The Nashville Musician
Unity • Harmony • Artistry • Diversity
OFFICIAL JOURNAL OF AFM LOCAL 257
JANUARY – MARCH 2024

RONNIE MILSAP

Soul Survivor

Member meeting
March 5
Zoom/In Person
5:30 p.m.



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Official Journal of the Nashville Musicians Association, AFM Local 257 | JANUARY — MARCH 2024

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AFM LOCAL 257

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The next Local 257 General Membership Meeting is scheduled for Tuesday, March 5, 2024, on Zoom and at the local. Doors will open at 5 p.m. and the meeting will start promptly at 5:30 p.m. Please attend and get involved in the business of your local.

On the agenda for this meeting is the following:

Discussion and approval of increases and clarifications in the AFM Local 257 Live Performance Wage Scales. There will be discussion and confirmation of changes to the various sections of our Live Scales Rate Sheet. Each category will be discussed and approved separately. Of particular interest are sections A) Receptions, etc. B) Concert Scale, and D) Theater Rates, which apply to TPAC shows and the like. All approved raises will take effect on May 5, 2024, unless membership amends the proposal. The rate sheet is too lengthy to be printed in here, but it is on our website and also available here at the office if you want a hard copy.

Executive Board recommendation: Favorable.

Nashville Musicians Association
AFM Local 257, AFL-CIO
Minutes of the Fourth Quarter Hybrid Zoom/Live Membership Meeting
Nov. 14, 2023

PRESENT: Michelle Poe, Tom Shed, Richard Wineland, Regina McCrary, Lee Armstrong Wineland, John Root, Harry Wilkinson, Chris Carmichael, Dave Martin, John England, Nicholas Gold, Jon-Paul Frappier, Chuck Tilley, Devin Malone, Eddie Heinzelman, Darryl Anger, Bob Wray, John Mattick, Mark Allen, Matt Davich, Brian Fullen, Paul Tobias, Patricia Tobias, Luis Espillat, John Maple, Jeff Francis, Geoff Cox

EXECUTIVE BOARD PRESENT: Laura Ross (LR), Jonathan Yudkin (JY), Steve Sheehan (SS), Biff Watson (BW), Rich Eckhardt (RE) (alt), Casey Brefka (CB) (alt)
Absent: Jerry Kimbrough (JK), Tom Wild (TW), Alison Prestwood (AP)

HEARING BOARD PRESENT: Kent Goodson (KG), Sarah Martin McConnell (SM), Michele Capps (MC),
Absent: Tiger Fitzhugh (TF), Teresa Hargrove (TH), Dave Moody (DM), Paul Ossola (PO)

PARLIAMENTARIAN: Bill Wiggins (BW)

SERGEANT AT ARMS: Steve Tveit

OFFICERS PRESENT: Dave Pomeroy, Will Barrow

Pomeroy called meeting to order at: 5:36 p.m.

Minutes from the last membership meeting were distributed and discussed.

The EB is recommending a dues increase of $12, all of which goes in the Funeral Benefit portion of the dues breakdown. This is to offset the $155,000 that the fund paid out in 2022. To offset the fund payout total, we have raised $40,000 through donations and benefit concerts to bring the total to $115,000. The dues would be increased for the first time since 2018, to $293 ($298 with the voluntary $5 contribution).
Motion to approve the 2024 dues increase LR, second by Dave Martin.
The proposal passes unanimously.

PRESIDENT'S REPORT:
SAG-AFTRA resolved their contract dispute and ended their strike.

Pomeroy encouraged our members who record regularly to consider joining the Nashville chapter of the RMA (Recording Musicians Association AFM Player conference).

Nashville Dept. of Transportation - we're working with other community stakeholders and making progress mitigating the multiple problems caused by ill-advised parking changes.

Airline issues - The airlines are once again not following the rules on musicians bringing instruments on flights. The rules are available on our website if you need to educate airline employees.

Membership Drive - Our 2023 membership drive is ongoing, and we want to get more people working on the road in traveling bands to join the AFM.

SECRETARY-TREASURER REPORT:
3rd Quarter Membership Numbers (generated 11/14/2023)
New Members: 30
Reinstated: 8
TOTAL ADDITIONS: 38

Suspended: 0
Expelled: 0
Resigned: 5
Deceased: 12
TOTAL REDUCTIONS: 17

Active Life Members: 700
Active Regular Members: 1,346
Youth: 2
Student: 1
TOTAL MEMBERSHIP: 2,049

Member Deaths in 2023: 29

1. New office personnel: we have a new intern, Brittany Evers at the front desk.
2. Rehearsal Hall- we are looking for ways to improve the internet connectivity.
3. Gentle Yoga for Musicians class with instructor Jan Cronin begins Nov. 21 at 5:00 p.m.; Dec. 5, 12, 19, from 6:00-7:00 p.m.; and weekly starting in 2024.
4. Wednesday workshops report: Steve Leslie's songwriting class – Nov. 15, Dec. 6, and Dec. 20 with pauses in January and February. They resume as a weekly class in March. World Music Nights since last meeting include a Samba drumming workshop, the Yeli Ensemble from West Africa and Brazilian choro. The Songwriter-Musician Workshop with Dave Abdo pauses until Jan. 31, and resumes monthly in 2024 on the last Wednesday of each month.

We are looking to create new workshops on the business of music, booking gigs, using social media and the internet, career development, etc., to increase member engagement and raise our profile in the community.

OPEN DISCUSSION
Matt Davich brought up live wage scales. DP said we'll come up with a proposal for the next meeting, and brought up the possibility of creating a theatre musician committee.

MOTION TO ADJOURN: Tom Shed, second by Casey Brefka
Meeting adjourned at 6:13 p.m.

Nominating Meeting Nov. 14, 2023

PRESENT:
Michelle Poe, Tom Shed, Richard Wineland, Regina McCrary, Lee Armstrong Wineland, John Root, Harry Wilkinson, Chris Carmichael, Dave Martin, John England, Nicholas Gold, Jon-Paul Frappier, Chuck Tilley, Devin Malone, Eddie Heinzelman, Darryl Anger, Bob Wray, John Mattick, Mark Allen, Matt Davich, Brian Fullen, Paul Tobias, Patricia Tobias, Luis Espillat, John Maple, Jeff Francis, Geoff Cox

EXECUTIVE BOARD PRESENT: Laura Ross (LR), Jonathan Yudkin (JY), Steve Sheehan (SS), Biff Watson (BW), Rich Eckhardt (RE) (alt), Casey Brefka (CB) (alt)
Absent: Jerry Kimbrough (JK), Tom Wild (TW), Alison Prestwood (AP)

HEARING BOARD PRESENT: Kent Goodson (KG), Sarah Martin McConnell (SM), Michele Capps (MC),
Absent: Tiger Fitzhugh (TF), Teresa Hargrove (TH), Dave Moody (DM), Paul Ossola (PO)

PARLIAMENTARIAN: Bill Wiggins (BW)

SERGEANT AT ARMS: Steve Tveit

OFFICERS PRESENT: Dave Pomeroy, Will Barrow

Pomeroy called the meeting to order at 6:14 p.m.

Nominations were called for the 2023 AFM Local 257 election.

WB nominated DP for president.
DP nominated WB for secretary-treasurer.
There were no other candidates for president and secretary-treasurer, so DP and WB were elected by acclamation.

Executive board nominations were made- by WB for LR, CB for RE, DP for JY, RE for CB and DP for BW.

Nominating statements were read on behalf of absent members JK, TW, AP and PO
Nominations were made for hearing board by Clare Yang for Nicholas Gold, CB for MC, DP for KG, DP for TF, KG for SM, LR for TH and DP for Ellen Angelico
A statement was read on behalf of DM.

TRUSTEE:
DP nominated BW for trustee, and a statement was read on behalf of Bruce Radek

CONVENTION DELEGATES:
DP nominated LR, WB nominated TF and a statement was read on behalf of TW

ELECTION COMMITTEE:
Nominations were made for- WB for John Mattick, DP for John Root, Brian Fullen for Chuck Tilley, DP for Richard Wineland, DP for Devin Malone and WB for Roy Vogt.

All nominees accepted their nominations.

Motion to adjourn made by BW, seconded by DP

Meeting adjourned at 6:33 p.m.

Nashville Musicians Association AFM Local 257, AFL-CIO Minutes of the Executive Board Nov. 14, 2023

PRESENT: Will Barrow (WB), Dave Pomeroy (DP), Jonathan Yudkin (JY), Alison Prestwood (AP), Biff Watson (BW), Tom Wild (TW), Jerry Kimbrough (JK) Casey Brefka-alternate (CB), Rich Eckhart-alternate (RE)

ABSENT: Steve Sheehan, Laura Ross

Pomeroy called the meeting to order at 9:04 a.m.

AGENDA
Approve Annual Dues amount for 2024, including Local Dues and Funeral Benefit Fund amounts.
Funeral Benefit Fund
DP reviewed the history of the fund - actuarial language in the Local 257 bylaws needs to be changed. Actuarial studies are unnecessary and very expensive. There is a gap between what was paid out the last year and what is in the fund that could be made up with a small increase in annual dues, and by again taking some money from the Emergency Relief Fund, with the approval of the ERF Committee.

Proposal is to raise dues $12, returning dues to the 2019 amount, for a total of $293 for regular members and $177 for life members (35 years of membership and 65 years of age.) These amounts do not include the $5 voluntary contribution. MSC (TW/BW)

DISCUSSION:
Tracks on tour issues
Pension issues
DP discussed the need to remind work dues offenders to pay. JK proposed that we create a list of non-signatories. BW and DP discussed the creation of of a Musician's Health Committee.

Adjournment MSC, (JY/AP)

Meeting was adjourned at 10:04 a.m.

TNM



BY DAVE POMEROY

We are a community, and when we all pull in the same direction, there is no limit to what we can accomplish.

First, let me say "Thank you" for electing me to a sixth term as your AFM 257 president. In some ways, it is a little hard to believe that this is my 16th year in office, but in other ways, it feels like the time has flown by! When I moved to Nashville in October 1977, I only knew one person, and all I wanted was to be in a band that people liked. I really didn't know there were any other jobs in the music business, but it didn't take long for me to figure out that there were many different ways to make a living playing music.

I was very fortunate to be given opportunities that I didn't even know were possible when I got to Nashville. Over the years, I have played on over 500 records with artists including Keith Whitley, Trisha Yearwood, Earl Scruggs, and Elton John, played live shows with Emmylou Harris, Peter Frampton, and Steve Winwood, and filmed TV shows with Chet Atkins, Vince Gill, and Earl Klugh. What a blessing Music City has been for me. I am proud to pay it forward and do what others did to help me. Nashville is one of the last places where a dream of a career in the music business can still come true. We all need to make sure Music City's essential ingredient — respect for creators — doesn't get lost.

Honoring those who have left us

Our second annual For Those We Lost concert last fall raised more than $15,000 for our Funeral Benefit Fund, which helped keep the 2024 annual dues amounts from going up too much. Thanks to everyone involved for such a great night of music, honoring longtime Local 257 members Jimmy Buffett, Loretta Lynn and Jesse McReynolds. A special thank you to Mac McAnnally, Patsy Lynn Russell, and Sam Bush for leading each of the tribute segments. Thanks also to Ron Brice and everyone at 3rd & Lindsley for their generosity as well. We hope to continue this tradition every year, as we honor those who have left us by helping those who are still here.

On a parallel note, our building custodian for more than 30 years, Donnie Sweatt, passed away on Jan. 28, 2024, at the age of 64. We send much love and respect to his family. He was a fine man with a big heart, who worked hard to keep the building in good shape. He will be missed by all of us, and we are fortunate that his brother Michael, who has been helping Donnie the past year, is taking his place and keeping this work in the family.



Donnie Sweatt

Working to strengthen our future

Our union is more important now than ever, and our solidarity with other labor unions has never been stronger. Our first round of negotiations with the film industry (aka AMPTP) in Los Angeles in January, were preceded by strategy meetings with the other unions and a multi-union rally outside the headquarters of the AMPTP on the morning of our first meeting with them. This is not an easy negotiation, and we have very specific goals that we need to achieve in order to reach a deal. One is residuals on shows initially exhibited on streaming services, which currently is a huge loophole that eliminates any backend revenue for musicians. The other is protection against AI and GAI to ensure that musicians are not displaced by computer-generated replicas of themselves. Technology has transformed our business in many ways that have been helpful, but we cannot allow the image, likeness and musical performances of humans to become a tool kit to rob musicians of their intellectual property. I will keep you posted as we move forward.

As we head into 2024, there is a lot to feel good about. Membership in Local 257 has an ever-increasing list of benefits and we will continue to use our strength in numbers for the betterment of us all. We are a community, and when we all pull in the same direction, there is no limit to what we can accomplish. There will always be challenges, and people who simply do not respect musicians and treat them accordingly, but that is exactly why we need to stick together. We have made enormous progress in the past 15 years. We are poised to take things to an even higher level going forward. The time is now to celebrate this unique community we have in Nashville, and do all we can to reach those who haven't yet gotten the memo: We are the only organization looking out for the interests of professional musicians. My door is always open for anyone who wants to talk about issues of concern. Thanks to all of you for your input, ideas, time and energy. TNM



BY WILL BARROW

I hope 2024 brings musical inspiration and success to you, and that you'll utilize the many benefits and opportunities Local 257 offers.

As we head into another year at the AFM 257, it's an exciting time of change, growth and opportunity in our union. We are working on new events to present to our members and the community, and ways of helping our members to work, prosper and be inspired. We are getting an influx of new members from all over the country and globe. The face of AFM 257 is changing, and it is younger, more diverse in musical genre, nationality, etc. I'm looking forward to working with the newly-elected executive and hearing boards, and we're happy to welcome Paul Ossola to the former, and Ellen Angelico to the latter.

The rehearsal hall is busy, with the sounds of big bands, jazz, rock & roll, R&B, gospel, country, blues, Afro-Caribbean and many other kinds of world music bringing good vibrations and mojo into our building. To be able to use this facility regularly and free is a wonderful benefit of membership. We encourage members to reserve it as far in advance as possible, to cancel your reservation as soon as you know you can't make it, and to follow the guidelines for its use and how to leave it.

We are excited about developing and presenting new and ongoing workshops, classes and events at the rehearsal hall. We have a weekly Gentle Yoga for Musicians class with Jan Cronin every Wednesday at 4:00 p.m. Having become a regular, I can highly recommend it. We continue co-hosting the monthly Musician-Songwriter Workshop with David Abdo, and hosting World Music Nights with a variety of musicians. We so appreciate those who have shared their time and expertise in presenting these workshops and classes.

I want to give a shout out to AFM 257 life member Kirby Shelstad, who gave an amazing presentation on the rich world of Indian tabla drumming for our January World Music Night. All these events are open to the public, family friendly and free. At the recent tabla workshop, it was awesome to watch the 11-year-old drum student daughter of one of the attendees look on, mesmerized, as a seed was planted and her musical horizon broadened. I would have loved to have experienced this sort of thing when I was in school and just starting to play music! Such an experience is a beautiful thing at any age, and at any level of musical expertise and professional accomplishment. We will continue to notify you of all the events going on here. We are also looking for new classes and workshops to present about the business of music, an area where many of us could use some help and guidance. Please contact me at willb@nashvillemusicians.org, if you have something great to offer on the topic and are interested in getting involved.

Another valuable benefit we offer members is access to Music Performance Trust Fund grants. Along with a cosponsor, the trust fund provides grants to pay Local 257 live wages to our members performing free concerts to the public, in schools or nursing homes. Our live department has facilitated trust fund grants for over 350 performances in the last year. These provide our members with income, share the healing power of music in senior centers, hospitals and public spaces, and educate kids and adults all over Middle Tennessee. I have been personally involved with doing some of these gigs over the years, mostly with the wonderful Music for Seniors organization.



Kirby Shelstad

Over the years, I've had amazing experiences watching people at Music for Seniors concerts connect to memory, peace, and joy through music. At one a few years ago, I was playing piano and singing at a memory care facility, and I noticed a woman, somewhat younger than the rest of the residents, who was clearly absorbed in the music, moving her body to the rhythm and mouthing the words of the old standard songs. She came up to me at the end of my set, took my hand, and said "Can I tell you something? They just put me in this place, and I thought I was kind of done, kind of GONE, you know? But when I heard the songs, and the songs came back to me, I knew I wasn't done— I'm still here!" What a profound testament to the importance and healing power of music!

I hope 2024 brings musical inspiration and success to you, and that you'll utilize the many benefits and opportunities Local 257 offers. I also hope you'll find ways to get involved with what we do for each other and the community here, and that you'll spread the word about what we have going on here, as we strive to broaden our circle and to help more musicians improve their careers and their music. TNM

FREE Wednesday Workshops
at Local 257

World Music Workshop
2nd week 7-9 p.m.

Musician-Songwriter
Last week 7-9 p.m.

For more information visit our Facebook events page
@nashvillemusiciansassociation

Local 257 Election Results

Pomeroy, Barrow and boards start new term

The 2023 Local 257 election returned some familiar faces to office and also brought some changes to the executive and hearing boards. President Dave Pomeroy, Secretary-Treasurer Will Barrow, and Sergeant at Arms Steve Tveit faced no opposition and were elected by acclamation. Votes for the remaining offices were counted on Dec. 14.


Dave Pomeroy

Pomeroy commented on the election and the upcoming year.

"I appreciate the trust placed in me by Local 257 members as I begin my sixth term as your president. Thanks to everyone who stepped up to run for office for their willingness to serve. That means a lot, and this is how we move forward into the future together.

"Over the next few months, we will be forming various committees to help define and execute our big picture goals, and confirm our priorities. Feedback and involvement from you will play a big role in that process. I am proud of what we have accomplished these past few years, but I also know that we can still kick it up another notch or two, with your help. Thanks again!" Pomeroy said.


Will Barrow

Barrow also thanked members for their support.

"I'm grateful and excited to continue to serve the members of our amazing organization. I'm proud of what we've accomplished so far, and know we will work together to embody the core beliefs that the Nashville Musicians Association strives for: Unity, Harmony, Artistry and Diversity. Thanks for the opportunity!" Barrow said.

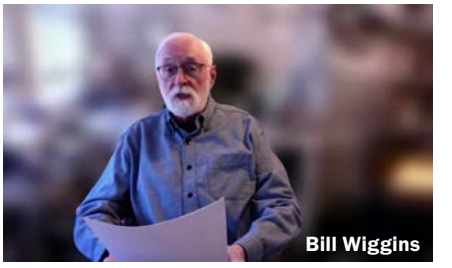
"We will work together to embody the core beliefs that the Nashville Musicians Association strives for: Unity, Harmony, Artistry and Diversity." — Will Barrow


Steve Tveit

Trustees:


Bruce Radek


Biff Watson


Bill Wiggins

Parliamentarian Bill Wiggins swears in President Dave Pomeroy and Secretary-Treasurer Will Barrow.

Local 257 Executive Board members:
Rich Eckhardt
Jerry Kimbrough
Jonathan Yudkin
Alison Prestwood
Laura Ross
Biff Watson
Tom Wild
Casey Brefka (alternate)
Paul Ossola (alternate)

Local 257 Hearing Board members:
Ellen Angelico
Michele Voan Capps
Tiger Fitzhugh
Teresa Hargrove
Kent Goodson
Sarah Martin McConnell
Dave Moody

Trustees:
Bruce Radek
Biff Watson

AFM Convention delegates:
Tiger Fitzhugh
Laura Ross
Tom Wild

Election Committee
John Root (chair)
Roy Vogt (secretary)
John Mattick
John England
Chuck Tilley
Bruce Brown
Richard Wineland

Executive Board members:

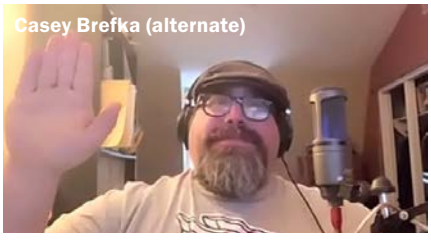














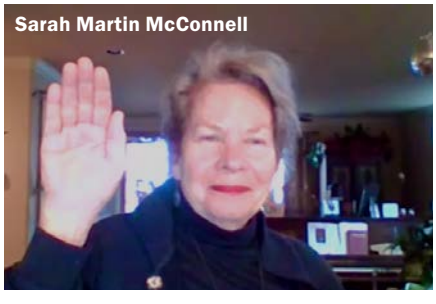




Hearing Board members:















" I am proud of what we have accomplished these past few years, but I also know that we can still kick it up another notch or two, with your help. Thanks again!" — Dave Pomeroy

TNM



Paul Martin (far right) with his family band Rockland Road

PAUL MARTIN

Multi-instrumentalist Paul Martin has been named a new inductee to the Kentucky Music Hall of Fame. Others who will join in 2024 include the McLain Family Band, Gary Stewart, and Charlie Sizemore.

Martin grew up in the Bluegrass region of Kentucky, and was always surrounded by music. His father had a recording studio in Winchester, and even as a child Martin was beginning to contribute a variety of instruments to tracks recorded there. The family also had a band. Following in his family footsteps, Martin also has a studio, and has formed Rockland Road with his wife Jamie, and his four children, March, Kell, Texas, and Tallant. The band has performed at venues from the White House to the Grand Ole Opry. Over the course of his career Martin has worked with a long list of artists, including several years with Exile, the Oak Ridge Boys, Kathy Mattea, and Marty Stuart — as part of Stuart's band Martin won his first Grammy.

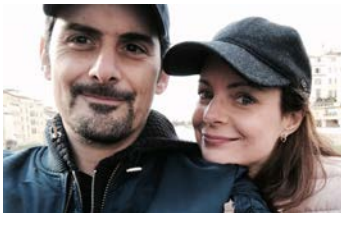
The Kentucky Hall of Fame presented the news to Martin at WSM, where he thought he was going to be interviewed by the director, Jessica Blankenship, about other 2024 inductees. "Turns out that I was set up! She announced that I too am a 2024 inductee!! What a surprise! I am truly honored and grateful, and to be honest, it still seems a bit surreal," Martin said.

The Kentucky Music Hall of Fame and Museum was established in 2002. The Hall of Fame honors are given to nominees who were born in Kentucky or lived in the state, have national career recognition, and have "shone a positive light on Kentucky music." Previous inductees include Paul Yandell, Tommy White, Larry Cordle, Steve Wariner, Patty Loveless, Keith Whitley, Sam Bush, Loretta Lynn, and Ricky Skaggs.

BRAD PAISLEY

Brad Paisley and his wife Kimberly own a free, referral-based grocery store in Nashville that added a toy department over the holidays, with the help of many Nashville sponsors. The community donated over 1,000 toys and $20,000 to the cause. Additionally, The First Responders Children's Foundation helped The Store by supplying another 1,000 toys so toys could be provided for all the families the organization currently serves.

"The emotional aspect of being able to give your child something your child wanted versus just something to sort of get you through the holidays, that's such a load off the minds of somebody who maybe didn't think they were going to be able to do that," Paisley said.



The Store's misson is to allow people to shop for their basic needs in a way that protects dignity and fosters hope. There is no charge to those referred or to the people and agencies that send them. They may shop for food to supplement their income during times of crisis and as they work toward self-sufficiency. The Store works with nearly 25 referral agencies in Nashville to help families in securing food assistance while they access other support services.

The Store's misson is to allow people to shop for their basic needs in a way that protects dignity and fosters hope.


June Carter Cash

JUNE CARTER CASH

June, a documentary on the life of June Carter Cash, premiered on Paramount+ Jan. 16. The five-time Grammy winning artist was a life member of the Nashville Musicians Association.

Carter Cash was not only a singer and songwriter, but also a musician, actor and author. She cowrote "Ring of Fire" with Merle Kilgore — which became one of her husband Johnny Cash's most recognizable songs, and has been covered a multitude of times over the ensuing decades. A member of the iconic Carter Family, she was born into music, and toured extensively, performing from the age of 10 on. She opened for Elvis Presley, and appeared onscreen with Robert Duvall and Jane Seymour. *June* features rare archival footage and interviews with her, as well as members of her family, admirers, and friends that include Dolly Parton, Willie Nelson, and others. TNM



For those we lost

(l-r) Jim Buchanan, Jeremy Stephens, Corrina Stephens, Steven Mougin, Sam Bush, Ronnie McCoury, Garrett McReynolds, and Mike Bub pay tribute to Jesse McReynolds.

"The second annual 'For Those We Lost' fundraising concert at 3rd and Lindsley was a big success, raising more than $15,000 to help our Funeral Benefit Fund. In tribute to longtime members Loretta Lynn, Jesse McReynolds, and Jimmy Buffett, the performances by family, friends and band members were outstanding." — Dave Pomeroy



(l-r) Bobby Hempker, Mike Severs, Ann McCrary, Regina McCrary, Alfreda McCrary, Ric McClure, Dave Pomeroy, and Biff Watson



(l-r) Loretta's daughter Patsy Lynn Russell, and granddaughters Jennafer Russell and Tara Thompson sing "Coal Miner's Daughter" accompanied by Mike Severs and Larry Cordle.



(l-r) Will Barrow, Peter Meyer, Jim "Moose" Brown, Roger Guth, and Dave Pomeroy perform "5 O'Clock Somewhere."

Patty Loveless



Patty Loveless and Vince Gill

Local 257 life member Patty Loveless was inducted into the Country Music Hall of Fame Oct. 22, along with Bob McDill and Tanya Tucker. She was inducted by Vince Gill, who recounted meeting Loveless in 1985 when she visited his booth at Fan Fair and told him "We're gonna to sing together someday." "And boy, did we," Gill said. Over her career the Kentucky native has won five CMA awards, two ACM awards, two Grammys, and scored five No. 1 records including "Timber I'm Falling," and "Blame It on Your Heart."

NEW PINS

1.



2.



3.



1. RUSTY PENCE
Clyde "Rusty" Pence with his life member pin. He's a steel guitar and dobro player who has worked with many artists including Tammy Wynette and Chely Wright.

2. ROLF SIEKER
Rolf Sieker wearing his 25-year pin, and showing off the banjo he inherited from Bobby Thompson, who told him it was important to become a union member. Now living in Texas, he still does studio work.

3. BRUCE RUTHERFORD
Drummer Bruce Rutherford displays his pin trifecta! (25-year, 50-year, and life member pins) He is the bandleader of Alan Jackson's The Strayhorns band, and has toured and recorded with Jackson for nearly 33 years. He also toured with singer/songwriter James House, and played with Keith Whitley from 1984 until his untimely death in May of 1989. "In the late '70s I played and recorded with Canadian singer/songwriting legend Ian Tyson and a slew of other bands you've most likely never heard of along the way," Rutherford said.

TNM

SOUL POWER IS STAYING POWER

By Warren Denney

And, the soul power of Ronnie Milsap and his music reverberates across genre and time, expressing a career that began in the early 1960s.

His lot was cast on Jan. 16, 1943, born blind in the mountains of western North Carolina into an Appalachian family by the name of Millsaps. It was the birth of a singer, musician, and performer who would grow to have few peers.

He knows himself as those things, and may have known it on that day — born to chase the song.

"Yeah, I've always known that I was a singer," Milsap said recently, from his home. "I used to sing in church at the Meadow Branch Primitive Baptist Church. I sang there. And, I found out which songs got them to scream and roll in the aisle. I played 'Angel Band.' They would just go crazy. So, I knew I was — God gave me the gift of having a good voice.

"It's in Graham County, in Robbinsville, where I was born. Boy, I liked a lot of bluegrass back then. Music, man. [It is in the ground over there.] I still go over — I went over there a couple months back. I was given a gift by God to sing, so I'm going to keep singing until he calls me home."

For the record, Milsap is among the most successful, and most recognized country performers of our time.

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He defies everything, as **he moves knowingly and effortlessly through** R&B, country, country-pop, rock, funk, pop, gospel, and classical music.

He has earned six Grammys for Best Male Country Performance, four CMA awards, and earned thirty-five No. 1 Billboard hits. He joined the Grand Ole Opry in 1976 on the strength of songs like "Pure Love" and "Daydreams About Night Things," and "(I'm a) Stand by My Woman Man." He began to experience crossover pop success with "It Was Almost Like a Song" in 1977, a trend that continued through the 1980s.

Within the heart of the 1970s, Milsap was the CMA's Male Vocalist of the Year in 1974, 1976, and 1977, the same year he was named its Entertainer of the Year. He was elected to the Country Music Hall of Fame in 2014.

But, even that recognition doesn't do him justice. He is made of music. It's in his way of speaking, his way of moving — his way of living. And, in spite of his thriving in an era of mostly forgettable country-pop, Milsap's voice and mastery on keyboards and piano cuts through. He defies everything, as he moves knowingly and effortlessly through R&B, country, country-pop, rock, funk, pop, gospel, and classical music.

His life, though well-documented at 81, continues to inspire — and confirms the notion of self-determination and overcoming the odds. He was sent to live with his grandparents at age one. By age six, he had been exposed to gospel and hillbilly music, and was sent to the State School for the Blind in Raleigh, North Carolina. It was a difficult raising, but he managed to grow musically, learning a classical approach through the school, and finding inspiration in the different popular styles he heard on the radio.

An excellent student, he studied music on scholarship at Young Harris College in north Georgia, 100 miles from Atlanta, finishing in 1964. After passing on a chance to track for law school, he threw himself headfirst into the chase — the constant thread.

"I'm always looking for a song," Milsap said. "And, well, I loved R&B a lot."

He was already cutting his teeth with session work and gigs at Atlanta's Royal Peacock club, and working on a circuit that included Washington, D.C.'s Howard Theater, which featured soul luminaries Ray Charles and James Brown. Words of encouragement from Charles had bolstered the young performer's decision to follow the music.

Milsap had released a debut single, "Total Disaster" on Atlanta's Princess Records in 1963, but later found better traction with the fabled Scepter label in New York.

"I loved that music," he said. "I flew from Atlanta to New York to make a record. It was so good. We ate breakfast, and the next day we went over to Scepter at 254 West 54th Street. I met up with Florence Greenberg. She ran the label, and she asked, 'Do you want to be an R&B singer?' I said I did. She said 'We're going to try to help you with that.'"

That was 1965. He had modest success that year with the single "Never Had It So Good," an Ashford & Simpson tune.

"When I heard it on the radio, it just made my heart swell," Milsap said. "I wanted to do that. I knew what I wanted to be."

He moved to Memphis in 1968 and held forth at the nightclub T.J.'s, a hot space, and Chip Moman's American Studio. Moman gave him session work and he recorded some on the Chips label, and appeared on Elvis Presley's 1970 hit "Kentucky Rain," as well as "Don't Cry Daddy," playing piano and singing.

But, it was a trip to Los Angeles that changed the trajectory of Milsap's life.

"I was out in L.A. and met Joe Smith, who was head of Warner [Bros. Records] at the time," Milsap said. "And I said, 'Sir, I want to make an album for Warner Bros. He said, 'How much money do you think it'll cost us to do this album?' I told him we could do it for thirty grand. He said, 'Well, you got it. We could do that.'"

From there, he signed with the label, and recorded his self-titled debut, produced by kindred soul Dan Penn. The album was recorded in multiple locations, literally emphasizing his musical elasticity — American Studio and Ardent in Memphis, Muscle Shoals Sound Studios, Quadrafonic in Nashville, the Record Plant in Los Angeles, and at Wally Heider Studios in San Francisco.

"It was a great album," Milsap said.

It was also his only record for Warner. Significantly, he always had his eye on Nashville, and having been urged by Charley Pride

to consider, Milsap made the move to Tennessee in 1972.

"I came here, and all I kept hearing was 'Take Home a package of Tennessee Pride,'" he said, laughing, recalling the popular local commercial jingle.

He fell right in, and felt right at home.

"I sure did," he said. "And I knew Jack Johnson, who managed Charley Pride. He said, 'Come to my office tomorrow and we'll sign a contract.' I did, and then he said, 'We're going next Monday to Cowboy Jack Clement's studio and put together a tape I can take to Jerry Bradley at RCA.'

"We were getting ready to go to the studio, and [producer and publisher] Tom Collins said, 'Don't forget [Bobby Barker's] 'That Girl Who Waits on Tables.' I recorded it there with another song I liked a lot, 'I Hate You,' written by Dan Penn. We did all that over at Clement's studio.

"I remember Pig [Robbins] was there that day, and I loved what he played. I thought it was just perfect. So then Jack [Johnson] plays it for Jerry Bradley, and Bradley said, 'I know Ronnie Milsap. He plays over in Memphis. He does rock and roll. He's not a country singer.' Jack played them 'That Girl Who Waits on Tables,' and Bradley said, 'Well, that son-of-a-bitch can sing country. He can."

Thus began the mythic country-soul run of a singer chasing mercury. MIlsap would record forty-two Top Ten hits between 1976 and 1991, including Grammy winners "(There's) No Gettin' Over Me," "Lost in the Fifties Tonight (In the Still of the Night)," and "Make No Mistake, She's Mine," a duet with Kenny Rogers.

"I've always known when I've heard a [great] song," Milsap said. "I do, and I always have an uncanny memory to be able to hear a song and then play it. I can do that."

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"I've always known **when I've heard a [great] song**," Milsap said. "I do, and I always have an uncanny memory to be able to hear a song and then play it."



And, Tom Collins brought him more than one over the years. Two that Milsap recalls in particular — "Pure Love" and "It Was Almost Like a Song," songs that bear his unmistakable and ethereal fingerprint.

"He [Collins} said he'd met a guy one night, and had something for me to hear," Milsap said. "His name was Eddie Rabbitt. The song was 'Pure Love,' and I cut it on January 8 — Elvis's birthday — in 1974. So good … I look for inspiration and I always find it."

"Later, he played me this other song written by a new writer in town then named Archie Jordan. My wife and I were out on the road, listening to the tape he'd given me. " … Almost Like a Song." My wife thought it sounded awful, but I got holed up here in my living room and worked at the arrangement, and sang it to her. She said, 'What in the world is that?' I said, 'That's the guy you didn't want to hear anymore.

"She called Tom Collins over and I played it for him. He called Archie on the phone and told him he was about to have his first No. 1 record. And, it was. I knew it was going to be big. I cut that one over at Woodland [Studio]."

Milsap left his longtime home with RCA for Liberty Records and recorded a minor hit with the title cut "True Believer" in 1993, and made a short greatest-hits stop with Capitol Nashville in the late-1990s. He recorded a collection of standards with *Just for a Thrill* in 2004 on Image Entertainment, and managed modest success with *My Life* in a return to RCA in 2006, and with the gospel collection *Then Sings My Soul* on StarSong in 2009.

Following a Bigger Picture release of *Country Again* in 2011, *Summer Number Seventeen* on Sony/Legacy in 2014, and *Gospel Greats* on Black River Entertainment in 2016, Milsap garnered attention with *Duets* on Riser House/Sony in 2019, a record that featured old friends and new, including Willie Nelson, Dolly Parton, George Strait, Kacey Musgraves, Billy Gibbons, and others.

His 2021 release *A Better Word for Love* on Black River showcased a singer and player still in command, and today Milsap is intent on getting another record, drawn from the Great American Songbook, out into the world — one he's been recording in his studio the last two years. His "final" live Nashville concert took place in front of a sold-out Bridgestone Arena last October, a tribute that featured Ricky Skaggs, Ray Stevens, Charlie McCoy, Pam Tillis, Lorrie Morgan, Kelly Clarkson, Terri Clark, Little Big Town, the McCrary Sisters, and many others, and was a testament to his enduring soul power.

"That show was incredible," he said. " … I'm going to keep on keeping on. I can sing anything — and I'm still just looking for a song. I'm looking for a real special song. And, I'll find it."

"**I'm going to keep on keeping on.** I can sing anything — and I'm still just looking for a song. I'm looking for a real special song. And, I'll find it."



Ronnie Milsap
Live Audio Gear

Keyboard Setup 1990s

- YAMAHA C7 Conservatory MIDI Grand Piano 7' 5" — Regulated and hammers lightly lacquered by Ed Foote/Nashville
- Helpinstill Piano Pickup System by Ezra Charles Helpinstill — Six individual pickups submixed to stereo
- Two Shure SM-91 Microphones taped to the piano lid

The blend of the SM-91s and the Helpinstill pickup made for a formidable live acoustic piano sound through the '90s.

The MIDI from Milsap's C7 and his DX7 was sent to a number of synth modules piloted by his piano tuner and keyboard tech, Jeff Fawbush.

The rack included:

- Yamaha TX816 MIDI Module
- Yamaha TG77 Synthesizer
- Roland Dimension-D
- Soundcraft 200-B Rackmount Mixer which sent all the MIDI generated audio to a pair of
- Roland Stereo JC-120 Amplifiers (Piano & DX7 positions)

Yamaha DX-7 on various songs including "Any Day Now" and "Stranger in My House"

Yamaha endorsement products

- C7 Conservatory MIDI Grand Piano 7' 5"
- P-250 Digital Piano
- 2 - KX88 Controller Keyboards
- 2 - SY77 Synthesizers
- 2 - TX816 MIDI Modules
- 1 - KX1 Keytar Remote Keyboard

Digital Audio FOH Effect Units

- 2 - SPX1000
- 3 - SPX900
- 1 - Yamaha MEP-4 MIDI Event Processor —(1-Button MIDI recall of Presets for all FX

Drums — Yamaha Maple Custom 6-piece Kit (Black)

1995 - 1997 Ronnie Milsap Theatre in Myrtle Beach, South Carolina

PIANO - YAMAHA C6 Disklavier 6' 11" — Self-Playing Acoustic MIDI Grand

Ronnie Milsap Theatre Sound System:

Yamaha went to great lengths to outfit Ronnie's theater with the best that YAMAHA had to offer at the best possible price.

FOH CONSOLE: PM-3500 (MIDI module recalled presets for all effect units)

MONITOR CONSOLE: PM-4000

D2040 (Digital 4-Way Crossover & Speaker System Mgmt.)
C20A (Digital 3-Way Crossover & Speaker Mgmt.)

Marty MacKeever replaced keyboard tech Jeff Faawbush in November 2000 to Present.
Jeff Faawbush served from April 1986-2000

Up until 2007, Ronnie played a YAMAHA C7 Conservatory MIDI Grand Piano 7' 5"
Beginning with a George Strait tour in early 2007, Ronnie switched to the following piano setup

2018 to Present Live Audio Setup

Yamaha DGT7 Digital Baby Grand Piano

Barcus-Berry Planar Wave Piezo Transducer with Preamp for Acoustic Pianos and Harps We use this technology in conjunction with the Helpinstill Piano Pickups for all acoustic grands.

Additional Keyboard sounds are generated from Ronnie's DGT7 Piano using Mainstage VSTi hosting software and the VSTi Plugin Modartt Pianoteq and UVI FM Suite.

Ronnie's system is operated by his keyboard tech, Marty MacKeever, who handles all setup and patch changes.

IEM Monitoring System 2019 to present

- Westone ES60 Series Custom In-Ear Monitors
- SHURE PSM900 Personal IEM System
- BEHRINGER X32 Producer (Dedicated to generating Ronnie's stereo IEM Mix)
- BEHRINGER X-Touch Controller (Remote controls Ronnie's IEM mixer - operated by Marty MacKeever, keyboard tech who monitors Milsap's mix with a second IEM receiver making adjustments throughout the show, especially the stereo "Audience" mics which help Ronnie "see" his fans.


Earl Scruggs

Earl Scruggs
100th Birthday
Ryman Auditorium, Jan. 6, 2024

There is no doubt whatsoever that Earl Scruggs was one of the most innovative and influential musicians of all time. The impact of his career could never be overestimated, and on the occasion of his 100th birthday on Jan. 6, an appropriately massive celebration was held at the Ryman Auditorium, excellently organized by Jerry Douglas. From beginning to end, this one of a kind concert was an inspiring and joyful tribute to Scruggs, the longtime Local 257 member who changed the sound of American music forever. Journalist Tommy Goldsmith offered insightful commentary throughout the show. Scruggs' granddaughter Lindsay spoke eloquently about the family legacy, including the story of Earl and Louise meeting for the first time in the alley behind the Ryman, Louise's legacy as Earl's manager, and the family tradition that continues with her cousin, Earl's grandson, Chris Scruggs.

Abigail Washburn opened the show with a solo banjo medley of traditional tunes including "Nobody's Fault but Mine," that set the stage perfectly for the banjo-driven onslaught to come. Banjo and guitar firebrands Jim Mills and Bryan Sutton nailed "Black Mountain Rag" followed by the first of many all-star collaborations, with Del McCoury (guitar/vocals), Sam Bush and Ronnie McCoury (mandolins), Stuart Duncan on fiddle and bassist Alan Bartram joining Mills. Playing classic tunes like "Will You Be Lovin' Another Man" and "Little Maggie," the topnotch vocals and hot instrumental solos quickly put the crowd into a frenzy.

All night long, the mutual respect, interplay and humor between all these excellent players and singers was obvious, and the lineup kept morphing, with players coming and going song by song. Banjo greats Rob McCoury and Alison Brown joined in, as did fiddlers Jason Carter and Michael Cleveland. This segment of the show built to a peak with "Heavy Traffic Ahead," sung with vigor by Sam and Del. Influential banjo master Tony Trischka came out next with Todd Phillips on bass, joining Del McCoury for a red hot "Brown's Ferry Blues." They closed with "Roll on Buddy," with Jason Carter fiddling up a storm.

Next was a series of eight duets, pairing banjo masters Rob McCoury, Jim Mills, Béla Fleck, Alison Brown, Charlie Cushman, Gena Britt, JT Scruggs, and Tony Trischka in combination with superb instrumental partners including Jason Carter, Sam Bush, Justin Moses, Stuart Duncan, Johnny Warren, and Bronwyn Keith-Hynes. These performances shone a light on the roots and the variations that have evolved from Scruggs' innovative style.

The ultimate Flatt and Scruggs tribute band, the Earls of Leicester, featuring Jerry Douglas, Shawn Camp, Charlie Cushman, Johnny Warren, and Daniel Kimbro hit the stage, looking, sounding, and acting the part to the hilt. Their blazing set included, "Let the Church Roll On," "Don't Let your Deal Go Down", "Salty Dog," and appropriately, "100 Years from Now." It is obviously a labor of love and joy for this great ensemble to time travel and share the amazing musical legacy of Flatt and Scruggs, and their musicianship, attitude, and presentation was spot on.

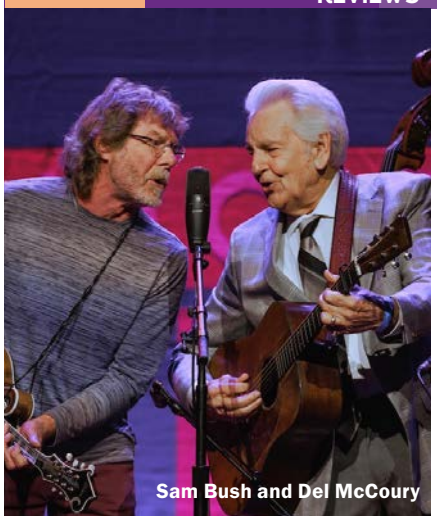
Following was none other than the great Béla Fleck with his Bluegrass Heart band, including multi-instrumentalist Justin Moses, Bryan Sutton, Michael Cleveland, Sierra Hull on mandolin, and Daniel Kimbro on bass for a fantastic set, with a finale of "Boulderdash" featuring Fleck, Trischka and Moses on triple banjos.

Next, Jeff Hanna and Jimmie Fadden from The Nitty Gritty Dirt Band came onstage to perform songs from the *Will the Circle Be Unbroken* album, a sweet reminder of the


Earls of Leicester



Grand Finale


Sam Bush and Del McCoury

iconic record that brought two worlds together for the first time, and in which Scruggs played a huge role. They were joined by Harry Stinson, Alison Brown, and Sam Bush, singing timeless songs including "You Are My Flower" and "You Ain't Going Nowhere." The power of the *Circle* album still resonates after all these years.

As the show passed the three-hour mark, the stage continued to expand with an ever larger group of players, ending with a finale of "Foggy Mountain Breakdown" and "The Beverly Hillbillies Theme" with 31 players, including 10 banjos, taking the marathon show down the home stretch.

The concert was an incredible deep dive into the intricacies of bluegrass music, which continues to evolve in ways that perhaps only Scruggs could have imagined. Even more special was that the show was at the historic Ryman Auditorium, the home of the first bluegrass performance by Bill Monroe after Earl Scruggs and Lester Flatt joined his band in 1945. Hats off to Jerry Douglas for organizing this massive tribute, which raised money for the Earl Scruggs Center in Shelby, North Carolina. What an amazing and unforgettable night of music.

— Dave Pomeroy


Pete Wernick, Béla Fleck, Alison Brown, Jim Mills, and Charlie Cushman

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Nicholas Gold
All of Me
Burton Avenue Music

This excellent album is one more great example of the Nashville musician community's ability to transcend stylistic borders, avoid clichés, and make music that is inspiring and uplifting. Hats off to everyone involved.

Cellist Nicholas Gold has already had an interesting and varied career, and *All of Me* is his latest project as a solo artist on Burton Avenue Music. This sweetly reflective album takes the listener on a journey through reinvented versions of popular songs from different eras, produced by longtime Local 257 member Jack Jezzro and pianist/arranger Phillip Keveren from Local 47. Gold's masterful cello playing covers a wide range of emotions throughout this excellent album.

The title track opens with a gentle piano figure by Keveren, setting up Gold's soulful cello, Jezzro's classical guitar, and Betsy Lamb's viola surrounded by strings ebbing and flowing beautifully. It all comes together to give this John Legend song a whole new dimension. Billie Eilish's "Everything I Needed" features a shimmering texture of pulsating strings supporting Gold's passionate interpretation of this pop hit. World music icon Astor Piazzolla's "Libertango" features Gold's intense performance backed by Jeff Taylor's emotive accordion, John Arrucci on percussion, as well as a string section including Annaliese Kowert (violin), Sari Reist (cello) and Joel Reist (bass), and Keveren's piano, which is also featured on "Million Reasons."

"Moon River" is given a beautifully slow and sparse treatment, featuring Jezzro's guitar and Keveren's piano rising and falling with Gold's emotional and virtuosic interpretation of this classic melody. The arrangement of Ed Sheeran's "The Joker and the Queen," featuring Gold and Lamb, is elegantly simple, and leads into a reinvention of Britney Spears' "Everytime," with pizzicato strings and Gold interpreting the melody in ways that give this pop hit a whole new perspective. "Sunrise, Sunset" is beautifully arranged and executed with Gold's cello soaring above and under the strings, Taylor's accordion and Keveren's piano.

Other highlights include an inventive arrangement of Taylor Swift's "Carolina," featuring David Davidson on violin. The jazz standard "Autumn Leaves," is given an elegantly slow treatment with Jezzro's guitar and intricate strings perfectly framing Gold's passionately languid phrasing. Lady Gaga's "Til it Happens to You" is an intensely emotional piece with cello leading the strings through the darkness to resolution. A second Piazolla composition, "Oblivion," is appropriately dark and moody. Gold explores the entire range of the cello with great fluidity, with Keveren's piano and the string section rising and falling behind him. The album closes with a surprising "I Feel Pretty" winding things up with a joyful vibe, with Keveren's dramatic piano intersecting with Gold's playful high energy take on an all-time classic.

This excellent album is one more great example of the Nashville musician community's ability to transcend stylistic borders, avoid clichés, and make music that is inspiring and uplifting. Hats off to everyone involved, and to Burton Avenue Music for keeping the artistic flame burning bright.

— Roy Montana

TNM

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BY MELINDA WHITLEY

"It is our collective belief in what we do, our continued collective choices that can inspire each other, and our communities, every day."

When I began writing this article, I found a previously saved paragraph, hastily typed and left for later on my computer. The words explored my feelings regarding my job in a challenging moment. The interesting thing now is how completely opposite my thoughts are today, in yet another challenging moment. One day I was ready to quit and walk away, and on another, I am ready to dig in and figure it out. I cannot help but wonder how I can have such completely opposite reactions to tough moments. The takeaway is that I can indeed have them both.

I had been considering the success of some orchestras to respond to hardship, and how my own organization had been one of only a handful in the nation that chose to shut down and furlough us from our professional lives for 18 months, during some of the most difficult times the world has experienced for one hundred years. It is top of mind for me now because we negotiated our last contract during those tough times. I was a part of that effort. We will begin a new round of contract negotiations next month and I can't help but look back, and think about the lasting effects of my previous experience.

Reconciliation is hard work. Whole countries fail at creating it. To move forward into new success, we have to acknowledge the past. Even without an apology, or an expression of remorse, the recognition of harm inflicted on another human being and the lasting damage to crucial professional relationships cannot be ignored if there is to be true healing and cooperation in building a future together. The acknowledgement of harm is solely for the benefit of the victim of that harm. It is not punishment of the offender.

A dear friend of mine passed away just before Christmas. In a meeting that week, I heard myself express something I often discussed with my friend, and I want to take this moment to ask all my colleagues, upstairs and downstairs, to consider it as we approach this important time on our collective calendar: There are moments we all face when we must make a decision to believe in something or not, to trust someone or not, to help each other and keep working together, or to give up and move on. It is a choice.

I believe the significance of any moment is in the recognition that we have choices. Many orchestras have faced, and will continue to face, the worst kind of moments, where choices are taken away from some by those in control of financial resources or negative narratives. Many may believe such moments are rare and easily identifiable. I suggest that many choices lead to such terrible moments and they are not always rare, nor always easy to identify. Sure, disasters and misfortune exist, but many of the big moments creep up on us, and save for dishonesty, they are often the result of our own comfort, lack of preparation, and distraction. With something so important to our core beliefs and values, such as the meaningful contribution of symphonic music in our community, we must take the time to be diligent and purposeful.

The stories we tell ourselves affect our mindset and actions every bit as much as the stories we hear from, or repeat to others. Just think of the battle against false facts in the media and the subsequent effects we see all over the world. It can be exhausting to constantly seek out whether information is accurate or helpful. At key moments, some decision makers have been known to promote negative narratives and the careless repetition of false facts. When necessary, strong musician leaders have reframed and refuted them diligently, one by one. Musicians from orchestras all across our nation have a long history of choosing to help each other when we find ourselves in distress. While my orchestra has not seen the ugliest of work stoppages in the industry for over 30 years, our bad experience three years ago is the only such experience many of us here have ever had. Regardless of the professionalism we show at work in front of an audience every week, the resulting scars are varied and deep.

In those moments three years ago, we all made choices and we all have reasons for making them. Trust was broken and we have been living with that brokenness ever since. After the last three years, I hope we learned something that will help us do better this time around. To thrive in our future together, we need to resolve the anger, suspicion, and resentment within our group. That is not a realistic expectation without taking the first step towards true reconciliation: the acknowledgment of harm to those who did nothing to deserve it, and who had no power to avoid it.

It takes a village to operate a healthy professional orchestra. One vision is not enough. One choice, on one day, is not enough to succeed long term. It is our collective belief in what we do, our continued collective choices that can inspire each other, and our communities, every day. We create something beautiful, rare, and special that brings people together. Regardless of your role in my organization, or our industry, I challenge you to keep making the choice to believe in what is possible. Choose wisely, care for each other, and keep working to create our mutual success in the future. TNM



BY AUSTIN BEALMEAR

Let's start with some history. I know there are Local 257 members still here who remember when Printer's Alley was really jumpin'. Girls and booze, jazz and blues, and tourists from everywhere. First jazz room was the legendary Carousel Club — at No. 220 where Bourbon Street Blues is now. The last was a valiantly serious attempt called Scats at No. 207, now Fleet Street Pub. When I got the drum gig with Boots Randolph, around 1980, his supper club at No. 209 was the Alley's jazz club. And it was a great room for music. The big downstairs show room had a proscenium stage and wraparound balcony seating, and an upstairs second bar and stage where an overflow crowd could be entertained while waiting for Boots' next show. The musicians even had their own stage entrance off 3rd Ave. Strictly class.



Fedora

Latest discoveries

So, here's the news. Jazz is back at Boots'. While it's not quite the same — the downstairs has been a rock club for a while — the upstairs is now the Fedora Lounge. You enter in between levels to a small bar with a long balcony that overlooks a spacious new main bar with a speakeasy vibe from brick walls, vintage photos and posters, craft cocktails and a small stage for the jazz. The two-story space is intimate, and no matter where you go you never feel like you've left the party. The grand opening was in December and they haven't started booking bands yet, but stay tuned. And when you go, say hello to Bev and Nick; they're really dedicated to getting it right. For info go to thefedoraloungetn.com

One of the most pleasant areas of East Nashville is a corner of Lockeland Springs called Little Hollywood. This area north and west of Shelby Park has managed to preserve its charm by keeping many of its colorful 1920s Mission style bungalows among the recent trendy shops and eateries. And in 2017 a resident added a wooden pavilion in her backyard that looks like a corner of your favorite neighborhood bar somehow transported itself to a hillside overlooking the park. And she named it "The Little Hollywood Bowl." Music appears to be largely Americana with a good dose of blues and some jazz. No schedule posted for the summer yet. Check out facebook.com/thelittlehollywoodbowl.



The Little Hollywood Bowl

Hidden in one corner of an old Madison shopping center — it used to be a K-Mart, I think — across from two cemeteries, is a major music venue cleverly disguised as a '50s bowling alley, Eastside Bowl. Experience 16 lanes of bowling, diner-style dining, a massive bar, and three state-of-the-art music rooms, all at the same time. For jazz and blues check the schedule in the Low Volume Lounge that overlooks the whole bar and the bowling. Music three or four days a week. Check out eastsidebowl.com and sign up for their mailing list.

Notable gigs

This year is the 100th anniversary of the legendary Duke Ellington Orchestra. Since the Duke's passing in 1977, the orchestra has continued to tour under the direction of one of the members of the Ellington family. The current edition of the band swings the Schermerhorn March 1. Jazzy sounds at City Winery include trumpeter Maurice "Mobetta" Brown March 10, international guitarists Pierre Bensusan March 29 and Jonathan Butler May 12.



Duke Ellington Orchestra

School events



Illinois Jacquet

It's time for the annual Illinois Jacquet Jazz Festival at Middle Tennessee State's Wright School of Music in Murfreesboro. The all-day event takes place Saturday, March 23, and will include performances and clinics by visiting artists and groups, a workshop featuring MTSU faculty and a 5:15 p.m. concert by veteran pianist Tamir Hendelman with the MTSU Jazz Ensemble I. Info is at mtsu.edu/music/jazzfest.php. A fun way to teach your kids about classic jazz is the Saturday morning JAZZ AM series at the Nashville Jazz Workshop. Learn about Nina Simone March 2, Dizzy Gillespie April 6, and Billie Holiday May 4, all at 10 a.m. Find out more at nashvillejazz.org

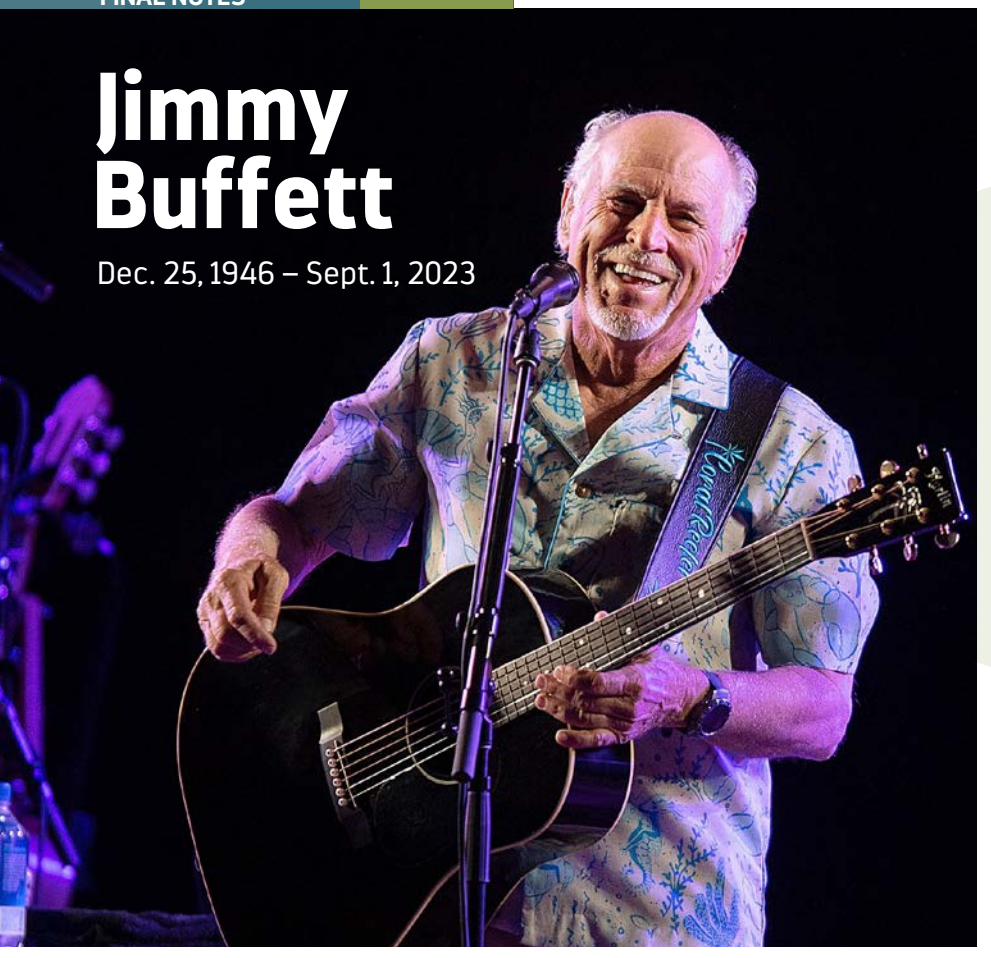
No doubt many of you remember Pat Patrick, the king of the party bandleaders, who passed away in 2015. But you may not know about The Pat Patrick Music Fund at Montgomery Bell Academy established in 2016 to honor his memory and love for jazz music. The mission of the Fund is to celebrate the music that he played and enjoyed for more than 50 years. The fund allows MBA to send a group of students to either New Orleans or to Memphis and Clarksdale each spring to learn about the foundations of jazz, and to invite artists in residence to campus to work with its students. MBA hosts the annual Pat Patrick Spring Jazz Concert, where it recognizes students who were selected for the jazz trips and features the artist in residence performing. For info on this season's activity go to montgomerybell.edu

See you in the Alley...

TNM

Jimmy Buffett

Dec. 25, 1946 – Sept. 1, 2023



"He saw life as a gift to enjoy and his calling was to spread that joy. I've never seen anybody do it better." — Mac McAnally

Singer, songwriter, and guitarist Jimmy Buffett, 76, died Sept. 1, 2023. The iconic artist attracted a massive following drawn to his signature creation of "tropical rock," a subgenre comprised of Caribbean, folk rock, and country influences. The music, as well as Buffett's unique and uplifting lyrics, created a celebration of his positive philosophy of life, and made him an unforgettable part of pop music history. His legendary career began in Nashville. Buffett was a 43-year life member of Local 257 who joined March 31, 1970.

He was born Dec. 25, 1946, in Pascagoula, Mississippi, to Mary Lorraine Peets and James Delaney Buffett, Jr., and spent some of his childhood in Mobile and Fair Hope, Alabama. Buffett's love of the ocean came naturally; his grandfather was a steamship captain and his father had been a sailor prior to working as a marine engineer for the United States Army Corps of Engineers. His first instrument was a trombone, which he played at St. Ignatius School. Buffett graduated in 1964 from the McGill Institute, a private Catholic high school in Mobile. At Auburn University a fellow Sigma Pi taught him how to play guitar – to attract girls, according to Buffett. After flunking out of Auburn, he played in a Jefferson Airplane-type rock band called Upstairs Alliance, transferring first to Pearl River Community College and then the University of Southern Mississippi, where he obtained a degree in history in 1969.

After graduation he briefly lived in New Orleans, where he busked for tourists and played some club gigs, but by 1970 he had moved to Nashville, which proved to be an inspired decision. His initial job in the business was working as a journalist for *Billboard*. In an interesting twist of fate, he was the first to break the story when another pair of musical pioneers, Flatt and Scruggs, went public with their decision to dissolve the band.

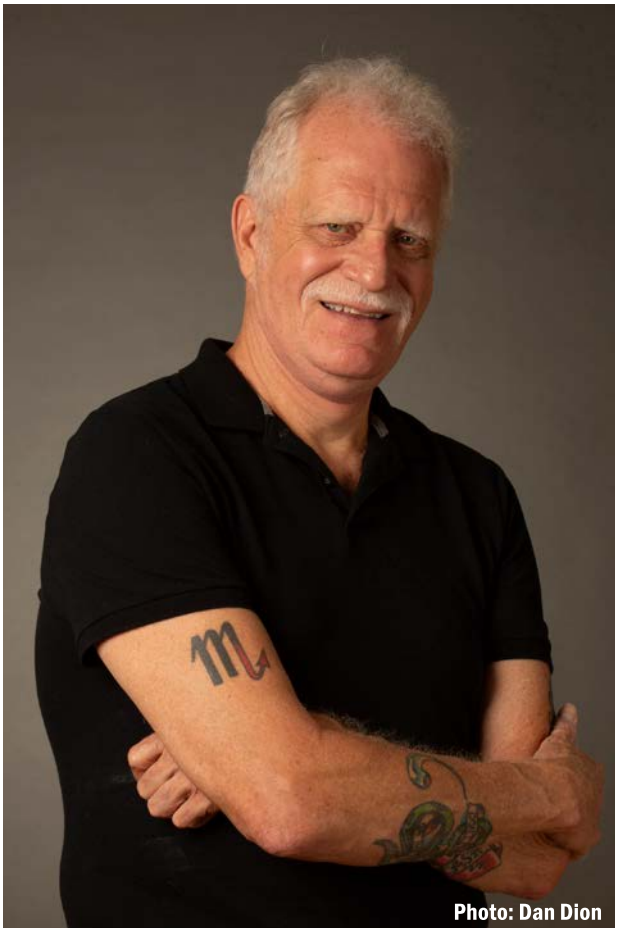
Before the year was out Buffett had signed his first contract with Barnaby Records, and released *Down to Earth* which sold a few hundred copies. The two-album deal concluded with his second record, *High Cumberland Jubilee*, recorded in 1971 in Berry Hill but not released until 1976. He performed at Exit/In as an opening act in 1971, but difficulties in his personal life and with his management encouraged him to make a move to Coconut Grove, in Miami, Florida, where he had been invited to stay with Jerry Jeff Walker. The two traveled to Key West to busk in 1972, and Buffett's social and musical career both began to take off. He met a host of local writers, was hired to play for drinks at a local hotel bar, met his second wife, and got a day job on a yacht. Most importantly, he signed a new record contract with ABC/Dunhill in 1973. After the death of Jim Croce, the label increased promotion of Buffett's career.

He returned to Nashville to record his second release, *A White Sports Coat and a Pink Crustacean* at Tompall Glaser's studio on Music Row. The album, which included the hit singles "Why Don't We Get Drunk" and "Grapefruit–Juicy Fruit," was released in June 1973, and Buffett used the proceeds to buy a boat. His next album was released early in 1974. *Livin' & Dying in ¾ Time* contained "Come Monday," his next hit single. *A1A* was released in December of 1974, and included "A Pirate Looks at Forty."

In 1975 Buffett formed the Coral Reefer Band, and the group opened for the Eagles that year. The Don Gant produced *Havana Daydreamin'* was released in 1976, and in 1977 breakthrough album *Changes in Lattitudes, Changes in Attitudes*, which contained the title track hit single as well as the perennially popular "Margaritaville." Buffett later said most of the song took him six minutes to write. He moved to St. Barts, in the Caribbean, in 1978, and in March released *Son of a Son of a Sailor*, which contained "Cheeseburger in Paradise." Travelers to a wide swath of the Caribbean will note that many islands claim to be the location that inspired this song.

In 1985 Buffet released a popular compilation album called *Songs You Know By Heart*, which became his best-selling album, with over seven million in sales by 2005.

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Photo: Dan Dion

DAVID ROE RORICK

Nov. 5, 1951 – Sept. 15, 2023

Consummate bassist, vocalist, songwriter, and five-time Grammy winner David Roe Rorick, 71, died Sept. 15, 2023. Best known as Dave Roe, he was Johnny Cash's last bassist from 1992 – 2002, and the last surviving member of the Tennessee Three, Cash's band. Roe was also a seasoned session player, and recognized throughout the music community as a versatile and generous musician with the ability to find exactly what was needed in virtually any genre or musical setting — live or in the studio. He was a life member of the Nashville Musicians Association who joined Local 257 March 23, 1981.

Roe was born Nov. 5, 1951, to the late Gene and Anita Drake Rorick, and grew up on the west side of Oahu in Hawaii. He first played drums, but because drummers were plentiful, he switched to bass in high school. "I took an old Silvertone guitar and destroyed it by turning it into a bass. It lasted about three months," Roe said. He then obtained a Fender Jazz bass, and began mastering all the varied styles required to play for tourists in Maui, including disco, funk, pop, and jazz standards. He also played and sang in original rock and fusion bands, as well as cover bands, for over 10 years. In 1980, Roe made the move to the mainland to advance his music career. After some time in Seattle, he decided to move to Nashville. "My mom was a country music fan, and I had enough of a love of country that I thought I could survive in Nashville."

"Dave was the first upright slap bass specialist I ever had the pleasure of knowing. He immediately took me under his wing and gave me advice I still take to this day." — Chris Scruggs

Roe's instincts were right on, and his move to Music City struck gold nearly immediately. Far beyond mere survival, he thrived. He spoke about his well-timed arrival in a 2021 interview. "I'm the luckiest guy in the world. I went to a jam session about five or six days in, and some of the top players in town were there. They invited me to sit in. I'm not saying I was an innovator, but I was one of the first in town doing electric slap bass, and funk bass. I took a little solo, and met some of the guys," Roe said.

One of the musicians at the gig was steel guitarist Paul Franklin. Franklin called legendary guitarist Jerry Reed, who was putting together a band at the time, and the next morning Roe got a call from Reed who offered him the gig. "It got me into the upper echelon of players. You play with Jerry Reed, everyone gets the message you can play." When Roe left Reed's band, the artist connected him with Chet Atkins. Work was light with Atkins, so Roe moved on to join the Mel Tillis band. After Tillis, he toured with Charlie Louvin, Dottie West, Vern Gosdin, Vince Gill, and ultimately with Cash, who had decided to bring an upright slap bass player into his band.

"I had never played upright bass in my life," Roe said. But a friend extolled his virtuosity in the slap style, and Roe got the gig. After he got through the first gig, Cash had a meeting with Roe. "You don't really do this, do you?" Roe remembered. Roe confessed that he didn't, but Cash said he liked him, and gave him a six-month trial. Roe woodshedded his way into mastery of the instrument and style, and would go on to play with Cash for a decade. Marty Party 1995 – Johnny Cash & The Tennessee Three (Youtube.com/watch?v=NY41znVBfYU&t=2s)

He credits his success in a large part to his time with Cash. "A lot of people don't even know now I play electric bass. I can assure you that if that hadn't happened, I wouldn't be in the business. And, he was the finest human being I ever met. He never raised his voice to anyone. I learned that you can make it in this business, and you don't have to be a jerk to do it."

After his time with Cash, Roe toured with Dwight Yoakum for five years. "My career has sort of been almost perfectly divided in half," Roe has said. "The first 10-15 years I was here I was predominantly a touring musician. And then as I got off the road and eased into sessions I really kind of stopped touring until I hooked up with Dan Auerbach," (from the Black Keys). Roe played in Auerbach's recording band as well as on the road, and worked sessions for records Auerbach produced on his label.

A small sampling of the expansive list of artists with whom Roe has toured and/or recorded with include Yoakum, Cash, Taj Mahal, Brian Setzer, John Mellencamp, The Pretenders, CeeLo Green, Yola, Richard

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Lloyd, Bahamas, Sturgill Simpson, Kurt Vile, Ray LaMontagne, Loretta Lynn, Chet Atkins, Carrie Underwood, Joe Ely, Malcolm Holcombe, David Olney, John Anderson, Gretchen Peters, and Don Schlitz.

Roe didn't just play big venues on the road, and in the studio. For four decades, he performed weekly at clubs playing electric bass guitar, upright slap bass, or both, with local bands all over Nashville. He often led his own bands singing his original songs. Roe's most recent band was The SloBeats, with guitarist Kenny Vaughan and drummer Pete Abbott. Vaughan talked about his long friendship with Roe.

"I met Dave Roe back in the 1990s. We bonded over The Ramones, Weather Report, Mott The Hoople, Miles Davis, Frank Zappa, Alice In Chains, Nirvana, Lee Dorsey, Television, Tower Of Power, Jimi Hendrix, King Crimson, Jerry Reed, Chick Corea, and The Mahavishnu Orchestra. We talked on the phone almost every day like a couple of old ladies and played hundreds of sessions together. We wrote at least 50 songs and played many shows. I miss him. What a guy!"

Multi-instrumentalist Chris Scruggs remembered how much Roe meant to him.

"Dave was the first upright slap bass specialist I ever had the pleasure of knowing. He immediately took me under his wing and gave me advice I still take to this day. There was a moment in the '90s when Dave was the only working pro playing rockabilly slap bass.



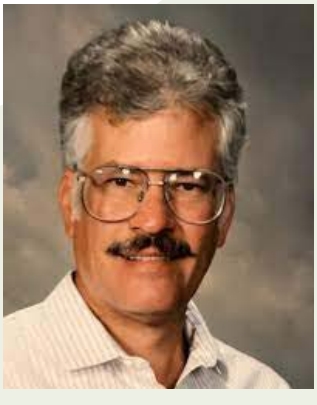
Photo: Dan Dion

(I-r) W.S. Holland, Roe, Cash and Bob Wooton

He would sometimes jokingly complain that eventually "everyone" was playing that style. I'm afraid he only had himself to blame! I've never seen a player be as generous and helpful with beginners as Dave Roe was. There are a lot of slap bassists in this town now, and they're all Dave's children. I've still never heard anyone else sound quite like him. I'll miss him greatly," Scruggs said.

In addition to his parents, Roe was preceded in death by his sister, Terri Murray. Survivors include his wife, Leslie Barr; one son, Jerry Roe; one brother John Govoruhk, nieces Heather Cantrell and Brittani Michelle, and special relatives the Helmke's. A celebration of life was held Sept. 24, provided by his friends at the Johnny Cash Museum. Memorial donations are suggested to AFM Local 257, to be used for various funds that provide financial assistance to working musicians.

"I met Dave Roe back in the 1990s. We bonded over The Ramones, Weather Report, and Miles Davis. We talked on the phone almost every day like a couple of old ladies and played hundreds of sessions together. We wrote at least 50 songs and played many shows. I miss him. What a guy!"
— Kenny Vaughan



CREIGHTON HERBERT MILLER

Dec. 20, 1950 – June 15, 2023

Creighton Herbert Miller, 72, died June 15, 2023. He was a band director, music teacher, trombonist, and arranger who joined Local 257 Jan. 3, 1990.

He was born Dec. 20, 1950, in Philadelphia, Pennsylvania, to the late Herbert and Carolyn Miller, and grew up in Greenville, South Carolina, and Wilmington, Delaware. Miller received a bachelor's degree in music education from the University of Delaware. He worked at Beech High School in Hendersonville, Tennessee, as a music teacher and band director, and retired in 2018. In online postings, students remembered him for his passion for music and his dedication to teaching. Miller also performed as part of the General Jackson Showboat band, the Lynn Beal Big Band, and other groups.

Family members said Miller enjoyed old westerns and comedies, and was particularly drawn to the cowboy life — a dream he realized by taking part in a cattle drive from Texas to Oklahoma.

Miller was preceded in death by his wife Carolyn Swearingen. Survivors include one brother, Randall Miller; two sisters, Ruth Driscoll and Susan Heffner; seven nieces and nephews; his wife's three sons, David, Harold and Dan; and her six grandchildren.

A celebration of life was held July 6 at Beech High School, and a graveside service was conducted July 7 in the Klingman-Cline Long Point Cemetery in Neoga, Illinois.

In online postings, students remembered him for his passion for music and his dedication to teaching.

JERRY BRADLEY

Jan. 30, 1940 – July 17, 2023

Jerry Bradley, legendary and innovative record label head, publishing executive, and son of Music Row founder Owen Bradley, died July 17, 2023. He was 83. Bradley was also a guitarist, and a 56-year life member who joined Local 257 July 14, 1967.

The native Nashvillian was born Jan. 30, 1940. He attended Montgomery Bell Academy, Hillsboro High School, and Peabody College, and spent two years in the U.S. Army. As a young man Bradley enjoyed racing sports cars, but became part of the family business in 1963, when he started Forrest Hills Music with his uncle, studio A-Team guitarist Harold Bradley. Before long he was working at his father's Bradley Barn studio as an engineer and fledgling producer. He worked with a variety of artists that included Loretta Lynn, Dinah Shore, and Mickey Newbury, as well as The Who. By 1970 Bradley was ready to go out on his own, and asked Chet Atkins for a job at RCA. After three years as a staff producer at the label, he succeeded Atkins as Nashville vice president of operations, a position he would hold for a decade.

At RCA Bradley was instrumental in reframing country music and broadening the genre's appeal to a younger audience. He was noted for his involvement in the design of *Wanted: The Outlaws,* a breakthrough 1976 album that featured Willie Nelson, Waylon Jennings, Jessi Colter, and Tompall Glaser, and included liner notes by *Rolling Stone* editor Chet Flippo. It became the first country album to be platinum certified. RCA was named Label of the Year 10 years in a row by *Billboard* during his tenure; his blockbuster roster included Alabama, Ronnie Milsap, Steve Wariner, Earl Thomas Conley and Gary Stewart. He also produced a succession of No. 1 singles and albums for RCA artist Charley Pride, including his hit album *Charley Pride Sings Heart Songs*, as well as hits on Dave and Sugar, Dottie West and Jimmy Dean.



Jerry and Connie Bradley

Bradley became vice president of Opryland USA and general manager of the Opryland Music Group in 1983. The Acuff-Rose catalog was part of the publishing company's holdings, and Bradley added more staff and more songwriters, including Dean Dillon and Kenny Chesney. "Jerry Bradley signed me to Acuff Rose when I was a kid. He had a profound and unmeasurable impact on my life," Chesney said. "But not just in my life…he helped change the lives of so many people that had a song in their heart. Jerry's impact on our creative community will be felt for years."

In 1990 Opryland Music Group won "Song of the Year" from ASCAP and BMI. Acuff/Rose/Milene Music was sold to Sony/ATV Music in 2003 for a higher multiple than any other public company other than that of The Beatles.

Bradley served as president of CMA 1974-75, was a charter alum of Leadership Music, and worked on the Fan Fair committee from 1970 to 2000 — most of those years as chairman or co-chairman.

At RCA Bradley was instrumental in reframing country music and broadening the genre's appeal to a younger audience.

In 2019 he was inducted into the Country Music Hall of Fame.

Bradley's wife of 42 years, Connie Bradley, died in 2021; she served as the head of ASCAP Nashville for more than three decades.

In addition to his wife Connie, Bradley was preceded in death by his parents, Owen and Katherine Bradley; three uncles, Harold, Charlie, and Bobby Bradley; one aunt, Ruby Strange; and the mother of his two children, Gwynn Hastings Kellam.

Survivors include one sister, Patsy Bradley; one daughter, Leigh Jankiv; one son, Clay Bradley; five grandchildren; and five great-grandchildren.

A celebration of life was held at Cedar Creek Yacht Club in Mr. Juliet Sept. 10. Memorials may be made to Music Health Alliance.

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ROBERT C. FELDMAN

June 14, 1940 – Aug. 23, 2023



Songwriter, producer, and percussionist Robert C. Feldman, 83, died Aug. 23, 2023. He was a life member of the AFM who joined Local 257 Oct. 5, 1999, after prior membership in Local 47.

Feldman was born in Brooklyn, New York, on June 14, 1940. Before his career in the music business, he briefly studied to become a cantor. He graduated from Abraham Lincoln High School and was a member of the All-City Choir alongside Neil Diamond and Barbra Streisand. He and his neighbor Jerry Goldstein worked as dancers on Alan Freed's WNEW show *The Big Beat*, and in 1959 the pair composed a theme song for the show. The two met fellow writer Richard Gottehrer in 1962 and the trio wrote several hits together, including "My Boyfriend's Back," first recorded by The Angels. In 1964 they formed The Strangeloves, and had hits with "I Want Candy," "Cara-Lin," and "Night Time." Feldman also cowrote "Sorrow," first recorded by The McCoys, and later a hit for both The Merseys and David Bowie, and "Gonna Make It Alone," recorded by Dion and by Ronnie Dio and the Prophets. The trio also produced the McCoys hit "Hang On Sloopy."

In 1966 Feldman and Goldstein moved to California, where they recorded as Rome & Paris. Feldman later produced The Belmonts, Link Wray, and others. In the '90s he moved to Nashville, and in 2002 cowrote "And Then," for Dusty Drake. He published a book of verse, lyrics and memoirs in 2012 entitled *Simply Put!: Thoughts and Feelings From the Heart.*

"The memories of the times we shared; the songs we wrote and the adventures that filled our lives remain. Sooner or later we'll all pass, but the music will live on. Rest in peace, Bob. We'll meet again," — Richard Gottehrer

Gottehrer remembered his cowriter and friend in a statement released after Feldman's passing.

"We were young and inexperienced but learned how to produce by making demos of our songs; this led each of us to ongoing active careers in music after we went our separate ways. We remained friends and to this day 60 years later are still partners in those same companies we started back then. The memories of the times we shared; the songs we wrote and the adventures that filled our lives remain. Sooner or later we'll all pass, but the music will live on. Rest in peace, Bob. We'll meet again," Gottehrer said.

Survivors include two daughters, Kyle and Mahr.

CURTIS JAY HINER

July 14, 1964 – Aug. 17, 2023



Multi-instrumentalist Curtis Jay Hiner, 59, died Aug. 17, 2023. He was a 30-year member of the Nashville Musicians Association who joined the local Jan. 20, 1993.

He was born July 14, 1964, in Atlanta, Georgia, to the late Jewell and Bettie Jean Gordon Hiner. He was a musician for over 45 years — and music was his greatest love, according to friends and family. He was also an assistant manager for 14 years at Dollar General.

Hiner was preceded in death by one half brother, Danny Hiner; and one sister, Renee Pierce.

Survivors include one stepdaughter, Brittany Pulley; two daughters, Taylor Hiner and Katy Gonzalez; three grandchildren, Lynlie Pulley, Kalia Pulley, and Barrett Hier; and the mother of his children, Terri Davis.

No services were held, at Hiner's wish. Memorial contributions may be made to MusiCares, 1904 Wedgewood Ave., Nashville, TN, 37212

VERNON OXFORD

June 8, 1941 – Aug. 18, 2023



Singer and guitarist Vernon Oxford, 82, died Aug. 18, 2023 in Nashville. He was a 58-year life member of the Nashville Musicians Association who joined Local 257 Sept. 13, 1965.

He was born in Rodgers, Arkansas, June 8, 1941, and grew up in Wichita, Kansas. His father was a professional fiddle player, and Oxford learned to play fiddle as well as guitar. He performed in the Kansas area before relocating to Nashville in 1964. A fortuitous meeting with Harlan Howard resulted in a contract with RCA, and with the songwriter's help, he released his first record, "Woman Let Me Sing You a Song." The record didn't take off, and Oxford was later released from the label. But in the mid '70s he was discovered in the United Kingdom, and RCA released a compilation of his hits and re-signed him to tour throughout Europe.

The overseas recognition sparked new interest in the U.S., and his "Shadows of My Mind," "Redneck National Anthem" and "A Good Old Fashioned Saturday Night Honky Tonk Barroom Brawl" all charted for him. He collaborated with Jim Ed Brown on a comical duet called "Mowing the Lawn," and then moved into the gospel genre in the '80s.

In addition to his music career, Oxford appeared as an actor in *Coalminer's Daughter* with Sissy Spacek and *The Thing Called Love* with River Phoenix.

Survivors include his wife, Loretta; two sons, Michael and David; two grandsons, and one great-grandson.



ELVIN BUNK THOMAS

Sept. 24, 1931 – Sept. 6, 2023

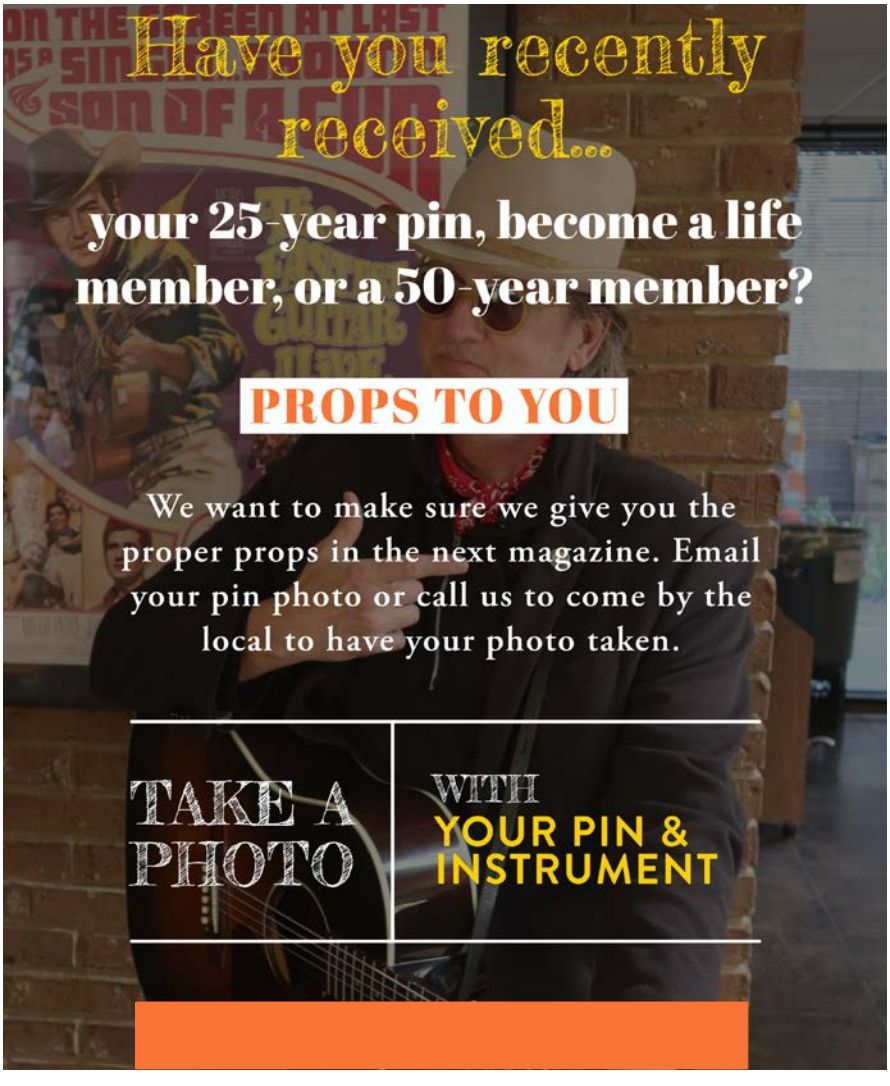
Guitarist Elvin Bunk Thomas, 91, died Sept. 6, 2023. He was a 50-year life member of the Nashville Musicians Association who joined Local 257 March 20, 1973.

He was born Sept. 24, 1931, to Jerm and Lucy Thomas in Smith County, Tennessee. He found work as a young man singing and playing guitar on "The Carl Tipton Show" which aired on WTVF in Nashville. After three years in the service during the Korean War, he returned to the show, and went on to perform there for 25 years. In addition to his music career, Thomas was a brick layer.

Family and friends said he enjoyed hunting, fishing, and watching football, especially the Tennessee Titans or Dallas Cowboys.

Thomas was preceded in death by his parents; four sisters, Wilma Deen Dixon, Windalyn Craighead, Shelby Angel, and Laura St. Laurent; and three brothers, Melvin, David, and Fred Thomas. Survivors include his wife of 55 years, Patricia Ann Thomas; one daughter, Melissa Newman; two grandchildren; and four great-grandchildren.

A graveside service with military honors was held Sept. 12 at Sumner Memorial Gardens in Gallatin, Tennessee.



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KEITH URBAN
TAYLOR SWIFT
CHRIS STAPLETON
LARRY CARLTON
ALISON KRAUSS
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Mac McAnally and Jimmy Buffett

JIMMY BUFFETT (CONTINUED)

Buffett recorded a duet with Frank Sinatra of "Mack the Knife" on the crooner's final album, released in 1994. His 1996 single "Jamaica Mistaica" was based on a bizarre incident in which Buffett's private airplane was shot at by Jamaican police, who thought it carried marijuana. The plane, which was carrying U2's Bono, his wife, and children, as well as Buffett's producer, sustained minimal damage. Buffett later received an apology from the Jamaican police.

In 1998 Buffett reduced his touring schedule to three nights weekly, but his concerts would continue regularly until a few months before his passing.

In 2003 Alan Jackson and Buffett released "It's Five O'Clock Somewhere," written by Jim "Moose" Brown and Don Rollins. The tune became a megahit which stayed atop the country charts for a record eight weeks, and went on to win the CMA Vocal Event of the Year award that year. Buffett launched his own channel, Radio Margaritaville, on Sirius Radio in 2005. His 2006 album *Take the Weather with You* went to No. 1 on the country charts. He continued to release albums including 2020's *Songs You Don't Know By Heart*, which contained rerecorded deeper tracks.

Buffett's final full concert with the Coral Reefer Band took place in San Diego in May 2023. His last album, *Equal Strain on all Parts,* was released posthumously in November 2023.

In addition to his enormous success as an artist, Buffett was a savvy entrepreneur with a massive number of business entities. He started his own record label in 1999. He was a part-owner of two Minor League Baseball teams. In 2017 he announced upcoming retirement villages in Florida and South Carolina. He licensed hotels, casinos, cruise experiences, restaurants and bars, packaged foods, beverages, spirits, outdoor furniture, home goods, appliances, and apparel and accessories. His licensed products even included a strain of cannabis called Coral Reefer launched in 2019.

But Buffett was not merely a successful businessman in addition to his formidable music career; he also worked diligently in support of several environmental causes, particularly in the tropics. He was a staunch Democrat as well, who played events for presidents and many Democratic candidates. He also performed for the troops, for hurricane victims, and to raise money for needy children throughout the world. And his interests were far-ranging, beyond music; he was an avid pilot who owned a variety of planes, and a devoted New Orleans Saints fan. In a unique tribute, a species of crustacean discovered in 2023, Gnathia jimmybuffetti, was named after him. Throughout his life he held to his creed of positivism and hope, even in daunting circumstances.

Buffett was diagnosed with a rare skin cancer which he fought privately for four years, before his failing health necessitated concert cancellations beginning in May of 2023.

Buffett's last performance was July 3, in Portsmouth, Rhode Island, during a surprise appearance at a concert by his bandmate and close friend Mac McAnally. After the artist's passing in September, McAnally spoke about their long relationship.

"The closest thing I ever had to a big brother left this world on Sept. 1. I've been comforted by so many beautiful tributes and am grateful for them. It is my intent to offer comfort and tribute in words and music for the rest of my life. "What an honor it is and has been to ride shotgun with a one-man fountain of positive energy that saw fit to take me under his wing forty some odd years ago. And to the folks who only knew him from the stage or through the speakers, I can tell you he was the same fellow in person that you saw and heard. Trying to help everyone he crossed paths with have the best day possible. Rich folks, poor folks, strangers and friends. Blue and white collars, all religions and political camps. He saw life as a gift to enjoy and his calling was to spread that joy. I've never seen anybody do it better," McAnally said.

McAnally and other members of the Coral Reefer band performed Oct. 17 at a fundraiser for the Local 257 Funeral Benefit Fund, an event that paid tribute to members who passed in 2023. "We very much appreciate Mac and members of the band performing at our fundraiser, so soon after we lost Jimmy Buffett," said AFM President Dave Pomeroy. "Thank you for your service to the local."

Survivors include his wife of 46 years, Jane (Slagsvol) Buffett; two daughters, Savannah Jane and Sarah Delaney; one son, Cameron Marley; one grandson; two sisters, Laurie Buffett McGuane and Lucy Buffett; many wonderful cousins, nieces and nephews; and a devoted pack of dogs. The family requests that donations be made to Buffett's foundation Singing for Change, Brigham and Women's Hospital, Dana-Farber Cancer Institute, or MD Anderson Cancer Center. TNM

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

Name	Born	Joined	Died	Life Member
Gary L Burnette	10/05/1953	12/01/1980	11/23/2023	Y
Anne Wall Christeson	07/12/1949	08/25/1986	10/08/2023	Y
Ronald P Elliott	04/12/1936	02/14/1968	12/19/2023	Y
Patricia Lee Gunter	10/27/1952	06/06/1979	11/06/2023	Y
Russell Hicks	03/13/1942	01/21/1967	12/11/2023	Y
Ronny Hughes	09/17/1950	03/11/1969	11/22/2023	Y
Mervin Shiner	02/20/1921	11/24/1965	10/23/2023	Y
Charles Wilburn Trent	02/17/1938	03/11/1960	10/09/2023	Y

NEW MEMBERS
Tianpei Ai
Josiah J Allen
Tanya Jean Allen
Taylor Alexander Allum
Ewan James Barker
Logan Reid Barrett
Scotty York Bottorff
Chandler Seth Currier
Jerome Degey
Lester Estelle
Meagan Julia Farrell
Zachary Scott Goforth
Robert H. Green
Luis Guillermo Guzman
Jason D Halbert
Gwen B Holt
Damon Paul Hope
Samuel George Hunt
Jonathon Jircitano
Jeremy Kent
Daniel Knobler
Jose Ramon Lopez
Trevor Keith McIntosh
Jannelle Elizabeth Means
Michael Morton
David M Northrup
Joshua A Norton
Ashley Dean Odom
Peter J Otto
Andy Peake
Gareth John Pearson
Derek Pell
Michael C Rice
Frank Romano
George Russell, III
Jonathan William Salcedo Bader
Heather Lynne Thomas
Ryan Alexander Thomas
Matthew Charles Twaddle
Juan Ramiro Vasquez
Nolan Mitchell Verner
Cory Walker
Daniel J Wecht
Alexander Wyatt

REINSTATED
William Paul Ackerman, III
Joe P Allen
Par Astrom
Timothy E Atwood
Jeff D Bailey
Patterson H Barrett
Robert Brock Berryhill
Daniel J Bey
Forrest Lee Bibbee, Jr
Benny Howard Birchfield
William Ronnie Bowman
Alison Hilary Brown
Sylvester John Bryant
Andrew P Byrd
Kevin S Caddigan
Carly Campbell
Michael Ray Carter
Richard B Carter
John Darnall
Elaine Davidson
Gerald Bruce Dees
Andrew James Dickson
Kristopher Lee Donegan
James Madison Dumas
Christopher C Eldridge
David Nicholas Fenley
James W Ferguson
Jesse Barnard Franklin, III
Bob Francis
Larry Gatlin
Nicholas Gold
Thomas Jay Hambridge
Austin Hoke
Brandon C Hood
Gary W Hooker
Samuel George Hunt
Jack Owen Ingram
Jim C Isbell
Peter Lynn Jeffrey
Peter B Keeble
Daniel Knobler
Paul Frederick Kowert
Mark S Lambert
Timothy James Lauer
Philip M. Lawson
Adam Gerard Lester
Keith A Little
Todd Alexander London
Russell E Long
Christian Caldwell Malone
Ethan Tyler Mattingly
Patrick E McGuffey
Rob E McNelley, II
Ellen Menking
Louise Marie Morrison
Peter J Otto
Dean Pastin
Karen J Pendley-Kuykendall
Derrek C Phillips
Matthew Guy Pierson
Suzanne Ragsdale
Robert H. Green
Jason Lee Roller
Monique L Ross
Dwain H Rowe
Benjamin H Rud
Grady Lee Saxman
Mark L Schatz
Kirby L Shelstad
Adam Shepherd
Herb Shucher
Margie Louise Singleton
Harold E Skelton, Jr
Jimmie Lee Sloas
Jerry Steve Smith
Roddy Smith
Jody Scott Stevens
Donna Stoneman
Titus Underwood
Charlie L Vaughan
Craig Ryan Watson
Garry West
Travis Lamar Wetzel
Justin G Williamson
Andy Witherington
Mark D Wright
Xiao-Fan Zhang

SUSPENDED
Aaron N Apter
Laurence Moss Aberman
Rebecca Michele Abrahams
William Charles Adkins
David Scot Alexander
Patrick J Alger
Kate Lyric Allen
Timothy Joseph Allen
Benjamin Brent Anderson
Andrew W Robertson
Andres Filipe Silva
Ashton A Angelle
Phil H Arnold
Zachariah Phillip Arnold
Samuel Brinsley Ashworth
Rodney A Atkins
Michael J August
David Mark Baldwin
Joe Bob Barnhill
Billy Ray Barnette
Tucker Russell Beathard
Steven Brett Beavers
Patrick W Bergeson
Dean Berner
Justin Bertoldie
Eric Bikales
Andres Daniel Blachere
Nancy A Blake
Thomas Graham Bland
Kenneth Edwin Blevins
Lee Covington Bogan
Cremaine A Booker
Larry L Borden
Brandon Bostic
Jimmy Bowen
Richard Allen Boyer
Casey A Brefka
Michael Wayne Britt
Nolan Trevor Brown
Steve Buckingham
Emanuel Burks
Patrick Dale Burrows
Casey James Campbell
Larry E Carlton
John Carter Cash
Byron M Chambers
Charles Randy Smith
Terri Lynn Clark
David Allan Coe
Brandon Michael Collins
Jon E Conley
Jared Conrad
James Alexander Cook
Mike D Coupe
John E Cowan
Wendell Terry Cox
Rachel Crick
Adrian James Croce
Dorian M. Crozier
Dana Eugene Cupp, Jr
Perley Robert Curtis
Dan Clark Davis
Lance Dary
Randall D Davidson
John Shelby Deaderick
Jose Daniel De Assis
Hank De Vito
Jessica N Dock
Donnie William Apple
Julian Dorio
Joseph Michael Dorn
Tonya Latish Dunn
Justin Andrew Eason
Joseph L Edwards
David Ellingson
Charles J. English
Steven Frank Farella
Robert H Farnsworth
Mike Feagan
Marcus Edward Finnie
Jerry Allen Flowers
Joel Frahm
Bobby Jean Frost
Gilbert W Gann
John Gavin
Steven A Gibson
Gilles Alelard Godard
Mark Kevin Grantt
Edward Greene
Daniel Lenwood Groah
Robin Guidicy
Melody Guy
Gregory Michael Hagan
Jonathan Shaefer Hamby
Clayton Charles Hamilton
Dawn Bradley Hartley
James M Hart, III
Shane Michael Harvell
Michael Wayne Haun
Hunter Easton Hayes
Jeffrey Todd Hazard
Likai He
Benjamin Keith Helson
Kathryn Lynn Hendricks
Herbert Lee Hendricks
Chip Henderson
Richard Conoley Herring
Steve B Herrman
Justin Richard Hiltner
Jeffrey Thomas Hime
Steven Wayne Hines
Michael G Hite
Daniel Glen Hochhalter
Alison F.Gooding Hoffman
Sarah Elizabeth Hooker
Jedd Michael Hughes
Mark G Huhta
Micah Samuel Hulscher
David J Humbertson
Noah Joseph Hungate
David Huntsinger
Thomas David Hurst
Jason Hutcheson
Jeffery Don Hyde
Sonya Isaacs
James Tyler Jaeger
Kenneth R Janson
Bobby Jenkins
Burleigh Johnson
Calvin Johnson
Mark F Johnson
Neal J Johnson
Courtney Jimel Johnson
Vail McDonald Johnson
Thomas Houston Jones
Michael G Joyce
Garth E Justice
Donald W Kerce, Jr
Ron Kirby
Christian Gabriel Kosmac
Harry Clifford Koufman
Adam John Kujawa
Kyle Michael Skarshaug
Anthony Corrado Lalli
Mary Helen Law
Virginia Lee Carroll
Matthew Adrian Lindsey
William Eugene Linneman, Sr
Wesley Lee Little
Clifford Edward Long
Jonathan Alan Long
Pamela Lovelace
Jacob Lowery
Luke Aaron Lander
Gary Lee Lunn
Steven A Lupo
Simon Maartensson
Philip K Madeira
Devin Malone
John Leo McAndrew
Randy Lyn McCormick
Garrett Keith McReynolds
David Mead
John Joseph Mock
Glenn Mollette
Jayve John Montgomery Jr.
Stuart F Montez
Jordan Morack
Anthony Edward Cosio-Marron
Craig Morrison
Heidi Kay Newfield
Gary T Nicholson
Jim Ed Norman
Tony Joseph Obrohta
Michael Hunter Ochs
Kenan Kurt Ozan
Russ Pahl
John Pahmer
Terry Lee Palmer
Ryan Daniel Parrilli
John Harold Pennell
Francis George Perry
Daniel Bradley Peter
Robert C Phillips
Stu Phillips
Noam David Pikelny
Vernon Pilder
Ethan Daniel Pilzer
Johanna Marcela Pinilla
Amanda Pitts
Michelle Lynn Poe
Kevin M Post
Robert P Quallich III
Brent Rader
Robert A Ragosta
Randy Keech Rainwater
Regina Gale Raleigh
April N Richards
Michael Quentin Rinne
Andres Felipe Roa
Christopher William Rodriguez
Giovanni Rodriguez
Chaunte Ross
Lacy Nicole Rostyak
Tripper Ryder
Allen Salmon
Thomas John Paul Samulak
Esther Sanders
George Frederick Saunders
Joshua R Schultz
Micah Todd Schweinsberg
Michael Nelson Sebastian
Christopher Bennett Sheppard
Kathy Shepard
Stephen Louis Shepherd
James Richard Shipp
Stephen Matthew Shutts
Jose Sibaja
Byron Slaughter
Brian Slayton
Craig E Smith
Jed Michael Smith
Keith E Smith
Nathaniel Thomas Smith
Timothy Mark Smith
Tristen C Smith
Ty S Smith
Thomas A Snider
Aaron L Sparling
David Aaron Spicher
Phillip G Stegner
Steven Patrick Ernster
James B Stewart
David Strayer
Kristopher Beau Tackett
Barry Tamburin
Brian Keith Thomas
George Tidwell
Ronald V Townsend
Jonathan Marc Trebing
Michael J Trice
Hampton Otis Turner
Joshua Otis Turner
Matthew Utterback
Sadler J Vaden
Thomas Troy Verges
Duncan Wachs
Randy J Wachtler
Marcus Wanner
Kayla B Wass
Austin Edward Webb
Willie Weeks
Billy Edd Wheeler
Bryan Shelton White
Donald Lloyd White
James Marshall White
Dana Keith Williams
Dan Edward Williams
Kevin Brent Williams
Roger D Wills
Edward J Wilson
Gretchen Wilson
Harvey E Wilson, Jr
Andrew Whitten Wright
Jon Scott Wright
Shu Zheng Yang
Michael Younger

DO NOT WORK FOR

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

TOP OFFENDERS LIST

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

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

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

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

- Terry K. Johnson/ 1720 Entertainment (unpaid contracts/unauthorized sales – Jamie O'Neal project)
- Ed Sampson (producer) & Patrick Sampson (artist) (multiple unpaid contracts/ unauthorized sales) They are making small payments towards this debt.
- 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)
- Mike Barrios (unpaid live performance wages)

UNPAID CONTRACTS AND PENSION

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

UNPAID PENSION ONLY

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

AFM NON-SIGNATORY PHONO LIST

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

604 Records
Heaven Productions
Stonebridge Station Entertainment
The Collective

TNM

Member meeting March 5 Zoom/In Person 5:30 p.m.



WE'RE HERE TO HELP

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

DO WE HAVE ROYALTIES FOR YOU?



More than $650 Million Distributed to Musicians & Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists
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Find Out If We Have Royalties For You

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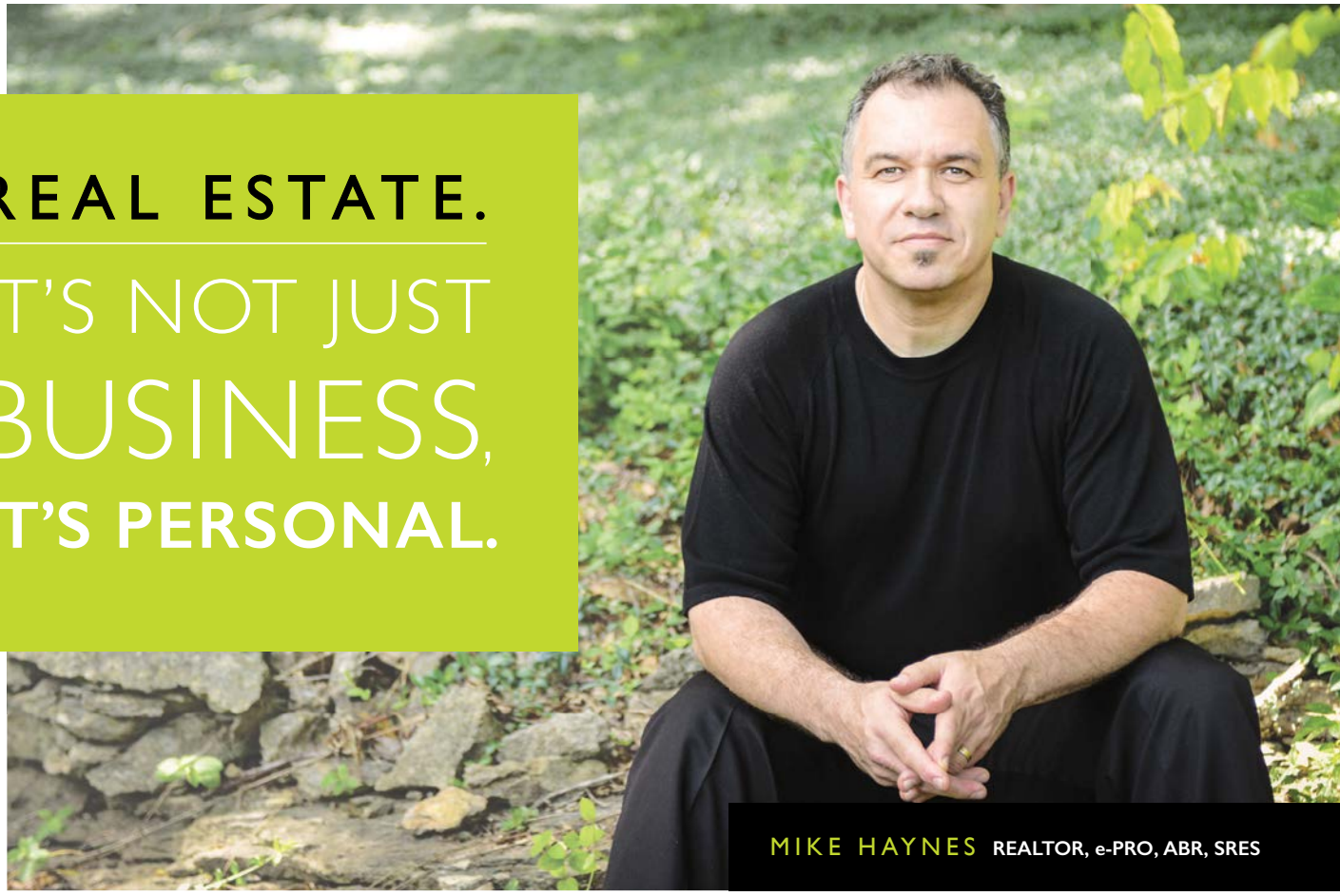
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