

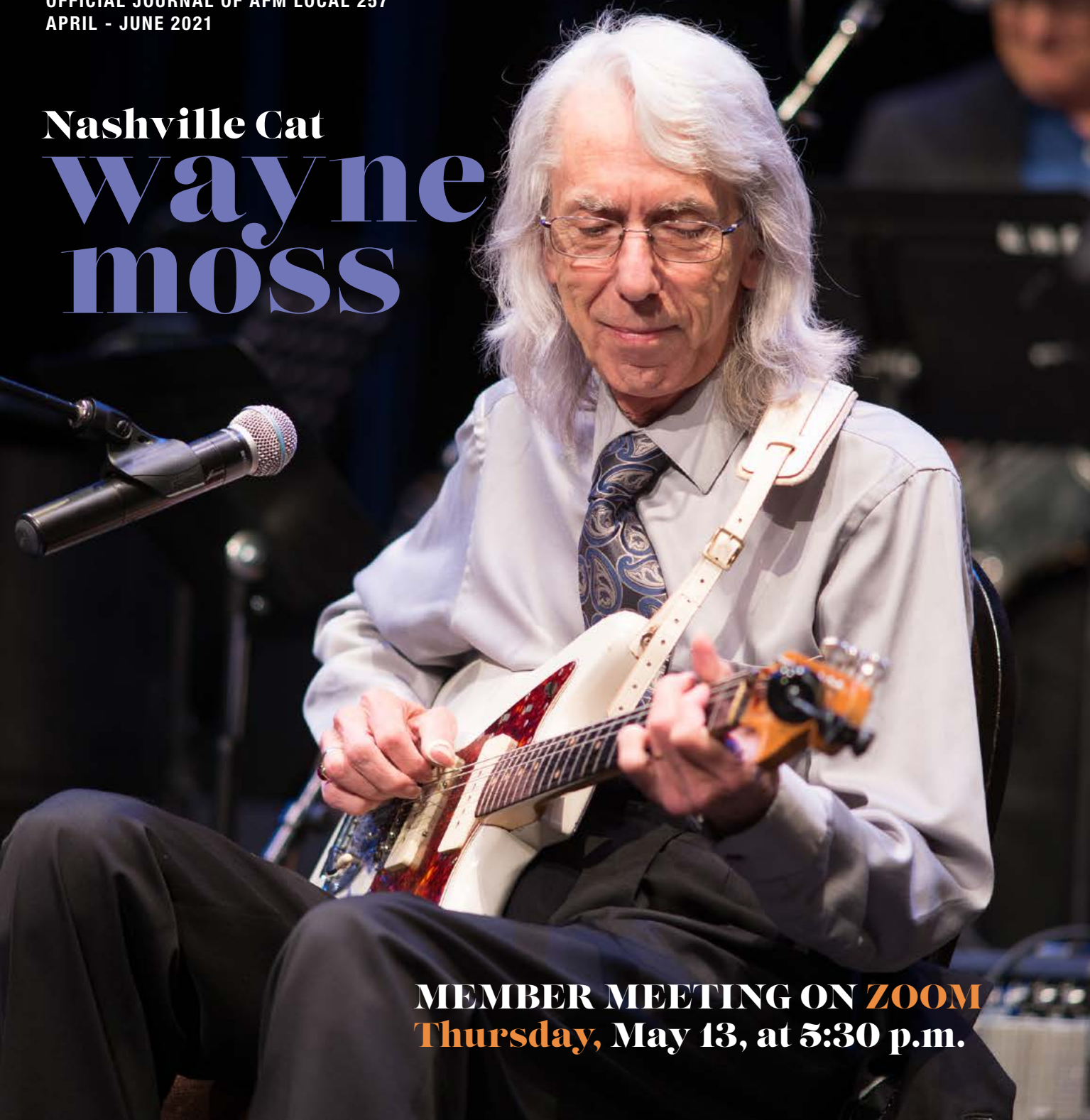
The Nashville Musician

Unity • Harmony • Artistry • Diversity

OFFICIAL JOURNAL OF AFM LOCAL 257

APRIL - JUNE 2021

Nashville Cat wayne moss



MEMBER MEETING ON ZOOM
Thursday, May 13, at 5:30 p.m.



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

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ANNOUNCEMENTS

The next Local 257 General Membership Meeting will be held virtually Thursday, May 13, 2021, by Zoom teleconference at 5:30 p.m. On the agenda are officer reports and discussions on a number of important issues. If you need instructions on how to join the virtual meeting with Zoom or by phone, please call the local at 615-244-9514.

**Nashville Musicians Association | AFM Local 257, AFL-CIO
 Minutes of the Executive Board Zoom Meeting Feb. 16, 2021**

PRESENT: Vince Santoro(VS), Dave Pomeroy(DP), Laura Ross(LR), Tom Wild(TW), Jonathan Yudkin(JY), Steven Sheehan(SS), Alison Prestwood(AP), Biff Watson(BW), Jerry Kimbrough(JK), Rich Eckhardt(RE)alt, Casey Brefka(CB)alt.

ABSENT: None.

President Pomeroy called the meeting to order at 11:18 a.m.

MINUTES: Minutes from Dec. 16, 2020 Zoom EB mtg were not distributed and will be approved online at a later date.

PRESIDENT'S REPORT: The following issues were briefly discussed:

1. Dave's Right-to-Work testimony to the Tennessee State Senate has been postponed due to weather.
2. Cooper Hall and/or the back parking lot as a possible vaccination center was discussed.
3. The idea of pitching the new Music Performance Trust Fund streaming gigs that are 100 percent funded to membership was discussed.
4. Discussed ways to respond to Right-to-Work legislative push with members and celebrity members.

TREASURER'S REPORT: Santoro did not distribute financial reports and fund balances.

There was no Secretary-Treasurer's report.

AGENDA: Discuss and fill out 1Q 2021 Pandemic Waiver Form.

1. Each entry on the form was discussed and agreed upon unanimously, and the form was completed and submitted via email.

Meeting adjourned at 12:25 p.m.

**Nashville Musicians Association | AFM Local 257, AFL-CIO
 Minutes of the 1st Quarter Zoom Membership Meeting Feb. 25, 2021**

PRESENT: Rattlesnake Annie, Ryan Link, Dean Marold, Richard Wineland, Lee Wineland, Jeff Dayton, Chris Carmichael.

EXECUTIVE BOARD PRESENT: JY, TW, LR, RE(alt), CB(alt), AP.

HEARING BOARD PRESENT: Teresa Hargrove, Kent Goodson, Tiger Fitzhugh, John Root, Paul Ossola.

PARLIAMENTARIAN: Bill Wiggins

OFFICERS PRESENT: Dave Pomeroy, Vince Santoro, Steve Tveit (Sergeant-at-Arms)
 President Pomeroy called meeting to order at 5:34 p.m.

Minutes from Nov. 5, 2020 Membership Meeting were displayed and discussed. MSC to approve Nov. 5 membership meeting minutes. LR, Chris Carmichael.

PRESIDENT'S REPORT:

1. TV videotape agreement includes two percent rate hike finalized last year.
2. Upcoming negotiations are SRLA including live track use, Nashville Symphony, Opry and CMT.
3. Local 257 paid out more money to players than most other locals during the pandemic due to safe recording protocols being a Nashville strength.
4. The Tennessee Legislature's effort to make Right-to-Work laws a permanent feature of state constitution will move to a floor vote after being approved by the Judicial Committee.
5. Lower Broadway club situation has regressed during the pandemic negating a lot of the progress accomplished before the virus took hold.
6. Streaming remains problematic for players receiving their due compensation from big companies.
7. Symphony Management has hired HCA as safety consultants but the building is still closed.

SECRETARY-TREASURER'S REPORT:

1. There is a way to pay annual dues or work dues online and save a transaction fee. Simply go to nashvillemusicians.org and sign in. Once in click the 'payment' tab and scroll down to the series of buttons that describe differing amounts. Choose the one that fits and follow CC instructions.
2. We are still accruing funds from donations to our Crisis Assistance Fund. I monitor all PayPal donations and folks can also just send a check or cash to us. They can also go to any Suntrust bank and ask to donate to Nashville Musicians Association Crisis Assistance Fund.
3. Rehearsal hall use is still on hold.
4. Our website is being migrated to a different hosting outfit soon. When this begins there may be a day or two where the site will be inoperable. We will notify membership of that event when it becomes necessary.

MSC to approve Secretary-Treasurer report. Jeff Dayton, Paul Ossola. Approved unanimously.

AGENDA: No agenda

MSC to adjourn. Jeff Dayton, TW.
Meeting adjourned at 6:43 p.m.

Nashville Musicians Association AFM Local 257, AFL-CIO Minutes of the Executive Board Special Online Meeting March 2, 2021

PRESENT: Vince Santoro(VS), Dave Pomeroy(DP), Laura Ross(LR), Tom Wild(TW), Jonathan Yudkin(JY), Steven Sheehan(SS), Alison Prestwood(AP), Biff Watson(BW), Jerry Kimbrough(JK), Rich Eckhardt(RE)alt, Casey Brefka(CB)alt.

ABSENT: None.

ONLINE EXECUTIVE BOARD APPROVAL OF EXPULSION DATE FOR 2021

AGENDA: Santoro emailed board members and alternates proposal to extend the date of expulsion from April 1 to May 3 to give membership more time to pay dues during the pandemic.

Replies to the proposal were monitored and the extension was approved.





BY DAVE POMEROY

As I write this, I am on the eve of my 65th birthday. If you had told me when I started playing the bass 55 years ago that I would be able to have a lifelong career making a living in the music business and working with some of my musical heroes, I would have thought you were joking. If you told me back then I would have a pension in addition to social security, and that recording and television work I did would pay multiple times if it was used elsewhere, I would have laughed out loud. Yet, somehow it all worked out beyond anything I could have ever expected or even dreamed of. As I look back, I can see that it is the AFM and Local 257 that made the difference. Nashville is a place where dreams have, and still can, come true. It is my honor and privilege to pay it forward and make sure that future generations of Nashville musicians have the opportunities I and others have had through the protection of working under an AFM contract. We are all grateful for the pension fund legislation that recently passed, but the pension is only one of the many ways you are helped and protected by the AFM.

There's a lot going on, here are the highlights.

Negotiations: This is a crazy time, with negotiations going on simultaneously between us and management of the Nashville Symphony, Grand Ole Opry, and CMT. We are trying to restart the SRLA Phono contract negotiations with the labels, one of many things run aground by COVID-19. I can't say too much about these right now, as we are in progress, but all hands are on deck and we will be doing all we can to take the right approach to make sure that employers understand that without music and musicians, they

have no product. We will take these all the way to the end of the line to get as much as we can, especially for those who have been so hard hit by the pandemic.

Residual Funds: It seems many folks still are not aware of the ongoing annual payments from the three main residual funds for recording musicians. Go online and take a look, you may be surprised. Here's the scoop:

- 1. Sound Recording Special Payments Fund** (www.sound-recording.org): I am a Trustee of this Fund. The payments are based on AFM Master and Low Budget Master sessions done "on the card" over the past five years, with the most recent year getting the most credit. Music videos are now being incorporated as well, but there are compliance issues with the labels we are working on. I have personally located many people whose names were on the Unclaimed Royalties list because the Fund cannot locate them or get updated information. These payments go out in early August.
- 2. AFM & SAG-AFTRA Fund** (www.afmsagaftrafund.org): This Fund, of which I am an alternate Trustee, is growing every year and pays backup (aka nonfeatured) musicians and vocalists royalties based on satellite and digital radio play like Sirius XM and Pandora. This Fund paid out more than \$60 million last year and we are set for a bigger distribution this year. This Fund has had a big impact on Nashville players and our documented "on the card" sessions make sure that players are paid properly for their work.
- 3. Film Musicians Secondary Markets Fund** (www.fmsmf.org) This Fund is a big one, paying out \$80 million a year to musicians who work on film soundtracks, and songs that are used in AFM covered films. This is another game changer, and many folks are obviously not aware that they have royalties waiting for them, so consider this a head's up. It's worth a look to make sure you or someone you know is not on the list.

These funds have money sitting there waiting for folks who either don't know about

the funds, or haven't taken the time to learn about them. They may not understand that when your work is used in another medium such as film, your intellectual property rights, which the AFM has been fighting for for decades, mean that you are owed additional money. In these trying times, you sure don't want to leave it sitting on the table. We can help you get what's rightfully yours. That's the Nashville Way.

Right to Work: Once again, corporate based interests are pushing to enshrine Tennessee's existing "Right to Work" law from 1947 or as it really means "Right to Work for Less" into our state constitution. This is an unnecessary and destructive move that will seriously hamper worker's ability to stand up for themselves. I recently testified about this to the TN Senate Commerce and Labor Committee, but the members voted on party lines anyway and moved it forward. The sponsor of this legislation makes a living suing unions in other states, and this is a clear conflict of interest. If it goes through the TN State Legislature, then it will be up to a statewide vote in a referendum. If you agree, please take a moment to let your legislators know (via tn.gov) that you do not support this. Nashville became Music City in spite of, not because of Right to Work, and we are the third largest AFM local in the U.S. Our members are an incredibly diverse and talented group of people who join because they want to be members, and no one is forcing them to do so.

Live Music: We are seeing glimpses of an actual return to live music, but are watching and monitoring the situation as it evolves. No one wants to see another surge, and we need folks to be vaccinated and to continue to be safe as things evolve. You can't be too careful, but the real relief of musicians being able to play together in a live setting again is something we will never take for granted.

It is an honor to represent you all. I love this community and as always, each one of us can make a difference. Speak up for what's right, and let's help each other as we move the ball forward towards the goal line.

In Harmony and Unity. **TNM**



BY VINCE SANTORO

2020 financial trends show pandemic-related downturn; Federal programs aid bottom line

Local 257 finances

The second quarter Local 257 financial status for 2021 remains steady from the first quarter as we administer payments to musicians who are staying busy recording. Sessions are down a bit from normal, but kept an admirable pace throughout 2020 and into the 2021 first quarter. Any comparison at this time of overall financial well-being in 2020 to previous years would come with an overwhelming number of asterisks due to the impact of COVID-19. Our CPA Ron Stewart will deliver the 2020 comparison as he does annually, but I'd say up front that drawing any hard-and-fast conclusions from it would not produce much clarity.

A straightforward look at the numbers reveals what we expected – expenses are down due to less activity and the concurrent decrease in income due to less work and the attendant work dues that are generated. Our utility expense is a bit higher due to our purchase of a new phone system that cost \$6,000. This amount falls in the same category as the phone service which has remained static compared to other years.

Much-needed help

Early in the pandemic the Small Business Administration notified entities including our local about the Payroll Protection Plan (PPP) loans that could relieve the pressure of meeting payroll expenses that had become a real problem at the time. Our application was at first accepted and we soon received \$109,099.23 which brightened our fiscal outlook at a very troublesome moment. The only problem was that we were then told to return those very funds because our business was listed as a 501(c)(5) and that type of business was not included in the first PPP

loan package. Quite a sobering surprise to us here at Local 257!

Undaunted, we were able to qualify for another program, the Employee Retention Credit (ERC), that secured \$40,000 that we applied to retaining our in-house staff. That, along with a small amount of adjustment, allowed us to continue to serve our membership throughout the remainder of 2020.

The latest PPP package is part of the 2021 American Rescue Act passed by Congress and signed into law by President Joe Biden March 12. PPP 2.0 does include 501(c)(5) entities. At the time of this writing and after leaping through many hoops between the SBA and our bank, our application has been submitted and accepted. The money will help us maintain our bottom line, and most importantly, will be used to help us continue to pay our employees what they deserve.

If the area COVID-19 numbers, which are now low, continue to drop we may begin to see a return to some form of normal later this spring and into summer. That would include a reopening of our doors to members, and rehearsal hall bookings could begin again. If there is a setback and case numbers surge we know how we'll react, but we are hoping for the former and not the latter to unfold. It's hard to predict when and how 'normal' will be achieved.

A return to normal for sessions and recording will be more swift than live performance, I would think, but a simple upward trend would be comforting to all. Live music is still a risky endeavor. Most folks are performing with safety protocols in place but it has to be done thoughtfully and carefully. It remains to be seen how the nightlife on Lower Broadway will adhere to protocols set by city leadership.

Hopefully there will come a time when we'll have rid ourselves of the virus and its impact on all facets of life in our community. Once we get there we can look more confidently at our future - both near and far – and plan how to confront that future. Right now we will keep our noses to the grindstone and explore any and all avenues that can aid us and our membership in getting through this pandemic together.

The American Rescue Act will help a lot of people, and one particular line item in this relief has been key to saving our AFM-Employers' Pension Fund. After all the worry over the restructuring of the Fund to ensure its future health, musician's pensions will now be protected well into the future. I know that I, and everyone who is vested in the Fund, is breathing a sigh of relief. **TNM**

**Next
Membership
Meeting**

**Thursday,
May 13, 2021
at 5:30 p.m.
on Zoom**

PENSION FUND AND MUSICIANS WILL RECEIVE MUCH-NEEDED ASSISTANCE FROM AMERICAN RESCUE PLAN ACT

Musicians who continue to experience loss of income due to COVID-19 restrictions and the economic downturn that resulted from the pandemic will benefit from several provisions in the latest federal assistance package.

The American Rescue Plan Act signed into law March 12 includes an extension of PUA (pandemic unemployment assistance) from 50 weeks to 76 weeks — through Sept. 6. Emergency unemployment compensation is extended from 24 weeks to 53 weeks. Plus, a supplemental payment of \$300 per week will be included in unemployment benefits through Sept 6.



AMERICAN RESCUE PLAN ACT OF 2021

The American Rescue Plan Act also includes the Butch Lewis Emergency Pension Plan Relief Act of 2021 (Pension Relief Act), which is extraordinarily good news for all AFM pension plan participants. The legislation is intended to pay for all Plan benefits over the next 30 years, without the need for benefit reductions.

A statement on the American Federation of Musicians – Employers' Pension Fund website (www.afm-epf.org) acknowledges the efforts of all involved.

"We never would have achieved this important victory without the combined efforts of so many participants, unions, employers and multiemployer pension plans. Thank you for all of the emails, calls and other ways that you made your voice heard with your elected officials over the past few years."

Fund trustees met March 17 and made the decision to withdraw the Plan's application to reduce benefits under the Multiemployer Pension Reform Act (MPRA).

As a result, there will be no MPRA benefit reductions. The Fund website advises participants to "disregard the 'Notice of a Proposed Reduction'" received in January 2021.

"The passage of this bill is great news for our hard working musicians and all participants in the AFM-EPF. We have been lobbying for this type of legislative action for many years, and it is gratifying to see it finally happen. Protecting yourself and your work by working on an AFM contract has never been more important, or more valuable. Thanks to everyone who helped in this collective effort," said Local 257 President Dave Pomeroy.



Local 257 President Dave Pomeroy, AFM President Ray Hair, and AFM Legislative Director Alfonso Pollard at the Capitol

"The passage of this bill is great news for our hard working musicians and all participants in the AFM-EPF. We have been lobbying for this type of legislative action for many years, and it is gratifying to see it finally happen. Protecting yourself and your work by working on an AFM contract has never been more important, or more valuable."
— Dave Pomeroy

"These negotiations are each uniquely affected by the pandemic."
— Dave Pomeroy

SYMPHONY, OPRY, AND CMT NEGOTIATIONS GET UNDERWAY

Negotiations with the Nashville Symphony Association began in mid-April; the upcoming symphony season starts in September. Talks will start soon with Grand Ole Opry and CMT management; both current contracts come up for renewal this year. Later in the spring the AFM team will begin to renegotiate the SRLA (Sound Recording Labor Agreement), which sets master scale for recording contracts.

"These negotiations are each uniquely affected by the pandemic. Our priority will be to ensure that the economic survival of our incredible musicians is understood by their employers, as well as the value they represent. It's more than money, it's also about respect."



RECORD-BREAKING AFM & SAG-AFTRA FUND DISTRIBUTION

Musicians at Local 257 and across the nation were recipients of the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund record-breaking payout at the end of April. The not-for-profit organization collects and distributes royalties to nonfeatured performers on sound recordings that are played on satellite radio, noninteractive streaming and other digital platforms domestically and internationally. In 2020, \$60

million was distributed, and this year the total reached an all-time high of \$70 million. Since its inception, the fund has distributed over half a billion dollars.

"Given the enormous impact the pandemic has had on musicians and vocalist's ability to earn a living, we are thrilled to be able to assist nonfeatured performers by collecting and distributing royalty income they might not know they're entitled to receive," said Sidney Kibodeaux White, Chief Operating Officer of AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund.

"We want to encourage everyone who has participated in a supporting musical role on a sound recording, motion picture, television program, or in the symphonic performance realm to visit our website and see if they have money waiting to be claimed," White said.

For more information on the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund, or to sign up for direct deposit, paperless electronic mailings, or confirm that your contact information is accurate, visit afmsagafratfund.org. **TNM**

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LOCAL 257'S OLDEST LIFE MEMBER — GUITARIST MERV SHINER — TURNS 100!

**“Merv Shiner is an inspiration to all who know him. A great performer and person who is friendly, funny, and as real as it gets. Happy 100th!”
— Dave Pomeroy**



Merv with friends Ray and Cheryl Belanger.



Merv and Marilyn Shiner



Shiners celebrate with party-goers.

which included music, poems, and many recalled memories. As a special honor, AFM Local President Dave Pomeroy sent a framed proclamation which detailed the artist’s long career and many milestones.

The Bethlehem, Pennsylvania, native is the singer of the beloved hit tune “Peter Cottontail,” which he performed on the *Grand Ole Opry* at Eastertime in 1950. He cut the single on the advice of Country Music Hall of Fame producer Paul Cohen, who said it would “make him a star.” The song was written by Steve Nelson and Jack Rollins, who also composed “Frosty the Snowman.”

Prior to the success of the song, Shiner had performed as part of a duo with his mother, appearing at shows and festivals as well as on radio programs. Over the next several

Local 257’s oldest life member, guitarist Merv Shiner, celebrated his 100th birthday Feb. 20 with a festive, yet COVID-19-safe gala held near his home in Tampa, Florida. Friends and family who couldn’t be there in person called in and attended by Zoom to speak to Shiner and be part of the happy event,

decades Shiner continued to record and write; he also worked as a concert producer. He toured the country and played at a variety of venues. Shiner moved to Florida in the 1970s, and retired in 1997. In September of 2015 Shiner was honored with a display at the Martin Guitar Museum in Nazareth, Pennsylvania. He performed “Peter Cottontail” during a visit to the facility.

Shiner continues to perform, these days with his wife Marilyn as the M&M Duo.

“It’s been a wonderful 100 years,” Shiner said.

LOCAL 257 MUSICIANS BRING ATTENTION TO GOOD CAUSES



Jeff Coffin



Old Dominion



It's been a tough year for musicians, including students who have struggled to adapt to full-time virtual learning during the yearlong pandemic. Now, as schools reopen, the task becomes how to play together safely. Music industry leaders and artists like Local 257 member **Jeff Coffin** have joined forces with Give

A Note Foundation and other groups to help support music education programs nationwide, and these efforts were celebrated during a March 30 virtual event. Coffin, a saxophonist and Vanderbilt University music educator, addressed the vital benefits of music education at the event — where more than \$50,000 was raised to provide Nashville high school and middle school students with music-specific equipment that ensures safe participation while playing instruments.

The combined effort of these musicians and organizations under Give A Note's **Let's Play Music Fund** is providing more than 8,500 instrument masks and bell covers for brass and woodwinds to be distributed to Metro Nashville Public Schools. "Nashville is known as Music City so we all want to keep band practice going as schools reopen," said GAN CEO Beth Slusher. "These specialized instrument masks and bell covers will make it possible for students to come together and play music safely."

Following guidelines set by the **International Coalition of Performing Arts Aerosol Study**, Slusher worked with music and apparel partners to develop a unique instrument mask pattern and bell covers. "What's so great about our mask versus those sold by other music education companies, is the hands-free flap that makes it possible for students to easily position the instrument into playing position," Slusher said.

Give A Note received support and donations from key funding partners Save The Music Foundation, SongFarm, Gibson Gives, Music Makes Us, Sony Music Group, and Alliance Bernstein.



The Nashville Zoo at Grassmere hosted a streamed virtual concert March 31 to benefit zoos and aquariums across the country that have been hard hit during the COVID-19 pandemic. The inaugural star-studded event featured a host of artists including Local 257 members **Old Dominion** and headliner **Brad Paisley**.

All Together for Animals raised funds for 240 member organizations across the country.



Brad Paisley

Old Dominion band members also participated in **2ndAveStrong**, a March 26 virtual fundraiser in tribute to first responder law enforcement officers.



The group joined Nashville Mayor John Cooper, Governor Bill Lee and others to raise money toward a \$10 million goal, for the Second Avenue community impacted by the 2020 Christmas Day bombing. **TNM**



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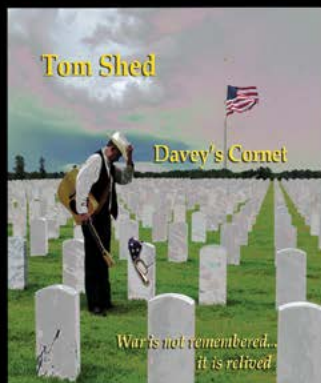
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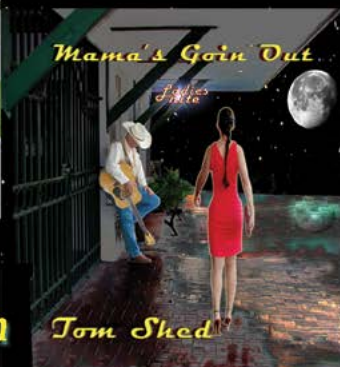


1. **ROY VOGT** shows off both his new AFM life member pin, and his fretless 6-string Roy Vogt Signature Bass by Keisel.
2. Singer-songwriter and vocal coach **JUDY RODMAN** at the keys wearing her new life member pin.
3. Mandolin and fiddle master **SAM BUSH** is clearly tickled to receive his life member pin.
4. Woodwind specialist **JOE GETSI** shows off his 25-year pin.



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Everything you ever wanted to know about low budget projects

Recording at a low budget can be a great option for certain projects. It requires a little more effort on the front end but can be well worth it.

Here's the skinny: A total project budget and signatory need to be turned in to the local at least 72 hours prior to the first recording date. Unlike limited pressing, low budget counts toward special payments for the musicians. Tracking sessions still require a leader, but for overdubs, sideman scale can be paid if previously agreed upon.

The following language is from the Low Budget Side Letter:

Budgets computed for each full-length album shall include all costs customarily considered recording costs by the recording industry in this country, including (1) studio charges, (2) engineering, (3) tape, (4) mixing costs, (5) payments to musicians (including their travel expenses), (6) equipment rental, and (7) cartage but excluding producer and artist advances, art work, travel for artists and producers and mastering costs. The company shall provide the Federation with a copy of the producer's approved detailed budget 72 hours in advance of producing each album under this side letter. Budgets must fall within \$99,000.



BY STEVE TVEIT

“It requires a little more effort on the front end but can be well worth it.”

Signatory Form

We provide an easy-to-use Excel spreadsheet and signatory form on the nashvillemusicians.org website. You'll find the forms under the Recording Section listed as “Scales forms and agreements.” As always, please direct any questions to the Local 257 Recording Department at 615-244-9514.

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 contact@nashvillemusicians.org.

wayne
moss



Photo: Brian Blausler, courtesy of the West Virginia Music Hall of Fame

wayne **MOSS** *a Cinderella Story*

... about a true believer and his guitar

by warren denney

Wayne Moss holds a singular, heavy place in Nashville music history — and, standing to reason — in American popular music history. He was there when the deal went down.

Of course, playing guitar on Roy Orbison's "Oh, Pretty Woman," Waylon Jennings' "Only Daddy That'll Walk the Line," and on Dylan's *Blonde on Blonde* will place you deeply within the story. And, that's just scratching the surface.

A guitarist of extraordinary talent, gifted with hands seemingly made for the skill, and a player who found himself assuredly in the right place at the right time, his iconic riffs helped to establish the fingerprint of so many country and rock & roll hits during the 1960s and 1970s.

Born in Charleston, West Virginia, Moss's life could have easily taken a different course. An oft-told story carries career-making freight.

"My mother [Mattie Moss] was a stage mom," he said recently, from his home in Madison. "And she wrote letters to Lawrence Welk, and to Randy Wood, and Chet Atkins, and said, 'You've got to hear my kid.' Nobody showed any interest except Chet [Atkins] and he told her to bring me down here, and he'd listen to me play. So, I came here to Nashville at age 15, and played a bunch of Chet songs for Chet. My mother says, 'Isn't he amazing?' Chet says, 'No, he's average.'

"She says, 'Well, what do you suggest he do?,' and Chet said 'Well, if I had it to do over again, I'd get in another line of work because there's too many headaches and heartaches in this business, but I don't know. He looks like he'd make a good plumber. I don't know. I got to go.'"

The scene was burned into the boy's memory, and most certainly Atkins knew exactly what he was doing. Moss, now 83, became resolute.

"So, that could either crush you or make you determined," he said. "It made me determined. I went back to West Virginia to listen to a bunch of Les Paul, and Johnny Smith, and Chuck Berry — a bunch of things. I worked on a TV show in my teenage years on WOAY-TV in Oak Hill, West Virginia and Charlie McCoy was right down the street in Fayetteville, West Virginia. He used to watch me on TV, and Russ Hicks was in Beckley, and he watched me, too. We didn't really hook up in West Virginia, but we did after we got here."

Those years made Moss. He learned who he was and began to understand who he could be. Often his influences came over the airwaves. He would listen to WLAC out of Nashville at night, to shows hosted by the legendary trio of Hoss Allen, Gene Nobles, and John Richbourg — the great John R.

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"I listened to all that," Moss said. "I got really heavy into R&B. It was that, more than anything else."

Also, he went to work on the Wheeling Jamboree, beamed out on WWVA — the second-oldest country music broadcast in the U.S., behind the *Grand Ole Opry*. It was raw stuff — the real thing. You might hear Hawkshaw Hawkins, Wilma Lee and Stony Cooper, Johnny Cash, or Doc Williams and the Border Riders.

Moss went to work on the *Jamboree*, and on the road, with rockabilly Bill Browning and the Echo Valley Boys.

"I went to work at the *Wheeling Jamboree* with Bill Browning," he said. "And, oddly enough, Buddy Spicher was there at the same time, working with a different act. One of the people listening to us on the radio then was Billy Cox. He lived in Wheeling. He's the guy that ended up [playing bass] with Hendrix."

Moss played the *Jamboree* for nearly three years, and by way of Miami, returned to Nashville in 1959 as a full-grown player. He joined AFM Local 257 Jan. 11, 1960.

He interviewed with Buzz Cason for the Casuals, the band considered to be Nashville's first rock & roll outfit of note. The Casuals would become Brenda Lee's backing band and record for Dot Records. Again, Moss's mother played a key role.

"My mother and dad had divorced," Moss said. "She was already here, working at H. Brown Furniture Company, which is down on Broad. The piano player with the Casuals — Richard Williams — came in there asking if anyone knew a guitar player looking for a job. My mother said, 'Funny you should ask.' So, I had been figuring out ways to do things up in West Virginia. For instance, I drilled a hole in the dashboard of my car, and I put a guitar jack in it, and hooked it up to the hot and ground lead on the volume control of the radio. That would allow me to play guitar in the car.

"That's how I got the job with the Casuals. I played eight bars of Chuck Berry licks in my car, and Buzz Cason said, 'You're hired.'"

In addition to his work with the Casuals, Moss would become a member of another rock & roll band, the Escorts, in 1961, one considered to be the best ever out of Nashville — and one that would play a foundational role in Moss's life, leading to first-call studio work and countless historic sessions, and to his becoming a fundamental member of groundbreaking country-rock bands Area Code 615 and Barefoot Jerry. 1961 is also the year he opened his own Cinderella Sound, the popular studio that has hosted thousands of master recordings, and is still active today, run primarily by Moss's wife, Dee Moeller.

The Escorts came into existence as the result of a falling out within another band, the Nightlifters, and the original lineup included Moss, the great Kenny Buttrey on drums, baritone saxophonist John Sturdivant, Jimmy Miller on tenor sax, Bill Aikins on keys, and the legendary Charlie McCoy on bass and harmonica. Another guitarist, legendary in his own right, Mac Gayden, would join the band in 1962.

"The thing with the Casuals lasted two and a half years," Moss said. "And, between that and Charlie McCoy and The Escorts, I've been in every state in the Union except one. That's Maine, and I've been in every providence in Canada except one. So, that's a lot of



Photo courtesy of the West Virginia Music Hall of Fame

**"I played eight bars of
Chuck Berry licks in my
car, and Buzz Cason said,
'You're hired.'"**

roadwork and I don't recommend that for anybody.

"In all those road gigs, I never did one tour in a bus. It was all in a Cadillac or something with an upright bass over my shoulder and inside a car — but you got to start somewhere."

McCoy, of course would become a bandleader of greatest renown, in the studio, with the Escorts, and beyond. He would ultimately be elected to the Country Music Hall of Fame. Tales of those live gigs abound and resonate today. Stories of McCoy blowing a trumpet with one hand and playing bass with the other, along with tearing the roof off with his harp, Aikins doing the same by playing piano with his left hand and blowing another horn with his right, and the burning groove that lifted everyone are the stuff of myth. The Escorts eventually disbanded in 1968.

Outside the rock & roll sphere, Moss was becoming an in-demand player through burgeoning friendships with Pig Robbins, Ray Edenton, and Harold Bradley, among others. Producer Billy Sherrill hired Moss, Edenton, and Jerry Kennedy as players on many of Tammy Wynette's No. 1 hits.

"But, I had to start at the bottom and work my way up," Moss said. "There was a song service, where people would send in a poem and musicians would put a melody to it and make a demo.

"We'd do that for a dollar a song and that's where I met Pig Robbins — Ray Edenton, Harold Bradley, and some of the guys were instrumental in helping me get my foot in the door. Floyd Cramer was

“In all those road gigs, I never did one tour in a bus. It was all in a Cadillac or something with an upright bass over my shoulder and inside a car but you got to start somewhere.”

the first guy who ever took me fishing in Tennessee, and we became big buds. Grady Martin wasn't as easy to get next to. He asked me one day at Columbia B 'Who told you, you could sit in my chair?'

“So, I had to win him over . . . and Grady and I got to be big friends.”

In today's world, it's difficult to imagine the Nashville that existed then. Smaller town, and laid back, yes, but full of hardcore players who were great rivals and competitors, and often, great friends and collaborators.

“When I got to Nashville, I tried to interject a lot of Chuck Berry stuff into country sessions,” Moss said. “Sometimes it worked, and sometimes it didn't. For instance, my very first session with Charley Pride, I thought I'd start playing Chuck Berry. They said, 'No, man. Country, country.' We cut 'Is Anybody Goin' to San Antone?' and 'Kiss An Angel Good Mornin.' So it was a learning experience. I had to do it the way [producer] Cowboy Jack [Clement] wanted it done, and he was right.

“It was hard breaking in, but there were people who would help you out. Harold Bradley would say, 'You don't have to play that loud in the studio. The mic will pick it up.' Ray would say, 'That chord is the same as a C6.' Floyd Cramer would say, 'That's what this music sheet says.' Hell, I couldn't even read music, so various ones were a lot of help to me. [Legendary arranger and musical director] Bill Walker was a big help.”

But, it was with the Escorts that Moss landed one of his most influential gigs, playing inside the heart of Bob Dylan's *Blonde on Blonde*, recorded in Nashville in 1966. “I Want You” and “Rainy Day Women #12 & 35” are in his DNA.

“I didn't even know who Bob Dylan was,” Moss said. “People have often asked if I was intimidated, but I didn't even know who he was. Charlie said, 'Cut a session on Thursday with Columbia A with Bob Dylan.' I said, 'Who's Bob Dylan?' He said, 'I don't know, man. He wrote 'Blowin' in the Wind.' Just show up.' So we weren't intimidated at all.”

Dylan, of course, came here for that very reason, at the behest of producer Bob Johnston and against the wishes of Columbia Records' executives in New York.

“Actually, the *Blonde on Blonde* album was Charlie McCoy and The Escorts, and Dylan,” Moss said. “It was not necessarily A-team



Photo courtesy of the Country Music Hall of Fame and Museum

or anything like that. It was Kenneth Buttrey, me, Charlie McCoy, Wayne Butler, Bill Aikins. [Mac Gayden played on the record uncredited]. All these guys are Charlie McCoy and The Escort members, and we learned a number system from Charlie. It made us lightning fast about getting four songs in three hours. Of course, that's not the way Dylan worked. He would book at two o'clock and show up at six, so . . .”

To say it worked is understatement. *Blonde on Blonde* is considered by critics to be one of the greatest rock & roll albums of all time, and inspired many other artists of all stripes to follow. And, there is the story of Dylan sending a custodian to popular restaurant and watering hole Ireland's to retrieve hard liquor for the musicians to drink before cutting “Rainy Day Women #12 & 35. He came back with eight milkshake cartons full of their strongest drink — the Leprechaun.

“Charlie said it didn't help us, but it did,” Moss said. “[Bassist] Henry Strzelecki was on the session, and he kind of overdid it. I ended up playing the bass instead of him, and he played the bass pedal on organ with his hands. He was laying down on the floor.”

Because they were drunk, they left the studio without signing their cards, a cautionary tale wrapped inside a quintessential Nashville story.

“When [the movie] *Forrest Gump* came out [in 1994 with that song], it was the second largest grossing movie of all time at that point, and we were told we didn't have a contract. Charlie McCoy's

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**“I said, ‘Who’s Bob Dylan?’
He said, ‘I don’t know, man.
He wrote ‘Blowin’ in the
Wind.’ Just show up.”**

wife called up everybody that was on it, did the hard work, and got them a contract. We finally got our money, but a lot of musicians are really good at what they do, but they're not real good businessmen.

"I would encourage all the young hopefuls to make sure that they sign up with Sound Exchange, and BMI and ASCAP, and Film Musicians Secondary Market Fund — and all the places where money can come from. Canadian BMI, CMRRA. There's just a lot of places that money will come up."

That crew, spearheaded by McCoy, would land many gigs for Moss during those years, including stellar R&B work.

"It was just the same crew over and over again regardless of who we were recording," he said. "Charlie was very loyal and he would hire us to play on whoever's record. I played on so many things. John R. produced a record called "The Chokin' Kind" with Joe Simon.

"Charlie was the leader in the session. He said, 'Hey, boys. It ain't working. Everyone switch instruments. Let's see what we can do.' He put me on bass, himself on lead, Mac Gayden on rhythm. So, I proceeded to play lead bass on "The Chokin' Kind." That went No. 1, so that worked out well."

In addition to the growing work, Moss somehow maintained Cinderella Sound, home to so many great recordings, including those by Faron Young, George Jones, Linda Ronstadt, Mickey Newbury, Jackie DeShannon, Steve Miller, Tracy Nelson — you get the idea. And, early on, tape edits with a razor blade were the order of the day.

"Whatever you did was it," Moss said. "You couldn't overdub a punch-in or do anything. I mean, we didn't have earphones or anything back in that day ... now you can phone in your part from a different country.

"A lot of things are better. Tour buses are better than a Cadillac."

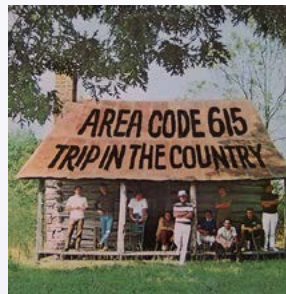
For all the session gigs, and all the work generated at Cinderella, Moss never shook the need to be part of a band, and following the dissolution of the Escorts in 1969, Moss, McCoy, Gayden, and Buttrey were founding members of Area Code 615, formed the next year. And, Moss, Buttrey, and Gayden were instrumental in forming the original lineup in Barefoot Jerry in 1971. Both bands own a secure place in popular music and Southern rock history.

The origin of Area Code 615 sprang from an RCA session for Michael Nesmith during a break.

"David Briggs started playing "Lady Madonna" and singing to it," Moss said. "So they recorded that ... I said, 'Hey, man. This sounds really good. We ought to do this. I got a studio. I won't charge you a dime. Let's go out there and see if we can create a masterpiece.' They all said, 'Sure.'"

The band would evolve with many of Nashville's top musicians, including Briggs on piano and keys, Gayden on guitar and vocals, Bobby Thompson on banjo and guitar, Moss, Buddy Spicher on fiddle, Ken Lauber on keys, Norbert Putnam on bass, Buttrey on drums, and Weldon Myrick on pedal steel guitar. They were coproduced by Elliot Mazer.

The self-titled *Area Code 615*, released in 1969, and *Trip In The Country*, released in 1970, both on Polydor, earned critical praise and produced an informed following here and in Europe. Their mind-blowing "Stone Fox Chase" became the theme song for the BBC's music program *The Old Grey Whistle Test*, and the band received a Grammy nomination for Instrumental Group of the Year, losing out to Blood, Sweat & Tears in 1970.



Barefoot Jerry was no less influential, and more commercially successful. They recorded seven albums between 1971 and 1977 for Capitol, Warner Bros., and Monument Records, fusing elements of country and progressive rock — garnering an ardent fan base that

remains engaged today. As Moss recalls, the seed for Barefoot Jerry was planted the day Polydor sent someone down from New York to spur Area Code 615 into touring.

"Polydor sent a guy down," he said. "He wanted to know how many days a year we wanted to work. In unison, we all said, 'None.' Charlie was doing *Hee Haw*, and Norbert was producing *Margaritaville*, and I was running Cinderella. So, they dropped us about that time we got nominated for best instrumental group of the year.

"We took the remnants of Area Code 615 and started Barefoot Jerry. We got together with [piano player] John Harris, and began to cut Barefoot."

The original lineup of Gayden, Moss, Buttrey, and Harris would evolve and devolve, as Gayden formed Skyboat and Buttrey left to join Neil Young. Barefoot Jerry eventually encompassed other iterations, with musicians including guitarist Russ Hicks, drummer Kenny Malone, Buddy Skipper on keys, Fred Newell on banjo, Bobby Thompson on guitar, Dave Doran on guitar and bass, and percussionist Si Edwards.

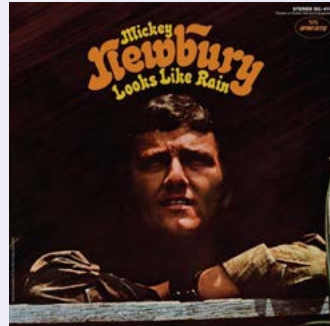
Moss, in retrospect, understands his place in history, and embraces it. There is a bright line that runs from the stage at the *Wheeling Jamboree* to becoming an anointed Nashville Cat.

"I was on course, and my mother convinced me that I could do things that I couldn't even do," he said. "So, nobody was going to break my spirit, plumber or not. Chet ended up cutting four of my songs. He and I cowrote one, and I published it. The plumber ended up being Chet's publisher. That worked out well." **TNM**



Barefoot Jerry (l-r) Terry Dearmore, Steve Davis, Wayne Moss, Si Edwards, Barry Chance, and Russ Hicks

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A Better Word for Love
Black River Entertainment

RONNIE MILSAP



The timeless talent of Ronnie Milsap is in excellent form on this long-anticipated new release — *A Better Word for Love*. His piano-driven take on country music has led to a long and successful career, many awards, and a place in the Country Music Hall of Fame. The wide range and effortless power of his voice combined with his passionate and sincere interpretations, allow him to cover a wide range of styles and emotions — while making every song his own. Produced by longtime co-conspirator Rob Galbreath, the album is a wonderful overview of an artist who still has the goods in every way and has a lot to say.

The album opens with “Big Bertha,” a hilarious blues-meets-country duet with the inimitable Vince Gill. The tune was written by Carl Perkins, and the sparks fly right off the bat. Jerry Kimbrough and Larry Franklin trade hot licks on guitar and fiddle, while Larry Paxton on bass and Lonnie Wilson on drums lay down a smokin’ groove. “Wild Honey” features John Willis on electric guitar and Paul Franklin on steel with a soaring, enthusiastic vocal by Milsap.

The title track, a gorgeous ballad written by Local 257 members Al Anderson and Gary Nicholson, is a timeless ode to true love that goes straight to the heart, and is beyond any time or genre. “Almost Mine” immediately takes you back to a 1960s honky tonk with Catherine Marx’s ringing piano intro, and the call and response between her and Milsap, surrounded by a large ensemble of Nashville’s finest players and singers, is heartbreakingly gorgeous.

Thomas Cain’s “Fool” has a sparse but lush R&B vibe, with Steve Holland’s spare drumming and Drew Lambert’s bass laying a solid foundation for Milsap’s pleading vocal and Marx’s understated keyboard work. “This Side of Heaven” is a power ballad featuring Brent Mason on gut string fills, while Milsap and longtime collaborator Bruce Dees add chanting, hypnotic background vocals that stay with you long after the song is over. “Civil War” is a live cut from 1993, and well worth the wait. You can hear Milsap’s powerful voice bouncing off the walls of the venue — in a good way — and the band, including Jamie Brantley’s soaring electric guitar, sounds fantastic. “Fireworks” is a powerhouse track featuring triple electric guitars by Steve Gibson, James Mitchell and Brantley, with punchy synth by Shane Keister, and a smoking rhythm section of Michael Rhodes and Lonnie Wilson. The album closes with “Too Bad for My Own Good,” a tale of love gone out of control. Milsap’s liquid vocal bends effortlessly over a nostalgic ‘80s funky groove, tasty guitar licks by Chris Leuzinger and a great saxophone solo by Sam Levine.

It is great to hear an artist like Ronnie Milsap, whose string of hits goes back to the early ‘70s, creating music that is just as vital as his biggest hits, revisiting his roots, and breaking new ground as well.

— Roy Montana

DAVE JACQUES***What Was I Thinking?***

Henola Sound Recording



Longtime AFM 257 member Dave Jacques spent 25 years touring the world playing bass with the late, great John Prine — who was also a Local 257 member. As traveling musicians are prone to do, he wandered through towns and cities far and wide in search of pawn shops, yard sales and junk stores, and built an instrument collection with his finds. Appropriately, the end result of this quest is a solo album, *What Was I Thinking?* — a travelogue in musical sounds and styles. Each one of the 11 tunes has its own identity, and the sequence flows nicely from one song to

the next. Jacques plays every note on the record, yet it has the vibe of a band.

“Summer Stroll” begins with a gentle ukulele rhythm and swaying upright bass, with chromatic harmonica taking the lead with a wistful grace, and includes a soulful baritone uke solo. The catchy guitar melody and bass line of “Zonk!” immediately takes you to the early ‘60s, with surf guitar and farfisa-style organ trading licks, complete with Ringo-esque drumming. Next, out of nowhere, the bass line of “Wasting Time” creates a vibe reminiscent of late ‘60s Miles Davis records, and when the trumpet enters, Jacques’ elegantly simple horn lines take you to New York City. “Morning in Omagh” sounds just like its title — an Irish whistle floats over the foggy mist of a synth patch, with arco bass drones rising and falling in all the right places. “Sunrise Surf” has a percussion-driven Cuban feel, with shimmering twangy solo guitar alternating with melodic doubled guitar lines.

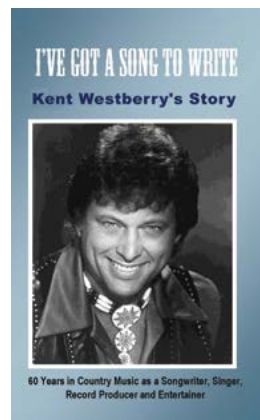
“Spocktavia” kicks off with a funky bass line, and launches into a collage of sound effects and creepy keyboards summoning up horror movie scores from the past. The laid-back tempo of “West Memphis Blues,” a tip of the hat to Booker T. and the M.G.’s, quickly brings you back to solid ground. “Requiem L.J.P. 1009.10” is a heartfelt dual tribute to Jacques’ dad, Leo, and his longtime boss John Prine, whose birthdays were one day apart. The track features a gorgeous solo gut string guitar ghosted by arco strings. The movie-score worthy “A Lo Largo de Malecón” revisits a world music feel with a hypnotic bass line, guitars and horns alternately rising and falling, and surging percussion and sound effects closing the door. Late night Paris beckons with “Au Café Imparfait” complete with accordion and melodica, and the adventure concludes with the wacky “Space Junk.” This Funkadelic-meets-Kraftwerk sonic tapestry has screechy guitar, wobbly keyboards, a fatback drum groove, and big, nasty bass — a good way to take it out — literally! The end of the record is worth the wait. Here’s hoping there’s more where this came from. For more information on the record go to davejacquesonbass.com.

— Roy Montana

This Funkadelic-meets-Kraftwerk sonic tapestry has screechy guitar, wobbly keyboards, a fatback drum groove, and big, nasty bass — a good way to take it out — literally!

KENT WESTBERRY***I've Got A Song to Write***

Dorrance Publishing



Kent Westberry, an AFM 257 member since 1964, has not only got a song to write, he’s got some stories to tell, and they’re good ones. You may not know his name, but he has had hundreds of songs recorded by artists ranging from Tex Ritter, Gene Watson and Mel Tillis to Les Paul and Mary Ford, and believe it or not — the Beatles!

Westberry tells his story in his own words from the heart, and this autobiography is unpretentious and very entertaining. He grew up in Florida and fell in love with music as a child. He started performing at an early age, and opened many shows for Nashville artists such as the Wilburn Brothers, Red Sovine, and Mel Tillis, who told him he should move to Nashville. After maxing out what he could do in his home state, Westberry picked up stakes and moved to Nashville in the late 1950s.

The book has fascinating descriptions of the atmosphere here during a time of great change — which produced an evolution of the Nashville music business. He began pitching his songs to the various music publishers around town, including Buddy Killen of Tree Publishing and Cedarwood’s Jim Denny, who signed him to his first publishing deal. Westberry’s tales of hanging out with the likes of Johnny Cash, Kris Kristofferson, Jack Clement, and Del Reeves are as real as it gets, including some great stories about playing on the road with Carl Perkins, Freddy Weller and others. Especially insightful are his mentions and descriptions of fellow musicians such as Charlie McCoy, Wayne Moss, Billy Grammer and cowriters includ-

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ing Marijohn Wilkin and Tony Moon.

Westberry was drafted into the U.S. Army in 1962. While stationed in Oklahoma, Little Jimmy Dickens, who had already recorded one of Westberry's songs, came through town on tour. They met up in Dickens' hotel room and wrote two songs in one day, both of which Dickens later recorded. The story of meeting Tex Ritter and playing in his band on the road as part of the *Johnny Cash Show* is a classic, including Ritter handing him a bass and saying, "Tonight you'll start playing bass for me!" He quickly picked

up the nuances of the relatively new electric bass, and before long Fender fixed the whole band up with state-of-the-art instruments.

Throughout the book his perspective is one of honesty and humility. He is candid about mistakes made, but the love story of he and his wife Dale, and his walk with God illustrate the powerful life lessons he has learned along the way.

Westberry's list of songs recorded by classic country artists is phenomenal and includes cuts by Red Foley, Charley Pride, Porter and Dolly, Stonewall Jackson, Buck

Owens, Jerry Reed, and many others. His song "I Just Don't Understand" was a hit for Ann-Margret, and was subsequently recorded by many artists, including The Beatles on the BBC recordings released in 1994. He tells his story in a heartfelt, sincere way that brings the reader into a world that is very different than the Nashville of today.

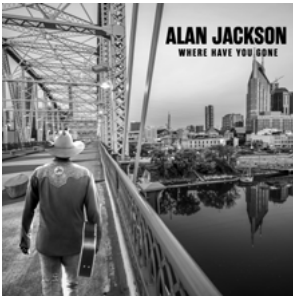
Music City came to be because of people like Kent Westberry, who followed his dream wherever it led him. Thanks for sharing your story, Kent, it's a good one!

— Roy Montana

Alan Jackson

Where Have You Gone

ACR/Capitol Records



Spanning 21 songs and four sides of vinyl, as well as the usual formats, *Where Have You Gone*, Alan Jackson's first album in six years, feels like a career milestone. From start to finish, Jackson makes an undisputable case for straight-ahead country music with no frills, tricks, or nods to any trends, current or otherwise. Jackson wrote 15 of the songs by himself, and the

others are carefully chosen to complete the picture. With Jackson's longtime collaborator, producer, songwriter and artist Keith Stegall, at the helm, *Where Have You Gone* is a magnum opus of timeless country music. The songs are about family, love, and life, with Jackson's smooth and sincere vocals front and center, surrounded by outstanding musical performances by many of Music City's finest players and singers.

The album opens with the title track, a somber paean to the lack of traditional country music on the radio, and the next 20 songs prove his point and solve the problem all at once. Songs like "Wishful Drinkin'" and "Way Down in My Whiskey" may have "typical" country song titles, but both have a depth that defies any stereotype. "Where the Cottonwood Grows" is a nostalgic romp celebrating the simple joys of life, and "Things That Matter" is a gorgeous tune about the choices we make every day and remembering what is really important.

The personal aspect of this album is amplified by songs like "Where Her Heart Has Always Been," written by Jackson for his mother's funeral, made all the more poignant by the inclusion of a home recording of her reading from the Bible. "You'll Always Be My Baby" and "I Do" were written for his daughters' weddings, and paint a sweet, gentle portrait of a Dad's love for his children. The album closes with "The Older I Get," a bittersweet reflection on the lessons learned through a life well lived with no regrets.

The musicians and singers on this epic collection all bring their "A" game, and include Eddie Bayers on drums, Bruce Watkins on acoustic guitar, Brent Mason, Rob McNelley, and the late J.T. Coren-

"In case anyone was wondering, traditional country music is alive and well in the hands of artists like Alan Jackson."

flos on electric guitars, Glenn Worf and Dave Pomeroy on bass, Stuart Duncan on fiddle and mandolin, and Gary Prim on keyboards. Paul Franklin, Scotty Sanders, and Robbie Flint play steel guitar and dobro, and Roy Agee and Vinnie Ciesielski add trombone and trumpet.

In case anyone was wondering, traditional country music is alive and well in the hands of artists like Alan Jackson. At different times the album brings to mind classic recordings by artists such as Don Williams and Keith Whitley, yet somehow Jackson always manages to sound like himself. This album is a powerful statement by an artist who lays it all on the table, and offers the listener a fascinating glimpse into the mind, heart and soul of a superstar who remains a down-to-earth treasure.

— Roy Montana **TNM**

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BY KEVIN JABLONSKI

"The bulk of our activity over the past few months has been done over Zoom in educational settings...we've led sectionals and coaching sessions for students in local public schools as well as for our friends at the Nashville Philharmonic Orchestra."

Spring is in the air, and in a season of new beginnings, we are looking forward to a time of rebirth at the symphony as well. Our big focus now is planning a musical return to the Schermerhorn Symphony Center in some form or fashion. In February, it was announced that the Nashville Symphony has entered into a partnership with HCA Healthcare to navigate our reopening and develop the necessary safety protocols to enable live performances to resume. This work is similar to what has already been done in many orchestras around the country and facilitated their successful return to the stage.

Returning to in-person live performance the right way

Some musicians are involved in this collaboration, and we are grateful to have access to HCA's infectious disease experts and building engineers in addition to our own staff to assist us in this work and ensure the safety plan is comprehensive and solid. Many of the things we're discussing have become all too familiar to us during this pandemic. From masks to temperature checks to traffic flow patterns that ensure distancing, a lot has become common sense. But there are many details yet to be sorted out that pertain to our specific venue and to the activity of making music with a large group of musicians. I never imagined that part of my career as a musician would be spent obsessing over the intricacies of building ventilation systems or how aerosols from the breath are dispersed when playing a wind instrument. But these are now some of the crucial questions of the day. A testing program is also under consideration for anyone working backstage, and HCA has graciously offered to assist with those logistics. We hope that

this plan will be completed soon so that we can begin the transition back to live music-making with gradually increasing ensemble sizes and audiences.

Zoom performances and educational work continue

In the meantime, we have had to remain entirely virtual since we began working under the new stipend agreement in January. The bulk of our activity over the past few months has been done over Zoom in educational settings and in forums with our beloved patrons, subscribers, and volunteers. As part of our educational initiatives, we've led sectionals and coaching sessions for students in local public schools as well as for our friends at the Nashville Philharmonic Orchestra. And for our patrons, the musicians have participated in various town halls, lunches, and happy hours to connect with our loyal supporters and thank them for standing by us through this unparalleled year.

Patrons and Congress lend a hand

One of the big questions at the beginning of the pandemic was what would happen to the level of giving to orchestras when there were no performances. The trend across the country has provided a resounding answer as donors continued to step up and contribute to orchestras. Nashville's community was certainly no exception, and we are grateful to everyone who has gotten us to this point.

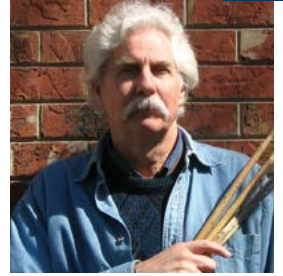
Another source of assistance has come from the two most recent COVID-19 relief bills that were passed by Congress in December 2020 and March 2021. The first bill enabled the Symphony to apply for

a Second Draw PPP loan, for which they were approved, and the money was received in late February. The maximum loan amount was reduced this time around, as it was capped at \$2 million, but the Symphony was awarded that full amount. In the first round of PPP assistance in April 2020, we received about \$2.8 million, which was spent over the course of eight weeks and was entirely forgiven.

The bill in December also created the Shuttered Venues Operators Grant (SVOG), which was built to give grants of up to \$10 million to venues that had lost a significant percentage of their revenue. The Nashville Symphony seemed to fit the requirements to apply, but initially, an organization could only apply for either the PPP loan or the SVOG, not both. The subsequent bill in March, however, made it possible for a venue to apply for and receive both types of assistance, with the caveat that the SVOG would be reduced by any amount awarded by a Second Draw PPP loan. This is great news, and the Symphony believes it could receive additional money through the SVOG program, so it is planning to apply once official guidance has been released.

Fall 2021 and beyond

We are now starting to anticipate what the fall might look like and beyond, which means that negotiations are beginning in earnest to establish a new CBA. The current stipend program under which we are currently working is governed by a short-term agreement that ends on July 31, so we're anxious to get the terms worked out to safely return to a more normal season as soon as we can. We hope you will join us for our transition back and stay tuned for what's around the corner.



BY AUSTIN BEALMEARE

Our music industry continues to have its pandemic challenges, not the least of which is the loss of friends and colleagues. The recent departure of Doug Moffet, Jeff Lisenby, and Duffy Jackson only added to our regret. My thanks to Kathy for her kind words in the Final Notes section on Doug, and on Jeff who was also a fine jazz player though mostly known for other things. What can you say about the ebullient Jackson? As a propulsive drummer (Count Basie, Lionel Hampton, Sammy Davis, Jr.), bandleader (*Swing, Swing, Swing* on Milestone), and hip singer, Duffy was the kind of colorful jazz character that inspired as many barroom stories as he liked to tell about others. They are missed.



Duffy Jackson

Local jazz updates

Rudy's Jazz Room in the Gulch reopened in early April with performances on Friday and Saturday nights. For information on their extensive antibacterial practices, and the schedule of artists, go to www.rudysjazzroom.com. The Tennessee Jazz and Blues Society has reactivated its website, featuring articles by Ron Wynn and a gig calendar. Go to www.jazzblues.org. Arrington Vineyards, 10 miles south of Franklin, will continue its live *Jazz at the Pavilion* series every Saturday and Sunday evening through the summer. Go to www.arringtonvineyards.com.

Catch the last of this semester's MTSU School of Music streaming music performances. All video recordings are archived for 30 days from performance date, so you have time to see the entire MTSU Illinois Jacquet Jazz Festival featuring renowned baritone saxophonist Gary Smulyan from April 10, and the Matt Endahl Jazz Combo from April 23. Don't miss the MTSU Salsa Band led by the irrepressible Lalo Davila, from April 27. Go to www.mtsu.edu/music/calendar.php and click on the streaming link.

The Nashville Jazz Workshop is planning its Summer Jazz Camp at Vanderbilt's Blair School of Music, June 21 - 25. It's open to any vocal or instrumental student from age 13 - 19, and will feature ensembles, master classes, ear training, repertoire building, phrasing/vocal expression, lyric interpretation, music theory, improvisation, jam sessions and more. Students will play a final concert on June 25. For information, go to www.nashvillejazz.org.

Got history?



Jefferson Street Sound Museum (JSSM) is a 501(c)3 nonprofit established to preserve the music and entertainment history of Jefferson Street, and collaborate with public schools and community organizations in Middle Tennessee to provide arts/music programs and net-

working opportunities. Using historic artifacts, sounds and other learning devices, its programs and services target individuals interested in

the music and the preservation of a key part Nashville's history.

Lorenzo Washington has long been dedicated to keeping that history alive and in its original neighborhood. Washington, who had a store called Soul Shack Records in North Nashville in the '70s, founded the JSSM in 2013 at 2004 Jefferson Street. Upon entering the building, visitors see memorabilia, art and photographs from floor to ceiling, and a number of press clippings about the work the JSSM has done since opening its doors. For visiting hours and appointments, go to www.jeffersonstreetsound.com.

Hidden vinyl gems

While you are browsing the cool used record stores we spotlighted last quarter, look for some of these gems from Music City's jazz and blues past. Before Hank Garland's classic *Jazz Winds From A New Direction* featuring 17-year-old vibraphone genius Gary Burton, there was



After the Riot at Newport on RCA featuring Garland, Burton, Chet Atkins, Boots Randolph, Floyd Cramer, Bob Moore, Buddy Harmon, and unsung violinist Brenton Banks in a 1960 jazz set they never got to play at the famous festival when it was suddenly canceled.



Guitarist Grady Martin's Slew Foot Five gave this studio legend a chance to play some jazz on seven records for Decca from 1955 to 1963. Even Harold Bradley got in some jazz guitar licks with *Bossa Nova Goes to Nashville* on Columbia, 1963. Music City's answer to '60s Hammond B3 soul jazz was organist Kossi Gardner, who made *Modern as Tomorrow* for White House (1967), *Pipes of Blue* for Dot (1969), and *Organ - Nashville Style* for RCA in 1970.

For old blues, you can't go wrong with our departed Queen of the Blues Marion James. If you can't find her 1966 Top 10 Excello single "That's My Man," look for *Marion James & the Hypnotics* from 1996 on Appaloosa. Another local blues treasure too often under the radar is Tracy Nelson. Look for her first *Deep Are the Roots* (Prestige 1964), made when she was still in college!



Marion James

...the sun's gonna shine in my back door someday... **TNM**



Richie Albright

July 10, 1939 — Feb. 9, 2021

Legendary drummer Richie Albright, 81, died Feb. 9, 2021. He played with Waylon Jennings for over 30 years, and the artist called him his “right arm.” The two met in 1964 in Phoenix, Arizona and worked together until Jennings’ death. But Albright’s career stretched far and wide, and he leaves a big legacy as a part of the Outlaw movement that made an indelible impression across multiple genres of music. He was a life member of the Nashville Musicians Association who joined the local Dec. 20, 1974.

Albright was born in Oklahoma July 10, 1939, to the late Charles and Margie Albright, and raised in Bagdad, Arizona. He took up playing drums early in his life. His first kit was a 1926 Leedy, and he taught himself to play by listening to Cozy Cole and Gene Krupa. His first paid gig, he has said, was a high school prom in 1956. After he met Jennings in the club scene in Phoenix, he founded the artist’s first band — The Waylor, later known as the Waymores — initially a four-piece of bass, drums, rhythm and lead guitar. By 1966 Jennings had signed to RCA Records, and Albright moved to Nashville with the band.

An “Outlaw” from the start, Jennings

went against the tide when it came to how records were made. Initially the label refused to allow him to use his band on recordings, so in 1972 he renegotiated his contract, and brought the Waymores into the studio. Albright would go on to play on 1973’s *Lonesome On’y and Mean*, 1976’s *Are You Ready for the Country*, and the 1973 collection of Billy Joe Shaver songs *Honky Tonk Heroes*. Albright’s driving four-on-the-floor drumming style was considered integral to the Outlaw sound. “I was very influenced by

Levon Helm during The Band era back then and that’s where that really all comes from, that feel,” Albright said in a 2007 interview.

Over the course of Jennings’ career, the band became known as the Waymore Blues band, and expanded to an 11-piece that included horns. “He told me... ‘This is the band I always wanted right here with the horns.’ He really liked horns and Jim Horn wrote all the charts... God it was fun. That’s something that I as a drummer, I think any drummer would want to play with a horn section sometimes ‘cause it just adds so much punch to the music,” Albright said.

By 1978 Albright was coproducing with Jennings on *I’ve Always Been Crazy*, 1979’s

What Goes Around Comes Around, and *Music Man* in 1980. He coproduced the 1980 Jennings hit “The Theme From the Dukes of Hazzard (Good Ol’ Boys),” and was the music supervisor for the first year of the show’s run. He also had production credits on the 1990 album *The Eagle*.

Albright cowrote the 1983 Jennings/Williams hit “The Conversation,” and played on a multitude of records for other artists. The list includes Johnny Cash, Hank Williams, Jr., Willie Nelson, Tony Joe White, Jessi Coulter, Johnny Rodriguez, and Billy Joe Shaver — who he also produced.

The Waymore Blues band played with Jennings until his death in 2002. In 2008 the band reformed as Waymore’s Outlaws, and went back on the road with Tommy Townsend as lead vocalist. The band also occasionally performed with Jennings’ son, Waylon Albright “Shooter” Jennings.

Bassist Jerry Bridges played with Albright for over four decades.

“I met Richie in 1978 when I moved here from Muscle Shoals, Alabama. I was a member of the Fame Gang. Richie and Waylon asked me to play bass on a session. I knew at that moment that I wanted to belong with the Waylor. Richie treated me with utmost respect for the next 43 years. He was one of the most unique drummers I’ve worked with. He understood what made a record work. He was not only a great drummer but a great producer. We never had a disagreement and he was always there for everyone. I’ll always miss him. The music, the road, the smile and most of all, the friendship,” Bridges said.

Albright sat in on congas with the band Goose Creek Symphony on many occasions. “Richie was my oldest friend; we were like brothers, since the Phoenix days,” said Charlie Gearheart, founder of Goose Creek Symphony. I was devastated when I found out he was gone,” Gearheart said.



Guitarist Dan McGlamery recalled the first time he met Albright.

"The first thing he ever said to me was when he approached me at a Goose Creek gig. It was only my second or third gig with the band and he walked up to me and said 'If you're playing with these guys, you're doing all right, but remember you're not at a jazz gig, the tone has to be right for this.' And he walked away. I took it as a

compliment, I got a different amp and really listened to what the guitar was doing in the band. The next time that I saw him I asked him, 'Does my tone fit better?' he said "Yes, it does son." That's probably the best advice I've gotten in my career," McGlamery said.

In 2019, Albright was featured in the Country Music Hall of Fame and Museum's *Nashville Cats* series, which honors iconic Nashville musicians. Albright's drum kit is

currently on display in the Country Music Hall of Fame and Museum in Nashville, as part of the museum's exhibit *Outlaws & Armadillos: Country's Roaring '70s*.

In addition to his parents, Albright was preceded in death by one brother, Charles. Survivors include his wife, Linda; two sons, Brian and Trey Albright; one daughter, Richel; and one brother, Jerry.



Hubert Bradley Lewis (Hugh X. Lewis)

Dec. 25, 1930 — Dec. 29, 2020

Songwriter, poet, actor, radio personality and artist Hubert Bradley Lewis (Hugh X. Lewis), 90, died Dec. 29, 2020. He was a multi-instrumentalist and life member of the Nashville Musicians Association who joined the local Sept. 24, 1964.

Lewis was born in Yeaddiss, Kentucky, Dec. 25, 1930, the son of a Church of Christ minister. He grew up in southeast Kentucky in Cumberland where he picked up the guitar early on. As a teen he began to play and write music. His first jobs were in the coal mines, and he spent 10 years working in U.S. Steel's Lynch, Kentucky mines. After every work week he would spend weekends traveling to shows, including performances on area radio and television programs. A win on a talent show at WLW in Cincinnati, Ohio, led to opportunities at the famous Renfro Valley Barn Dance, and a Pet Milk contest got him on the air in Knoxville, Tennessee.

Lewis' diligent work paid off when a song he wrote, "B.J. the D.J." was signed

by Jim Denny, founder of Cedarwood Music. The song was recorded by Stonewall Jackson, who had a hit with it in 1963. The first song's success prompted Lewis to take the plunge and move to Nashville. After a couple of months settling in, he brought his wife Ann and their children to their new home. Lewis won BMI Awards for "B.J. the D.J." and "Take My Ring Off Your Finger," recorded by Carl Smith. Jackson would go on to record 11 songs by Lewis, who also wrote songs for Charley Pride, Del Reeves, Jim Ed Brown, Little Jimmy Dickens, Jimmy C. Newman, Bobby Goldsboro, Lynn Anderson and others.

In 1965 Lewis landed a recording contract with Kapp Records, and his first single, "What I Need Most is You," went to No. 12 on the charts. He would go on to have 15 charting singles, and release five major label albums. In 1966, Paul Cohen, president of CMA, placed the names of Hugh X. Lewis, Ernest Tubb, Bob Wills, and Red Foley in the original Walkway of the Stars on the sidewalks of Music Row. These names were later moved inside to the floors of the main reception area in the original Country Music Hall of Fame.

By 1968 Lewis had expanded his career into television, coproducing a syndicated show called *The Hugh X. Lewis Country Club* with his lifelong friend Bud Beal. The show was the first featuring country music to be sponsored by a major manufacturer — Whirlpool Corporation. The Four Guys were regular performers, along with the hitmaking artists of the day. Lewis opened a Printers Alley music venue in 1972, and show episodes began to be filmed there.

In the late '60s Lewis worked frequently with Del Reeves, and appeared in three movies: *Gold Guitar*, *Cotton Pickin' Chicken Pickers*, and *Forty Acre Feud*. Lewis toured around the world until his retirement in 1984. He

returned in 1998 with a persona he called "Country Ham, Colonel Hugh X. Lewis." He also began to write more in the gospel genre, started his own Christian music label called Kingdom Come, and went on to release several new albums and videos, including a gospel album titled, *Stand Up and Be Counted*. In addition to many television appearances, he also had a feature role in the 2005 movie *Summer of Courage*.

Lewis talked about his musical career in an interview.

"I grew up in the country and I know country people. I haven't been able to determine for sure just what makes them tick or what makes them go out and buy a country record. But I figure I know these people better than I do pop people. That was one of the main reasons why I got in country music... In country music, they tell it like it is, it's quiet, earthy and they get down to the nitty gritty in country music," Lewis said.

Lewis was inducted into the Kentucky Music Hall of Fame in 2011. The Hall of Fame now displays much of his career memorabilia on display at its Renfro Valley, Kentucky, location.

In addition to his musical career, Lewis became a prolific poet. He appeared daily for 11 years on the Gospel Radio Network, reciting his poems. Lewis was designated Poet Laureate of Christian Country Music in 2006 by the Tennessee State Senate and House of Representatives. Local 257 has also been the lucky beneficiary of Lewis' poetry — he graciously volunteered to write poems for the passing of life members Mac Wiseman and Little Jimmy Dickens, which appeared in print in earlier issues of this magazine.

Lewis was named a Kentucky Colonel in 2007 and received the Kentucky Governors Lifetime Achievement award. He was also a member of the Atlanta Country Music Hall of

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Fame and received the Louisiana Governors Aide De Camp Award. Since 2017 he has hosted a weekly gospel radio show called *The Christian Country Story Show* on WSGS and WKIC in Hazard, Kentucky.

Lewis was preceded in death by his mother, Deliah Rice; and two sons, Lance and Monty Lewis. Survivors include his wife of 69 years, Anna Mae Lewis; one daughter, Sandra Taylor; two grandchildren; and two great grandchildren. A celebration of life service was held at the Cornerstone Church in Nashville on Feb. 20.

A Poem for Hugh

*He was born in Yeaddiss on Christmas in the Kentucky hills
And Like many others he worked in the coal mine
He took that hard work on to pay all the bills
So he could play weekends when there was time*

*Sometimes he hitchhiked or found a ride
To a radio program or outside show
It was what gave him a feeling of pride
Music kept him going when the world brought him low*

*He began to hear songs that he quickly wrote down
And a whole new world began to be born
He shared them with others and soon he found
Treasure in that notebook, tattered and worn*

*His name was written in the first Hall of Fame
Records, writing and movies were only the start
It was clear Hugh X Lewis was a memorable name
Television followed and that's just one part*

*He kept on creating and the "Colonel" was born
Radio was one of his favorite places
Recitation of poems, every morn
Always brought smile that would light up the faces*

*Hugh X Lewis loved gospel and country of old
He followed his dreams wherever they led
We could all learn from the stories he told
Work hard, cherish music, and keep your soul fed*



Donald L. Teague

June 25, 1935 — Dec. 30, 2020

Nashville Musicians Association life member Donald L. Teague, 85, died Dec. 30, 2020. He was a guitarist who joined Local 257 July 19, 1974.

He was born June 25, 1935 in Jellico, Tennessee, to Marshall and Odie Mae Siler Teague. After service in the United States Air Force, he worked as a carpenter. In addition to playing guitar, he was a singer, and known for his love of the Tennessee Volunteers. Family and friends remembered him as a friendly, outgoing person who enjoyed telling corny jokes.

Teague was preceded in death by his parents; his wife of 29 years, M. Irene Teague; two brothers, Charles and Kenneth Teague, and two sisters, Polly Teague and Eva Lee Douglas. Survivors include his daughter, Donna Milnar; his brother, James Teague; and one grandson.

Graveside services were held Jan. 2 at Triune Cemetery with Brother Jamie Pratt officiating. The family requests any memorials be made to St. Jude Children's Research Hospital, 501 St. Jude Place, Memphis, TN, 38105-9959.



Doug Moffet

Aug. 15, 1960 — Jan. 27, 2021



Saxophonist and woodwind player Doug Moffet, 60, died Jan. 27, 2021. His memorable career spanned an incredible variety of genres, from being part of the Muscle Shoals Horns, to multiple tours with Larry Carlton and Vince Gill, to recording sessions with everyone from Paul McCartney and Tony Bennett to Boots Randolph and Willie Nelson. He was also a regular on the bandstand with the Nashville Jazz Orchestra and other

local jazz groups. He joined Local 257 July 21, 1983.

He was born Aug. 15, 1960 to Dr. Hugh L. and Anna M. Moffet in Winston-Salem, North Carolina. His father was a physician and his mother a registered nurse. But it was also a musical family — his father played violin and his two sisters played violin and flute. While his father taught at Northwestern, Moffet went to school in Evanston and Wilmette, Illinois, and started playing sax in the fourth grade.

The family moved to Madison, Wisconsin when Moffet was in middle school. He graduated from Interlochen Arts Academy and then attended University of Miami, where he earned a B.A. in studio jazz/performance. He listed his major musical influences as John Coltrane, Michael Brecker, and Joe Henderson. Moffet lived in Miami until 1983, when he decided to move to Nashville after bassist Tim Smith, who was also at U.M. at the time, brought him up for some session work, which blossomed into a myriad of recording and live performance work.

Composer-arranger Chris McDonald worked with Moffet regularly over the years.

"Doug Moffet has been my friend and co-worker since around 1984. While he was a consummate professional and the very epitome of what a sideman should be, when he stood for a solo, Doug was an artist. You could tell in just a few notes, with that singular tone, and other-worldly harmonic vocabulary, that Doug was speaking. I loved Doug Moffet, and his loss leaves an aching hole in the heart and soul of our community," McDonald said.

"While he was a consummate professional and the very epitome of what a sideman should be, when he stood for a solo, Doug was an artist."

— Chris McDonald



As part of Larry Carlton's Sapphire Blues Horns, Moffet toured across the world, as well as at domestic venues like the Crossroads Festival, which he played in multiple years with both Carlton and Gill. He appeared on numerous television and video performances such as the *Today Show* and *Soundstage*. He worked on multiple movie soundtracks including *Evan Almighty* with LeAnn Rimes and *Beyond the Hedge* with Ben Folds.

Over his career Moffet recorded with an enormous list of artists that included Buddy Guy, Jo-El Sonnier, Amy Grant, Michael McDonald, Lady A, Faith Hill, Dan + Shay, Sheryl Crow, Dan Penn, Edwin McCain, Keith Urban, Bad Company, Luther Barnes, and a host of others.

A sampling of his live performances include work with Aretha Franklin, Randy Newman and the Nashville Symphony Orchestra, Ray Charles, Liza Minnelli, Blood,

Sweat & Tears, Randy Brecker with the Nashville Jazz Orchestra, Charlie Daniels, Wilson Pickett, Sam Moore, Brenda Lee, and many others. He also performed with the Muscle Shoals All Star Band at Lincoln Center, in New York City, and at the Poretto Festival in Poretto, Italy. He also worked regularly with the Memphis Horns, led by Wayne Jackson.

Saxophonist and woodwind player Denis Solee talked about Moffet's unique style.

"Musically, Doug could be very hip, but also somewhat of a chameleon, able to fit into a wide variety of musical styles and situations. He is greatly missed," Solee said.

Moffet was in the process of perfecting a new ligature design he invented, and was anticipating a second career in woodwind accessories at the time of his passing. His pastimes included astronomy and Predators hockey. He was also a staunch liberal, and known for bringing a fiery yet often humorous voice to his forthright social media posts on politics.

Moffet was preceded in death by his parents; and his stepmother, Donna M. Moffet. Survivors include his wife of more than 30 years, Mary E. Moffet; one son, Keith R. Moffet, and two sisters, Cynthia Moffet, M.D., and Sandy Moffet.

Memorial donations may be made in Moffet's name to the [Nashville Jazz Workshop](#). A memorial concert is planned for later in 2021, after COVID-19 restrictions have been lifted.

Alan Raymond Javorcky

Jan. 7, 1939 — Dec. 31, 2020



Trombonist Alan Raymond Javorcky, 81, died Dec. 31, 2020. He was a life member who joined Local 257 June 11, 1984.

He was born in Cleveland, Ohio, Jan. 7, 1939 to the late Raymond and Helen McSpadden Javorcky. He came from a musical family; his father was also a trombonist. Javorcky started playing trombone in the second grade and joined his first dance orchestra in the ninth grade. He graduated from Lakewood High School in 1957 and in 1960 married his high school sweetheart, Joanne Kluck. Javorcky attended Baldwin Wallace Conservatory of Music in Berea, Ohio, and worked with the Buddy Morrow Orchestra 1959-60 and was lead trombonist for the Hermit Club Band from 1962-83. He also played as lead trombonist for the Harry Hershey Band on WBBG from 1980-84, and from 1984-2001 he was lead trombonist for the Beau Tharp Band, as well as the Rory

Partin Band from 2001-20. Additionally, he was the choir director for Parkwood United Church of Christ from 1968-1981, and a member of the stadium band for the Cleveland Browns from 1976-80.

In addition to his playing career, Javorcky worked for Standard Oil in the early '60s, and then for National Screw from 1963-73, and Lake Erie Screw from 1973-1999. He was known for his quick wit, and his devotion to the Cleveland Indians. He was an avid supporter of the International Trombone Association.

Trombonist Bill Huber talked about Javorcky's knowledge of music, and how he shared it with others.

"For me what stands out about Al is — as a friend of mine put it: 'He seems to have an encyclopedic knowledge of every trombonist over the age of 18 east of the Mississippi, and over the age of 21 west of the Mississippi.' The basis of this is Al's love of music and of playing the trombone. This in turn led to his appreciation of and generosity towards the musicians who play trombone — whether it be endowing a scholarship at his alma mater, or giving someone a CD, or quietly picking up a bar tab for a whole table after a concert. If Al wasn't performing, he was listening. Music was Al's way of meeting and relating to people everywhere, and one of the keys that unlocked new experiences, places, and people for him," Huber said.

Another fellow trombonist and section mate Greg Cox, talked about Javorcky's style.

"Al was a real player's player who honed his chops in the Rat Pack era among legendary musicians and was a world class lead trombonist who swung hard and put things where they grooved with reckless abandon. Every chance to sit beside Al in a section was a lesson in 'this is how you do it,'" Cox said.

Javorcky was preceded in death by his wife of 53 years, Joanne. Survivors include three daughters, Cynthia G. Javorcky, Laura K. Brooks, and Rachel L. Garrett; one brother, Ronald F. Javorcky; and three grandchildren.

Memorial contributions may be made to the Helen M. and Raymond F. Javorcky Trombone Scholarship Fund, Baldwin Wallace University Center for Philanthropy, 275 Eastland Road, Berea, Ohio, 44017.

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Tony Farr

Oct. 13, 1937 – Jan. 6, 2021

Nashville Musicians Association life member Tony Farr, 83, died Jan. 6, 2021. He was a steel guitarist and singer who joined Local 257 Oct. 13, 1970.

The New Orleans, Louisiana native was born Anthony Joseph Fardella, III, Oct. 13, 1937. He attended Warren Easton Fundamental Senior High School, and got his first paying gig at the age of 15. He was a member of The Swinging Guitars in the mid '50s, and then bandleader of Tony Farr & His Singing Guitars. Farr appeared on some recordings during those early days, including the singles "There's No Sense Marrying Me," in 1957 and "What's the Use," in 1958 on Enterprise Records. In his 20s Farr moved to Dallas, Texas, where he performed on the Big D Jamboree and toured with area artists including George Kent, a longtime friend. He went on to live and work for several years in Minneapolis-St. Paul, Wisconsin, playing at clubs and festivals. His main gig was at the Flame Café, where he backed up artists like Bob Luman, Red Sovine, Rex Allen, Sr., and many others.

He released his first solo album in 1969, *Pop and Country Steel Guitar, Featuring Tony Farr and His Swingin' Steel Guitar*, on Jar Records. After he relocated to Nashville in the early '70s he released four more albums, *Tony Farr Plays the "Farr" Out of It*, *Warm and Easy*, *Tony's Touch*, *Country Gospel Steel Guitar*, and *Just Being Friends*, all on Fairview Records.

Farr has toured with Jeannie C. Riley, Tommy Overstreet, Claude Gray, Jerry Wallace, and others. He also worked studio sessions, and performed regionally at live venues and for private parties. He was known for his generous nature, and for helping others in his family advance their musical careers.

Survivors include his wife, Mary. There were no public funeral services.



l-r Craig Krampf, Tony Farr, Dave Pomeroy

Jeff Lisenby

May 24, 1955 – Jan. 6, 2021



Accordionist and keyboard player Jeff Lisenby, 65, died Jan. 6, 2021. He was not only the holder of multiple awards for his accordion playing, but also a longtime professor, musical director, composer, arranger, frequent live performer, and veteran of many tours and recording sessions. He joined Local 257 Feb. 6, 1987.

He was born May 24, 1955, in Kansas City, Missouri to George and Doris Wells Lisenby. He began accordion lessons at the age of five, and at 16 won five trophies at the American Accordionist Association competition held in Detroit, Michigan. Lisenby went to Raytown South High School, where he played in school bands, and was student director of the jazz band. After graduation he attend the University of Missouri-Kansas City, where he was a member of the UMKC Accordion Orchestra, and received two degrees in music. Lisenby won the Accordionist & Teachers Guild (ATG) championship in 1974 and 1977, and was also the U.S. representative for the international competitions in Stockholm, Sweden, and the Netherlands — where he won a bronze medal each year.

After his move to Nashville, Lisenby was an adjunct professor at Belmont School of Music, and recently had become a faculty

**"...we lost one of the
best musicians and
best men I have ever
encountered...
Rest well, Jeff Lisenby."
— Andy Reiss**

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
Richard Dale Albright	07/10/1939	12/20/1974	02/09/2021	Y
Earl J T Gray	03/07/1946	07/11/1972	03/20/2021	
William Curtis McPeake	10/09/1927	05/05/1959	02/20/2021	Y
Douglas D Moffet	08/15/1960	07/21/1983	01/27/2021	
David Clark Neal	05/11/1962	03/15/2005	03/10/2021	
Donald Lewis Teague	06/25/1935	07/19/1974	12/30/2020	Y



Jeff Lisenby, Mike Zikovich, Jeff Taylor

member at Lipscomb University School of Music. He was also a conductor and keyboardist for Broadway shows at Opryland, and the musical director for the long-running Broadway show *Ring of Fire*, which opened in New York City in 2005 and played in cities throughout the U.S. He was also an arranger and keyboardist for the show, which highlighted the career of Johnny Cash.

Over the course of his career Lisenby worked with a host of acts including Lee Greenwood, Trisha Yearwood, Blake Shelton, Dolly Parton, Mel Tormé, Three Dog Night, David Cassidy, The Mills Brothers, Boots Randolph, Brenda Lee, and Luciana Pavarotti. He played at a wide variety of venues including Carnegie Hall, the Kennedy Center, and Ryman Auditorium. The well-seasoned performer also worked as a trainer who prepared other performers for cruise ships. He frequently played locally with a variety of bands including John England and the Western Swingers, and played on the group's *Songs Older Than Pappy*

album. He also played in an accordion trio called Toby's House with Mike Zikovich and Jeff Taylor. Walt Hartman, Andy Reiss and Byron House made up the band's rhythm section.

Jeff Taylor talked about his long friendship with Lisenby.

"Jeff Lisenby was probably my longest, closest friend in the 30 years I have lived in Nashville. In the early '90s he gave me so much piano/keyboard work that he needed a sub for. In 1992, he talked me into buying an accordion again — I grew up playing it — and that was a game changer in my personal career. At one point, we joked about making joint business cards that said 'Call a Jeff.' Jeff was a prayer partner, band mate, advisor to me and one of the best friends I could ever ask for. Together we started the Nashville Accordion Society this past year which has been a great success in promoting the instrument we both loved. Jeff was never competitive, always 'fraternal.' I miss him every day. I know where he is, and I'll see him again," Taylor said.

Lisenby played on the Grammy-winning 2005 album *Songs from the Neighborhood: The Music of Mister Rogers*, and in 2013 released his own holiday album — *Walkin' the Winter Wonderland*.

In September 2014 he was inducted into the Raytown C-2 Alumni Hall of Fame.

Guitarist Andy Reiss commented on Lisenby's passing.

"...we lost one of the best musicians and best men I have ever encountered... Rest well, Jeff Lisenby," Reiss said.

Survivors include his wife, Pam; one daughter, Jaclyn Brown; one son, Jonathan Lisenby; his mother; one sister, Jenny Lockington; two grandchildren; one niece and three nephews. A memorial service was held at Lipscomb University Jan. 21, and an in-person jam session is planned for the future. A music memorial scholarship has been established at Lipscomb University in Lisenby's name; contributions to the fund may be made at webcomm@Lipscomb.edu. **TNM**

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Next Membership Meeting

Thursday,
May 13, 2021
at 5:30 p.m.
on Zoom

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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. When you work without the protection of an AFM contract, you are being denied all of your intellectual property rights, as well as pension and health care contributions.

TOP OFFENDERS LIST

RFD-TV – We have filed a Federal lawsuit against RFD-TV for non-payment of rerun payments to musicians for the Marty Stuart Show and Ray Stevens' Caba-Ray for the year 2019 and 2020. We have every expectation that we will win this legal challenge and obtain payments with late fees added.

Nashville Music Scoring/Alan Umstead - solicitation and contracting non-union scoring sessions for TV, film and video games. Musicians who work for them are being denied appropriate wages and all intellectual property rights.

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

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

- Terry K. Johnson/ 1720 Entertainment (unpaid contracts/unauthorized sales – Jamie O'Neal project)
- Ed Sampson (producer) & Patrick Sampson (artist) (multiple unpaid contracts/unauthorized sales)
- Revelator/Gregg Brown (multiple bounced checks/unpaid contracts)
- Beautiful Monkey/JAB Country/Josh Gracin
- Eric Legg & Tracey Legg (multiple unpaid contracts)
- Ray Vega/Casa Vega
- Quarterback/G Force/Doug Anderson
- Rust Records/Ken Cooper (unpaid contracts and pension)
- HonkyTone Records – Debbie Randle (multiple unpaid contracts/pension)
- Jeanette Porrazzo

UNPAID CONTRACTS AND PENSION

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

UNPAID PENSION ONLY

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

AFM NON-SIGNATORY PHONO LIST

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

604 Records
Heaven Productions
Stonebridge Station Entertainment
The Collective

TNM

**Next
Membership Meeting**

**Thursday,
May 13, 2021
at 5:30 p.m.
on Zoom**

**AFM LOCAL 257
HOLIDAY CLOSINGS**

**MEMORIAL DAY
MONDAY, MAY 31**

**INDEPENDENCE DAY (OBSERVED)
MONDAY, JULY 5**

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