The Nashville
Musician
Unity • Harmony • Artistry • Diversity
OFFICIAL JOURNAL OF AFM LOCAL 257
APRIL–JUNE 2013



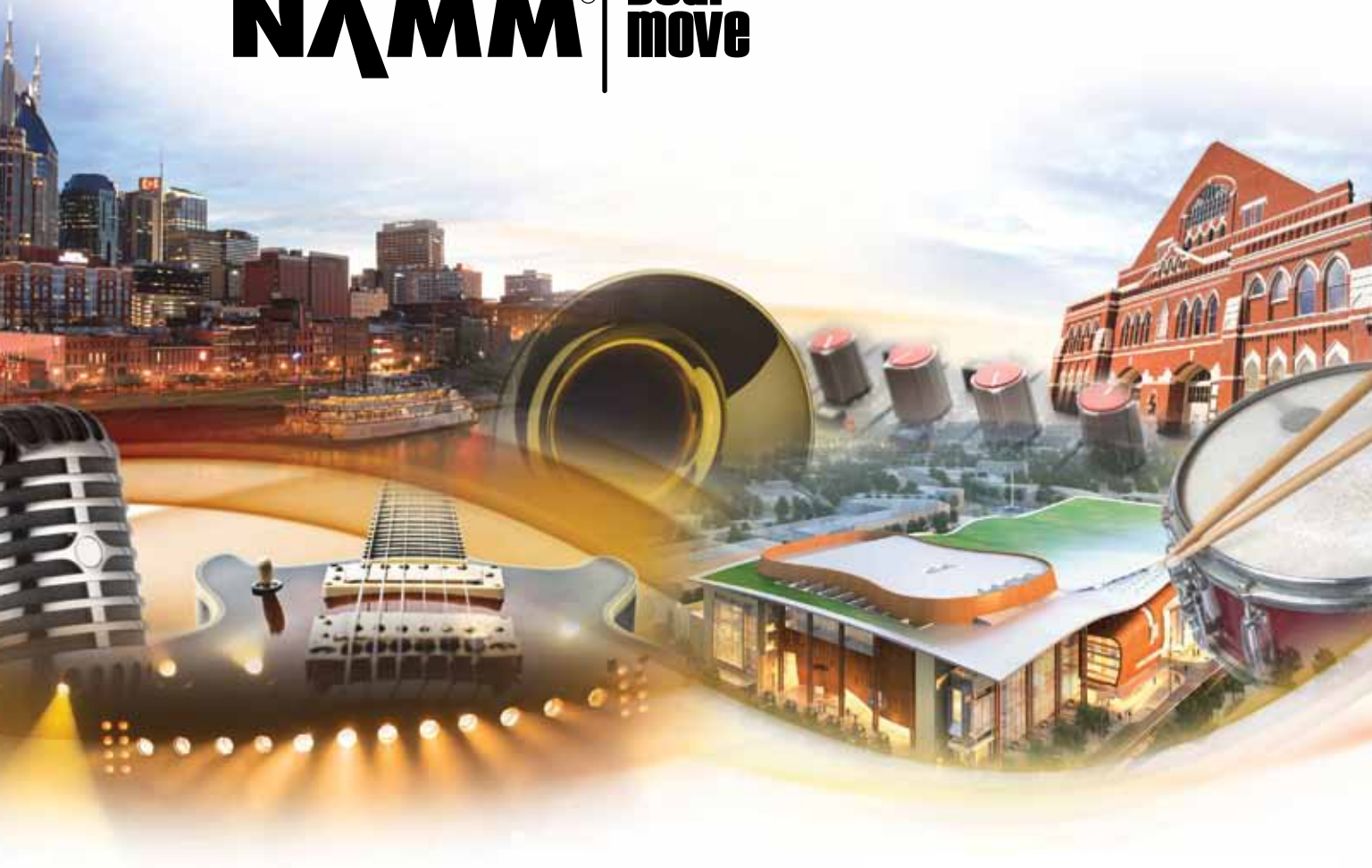
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Official Journal of the Nashville Musicians Association, AFM Local 257 | APRIL—JUNE 2013

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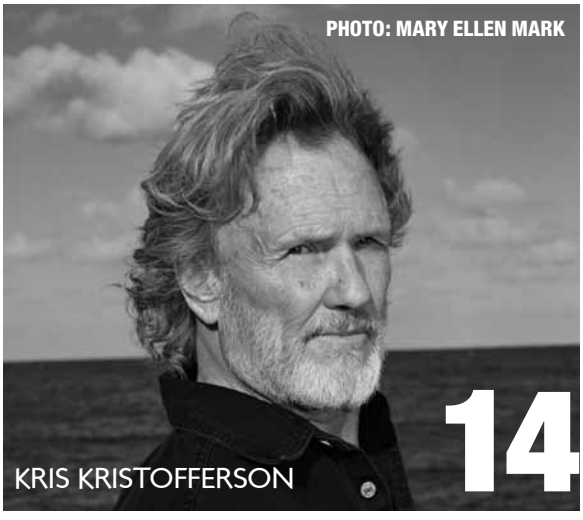
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COVER PHOTO BY ASH NEWELL







The Nashville Musician
Unity • Harmony • Artistry • Diversity

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AFM LOCAL 257

PUBLISHER Dave Pomeroy
EDITOR Craig Krampf
MANAGING EDITOR Kathy Osborne
ASSISTANT EDITORS Leslie Barr
Kent Burnside
CONTRIBUTING WRITERS Austin Bealmear
Warren Denney
Roy Montana
Laura Ross
Bruce Bouton
CONTRIBUTING PHOTOGRAPHERS Leslie Barr
Mickey Dobo
Denise Fussell
Hank Hough
Donn Jones
Craig Krampf
Jim McGuire
Dave Pomeroy
Jim Wright
ART DIRECTION Lisa Dunn Design
WEB ADMINISTRATOR Kathy Osborne
AD SALES Anita Winstead
615-244-9514

LOCAL 257 OFFICERS
PRESIDENT Dave Pomeroy
SECRETARY-TREASURER Craig Krampf

EXECUTIVE BOARD Jimmy Capps
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Andy Reiss
Laura Ross
Tim Smith
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MEMBERSHIP COORDINATOR & LIVE ENGAGEMENT/MPF COORDINATOR Rachel Mowl

MEMBER SERVICES/RECEPTION Laura Birdwell

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ANNOUNCEMENTS

Next General Membership Meeting, Tuesday, May 28 , 2013

The next local 257 general membership meeting will be Tuesday, May 28 at 6 p.m. There are no bylaw proposals on the agenda, but there will be president and secretary-treasurer reports, an update on new AFM initiatives and Local 257 business. A variety of important topics will be discussed. This is a great way to get involved in the business of your local, so please make plans to attend. Doors will open at 5:30 p.m.

Minutes of the Executive Board Meeting, Jan. 25, 2013

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

Pomeroy called the meeting to order at 9:12 a.m.

SECRETARY'S REPORT

MSC (LR and TW) to approve the minutes of Dec. 7, 2012 as corrected.

TREASURER'S REPORT

Copies of the financial statements were distributed. Krampf explained the report. MSC (LR and AR) to approve the report.

PRESIDENT'S REPORT

Pomeroy reported on the following items:

1. Overdue work dues: Printouts of a list of people who owe more than $500 in overdue work dues were distributed. Krampf and Pomeroy explained the printout. Discussion followed. Copies of a suggested letter to these offenders were distributed. Discussion followed. Note: During the course of this discussion and subsequent emails during the following week, suggestions were made by all Executive Board members and the letter was unanimously approved.
2. TNN has not been paying on the shows *Music City Tonight* and *Nashville Now* that they have been recently airing. After many fruitless negotiations with Jim Owens, the case has been turned over to the AFM West Coast office, which is talking to Owens' Los Angeles attorneys.
3. RFD: The network has yet to pay on any shows they aired in 2011 and 2012. These shows include: *Pop Goes the Country, The Porter Wagoner Show,* and *The Wilburn Brothers Show.* Pomeroy has reached out to the head of the network and discussions are continuing. We expect RFD to make these payments shortly.

Krampf suggested we make a donation to United Way. Most of Middle Tennessee's local unions have made contributions. MSC (TS and DM) to approve a $500 donation.

LR suggested that Local 257 make donations of $250 each to the Minneapolis Orchestra and The St. Paul Chamber Orchestra. MSC (LR and TW) to approve these donations.

Krampf said our new intern, Ben Scheid, a student from Cornell University's School of Industrial and Labor Relations, will start on Jan. 15 and be with us until mid-May.

MSC (JY and JC) to approve new members.
MSC (JC and LR) to adjourn.

Meeting adjourned at 10:27 a.m.

Respectfully submitted by Craig Krampf

Minutes of the Executive Board Meeting, Dec. 7, 2012

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

Pomeroy called the meeting to order at 9:16 a.m.

SECRETARY'S REPORT

MSC (AR and JC) to approve the minutes of Aug. 20, 2012.
MSC (TS and LR) to approve the minutes of Sep. 7, 2012.

THE TREASURER'S REPORT

Copies of the financial statements, including the third quarter comparison, were distributed. Krampf explained the report. MSC (LR and AR) to approve the report.

Copies of a spreadsheet with proposed employee raises were distributed. Discussion followed. MSC (AR and JY) to approve raises. LR abstained.

Christmas bonuses for the staff were proposed. Discussion followed. MSC (JC and TW) to approve bonuses. LR abstained.

Krampf reported that Benjamin Schneid, a student from Cornell University's School of Industrial and Labor Relations, has expressed interest in an internship. Discussion followed. MSC (AR and TS) to approve his internship.

After many years of service, data entry employee Mandy Arostequi has been offered a new job and has submitted her resignation. We have a qualified candidate for the job: Rachel Smith. Discussion followed. MSC (LR and DM) to approve her hire.

PRESIDENT'S REPORT

Pomeroy reported on the following:

1. New members: Many new members joined during the fourth quarter of the year including several high-profile musicians who work with Jack White. We will continue to reach out to prominent musicians who have moved to Nashville.
2. TV: The hit ABC TV show *Nashville*, has helped bring in an unprecedented amount of TV work for our city and members. Other TV shows and networks were discussed.
3. AFM negotiations: The AFM has finalized a 10.5 million settlement with the record companies. This money has been past due for the Sound Recording Special Payments' Fund. The AFM's Film Musicians Secondary Markets Fund has proposed "dual oversight" to the film industry. As of now, they are their own "watchdog." The industry's reaction to this has been negative.
4. Non-union video games sessions continue to occasionally be done here. Pomeroy continues to have meetings with our members, employers and third parties who are involved to discuss this matter. Various ideas have been discussed about how to deal with this situation. Discussion took place with the Board offering its thoughts. On the positive side, the AFM is in negotiations with two major video game companies.
5. The Grand Ole Opry is in the process of correcting problems that led to delayed work dues billing — a new payroll company will be taking over.
6. RFD: The network has not paid on any shows that they aired in 2011 and 2012. Pomeroy has reached out to the head of the network and after many discussions, nothing has yet been resolved.
7. TNN has not been paying on the shows *Music City Tonight* and *Nashville Now* that they have recently aired. These shows were recorded under an AFM Agreement and we are making it clear that the contract must be honored.
8. Metro Government's proposal concerning home recording studios has gone to committee. It is still on the agenda, and will be coming up for a vote early next year.

MSC (AR and DM) to approve new members.

Meeting adjourned at 11:35 a.m.

—Respectfully submitted by Craig Krampf, Secretary-Treasurer TNM

DO WE HAVE YOUR CURRENT EMAIL ADDRESS?

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

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

NEXT MEMBERSHIP MEETING
Tuesday, May 28, 2013
George Cooper Rehearsal Hall
Doors open at 5:30 p.m.
Meeting starts at 6:00 p.m.

BY DAVE POMEROY



"Respect for music and musicians is not a new issue, but it is a timeless one, and you have my word that we will always be ready to stand up for and with you."

Greetings, fellow musicians. This issue of *The Nashville Musician* features a number of sidemen who have learned from their experiences and stepped out into their own spotlight. This evolution is a natural process, and mirrors the evolution of our union as we learn to play new roles, absorb new influences and reflect the changes happening around us. Respect for music and musicians is not a new issue, but it is a timeless one, and you have my word that we will always be ready to stand up for and with you.

There are a lot of great things happening for the local and our members at the moment, but we still have plenty of challenges in front of us. Nashville has entered a period of unprecedented growth, and the Nashville Musicians Association has an obligation to stand up and speak on behalf of musicians to ensure that our collective voice is heard in discussions that will shape our city's future. There are many interested parties competing for the attention and resources of those who are investing in and planning the future of Nashville. This is why we work at every opportunity to achieve fair treatment of musicians and promote respect for the arts. It is a responsibility we take very seriously, and I welcome your input, feedback and participation.

Metro legislation

I have been heavily involved lately in two Metro Nashville government issues that affect Nashville musicians. In the past, home recording studios have been ignored by Nashville's zoning and codes. Whether we like it or not, that is most likely going to change. Late last year, legislation was introduced to Metro Council to regulate home recording studios, especially those that have clients coming and going, as legitimate home businesses. The original version of the bill would have imposed unrealistic restrictions of size and allowable square footage percentage. Through many discussions and meetings with Metro officials, NARAS, NSAI and dialogue with our members, we have become a part of the process of improving and clarifying the proposal. We are optimistic that the final version of the bill will be a workable compromise that will reflect the realities of home studios.

I have also been working with Lower Broadway musicians, club owners and city officials to find a solution to the current problem of taxis blocking the Musicians Loading Zone areas we convinced the city to create a couple of years ago. We are working to promote cooperation between taxi drivers, police officers and musicians, and are finalizing a proposal to expand the loading zones. This process has been a great opportunity to reach out to the musicians of Lower Broadway, and we are gaining new members through this effort, as well as getting a much better perspective on the problems these musicians face on a daily basis.

Contract negotiations

On the national front, the AFM is engaged in productive discussions with two of the largest videogame companies, working towards a new negotiated agreement that should become the industry standard. The first new national TV contract in many years has resulted in a 6 percent pay raise for all those working under television contracts, including the *Nashville* TV series.

At the conclusion of last year's Phono negotiations, we got the record labels to agree to a $10.5 million settlement of past due money owed to the Special Payments Fund. In mid-May, there will be a special one-time distribution of this money based on work recording musicians performed from 2002 to 2011, the years covered in the settlement. This is one more example of the power of collective bargaining working for you.

Locally, we have just completed *Grand Ole Opry* negotiations and have obtained a 6.5 percent wage increase over three years, with an additional bump in pay for those who play more than one spot.

Finally, as we prepare to enter negotiations with Nashville Symphony management at a time of financial uncertainty for the organization, we will keep our focus clearly on what is best for the musicians of the NSO, who have given so much to our community over the years. They have raised the bar for Nashville music in many ways, and certainly deserve the support of the entire city.

Nashville is still a place where dreams can come true. The world keeps coming to our door in search of a piece of Music City magic, and in turn, Nashville musicians give that magic back to the world. From symphony players to touring sidemen to stars, the diverse musicianship of our members speaks for itself, and we are proud to represent all those who put the music in Music City. We are all in this together — thanks for your support. TNM

BY CRAIG KRAMPF



"An optimist is the human personification of spring."

—Susan J. Bisonette

Greetings Brother and Sister Musicians. I hope you are all doing well and enjoying the new beginning that is spring. One of author Susan J. Bisonette's most famous quotes is, "An optimist is the human personification of spring." This spring, I am full of optimism for the future in many ways, and that includes Local 257 and our members. The year-end financials, compiled by our CPA, Ron Stewart, bear the results of our challenging efforts during the last four years, and point towards an optimism based in reality. The second quarter issue of our magazine is where we share the state of our local's finances. This is your union and I hope you will take the time to read my column and to look over the charts on pages 8 and 9.

The finances

For the second year in a row Local 257 finished in the black. The actual cash profit figure for 2012 was $54,160. Of course there are two sides of the ledger: the revenue side and the cost-expense side. In 2012 we experienced our revenue topping the million-dollar mark for the first time since 2008 — $1,028,462. The financial difficulties of 2009 - 2011 that America and most of the world experienced were of course, felt by the music industry. Our work dues total, an indicator of the amount of work our members are doing, reversed its downward trend and saw positive movement for the first time in many years — it was up $28,177.92. This is optimistic news for all of us.

Another part of our revenue is the local dues portion of our annual dues. Most recently, the changes we made with the Funeral Benefit Fund have helped to keep the total amount of annual dues at a reasonable level.

The expense-cost side of the ledger: Last year we lowered our expenses $5,595, and over the course of the last four years, we lowered expenses by a total of $127,434. This was not an easy task. Some expenses were cut by addressing the little things that add up so quickly. In addition, we continued our policy of having companies compete for our business, which added many thousands to the savings.

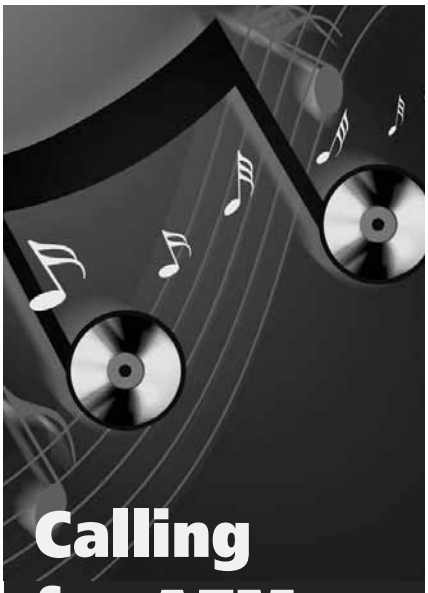
Another significant number for 2012 is 118 — the number of new members we gained. We should all feel proud of this number. Thank you for your help spreading the message that today's AFM exists to help its members and promote respect for their work. Dave and I feel that the atmosphere, attitude and efficiency at Local 257 is the best it has ever been during our tenure. Everyone here truly understands our mission: We are here to help you.

Epilogue

By the time this issue reaches you, summer will be on the way. I hope the season is enjoyable and fun for all our brother and sister musicians, and that you stay happy and healthy. If you happen to stop by the local, be sure to come and say "Hi." And, if you haven't yet done so, be sure to "like" our page on Facebook and follow us on Twitter. We are using social media more and more to keep our membership better informed, so type in "Nashville Musicians Association" and stay in the loop. TNM



Craig Krampf was the guest speaker at The Contemporary Music Center's seminar in late March, hosted by adjunct faculty instructor Rick Elias (far right).



Calling for AFM Member Recordings!

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

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FINANCIALS

NASHVILLE MUSCIANS ASSOCIATION | REVENUES & EXPENSES | YEAR ENDED DECEMBER 31, 2012

	REGULAR FUND	SPECIAL FUND	FUNERAL BENEFIT FUND	ER FUND	TOTAL
REVENUES					
LOCAL DUES	385292				385292
INITIATION FEES	7899				7899
ERF CONTRIBUTIONS				16809	16809
FUNERAL BENEFIT CONTRIBUTIONS			95781		95781
FEDERATION INITIATION FEES	2500				2500
WORK DUES	583320				583320
FINES & REINSTATEMENT FEES	3275				3275
INTEREST EARNED	707	3	6401	5	7116
UNAPPLIED MEMBERS' ESCROW	-343				-343
CASH OVER & SHORT	62	26			88
VENDING MACHINES	219				219
SERVICE CHARGES	31214				31214
LATE FEE - SERVICE CHARGES	5131				5131
CREDIT CARD USAGE FEE	1565				1565
SUPPLIES SOLD	65				65
ADVERTISING SALES	5068				5068
DISCOUNTS RECEIVED	53				53
ARTISTS & OTHERS		322465			322465
AFM - EP FUND		0			0
AFM HEALTH & WELFARE		18889			18889
SERVICE CHARGE		9278			9278
MUSICIANS' PAYROLL TAXES		21463			21463
CONVENIENCE FEE	1928				1928
CARTAGE		3036			3036
RESIGNATION CLEARANCE FEES	475				475
INSURANCE BENEFITS RECEIVED			495000		495000
OTHER RECEIPTS	32				32
TOTAL REVENUES	**1028462**	**375160**	**597182**	**16814**	**2017619**
EXPENSES					
SALARIES & PAYROLL TAXES	413257				413257
OFFICER'S EXPENSES	17181				17181
OFFICE EXPENSES	115308	147			115455
OTHER EXPENSES	43981			250	44231
BUILDING & EQUIPMENT MAINTENANCE	46485				46485
PER CAPITA TAX	122984				122984
DEPRECIATION	23726				23726
FEDERATION INITIATION FEES	2665				2665
AFM-EP FUND	45548				45548
AFM WORK DUES	147023				147023
TEMPORARY HELP	100				100
ADVERTISING	3425				3425
ARTISTS & OTHERS		339155			339155
AFM - EP FUND EXPENSE		5164			5164
SERVICE CHARGE		7734			7734
MUSICIANS PAYROLL TAXES		21299			21299
BANK CHARGES	8628	554	49	10	9241
BENEFITS			214000	21000	235000
INSURANCE PREMIUMS EXPENSE			262971		262971
RETURNED CHECKS					0
ERF CONTRIBUTIONS	7717				7717
PROFESSIONAL FEES			3135		3135
TOTAL EXPENSES	**998028**	**374053**	**480155**	**21260**	**1873496**
OPERATING PROFIT (LOSS)	30434	1107	117027	-4446	144123
ACTUAL CASH PROFIT/LOSS (Minus depreciation)	54160				
BEGINNING FUND BALANCES	549344	5762	488461	17381	1060948
	30434	1107	117027	-4446	144123
ENDING FUND BALANCES	579778	6869	605488	12935	1205071

FINANCIALS

FINANCIAL COMPARISONS	2012	2011	2010	2009	2008
REVENUE	1028462.00	987612.34	970073.22	958505.66	1004525.97
EXPENSES	998028.00	1003623.35	1024394.29	1050848.82	1125462.20
ACTUAL CASH PROFIT/LOSS *	54160.00	8338.51	-28709.08	-55679.02	-73250.70

**this figure is minus depreciation*

NASHVILLE MUSCIANS ASSOCIATION
STATEMENT OF ASSETS, LIABILITIES AND FUND BALANCES
DECEMBER 31, 2012

	REGULAR FUND	SPECIAL FUND	BENEFIT FUND	FUNERAL EMERGENCY RELIEF FUND	TOTAL
ASSETS:					
CASH & CHECKING ACCOUNTS	353157	34471	101624	11063	500315
INVESTMENTS	23496	_____	183700	_____	207196
TOTALS	**376653**	**34471**	**285324**	**11063**	**707511**
DUE TO/FROM FUNDS	-330036	0	328164	1872	0
PROPERTY & EQUIPMENT					
LAND	125000				125000
BUILDING	457995				457995
BUILDING RENOVATION	403366				403366
FURNISHINGS & EQUIPMENT	405180				405180
LESS: ACCUMULATED DEPRECIATION	-842098	_____	_____	_____	-842098
TOTAL PROPERTY & EQUIPMENT	5494430	0	0	549443	
TOTAL	**596060**	**34471**	**613488**	**12935**	**1256954**
LIABILITIES					
ESCROW AND ADVANCE PAYMENTS	15926	27602	8000		51528
PAYROLL TAXES WITHHELD	356	0	0		356
TOTAL LIABILITIES	16282	27602	8000		51884
FUND BALANCES	**579778**	**6869**	**605488**	**12935**	**1205070**
TOTAL	**596060**	**34471**	**613488**	**12935**	**1256954**

LOCAL 257 MEMBERS:

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

We can't stress the importance of this enough.

Your loved ones are counting on you.

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

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

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PHOTO: JEREMY COWART

MEMBERS BRING HOME GRAMMYS

(l-r) Chris Thile, Edgar Meyer, Yo-Yo Ma, Stuart Duncan

Nashville Musicians Association members brought home several Grammy awards following the annual event in Los Angeles last February. Kelly Clarkson made the list with a Best Pop Vocal Album win for *Stronger*. Best Country Duo/Group Performance went to Little Big Town for "Pontoon."

Best Folk Album honors went to members Edgar Meyer, Chris Thile, Stuart Duncan along with Yo-Yo Ma for *The Goat Rodeo Sessions*.

Taylor Swift was awarded Best Song Written For Visual Media for "Safe & Sound," from *The Hunger Games*, which she performed with The Civil Wars.

The Grammy Awards are presented annually by The Recording Academy and voted by its membership to honor excellence in the recording arts and sciences. Grammys are awarded by and to artists and technical professionals for artistic or technical achievement, not sales or chart positions. TNM

ACM AWARDS
LOCAL 257 MEMBERS RACK UP HONORS


ERIC CHURCH WINS ALBUM OF THE YEAR

Local 257 members racked up plenty of honors April 6 at the Academy of Country Music (ACM) awards in Las Vegas. Album of the Year went to Eric Church and his producer, Jay Joyce for *Chief*.

Blake Shelton was awarded with composer credits for "A Woman Like You," which won Song of the Year; and Glen Worf, who produced "Over You," with Chuck Ainlay and Frank Liddell, won Single Record of the Year. Both Single and Song of the Year were recorded by Miranda Lambert.

In other ACM news, ACM Honors winners for 2013 have been announced, and many AFM Local 257 members are among the honorees. Blake Shelton has been chosen to receive the Gene Weed Special Achievement Award, which acknowledges unprecedented, unique and outstanding individual achievement in country music.

Lady Antebellum will receive the Jim Reeves International Award, presented for outstanding contributions to the acceptance of country music throughout the world. Guy Clark and Hank Williams have been selected to receive the Poet's Award, honoring songwriters for outstanding musical and/or lyrical contributions.

The MBI (Musician, Bandleader, Instrumentalist) Awards include Jay Joyce – producer, Jimmie Lee Sloas – bass, Aubrey Haynie – fiddle, Michael Rojas – piano and keyboards, and Ilya Toshinsky – specialty instrument.

The awards will be presented at a ceremony in Nashville on Sept. 10. TNM

HEARD ON THE GRAPEVINE



RONNIE MILSAP, JIM BEAVERS, &BOB DIPIERO

Nashville Musicians Association members Ronnie Milsap, Jim Beavers and Bob DiPiero joined Lorrie Morgan in Washington, D.C., in March to play at the Library of Congress as part of the CMA Songwriters Series. The four told stories about their songs, and took turns performing at the acoustic event.

Members of Congress were among the audience members, a fact not lost on host Bob DiPiero. "We're all owners of copyright; that's how we make our living. Anytime we can get in front of anybody in a position to make decisions regarding copyright issues, we're going to be there.

"Just to give them a face and name to connect, so they can see there are real-life people, working and writing and performing these songs," DiPiero said before the concert.

BOBBY BARE AND COWBOY JACK CLEMENT



The 2013 inductees to the Country Music Hall of Fame will include two Nashville Musicians Association life members — Bobby Bare and Cowboy Jack Clement. They will join Kenny Rogers in the ceremony, which is slated for this fall in Nashville.

Bare will be inducted in the "Modern Era Artist" category, and Clement in the "Non-Performer" category. Director of the CMHOF Kyle Young said "I find it remarkable that all three 2013 honorees were born in the 1930s during the Great Depression and commercial country music's formative years. [They]…are unique personalities whose contributions to the canon of American popular music are inerasable."



ALAN JACKSON AND THE FIFTH ANNUAL STARS GO BLUE

Local 257 member Alan Jackson headlined the Fifth Annual Stars Go Blue benefit March 20 at the Ryman Auditorium. The sold-out event was hosted by the Colon Cancer Alliance and all proceeds benefited CCA's Blue Note Fund which helps patients in need.

Singer Craig Campbell opened the show in honor of his father, who passed away from colon cancer when Campbell was 11. Jackson participated in the event in honor of his wife Denise, who was diagnosed in 2010. She is now cancer free.

"This is something we both felt strongly about," Alan said. "Denise asked me to sing for this, and it's nice to have your music do something and use your music to help a cause like this."

The CCA holds the Stars Go Blue concert annually in support of National Colorectal Cancer Awareness Month. Throughout the month of March, organizations across the nation place emphasis on educating the public about prevention and detection.

GEORGE JONES' FINAL TOUR

George Jones' final tour will conclude with a star-studded sold-out show at Bridgestone Arena in Nashville on Nov. 22. Artists making appearances include Barbara Mandrell, Alan Jackson, Pam Tillis, Patty Loveless, Dierks Bentley, Charlie Daniels, Randy Travis, Gene Watson, Garth Brooks, the Oak Ridge Boys, Kenny Rogers and many more. Jones' "Grand Tour" will stop in over 40 cities.

[EDITOR'S NOTE: At press time Local 257 learned of the passing of George Jones. A complete obituary will appear in the next issue of *The Nashville Musician*.**]** George Jones, a life member of the Nashville Musicians Association, died April 26, 2013 at Vanderbilt University Medical Center in Nashville. A Country Music Hall of Famer, Grand Ole Opry member and Kennedy Center honoree, Jones was regarded as one of the most influential singers in country music.

Survivors include his wife of 30 years, Nancy, his sister Helen Scroggins, his children, grandchildren, nieces and nephews. TNM





Arranger, composer, horn and bagpipes player Jay Dawson receives his life member pin. Here Jay shows Craig his newest arrangement using Finale software on his laptop. Congratulations to Jay on this milestone.



Boomer Castleman, shown with his friend and Local 257 drummer Lois Hess, displays his life member pin. Boomer is known for inventing the Palm Pedal, and was inducted into the Music City Walk of Fame in 2009 to recognize his many contributions to the Nashville music industry.



Bassist and guitarist Duke Dumas proudly displays his AFM 50-year membership pin. Duke toured with the Oak Ridge Boys and has recorded with Johnny Cash, Marty Robbins and Sonny James.



Iconic guitar hero Duane Eddy and legendary producer and record executive Fred Foster show off their life member pins at the local. Congrats to two of our most illustrious members, and thanks for all the great music!



Fiddle, mandolin and viola player Jim Buchanan receives his life member pin. Jim joined the AFM as a teenager, and has toured and/or recorded with artists as varied as Mel Tillis, David Grisman, George Jones, Ringo Starr and the Doors.



Dave Pomeroy presents Jerry Krahn with his 25-year membership pin. Jerry, who plays guitar and plectrum banjo, often joins the jazz band on Sunday's at Chappy's Restaurant and also fronts his own Jerry Krahn Band around Nashville.



New life member Dillard Montgomery with Local 257 Member Coordinator Rachel Mowl. Dillard, a retired Metro music teacher, toured with The New Imperials for 40 years.



Dave Pomeroy congratulates fellow bassist Mike Webber for achieving AFM life member status. Mike, who is also a jazz composer, has toured with Danny Davis and the Nashville Brass, Chet Atkins and The Judds.



Steve Bassett is presented his 25-year membership pin by Craig Krampf. Bassett, a keyboard player, songwriter and recording artist, is also a first call singer for national network commercials including jingles for Toyota, United Airlines and Discover Card.

LIFE MEMBER PARTY 2013



Local 257's second annual "We Love Our Life Members" celebration was held on Valentine's Day. The packed event included a lively jam session in the rehearsal hall. Thanks to all our loyal life members and their guests for attending.

G.R. Davis, Jerry Vinnett and Jim Corrigan



Freddie Clay and Lorene Mann



Refreshments!



"Pappy" Gene Merritt and Kenny Malone



Buzz Cason, David Briggs and Dickey Lee



Cathy Yates and Louise Crawford

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Photo by Marina *Chavez*

The Story Is *Immortal*

By Warren *Denney*

The great songwriters, the great performers have it. Clarity. When clear emotion easily lives within the straightforward, lucid telling of the story. And, if there is need of that reminder, Feeling Mortal *is Kris Kristofferson's latest manifestation of the clarity inside.*

The great songwriters, the great performers have it. Clarity. When clear emotion easily lives within the straightforward, lucid telling of the story. And, if there is need of that reminder, *Feeling Mortal* is Kris Kristofferson's latest manifestation of the clarity inside.

For those who appreciate the storyline that is American roots music — the storyline that is Kristofferson — the record represents another significant contribution to his body of work. It is the third in the fabled 76-year-old troubadour's recent trilogy of records produced by Don Was, preceded by *The Old Road* in 2006, and *Closer To The Bone* in 2009.

Feeling Mortal, recorded in three days in Hollywood and Los Angeles, was released on Kristofferson's KK Records in January of this year. It is brimming with works of reflection, and an underlying wistfulness, with simple and sometimes stark storytelling.

And, of course, it is told through the voice of a master who played a key, modern role in shaping Nashville — part of an evolution that kept country music, and beyond, growing, alive and relevant.

Kristofferson came to Nashville on the original writer's dream at a time — he joined the Local AFM 257 in December, 1966 — when Nashville was still very much misunderstood, sometimes even as it examined itself.

"When I moved to Nashville, there were serious songwriters there that weren't writing just straight country hits, though," Kristofferson said recently, from his home in Maui, Hawaii. He spoke to his faith in creativity, and the insular nature of Music Row. "Like John Hartford, and others, we just totally believed in it, and we felt like that was kind of the center of our universe there — those two blocks — at 16th and 17th Avenue South.

"I'd been exposed to country music, of course. I grew up down in Brownsville, Texas. Country music naturally moved me the most. It was simple music at the heart. That's what I was feeling that I was becoming a part of as a writer."

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continued from page 15

"I feel that I'm really blessed to be able to express myself like this [today]… That I can still keep doing it. I'm very grateful to have run into Don Was — maybe about 30 years ago. He came into my life at a period when I wasn't at the peak of my career."

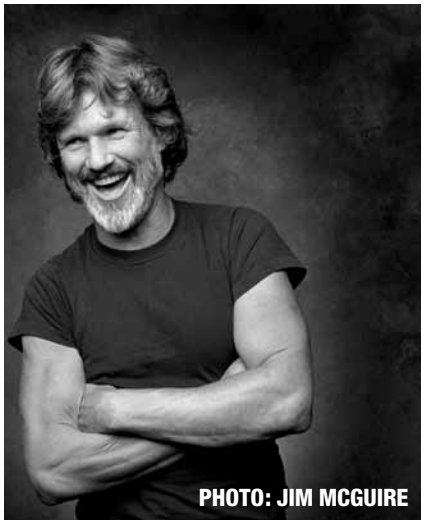

PHOTO: JIM MCGUIRE


PHOTO: JIM MCGUIRE

Members of the supergroup Highwaymen (l to r) Waylon Jennings, Johnny Cash, Willie Nelson and Kris Kristofferson

It was not a secure, comfortable undertaking. He was turning his back on other untold opportunities, and a family history steeped in the military. Kristofferson brought his own young family here on that writer's dream. He wasn't performing much, or getting any cuts, and joining the union was a move of self-confidence, and a way to make himself a more intrinsic part of the scene. He held an unshakable belief in what he was doing.

"Once — the first time I went to Nashville to visit, back when I was still in the Army — I just saw the lives of the writers there," he said. "I was there for about two weeks, and got to hang out with people like Tom T. Hall, and it just really woke me up to what I really loved to do.

"And I never looked back after I got out. There's a lot of people I lost — including my parents. But I never regretted it, not once."

In reality, Nashville owes it all to William Blake, the mythic poet, painter, and engraver of the Romantic Age. Not Hank. Not Tom T. Hall. It was William Blake who turned Kristofferson's heart to a course, while he studied as a Rhodes Scholar in Oxford.

"My original intention was to be a fiction writer — a novelist," Kristofferson said. "But I never made it any farther with my fiction than a few short stories. My line of study at Oxford really didn't get much more modern than Shakespeare."

Of course, that fiction was strong enough to garner the coverted scholarship. A gifted athlete, Kristofferson was a champion at school, and awarded his Blue (similar to an athletic "letter" award) at Oxford for excellence as a boxer. He was burning, searching his mind and body for the grail. He earned a Bachelor of Philosophy from the university, a post-graduate degree, in 1960.

"What really had a big effect on me was reading of the life and the work of William Blake while I was there," Kristofferson said. "William Blake really turned my head around and made me feel like it was my duty to be an artist — to be a writer."

Yes, the madman Blake. Hardly recognized during his lifetime in the late 18th- and early 19th centuries, Blake stands as a singular figure today, a forefather of a more emotionally expressive approach to art and poetry, a formidable contributor to a burgeoning Romantic period. He was passionate, self-guided, and rejected the traditional. Of course, he was considered unstable.

Ultimately, and reassuringly, Blake's work found a fighter from Texas, one raised on country music. Following graduation, under family pressure, Kristofferson joined the Army and rose to the rank of captain before leaving it all behind. The artist was making his way.

Still, Kristofferson is comfortable in the company of madmen. His work has always turned a clear and different eye on living, finding the honest, and often uncomfortable, places. All the while, he has somehow managed to honor the deeper roots of country music. The artist who wrote both "Why Me, Lord" and "Jesus Was A Capricorn" — who starred with Bob Dylan in the film *Pat Garrett and Billy The Kid*, and in the blockbuster remake of *A Star Is Born*, opposite Barbra Streisand — and who wrote "Me and Bobby McGee," the song that arguably made Janis Joplin, is a member of the Country Music Hall of Fame. Quite the long, strange trip.

And, there's Dylan. When he came famously south, at the urging of producer Bob Johnston, to record the seminal 1966 release *Blonde on Blonde* with Nashville musicians, Kristofferson was there — mystically — albeit as a janitor at the Columbia studio where the sessions were held. That particular nugget of lore alone is part of the rigging that holds this town aloft. And, while the two artists have vastly different styles, both are poets able to slip the art of storytelling beneath the skin without resistance.

Kristofferson acknowledges the importance of Dylan's journey to Nashville, and his role in the changing landscape.

"I think Bob Dylan was responsible for a lot of that [opening up] ," he said. "His relationship and his obvious respect for Johnny Cash — it brought a whole audience to country music that it didn't have before. You know young people who just listened to rock & roll and folk music."

"He was kind of a savior for Nashville. I don't how much he was aware of it then — how much good he was doing or not."

Of course, by the time Dylan's *Nashville Skyline* was released in 1969, the floodgates were open. Nashville had become home to a recording scene that would include a diversity that had not

existed before — one that, with some reluctance, embraced Loretta Lynn, George Jones and Tammy Wynette, Dylan, Neil Young, and Joan Baez simultaneously. Country, gospel, R&B, and rock & roll hits were being produced here.

"I'm glad that I had all the educational background that I had — and the exposure to other writers," he said. "Nashville was a very creative thing for me."

When Johnny Cash recorded Kris Kristofferson's "Sunday Mornin' Comin' Down," a No. 1 country hit in 1970, he was riding with changing times.

"So many people identified with that song," he said. "Robert Mitchum for example — everyone loved it. It struck a chord with a lot of people. And, it was the first song of mine that won an award — when Johnny Cash recorded it —and was probably responsible for me being able to quit my daytime job."

In keeping with the storyline, of course, the day job was flying helicopters, to and from oil rigs in the Gulf of Mexico.

To discuss the icon Kris Kristofferson, the discussion must turn to the unreal, larger-than-life aspects of his life and career. The fighter. The pilot. The movie star. The star. His impact cannot be overestimated. That voice comes through on *Feeling Mortal*, and Kristofferson gives much of the credit to producer Was.

"I feel that I'm really blessed to be able to express myself like this [today]," he said. "That I can still keep doing it. I'm very grateful to have run into Don Was — maybe about 30 years ago. He came into my life at a period when I wasn't at the peak of my career.

"That was back when I had been dropped off the labels, and done a film that was the biggest bomb of all time — *Heaven's Gate* — and the love of my life had left me. It was a very rocky time. He's been recording me ever since and he's done it in a way that allows me a lot of freedom, and he's acknowledged his respect for my stuff."

Kristofferson appeared in the ill-fated movie in 1980, the same year he and second wife Rita Coolidge divorced, and he subsequently moved from Monument to Mercury Records, to the independent Justice label over the next 15 years. He first collaborated with Was on *A Moment of Forever*, released on Justice in 1995.

Though some considered his star to be fading, he continued to anchor himself with songwriting and performing.

"I was always writing the songs — or making them up," he said. "I wasn't always writing them down. It's how I reacted to what I was going through at the time.

"To me, it's always been the way I've tried to make sense out of my experiences — out of my life. Fortunately, I think it's as natural for me as breathing, really. I've been making up songs since I was 11 years old. It's how I make sense out of everything."

Feeling Mortal is a great record. There is a bright weariness inside, a reflection on memory and longing, with death at the shoulder, told by a simple storyteller. There may be complex, fundamental, issues at stake in the songs, but it's all taken in stride with Kristofferson's growling acceptance. Feeling Mortal forces the listener to think about things like honesty and guilt. Or grace.

The musicians on *Feeling Mortal* feature guitarist Mark Goldenberg, pedal steel master Greg Leisz, keyboardist Matt Rollins, violinist and vocalist Sara Watkins, bassist Sean Hurley, and drummer Aaron Sterling.

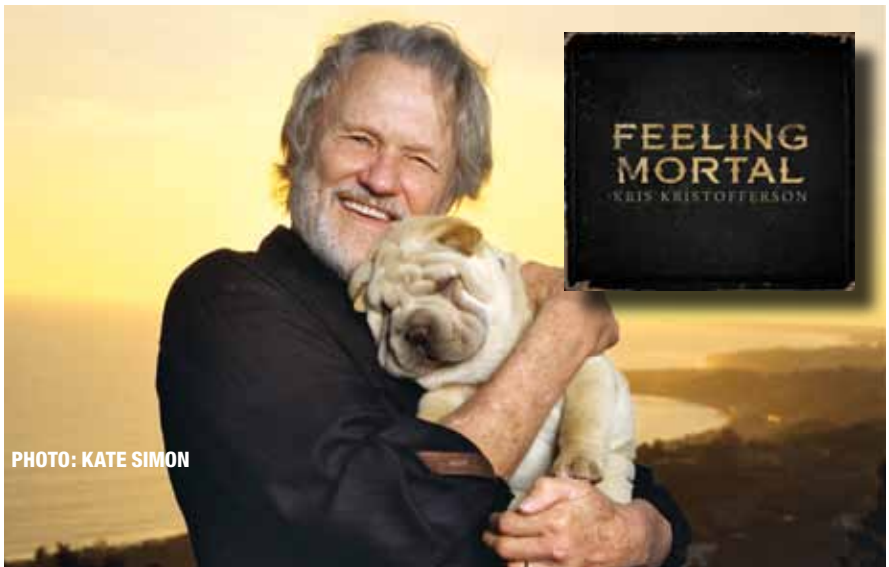


PHOTO: KATE SIMON

"A lot of my stuff is autobiographical — I mean everything is in a sense. But, some of the songs were pretty much just writing down what I was doing then," he said. "On this record, some are new ones, but others go way back — like 'Bread For The Body' — but it still talks about the same things a songwriter is worrying about."

But, it's the title track that seems to reflect the artistic ground on which Kristofferson lives today. The song opens the record with the line "Wide awake and feeling mortal at this moment in the dream," a stark perspective, but one with which he sets a stage, thankful for life.

There's the wistful, and frightful "My Heart Was The Last One To Know," recorded earlier by Connie Smith, and one co-written with Shel Silverstein back in the bulletproof days.

"Shel Silverstein was one of the few people that I ever wrote songs with," Kristofferson said. "We were doing it for the same reason — for the love of songwriting.

"Shel came down there [to Nashville], and everyone knew him as a *Playboy* cartoonist, and all the heads of the record companies were kind of pissed off that he was hanging out with us songwriters — people that he didn't even know. He and I wrote some songs together, and usually he would just give me the idea and I'd go down to the Gulf of Mexico for a week — flying on that offshore oil rig, you know — and come back to Nashville and try it out."

Other cuts, like the solitary "Castaway," and the grateful "The One You Chose" lean on a simple and economic lyrical prowess to convey emotion. The clarity is the freight of the record.

It is the book of his life that he continues to write, and it is what he lives for.

"We did this record in a couple of days," he said, laughing. "But, you know, it doesn't wear me out at all. Music never has. And, I don't feel like I'm working when I'm on the road. When I'm singing my songs, I feel really lucky to be able to make a living doing this.

"I think I'll be doing this 'til they throw dirt on me. It's not work." TNM



STEELDRIVERS

DEDICATED TO THE PATH WE'RE ON

BY KENT BURNSIDE

IT'S A FACT OF LIFE THAT BANDS EVOLVE. Members depart for all kinds of reasons: Creative differences. Financial disputes. Bizarre gardening accidents. Or, in other cases, just because the time is right for someone to travel down a new road.

When The SteelDrivers lost founding members Chris Stapleton and Mike Henderson, the band wanted to sustain the creative and commercial momentum they'd built up with their first two Grammy-nominated albums, *The SteelDrivers* (2008) and *Reckless* (2010). To fill the mandolin chair they recruited ace Nashville engineer-producer Brent Truitt, but for a lead singer-guitarist the band chose to look south.



Hammer Down was released only a few months ago, but the band is already looking forward; according to Tammy Rogers, **"WE'RE PRETTY DEDICATED TO THE PATH WE'RE ON."**



Given the presence of several first-rate songwriters, it's no surprise that The SteelDrivers is first and foremost a song-oriented band; as Mike Fleming puts it, "The lyrics aren't just filler between hot licks."

Gary Nichols is a Muscle Shoals native, and it shows. His soul-drenched vocal style, far removed from the traditional high lonesome sound, helps to set the band apart from other bluegrass groups, while his songwriting provides a contemporary edge to their latest Rounder release, *Hammer Down*. For his part, Nichols sees his role as bringing continuity to the transition; he points out that Chris Stapleton is "hands-down my favorite singer," adding that as a Mercury solo artist he was actually pitched several Stapleton songs. At the same time he's amused by the fact that several fans from his Mercury days have heard The SteelDrivers recently and exclaimed, "That guy sounds just like Gary Nichols!"

The blending of influences and styles is one of the group's most prominent strengths, abundantly on display throughout the new album. Truitt and the three remaining original members — Tammy Rogers (fiddle), Mike Fleming (bass) and Richard Bailey (banjo) — have long and distinguished pedigrees in bluegrass, country and pop music. Rogers explains the band's special chemistry this way: "Richard plays the way he plays, Mike plays the way he plays, I play the way I play, and that's what makes the band unique." She adds that when Nichols and Truitt came on board they were expected to put their own stamp on the band's sound, not to try to sound like their predecessors.

Given the presence of several first-rate songwriters, it's no surprise that The SteelDrivers is first and foremost a song-oriented band; as Mike Fleming puts it, "The lyrics aren't just filler between hot licks." Nine of the ten tracks on *Hammer Down* were co-written by Nichols or Rogers. And, Stapleton and Henderson have credits on four because, according to Nichols, "Mike and Chris are always going to be SteelDrivers." Two songs, "Cry No Mississippi" and the haunting "I'll Be There," were penned by Nichols and John Paul White of The Civil Wars. Much of the new material entered the group's live repertoire prior to the *Hammer Down* recording sessions, allowing the songs to evolve organically.

To experience The SteelDrivers in their natural element requires a trip to the Station Inn, where they play a sold-out show every month. Many members of the audience are clearly devoted followers, some having crossed several states to be there; more than a few know all the songs. And the band is a well-oiled performance machine, offering up two long sets with unflagging energy and precision. The set list draws from all three albums, with Nichols sounding every bit as comfortable on the Stapleton-era songs as he does on his own. A certain British superstar now regularly performs "If It Hadn't Been For Love," which Nichols jokingly introduces as "The SteelDrivers covering Adele covering The SteelDrivers." Onstage all four front-line members reveal their impressive instrumental chops, though always in the service of the music rather than as mere flash.

Hammer Down was released only a few months ago, but the band is already looking forward; according to Tammy Rogers, "We're pretty dedicated to the path we're on," and Brent Truitt admits that the next album "has been a topic of conversation." Ever the songwriter, Rogers insists that "we're not going to do a record just to do a record — it's got to be the right collection of songs, because we're pretty darned picky." Also in the works is a fiddle-banjo duo project featuring Rogers and Bailey.

Bands evolve. But as The SteelDrivers demonstrate, that process doesn't have to be painful. In fact, the group might just have the best of both worlds: a powerhouse new lineup with strong ties to the old. And no gardening accidents. TNM

CD REVIEWS

GUTHRIE TRAPP

Pick Peace *Guthrie Trapp Records*

The best sidemen develop a chameleonic approach to their work, adapting to the specific needs of the project at hand. But this flexibility can come at the expense of a player's own unique voice, and sideman-as-leader albums are a mixed bag, artistically speaking. Happily, some players have such a strong musical presence that they always seem to sound like themselves.



With his wide range of influences, his arsenal of great guitar tones and his ability to make every style he plays sound like the only one he plays, Guthrie Trapp could be the Danny Gatton of his generation. On *Pick Peace*, his debut recording as a leader, Trapp demonstrates why he's become one of Nashville's first-call guitarists, both in the studio and onstage. The album is overflowing with masterful guitar work and tight ensemble playing. Six of the ten tunes are Trapp originals.

The first track, "Saint Tommy B," opens with a floating Latin groove. Doug Belote's infectious drum groove is enhanced throughout by Dann Sherrill on triangle. "Pick Peace" opens pensively and builds to Trapp's gritty, emotive solo before the intensity comes back down at the end.

Another Latin-flavored track, "Huevos Al Gusto," features Trapp demonstrating several aspects of his style: the clean delay-tinged tone, the melodic double-stops and bends, the gradual introduction of the blues, capped off by fast, precise single-note lines. These traits also appear prominently during "Cows On The Buffalo," where the solo's mellow opening segues from blues to banjo rolls to all-out Tele shredding.

"Monkey Bars" contains some of the album's most aggressive soloing from Trapp. With its rhythmic fleetness, the melody section stands in stark contrast to the heavy punch of the solo section. Pete Abbott's powerhouse drumming also merits special mention as the song transitions from straight-out rocker to the groove challenges of the closing passage.

Prez Prado's "Patricia" allows Trapp, Abbott and bassist Michael Rhodes to turn down the heat and lay back briefly before cranking up for Anson Funderburgh's "Mudslide." This one features some killer blues playing from Trapp, no doubt inspired by the presence of former Stevie Ray Vaughan organist Reese, who pulls out all the stops (pun intended) for his solo.

In "Mambo Cheeks," another Trapp original, the guitarist takes full advantage of his Telecaster's sonic palette, shifting from snarl to sweetness and back again.

Pick Peace is full of highlights, but if there's one standout it just might be Ron Levy's relentlessly funky "Zim Zam Zoom." Rhodes really shines here with his unstoppable percolating groove, steadily building intensity throughout the solos by Trapp and Wynans. Trapp is at his most melodic on this one, yet still thoroughly grounded in the blues.

The slow "Brews Blues" wraps up the package nicely, a simple three-chord blues enhanced by Trapp's slipping in and out of conventional pentatonic solo forms. Trapp, Belote and Rhodes make effective use of the trio format, leaving breathing space in all the right places.

–Kent Burnside

EMMYLOU HARRIS & RODNEY CROWELL

Old Yellow Moon *Nonesuch Records*



Old Yellow Moon reunites one of the most celebrated alumni of Emmylou Harris' Hot Band with the artist who gave him his biggest break. Crowell's tenure as a Hot Band member and Harris' championing of his songs served to put him on the musical map as an extremely talented singer-songwriter, and paved the way for his solo career. Over the years, they have recorded together many times, but this album is their first full-fledged duet project.

Old Yellow Moon harkens back to a time when country music was simpler and more direct, and was produced by Brian Ahern, who was at the helm for many of Harris' classic albums as well as Crowell's debut solo record. Sonically, the album is quite stark, and is unapologetically a little rough around the edges.

Opening with the uptempo country lament "Hanging Up My Heart," the youthful energy of Harris' vocal and James Burton's guitar sets up expectations of real country music and does not disappoint. Roger Miller's classic "Invitation To The Blues" is a hard country shuffle with a tough lead vocal from Crowell. As with many of Harris' albums, high profile sidemen abound, including Vince Gill, keyboardist Bill Payne, bassist David Hungate, drummer Marco Giovino, guitarist Jedd Hughes, and steel guitarist Tommy Spurlock.

The constraints of finding material that works as vocal duets are barely noticeable here, and both singers take advantage of the opportunity to stretch out into new vocal territory together. Ahern, Harris, and Crowell spent many hours listening to songs and recording work tapes at a large table at Ahern's house, and the work tape of the beautiful title track, written by Lynn Langham and Hank DeVito, ended up becoming the master, with the addition of piano by Langham and Ahern's Earthwood bass.

Other highlights include Kris Kristofferson's "Chase The Feeling," which exudes a reckless cowpunk sensibility, and Allen Reynolds' "Dreaming My Dreams,"

which gains new resonance as a duet. "Black Caffeine" seems a bit of a novelty at first, but with repeated listenings, the sensuality and conviction of Harris' bluesy vocal and the funkiness of the track rings true as a genuine musical departure. Crowell has four songs on the project, with the standout being a fun remake of "Bluebird Wine," which Harris recorded on her debut album, "Pieces Of The Sky." This album resonates with real emotion, full of the joys and realities of hard miles traveled to get to an unexpectedly familiar place.

–Roy Montana



KATHY MATTEA
Calling Me Home
Sugarhill Records

Calling Me Home is the logical follow-up to 2008's Coal, an inspired collection of folk-roots-country songs concerning West Virginia's best-known export. Here, however, Mattea broadens her horizons somewhat — coal is still on her mind, but so are her deep ties to Appalachia, the beauty of nature, family, and the inescapable presence of mortality.

Mattea's voice is still a wonder to behold, having lost none of its youthful clarity and depth of feeling. She infuses the songs of outside writers with such meaning and passion that one might assume she'd written every one, even when, as on this album, they all come from other pens.

Her roots show clearly in the opening track, Michael and Janet Dowling's "A Far Cry": "It's a far cry from here to Virginia / But I'd crawl every inch of that ground." It's the voice of pure anguish, desperate to return to the land where she abandoned her true love, who "died brokenhearted / My sweet mountain darlin' is gone." Only now does she see the hollowness of "a ramblin' life empty and blue." Many levels of interpretation here for those inclined to search.

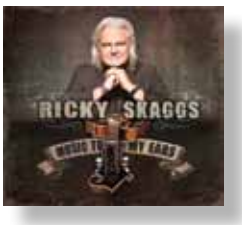
"The Wood Thrush's Song" reveals our human achievements to be somewhat less than we imagine: "Man is the inventor, the builder, the sage / The writer and seeker of truth by the page / But all of his knowledge can never explain / The deep mystery of the wood thrush refrain."

Mattea is an outspoken opponent of the hideously destructive mining practice known as mountaintop removal, so Jean Ritchie's "Black Waters" is a fitting inclusion here, with its heartbreaking refrain: "Sad scenes of destruction on every hand / Black waters, black waters run down through my land." Her voice never rising, she drives home the point solely through the power of the lyric and her own deep anguish.

Bill Cooley's lovely instrumental "Requiem For A Mountain" closes the album. Shifting between major and minor keys, it perfectly encompasses the complex range of feelings evoked by the record as a whole.

Cooley, a Local 257 member, is also one of two acoustic guitarists featured on *Calling Me Home*. The backing band is a Who's Who of contemporary acoustic music (including Byron House, Stuart Duncan and Tim O'Brien, for starters). Harmony vocalists include Patty Loveless, Emmylou Harris and Alison Krauss.

–Kent Burnside



RICKY SKAGGS
Music to My Ears
Skaggs Family Records

Ricky Skaggs' latest album, *Music To My Ears*, ties together the various threads of his long career into a colorful blend of bluegrass and country, with a few unexpected twists and turns along the way. Co-produced by Gordon Kennedy, the album features members of Skaggs' Kentucky Thunder band and a variety of Nashville session players, including Barry Bales from Alison Krauss & Union Station holding down the bass chair and the Time Jumpers' Jeff Taylor on accordion.

"Blue Night" kicks things off in high gear with Andy Leftwich's fiddle bearing down on the intro, while Skaggs' pleading vocal and energetic mandolin playing never let up for a moment as the ensemble trades licks with precision. The title track is a cleverly written gospel tune that aptly demonstrates a bold celtic-bluegrass connection.

It's good to know Ricky doesn't take himself too seriously, and he proves it on "You Can't Hurt Ham," co-written with Kennedy. It's a hilarious uptempo tale of the indestructibility of pork, based on an old Bill Monroe anecdote, and even manages to name check Uncle Dave Macon along the way. "What You Are Waiting For" is an uplifting piano-driven pop tune colored by a wall of guitars and mandolins with a surprise whammy bar electric guitar solo by Kennedy. "New Jerusalem" is a rollicking Skaggs instrumental in the spirit of Bill Monroe's "Jerusalem Ridge" and the ensemble brings it all the way home.

The ambitious "Soldier's Son" is the emotional centerpiece of the album. Barry Gibb duets on the song with Skaggs, singing with heart and conviction, and the layered vocal textures are quite evocative. Once again, the sounds of Celtic instruments, in this case bagpipe and penny whistle, provide a stylistic continuity, contrasted with the dark, distorted electric guitar backdrop. Just as the listener might be checking the credits to make sure this really is a Ricky Skaggs album, he launches into a faithful cover of Doc Watson's "Tennessee Stud," and all is right with the world.

The Stanley Brothers' "Loving You Too Well" is pure mountain music, with an unusual driving 3/4 pattern by Bales. The album closes with two Kennedy tunes, "You Are Something Else" and "Nothing Beats A Family," both of which fit well into this album's concept of expanding Skaggs' various influences with new elements, making *Music To My Ears* just that.

–Roy Montana



BOBBY BROOKS WILSON
It's About Time
Plateau Music

Old-school soul music is alive and well on *It's About Time*. Producer Tony Mantor and a top-notch band create a wide variety of grooves that give Bobby Brooks Wilson, son of the legendary R&B icon Jackie Wilson, an optimum environment to define his own artistic identity. The opening track "I Can't Love You Anymore,"

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sets the mood with a lush backdrop of strings, voices and dramatic dynamics, as Wilson pleads his case as a man who's simply been misunderstood, and the track rises and falls with his vocal intensity.

"It Only Happens" has a Philly soul feel, with a tasty guitar solo by bandleader Tom Wild. Bassist Duncan Mullins is both funky and melodic and lays it right in the pocket, locking in with drummer William Ellis. Shane Keister drives "Sweetest Feeling" with his strong piano playing, and throughout the record his versatile keyboard textures fill in the spaces in all the right places.

Of the cover tunes, "Higher and Higher" is given a slower funky feel that contrasts with the frenetic energy of the original. Otis Redding's "I've Been Loving You Too Long" is a bit risky, but rather than try and "outshout" the original, Wilson goes for a more restrained, slightly sweeter approach and pulls it off. The elder Wilson's "Lonely Teardrops" is the most faithful cover here, and it works mostly as a direct comparison between generations, but it is on the originals that the younger Wilson claims his own territory most effectively.

"With You" has a more contemporary Bonnie Raitt R&B feel, and Wilson glides over the top with a swooping melody. "Just Call My Name" struts along with funky octave guitar and pulsing bass fills. Perhaps the strongest performance on the record is an unexpected version of Richard Marx's hit ballad, "Right Here Waiting." The song is recast as an uptempo Memphis groove tune, which gives it a whole new slant as Wilson sounds confident and tender all at once. *It's About Time* represents the emergence of a vibrant and emotional singer staking his claim on his own terms.

—Roy Montana

BOOK REVIEWS



NASHVILLE STEELER: MY LIFE IN COUNTRY MUSIC

Don Davis as told to Ruth B. White

Schiffer Publishing Limited

Celebrity music memoirs are a booming business these days, with recent books by Neil Young, Pete Townsend and Rod Stewart all near the top of a recent New York Times bestseller list. Even books by behind-the-scenes music executives have found big audiences, with Clive Davis' recent book also a bestseller.

Much less common are books by the working musicians, the ones in the trenches of the business — on the road, and in the clubs and studios. More rare still are the stories of the people behind the scenes in the middle levels of the business side of music. The recently published *Nashville Steeler: My Life in Country Music* has valuable insider perspectives on all of these aspects in the story of Alabama native Don Davis, who spent many years as an in-demand steel guitarist before quitting the performing side of music to concentrate on publishing, producing, and management.

There is much more to this modestly sized book than might appear at first glance. Davis has a likable, easy-going style and the stories are so compulsively entertaining that it's easy to overlook the wealth of historical information about the ways that Nashville's music business has evolved over the years. Davis' career started in the 1940s and continued into the 1980s, and he packs a lot of insight into the evolution of day-to-day life in country music over the course of those decades into 140 pages. Interspersed throughout are a lot of great photographs, as well as programs, posters and flyers that together eloquently capture many aspects of simpler times in the music business.

The first 90 pages is a chronological telling of Davis' life story, from his early performing days as a working steel player and through the later years working in Nashville behind the scenes. Davis started his Nashville career in 1945 on the Opry with Pee Wee King's band, and because the band read music on the job they became the first to break down the barrier that existed then in Local 257 between "legit" musicians, and the "hillbilly" musicians who were looked down upon and refuse admittance. The union as we know it today could be said to have started at the moment the first Opry musicians were allowed to join, and Davis was there when it happened.

Davis went on to tour as a steel guitar player with people like Ernest Tubb and George Morgan, among many others. There was not a strict distinction between road players and studio musicians in those years and country music recording was still as



likely to take place in Los Angeles, New York, Chicago or even in Cincinnati as in Nashville, and Davis recorded in all of those places with people like Cowboy Copas, Gene Autry and Tex Ritter — even Bing Crosby.

The beginning of Nashville's importance as a recording center is often attributed to the opening of the Castle recording studio in downtown Nashville in 1949, and once again Davis was there at the very start. According to Harold Bradley in his foreword to the book, "There is no telling how many sessions Don and I did there. We played the first notes ever played at the Castle."

A detailed list of his many recordings in this era would take several pages, but a few highlights include two of Hank Williams' biggest hits — "Honky-Tonk Blues" and "Mind Your Own Business" and Jimmy Dickens' signature record, "Country Boy," as well as many of George Morgan's biggest hits. Davis's descriptions of the sessions themselves are as colorful and informative a picture of life in the early Nashville studios as you will find.

Most of Davis' playing career was spent playing "straight" steel guitar before the addition of pitch-changing pedals transformed the instrument, but unlike some of his contemporaries, Davis did make the transition to pedal-steel. He even teamed up with Hank Garland and Shot Jackson to build the "Daland" pedal-steel, which was an important transitional instrument between the prized Bigsby pedal-steels made in California and the later Nashville-made Sho-buds which came to dominate the Nashville pedal-steel world by the early '60s.

The story takes a turn in the early '60s when Davis decides to pack in the playing and takes an offer from Harlan Howard to help run Howard's new publishing company. His reasons for putting his steel guitar away couldn't be simpler or more eloquent: It just "stopped being fun." From then on Davis was a fixture on Music Row in many different capacities, and again he was there just as it was in transition from an area of a few offices and studios to the much busier Music Row we knew in later decades.

The brief chapter on Harlan Howard not only adds many new amusing stories to the legend of one of Nashville's all-time characters, but is an excellent introduction to how the publishing business worked in those days before it became such a big corporate business.

This is an extremely worthwhile book on many different levels, and anyone interested in how the country music business has evolved, or simply in Nashville history should find this worth their time. Just as a collection of funny road stories it's hard to beat.

The book is available locally at Parnassus Books in Green Hills, and at Ernest Tubb Record Shop.

—Pete Finney



WALKING AMONG GIANTS: FROM ELVIS TO GARTH

Bobby Wood with Barbara Wood Lowry

Dunham Books

Sidemen don't often write memoirs. However, few of them have the kind of career Bobby Wood has had. His remarkable life and achievements are detailed in *Walking Among Giants*, including the astonishing breadth and quantity of musical artists who've called on him to provide the perfect piano part.

Wood's hardscrabble Mississippi upbringing instilled in him an intense desire to succeed, as did a shortsighted high school teacher who predicted that he would "never amount to two cents." Born into a devoutly religious musical family, he moved from accompanying his singing siblings to starting the Bobby Wood Band at age 15, which quickly became a popular regional act. He soon had to choose between church music and rock &roll. As hard as it now seems to believe, this was something of a life-defining choice for many musicians in the 1950s, particularly in the rural south.

After graduation Wood moved to Memphis, where his career began to take shape. He came under the tutelage of Sam Phillips, where he learned much about the music industry in that era. He also made a connection which would become important to his future. Gene Chrisman was anxious to leave the Jerry Lee Lewis band just as Wood's band The Starlighters was losing their drummer. Chrisman joined up, Wood and he would find themselves still playing together more than a half-century later.

In 1963 he recorded "If I'm A Fool For Loving You," which became a national Top 20 hit. This recording established a few more important relationships: Reggie Young and Mike Leech on guitar and bass, respectively. And one of the background singers on the date, Janice Saunders, eventually became Mrs. Bobby Wood. A hit song, two lifelong musical partnerships, and a marriage — quite a payoff for one recording session.

After a near-fatal auto accident in 1964, Wood decided against the life of a touring musician and began to play on sessions for Sam Phillips. Eventually Chips Moman set up shop in Memphis and needed a crack studio band. Although Wood felt obligated to Phillips, his friends Chrisman, Young and Leech were all moving over to Moman's American Sound Studio operation, where they were joined by Bobby Emmons and Tommy Cogbill. Bobby joined forces with the others to become the 827 Thomas Street Band, named after the studio's address; the group would eventually become better known as The Memphis Boys.

Walking Among Giants discusses many of the influential artists the band worked with, including Elvis, Dusty Springfield, Neil Diamond, The Box Tops, and scores of others. Wood and the American Sound team enjoyed a glorious run — more than 120 charted hits between 1967 and 1971, including a week where one-fourth of all the songs in Billboard's Top 100 were recorded at American with The Memphis Boys. But things were changing in Memphis, and by the early 1970s work was dwindling. In 1971 Wood and guitarist Johnny Christopher decided to explore the session scene in Nashville, and both decided it was time for a change.

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By 1972 Moman and The Memphis Boys had relocated to Nashville, and soon they all had abundant session work. In the 1970s and '80s Wood also began writing with the likes of Roger Cook and Ralph Murphy, penning hits such as "Half The Way" and "Talking In Your Sleep" for Crystal Gayle and "He Got You" for Ronnie Milsap. He remained active as a session keyboardist as well, playing on numerous hits of the period, including "He Stopped Loving Her Today," "Always On My Mind" and "Lucille."

In 1988, Allen Reynolds and Bob Doyle asked Wood about playing on sessions for a new artist they were developing. When a national television program being broadcast from Nashville had a last-minute opening, Doyle got his new client Garth Brooks the gig, launching the singer's singularly successful career. Wood and the band assembled for the first album wound up accompanying Brooks on all his subsequent recordings.

More recently The Memphis Boys have established themselves as a viable touring and recording act in their own right. Their self-titled debut album was released in 1990; they began performing overseas in the early 2000s, playing sold-out shows throughout Europe.

Walking Among Giants includes a partial discography of Bobby Wood's most important recordings.

–Kent Burnside

LIVE REVIEWS

NASHVILLE SWINGS!

Two worlds collided at the Schermerhorn Symphony Hall in January 2013 and the results were nothing short of spectacular. "Nashville Swings!" is the first collaboration between the world-class Nashville Symphony, the equally talented Nashville Jazz Orchestra, and two excellent vocalists, Abby Burke and Mike Eldred. The combination yielded a unique blend of traditional and contemporary jazz tunes that showcased both great individual soloists and exciting ensemble playing.

The program, conducted by the Nashville Symphony's resident pops conductor Albert-George Schram, began with Glenn Miller's "Moonlight Serenade," with the NSO strings cushioning the memorable melody and an evocative clarinet solo by James Zimmerman that transported the audience to the heyday of the swing era. Count Basie's "One O' Clock Jump" featured a series of smoking solos by Denis Solee and Matt Davich on saxophones, Barry Green on trombone and NJO leader Jim Williamson on trumpet. "In the Mood" highlighted the great dynamics of the explosive NJO rhythm section of drummer Bob Mater and bassist Mike Rinne, augmented by the excellent ensemble work of the NSO.

As the show continued, both vocalists were featured, including a show-stopping "Come Rain or Come Shine" by Burke. An interesting diversion was Bill Holcombe's arrangement of the jaunty "Cantina Band" by John Williams from Star Wars. Conductor Schram was an excellent master of ceremonies, and his unexpectedly charismatic vocal performance of Cab Calloway's iconic "Minnie the Moocher" had the entire audience joyfully singing along in call and response fashion. The first half closed with a surprisingly appropriate Brian Setzer's "Rock this Town," underscoring the swing connection between jazz, rock, and blues.

The second half opened with Gordon Goodwin's innovative arrangement of Bach's Two Part Invention, followed by a swinging "Birth of the Blues," with a killer sax solo from Mark Douthit. The often-schlocky chestnut "Fever" was given new life with a sparkling arrangement featuring spooky strings and innovative stage lighting that enhanced the mood. "Viva La Mambo" and "Fascinating Rhythm" fleshed out the varied rhythmic aspects of the show, followed by a moving soul-jazz version of "Battle Hymn of the Republic" featuring the evocative piano playing of Steve Kummer.

Eldred's high energy performance of "Try a Little Tenderness," framed by an excellent arrangement, brought back memories of Sinatra at his best with a touch of Otis Redding, and "Jazz Police" brought a surf beat to the proceedings with sizzling guitar soloing by Paul Carrol Binkley. Louis Prima's "Sing, Sing, Sing," brought it all home with great playing from all concerned, highlighted by NSO trumpeter Jeff Bailey's trades with drummer Mater, whose fiery playing anchored the whole ensemble throughout the show. Both the NSO and NJO sounded better than ever, and hopefully this event will point the way to future collaborations that demonstrate the breadth and depth of Nashville's music community.

–Dave Pomeroy

TRIBUTE TO JACK CLEMENT

There was a lot of love in the room Jan. 30 at War Memorial Auditorium, as friends and fans gathered to pay tribute to Jack Clement. The show featured an all-star parade of speakers and performers, each there to honor Jack, an iconic producer, songwriter and visionary whose career has spanned nearly 60 years. Clement's influence ranges from discovering Jerry Lee Lewis to creating one of Nashville's first independent labels, and essentially inventing what is now known as Americana music before it had a name.

The show opened with Clement making a grand entrance from the rear of the auditorium with a polka band escorting him to his seat at the front. Esteemed music journalist Peter Guralnick spoke eloquently of Clement's many achievements and his refusal to be pigeonholed. Billy Burnette and Shawn Camp opened the show with a high-energy version of Billy Lee Riley's "Red Hot." The excellent house band was led by Kenny Vaughan, and included bassists Dave Roe and Dave Jacques, drummer Kenny Malone, Joey Miskulin on accordion and B-3, mandolinist Ronnie McCoury, and Sam Bush on fiddle, who stepped out front to perform Clement's hilarious song "Egg Sucking Dog" to the delight of the crowd.

Most guest performers did one song apiece, with the exception of Charlie Pride, who beautifully sang two of his many hits produced by Clement, who was instrumental in getting Chet Atkins to sign Pride to RCA. Emmylou Harris and Rodney Crowell sang a beautiful version of Allen Reynolds' "Dreaming My Dreams." Marshall Chapman, Amos Lee and Jakob Dylan all sounded right at home singing Clement's tunes, as did Dickey Lee, who sang "She Thinks I Still Care," and Vince Gill who sung

"Does My Ring Hurt Your Finger?"

Kris Kristofferson brought out former Johnny Cash drummer W.S. Holland for his segment, and T-Bone Burnett spoke for many in the audience when he asked "Jack Clement's not in the Country Music Hall of Fame? What the [expletive deleted] is up with that?" as the crowd roared its approval. One can only hope this oversight will be corrected in the near future. [Editor's Note: By press time the CMHOF had released an announcement that Clement will join the Country Music Hall of Fame during this fall's ceremony.]

Jim Rooney, a longtime Clement cohort, spoke movingly about all the lives and careers, including his own, that have been touched by Cowboy Jack's influence. Producer and friend Allen Reynolds talked about what he learned from Clement that impacted his own future work with artists including Garth Brooks and Don Williams.

There were also video tributes by Dennis Quaid, Taylor Swift, Marty Stuart, and Bill Clinton; a statement from Tennessee Governor Bill Haslam declared Clement "an ambassador of good will, and actress Connie Britton from the TV show *Nashville* read congratulatory remarks from First Lady Michelle Obama.

The show reached its peak as Cowboy Jack took the stage and performed a short set of his favorite songs, beginning with "When I Dream," which was absolutely stunning with Catherine Marx's piano and Julie Young's cello enhancing Clement's soulful and strong vocal performance. Then Clement strapped on his guitar, and to the strains of his tune "Gone Girl" he was joined by Rooney, Chapman, Jay Patten, and Roberto Bianco, with the entire crowd singing along. It was an amazing night, — a fitting tribute with many heartfelt displays of gratitude for a man who changed the way Nashville makes music.

–Dave Pomeroy TNM

RMA CORNER

BRUCE BOUTON



"Over the past decade the RMA has been proactive in changing the way our Federation works with recording musicians. We have fought hard for a seat at the table, and to elect leaders that respect what we do."

Greetings, fellow musicians. I realize it's been awhile since I've written a column for the *Nashville Musician*, fortunately RMA Secretary-Treasurer Tom Wild has been here to keep things together.

I have proudly served the Nashville recording community as an RMA board member and as president of the Nashville RMA. In addition I have been actively involved with RMA International for many years. In fact, I was just re-elected as International Vice President and Tom Wild was elected first delegate from Nashville.

I would love to welcome more hands-on involvement from the Nashville recording community, but I realize that's not really the way it works unless there is a big issue on the table. Most of us are happy to go to work and pick up our checks from the local and go home to our friends and families. It's hard to justify yet another meeting. And for many, it's hard to justify paying dues to yet another organization. However I encourage more hands-on involvement from the recording community and at the least, encourage recording musicians to join the RMA.

Over the past decade the RMA has been proactive in changing the way our Federation works with recording musicians. We have fought hard for a seat at the table, and to elect leaders that respect what we do. We've managed to build what's probably the best relationship recording musicians have had with the Federation. I have never seen a more functional IEB in regard to their willingness to listen and work for and with recording musicians.

RMA has also been heavily involved in performance rights issues. I'm sure many of you have seen substantial checks from the AFM/AFTRA fund. I have been appointed to the AFM/AFTRA Fund board and have been working hard on behalf of musicians to expand performance rights and get recording musicians the money they deserve. I will be going to Washington in April with a coalition of industry veterans to speak to Senators and Representatives about copyright and performance rights issues.

The RMA not only pays for representatives to attend crucial meetings in Washington, but also flies delegates to the record, film, television and jingle negotiations in order to make sure there are working recording musician voices in the room. All of this takes money. I know it's hard to see the "value added" benefit of joining but take heart in the fact that there are some good folks out there in the trenches fighting for you. We just need your support.

Please consider joining the Nashville RMA. If you would like to do more, please consider being on the board or running for office. We are in the midst of planning a long overdue meeting and election. I would be thrilled if we could have a great turnout. Have a wonderful spring! TNM

HOLIDAY CLOSINGS

AFM Local 257 will be closed for
Memorial Day: Monday, May 27
Independence Day: Thursday, July 4
Labor Day: Monday, September 2

JAZZ & BLUES BEAT

BY AUSTIN BEALMEAR



"Part of the attraction is wanting to play with great musicians, and part of it is the feedback you get from an audience. And it's like fuel when we see them waving the towels."

Sundays still swing at Chappy's

The Nashville Sunday Jazz Band has been performing traditional jazz and swing on Sunday evenings since 1991, as far as anyone can remember. Started by the late trombonist Louis Brown, the band has moved from one venue to another with the help of a very loyal group of fans. These days you can find them at Chappy's on Church Street every Sunday from 5-8 p.m. You'll hear classic Dixieland, hot jazz, and swing played by some of our most talented musicians. Don't be surprised when audience regulars wave their handkerchiefs and march around to the beat of tunes like "Bourbon Street Parade." A "second line" of people in the street parading behind a swinging brass band is a venerable New Orleans tradition.

Last year, the *Tennessean's* Peter Cooper interviewed both fans and band members. [Full story available at tennessean.com] "I don't know if non-musicians can understand it," said saxophonist Denis Solee, longtime veteran of Nashville recording studios. By "it," Solee means playing live instead of sticking to the comfort and financial benefits of recording session work. "Part of the attraction is wanting to play with great musicians, and part of it is the feedback you get from an audience. And it's like fuel when we see them waving the towels."

Besides Denis, the Nashville Sunday Jazz band currently includes regulars Bernie Walker - cornet, Chris Walters on piano, guitarist Jerry Krahn, Bobby Durham on bass, and drummer Danny Coots. There are subs and additions almost every week, so part of the fun is discovering what combination is going to be swinging each Sunday, and what tunes they'll play. The material is always drawn from a legendary 500-plus songbook put together years ago by Louis Brown.

Since the 1950s, it seems some Music Row musicians have always found playing jazz to be a welcome outlet. Late night Printer's Alley jams with session greats Chet Atkins and Hank Garland are part of Music City's legend. After two shows at Boots Randolph's club, Randolph would sometimes call a third set just blowing tunes with another jazz-minded studio great, pianist John Propst. Another Music City favorite, pianist Beegie Adair long ago established her dual jazz and session credentials. It's ironic that some of Nashville's longest running gigs are swing based. On Mondays, you can choose the Time Jumpers at 3rd & Lindsley, or John England and The Western Swingers at Robert's Western World. On Tuesdays, the Nashville Jazz Orchestra is at the Commodore, and most Thursdays Adair is at F. Scott's.

"There are only a few places around the country where this kind of thing could happen," Solee said. "For me, there's something about playing live that does more for my playing than working in the studio. These guys like to get out and put an edge on their playing, and get the immediate feedback that you can't get in a recording studio."

Nashville Jazz Orchestra latest news

Back in April, Nashville's premier contemporary big band, Nashville Jazz Orchestra moved their weekly night of big band jazz to Tuesdays, from 6 p.m. to 7:30 p.m. at the Vanderbilt Holiday Inn's Commodore Grille. A weekly big band night has been a tradition in major American cities for half a century. The NJO version features jazz classics, new compositions, and hot solos by some of Music City's best session men, plus vocals — usually — by Annie Sellick or Christina Watson.

NJO's final Blair concert of the season featured the music of bossa nova icon Antonio Carlos Jobim, with vocals by Ms. Watson and three graduates of the Nashville Jazz Workshop. And the group's latest record is an all-Gershwin program, recorded at a local studio. For more on that, go to **nashvillejazzorchestra.com**.

Annual blues show benefits musicians

The Marion James Musicians Aid Society's annual Blues and Jazz Awards were held in April. This event raises money for elderly Nashville R&B and jazz musicians, mostly for meals and medical costs. The show's lineup included "Queen of the Blues" James, vocal powerhouse "Nick" Nixon and ebullient harmonizers The Valentines — all survivors of the hot rhythm & blues scene that thrived along Jefferson Street into the early 1970s. Contributions can still be made by visiting the Marion James Musicians Aid Society on Facebook. TNM



BY LAURA ROSS

If I told you that not much was going on these days, you'd know I was lying to you.

Preparing for negotiations

The negotiating committee — Brad Mansell, Steve Brown, Bruce Christensen, me, alternate member Beth Beeson – and AFM Symphonic Services negotiator Chris Durham and Local 257 President Dave Pomeroy have been preparing for negotiations over the past few months. Committee members have met with orchestra members to hear about issues of concern, we have polled the orchestra and we have met once with a group of board and management representatives.

As a result of the NSA's mid-March announcement regarding the status of their letter of credit, numerous reporters have been reaching out for comment but we have no intention of negotiating our contract – which expires on July 31 – in the press. We have issued a statement of support for our board and management as they attempt to renegotiate the terms of their agreement with the banks, and we hope for a resolution before we begin negotiations later this spring. The statement can be viewed at **NASHVILLEMUSICIANS.ORG**

Personnel changes, a meet and greet, and new season

Over the past few months the orchestra has said farewell to bassist Joe Ferris; welcomed associate concertmaster Gerald Greer back to the orchestra after an injury that occurred prior to the start of the 2012-2013 season; and held a third/associate principal French horn audition and offered the position to Patrick Walle. Some orchestra members also testified during a recent arbitration hearing regarding contract termination of a musician on long-term disability (LTD) and management's failure to issue individual agreements to three musicians on LTD. A determination is not expected for another few months.

Randy Travis was recently a featured Pops artist, which offered me the opportunity to finally meet the members of his band, all members of Local 257. The reason this was so monumental for me was that those eight names have been crossing my desk for years at the local because I process their pension contributions. Travis' band was the very first to sign an agreement that allows members to receive pension contributions for their work while on tour each year, and I'm very pleased that I can finally put faces and instruments with those names.

Next season's concert and guest artist line-up was announced during an orchestra vacation week that wasn't much of a vacation — the following week's concert included Lorin Maazel's 70-minute arrangement of incidental music from Wagner's Ring Cycle *The Ring Without Words*. There appear to be some changes to the packaging of concerts, including the addition of three Coffee Concerts, a format that has been quite successful in other cities.

It's all in the message

Our concerts always begin with a standard message about turning off cell phones, prohibiting recording and photography, a fire announcement and thanks to series and concert sponsors. Some evenings a representative from one of those sponsoring organizations will make an onstage announcement to explain why it is important for their company to sponsor events such as ours.

Recently a few of our concerts have begun with amusing moments for the orchestra, though the audience was probably unaware of the humor. The first was when guest conductor Bramwell Tovey, Music Director of the Vancouver (Canada) Symphony was on the podium.

Maestro Tovey was a delight as he joined the orchestra the week following Thanksgiving and helped us navigate repertoire that included the very difficult Walton *Symphony No. 1 in B-flat minor and the Gershwin Piano Concerto in F* (performed by the fabulous Terrence Wilson, who was the artist on one of our Grammy-winning recordings). The orchestra also performed a composition by Tovey titled *Urban Runway*, and he entertained audiences each evening by explaining his compositional motivation.

Because of the timing of the concert, the NSO put together a special holiday package consisting of tickets and dinner

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PHOTO: LAURA ROSS

[L-R] Herb Schucher, Rick Wayne "L.D." Money, Lance Dary, Bill Cook, Steve Hinson, Robb Houston, Joe Van Dyke, David Johnson

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that stage manager Paul Holt would introduce in a very amused manner during the pre-concert announcements. On the final night the orchestra waited for the announcement, but rather than hearing Holt's voice the message was read in a lovely cultured British accent – Bramwell Tovey's – and the delighted orchestra burst into spontaneous applause at its completion, no doubt to the befuddlement of the audience.

The second incident, perhaps more ironically humorous, was just after our return from a two-week Christmas vacation. The vice chancellor of Vanderbilt Medical Center was onstage speaking about the health benefits of music as a remedy for the stress in our lives, stating that music soothes and calms the spirit, which is why the Medical Center supports the symphony. The irony was that while the vice chancellor was speaking about how music can relieve stress, those of us onstage were very stressed because, after two weeks off, we were about to perform a very tiring and difficult program filled with works normally found on audition lists: two tone-poems by Richard Strauss (*Don Juan* and *Till Eulenspeigel*), a particular favorite on violin auditions, Mozart's *Symphony No. 39 in E-flat Major*, plus a concerto new to most of us (although it was written in 1916), Karol Szymanowski's *Concerto No. 1 for Violin and Orchestra* with Jennifer Koh.

Offering a helping hand

A few months ago I mentioned we had offered some temporary work to the Minnesota Orchestra's principal librarian, Paul Gunther. Members of the Minnesota Orchestra, along with their colleagues in the St. Paul Chamber Orchestra, have been in our thoughts because they have been locked out of their jobs since October.

Happily, we have been able to offer work to other members of the Minnesota Orchestra: During Leonard Slatkin's engagement we welcomed bassist David Williamson, whose daughter is attending Vanderbilt; a few weeks later we welcomed the newest member of the Minnesota Orchestra, violinist Hyejin Yune, who joined us for the Wagner concert. This particular concert required a massive orchestra: four harps, extra winds and brass, countless horns and Wagner tubas, extra percussion and more than the usual complement of strings (possibly even more than we needed for Mahler's *Symphony No. 8*, which we performed at the beginning of the season). It was a thrilling opportunity to perform music from Wagner's four operas that range from two-and-a-half to six hours plus in length.

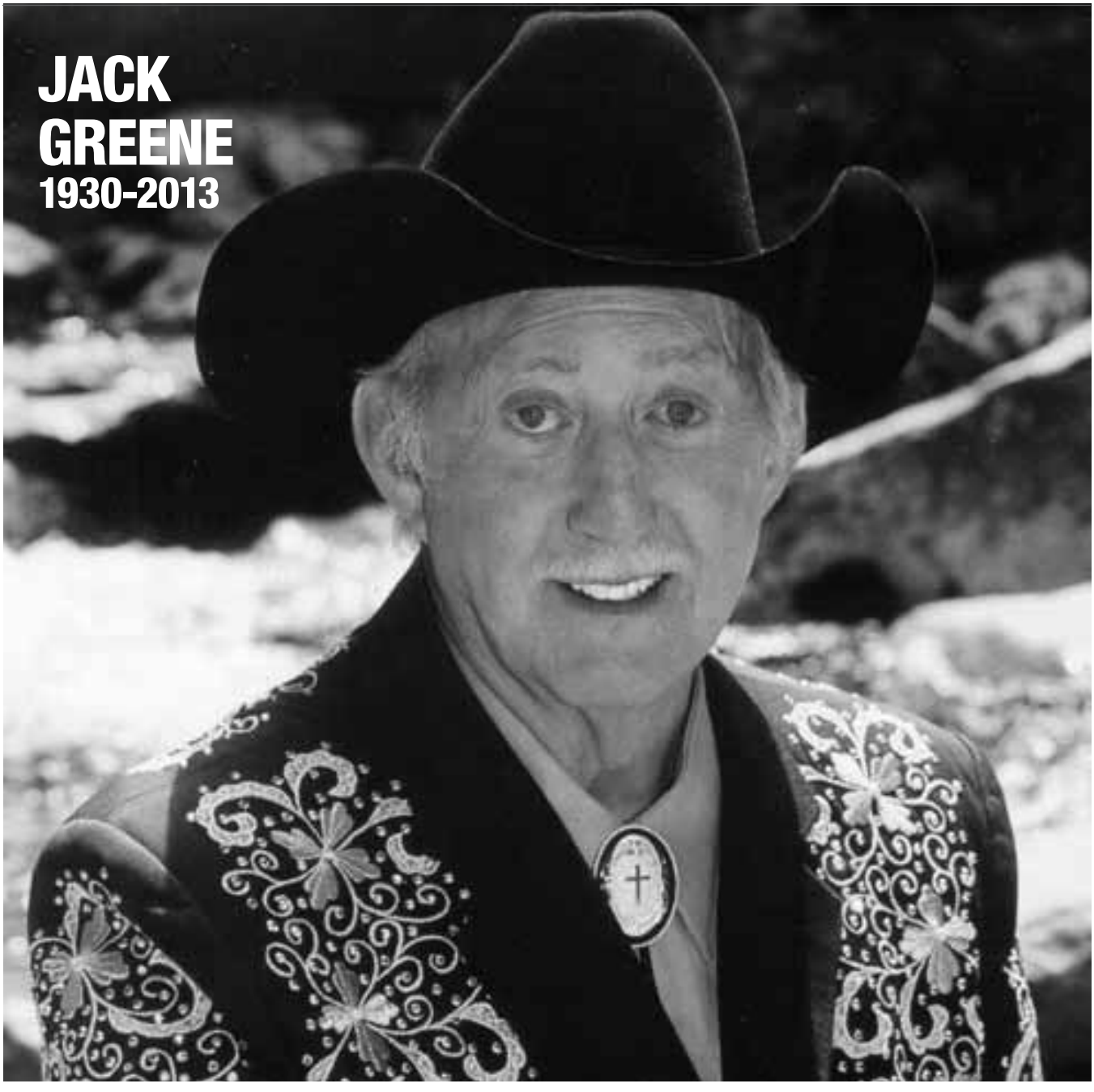
In early February nearly all of San Francisco Symphony's musicians purchased t-shirts in support of the Minnesota Orchestra; their generosity raised an additional $5,000 in contributions for Minnesota. Ironically, the San Francisco Symphony, working under a contract extension when it expired in October, recently went on strike just before departing for an East Coast tour that included performances at the Kennedy Center and Carnegie Hall. Once again, as in Chicago last fall, the orchestra's board and management decided to take advantage of circumstances facing many of our orchestras by demanding unreasonable – and frankly unjustifiable – terms.

San Francisco has one of the best-funded endowments in the country, and just last year the orchestra celebrated its 100th anniversary by inviting other orchestras to perform in San Francisco. In addition, certain staff members received huge salary increases just as the board and management began making their demands. As of our presstime, San Francisco has a tentative agreement that will be ratified at the end of the first week of April, and orchestra members are at this time scheduled to return to work to do one of the things they are most celebrated for – education concerts. We in the Nashville Symphony most certainly support our colleagues living in one of the most expensive cities in the country. We also congratulate San Francisco on winning their 14th Grammy for Best Orchestral Performance.

TNM



JACK GREENE
1930–2013



Grand Ole Opry star Jack Greene, 83, died in Nashville March 14, 2013. Greene, a life member who joined AFM Local 257 in 1962, had a career that spanned decades, with national success first coming on the heels of his 1967 No. 1 record "There Goes My Everything." The song earned him the first Male Vocalist Award presented that year by the CMA, and also spawned a pop version recorded by Engelbert Humperdinck.

Greene was born Jan. 7, 1930 in Maryville, Tenn. At the age of 10 he learned to play the guitar, and as a teen was a disc jockey for the local radio station, WGAP. By the time he was 18 he was a regular performer on the Tennessee Barn Dance in WNOX in Knoxville, Tenn.

In the '50s Greene moved to Atlanta and formed The Peach Tree Boys, in which he was lead vocalist, drummer and guitarist for eight years. He moved back to Tennessee in 1959, where he settled in Nashville and formed another band, The Tennessee Mountain Boys. In 1961 the band served as opening act for Ernest Tubb, who was impressed with Greene and asked him to join his backing band, the Troubadors.

Greene played several roles in Tubb's band, acting as drummer, guitarist, vocalist and master of ceremonies over several years. He also began to open for Tubb, and in 1964 released his first solo record, "The Last Letter." Greene said Tubb encouraged him towards a solo career, telling him "Son, I believe it's time for you to go." Greene added that Tubb also gave him a caveat, that if things didn't work out he could "always come back and be a Troubador."

Greene's first Top 40 hit came in 1966, "Ever Since My Baby Went Away."

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Over his career he recorded nine No. 1 hits including "Until My Dreams Come True" and "Statue of a Fool."

The follow-up was his first No. 1, "There Goes My Everything," which stayed at the top slot for seven weeks. The album stayed No. 1 for a year, generating two more hits in 1967, the No. 1 single "All The Time," and a No. 2 hit titled "What Locks The Door." That year Greene won not only CMA Male Vocalist, but also Single and Album of the Year.

In 1967 Greene also joined the Grand Ole Opry, where he performed regularly until 2011. Over his career he recorded nine No. 1 hits including "Until My Dreams Come True" and "Statue of a Fool." 1970 brought him more success for his duets with Jeannie Seely, which included "Wish I Didn't Have To Miss You," a No. 2 single. The pairing generated several more hit records throughout the early 1970s. He continued to tour for many years, performing with his band, the Jolly Green Giants.

Ray Von Rotz, who played with Greene, said "I worked for Jack for a regrettably short time, but I knew him for much longer and I can say this: He was an incredible singer, a really fine drummer and musician, and a wonderful human being. You won't find anyone who has anything bad to say about Jack Greene, and that may be the best tribute we can give anyone. He was one of those few guys whom everyone loved, and who made our lives better for knowing him."

A memorial service for Greene was held on Mar. 27 at the Ryman Auditorium.



WILMER J. "WILL" CLEMENTS 1940-2013

Local 257 member Wilmer J. "Will" Clements, age 72, of Union Grove, Ala., died Tuesday, Jan. 29, at his residence. He was born in Maryland on March 12, 1940, to George and Hazel Burkett Clements. He was retired from the Department of Defense, Redstone Arsenal. Clements served in the U.S. Army during the Korean War and Vietnam War.

In addition to the Nashville Musicians Association, he was a member of ASCAP and the Country Music Association. He joined Local 257 in 1992.

Survivors include his wife of 52 years, Jackie A. Clements of Union Grove; one son, Garry Clements of Madison; two daughters, Rose Anne Messina of Huntsville and Deborah A. Harper of Maryland; three brothers, Delbert Clements and David Clements of Maryland, Tommy Clements of South Carolina; and one sister, June Thompson of Indiana; as well as nine grandchildren, and six great-grandchildren.

Funeral services were held Feb. 2 in the Arab Heritage Chapel in Arab, Ala., with burial following in Sweet Home Cemetery. The family has asked that donations be made to Hospice of North Alabama, 3311 Bob Wallace Avenue, Suite 101, Huntsville, AL 35804.

HARRY "H.B." JOHNSON 1923-2013

Harry "H.B." Johnson, a life member of the Nashville Musicians Association, died Jan. 12, 2013. Born Dec. 9, 1923, Johnson joined Local 257 in 1946 and was a sax and clarinet player. He was a member of the WSM Waking Crew and the WSM staff band. He was also a World War II U.S. Army veteran.

He is survived by his wife of 62 years, Velma "Ann" Johnson; two sons, Harry and J.D. Johnson; five grandchildren, six great-grandchildren, and one sister, Charlotte Posey.

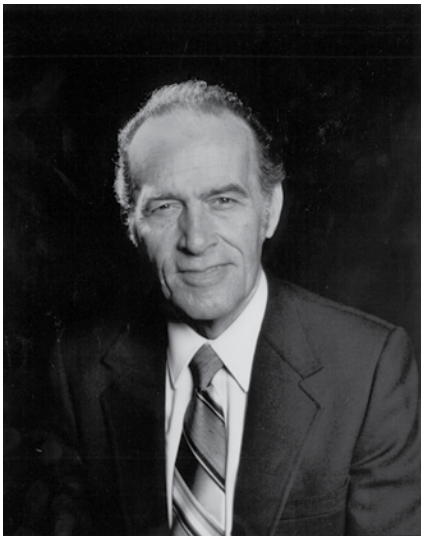
Funeral services were held Jan. 14 at Woodbine Funeral Home in Nashville with interment at the Middle Tennessee Veterans Cemetery. Memorial contributions may be made to Alive Hospice or the Nashville Rescue Mission.

ARTHUR M. "ART" OLIVER, JR. 1925-2013

Life member Arthur M. "Art" Oliver, Jr., 87, died Nov. 5, 2012 in Belleville, Ill. Oliver played trumpet and organ, and was a retired owner and insurance adjuster for Sunset Claim Service in Belleville. In addition to the Nashville Musicians Association, Oliver, who was born March 29, 1925, in East St. Louis, Ill., was also a member of the St. Louis Theatre Organ Society, Welk Notes, and the Christian Scientist Church. He was a World War II Army veteran.

Oliver was preceded in death by his wife Charlene and his parents, Arthur M. and Elza Oliver. Survivors include three daughters, Lori Lynn Oliver, Kimberly Horn and Shelly Millard, all of Belleville, Ill., four grandchildren; and several nieces and nephews.

Funeral services were held Nov. 8 at Kurrus Funeral Home Chapel with interment at Valhalla Gardens of Memory in Belleville.



BASIL "SONNY" BURNETTE 1953-2013

Basil "Sonny" Burnette, a life member of the Nashville Musicians Association, died Feb. 12, 2013 at age 83 in Smithville, Tenn. Burnette, a steel guitar player, joined Local 257 in 1953.

The Bristol native learned to play guitar as a child and began studying steel after hearing Jerry Byrd. He appeared on local radio, then moved to Knoxville where he played on "Tennessee Barn Dance." His friend Roy "Junior" Huskey convinced Burnette to move to Nashville, where over the years he played with many artists, including Webb Pierce, Faron Young, Ferlin Husky, Don Gibson, Kitty Wells and Loretta Lynn. An innovator on his instrument, Burnette is credited with advancing the E9 pedal sound invented by Bud Isaacs.

He learned to fly, and piloted Pierce's small airplane, which allowed them to fly to appearances across the country. He also drove Pierce's Cadillac to Nashville after it was customized in Arkansas. This vehicle is on permanent display in the Country Music Hall of Fame.

After coming off the road in 1970, Burnette became a member of the Grand Ole Opry staff band — twice nominated for CMA Instrumental Group of the Year — and also was a member of the *Ralph Emery Show* band. He worked as a session player, and released an album himself along with Weldon Myrick and Hall Rugg in 1975 called *Steel Guitars of the Grand Old Opry*. In 1991 he retired and moved to Smithville, Tenn.

Burnette is survived by loving family and friends, who will remember him for many things, including his well-known response at the end of conversations, "Is there anything I can do to help you?" Burnette was buried in Hendersonville Memory Gardens following a graveside service. The family requests that any donations be made to the Nashville Musicians Association Emergency Relief Fund. TNM

IN MEMORIAM

The officers, staff and members of Local 257 extend our deepest sympathies to the families and friends of our members who have recently passed away. You are in our thoughts, hearts and prayers.

Name	Born	Joined	Died	Life Member
Basil "Sonny" Burnette, Jr.	06/10/1929	10/06/1953	02/12/2013	Y
Will John Clements	03/12/1940	07/08/1992	01/29/2013	
William Ovid Collins, Jr.	07/18/1918	11/16/1933	03/11/2013	Y
Henry F. Corwin	06/02/1939	03/28/1968	03/25/2013	Y
Jack H. Greene	01/07/1930	07/31/1962	03/14/2013	Y
Harry B. Johnson	12/09/1923	07/07/1946	01/12/2013	Y
Hugh Gordon Stoker	08/03/1924	11/17/1942	03/27/2013	Y

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CRESTVIEW
Funeral Home, Memory Gardens & Cremation

ROBERTSON COUNTY
Memorial Gardens

JOELTON HILLS
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MEMBER STATUS

NEW MEMBERS

Marshall N Altman
PIA GTR PRC
2820 Kenway Rd
Nashville, TN 37215
Cell (818) 207-4037
Hm (615)-964-7016

David Baker
GTR VOC MDN
1071 Woodbury Falls Dr
Nashville, TN 37221
Hm (440)-821-3069

Justin Butler
BHN VOC
1101 Laurel Street Apt. 310
Nashville, TN 37203
Cell (614) 404-6529

Neil Joseph Cacciottolo
(Neil (Guitar Man) Cacci)
ARR GTR
Sunset Promotions of Chicago
3400 West 111th Street Unit #600
Chicago, IL 60655
Cell (312) 259-0194

Michael Dinan Catalano
PRC DRM
1109 Preston Dr
Nashville, TN 37206
Cell (203) 673-3030

Jonathan David Coleman
(Jon Coleman)
KEY VOC
4518 Graycroft
Nashville, TN 37216
Cell (615) 946-9230 Hm (615) 226-7388

Thomas John D'Angelo
BAS
1005 Clayton Avenue
Nashville, TN 37204
Cell (615) 830-6739

Jon Kyle Darling
PO Box 158501
Nashville, TN 37215

William Justin Davis
(Justin Davis)
GTR
PO Box 340020
Nashville, TN 37203
Hm (615) 329-9902

Andrew Deprey
(Drew)
VOC GTR DRM
2700 Paradise Dr
Spring Hill, TN 37174
Cell (781) 859-6629

Andrew James Dickson
601 Boyd Mill Ave
E-1
Franklin, TN 37064
Cell (615) 389-3296

Butch Richard Dixon
(Butch Dixon)
STL
120 Country Club Dr
Attalla, AL 35954
Cell (256) 613-5048
Hm (256) 490-6377

Joseph Michael Dorn
DRM PRC VOC
501a McIver St
Nashville, TN 37211
Cell (704) 778-7277

Rory Darren Faciane
DRM PRC
1697 Eagle Trace Drive
Mount Juliet, TN 37122
Hm (615) 924-7401

Jason Daniel Fausset
KEY VOC GTR
5007 Loch Lorne Ct.
Mt. Juliet, TN 37122-8519
Cell (615) 473-2403
Hm (615) 773-1087

Michael Todd Foley
(Todd Foley)
GTR VOC BAS DRM
420 Murfreesboro Pk
Unit 214
Nashville, TN 37210
Cell (704) 238-3953

David Kirby Frank
DRM BAS KEY PRC
2829 Gaywinds Ct
Nashville, TN 37214
Cell (615) 445-0126

Dan Myron Frizsell
BAS GTR KEY PRC PRG
831 Brentview Dr
Nashville, TN 37220
Cell (615) 566-0525

Richard M Glass
(Rich Glass)
BAS KEY GTR VOC
1617 Lebanon Pike #D16
Nashville, TN 37210
Cell (469) 328-1083

Jonathan Michael Howard
GTR KEY
136 Matthew Ln
Nashville, TN 37215
Cell (615) 944-9212

Kathryn Howse
(Kate Howse)
GTR
6900 Lenox Village Dr #673
Nashville, TN 37211
Cell (615) 969-0779

Jerry King
(Snake King)
BAS
4844 Jonquil Drive
Nashville, TN 37211
Cell (615) 430-9508
Hm (615) 331-1525

Boyd Lefan
BAS
1027 Vanderbilt Road
Mt. Juliet, TN 37122
Cell (615) 293-3048

George B Lilly
DRM GTR VOC
Cell (561) 373-6823

Steve Anthony Mandile
GU VO
1044 Berkshire Blvd
Mount Juliet, TN 37122
Cell (615) 414-1301

Michael H McGuire
DRM
PO Box 740843
Tuscumbia, AL 35674
Hm (615) 415-6109

David L Miller
(D.L. Miller)
GTR BAS MDN
6775 Hall Rd
Greenbrier, TN 37073
Cell (615) 714-8119

Bobby Howard Minner, Jr
GTR
605 Woods Ct
Mt. Juliet, TN 37122
Cell (615) 491-0009
Hm (615) 469-7857

Gerald Neil O'Brien
KEY GTR BAS
959 Evans Road
Nashville, TN 37204
Cell (615) 419-5484

Gintaras Drake Sanborn
(Charlie)
BAS DRM VOC
9 Music Sq S #358
Nashville, TN 37203
Cell (615) 939-9039

Jimmy Wayne Seales
(Disappearing, Inc.)
GTR
1004 Tyler Ave
Muscle Shoals, AL 35661
Cell (256) 335-5094

Nathan Wayne Sheppard
(Nathan Wayne)
DRM GTR PIA
905-a Virginia Ave
Nashville, TN 37216
Cell (615) 971-1468

Kent Slucher
(Jonathan Slucher)
DRM
1704 Kendall Cove Lane
Mt. Juliet, TN 37122
Cell (615) 945-6887

Richard Wm Gerrard Smith
GTR
310 Isaac Dr
Goodlettsville, TN 37072
Hm (615) 347-9174

Ben Lake Trechsel
GTR BAS KEY
917 Stuart Lane
Brentwood, TN 37027
Cell (205) 807-9366

Craig E Williams, Jr
(Ward Williams)
GTR PST DBR BJO
6959 Highland Park Drive
Nashville, TN 37205
Cell (615) 521-5558

William Louis Winfield, Jr
(Louis Winfield)
DRM PRC
105 Amberwood Circle
Nashville, TN 37221
Cell (615) 506-1737

Justin M York
GTR VOC
803 Newhall Dr
Nashville, TN 37206
Cell (615) 496-8909

Dayvee Zadig (Dvz)
(Dvz - David Rodriguez)
GTR HRM VOC
Suite 57
1 North Ninth Street
Reading, PA 19601
Cell (610) 568-5475

Sarah E Zimmermann
GTR
PO Box 340020
Nashville, TN 37203
Hm (615) 329-9902

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Martin A Aucoin
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Lawson Wayne White, Jr
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Derek Wayne Wolfford
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Rodney Mills Edmondson
Timothy Allen Flaherty
Jared Ethan Hauser
Tony King
Trent Leasure
Larry Vernon Nalley
Juan Antonio Portela
Michael D Ripoll
Dana Robbins
Jamison Taylor Sevits
Lee J Turner
Rebecca Anne van de Ven

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Jeffrey Alan Bell
David Thomas Bond
Jimmy Bowen
David G. Brainard
Jonathan Edward Brown
Chris Buck
David A Burns
Joel David Byerley
Branden Campbell
Kory K Caudill
Jayson Floyd Chance
Steven Richard Chapman
Adam Charles Malcolm Clark
Ashley Ira Jarvis Clark
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Ann Clements Beaty
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Mark Derek Crum
William Thomas Daugherty
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Scott V Dente'
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Danny Lee Dunn
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Terry Wayne Eldredge
William Elliott
Troy Anthony Engle
Donald R Ewing
Steven M Farris
Jason Shelly Fitz
Adrian Flores
Steven A Ford
David Keith Fowler
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Steve Andrew Gorman
Benjamin Lain Graves
Andrew Michael Hall
Benjamin Matthew Hall
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Thomas Jamas Hans
Weston V Hardy, III
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Jeremiah Wayne Johnson
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Daniel Kassteen
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Melissa Gayle McClaran
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Eamon McLoughlin
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Joey Dee Wayne McNew
Jeremy Douglas Medkiff
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The "Do Not Work For" list exists to warn our members, other musicians and the general public about employers who, according to our records, owe players money and/or pension, have failed to sign the appropriate AFM signatory documents required to make the appropriate pension contribution, or are soliciting union members to do non-union work.

TOP OFFENDERS LIST

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

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

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

UNPAID CONTRACTS AND PENSION

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

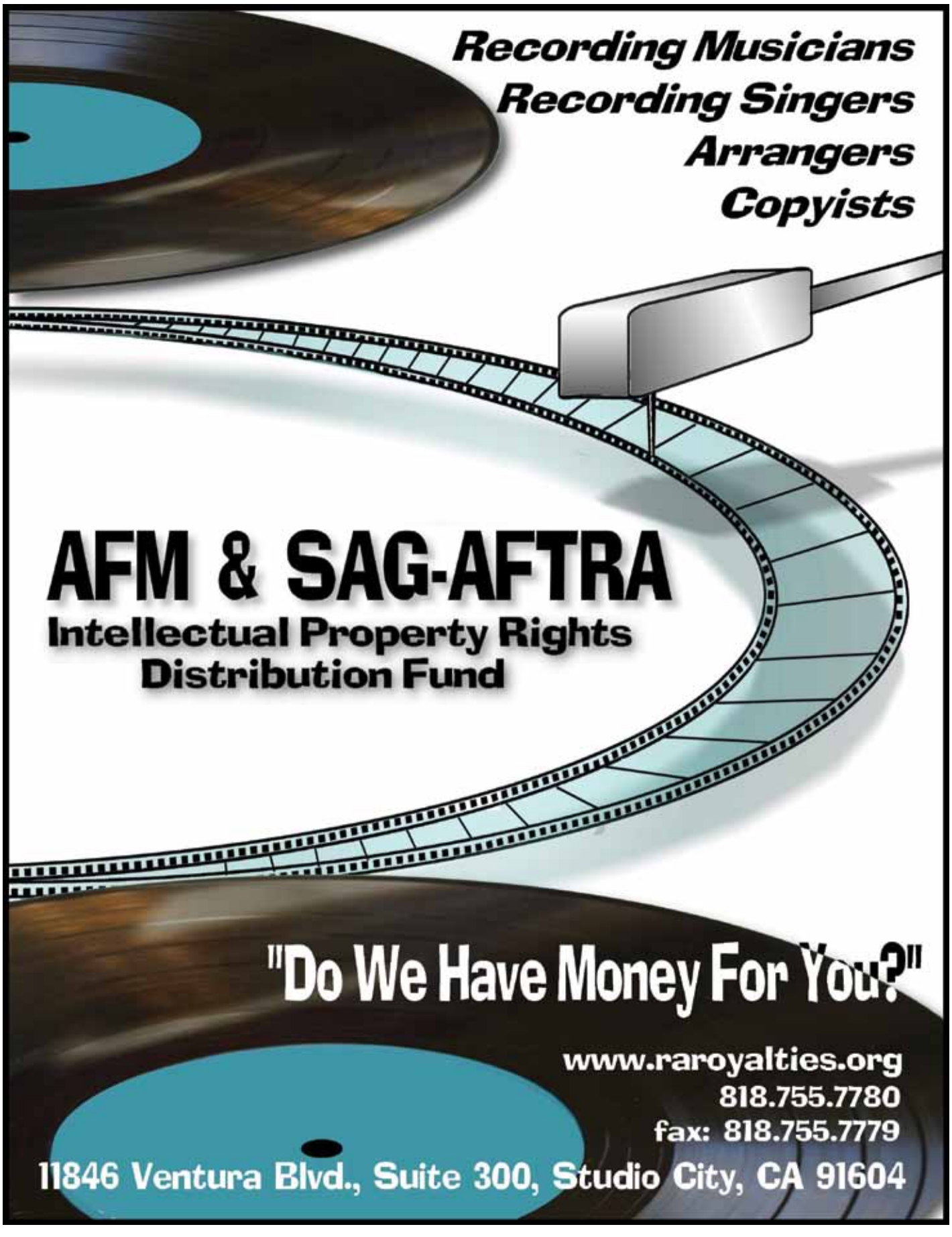
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Conchita Leeflang/Chris Sevier
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Coyote Ugly/Jeff Myers
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Derrin Heroldt
FJH Enterprises
First Tribe Media
Matthew Flinchum dba Resilient
Jimmy Fohn Music
Rebecca Frederick
Goofy Footed
Gospocentric
Tony Graham
Jeffrey Green/Cahernzcole House
Randy Hatchett
Highland Music Publishing
Honey Tree Prod.
Engelbert Humperdinck
In Light Records/Rick Lloyd
Little Red Hen Records/Arjana Olson
Malaco
Pete Martinez
Maverick Management Group
Mike Ward Music (pension/demo signature)
Joseph McClelland
Tim McDonald
Joe Meyers
Missionary Music
Jason Morales (pension/demo signature)
O Street Mansion
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Reach Ministries
Ride N High Records
Ronnie Palmer
Barry Preston Smith
Jason Sturgeon Music
Nathan Thompson
Veritas Music/Jody Spence
Roy Webb
Write It Lefty/Billy Davis
Michael Whalen

AFM NON-SIGNATORY PHONO LIST

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

604 Records
Heaven Productions
Hi Octane Records
Stonebridge Station Entertainment
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Next General Membership Meeting

Tuesday, May 28 , 2013