

The Nashville Musician

Unity • Harmony • Artistry • Diversity

OFFICIAL JOURNAL OF AFM LOCAL 257
JANUARY - MARCH 2022

CHARLIE MCCOY

The Man behind the Magic

Dean Dillon,
Marty Stuart and
Hank Williams Jr.
join Country Music
Hall of Fame





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- 4 ANNOUNCEMENTS** Details on the upcoming member meeting March 3 on Zoom, minutes and more.
- 6 STATE OF THE LOCAL** Dave Pomeroy discusses performance rights legislation and other updates.
- 7 IN THE POCKET** Secretary-Treasurer Vince Santoro informs membership of needed office infrastructure updates.
- 8 NEWS** Details on the pandemic-delayed induction of Dean Dillon, Marty Stuart, and Hank Williams Jr., as the 2020 additions into the Country Music Hall of Fame.
- 10 HEARD ON THE GRAPEVINE**
The comings and goings of Local 257 members
- 14 GALLERY** We recognize member milestones as well as other events and honors.
- 16 COVER STORY: CHARLIE MCCOY** The hardworking Nashville Cat and Country Music Hall of Famer takes a break from touring and sessions to sit down with Warren Denney. McCoy riffs on his fascinating musical journey — and ringside seat for a host of historic experiences.
- 22 REVIEWS** Béla Fleck lights up the Ryman with his inimitable style and friends galore during a sold-out two-night stand, and Micki Furhman releases *Westbound*, a collection of traditional and new songs that take you from the prairies to the canyons in style.
- 24 SYMPHONY NOTES** Bassist Kevin Jablonski shares the progress of the Nashville Symphony Orchestra's current season as the players perform in a variety of ensembles, celebrate the organization's 75th anniversary, and stay safe by continuing to follow performance health protocols.
- 25 JAZZ & BLUES** Austin Bealmear offers an update on local jazz and blues and continues his deep dive into rare vinyl.
- 26 FINAL NOTES** We bid farewell to Bob Moore, Larry Sasser, Mary Curtis Taylor, Hank Levine, Kathleen Berk, John Bell, Joe Leroy Jackson and Kim Tribble.
- 33 MEMBER STATUS**
- 34 DO NOT WORK FOR LIST**



DEAN DILLON, MARTY STUART AND HANK WILLIAMS JR.

Photos: Jason Kenpin and Terry Wyatt/Getty Images for the Country Music Hall of Fame and Museum



CHARLIE MCCOY



BÉLA FLECK

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ANNOUNCEMENTS

The next Local 257 General Membership Meeting will take place Thursday, March 3, 2022, at 5:30 p.m. on Zoom by teleconference. All members will receive an email with instructions on how to attend with Zoom. On the agenda are reports from the president and secretary-treasurer and other important discussions. Make plans to attend now and stay involved in the business of your local. If you need instruction on how to attend by teleconference, please call the local at 615-244-9514 for assistance.

Nashville Musicians Association | AFM Local 257, AFL-CIO Minutes of the Executive Board Zoom Meeting Oct. 1, 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).

Absent: Casey Brefka.

President Pomeroy called the meeting to order at 8:36 a.m.

MINUTES: Minutes from Sept. 2, 2021, were distributed in advance and discussed. MSC to approve Sept. 2 EB meeting minutes as amended JY, LR.

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

1. With the help of the players and the AFM, we have been able to get the new Fox dramatic TV series *Monarch*. It will be on an AFM contract, ensuring payment and protection for years to come.
2. An informal committee has been meeting and conferring with AFM Legislative Director Alfonso Pollard to develop strategies to help pass the American Music Fairness Act, that is currently before Congress.

TREASURER'S REPORT: Secretary-Treasurer Santoro distributed financial reports and fund balances in advance.

MSC to approve secretary-treasurer report. LR, RE.

4Q 2021 Pandemic Waiver Form was discussed, filled out and sent to the Federation defining the COVID-19 related accommodations we are using regarding forgiveness of reinstatement fees, electronic meetings, and more.

MSC to approve. LR, BW.

MSC to approve new member applications (9). TW, RE.

The 2022 Annual Dues amount was discussed and proposed to be kept the same as 2021. MSC to approve 2022 Annual Dues amount. BW, AP.

MSC to adjourn. LR, AP.

Meeting adjourned at 9:59 a.m.

Nashville Musicians Association | AFM Local 257, AFL-CIO Minutes of the 4th Quarter Zoom Membership Meeting Nov. 4, 2021

PRESENT: Chris Carmichael, Seph Allen, Ellen Angelico, Mike Rinne, Jon Weaver, Lee Wineland, Richard Wineland, Nell Levin, Michael August, Maya Stone, Clare Yang, Luis Espallat, Scott Metko, Steve Ebe, Lance Martin, Danny Strimer, Sunny Dada, Rattlesnake Annie, James Hunt, Chester Thompson, Jeffrey Clemens, John Root.

EXECUTIVE BOARD PRESENT: Jonathan Yudkin, Biff Watson, Rich Eckhardt(alt), Casey Brefka(alt).

HEARING BOARD PRESENT: Kent Goodson, Tiger Fitzhugh, Teresa Hargrove, Sarah Martin McConnell, Michele Capps.

PARLIAMENTARIAN: Bill Wiggins.

OFFICERS PRESENT: Dave Pomeroy, Vince Santoro, Steve Tveit (sergeant at arms)

President Pomeroy called meeting to order at 5:40 p.m.

MINUTES FROM AUG. 5, 2021 MEMBERSHIP MEETING

Minutes were displayed and discussed.

MSC to approve minutes of Aug. 5, 2021 Zoom membership meeting. Rich Eckhardt, Biff Watson.

PRESIDENT'S REPORT:

1. Opry contract expired in May. Still in negotiations, and are getting closer to an agreement. The 2017 revenue share deal we made for cable TV and YouTube has had a big positive impact on payments to many Opry musicians.
2. *Monarch* TV show is under an AFM contract, thanks to our collective effort.
3. Pomeroy has filed assault charges on illegal taxi driver who threatened him.
4. CMA 50 Year Anniversary DVD box set is finally close to payout. Player identifications are almost complete for these back-end payments.
5. Local 257 is experiencing a surge of younger and diverse new members.
6. The Guidestar nonprofit listing site highlights our Crisis Assistance Fund.
7. As always, we are ready to listen to any and all communications and questions, and will continue to do all we can to help our members and all Nashville musicians.

SECRETARY-TREASURER REPORT:

1. Nashville Musicians Association Crisis Assistance Fund has received enough donations since its initial distribution to warrant another distribution to musicians in need soon.
2. COVID-19 numbers are lower and we are staying vigilant at the office in case there's another uptick.
3. The Local 257 office has three new staff members.

MSC to approve secretary-treasurer report. Kent Goodson, Tiger Fitzhugh.

Discussion on several topics.

1. Delinquent work dues and nonmember service fees.
2. Time card app and ideas to produce one via different methods like a membership challenge, Hands-On-Nashville.
3. Whether or not to continue Zooming post-COVID-19, magazine in print to membership.

MSC to adjourn. Chris Carmichael, Sarah Martin McConnell.

Meeting adjourned at 6:51 p.m.

Nashville Musicians Association | AFM Local 257, AFL-CIO

Minutes of the Executive Board Zoom Meeting Nov. 22, 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).

ABSENT: Casey Brefka.

President Pomeroy called the meeting to order at 1:06 p.m.

MINUTES: Minutes from Oct. 1, 2021 were distributed in advance.

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

1. We can and should do more to effectively utilize our relationship with the Chamber of Commerce.
2. The American Music Fairness Act needs Republican support and possible co-sponsors. The AMFA flier with QR code to sign the petition is now available.
3. The NMA Crisis Assistance Fund balance is enough to begin a second distribution. MSC to delay CAF distribution until new year. LR, SS
4. Discussion re: a 2022 membership drive and Giving Tuesday.
5. Changes in our employee lineup are going well. Heather Smalley is learning Steve's role as Director Electronic Media Services, as he prepares to retire.

MSC to adjourn. RE, AP

Meeting adjourned at 2:16 p.m.

Raises for musicians in new Opry contract

In December, after several months of negotiations, Local 257 reached an agreement for a new three-year contract with the Grand Ole Opry. "We were able to get meaningful raises for both guest musicians and the Opry house band, and preserved the parameters of the previous agreement that led to significant back-end residual payments for the additional broadcasts of the Opry on cable TV and the Internet," said Local 257 President Dave Pomeroy.

The new agreement contains yearly raises of three percent, two percent, and three percent for those musicians playing one spot on the Opry, and raises of four percent, three percent, and three percent for additional spots played in one show. The agreement preserves the Sirius XM additional payment of \$50 for shows broadcast on satellite radio, and the additional Cable TV payment of \$100 for 30 minutes, \$150 for 30-60 minutes, and \$200 for more than 60 minutes as well. Rehearsal pay for the Opry staff band was raised by \$5 to \$80/hour and Local 257 also obtained a long overdue increase in pay for writing charts.

"The raises are good, but the real game changer was a new clause in the previous agreement we bargained in 2017. For the first time the agreement contained residual payments based on 3.6 percent of the Opry's gross receipts from cable TV and YouTube. The Opry's revenue has increased dramatically because of the pandemic and their licensing of *Opry Live* shows on cable TV stations around the country. It couldn't have come at a better time. Because of this new contract parameter, over the past six months, the Opry has distributed more than \$170,000 through Local 257 in unprecedented residuals payment to 389 musicians. Going forward, the Opry will be making these payments twice a year..

"This is why it is so important to work under AFM agreements, so you can be paid fairly for what you do, get Health & Welfare payments and AFM Pension contributions, and know that your intellectual property is protected when your work is used in another medium. It makes a difference when we stick together and work towards the common goal of getting paid for what you do," Pomeroy said.

The contract was approved and ratified unanimously Jan. 31.

HOLIDAYS

GOOD FRIDAY — APRIL 15

MEMORIAL DAY — MONDAY, MAY 30

TNM



BY DAVE POMEROY

After a second straight year of unexpected twists and turns, 2022 is finally here, and thankfully, so are we. I am proud of how we have come together over the past 12 months to help each other get through the challenges we are facing. It says a lot about who we are — we are a team.

Happy 120th to Local 257

This year marks the 120th anniversary of the founding of Local 257 in 1902, and it's been quite a journey. The handful of musicians who started the Nashville Association of Musicians — now the Nashville Musicians Association — did so to ensure that Nashville musicians would be respected and paid fairly by becoming part of a new labor organization called the American Federation of Musicians, which began with Local 1 in Cincinnati, Ohio, in 1896. We were the 257th local to organize, hence the 257 in our name.

Getting back to business — the right way

Fast forward to today, and Local 257 is the third largest local in the AFM. The heart of our business is recording work done under union contracts that protect the intellectual property of our members — now and in the future. The quality and diversity of our music scene is coming through loud and clear to the rest of the world. The Nashville Symphony, which has won multiple Grammys in the past decade, is finally getting back to work after a devastating layoff, and rock stars who live here do their recording work on the card, which is how we became Music City. Of course, there are those who are still taking advantage of players who simply want to work, and may not realize all that they are giving up when they work off the card until it's too late. We have developed new agreements such as the Single Song Overdub Scale for home recording, the Demo to

Limited pressing upgrade, and the Tracks on Tour provision of the Sound Recording agreement to create fair compensation when studio tracks are used onstage. The bottom line is, we have a very high rate of voluntary union compliance, especially when you consider that Tennessee is a “right to work for less” state.



Local 257 staff says goodbye to Steve Tveit

Thank you Steve!

Our longtime Director of Recording, “Superman” Tveit, retired at the end of 2021, and on behalf of our staff and members, I want to take a moment to express our appreciation to him for his hard work, dedication, and great attitude. I know that many of you share that sentiment. Heather Smalley, who came on board last

year, has taken over the director position. We are grateful to Steve for taking the last few months to make sure that Heather is prepared to fill that position, and she is already doing a great job. The other recent personnel changes we have made have resulted in more efficiency as well. We welcome Sarah Swensen and Cassandra Tormes to our recording department, and are glad to have them both.

Gigs on the rise

As live music comes back, we have been working with Cheekwood, Music for Seniors, and the Music Performance Trust Fund to create work for our members. Our Director of Live Music, Leslie Barr, is doing a great job of booking the right band for any situation, and it makes us feel good to get our musicians work that pays fairly. If you have a performing group of AFM members, be sure to let Leslie know what you are doing so that she can keep you in mind for future opportunities. We get many calls asking for a wide variety of music, so if you are doing something unique and different, please keep us in the loop.

AFM and Local 257 lead the fight to pass AM/FM musician royalty legislation

As I write this column, I am preparing to testify in front of the U.S. House Judiciary committee about the American Music Fairness Act (AMFA) which, if passed would fix a 70-plus year injustice which has prevented musicians and singers from being compensated when their music is played on AM/FM terrestrial radio. The only other civilized countries that don't pay musicians and singers for their intellectual property are Iran and North Korea. That should tell you everything you need to know about the broadcaster's approach to this issue. They have been getting away with the theft of intellectual property rights for decades, so of course they don't want it to change. The AMFA addresses any and all concerns about small, community, and nonprofit radio stations that might be impacted by having to pay royalties, or the myth that any money paid to musicians and singers would come out of the songwriter's revenue stream.

Overseas collectives are holding money that belongs to us, to the tune of \$200-300 million a year, because we don't pay foreign musicians for the much smaller amount of music made overseas that is played on U.S. AM/FM radio. If we can pass this bill, that revenue stream will be freed up at last and will help many American musicians and singers and boost our country's economy. It's way overdue, and we will be working hard to get Congress to do its job and make this right. The multibillion-dollar broadcasting industry can afford to do this — no more excuses. We will be asking for your grassroots help and support when the time comes, so stay tuned.

Thanks for reading this, and for your involvement and support in the work we do for musicians. Make no mistake, the union is a team made up of its members, and it is teamwork that gets us where we need to go. Music City is like nowhere else on earth, and we are proud to represent all of you and work together to preserve the good stuff and improve the bad. That's who we are, and what we do. **TNM**

Our Local 257 facility is a treasure that houses folks who work hard to ensure our members get paid a fair income when they put their talents and reputations on the line.



BY VINCE SANTORO

Our local has existed in Nashville since 1902 – that’s 120 years!

11 Music Circle North has been the home of AFM Local 257 since the late '70s, which puts its existence at about 45 years. That is also a long time and the age of the building brings with it considerable maintenance of which to be aware. A lot of that falls to me, and I welcome the challenges I’m presented with.

We constantly encounter numerous issues, and it is no surprise. Some of these are of the typical ownership-maintenance type and others can cause serious planning and cost/benefit decisions. When I first became Secretary-Treasurer I would come to work to find kitchen pots and pans scattered across the lobby floor to catch rainwater that found its way through our lovely skylight array anytime it rained. As attractive as that skylight assembly was, it was flawed by design. Modern builder installations come after years of technological advances in design and materials. The replacement we chose was expensive, but through a lot of quotes and haggling we got a good deal and a good product that has given us no problems.

Running hot and cold

Many members will recall that for years we had no heat in the rehearsal hall except for small electric plug-in units. Our careful shopping for a solution was rewarded with the ventless Mitsubishi mini-split units that now keep the room comfortable all year 'round.

The main office HVAC system has been here since 2001, when the building was refurbished, and is now in its death throes, so replacement will be necessary soon in order to avoid the potential of a serious breakdown during weather extremes — either the winter cold or the sweltering summer heat.

I could list many more maintenance issues, but I think it should suffice to say that the building isn’t getting any younger, and we do expect that the continuing upkeep can and will get more and more delicate. It’s a balance in respect to the cost/benefit approach. Many use this approach in home ownership so I know folks are accustomed to it. We only replace if repair has diminishing returns.

I am in discussion with our current HVAC maintenance company about what is involved in replacement of the system. He explained that when it was built, this HVAC system had what were called “zone heaters” — a completely outdated idea, but energy then was not a focus, as it is now. These units, which are still in our drop ceiling, were actually used to reheat the air conditioning in a zone if it felt too cold there. Wow!

Exploring office HVAC options

This approach also meant that the need for dampers in the ductwork was minimal because they could always use the zone heater to warm up the air that felt too cold. The unfortunate byproduct of this approach is that the existing dampers are almost useless. For the folks in the recording department to be comfortable, other areas may be frigid. I asked if replacing the dampers with more efficient ones would help and he told me it would be extremely expensive — especially coupled with the need for an entire HVAC overhaul. His suggestion was to look into the mini-splits by Mitsubishi or a comparable manufacturer.

The idea is that units are installed in each office or open area that folks in those areas/offices can control discretely from outside that area. This approach would eliminate any need for ductwork/dampers. I will begin to get quotes for this much-needed upgrade to determine how to proceed

without risking getting us in a bind due to a complete breakdown. I would lean toward the mini-splits and will see if the cost/benefit calculation fits our needs. Knowing it changes how the building actually works is daunting but we need to be prepared to modernize in ways that we may not be accustomed to.

The funny thing is, we get offers to sell the building constantly — and the offers, on face value, are interesting, to say the least. In discussion about selling, it is clear that the way real estate is going currently, this close to Music Row and downtown, to sell for any amount would mean turning around and having to buy a replacement, or lease. We wouldn’t be happy with leasing, knowing that those costs can increase yearly.

So, for the time being we’ll maintain and be as careful as possible with these expenditures. We can serve membership as we have been since 1902 if we stay clear-eyed continuing with 11 Music Circle North as our home. Our Local 257 facility is a treasure that houses folks who work hard to ensure our members get paid a fair income when they put their talents and reputations on the line. The businesses around us tower over our single-level local, but they know how instrumental we are to the idea that fair treatment of musicians goes a long way toward making Nashville Music City.

TNM

Next General Membership Meeting

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Thursday, March 3, 2022
5:30 p.m. on Zoom



Dean Dillon, Marty Stuart and Hank Williams Jr.

Photos: Jason Kempin and Terry Wyatt/Getty Images for the Country Music Hall of Fame and Museum

2020 INDUCTEES TO THE COUNTRY MUSIC HALL OF FAME

Local 257 members **Marty Stuart**, **Dean Dillon**, and **Hank Williams Jr.** were honored as the 2020 inductees to the Country Music Hall of Fame at a long-delayed ceremony held Nov. 21 at the museum's CMA Theater.

Stuart joined the Hall of Fame in the Modern Era Artist category. He started his professional career at the age of 13, playing guitar in the Lester Flatt band. He is also a mandolin player, and toured with Johnny Cash before starting his own solo career. He currently tours with his stellar band, the Superlatives. But his decades of success touring, songwriting, and recording are not all Stuart is known for — he's also a consummate photographer, and a country music preservationist who owns hundreds of pieces of memorabilia. Connie Smith inducted her husband after she and several others performed Stuart songs, including guitarist Charlie Worsham and Emmylou Harris on "Tempted."

"I'm so honored to be included in this class and I'm honored to be included alongside



Connie Smith and Marty Stuart

Hank Jr. and Dean Dillon," Stuart said. "I love those people. To be officially inducted into the Country Music Hall of Fame is beyond words. I'm usually not at a loss for words."

Dean Dillon, who was inducted in the Songwriter category, is also a member of the Nashville Songwriters Hall of Fame. After his arrival in Nashville, he began to studiously hone his craft and

make connections. His success as a writer was accompanied by artist deals in the '90s, but ultimately he decided to focus on songwriting. He's had hits with Toby Keith, Vern Gosdin, Keith Whitley, and Kenny Chesney, who performed Dillon's "A Lot of Things Different" (cowritten with Bill Anderson). Brittney Spencer sang a soulful rendition of "Tennessee Whiskey" (cowritten

**"To be officially inducted into the Country Music Hall of Fame is beyond words. I'm usually not at a loss for words."
— Marty Stuart**

by Linda Hargrove). Dillon is well-known for writing 20 hits for George Strait, including "Unwound" (cowriter Frank Dycus), Strait's breakthrough 1981 hit. The legendary artist performed another of them ("The Chair," cowritten by Hank Cochran), before inducting the tunesmith.

"All those years and all those songs, and here we are," said Strait. "It's so hard to dream about [but] I knew you'd be in the Hall of Fame."

"When I hitchhiked here in 1973, I wanted to be... a singer and an artist," Dillon said. "It's the smartest decision I've ever made in my life. I want to thank my sweet Lord for giving me this wonderful gift."

Hank Williams Jr., inducted into the Veterans Era Artist category, started his career 57 years ago at the age of nine. By the mid '70s he had carved out his own unique position in country music as "Bocephus," a country boy with decidedly rock overtones. His hard-hitting tracks felt largely personal, and fans could identify with his rough edges and open flaunting of the limitation of the era's country music. In the '80s he

earned the CMA Entertainer of the Year award twice, and the ACM Entertainer of the Year three times. Over his long career he's charted more than 100 times, and had 10 No. 1 singles. He has won multiple Emmys and is a member of the Nashville Songwriters Hall of Fame.

Performers who saluted Williams included Eric Church, who performed "A Country Boy Can Survive," accompanying himself on guitar. Alan Jackson and his Strayhorn band played "The Blues Man." Brenda Lee, an old friend, inducted Williams.

"All my rowdy friends ARE coming over tonight," Williams said. "I WAS born to boogie. And THIS is a family tradition," he said, as he gestured at his Hall of Fame plaque and around the theater.

Connie Smith and the other performers and inductees returned to the stage for the usual closing rendition of "Will the Circle Be Unbroken." The CMHOF plans to induct the 2021 class, which includes Local 257 members **Eddie Bayers** and **Pete Drake**, along with **Ray Charles** and the **Judds**, in early 2022. **TNM**



Dean Dillon



Keni Wehrman and Dean Dillon

"All those years and all those songs, and here we are. It's so hard to dream about [but] I knew you'd be in the Hall of Fame." — George Strait



Mary Jane Thomas and Hank Williams Jr.

"All my rowdy friends ARE coming over tonight, I WAS born to boogie. And THIS is a family tradition." — Hank Williams Jr.



Connie Smith performs with the house band including Jeff White (not pictured) Deanie Richardson, Glenn Worf, Biff Watson (bandleader), Eddie Bayers, Brent Mason, and Bruce Rutherford.



“Charlie has been committed to helping students get excited about and stay involved with music for as long as I’ve known him.”
— Tiffany Kerns

CHARLIE WORSHAM

Guitarist, singer, and songwriter Charlie Worsham became an Artist Ambassador for the CMA Foundation in 2021. The foundation is the philanthropic arm of the Country Music Association. Other ambassadors include Russell Dickerson, Lindsay Ell, Maddie & Tae and Ashley McBryde.

In 2021 Worsham and his mother Sherry participated in a foundation-facilitated virtual panel shared with the Tennessee Music Education Association that discussed the life-changing impact of music on young people, specifically in rural communities. The Worshams have witnessed this positive impact firsthand, following their 2016 launch of the Follow Your Heart Arts Program, a music education and advocacy program located in rural Mississippi available to elementary and high school students free of charge.

“Charlie has been committed to helping students get excited about and stay involved with music for as long as I’ve known him,” said Tiffany Kerns, CMA Foundation Executive Director. “Charlie is hugely passionate for this cause. I know his involvement will help us further our mission to serve even more students and educators.”

“From the Mississippi Delta to the halls of power in our nation’s capital, I’ve been proud to work alongside the CMA Foundation to advocate for music education. It is critical that we offer the next generation a chance to discover themselves through the power of music,” Worsham said.

RANDY TRAVIS

More Life, a new documentary about the life and times of Randy Travis, debuted in December with a private showing at the Country Music Hall of Fame for friends, family, and music business executives.

The film presents a deep dive into the career of the legendary performer, and began over a decade ago as the producer, Shaun Silva, gathered footage for what was originally slated to be a made-for-TV music special. Filming halted when Travis suffered a debilitating stroke in 2013, but then went on to document his fight to regain his health.

Footage includes many interviews and performances that were some of the singer’s last before the health crisis. “It went from a TV music special to a documentary about the toughest man I’ve ever met in my life,” Silva said. “That’s the story.”

In 2021, Travis celebrated 35 years as a member of the Grand Ole Opry, and was named CMT Artist of a Lifetime. He’s had no trouble staying relevant to a younger demographic either, as is evidenced by his 16 million likes and 2.5 million followers on the social media platform TikTok. Distribution details for *More Life* will be announced in the coming months.



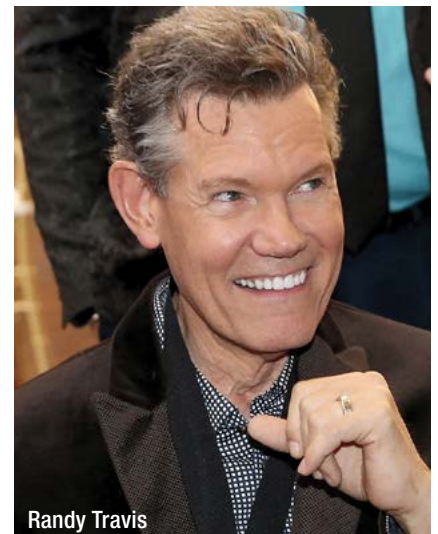
Rich Eckhardt



RICH ECKHARDT

Big thanks are in order to Local 257 Executive Board member Rich Eckhardt, who initiated our first year as a participant in the Toys for Tots program. Our members and staff came through in a big way, and we were able to give two large boxes of toys plus plenty of overflow, to the charity Dec. 17.

Since 1947, Toys for Tots has collected new, unwrapped toys and distributed them to needy children at Christmas. Currently the Marine Toys for Tots Program distributes an average of 18 million toys to seven million children annually. If you didn’t make it by the office before Christmas, you can still make a financial donation to Toys for Tots by visiting toysfortots.org.



Randy Travis

LEE GREENWOOD

Local 257 life member Lee Greenwood was honored Oct. 12 at an all-star tribute concert in Huntsville, Alabama, to celebrate his 40-year career. The event will generate three one-hour television specials to be released in 2022. Greenwood partnered with the charity organization Help A Hero for the concert, and was able to bestow keys to new homes to two veterans during the show. The artist also cohosted a telethon Dec. 27 with Paula Deen for the organization, with the goal of raising money for 100 more homes. Artists performing for the tribute and telethon included The Gatlin Brothers, Janie Fricke, T. Graham Brown, Crystal Gayle, and many more.

Help A Hero is a Texas-based nonprofit, and has already secured 150 homes for veterans across 24 states. "I am thankful for the friendships that I have nurtured over the years with so many fellow artists, that when I simply asked for their help in performing for this telethon event, so many quickly agreed," Greenwood said.

Lee Greenwood

DALLAS WILSON

Songwriter Dallas Wilson joined a lineup of Nashville-based artists and songwriters to perform at a benefit to assist victims of the tornadoes that devastated a host of Kentucky towns and cities Dec. 10. The storms left at least 77 dead and a number still unaccounted for, breaking a record for the most fatalities from a storm in the state's history.

Basement East hosted the Dec. 13 event, with all proceeds slated to go to state relief funds. The venue itself had to undergo an extensive rebuild after it was struck during the tornado which hit Nashville and surrounding areas March 2, 2020. Others on the bill included Liz Rose, Filmore, Emily Weisband, Alana Springsteen, and Dylan Schneider. **TNM**

Dallas Wilson

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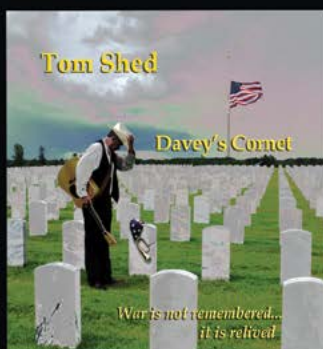
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1. Brand new life member **DONNY JOHNSON**, outstanding in his field with an Azola Bugbass electric upright and a mysterious flying object disguised as an AFM pin!
2. Fiddle player **ROB HAJACOS** celebrated his new life member pin with the Jolly Old Elf himself.
3. Drummer **JOHN MCTIGUE** wearing his new 25-year Local 257 pin.
4. Trumpet player **DAVID BALPH** looking snazzy as he shows off his 50-year member pin.
5. **DEBBI BAILES** with her trusty Fender P-bass celebrates becoming a life member of Local 257.



Director of Recording **STEVE TVEIT** (shown here in party hat with customized Superman action figure) retired in December. He'll carry on as Local 257 sergeant at arms, but we'll miss his smiling face in the office. Thanks for everything, Steve!



Saxophonist **ROBBY SHANKLE** performed with Casey Brefka's Music City Big Band at Plaza Mariachi Nov. 4 as part of the Music for Seniors free daytime concert series. The concert was cofunded by the Music Performance Trust Fund via Local 257.



1. **CASEY CAMPBELL** was one of many members who came by to visit during "Cookies with Santa" before the holiday break.
2. Multi-instrumentalist **RORY HOFFMAN** having a great time playing accordion at the Nashville Unlimited Christmas concert in December.
3. The Del McCoury Band bring down the house at the 21st annual Nashville Unlimited Christmas benefit concert for Room in the Inn at Christ Church Cathedral.

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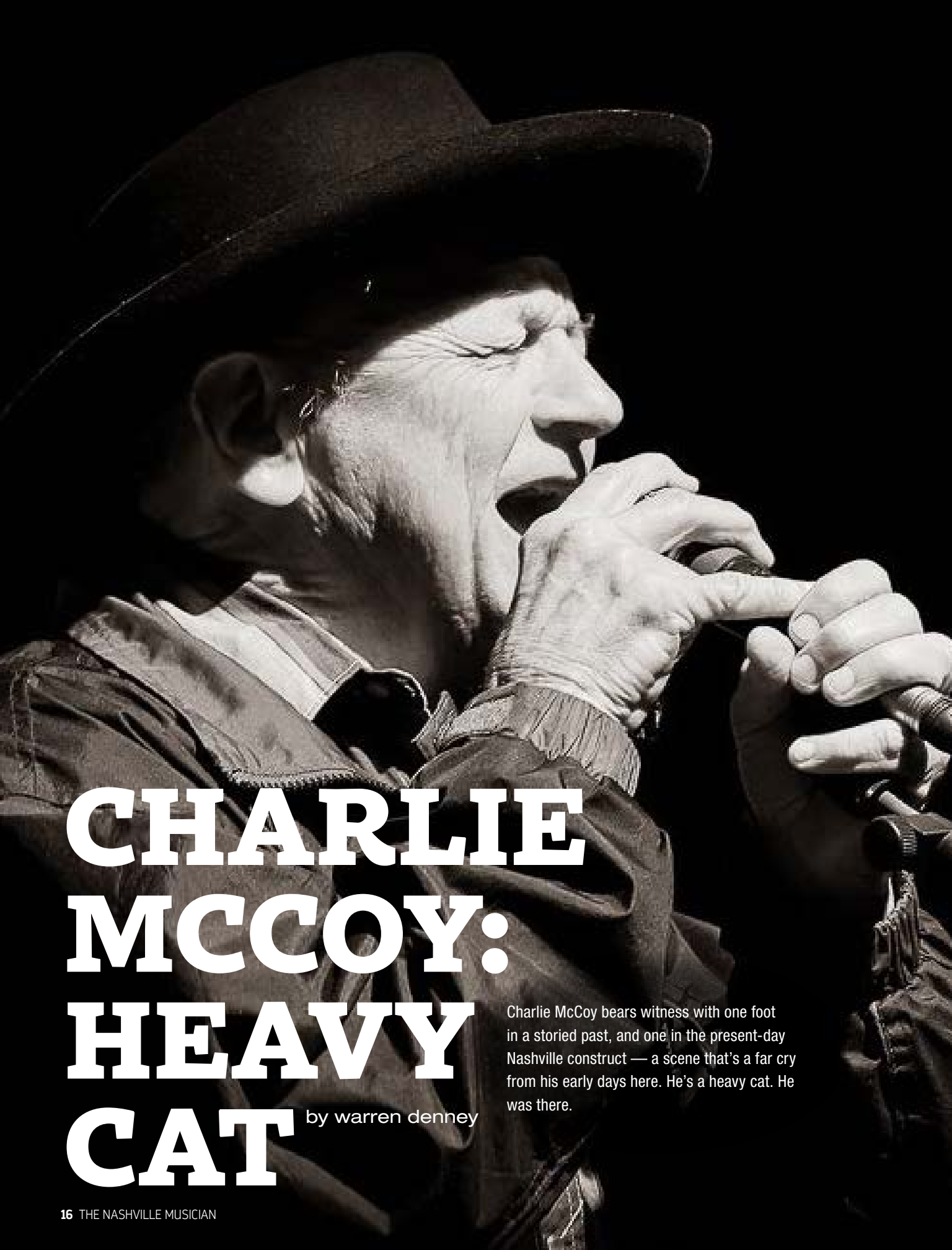
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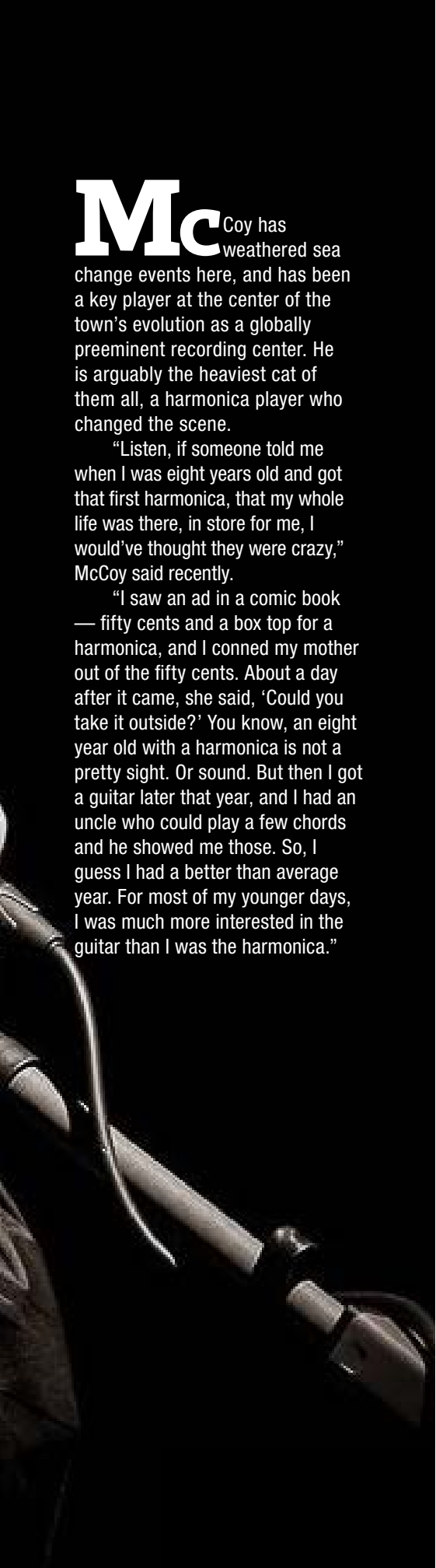




CHARLIE MCCOY: HEAVY CAT

by warren denney

Charlie McCoy bears witness with one foot in a storied past, and one in the present-day Nashville construct — a scene that's a far cry from his early days here. He's a heavy cat. He was there.



McCoy has weathered sea change events here, and has been a key player at the center of the town's evolution as a globally preeminent recording center. He is arguably the heaviest cat of them all, a harmonica player who changed the scene.

"Listen, if someone told me when I was eight years old and got that first harmonica, that my whole life was there, in store for me, I would've thought they were crazy," McCoy said recently.

"I saw an ad in a comic book — fifty cents and a box top for a harmonica, and I conned my mother out of the fifty cents. About a day after it came, she said, 'Could you take it outside?' You know, an eight year old with a harmonica is not a pretty sight. Or sound. But then I got a guitar later that year, and I had an uncle who could play a few chords and he showed me those. So, I guess I had a better than average year. For most of my younger days, I was much more interested in the guitar than I was the harmonica."

That year was better than average, to say the least. It set in McCoy's mind the idea of music, an idea that has governed his life ever since. Today, he is eighty, celebrating sixty years of studio work and going strong.

"I still love what I do," he said. "I really do. I'm like the old *Hee Haw* skit. I ain't through playing yet. I do what I love to do. You know, I don't work with anybody famous anymore in the studio, but I don't care. The last of today's big stars that I worked with was Blake Shelton, and that was on his second record, which was quite some years ago. But I don't care. I love to be in a room with other musicians and work with other musicians.

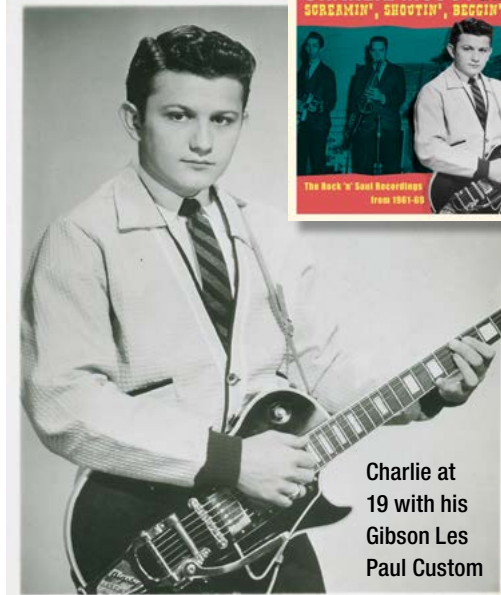
"Here's something that'll blow your mind. Three sessions back, I brought five musicians in. I had to introduce them to each other. We had five songs, and we got out thirty minutes early. Only in Nashville. Only in Nashville could you do that."

McCoy understands he's a founding father and key contributor to this environment. Criticism of Nashville and its system often overlooks the fact that the players embrace it. They want to live in music — make a living there — and the reality means exposure to a diverse range of artists and songs. You can't buy that life — talent is a gift — something the young McCoy realized after his first trip to the city. That gift is a gateway to heaven.

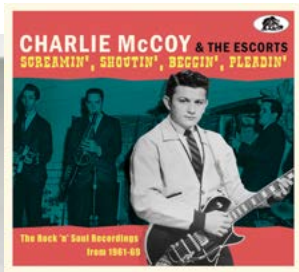
"You know, the 1950s, mid-1950s, is when rock & roll hit the radio," McCoy said. "Bill Haley and the Comets. And, I was a teenager, and I was all into that. I had a guitar, and I was into Bill Haley, Carl Perkins, Elvis, and then Chuck Berry. I was a big Chuck Berry fan.

"I learned almost every song he had. So, in high school, I was playing ten-minute rock & roll breaks at a country music dance. Each hour. It was a really good country band. Johnny Paycheck playing bass, the singer Bill Phillips, who ended up opening shows for Kitty Wells and Johnny Wright. Charlie Justice, the fiddle player, ended up touring with George and Tammy. And, Kent Westberry would sing and play a lot. He's in the Nashville Songwriters Hall of Fame.

"Now, that was a country band. They played every Saturday night. I was a guest during the breaks. And one night, Mel Tillis came in. I didn't have a clue who he even was. And I think he might have been drinking a few beers — but I came off stage and he was waiting down there, and he said, 'Boy, you come to Nashville, I'll get you on records tomorrow.' It was like showing a steak to a wolf. When high school was over, I came up here.



Charlie at 19 with his Gibson Les Paul Custom



From left to right; John Sturdivant, Kenny Buttrey, Jimmy Miller, Bill Aikins, Wayne Moss



< David Briggs, Norbert Putnam, Elvis Presley, Al Pachuki, Jerry Carrigan, Felton Jarvis, Chip Young, Charlie McCoy, and James Burton

Courtesy Ernst Jorgensen*

"Well, I didn't know much about country music, but as I played with that band week after week, I got to really liking it."

McCoy was eighteen years old upon graduation, and he took a flier with Tillis's somewhat ephemeral offer. His parents, who had split up when he was two years old, were not as enthused — especially his father.

"I came up and went to the office where Mel said his manager was," McCoy recalled. "His manager was Jim Denny, the publisher, Cedarwood Publishing Company. They were on Seventh Avenue, just down the hill from Church Street. I went in there and I told the receptionist at the desk who I was, and that I had come up to see Mel Tillis. I'd driven 900 miles from Miami.

"She said Mel was out of town, and she'd check with the boss man. Jim Denny came out, and knew who I was. I was surprised. I thought I was a singer back then, and we auditioned for Chet [Atkins] and Owen Bradley, singing 'Johnny B. Goode.'

"The town was so small then. Denny could call either one of them anytime, you know? It was different back then. Then, the best thing that could have happened to me did — they both turned me down [on the audition]. They said, 'Oh, you think you're pretty good. But we don't do this kind of music here.' I thought it was such a wasted trip."

It wasn't. It would prove to be the trip that changed his life. Bradley saw something in McCoy that had come through — a wide-open eagerness to discover, and to learn. He invited the teen to an afternoon session at the Quonset Hut. He sat on a stairway opposite control. It was an empty room, with piano and microphones. He was troubled he didn't see any music stands.

"I didn't know anything," McCoy said. "Then the musicians started coming in. Of course, I had not a clue who they were, but they were Harold Bradley, Floyd Cramer, Grady Martin, Bob Moore, Buddy Harman, Boots Randolph, Ray Edenton — you know. And the Anita Kerr Singers. Then walks in the artist — thirteen-year-old Brenda Lee — and they did a record called 'Sweet Nothin's.' When I heard the first playback, I thought to myself, 'I don't want to sing, I want to do this.'"

What the young McCoy had witnessed was the A-Team, and the Nashville way. He was witnessing the reverberations of the Big Bang on Music Row. It was a demo, and no one had heard the song before, and within a half-hour a playback was presented that blew his mind. It was over. He had to be a part of the scene.

He drove home to Florida, and to a father who wanted his son to be the first in the family to go to college.

"I went back to Florida, and entered the University of Miami, in music education," he said. "But all year, I kept thinking about what I'd seen and heard up here, and I kept thinking, 'I don't want to teach music. I want to play it.' Before the year was over, I broke my father's heart. I told him I wanted out — I wanted to go to Nashville. Well, he was really disappointed.

"He finally forgave me when I introduced him to Dolly Parton."

His father's disappointment was the town's — really, the world's — immense gain. It would lead to a sound in country music, and beyond, that might never have evolved. McCoy brought the harmonica to the fore in an environment that considered the instrument more of a novelty — a down-home relic — than a fundamental

Before the year was over, I broke my father's heart. I told him I wanted out — I wanted to go to Nashville.

piece. DeFord Bailey had been the notable, earth-shaking exception, but that had been in the distant past, and the country music of the 1950s had moved on.

The young player left Florida for his new home, and he was carrying heavy freight.

"When I was about sixteen, I had gotten back into the harmonica big time because I heard Jimmy Reed records, and Little Walter records," McCoy said. "The first time I heard a Jimmy Reed record, I thought, 'Whoa, wait a minute. That's a harmonica. And I got one of those. I've got to figure out how to do that.'"

"So, I was really inspired. And I was really inspired by Delta blues. In Florida, if the weather was right, we could pick up WLAC at night, and they were playing all this music with harmonica on it. Slim Harpo, Sonny Boy Williamson. Whoa. My father hated R&B music, but a friend of mine, a guy I knew in our neighborhood — his dad was a ham [radio] operator. And one day, my friend's father said he could put an earphone jack in my clock radio.

"I could listen late at night and my father wouldn't hear it. I had the earphone jack in my radio."

In Nashville, McCoy moved in with Kent Westberry, and he watched as people would show up every day to write.

"I was fascinated by this. I'd just sit there and listen, and watch," he said. "And the whole thing was so amazing to me, new songs just coming off of the top of people's heads. One day, he was working on a song with Marjohn Wilkin, and it was a real cool idea for a song. And finally, he looked around at me and asked me to get my harmonica and play along. He thought it was great, and he got Jim Denny to let me play it on the demo.

"About a month passed, and I get a call from Jim Denny. He said Chet had called and was recording an unknown singer from Sweden, Ann-Margret. Chet wanted me to play exactly what I had played on the demo. So, I already knew what to play, and I played on that song. In my autobiography, I wrote that during that session, I thought I had died and gone to heaven. There was God — Chet Atkins. There were his disciples — The Nashville A-Team. There was this heavenly choir — the Anita Kerr Singers. And there was an angel — the twenty-year-old Ann-Margret."

During that session, I thought I had died and gone to heaven. There was God — Chet Atkins. There were his disciples — The Nashville A-Team. There was this heavenly choir — the Anita Kerr Singers. And there was an angel — the twenty-year-old Ann-Margret.



If it wasn't heaven, it was certainly divine circumstance. The session changed McCoy's life forever.

"I already knew what to play, thank God," McCoy said. "And, at the end of the session, Bob Moore walked over to me and asked if I was busy that Friday. I said I wasn't, while I was thinking 'I'm free the rest of my life.' He said 'Come back here. I'm recording Roy Orbison.' Well, I was a huge fan of Roy Orbison already. 'Only the Lonely.' 'Blue Angel.' Man, I mean.

"We did a record — 'Candy Man.' The record hit the radio, and my phone started ringing. It hasn't stopped since."

McCoy's credits and achievements are too many to list. Elected to the Country Music Hall of Fame in 2009, he has enriched the recordings of artists ranging from Elvis and Bob Dylan, to Waylon Jennings and Loretta Lynn. And, that doesn't even scratch the surface. Add to the mix Brenda Lee, Merle Haggard, Bobby Bare, Johnny Paycheck, Charley Pride, Willie Nelson, Patsy Cline, Tammy Wynette, and Eddy Arnold, and you start to get the idea. And, we're *still* scratching at the surface. He has worked on thousands of sessions, at times more than four-hundred in a year (he managed to work seventy last year, at eighty years old), and appeared on so many hit records that his life is an open history book of popular music culture.

He was named the CMA's Instrumentalist in 1972 and 1973. And, playing harmonica, guitar, sax, trumpet, tuba, and other instruments, McCoy has graced records across the musical spectrum — artists like Paul Simon, Leon Russell, Joe Simon, Nancy Sinatra, and many, many more. His own album (he's working on his 45th record today) *The Real McCoy* earned him a Grammy in 1972 for Best Instrumental Performance. He was on the Monument label, notably, for many years. McCoy was a key member of the Escorts, the fabled Nashville rock & roll outfit, and Area Code 615, the legendary country-rock band, and played often with Barefoot Jerry. He was musical director for *Hee Haw*, the television show, for eighteen years.

continued on page 20



A-Team members revisit Studio B. Ray Edenton, Charlie, Harold Bradley, Pig Robbins, Bob Moore.



After the recording of Blonde on Blonde here, the floodgates opened for artists across the rock & roll and country-rock spectrum to record in Nashville. Artists who would have never set foot here, otherwise.

band together here," McCoy said. "I had been up to New York for the World's Fair in 1964, and I wound up playing lead guitar on 'Desolation Row' for *Highway 61 Revisited*. Dylan had told Bob he had one of my records. 'Harpoon Man,' I don't know.

"That song was eleven minutes, and I was the only one playing any lead on it. And, the whole time I was sitting there thinking, 'God, what would Grady Martin do?' Because we'd all heard the brilliant 'El Paso.' Oh my God. One of the most brilliant pieces of session work I've ever heard. Two takes on a borrowed guitar."

Of course, McCoy's work on "Desolation Row" is burned into the mind of the American psyche. And, that session in New York convinced Dylan to come to Nashville for *Blonde on Blonde*. His work with the Escorts — Wayne Moss, Kenny Buttrey, Mac Gayden, and Jimmy Miller, would provide some of the key firepower for the record.

"I guess it was early 1965, and Bob [Johnston] called me and said, 'Dylan is going to come to Nashville. Book the band,' McCoy said. He wanted the same band that was doing his [Johnston's] demos. But, then he added Robbie Robertson and Al Kooper to it. He gave me the dates and all that, and then he said, 'Oh, by the way, I was using you for bait on *Highway 61*.'"

It was exquisite bait, for after the recording of *Blonde on Blonde* here, the floodgates opened for artists across the rock & roll and country-rock spectrum to record in Nashville. Artists who would have never set foot here, otherwise.

"The way I see it, in the early '60s, that whole Haight-Ashbury thing had started out on the [West] Coast," McCoy said. "And this movement of — it was the hippie culture — all started out there. Their Bible was *Rolling Stone*. *Rolling Stone* was never very kind to Nashville. I read articles. It called us cookie cutter music, assembly line music, all business and no art.



Grammy acceptance speech
for Best Instrumental Performance



He is an unparalleled band leader. McCoy was front and center when Dylan came to town in 1966 to record *Blonde on Blonde*. Producer Bob Johnston worked with him to assemble the band that created the rock & roll masterpiece.

"Dylan was trusting Bob to pull a

"But after Dylan came and made the biggest album of his career, that all changed. He gave the stamp of approval. And after that, man, here they come. Yeah. The Byrds, Peter Paul and Mary, Gordon Lightfoot. I mean, you know, Ian & Sylvia, Joan Baez, Buffy Sainte-Marie, Dan Fogelberg. So, what happens? There's a need for more studios. More musicians are getting work. You know? The whole thing just exploded, just like that. And, it didn't hurt that the *Johnny Cash Show* had spotlighted a lot of those people on national TV. It didn't hurt."

McCoy would go on to play on Dylan's *John Wesley Harding* and *Nashville Skyline*.

Today, it's easy to look back with a broader perspective on those important building block years in Nashville. McCoy was unaware of his importance, or effect. He was changing the way the harmonica was viewed in this town, and he was enjoying the ride of a lifetime. The energy he brought with the Escorts is still recounted today by those who were there. Tales of McCoy playing bass with one hand and blowing a trumpet with the other, are the stuff of Nashville's rock & roll mythology.

"I was riding it — having fun," McCoy said. "Loving it. By then, I was already established pretty good, doing studio work. But I was still young, and I was still into the current music

I was taught by Harold Bradley — the artist and the song are the picture. We [the players] are the frame. That's all we are, is the frame. He said "Frame the picture, don't take away from it." And, that was the best piece of advice I ever had.

of the day, and it was a way to go out and play some of that too. In addition to all the country sessions I was doing."

Of course, when you hear McCoy play harmonica today, the harp and player sound as one instrument. Precise. Clear. Phrasing that can't be duplicated. For the young teen who thought he might be a singer, the harmonica has become his voice — and an undeniable voice in country music.

"It became more obvious to me as I really got into session work that [it was becoming my voice], McCoy said. "Like I said, when I came up here, I was a blues player. And I don't know, early on, I realized if I was going to stick around, I needed to come up with something else. So, I started trying to clean up my tone, play melodies. I listened to steel guitar, fiddle, dobro, hear what they were playing, try to copy what they played. And then I was taught by Harold Bradley — the artist and the song are the picture. We [the players] are the frame. That's all we are, is the frame. He said 'Frame the picture, don't take away from it.' And, that was the best piece of advice I ever had."

McCoy believes in the town, and its pool of talent today.



Michael Spriggs, Charlie McCoy, Dave Pomeroy



At Cinderella Studio l-r Nathan Nelson, Robert Lucas, Charlie McCoy, Bill Cooley, Johnny Mac, Catherine Marx



(l-r) Charlie McCoy, Chip Young, Scotty Moore, D.J. Fontana, and Reggie Young.

Photo: Ron Harman

"The musicians today are fantastic," he said. "The pool here is so deep, on every instrument. It really is. It has become a lot more corporate. The days of a songwriter walking in off the street to play Owen a song, those days are gone.

"But, I would estimate that now, as far as recording the old way with all live musicians, Nashville is probably the number one place in the world. It all goes back to the A-Team. Harold and Owen — man, their vision — the musicians they gathered to get it started. God." **TNM**

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Béla Fleck and Friends

My Bluegrass Heart tour
Jan. 8, 2022



World-renowned banjo virtuoso Béla Fleck, a member of AFM 257 since 1983, has literally taken the banjo around the world and back again over the past four decades. Since being a

member of the groundbreaking ensemble New Grass Revival — a band that changed the landscape of bluegrass music forever — Fleck has explored a wide range of musical directions. His musical ventures include many albums with the jazz/funk/world music group Béla Fleck and the Flecktones, *Throw Down Your Heart*, his audiovisual journey to Africa to explore the banjo's origins, symphonic works, and much more. His latest album, *My Bluegrass Heart*, is a return to his roots and features a multigenerational, all-star cast of world-class acoustic musicians. Many of these same amazing players are touring with Fleck and performing songs from the album. The tour's finale included one date at Nashville's Ryman Auditorium, and a sold-out performance at Carnegie Hall the next night.

The Ryman show was delayed for one day due to snow, but the chemistry of the musicians onstage and the enthusiasm of the crowd was well worth the wait. The show opened in dramatic fashion with AFM 257 members Sam Bush (mandolin), Bryan Sutton (guitar), Stuart Duncan (fiddle), Jerry Douglas (dobro), and Edgar Meyer (acoustic bass) coming out one at a time and building up an intense groove as Fleck entered the stage to thunderous applause. The second tune, "Vertigo," which opens the album, lived up to its title, featuring exciting tempo and rhythmic variations, and made it absolutely clear that this was to be a night of incredible music. New Grass Revival's founder Bush's blazing mandolin break was followed by Meyer's passionate bowed bass solo. Fleck's modest, self-deprecating onstage demeanor is a perfect contrast to his incredibly complex musical abilities.

As the show progressed, players came and went according to the song, including Local 257's Mark Schatz on string bass, nailing the groove and driving the band, and also playing occasionally together with Meyer, perfectly complementing each other. Over the course of the 3-plus hour show, the multitasking Justin Moses, also a Local 257 member, played outstanding dobro and fiddle. The latest generation of acoustic music stars was well represented by mandolinist Sierra Hull, guitarists Billy Strings and Molly Tuttle, and fiddler Michael Cleveland.

The music of *My Bluegrass Heart* stretches the limits of what could be considered "bluegrass," just as Fleck and his friends have been doing for four decades. They have changed the landscape of American music forever, and Fleck acknowledges the connections between cultures as few have done. Hull and Fleck performed a Ugandan folk music piece to open the second half of the show, bringing the banjo back to its African roots. Some of the tunes have complex riffs reminiscent of progressive rock, others swing with an effortless Django-esque feel, but all were performed to perfection. Cutting through all the amazing playing, incredibly tight arrangements and the carefully orchestrated trading of licks between players, was Fleck's undeniable melodicism and the power of his original compositions. Legendary banjo player Tony Trischka was the final guest and the musical chemistry and mutual respect between he and Fleck was plain to see.

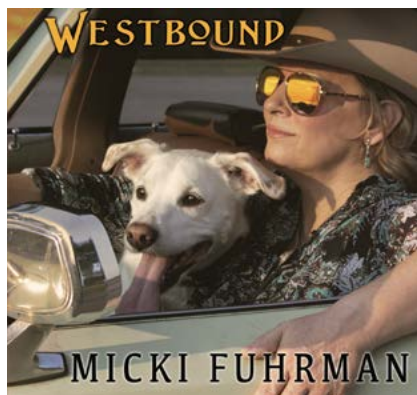
The encore included traditional bluegrass tunes, some with vocals, all serving to demonstrate just how far Béla Fleck has raised the bar for acoustic music over the course of his amazing career. He and his friends make it look easy, but nothing could be further from the truth. It's hard work to get to that level of virtuosity, and continue to push the music forward, but there is no denying the excitement of seeing all these great musicians having such a good time together.



Micki Fuhrman

Westbound

Great Planet Records



Singer/songwriter Micki Fuhrman has quietly been assembling an excellent body of work over the past decade, all produced by longtime AFM Local 257 member and pianist/arranger Ron Oates. Her latest project, *Westbound*, embraces the sound of classic Western swing as a starting point, but also expands that musical vocabulary in several unexpected ways. Her sincere, heartfelt vocals are sweetly surrounded by Oates' beautiful arrangements, with a stellar group of studio musicians and backup vocalists who provide an excellent backdrop for this collection of Fuhrman's original songs and carefully selected cover tunes.

The album begins with a short version of "Buffalo Gals," featuring tight ensemble vocals and Wanda Vick's driving fiddle, before opening up to the whole ensemble on "Blue Prairie," with Fuhrman's vocal soaring over a swaying, gentle groove that draws the listener in. "What a Moon" sounds like it could have come straight out of Cain's Ballroom in Tulsa way back when, and the joyous swing feel is punctuated by hot licks from Vick and guitarist Tom Hemby, who both play wonderfully throughout the record.

"River of No Return" is an atmospheric ballad featuring background vocals by Oates, Buck Ford — son of the late great Tennessee Ernie Ford — and a beautiful soprano vocal obligato by Leslie Ellis reminiscent of the late great Millie Kirkland, who sang on many records including "Blue

Christmas" and "He Stopped Loving Her Today." Acoustic guitarist Bill Hullett is at the heart of many of these arrangements with his tender touch, and keyboardist Gary Prim provides warm synth backgrounds, supporting the vocals and Oates' piano tastefully throughout the record. Dave Pomeroy on upright bass, Wayne Killius on drums, and Eric Darken on percussion provide harmonic and rhythmic support and tonal colors tastefully, without ever getting in the way.

"Stories That the Rocks Tell" casts a compelling lyric and vocal by Fuhrman over shifting time signatures, painting a portrait of the things that make the West unique. Oates' piano drives "Loving County," a tender duet with Jon Chandler, and Fuhrman's "Runaway Heart" is a straight ahead country stomp reminiscent of some of Patty Loveless' classic records, with Hemby and Vick trading high energy fills. The title of "Going Oklahome" is a clever play on words, but the soulful, serious lyric eliminates any chance of missing the point, and the band supports every word.

The sound and feel of this album is timeless, and a great example of how less can be more.

"Calling You," from the movie *Baghdad Café*, is simply gorgeous, with Fuhrman's soulful vocal resonating over unusual chord voicings, and Hemby's gut-string solo adding the perfect touch. The straight-ahead country of "Is There Any Chance," a duet with Ronny Robbins, written by his dad Marty, brings a bit of drama to the proceedings. The album closes with "You Oughta See Wyoming," a story song about a cowhand who is ready to return to his true home after a lifetime of adventures.

The sound and feel of this album is timeless, and a great example of how less can be more. The shared space between the songs, vocals, players, and arrangements lets everything breathe, and puts the songs first. That's how we do it around here, and *Westbound* is a great example. Kudos to all involved.

— Roy Montana **TNM**



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BY KEVIN JABLONSKI

We are well into the 2021-22 season now, and it feels good to be back at the Schermerhorn playing concerts again after so long away.

Some intimate smaller ensembles, plus guest artists and more on the way

We've been gradually working our way back to full-size ensembles, as we started the season with smaller configurations and fewer programs. This was due to the distancing requirements we initially had in place, but it's allowed us to play some different repertoire and given us the opportunity to interact with each other in a more musically intimate setting.

For instance, our first Classical Series concert in the fall included Dvorak's *Serenade for Wind Instruments*, utilizing only 12 players. In early November, we played a suite of music from Strauss's *Ariadne auf Naxos*, arranged by our former Principal Librarian Wilson Ochoa for a small chamber orchestra. And right before Thanksgiving, we had a conductorless program of strings only, which was an exciting change of pace. Our concertmaster, Jun Iwasaki, led the ensemble and was also the soloist for *The Four Seasons of Buenos Aires* by Piazzolla.

We've been starting up some other concert series as well, such as our movies and pops lineups. So far, we've played the soundtracks to *The Princess Bride* and *The Muppet Christmas Carol*, and we've performed with guest artists Jennifer Nettles, Kenny G, and Tituss Burgess. Burgess was part of our Music City Christmas extravaganza, which also featured Broadway dancers from New York. But there's much more in store, as many of the movies and pops programs are more heavily weighted toward this spring.



One of the NSO's first concerts back in the Schermerhorn, September 2021, as the orchestra plays Schubert's *Unfinished Symphony*.

NSO celebrate 75 years, honors musicians

One particularly exciting event this fall was the Symphony Ball, which is held annually every December. This year, we commemorated the NSO's 75th anniversary, and this concert on December 11 happened nearly exactly 75 years after the first Nashville Symphony performance on December 10, 1946. Each year at this event, the Symphony presents the Harmony Award to an impactful figure who has stood out in Nashville's music community.

This year, the NSO decided to honor the musicians of the orchestra with this award. We are grateful to have our efforts recognized, as we demonstrated an unwavering commitment to our community even amid a furlough and a pandemic. It was a challenge to keep the music playing, but we persevered with our St. George's concert series, a handful of outdoor performances, and various virtual musical offerings. And you can bet that if these past few years didn't stop us from making music, nothing will.

Safety protocols continue

We're still observing various safety protocols at the Schermerhorn, since the virus continues to mutate and poses an ever-present threat. We've been adjusting these measures throughout the season as conditions change and as we learn more from our medical experts. If you've been to a concert in the past several months, you've probably noticed we've been doing as much masking and distancing as we can on stage. We are working on safely reducing some of those measures, especially as the programming this spring calls for larger forces on stage and will necessitate some adjustments.

On the audience side, the Symphony has been requiring either a recent negative test result or proof of vaccination to enter the building. They were providing onsite rapid testing to make this easier, although it was only free through November. In addition, patrons have been required to remain masked while inside except for eating and drinking. Since things have a tendency to change quickly these days, be sure to check the Symphony's website for the most up-to-date information if you're attending a show to know the latest safety precautions.

Grammy nominations and more good news

There are a few other bits of news to share. One is that we've received another Grammy nomination for our most recent CD of music by John Adams. This nomination was in the category of Best Orchestral Performance, which is the one that orchestras naturally cherish the most, and it includes both pieces on the CD: *Harmonielehre* and *My Father Knew Charles Ives*.

And we also got more good news from the Shuttered Venues Operators Grant (SVOG) program this fall. In addition to the \$4.6 million SVOG grant we received back in July, there was enough money left in the program for us to qualify for and receive an additional supplemental grant of \$3.3 million in late October! This is of course a huge benefit as we continue to work on restoring ticket sales to pre-pandemic levels, and it will also offset some of the extra costs associated with the pandemic, such as testing. It was a welcome surprise, and hopefully it bodes well for a bright future ahead. **TNM**

On a recent airplane flight I met a young musician who had just moved to Nashville, and hoped to get into music production. Of course, jazz and blues musicians are included in the many new arrivals of recent years. Some are veterans like saxophonist Joel Frahm and trombonist Bob McChesney, but most are at the start of their careers, and will compete with the rest of us for gigs. One way to welcome them to the community is to encourage them to join Local 257. More than ever, we understand that inclusion and diversity makes life better for all of us.



Great finds

While the pandemic continues to suppress our music scene, here are more great Nashville jazz albums from the past to hunt for. One of the best was *The Secret's Out* by Earwitness featuring George Tidwell and Denis Solee with Roger Bissell, released by Nashville Jazz Productions, and recorded at Soundshop in 1978.

Guitarist John Pell cut *The Last Time I Saw Home* with Billy Puett on flute, Mark Morris on drums, and others, recorded at Audio Media Recorders and Richey House and released on Wintersong in 1978. This one is now available on CD from Essential Media Group. Do you watch WNPT? You can hear John Pell and saxophonist Jeff Kirk every Sunday morning because *Tennessee Crossroads* still uses the theme that they cut many years ago.



Venues

Check out Joelton Hardware, Feed & Farmacy on Clarksville Highway. It's a Puckett's Grocery-style venue with various music — occasionally jazz and blues — every night from 6-9 p.m., and some afternoons. Where else can you get music with those pliers you finally remembered to buy, and a good meal too?

At the City Winery the David Bromberg Quintet comes close to jazz with its Americana sounds on Feb. 18. Then get some fusion jazz sounds with Oz Noy featuring Jimmy Haslip and Dennis Chambers March 21 and the return of Spyro Gyra on April 6.



Diana Krall

Little Feat, is back and visits the Ryman on March 16-17, with a different guest vocalist each night and a live performance of their classic *Waiting for Columbus* album. Blues legend Buddy Guy blows the roof off with guitar virtuoso Eric Johnson on March 26.

Schools

At the Wright Music School of Middle Tennessee State University, the next concert in the MTSU Jazz Artist Series is Feb. 22, with an artist not yet announced. The Series concludes with the annual Illinois Jacquet Jazz Festival all day March 2. You can also catch the MTSU Jazz Combo on Feb. 14, and the hot MTSU Salsa Band on April 12.

At Vanderbilt University, the Blair Big Band performs in Ingram Hall Jan. 26, (free), and the Vanderbilt Jazz Combos swing on Feb. 27 in the Steve and Judy Turner Recital Hall.

The Nashville Jazz Workshop's website offers a video replay of its annual Jazzmania fundraising party from October 2021. The party featured a great lineup of artists, from vocalists Tierney Sutton and Donna McElroy to drummer Jeff Hamilton. For more great music, you can subscribe to the NJW YouTube channel. Go to www.nashvillejazz.org for more information.

Media

The current radio home for jazz is the high definition digital channel on WMOT at 85.2 FM. The station's latest iteration eliminated most of the DJ'd shows, going with a steady 24-hour stream of different jazz types. Thanks to longtime programmer Greg Lee, every cut is the best of its kind, from classic jazz to current jazz, with new artists, and a focus on Nashville artists.

Without the DJs there are no announcements about the records played, like names of cuts, albums, artists, soloists, etc., and I have to say I really miss that. But a couple of DJs remain, like Arizona's Tom "Hacksaw" Coulson, and they have interesting things to say about the music. You can still learn a lot about the history and artists of America's long-running blues scene with Steve Cushing's Blues Before Sunrise every Friday night from 12 a.m. to 5 a.m.

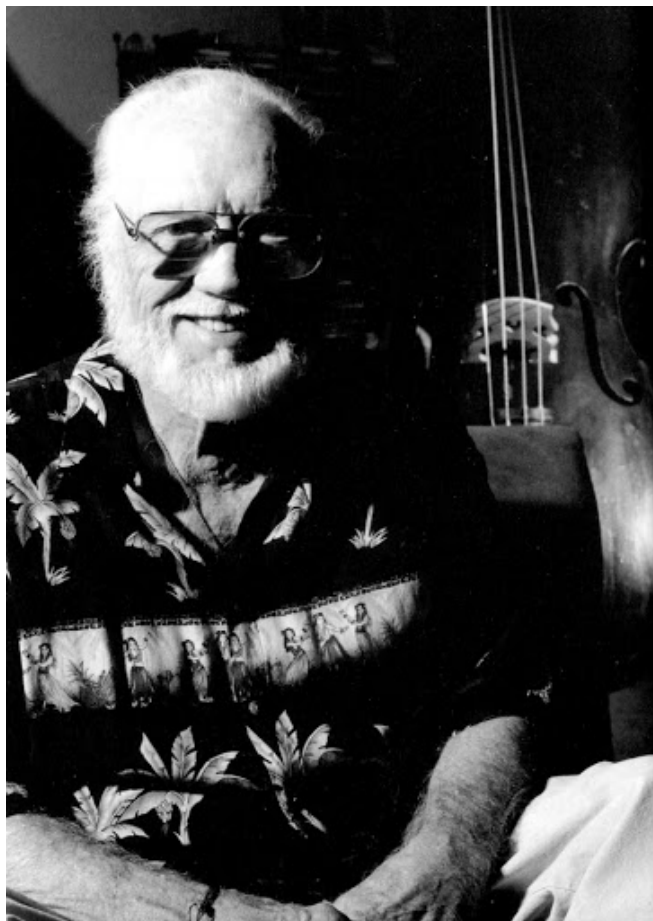
See you out there.



BY AUSTIN BEALMEAR



Buddy Guy



Bob Moore

Nov. 30, 1932 — Sept. 22, 2021

Legendary bassist and 72-year life member Bob Loyce Moore, 88, died Sept. 22, 2021. As a part of a stellar group of musicians known as the A-Team who developed the Nashville Sound in the '50s and '60, Moore played on thousands of records including a host of classics like Roger Miller's "King of the Road," and George Jones's "He Stopped Loving Her Today." He joined Local 257 Oct. 9, 1948.

Moore was born Nov. 30, 1932, in Nashville, Tennessee, and raised by his grandmother Minnie Johnson, and his aunt Ruth. He came from humble beginnings, but was fortunate to have strong drive and determination, as evidenced by his early start as a businessman at the age of nine. His shoeshine stand was strategically positioned at Fifth and Broadway, near the stage entrance to the Ryman Auditorium. One of his customers was Ernest Tubb's bass player, Jack Drake, who took a liking to Moore, and showed him how to "pull an upright bass string with conviction," as Moore recounted in an interview. The meeting formed a serendipitous link to Moore's development as a uniquely gifted first-call session musician.

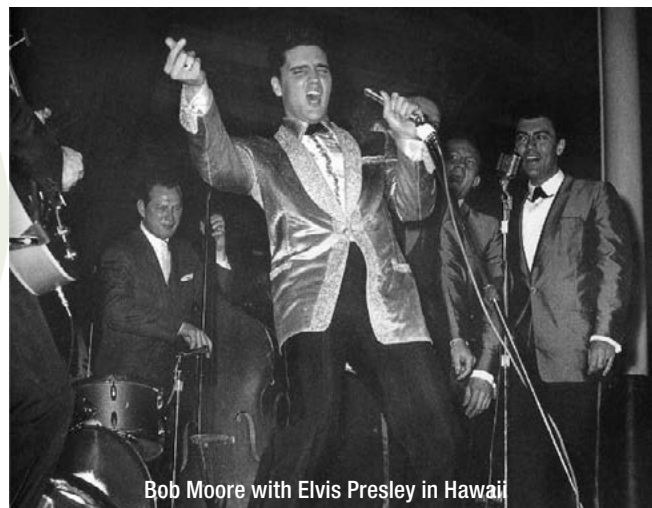
A few years later Moore was in his high school band when he discovered an upright bass in the band room. He got permission to take it home for a week at a time and began to learn the instrument. Moore said his first session came at the age of 13, when the band he put together — the Eagle Rangers — put down a track at (future Jordanaire) Neal Matthew's house with a direct-to-disk recorder. He was performing live on a *Grand Ole Opry* tent show tour at the age of 15 and his first pro recording session was in Cincinnati in 1948 for King Records. Legendary producer Owen Bradley used Moore on a direct-to-disk recording at the Ryman in 1950, and soon after Bradley became head of Decca Records and started regularly calling Moore for sessions, along with the rest of the heavyweight players who would become known as the A-Team.

"Anyone who has heard me play bass knows my soul. I am studied, solid, thorough, steadfast, bold and dependable."

— Bob Moore

By 1958 Moore was playing on Elvis Presley sessions — he would continue to work with the artist until 1970. He joined the newly-formed Monument Records as musical director, where he and the A-Team worked with Roy Orbison, ("Pretty Woman," "Crying") as well as many other artists on the roster. In 1961 he released a record with his own orchestra called "Mexico" that went to No. 7 on the *Billboard* charts and stayed in the Top 40 for 10 weeks, earning Moore a gold record, which denotes a million seller.

Just a sampling of the outrageous number of hit records Moore played on include nearly all of Patsy Cline's chart toppers ("Crazy," "I Fall to Pieces," "Walkin' After Midnight," "Sweet Dreams"). He's playing on Loretta Lynn's "Coal Miner's Daughter," Tammy Wynette's "Stand by Your Man," and Jeannie C. Riley's "Harper Valley P.T.A." Moore was known for his fluid ability to move from genre to genre with comfort and competence, and the gargantuan list of artists with



Bob Moore with Elvis Presley in Hawaii

whom he worked shows it. He recorded with everyone from Bob Dylan, Marty Robbins, Johnny Cash, Jerry Lee Lewis, and Flatt and Scruggs, to Patti Page, Sammy Davis Jr., Quincy Jones, Moby Grape, and Burl Ives.

It's not hyperbole to say that Moore was integral in moving bass from its former position in the country genre as little more than rhythm instrument to a charismatic, melodic component of the era's music — a crucial element of the "Nashville Sound."

Bassist Dave Pomeroy talked about Moore's contribution.

"Bob's big sound, propulsive rhythms and melodic playing defined the role of the acoustic bass in thousands of recordings over his long and epic career. Records like Roger Miller's "King of the Road," and Patsy Cline's "Crazy" would never have been the same without his iconic upright bass parts, and those two examples are just the tip of the iceberg. We all owe Bob a debt of gratitude for his amazing body of work, which will live on forever," Pomeroy said.

In 2007 Moore was inducted into the Musicians Hall of Fame as part of the A-Team.

Survivors include his wife, Kittra; three sons, Stevie, Gary, and Harry Moore; one daughter, Linda Faye Moore; and two granddaughters.

A memorial service was held Oct. 2 at Mt. Olivet Funeral Home and Cemetery in Nashville, and a musical celebration is being planned for the future.



Larry Sasser
Aug. 19, 1947 — Sept. 29, 2021

Steel guitarist Larry Sasser, 74, died Sept. 29, 2021. His extensive career included a multitude of sessions, tours, and television performances — many as an original member of the house band for the long-running TNN show *Nashville Now*. He was a life member of the Nashville Musicians Association who joined Local 257 Oct. 1, 1968.

Sasser was born in Gainesville, Florida, Aug. 19, 1947 to Wayne and Stella White

Sasser, and grew up in Conyers, Georgia. He was born into a musical family — both parents sang; his father played guitar and his mother played piano. In an interview he recounted hearing Josh Graves on dobro with Flatt and Scruggs on the radio when he was seven years old. He tried to replicate the sound with a guitar he had by raising the strings with a "chunk of metal," retuning to E, and using a knife for a slide. Fortuitously, Flatt and Scruggs had a show nearby shortly after, and Sasser was able to meet the gracious Graves and Earl Scruggs, and get a quick backstage lesson on the dobro and tuning. The event clearly added to his zeal, and Sasser diligently studied Graves' playing every day. On the weekends local musicians would drop by his parent's house for regular pickin' parties, and he honed his chops.

Sasser began to play live radio shows on local station WGUN, and by the tender age of 11 he played dobro on his first session in Atlanta, Georgia. After being asked to join a country band that needed a steel player, he bought a steel guitar in 1965. Shortly thereafter he was drafted into the U.S. Army and stationed at Fort Campbell, Kentucky. This led to his first forays to Music City, where he was able to listen to Buddy Charleton, Buddy Emmons, and others play. His commander at Fort Campbell started an outpost in Nashville, and Sasser was fortunate to be assigned there. This led to his meeting Charleton in person, and the musician took the young soldier under his wing.

After his military service, he moved to Nashville. By the following year he had become a member of Del Reeves' band and was playing on the *Grand Ole Opry*, and on the

"Larry and I began our association around 1974, doing artist gigs, recording sessions, and TV. I always knew when I worked with Larry that we would have some great picking and a lot of fun. He was my bud, and I miss him dearly." — Fred Newell

artist's TV show. He also toured the U.S. and Europe with Sammi Smith, and by 1974 was playing in Ray Stevens' band. Other artists he toured with included Bobby Lord, Charlie Rich, Jerry Reed, Tanya Tucker, Lynn Anderson and Ernest Tubb.



Sasser performed on a variety of TV shows from *The Tonight Show* to *Hee Haw*. So when The Nashville Network went on air, he was a natural choice to join the house band for the channel's flagship program, *Nashville Now*, hosted by Ralph Emery. Over the next decade Sasser would play with practically every national artist in country music as a member of the house band. In 1991 he and the renowned group released the album *Sassy Country — Larry Sasser and the Nashville Now Band*.

Fans of the long-running TV program enjoyed the regular end-of-show cutting up that Sasser engaged in with Fred Newell, leader of the Nashville Now house band. Newell talked about his long friendship with Sasser.

continued on page 28

"Larry and I began our association around 1974, doing artist gigs, recording sessions, and TV. I always knew when I worked with Larry that we would have some great picking and a lot of fun. He was my bud, and I miss him dearly," Newell said.

Sasser also went on to make a name for himself as a recording musician, which had started early with his first master session in Nashville for Del Reeves. Over his career he played on hundreds of records, including releases for Ray Stevens, Jerry Reed, Melba Montgomery — the hit single "No Charge," which was his first appearance on a No. 1 record — and many, many more. It was on that Montgomery session that he met Pete Drake, who hired him for more sessions and helped further his recording career. Other No. 1 songs he contributed to included tracks for John Conley, Lee Greenwood, Tanya Tucker, and Nitty Gritty Dirt Band. He played on records for a plethora of artists including George Strait, Sleepy LaBeef, Buck Owens, Joan Baez, Marty Robbins, Kitty Wells, Vince Gill, Patty Loveless, Alan Jackson, Bo Diddley, and many, many more.

Sasser was honored with accolades and awards that included induction into the Atlanta Country Music Hall of Fame and the Atlanta Society of Entertainers - Lifetime Achievement Award in 1997, induction into the North American Country Music International Hall of Fame (Instrumentalist/Studio Musician) in 1999, the Georgia Steel Guitar Association Legend Award in 2006, the 2009 Nashville Steel Guitar Association Legend Award, and induction into the International Steel Guitar Hall of Fame in 2011.

Local 257 President Dave Pomeroy talked about Sasser's legacy.

"Larry was sometimes known by the nickname 'Wimpy,' but his great musicianship, sweet smile and fun personality were anything but that. Even though he moved back to Georgia after his retirement, he was still a beloved member of our musical community. We spoke on the phone several times over the past few years, and despite the health challenges he was going through, he always had a positive attitude and something good to say. We send our best wishes to his wife of 29 years, Evelyn, and all his family, friends, and fans. Thank you for all you gave us, Wimpy, and rest assured that your music and your smile will never be forgotten," Pomeroy said.

Sasser was preceded in death by his parents; one son, Stacey Sasser; one brother, Edwin Wofford, and one sister, Sharmin Barton. Survivors include his wife of 29 years, Evelyn; one son, Tommy Francis; three sisters, Gayle Kreckman, Sonja O'Neal, and Trina DeRosia; two grandchildren; and many nieces and nephews.

A celebration of life service was held Oct. 4 at Green Meadow Chapel in Conyers, Georgia, with Paston Howard Greer officiating. The family has requested that donations be made to the American Cancer Society.

Mary Curtis Taylor Jan. 9, 1937 — Sept. 4, 2021



Violinist and music educator Mary Curtis Taylor, 84, died Sept. 4, 2021. She was a Nashville Musicians Association life member and a 25-year member of the Nashville Symphony who joined Local 257 Sept. 30, 1970.

Taylor was born Jan. 9, 1937 into a very musical family. Her mother, Hazel Dell Smith (Trunel), studied voice and piano, and her father, Curtis Waldo Smith, was a viola player who

accompanied Taylor to many lessons and performances. Her sister Irma Dell Smith studied voice, cello, and harp, and was a first harpist with the Louisville Orchestra.

Taylor began to play violin at the age of six, and went on to study for 10 years with Charles Letzler, a faculty member at the University of Louisville and concertmaster of the Louisville Orchestra. She received bachelor of music and master of art degrees from Murray State University in Murray, Kentucky. In 1958 she married her Dupont Manual High School sweetheart, John Gordon Taylor, who was also a musician, and went on to perform for a decade as first violinist with the Louisville Orchestra. She also played first violin for the Louisville Opera, the Louisville Ballet, Louisville Bach Society, and for area musicals and ice shows.

After her tenure with the Louisville Orchestra, Taylor performed with the Nashville Symphony. She performed as principal second violin under Thor Johnson and first violin for conductors Michael Cherry and Kenneth Schermerhorn. She received her second master degree in library science from Vanderbilt University in Nashville and worked for 10 years with the state of Kentucky Department of Libraries and Archives.

Violinist David Angell talked about working with Taylor in the Nashville Symphony.

"Mary Curtis Taylor was a wonderful and gracious friend to all her colleagues in the Nashville Symphony. She was a dedicated and conscientious violinist, who always searched for ways to maximize her value to the orchestra. Mary Curtis had a keen eye for fashion, and will be always be remembered for lighting up the stage with her striking silvery hair and her warm smile," Angell said.

Taylor moved with her husband to Kansas City, Kansas, where she worked for two years in the local school system. Her husband's work then took the couple to Conroe, Texas, where Taylor played with area symphonies in Texas and Louisiana. In 1993 she turned her attention toward developing the area's secondary school string programs by forming after-school classes for middle schoolers, and eventually high school students. She also began to organize a local symphony in Conroe in 1997. Her efforts led the Greater Conroe Arts Alliance to present her with the Visionary Award in 2016. The Conroe Symphony Orchestra held a special tribute to Taylor during its October 2021 opening performance in her honor.

"Mary Curtis Taylor was a wonderful and gracious friend to all her colleagues in the Nashville Symphony." — David Angell

Over her career Taylor performed with a host of legendary artists including Bob Hope, Jack Benny, Duke Ellington and Itzhak Perlman, and toured with Engelbert Humperdinck, and Isaac Hayes. She was listed in the *Who's Who of American Women*, and in addition to her 50-year membership in AFM Local 257, was a member of Sigma Alpha Iota, Daughters of the American Revolution (DAR), and The National Society Colonial Dames XVII Century.

Bobby Taylor, retired Nashville Symphony oboist, was Mary's brother-in-law. He knew her from her high school days through her achievements in Conroe, Texas, where she worked diligently to develop the secondary string programs as well as the local symphony.

"Mary was dedicated to setting the very highest standards in violin playing, and in the performance of classical music," Taylor said.

Taylor was preceded in death by her parents and one sister, Irma. Survivors include her husband of over 60 years, John Taylor; one son, John Gordon Taylor, Jr., two daughters, Tiffany May Volz and Whitney Adams Taylor; and two grandchildren.

Services were held in Louisville, Kentucky, with interment in Cave Hill Cemetery. Memorials may be made in Taylor's name to the Conroe Symphony Orchestra, 1500 North Frazier Street, Conroe, TX, 77301.

Hank Levine

June 9, 1927 — Nov. 12, 2021



Composer, conductor, arranger, and, later in life, real estate guru and author Hank Levine, 94, died Nov. 12, 2021. He played keyboards and woodwinds, and was a 68-year life member of the AFM who joined Local 257 July 18, 1969; he was also a member of Local 47 from 1953 to 1982.

Levine was born June 9, 1927, and raised in Pittsburgh, Pennsylvania. He graduated from Peabody

High School in 1944 and attended Carnegie Mellon University, where he was a 1952 graduate. By the late '50s Levine had moved to Los Angeles, California, where he quickly established a career as an arranger, producer and conductor.

Multiple incarnations of his eponymous orchestras released a variety of instrumentals of top-selling songs from the '50s to the '70s. Many of the tracks were released as easy listening singles and also appeared on various compilation albums for companies like Reader's Digest. Songs the orchestra and chorus covered include "Tequila," "Michelle," "Downtown," "Georgy Girl," "California Dreamin'," "Yellow Submarine," and "59th Street Bridge Song." In 1961 Levine's single "Image" for ABC-Paramount charted in the *Billboard* Hot 100, and was a hit in England as well. His studio group was called The Miniature Men, and over the years he worked with a host of artists like Andy Williams, The Fleetwoods, Ann-Margret, Bobby Vinton, Boots Randolph, and The Ventures.

Levine also had success as a songwriter. In 1958, he wrote both "Forbidden City" and "Chi Chi" for a single by John Buck and His Blazers on Cadence Records. In 1959, Levine wrote "Memories, Memories," a B-side for a single by the Four Preps for Capitol Records, and also arranged a tune titled "Gypsy



Boots" for country singer Don Sergeant, on World Pacific Records. In 1961 He wrote a track for The Fleetwoods on their *Softly* album titled "I'm So Alone." The album's one hit single was

a remake of the 1959 hit by Thomas Wayne, "Tragedy," which Levine also arranged. In 1962 Levine recorded versions of theme songs for two TV series that year: *Hong Kong* and *Dr. Kildare*.

Levine's wife Mariana was a well-known choreographer who was hired in 1973 to design the dance segments for the shows at Opryland in 1973. His own initial foray into Music City came a year later when he formed a company named International Record Distributing Associates (IRDA), with a business partner, Mike Shepherd. The year they opened for business the pair told *Billboard* magazine that IRDA was an "association of small independent labels, with the strength and distribution of a major label." Six years later Levine sold his interest in the company to Shepherd and returned to the Los Angeles area.

Throughout his career, in both Los Angeles and Nashville, Levine bought commercial properties for his portfolio. After the Nashville music business went through some monumental changes in the '90s, Levine decided to refocus his attention on real estate. He moved to Hendersonville, Tennessee, and became a real estate broker full-time, specializing in net leased commercial properties and tax-free exchanges. His mastery of this second career led him to write a book in 2008 titled *The Armchair Real Estate Millionaire: The Complete Guide to Investing in Net Leased Commercial Properties With No Landlord Expense or Responsibility*.

No public funeral services were held.

Levine worked with a host of artists like Andy Williams, The Fleetwoods, Ann-Margret, Bobby Vinton, Boots Randolph, and The Ventures.

continued on page 30

Kathleen E. Berk

Jan. 28, 1946 — Aug. 25, 2021



Kathleen E. Berk and John Bell

Woodwind specialist Kathleen E. Berk, 75, died Aug. 25, 2021. She was a life member of the Nashville Musicians Association who joined Local 257 Aug. 29, 1979.

She was born Jan. 28, 1946, to George and Vera Berk and raised in Pittsburgh, Pennsylvania. She played the clarinet and bagpipes as a teen, and majored in music education at Duquesne University in Pittsburgh. She enjoyed filling in with the Pittsburgh Symphony and also with the Stan Kenton Band.

Berk taught music at several schools, and after her move to Nashville started the band program at Ensworth School. At Opryland she performed in the "I Hear America Sing" program, and also played with her husband, John Bell, as a member of their numerous bands, including JB & Friends, and the J & B Octet. The big band had a large following and played regionally for private and public functions. Along the way Berk also worked as a studio musician, and among her sessions contributed bagpipes for contemporary Christian artist David Meece on his 1980 album *Are You Ready?*

The couple continued to perform regularly with their big band after their move to the Birmingham, Alabama, area, until recently, when Bell's health declined. Family said Berk cared for her husband tirelessly until her passing — a few weeks before Bell's own passing.

Berk was preceded in death by her parents; and one brother, George Berk. Survivors at the time of her passing included her husband, John Bell, two sisters; Marilyn Matasick, and Joyce Marshall; two nieces; and one nephew.

There were no public funeral services.

John F. Bell

May 6, 1940 — Sept. 6, 2021



Woodwind player John F. Bell, 81, died Sept. 6, 2021. He was a life member of the Nashville Musicians Association who joined Local 257 Oct. 27, 1981.

Bell was born May 6, 1940, and grew up in Chattanooga, Tennessee, where he graduated from Central High School in 1959. His professional career started early — his son said by the age of 15 Bell was performing with local bands at an assortment of gigs around Chattanooga. He served in the U.S. Army after high school,

and following his service he worked as a rep for most of the national musical instrument companies including Selmer and many others. He also worked at several regional music stores over the course of his career.

He and his wife, Kathleen Berk, who was also a multi-instrumentalist, organized and performed in several groups, including an octet and a big band with a large following — JB & Friends. The band played in the Nashville area while the couple lived here, and later reformed in the Birmingham, Alabama, area after they relocated. While in Nashville Bell also played recording sessions for records as diverse as the eponymous album by proto rock band Poet and the One Man Band in 1969, to 1991's *Billy Vaughn Plays the Music You Remember*, and for many Muzak tracks.

In addition to performing with his big band, Bell was well known for his skill at repairing woodwind instruments, work which he continued at Bailey's, in Birmingham, Alabama, until very recently. Woodwindist Matt Davich recalled Bell both as a musician and for his work at a music store in Nashville.

"John Bell was employed for a few years at Miller Music, where he and Dorothy — the charming older lady manager — patiently put up with young saxophonists taking mouthpieces out "on approval." They then called and gently reminded us (after a few weeks) that we needed to return or purchase them. He also led a rehearsal big band that several of us played in," Davich said.

Bell was preceded in death by his wife, Kathleen. Survivors include one son, John Bell III.

Joe Leroy Jackson
June 19, 1928 — Sept. 28, 2021



Bassist and educator Joe Leroy Jackson, 93, died Sept. 28, 2021. He was a 64-year life member of the Nashville Musicians Association who joined Local 257 Jan. 1, 1957.

Jackson was born June 19, 1928, in Stayton, Tennessee, to Robert Freeman Jackson and Sally Story Jackson. He graduated from Charlotte High School in 1947 where he was captain of the football team. He met Amy Ruth Wall in 1948 at an outing at a rock quarry in Cumberland Furnace, Tennessee, and the two married in 1952.

Jackson enlisted in the U.S. Navy and served in the Korean War, where he rose to the rank of lieutenant officer. After his time in the military, he worked as band director and later principal at Springfield High School. He continued his teaching career as a professor at Peabody College from 1966 — 1972. He later was the headmaster at Indian Springs School in Helena, Alabama.

Jackson performed for 14 years as a double bassist with the Nashville Symphony, and also played with orchestras in Tupelo, Mississippi, Tuscaloosa, Alabama, and Huntsville, Alabama. He also taught upright bass at the Alabama School of Fine Arts and gave private lessons at his home.

Friends and family said he was known for his determination, value of hard work, his relationship with God, and his memory of dates and details. Jackson became a loyal Titans fan after moving back to Nashville in 2004.

In addition to his parents, Jackson was preceded in death by three brothers, Emmitt, Leon, and Billy Jackson; and three sisters, Odell Jackson Wall, Louise Jackson Fowler, and Ruth Jackson Simpson. Survivors include his wife, Amy; three sons, David, Jimmy, and John Jackson; one daughter, Roberta Jackson; eight grandchildren; and eight great-grandchildren.

Funeral services were held Oct. 2 at the Hendersonville Church of Christ in Hendersonville, Tennessee. Burial followed in Union Cemetery in Dickson, Tennessee. Donations can be made to the Hendersonville Church of Christ Disaster Relief Fund at disasterrelieffort.org

Friends and family said he was known for his determination, value of hard work, his relationship with God, and his memory of dates and details.

continued on page 32

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continued from page 31

Kim Tribble

Nov. 14, 1951 — Aug. 26, 2021

Multi-instrumentalist, singer, and songwriter Kim Chadwick Tribble, 69, died Aug. 26, 2021. Over his four-decade career he had multiple hits as a songwriter, and a host of production credits. He joined the Nashville Musicians Association Sept. 6, 1991.

He was born Nov. 14, 1951, to Alonzo and Dee Tribble and was raised in the Muscle Shoals, Alabama, area. He taught himself to play guitar and read music at an early age, and launched his career in his teenage years after his family moved to Sarasota, Florida.

“Kim Tribble brought energy and creativity to every session. Whether in the studio, writing songs or as a friend he will be greatly missed,”
— David Lee Murphy

Tribble honed his craft through the '70s and '80s in Sarasota clubs, and at area music venues where he opened for artists like Leon Russell and the Allman Brothers. He moved to Nashville in 1986 to pursue songwriting, and hit first with a Patty Loveless cut called “I’m On Your Side” from her 1988 release *Honky Tonk Angel*. Tribble wrote the song with Jimbeau Hinson, who was a long-time collaborator. Tribble went on to score No. 1 records with “Guys Do It All the Time” for Mindy McCready, and “I Can Still Feel You,” by Collin Raye.

Some of his other charting singles include “A Feelin’ Like That” (Gary Allan), “One in Every Crowd” (Montgomery Gentry), “Addicted to a Dollar” (Doug Stone), “I’m on a Mission” (Trick Pony), “It’s My Time” (Martina McBride) as well as “Loco,” “Out with a Bang,” and “Just Once,” for David Lee Murphy, who talked about his relationship with the songwriter.

“Kim Tribble brought energy and creativity to every session. Whether in the studio, writing songs or as a friend he will be greatly missed,” Murphy said.



Tribble also had cuts with Chris LeDoux, Restless Heart, Randy Travis, Pam Tillis, Shania Twain, Aaron Tippin, Jason Aldean, Joe Nichols, Randy Hauser, Ira Dean, Chris Cagle, Darius Rucker, The Nitty Gritty Dirt Band, and songs on Journey’s *Arrival* album. He had production credits for George Fox, Greg Hanna, Jim Whitter, John Stone, One Night Rodeo, Billy Rice, David Lee Murphy, and Colton James, among others.

His most recent cut, “That’s the Kind of Man I Am,” is on the new 2021 album by Ed-die Montgomery, *Ain’t No Closing Me Down*, released in October 2021.

Family and friends remembered him for his sense of humor and his laugh, and said he was always ready with a joke or an impromptu song for any occasion. Tribble enjoyed giving back, and often worked with writers new to town to share his wealth of music business knowledge, and his personal philosophy.

Tribble was known as a devoted husband and father, and grandfather. He loved travel, the beach, deep sea fishing, and golf. Bassist Dave Pomeroy, who worked in the studio with him throughout the years, called him a good man, and an excellent songwriter and producer.

“I played on many sessions for him over the years, and he was always enthusiastic, creative and fun to work with,” Pomeroy said.

Survivors include his wife Patti; one daughter, Samantha D’Anna; and two granddaughters.

A memorial celebration was held Nov. 14 at the Loveless Barn in Nashville, on what would have been Tribble’s 70th birthday. The family asks that donations be made to Russell Rescue, Inc. of Columbia, Tennessee, or to the Nashville Musicians Association Crisis Assistance Fund. **TNN**

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
Beegie Adair	12/11/1937	06/10/1957	01/23/2022	Y
Dallas J Frazier	10/27/1939	03/25/1966	01/14/2022	Y
Ray V Howard	06/05/1926	03/11/1983	12/23/2021	Y
Stonewall Jackson	11/06/1932	11/05/1956	12/04/2021	Y
Hank Levine	06/09/1927	07/18/1969	11/12/2021	
Rose Lee Maphis	12/29/1922	09/30/1968	10/26/2021	Y
Eugene Lester Merritts	01/15/1929	03/27/1964	12/18/2021	Y
Ernie J Miller	04/06/1932	01/02/1970	10/30/2021	Y
Coulter E Paugh	12/11/1936	04/09/1985	11/28/2021	Y
William Brannon Robinson, Sr	08/06/1931	10/02/1948	10/15/2021	Y
Gary Eugene Scruggs	05/18/1949	09/01/1967	12/01/2021	Y
Timothy Arthur Stacy	12/14/1953	11/18/1975	01/15/2022	Y
Ted Stovall	03/21/1949	07/02/2002	12/05/2021	
Ronald E Tutt, Sr	03/12/1938	09/17/1992	10/17/2021	Y

NEW MEMBERS

Par Astrom
Lynn Sue Beal
Oliver B Bisagno
Byron M Chambers
Robert Chiappardi
Jared Conrad
David Ellingson
Neal Johnson
Eun Young Jung
Carl J Larsen
Michael A Peek
Jeverson Ramirez
Christopher Rayner
Tripper Ryder

Anthony Saddic
Nikki Lynn Setian
Samantha R Setian
Tyler K Skye
Elizabeth B Weitnauer

REINSTATED

Kristopher Neil Allen
Stephen W Kummer
Scott D Neubert



DO NOT WORK FOR

The “Do Not Work For” list exists to warn our members, other musicians and the general public about employers who, according to our records, owe players money and/or pension, have failed to sign the appropriate AFM signatory documents required to make the appropriate pension contribution, or are soliciting union members to do non-union work. When you work without the protection of an AFM contract, you are being denied all of your intellectual property rights, as well as pension and health care contributions.

TOP OFFENDERS LIST

Tommy Sims dba Positive Movement and Mike Tash/Cue Management

Sims remains in violation of a 2012 court order to pay more than \$300K owed to musicians since 2008, and Tash has been aiding and abetting his efforts to avoid responsibility for more than a decade.

RFD-TV – We have filed a Federal lawsuit against RFD-TV for non-payment of rerun payments to musicians for the *Marty Stuart Show*, the *Statler Brothers 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, March 3
5:30 p.m. on Zoom**

HOLIDAYS

FRIDAY, APRIL 15 GOOD FRIDAY

MONDAY, MAY 30 MEMORIAL DAY

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