing Blind Faith, "Can't Find My Way Home." I think they went as far in the Hendrix and Cream direction as they could …"

The sound and the writing brought a new focus to Burr's scene. He wasn't certain of his future. He wasn't certain of anything — other than his own drive. He moved back home to New England. As he gained some traction with his songwriting, he began to cast about.

"I was just writing songs, a few songs here and there, for this band I was in," Burr said. "At one point, one of the guys told me he thought they were as good as what we were hearing on the radio. I should record them and try to make something happen. So, I borrowed six hundred bucks from my brother and went into a nearby studio and recorded two songs.

"I borrowed six hundred bucks from my brother and went into a nearby studio and recorded two songs."

"Then, I went to my local record shop and wrote down the addresses of eleven record labels, and I sent a reel-to-reel tape to eleven record companies. I got ten rejections — some of them very colorful. Mary Martin wrote me back and said, 'I think there's something wrong with this tape. It's so fast, it makes me nervous.

"Yeah. I love that letter."

But, Harold Kleiner, who worked for Columbia Records in New York, thought there was something there. He told him to give him a call.

"Everything I wrote, I sent to him," Burr said. "He became my mentor. And, he would say 'You're getting closer now. Don't go in that direction. Do this, do that.' Harold knew people. And, before you know it, one of the songs that I wrote in my basement, he sent it down to Nashville and it got recorded. And, I've never had a regular job since."

That song was Juice Newton's "Love's Been a Little Bit Hard on Me" that appeared on her 1982 album *Quiet Lies*. He continued to send tapes to New York, to Los Angeles, and to Nashville.

"I mean, it was really more math than anything else," Burr said. "And, New York was getting very urban. L.A. was getting to be very synthesizer-driven.



And, Nashville listened to what I did. And, because it was all so Beatle-y and country-rock, there weren't a lot of people writing in that style. So, they were intrigued in Nashville and sort of invited me to come and be part of the family."

Another opportunity presented itself in the early 1980s. Kleiner suggested Burr should audition with Pure Prairie League, the country-rock band known for its high harmonies and



the hit "Amie." There were various changes within the band over the years, and Vince Gill had recently left, and Kleiner informed Burr that the band needed a lead singer. He helped arrange an audition.

"I loved all that," Burr said. "So, I flew out to Cincinnati and auditioned for lead singer. They picked me. I stayed with them … touring here and there, and through a lot of different forms of the band. It was just really, really cool."

Burr was with Pure Prairie League from 1984 through 1985, and simultaneously toured with a version of the Byrds, and Rick Danko on bass. Truth is stranger than fiction.

"And, I was playing with him [Danko] at a show the day I found out that I had my first No. 1 country song — "Make My Life with You," by the Oak Ridge Boys," Burr said. "He was like, 'You got a No. 1 record. You and I got to write songs, man. Let's get together and write a song.' I never took him up on it, and I kick myself to this day.

"I was doing those gigs until about 1985, 1986. And, by then, I had maybe three or four big hits in country, and was coming down [to Nashville] more and more frequently. Finally, I just decided to make the move entirely."

That was 1989, and the move proved to be fortuitous for Burr. The 1990s were golden. He threw himself into the fray.

"I don't know if I would say it was the apex of everything," Burr said. "A lot of it had to do with the fact I was writing six, seven songs a week … I'm not going to half-ass it. I'm kind of a workaholic anyway. That was never a time to back off from that. And, it was an amazing time. When you get hot in this town, they come to you, going, 'What

continued on page 22

continued from page 20

have you got that's new?' They come to your publishing company and say, 'Play me the latest Gary songs.' It was an amazing time. Literally, it felt like I was writing a song on Monday, on Wednesday they told me it had been cut, and on Friday it was on the radio. That's what it felt like. Three songs in the top ten at the same time. It was tremendous."

His talent and success led to more opportunity. For songwriters, your name becomes the currency. It opens doors. It might even raise drawbridges. Miles Copeland [III], who managed the Police and Sting, and founded I.R.S. Records, had a castle in France he shaped into a center for exclusive writing retreats, and Burr became a familiar face inside the castle walls.

"There would be writers there that wrote for his [Copeland's] publishing company, young ones," he said. "There would be professional writers like me, and, there would be stars. It'd be Ted Nugent, Cher, Carole King, Olivia Newton-John, the Bangles, the Go-Go's, the Hanson Brothers, Bon Jovi. Every time you went, you got to hang out and write with these incredible people. I did about half a dozen of those during the '90s."

The retreats led to a musical partnership with King — and, indirectly to Ringo Starr. Burr would tour with her for five years as the decade moved toward the new century. His working relationship with Starr would prove even more enduring.



"I met Carole — she was there, writing," he said. "We got stuck in a room, she and I, and Maia Sharp. And, we wrote a song, and Carole and I really hit it off. She liked how I played and sang. A few years later, when she came out of a bit of semi-retirement. She had been just playing like house concerts on the piano with her guitar player.

"She decided to go back out and tour … she told her guys that she needed one more person for harmonies, and another guitar and a bass. She asked for me. I did that for a bunch of years. And, I met Mark Hudson at the castle, too. He was working with Aerosmith and Hanson, and eventually started producing Ringo. He called me up and said 'I need you to come here and do this with me.'

"The castle was amazing."

Burr began working on Starr's *Vertical Man*, released in 1998, with Hudson. It was the spark that began a long working friendship with the Beatle, including performing as a guitarist and vocalist in Starr's band The Roundheads. He has recorded ten records with Starr, and appears on an upcoming country album produced by T Bone Burnett. Throughout their tenure together, Burr has absorbed stories and gained inspiration from the mythical drummer for the debut novel, *Reunion*, released earlier this year.



At seventy-two, Burr has caught the wind again, through the challenge of another fiction, even as he reckons with his present place in the world. *Reunion* has been a way to revisit an emotional, musical coming of age that set him to flight some six decades ago. It is a reimagination of tragedy, turned through the keen eye of his own musical life, complete with proper cynicism and elation. The idea came to him, appropriately, in Strawberry Fields, a few months prior to the descent of the pandemic.

"Whenever I'm in New York City, I always go to Strawberry Fields," Burr said. "And, I'd sit and listen to the people play music … and just sort of commune with my memories of how much the Beatles meant to me. And, I remember — I was just looking at the Dakota and it crossed my mind how little it would've taken for John and the assassin not to have met that day.

"Whenever I'm in New York City, I always go to Strawberry Fields. And, I'd sit and listen to the people play music … and just sort of commune with my memories of how much the Beatles meant to me."

"John could have stayed in the studio and listened to one more take, and maybe then the assassin would've given up and gone home, or gotten a cheeseburger. It's just a total fluke of fate that brought those two people together at just the right time. It could have easily been different. It is the 'what-if' philosophy that might have created a whole different timeline. What would that have looked like? That percolated in the back of my head for a few months. Then, the pandemic hit. I tried songwriting on Zoom a

couple of times, and I really hated it. I wrote the first chapter that gives the reason they didn't meet. From that point on, it was just remembering a lot of the stories that Ringo told me, or Mark, or other people related about the Beatles. I saw the book lay out in front of me and saw what it could be."

Burr chased his own memories of what the Beatles meant to him, and to the world.

"I stood on the sidewalk outside of our music store downtown and watched the truck pull up that was delivering the copies of *Sergeant Pepper*," he said. "I bought one of the first ones on the sidewalk while the guy was unwrapping them to bring them into the store. I wasn't that young of a kid. I knew what this meant."

Burr's creative longevity is not something he takes for granted. True, it is a gift, but for him the gift must be deserved — it is earned.

Burr's creative longevity is not something he takes for granted. True, it is a gift, but for him the gift must be deserved — it is earned. He works still to that end as a member of the Laurel Canyon Band with Mark Mirando and Hudson, and is active with the Blue Sky Riders, a band he cofounded with his wife, Georgia Middleman, and Kenny Loggins. He and Mike Reid have a song on Kenny Chesney's new album, *Born,* though he's quick to point out those moments are more rare today — "throwback feelings" he calls them.

"The thing I'm the most proud of is the longevity, though" Burr said. "It's a very liberating feeling when your life has wildly exceeded all your expectations. What would I ever have to complain about? Yet ... I have an ego. You have to find a different reason to do the same thing you've always done ... still tethered to the art that burned inside you to the point where you turned your back on everything you were supposed to be.

"I was supposed to be an electrician in Connecticut. I ran from that ... I can't lessen that impact by stopping now. I have to keep trying to see what the next thing is going to be. Because, that's who I am and that's what I do."



Gary Burr, Kenny Loggins and Georgia Middleman



"I was supposed to be an electrician in Connecticut. I ran from that ... I can't lessen that impact by stopping now. I have to keep trying to see what the next thing is going to be. Because, that's who I am and that's what I do."

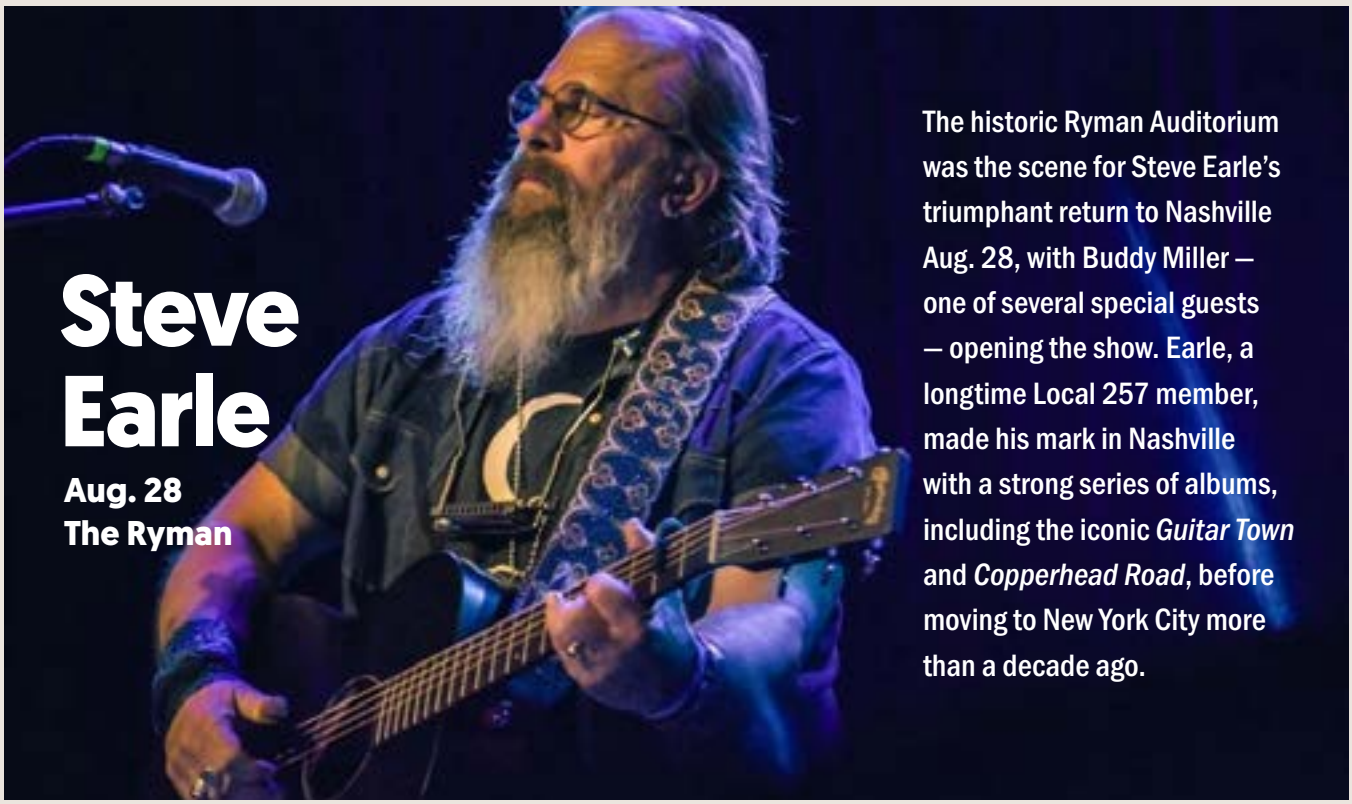
Gary's Rig

PERFORMING:
Bedell JB CE 52 Acoustic Guitar
Fender Telecaster
Boss Chorus Pedal
Boss Tuner

RECORDING:
Pro Tools
AKG C12 VR
Beyerdynamic DT 770 Pro Headphones

WRITING:
Bedell JB CE 52 Acoustic Guitar
Alvarez Mandolin
Takamine EC 132 C gut string guitar
Ticonderoga No. 2 pencil
Office Depot yellow legal pad
The New Comprehensive American Rhyming Dictionary
Prefrontal cortex
One year of college

TNM



Steve Earle

Aug. 28
The Ryman

The historic Ryman Auditorium was the scene for Steve Earle's triumphant return to Nashville Aug. 28, with Buddy Miller — one of several special guests — opening the show. Earle, a longtime Local 257 member, made his mark in Nashville with a strong series of albums, including the iconic *Guitar Town* and *Copperhead Road*, before moving to New York City more than a decade ago.

Local 257 life member Buddy Miller, always a class act, opened the show with his signature vocal growl, heartfelt songs, and emotive guitar playing. He was backed by fellow Local 257 members Austin Hoke on cello and percussion, Regina McCrary on vocals and tambourine, and Chris Donahue on upright bass. Every song had a unique flavor, and the band seamlessly matched Miller's dynamic vocals and rootsy guitar styles and sounds. Hoke added tasteful mallet percussion and melodic cello lines and rhythms that covered a lot of ground and intersected with Donahue's earthy string bass playing. McCrary, a longtime collaborator of Miller's, sang sweet harmony and brought out the rhythm with her signature tambourine playing.

Later in the set, surprise guest Emmylou Harris came out to sing a duet with Miller, "Wide River," which captivated the already tuned-in crowd even more. "The Last Bridge You Will Cross" a tribute to the late John Lewis, was written by Buddy's wife Julie Miller, and was a gorgeous tribute to a great man.

Miller's set was the perfect opener for Steve Earle, who came out of the wings with his guitar and harmonica, and no band in sight. He led the audience on an intimate journey through his long career, which included some of his best-known songs, more recent additions, and nods to his heroes, friends and family. Opening with "Nashville Blues," his goodbye to Music City, there was more than a touch of irony in his song order choices and in his comments to the audience. His candidness about his own peaks and valleys was honest and endearing. Playing his acoustic guitar and blowing harp with passion and aggression, he more than made up for not having a band and kept the focus firmly on the songs. Highlights included "I Ain't Ever Satisfied" as well "Guitar Town." He switched to 12-string guitar and mandola occasionally, and welcomed guests Emmylou Harris, Buddy Miller, and his sister Stacey Earle to the stage to sing various songs during the set.

Toward the end of his set, Earle gave an eloquent tribute to the importance of the labor movement, and the lasting value of speaking up and standing together. He also spoke candidly about his own drug use and the loss of his son Justin Townes Earle to a fentanyl overdose, followed by Justin's powerful song "Harlem River Blues," sung with Emmylou. He referenced many of his heroes including Guy Clark and Jerry Jeff Walker, and sang "Mr. Bojangles" to honor Walker. The show closed with "Pilgrim," with one final special guest, Lucinda Williams, joining Emmylou, Stacey Earle and Buddy Miller for a soulful finale to a great concert in a wonderful setting.

— Roy Montana



(l-r) Austin Hoke, Chris Donahue, Buddy Miller, and Regina McCrary



(l-r) Pat Coil, Craig Nelson, Don Aliquo, Danny Gottlieb and Beth Gottlieb

Pat Coil

A Tribute to Lyle Mays
Nashville Jazz Workshop
Oct. 4, 2024

World-class keyboardist Pat Coil headlined a wonderful night of music at the Nashville Jazz Workshop's intimate venue, the Jazz Cave, on Oct. 4. His resume includes numerous solo albums, a multitude of recording credits that include Natalie Cole, Michael Feinstein and Trisha Yearwood, and tours with Michael McDonald, Larry Carlton, and Woody Herman. Coil put together a wonderful musical tribute to his friend, the late Lyle Mays, an acclaimed keyboardist, who was perhaps best well known for his long run as Pat Metheny's bandmate and cowriter. Mays and Coil met and were roommates at North Texas State in the early 1970s, and their collaborations spanned decades, until Mays' passing in 2020.

The show began with a video of "Schemes and Dreams," a 2020 remake of the title track of Coil's 1994 album produced by Mays and bassist Steve Rodby. Throughout the show, Coil spoke eloquently about their relationship, and his admiration and respect for Lyle. The set list featured a combination of five of Coil's favorite Mays compositions and three cowrites between the two. Always a versatile player, Coil successfully blended his own distinctive style with the nuances of Mays' playing and compositions. Coil was surrounded by an outstanding band of his fellow Local 257 members that included Craig Nelson on bass, Don Aliquo on sax, Danny Gottlieb on drums, and Beth Gottleib on percussion. A backdrop picture of Mays looking down over the band helped create an ideal environment for a warm and heartfelt tribute. Not surprisingly, all of these fine players brought their "A" game, and there is no doubt Mays would have been proud of the interpretations and eloquence of these performances.

Opening with Mays' "Hard Eights," the ensemble immediately jumped into the deep end of the pool, with Coil's piano leading the way. Aliquo's tenor sax was a perfect counterpart to Coil throughout the show, with his sweet tone and impeccable phrasing driven by a tangible sense of joy. Bassist Craig Nelson was strong and supportive, while driving the tunes and improvisations forward, with a couple of tasty solos thrown in for good measure.

Drummer Danny Gottlieb, who was Mays' bandmate in the Pat Metheny Group, also spoke fondly of their relationship, and was the perfect choice for this tribute. His effortless sense of swing and subtle dynamics let the music breathe, while his spouse, percussionist Beth Gottlieb, added just the right amount of cool sounds and rhythmic spice into the mix. Their collective groove was powerful and fluid, and the whole band was in sync.

... a wonderful musical tribute to his friend, the late Lyle Mays, an acclaimed keyboardist, who was perhaps best well known for his long run as Pat Metheny's bandmate and cowriter.

Highlights included Mays' compositions "Close to Home," the elegant "Where Are You From Today," and "Waltz For Bill," an unrecorded Mays tune dedicated to Bill Evans, beautifully played by Coil. Cowritten by Coil and Mays, "Waltz for 3 Daughters," is an evocative tune with a sweetly simple melody that had plenty of space for the ensemble to gently stretch out. "So You Say," another Mays-Coil tune from Schemes and Dreams, was followed by the closer, "Before You Go" with Aliquo's soprano flying high. A most enjoyable evening!

— Roy Montana



BY MELINDA WHITLEY

As an orchestral musician, I have often been amused, or at times maddened, by comparisons of the corporate business structure to a symphony orchestra. Musicians in my own ensemble have been hired for corporate retreats featuring presentations about the hierarchical work that happens on stage, highlighting overt structured communication patterns in a rehearsal, as well as the more difficult, and often unnoticed, nonverbal communication patterns used while performing.

Such demonstrations usually present the orchestra as an example of how beautifully a well-defined, top-down, power hierarchy works in terms of collaborative communications while making music, as well as promoting how this design should be adopted offstage in a corporate setting. What these demonstrations always seem to ignore is the multitiered nature of the three vastly different organizational systems at work within a professional orchestral institution. In addition to the usual interpersonal and intergroup social systems, these three organizational systems facilitate our performances onstage and offstage within a complex nonprofit institutional structure.

Two years ago, my first article for this magazine examined how our musicians organize themselves in relation to the rest of the organization. Now, due to current events and my personal interests in how we solve problems in our industry, I would like to take a very brief look at how different organizational systems are used within our orchestras. The three systems we use can complicate the way we all work together to solve problems if we do not understand them. These three organizational systems are commonly referred to as a power based, a rights based, and an interest based system, and they often overlap in an orchestra.

Most people are familiar with a power-based system in their workplace. This is the traditional top-down hierarchy of at-will employment, where resources are controlled from positions of authority and autonomy, due to their status and role within the hierarchy. This system is used by our board of directors, the executive and operational staff, and in some circumstances by a music director. "Power is the ability to produce intended effects, and in particular, the ability to influence the behavior of another person, and to resist the influence attempts of others" (Hocker et al., 2022, p. 111). Hocker et al. goes on to explain the four ways in which power can manifest within interpersonal relationships, and I believe it is easy to see how these also manifest within an organization, especially within a power-based system. These are the areas of resource control, interpersonal contacts, communication skills, and specific expertise, like the skills necessary for running a business.

In contrast, the majority of the work done by musicians in a professional orchestra is governed by the strictest codes of daily procedures and work rules within a rights-based organizational system. This system, while often complicated, is easy to understand as a concept. It is based on how we decide what is right or fair when someone has been wronged, or when people disagree with each other, while providing a way to balance power. A rights-based system holds those with power accountable and protects those without it. In our country, and our orchestras, we use the law to do this, in a type of contest, according to already agreed upon rules. Through this system, with the assistance of our collective union leadership and the legal resources it provides, our musicians are able to negotiate almost everything pertaining to their work lives into very detailed, enforceable, individual and collective contracts. Is it a perfect system? No. No system is without problems. Luckily, things within a rights-based system can be changed, albeit slowly.

There is a third, interest-based system, named for it's focus on the underlying interests (goals) of particular individuals/groups that do not agree with each other. Kenneth Cloke (2001) defines interests as being the reasons we want something. He suggests that through understanding interests we can find more creative and lasting ways to solve problems than when we use a process based only on power, while spending less money than using a rights-based process. While it sounds good, this system is not perfect either, especially when there is an imbalance of power, or deeply held core values are involved in a problem (Ury et al., 1988).

Interest-based problem-solving rose in popularity in orchestras in the 1980s and is still in use today. One large scale example of its use was during the interest-based bargaining mediation of the San Francisco Symphony strike in 1996, and we have many other examples in our industry with varied results. On a smaller scale, orchestras often use an informal interest-based system to solve problems daily, especially for issues that require employees from within different systems to work together, as our musician committees do with our managements regarding work rules. The success of a true, formalized, interest-based bargaining process rests largely on the level of trust and commitment by all those involved, especially surrounding a power struggle.

A robust curiosity about the perspectives and goals of those who function within different organizational systems in our orchestral workplaces will help improve our understanding of each other as individuals, and increase our skills as advocates for our colleagues, our ensembles, and our industry.

REFERENCES

Cloke, K. (2001). Mediating Dangerously: The Frontiers of Conflict Resolution. Jossey-Bass.
Hocker, J. L., Berry, K., & Wilmot, W. W. (2022). Interpersonal Conflict (11th ed.). McGraw Hill.
Ury, W. L., Brett, J. M., & Goldberg, S. B. (1988). Getting disputes resolved: Designing systems to cut the costs of conflict. Jossey-Bass.

TNM



BY AUSTIN BEALMEAR

Scholarship, developing the music, and preserving it

There's some big news this quarter. We have the usual events for a new school year and some jazz specials for Christmas. But this quarter's column is mostly about scholarship, developing the music and preserving it. You might find some surprises. I got a few surprises too — examples of "six degrees of separation."



United Record Pressing

This year was the 75th anniversary of Nashville's United Record Pressing, the largest vinyl pressing plant in the United States. URP started business in 1949, the same year RCA introduced the 45 RPM record. In the early days the plant was kept busy with this 7" format that was perfect for selling singles to teenagers suddenly crazy about a thing called rock & roll. Through decades of major changes in recording media, like 12" long play, 8-track, cassette tape, CD, and streaming the plant is still going full blast, producing about 80,000 vinyl records per day. What does this have to do with jazz, you ask? An offshoot of Bullet Records, United was created to satisfy the demand for its "Near You" - the massive late '40s hit by Music City's Francis Craig Orchestra, which virtually launched our recording industry. And URP's CEO Mark Michaels has often said his favorite record is the United pressing of "Kind of Blue" by Miles Davis.


Phil Schaap

Jazz legacies

Phil Schaap (April 8, 1951 – Sept. 7, 2021) was widely regarded as one of the foremost scholars of jazz music. As a historian, producer, curator, educator and New York radio host for 50 years, Schaap amassed an enormous collection of records, books, papers, and recorded interviews. He was born in Queens, Long Island — where I started life seven years earlier. His babysitter and best friend was legendary drummer "Papa" Jo Jones. The family moved to another house in 1956 and Schaap lived in that house the rest of his life, filled to the roof with the material he collected while a jazz DJ at Columbia University's WKCR. Last year, Vanderbilt University became home to the Phil Schaap Jazz Collection and it was announced this year that in partnership with the National Museum of African American Music, some of the collection is now organized and available for research. The collection includes over 19,000 records, 2,000 CDs, scholarly papers, photos, music scores, and perhaps most importantly, 3,000 oral histories — including over 1,500 interviews of jazz legends past and present. Information on the status of the collection and how to access the material is available online at vanderbilt.edu.

The influential jazz critic, author, scholar, and advocate for jazz Dan Morgenstern (Oct. 24, 1929 – Sept. 7, 2024) passed away at the age of 94. Born in Austria, his family fled from the Nazis in 1938. They eventually came to New York, where the teenaged Morgenstern became fascinated with jazz, sneaking into clubs and working as a newspaper copy boy — both of which I did at the same age. While still in school, he started organizing jazz concerts, which I also did. He began an extensive career as jazz writer and critic, was editor of jazz magazines like *Metronome* and *DownBeat*, produced concerts, television and radio programs, and taught courses in jazz history at several universities. In 1976, he was named director of the Institute of Jazz Studies at Rutgers University, and developed the world's largest collection of jazz documents and recordings. His extensive work on album liner notes earned him eight Grammys.


Dan Morgenstern

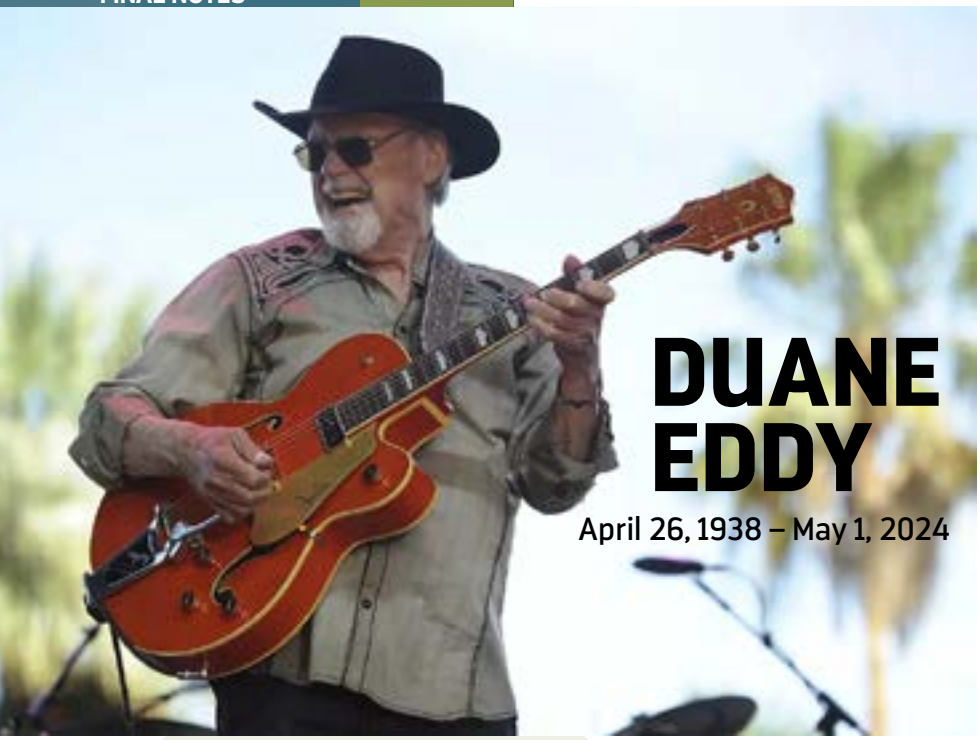
Around town

The Nashville Jazz Workshop will host the Lori Mechem Trio Nov. 2 and the Jordan Perlson Trio Nov 8. The Blind Boys of Alabama perform Dec. 2 at City Winery. The 25th Annual Nashville Unlimited Christmas will feature a wide variety of jazz, blues and more at Christ Church Cathedral on Dec. 9 and 10. Holiday jazz will be presented by the Schermerhorn Symphony Center with the Jazz at Lincoln Center Orchestra's Big Band Holidays program set for Dec. 13.

The Wright School of Music at MTSU will host an important three day event titled Southeastern Women in Music Symposium Dec. 13-15. For information go to www.southeeasternwomeninmusicsymposium.org.

See you out there.

TNM



DUANE EDDY

April 26, 1938 – May 1, 2024

Legendary rock & roll guitarist Duane Eddy, 86, died May 1, 2024. His innovative "twang" style of playing had unequivocal influence during the genre's early days, paved the way for a host of the era's musicians, and continues to inform rock music to this day. Eddy was a life member of the AFM who joined Local 257 Feb. 11, 1986.

He was born April 26, 1938, in Corning, New York, to Alfred and Alberta Granger Eddy. His father drove a bread truck and later managed a grocery store. After he heard Gene Autry, Eddy wanted to play guitar, and was learning to play by age five. In 1950 he had his first broadcast performance, when he and friends played "The Tennessee Waltz" on a local radio station. Shortly afterward, the family moved to Coolidge, Arizona, but Eddy's musical career didn't miss a beat. In 1955 he met local disc jockey Hazelwood, who was also a songwriter and publisher. The two formed a duo and began appearing on local television and radio programs. Their first single was released in 1955 — "Soda Fountain Girl."

Eddy's first proper guitar was an early '50s model Gibson Les Paul, but in 1957 he discovered what would become his favorite and most notable axe at a music store called Ziggie's in Phoenix — a Chet Atkins Gretsch 6120. He traded his old guitar for it to help make the payments. "I was 19 when I walked into Ziggie's. I wanted a guitar with a Bigsby on it. Ziggie pulled out this case ... and he put a G6120 orange Gretsch in my arms. It just nestled in there so beautifully, and the neck was a dream."

Never happy with his singing voice, Eddy opted to concentrate on his playing, and in November 1957 he released the instrumental "Movin' 'n Groovin'" cowritten with Hazelwood. Eddy's trailblazing style involved playing staccato lead notes on the guitar's bass strings, and to accentuate his newly-developed "twang" guitar sound, he used a large empty water tank, as echo was not yet widely available in studios. In an interview, Eddy said the desert setting in which he lived had an effect on his playing style. "The spaciousness and openness of the desert, the feel of it and the smells, shaped my music," he said. "I play like that, with big notes and open spaces. I figured out through the years that I've been subconsciously influenced by that."

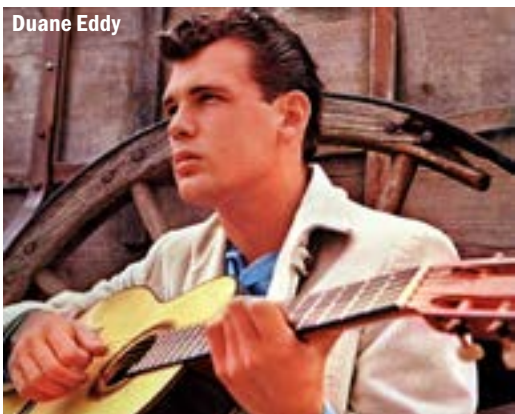
Members of Eddy's backing band would come to be known as The Rebels, and first included sax players Steve Douglas and Jim Horn, keyboardist Larry Knechtel, and guitarist Al Casey. Eddy's first record broke the *Billboard Hot 100* in 1958, and the follow-up "Rebel Rouser" would become his signature instrumental — selling over one million copies.

Over the next few years, Eddy would release a succession of other hits including "Peter Gunn," "Cannonball," "Shazam," and "Forty Miles of Bad Road." Band members Horn, Knechtel and sax player Plas Johnson would go on to become members of the immortal Wrecking Crew session players in Los Angeles. The group played across the world — Eddy's success was often even greater overseas than in the U.S.

Eddy's first album *Have Twangy Guitar, Will Travel* was released in 1958 and spent 82 weeks on the album chart. By 1960 he was also appearing in films such as *The Thunder of Drums, The Savage Seven*, and *Because They're Young* – which featured a theme song written by Eddy. The song became his second gold record. In 1962 he achieved his third gold record with "Guitar Man," and also recorded "The Ballad of Paladin," which was used as the theme for the TV show *Have Gun, Will Travel.* Eddy acted in two episodes of the show as well. By 1963 he had sold 12 million records, and had also released an album of instrumental covers of Bob Dylan songs.

The '70s and '80s brought production projects and collaborations; Eddy produced records on Phil Everly and Waylon Jennings. He played on the B.J. Thomas track "Rock and Roll Lullaby" and recorded the UK Top 10 hit "Play Me Like You Play Your Guitar" written by Tony Macaulay and Keith Potger. Eddy had more chart success in 1977 with a version of "You Are My Sunshine," featuring Willie Nelson, Waylon Jennings, and Eddy's wife Deed.

A new recording of "Peter Gunn" featured Eddy's collaboration with Art of Noise; it was a Top 10 hit around the world, and won a Grammy for Best Rock Instrumental in 1986. In 1987 the star-studded album *Duane Eddy* was released, featuring Paul McCartney, George Harrison, John Fogerty, Ry Cooder, Steve Cropper,



Duane Eddy

James Burton, David Lindley, and original Rebel band members Knechtel and Horn.

More projects followed in the '90s. Eddy's "Rebel Rouser" was featured in 1992 in the film *Forrest Gump*. Oliver Stone's *Natural Born Killers* used "The Trembler," a track written by Eddy and Ravi Shankar. In 1994, Eddy teamed up with Carl Perkins and The Mavericks to contribute "Matchbox" to the AIDS benefit album *Red Hot + Country*. Eddy played lead guitar on Foreigner's 1995 hit "Until the End of Time," which reached the Top 10 on the *Billboard* Adult Contemporary chart.

Eddy performed a sold-out gig at the Royal Festival Hall in October 2010. Other UK gigs at theaters and festivals continued throughout the decade.

Earlier in 2024, Eddy joined Mark Knopfler's Guitar Heroes for "Going Home," a single released to benefit two charities. The record debuted at No. 1 on the Rock Digital Song Sales chart, and also reached the top 20 on the regular singles chart.

Eddy became a member of the Rock and Roll Hall of Fame in 1994; he was inducted into the Musicians Hall of Fame in 2008. Other awards included the 2010 Icon Award from *Mojo* magazine, and the *Guitar Player* Legend Award in 2004. He became the first rock guitarist to have a signature instrument, when Guild introduced two Duane Eddy models in 1961. In 1997 Gretsch created its first Eddy signature model, and Gibson followed in 2004.

Many of music's most famous players list Duane Eddy as a mentor. They include McCartney, Harrison, Bruce Springsteen, Ricky Nelson, Jimi Hendrix, Fogerty (who called him the first rock & roll guitar god), and many others. Guitarist Steve Wariner, himself named a Certified Guitar Player by the legendary Chet Atkins, talked about his friendship with Eddy.

"Duane Eddy was the king of twang. He created his own unique 'guitar language' that has been copied and replicated for decades. He was right there at the birth of rock & roll. We surely owe him a debt of gratitude. Duane Eddy, the humble legend, was not only the king of twang, but the king of cool! How wonderful that he left us so much incredible music to enjoy and appreciate!" Wariner said.

Survivors include his wife, Deed Abbate Eddy; three children, Linda Jones, Chris Eddy, and Jennifer Eddy Davis; one sister, Elaine Scarborough; five grandchildren; and nine great-grandchildren.

There was no public service.

"Duane Eddy, the humble legend, was not only the king of twang, but the king of cool! "
— Steve Wariner



JAMES ELMORE "BUZZ" CASON

Nov. 27, 1939 – June 16, 2024

Guitarist, singer, songwriter, producer and all-around music business giant James Elmore "Buzz" Cason, 84, died June 16, 2024. Among his many accomplishments, Cason was a member of Nashville's first rock & roll band — The Casuals, the cowriter of megahit "Everlasting Love," and the founder of Creative Workshop. He was a 64-year life member of the Nashville Musicians Association who joined Local 257 May 10, 1960.

The Nashville native was born Nov. 27, 1939, to carpenter James Roy Cason, and Rosa Jordan Cason, who taught Cason how to sing harmonies. While an art student at Issac Litton High School, he was invited to work at local TV station WSIX for two popular music shows hosted by DJ Noel Ball. Cason painted sets, and eventually sang on the shows as part of The Manhattans, a group that would mime the popular tunes of the day. Ball let Cason sing "Blue Suede Shoes" with a visiting group, and this successful venture led to Cason becoming a member of The Casuals, who became a successful touring act, and Brenda Lee's backing band.

Legendary guitarist Wayne Moss was also a member of The Casuals.

"When I came to Nashville in 1959, the first thing I did was audition for Buzz Cason. I played a few bars of Chuck Berry for him and he said you're hired. I did a few gigs with the Casuals at Vanderbilt and first thing you know, we were on a road for two and a half years with Brenda Lee. Those were some great times, and I sure will miss Buzz Cason. The first Tuesday [a regular bible study at Creative Workshop] was great also. I may be the last Casual standing. RIP Buzz," Moss said.

In 1960 Cason launched a solo career under the pseudonym Gary Miles, and had a hit record with "Look for a Star." He started working in Los Angeles in 1962 as an assistant to producer Snuff Garrett. He and Leon Russell, who was part of the Wrecking Crew at the time, produced a Crickets version of "La Bamba," which was a hit in the United Kingdom. When The Crickets lead singer Jerry Naylor became ill, Cason filled in as lead singer and played rhythm with the group on a summer concert tour of the UK in 1964. Cason was also working with Nashville arranger Bill Justis at this time, and recording under various pseudonyms as a session vocalist on a host of sound-alike knockoffs of the era's hits. In 1965 he issued "Adam and Eve" under his own name, a single he also wrote and produced.

Cason's multifaceted career continued to blossom; in 1962 he and cowriter Tony Moon landed an Arthur Alexander B-side with "Soldier of Love (Lay Down Your Arms)." The song was also covered by the Beatles, Marshall Crenshaw, Pearl Jam, Little Steven, and other artists. But his biggest hit came with "Everlasting Love," cowritten with Mac Gayden. Multiple artists and bands had hits with the song, first by Robert Knight in 1967; it was also recorded by Love Affair, Carl Carlton, U2, Gloria Estefan, and Jamie Cullum among others. The song has the

continued on page 30

continued from page 29


Cason and Buffett 1970


Creative Workshop

distinction of being only one of two to have entered the *Billboard* charts in the '60s, '70s, '80s, and '90s, and the UK charts in the '60s, '70s, '80s, '90s, and 2000s. In the late '60s, he started a record company and a publishing company with one of his cowriters, Bobby Russell. The two wrote "Honey," which was a No. 1 hit for Bobby Goldsboro, and "Little Green Apples," for O.C. Smith, which reached the No. 2 position.

In addition to his songwriting success, Cason didn't slack on his BGVs, either — he sang with many artists over his career including Elvis Presley, Willie Nelson, John Denver, and Kenny Rogers. And, in 1970 he formed the historic Creative Workshop studio, where the first session was for Jimmy Buffett's second album. Cason was Buffett's first publisher — he had eight cowrites with the artist, who went on to record two other records at Creative Workshop. Others who recorded there include Dolly Parton, Jerry Reed, Merle Haggard, The Judds, the Doobie Brothers, Emmylou Harris, and Olivia Newton-John. A 2020 documentary explored the history of Creative Workshop and its Berry Hill recording community.

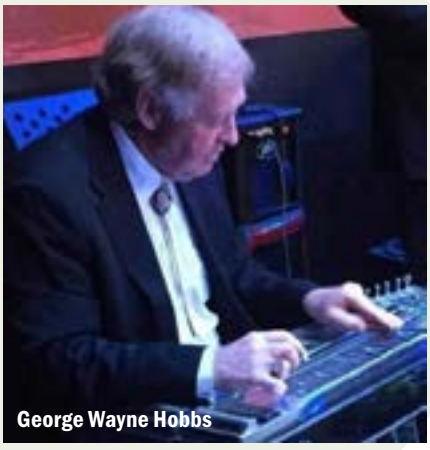
In the mid '80s, Cason formed his own rockabilly-style group, B.C. and the Darts; the group released several albums. He continued to record; in 2015 he released the album *Record Machine* featuring his son Parker, who cowrote the title song and played on several tracks. Cason and Billy Swan produced the album *Billy & Buzz Sing Buddy* in 2018, a tribute to Buddy Holly. He collaborated with his sons Taylor and Parker on the album *Buzz Cason & Sons 2020* featuring Taylor on vocals for a new version of "Soldier of Love," and he recorded the album *Sing* featuring his children and existing grandchildren.

Cason published *Living the Rock'N'Roll Dream: The Adventures of Buzz Cason* in 2004, an insider view of the early days of the genre. The fascinating book includes stories that highlight his many contributions to the development of Music City into a major recording destination.

In 2014 Cason was honored by the Country Music Hall of Fame as part of their Poets and Prophets series, and in 2019 Campbellsville University awarded him an honorary Doctorate of Musical Arts degree. He was also named a member of the Rockabilly Hall of Fame in 2015. In addition to his vast musical career, Cason was a professional race car driver, and enjoyed all sports.

Cason was preceded in death by his parents; and one sister, Sally Jo Cason. Survivors include his loving and devoted wife, Victoria "Vickie" Vaughn Cason; Claymore the cat; three daughters, Tammy Cason, Kristy Cason, and Leah Ball Steen; two sons, Taylor Cason and Parker Cason; ten grandchildren; numerous beloved cousins and extended family and friends.

A private funeral service was held at Williamson Memorial Funeral Home in Franklin, Tennessee, June 20, followed by burial. A memorial service was held at Forest Hills Baptist Church on June 21, with Senior Pastor Jay Hardwick, Dr. Jerry Winfield, and Rev. Wayne Causey officiating. Memorial donations may be made to Forest Hills Baptist Church, Missions Fund, 2101 Old Hickory Blvd, Nashville, TN, 37215; Giving in Faith Together (GIFT), 2804 Azalea Place, Nashville, TN, 37204; Alive Hospice, 1897 General George Patton Dr, Suite 116, Franklin, TN 37067 or The Call On The Fighter Foundation, information at callonthefighter.com.


George Wayne Hobbs

GEORGE WAYNE HOBBS

Sept. 28, 1951 – June 10, 2024

Steel guitarist George Wayne Hobbs, 72, died June 10, 2024. He was a life member of the Nashville Musicians Association who joined Local 257 Sept. 14, 1983.

He was born Sept. 28, 1951, in Coeburn, Virginia, to the late George "Red" and Gladys Hobbs. The family moved to New Carlisle, Ohio, where Hobbs graduated from Tecumseh High School in 1969. He came from a musical family and first played with his father and brother in a band called the Time Piecemen. Hobbs was also a songwriter — he cowrote "Desert of Love" with his father, and "Time Piece on the Wall," when he was only 13. Hobbs went on to play with Connie Smith, Barbara Mandrell, Don Ho, The Forester Sisters, Jerry Lee Lewis, and Marty Robbins, among other artists.

During his career he performed at a variety of venues including the *Grand Ole Opry,* and *Austin City Limits,* as well as for two presidents — George H.W. Bush and Gerald Ford. In addition to music, he enjoyed fishing, horseback riding, and spending time with his family and grandchildren. He was a member of Crossroads Baptist Church. Family members said he would be remembered for greeting others with a smile and a warm hug.

Hobbs was preceded in death by his parents; one grandson; and infant sister Betty Ann Hobbs. Survivors include his wife of 22 years, Terry Hobbs; three sons, Gary Hobbs-Witte, Joshua Baumann, and Michael Cottle; one daughter, Gina Hobbs-Witte; two brothers, Robert and James Hobbs; one sister, Margaret Holloway; three grandchildren; and many aunts, uncles, cousins, and dear friends. A memorial service was held June 18 at Crossroads Baptist Church in New Carlisle.


Ray Kirkland and Jimmy Reynolds

RAY KIRKLAND

May 13, 1941 – Aug. 5, 2024

Multi-instrumentalist Ray Kirkland, 83, died Aug. 5, 2024. He was a life member of the Nashville Musicians Association who played bass, guitar, fiddle, and banjo, and joined Local 257 July 3, 1965.

Kirkland was born in Dothan, Alabama, May 13, 1941. His music career spanned over 50 years, and included touring with Jimmy C. Newman, the Osborne Brothers, Kitty Wells, and Jim and Jesse McReynolds, as part of the Virginia Boys. He appeared on the *Grand Ole Opry* many times, and also on a variety of other programs, including *Country Comes Home*, *Backstage at the Opry*, and the *Porter Wagoner Show*.

Fellow bassist Mike Bub commented on Kirkland's passing.

"He was a consummate sideman — able to front the show, sing harmony, play bass or guitar. He had a beautiful country vocal style. I loved to hear him sing "Old Brush Arbors," Bub said.

Aside from his touring work, Kirkland also had a successful solo career, releasing several singles. His song, "Today's Teardrops," appeared on the Billboard Top 100 in 1970.

Survivors include his wife, Josephine Hesson Kirkland; one daughter, Tammy Masters; one son, Troy Masters; and one sister, Glenda Bowman.

A future memorial service is planned for Dothan, Alabama.

JAMES "SMILIN' JIM" ROBERT MILLS

Dec. 18, 1966 - May 3, 2024



Award-winning banjo player, composer, songwriter, and author James "Smilin' Jim" Robert Mills, 57, died May 3, 2024. In addition to his touring performances, he was a session player for artists from Ricky Skaggs to the Chieftans, Rhonda Vincent, and Bruce Hornsby. His compositions appeared on records for Ralph Stanley, Bobby Osborne, IIIrd Time Out, and The Whites, among many others. He was also a guitarist and singer, and joined Local 257 on Sept. 5, 1997.

He was born in Raleigh, North Carolina, Dec. 18, 1966, to John Wesley and Shirley Curran Mills. Mills was a self-taught musician, a third-generation banjoist, and the youngest of three boys. After attending Millbrook High School, he began to play full time, first performing with the band Summer Wages. He went on to work with Doyle Lawson and Quicksilver, Vince Gill, Dolly Parton, and many others. He played the *Grand Ole Opry*, Carnegie Hall, and other famous venues.

Mills won five Grammys, and was the recipient of the Bluegrass Music Association Banjo Player of the Year award six times from 1999 to 2006. He was also honored with the IBMA Instrumental Recorded Performance of the Year award in 1999 for his *Bound to Ride* record. Other solo releases include *First at Last*, *My Dixie Home*, and *Hide Head Blues*.

Family and friends recalled Mills cheerful, friendly demeanor — the bluegrass world nicknamed him "Smilin' Jim." He had a variety of hobbies, and enjoyed hunting and skeet shooting. He was devoted to banjo player Earl Scruggs, and was a repository of knowledge about all things that had to do with Scruggs, according to his friend and fellow musician Tim Stafford.

"He collected it and treasured it all, because it had never really gotten any better than Earl as far as Jim was concerned. The fact that Jim's 'desert island banjo' was Mack Crowe's 1940 gold-plated RB-75 was validated for him by the fact that Scruggs himself mentioned Crowe as an influence on his playing in his 1968 book *Earl Scruggs and the Five-String Banjo*," Stafford said.

Mills was considered an authority on Gibson flathead vintage banjos, and wrote a book on prewar instruments in 2009 entitled *Gibson Mastertone: Flathead Five-String Banjos of the 1930s and 1940s*. After his retirement, he became a rare banjo and guitar dealer, and conducted seminars on the subject. He also published an instructional banjo video.

Mills was preceded in death by his parents; and two brothers, Michael and Alan Mills. Survivors include his wife Kimberly Mills; and two nieces.

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
Tommy Cash	04/05/1940	12/22/1964	09/13/2024	Y
Bob Eggers	05/05/1939	12/09/1966	09/24/2024	Y
Bobby Hicks	07/21/1933	08/15/1983	08/16/2024	Y
Ray Kirkland	05/13/1941	07/03/1965	08/05/2024	Y
Kris Kristofferson	06/22/1936	12/07/1966	09/28/2024	Y
Robert W Mahon	11/04/1946	01/30/1984	10/18/2024	Y
Tommy O'Day	09/15/1931	10/22/1968	10/06/2024	Y
Dewayne Pigg	01/10/1950	08/31/1972	09/07/2024	Y
Pete Bland Wade	12/16/1934	03/13/1954	08/27/2024	Y

TNM

NASHVILLE MUSICIANS ASSOCIATION
STATEMENT OF INCOME - MODIFIED CASH BASIS -SUBSTANTIALLY ALL DISCLOSURES OMITTED.
YEAR ENDED DECEMBER 31, 2023

	REGULAR FUND	SPECIAL FUND	FUNERAL BENEFIT FUND	ER FUND	TOTAL
REVENUES					
LOCAL DUES	375666				375666
INITIATION FEES	5700				5700
ERF CONTRIBUTIONS				13579	13579
FUNERAL BENEFIT CONTRIBUTIONS			109355		109355
FEDERATION INITIATION FEES	2340				2340
WORK DUES	499882				499882
FINES & REINSTATEMENT FEES	3400				3400
INTEREST EARNED	115	8	3756	220	4099
UNAPPLIED MEMBERS' ESCROW	774				774
CASH OVER & SHORT	0				0
REFUNDS	0				0
SERVICE CHARGES	45341				45341
LATE FEE - SERVICE CHARGES	4579				4579
CREDIT CARD USAGE FEE	4139				4139
SUPPLIES SOLD					0
ADVERTISING SALES	12065				12065
DISCOUNTS RECEIVED	130				130
OTHER					0
ARTISTS & OTHERS		251691			251691
AFM - EP FUND		5691			5691
AFM HEALTH & WELFARE		11448			11448
SERVICE CHARGE		7185			7185
MUSICIANS' PAYROLL TAXES		16629			16629
CONVENIENCE FEE	1120				1120
CARTAGE		1294			1294
RESIGNATION CLEARANCE FEES	175				175
ENTERTAINMENT RECEIPTS	19450				19450
EMPLOYEE RETENTION TAX CREDIT					0
TRANSFERS FROM OTHER FUNDS	35000		0		35000
TOTAL REVENUES	1009876	293946	113111	13799	1430732
EXPENSES					
SALARIES & PAYROLL TAXES	491700				491700
OFFICER'S EXPENSES	15885				15885
OFFICE EXPENSES	130741			200	130941
OTHER EXPENSES	36343				36343
BUILDING & EQUIPMENT MAINTENANCE	73968				73968
PER CAPITA TAX	122593				122593
DEPRECIATION	15304				15304
FEDERATION INITIATION FEES	2470				2470
AFM-EP FUND	63437	5931			69368
AFM WORK DUES	133749				133749
COMMISSIONS	2522				2522
ADVERTISING	760				760
ARTISTS & OTHERS	19000	222091			241091
MEDICARE REIMBURSEMENT PLAN	11713				11713
SERVICE CHARGE		5976			5976
MUSICIANS PAYROLL TAXES		16629			16629
BANK CHARGES & FEES	19497	305	50		19852
BENEFITS			103500	10000	113500
ERF CONTRIBUTIONS	5591				5591
PROFESSIONAL FEES			1336		1336
TRANSFERS TO OTHER FUNDS		35000			35000
TOTAL EXPENSES	1145273	285932	104886	10200	1546291
OPERATING PROFIT (LOSS)	(135397)	8014	8225	3599	(115559)

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

LOCAL 257 HOLIDAYS

Veterans Day.....**Monday, Nov. 11**
Thanksgiving.....**Noon Wednesday, Nov. 27 — Friday Nov. 29**
Holiday Break.....**Monday, Dec. 23 through Friday, Jan. 3**
Martin Luther King, JR. Day.....**Monday, Jan. 20, 2025**
Presidents Day.....**Monday, Feb. 17, 2025**

WHAT DO
KEITH URBAN
TAYLOR SWIFT
CHRIS STAPLETON
LARRY CARLTON
DAN + SHAY
ALISON KRAUSS
HAVE IN COMMON?



THEY ARE ALL MEMBERS OF THE NASHVILLE MUSICIANS ASSOCIATION AND READ THIS MAGAZINE!

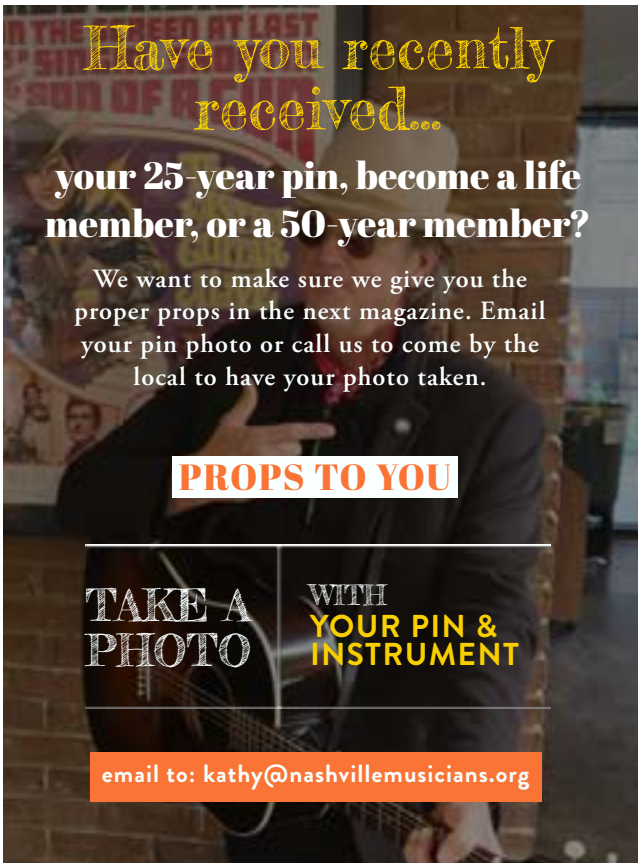
Advertising in *The Nashville Musician* is a cost-effective way to reach professional musicians, high-profile artists and music business executives.

TO PLACE YOUR AD, CONTACT
LESLIE BARR
615.244.9514
LESLIE@NASHVILLEMUSICIANS.ORG

NASHVILLE MUSICIANS ASSOCIATION
BALANCE SHEET - MODIFIED CASH BASIS - SUBSTANTIALLY ALL DISCLOSURES OMITTED.
DECEMBER 31, 2023

	REGULAR FUND	SPECIAL FUND	FUNERAL BENEFIT FUND	EMERGENCY RELIEF FUND	TOTAL
ASSETS:					
Cash & Checking Accounts	137393	138056	7952	73760	357161
Investments	0	0	113904	0	113904
Totals	137393	138056	121856	73760	471065
Due from Regular Fund	0	0	436150	1181	437331
Property & Equipment					
Land	125000				125000
Building	509792				509792
Building Renovation	416842				416842
Furnishings & Equipment	411680				411680
Less: Accumulated Depreciation	-1062835				-1062835
Total Property & Equipment	400479	0	0	0	400479
TOTAL	537872	138056	558006	74941	1308875
LIABILITIES					
Escrow and Advance Payments	6746	115798	8000	0	130544
Due to Funds	437331	0	0	0	437331
Payroll taxes withheld	462	0	0	0	462
Total Liabilities	444539	115798	8000		568337
FUND BALANCES	93333	22258	550006	74941	740538
TOTAL	537872	138056	558006	74941	1308875

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



NEW MEMBERS

Jordan Ray Arnold
Charles Michael Carraway
John Adam Cremona
Daniel Nadav Goldman
John Jay Hefner
Amos Jacob Heller
Henri Herbert
Carmine Ioanna
Dirk Johnson
Kai Nakkim
Anthony Erich Parce
Frank Rische
Zander M Sugarman
Albert Louis Torrence
Christopher Tyrrell
James David Vancleve
Amelia Wyncott Van Howe

REINSTATED

Michael J August
Adrian James Croce
Gilbert W Gann
Jeffrey Todd Hazard
Dirk Johnson
Gail Rudisill Johnson
Roslyn D Malone
Kenan Kurt Ozan
Thomas John Paul Samulak
William Patrick Smith
Joshua Otis Turner
Daniel Lewis Vaughan

We are trying to locate beneficiary information for the following deceased musicians. If you, or someone you know is a legal beneficiary of the following musicians, please contact us. Thanks!

Ronnie Blackwell
Gary Boggs
Charlie Carter
Walt Cunningham
Zeke Dawson
Johnny Gimble
Freddie Haws
James Hollie
Ronnie Jones aka Anthony Armstrong
Tommy Markham
Jerry Owens
Clyde Phillips
Dave Thornhill
John Thornhill
Speck Rhodes
Kenny Riley
Don Warden

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 AFM signatory documents required to make the appropriate pension contribution, or are soliciting union members to do nonunion work. When you work without the protection of an AFM contract, you are being denied all of your intellectual property rights, as well as pension and health care contributions.

TOP OFFENDERS LIST

Tommy Sims dba Positive Movement
Sims remains in contempt of court judgements from 2012 and 2022. He still owes more than $300K to musicians from a 2008 gospel project. Despite making many promises he has only paid a fraction of his debt, and continues to avoid responsibility.

Nashville Music Scoring/Alan Umstead – solicitation and contracting nonunion scoring sessions for TV, film and video games. Musicians who work for them without an AFM contract are being denied appropriate wages and all intellectual property rights.

Electronic Arts/Steve Schnur – commissioning and promoting nonunion videogame sessions and exploiting musicians' intellectual property for his own gain.

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

- Terry K. Johnson/ 1720 Entertainment (unpaid contracts/unauthorized sales – Jamie O'Neal project)
- Revelator/Gregg Brown (multiple bounced checks/unpaid contracts)
- Eric Legg & Tracey Legg (multiple unpaid contracts)
- Ray Vega/Casa Vega
- Quarterback/G Force/Doug Anderson
- Rust Records/Ken Cooper (unpaid contracts and pension)
- HonkyTone Records – Debbie Randle (multiple unpaid contracts/pension)
- Mike Barrios (unpaid live performance wages)

UNPAID CONTRACTS AND PENSION

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

UNPAID PENSION ONLY

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

AFM NON-SIGNATORY PHONO LIST

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

604 Records
Heaven Productions
Stonebridge Station Entertainment
The Collective

TNM



Local 257 General Membership Meeting Tuesday, Nov. 12, 2024 6 p.m. on Zoom and at Local 257

WE'RE HERE TO HELP

If you have a problem with an employer, whether it's nonpayment, slow payment, failure to sign a signatory agreement, or another issue — let us know.

DO WE HAVE ROYALTIES FOR YOU?



More than $700 Million Distributed to Musicians & Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services, Webcasts, Other Digital Formats and International Neighboring Rights

Find Out If We Have Royalties For You

www.afmsagaftrafund.org

AFM & SAG·AFTRA
Intellectual Property Rights Distribution Fund

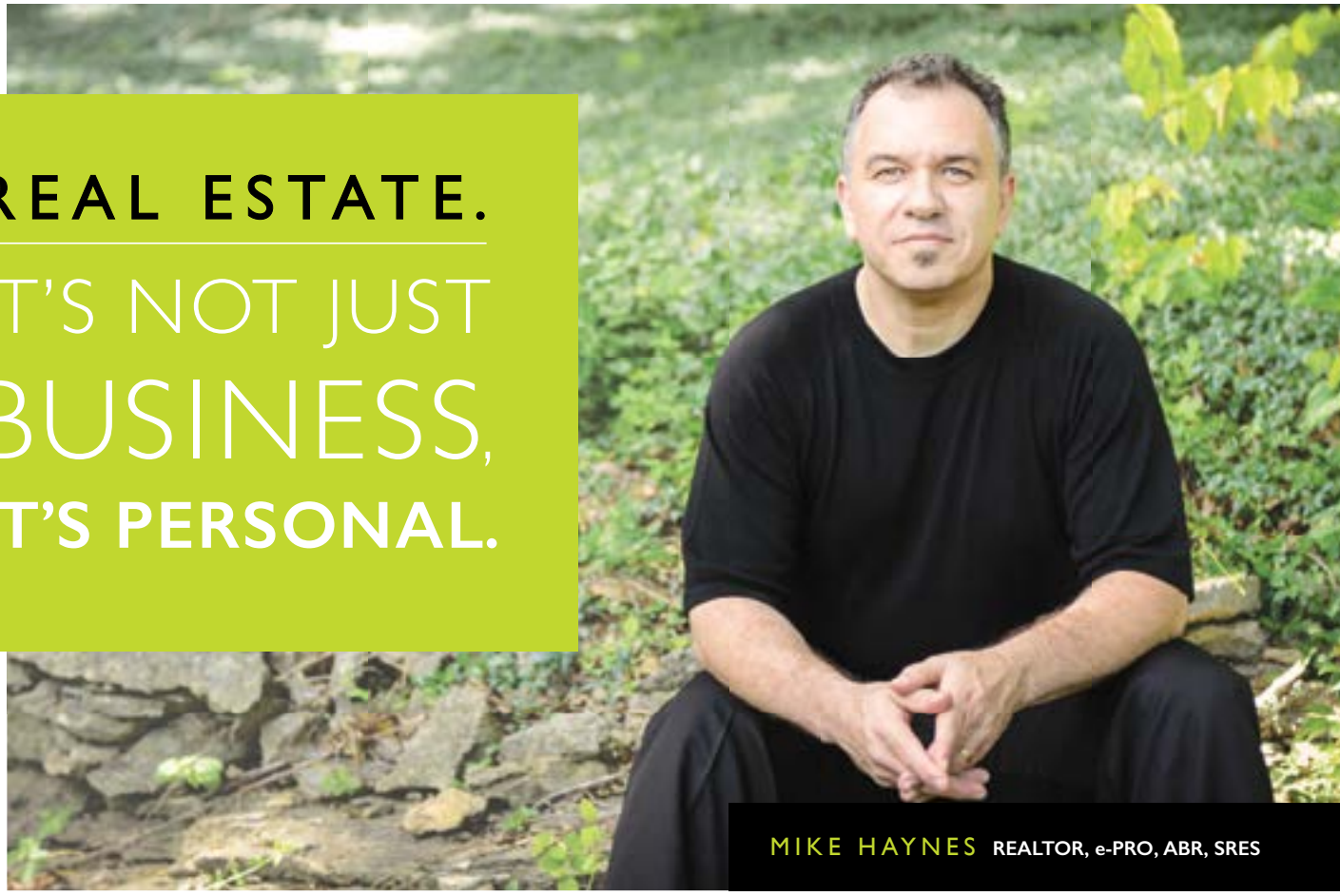
The AFM & SAG-AFTRA IPRD Fund is a 501(c)(6) non-profit organization - est. 1998
info@afmsagaftrafund.org

Nashville Musicians Association
PO Box 120399
Nashville, TN 37212-0399
—Address Service Requested—

Nonprofit
U.S. Postage
PAID
Nashville, TN
Permit No. 648

REAL ESTATE.

IT'S NOT JUST BUSINESS,
IT'S PERSONAL.



MIKE HAYNES REALTOR, e-PRO, ABR, SRES

Allow me the honor of serving you in your next Real Estate endeavor, no matter how large or small.

- **MULTI-MILLION DOLLAR SALES**
- **NASHVILLE REALTOR FOR OVER 10 YEARS**
- **LOCAL 257 MEMBER FOR OVER 30 YEARS**

HAYNES
PERSONAL REAL ESTATE SERVICES
Proud Affiliate of The Realty Association

LET'S GET YOU IN A HOME!
615.969.7744 cell | **615.358.9010** office

www.NashvilleAbode.com
MHAYNES@REALTRACS.COM