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JULY – SEPT 2019

101ST AFM NATIONAL CONVENTION



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Official Journal of the Nashville Musicians Association, AFM Local 257 | JULY — SEPTEMBER 2019

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Yamil Conga (left) brought his World Drum Circle to Make Music Nashville



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COVER PHOTO: SCOTT PRESTON

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Next General Membership Meeting Tuesday, Aug. 13, 2019

The next Local 257 General Membership Meeting is scheduled for Tuesday, Aug. 13, 2019 at the local. Doors will open at 1:30 p.m. and the meeting will start promptly at 2 p.m. As usual, there will be officer reports and discussion on a number of important issues. Please make plans to attend and get involved with the business of your local.

Nashville Musicians Association AFM Local 257, AFL-CIO Minutes of the Executive Board Meeting Jan. 15, 2019

PRESENT: Vince Santoro(VS), Dave Pomeroy(DP), Tom Wild(TW), Laura Ross(LR), Steve Hinson(SH), Jerry Kimbrough(JK), Jonathan Yudkin(JY), Jimmy Capps(JC)

ABSENT: Andre Reiss (AR)

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

MINUTES: Minutes from Dec. 13, 2018 were distributed.
MSC to approve as amended LR, JY

PRESIDENT'S REPORT: The following issues were discussed:
1. The new General Jackson contract has a 3% raise and a new one hour rehearsal rate.
2. New language being written for Limited Pressing regarding streaming.
3. *Tennessean* newspaper continues to write poorly researched articles with one-sided views.
4. Staff changes have taken place.

TREASURER'S REPORT: Santoro distributed financial reports and fund balances.

1. Staff changes include: Anita Winstead has retired; Teri Barnett has moved to part time. We are also are looking to take on a second intern/part-timer in addition to Savannah Ritchie.
2. Our CPA, Ron Stewart, is making headway in his efforts to get $4,200 of withheld taxes from California that they've kept for more than four years.
3. Annual roof maintenance was performed during the Christmas break.

BOARD ACTIONS: Miscellaneous Live Scale proposal was discussed. Amendments will be sent to board for approval online.

MSC to approve Secretary-Treasurer report LR, JY
MSC to approve new member apps JC, TW
Motion to adjourn SH, JK
Meeting adjourned at 10:31 a.m.



Nashville Musicians Association AFM Local 257, AFL-CIO Minutes of the Executive Board Meeting Apr. 29, 2019

PRESENT: Vince Santoro(VS), Dave Pomeroy(DP), Tom Wild(TW), Steve Hinson(SH), Jerry Kimbrough(JK), Jonathan Yudkin(JY), Jimmy Capps(JC), Steven Sheehan (alt.)

ABSENT: Andre Reiss, Laura Ross

President Pomeroy called the meeting to order at 9:11 a.m.

MINUTES: Minutes from Jan. 15, 2019 were distributed.
MSC to approve as amended TW, JY

PRESIDENT'S REPORT: The following issues were discussed:
1. NBC refuses to take responsibility for their New Year's Eve broadcast from Nashville.
2. Rise in Lower Broadway union support
3. NFL's DeMaurice Smith wants to help support AFM initiatives.
4. Local 47 is disavowing Stage Coach payments to musicians.

TREASURER'S REPORT: Santoro distributed financial reports and fund balances.

1. Our healthcare advocate, RJ Stillwell, is working on proposals to add several 'a la carte' benefits to our true healthcare group.
2. In ongoing efforts to add meaningful value to membership, an idea discussed involves the possibility of setting up a multi-track recording facility in Cooper Hall.
3. We are purchasing 1000 guitar picks with our logo and contact info in the design. These will be handy for events such as NAMM, Make Music Nashville, Musician/Songwriter Sessions, Career Fair, etc.
4. James Hunt, Dalaina Kimbro and Savannah Ritchie will begin part-time work in our office this week.

MSC to approve Secretary-Treasurer report TW, JY
MSC to approve new member apps JC, SS
Motion to adjourn JK, SH
Meeting adjourned at 10:33 a.m.

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DOS AND DON'TS

Dos and Don'ts for members using Cooper Hall

One of the great benefits of Local 257 membership is free usage of our full-backline-equipped rehearsal hall. Secretary-Treasurer Vince Santoro has a few requests for musicians utilizing Cooper Hall:

"I cannot overstate the importance of leaving the P.A. system the way you found it. That means that if you re-wire it in any way — you really should never have to do this — return the wiring to its original state before leaving the hall.

"The refuse bins in the hall represent three categories: Trash, Recyclables and Styrofoam. We ask you to not only stop and think which bin to put your refuse in, but to rinse any Styrofoam before putting it in its bin and drain any liquids from cans, cups or containers in a sink before putting them in their appropriate bins. For your reference I've included below all the guidelines you, as a Local 257 member, should follow in addition to this preface."

LOCAL 257 REHEARSAL HALL GUIDELINES

The responsible party must be a Local 257 member in good standing. New members must be paid in full by 30 days after applying for membership in order to book the rehearsal hall. The responsible party must fill out the sign-in sheet.

1. Maximum time available is five hours per rehearsal unless other arrangements have been approved.
2. Rehearsals must end by 11 p.m.
3. Rehearsals cannot be booked more than two months in advance without approval by Local 257.
4. In order to keep the rehearsal hall open to as many members as possible, no more than two rehearsals can be booked in one week without advance approval by Local 257.
5. Twenty-four hour notice must be given for cancellation of rehearsal. Excessive cancellations may result in reduced rehearsal privileges.
5. As a courtesy to all of those who use the rehearsal hall, please leave it in the condition that you found it.
6. Any member carrying more than $250 in overdue work dues may lose their rehearsal hall privileges.

THANK YOU!

TNM



Local 257 has been on the cutting edge of the AFM, bringing many new concepts to the federation, and I am proud to serve the members of Local 257 and the AFM.

BY DAVE POMEROY

Hello again, Local 257 members! I hope this finds you well and enjoying your summer. It's been a busy few months and I'd like to share some of the highlights with you.

Patsy and Loretta

A new Sony Pictures Lifetime movie, *Patsy and Loretta*, was filmed and recorded here — the first time Sony Pictures has ever signed an AFM contract. A combination of factors, including a proactive call from a musician and an assist from AFM President Ray Hair, allowed us to get this film on the card at the last minute. It will be worth it to all concerned in the short and long term, as a movie like this will have a long shelf-life and will continue to generate revenue for many years to come. We can help fix these situations, but only if you bring them to our attention.

Lower Broadway

We continue to work on behalf of downtown musicians in a number of ways. Getting musicians in and out of the clubs during the NFL Draft and CMA Music Fest went smoother than ever before due to increased communication with Metro Police and the Mayor's office. Through social media, we monitor and report taxi cabs disobeying the law by using the Broadway loading zone as a taxi stand. We partnered with Premier Parking to create a $5 parking voucher for their McKendree Garage and now have an exclusive AFM 257 partnership with them as well, giving members 30 percent off all their downtown lots through the Premier Parking app. Contact Vince Santoro if you want to sign up for this exclusive benefit.

We also have a discount program with Lyft and invite members to use our parking lot after hours if they are using Lyft. I have personally seen the difference between the two ride share companies. Lyft has been very cooperative and concerned about our members and want us to report any driver acting irresponsibly. On the other hand, we recently had an issue with an Uber driver blocking the loading zones and being rude and dismissive to musicians who asked him to move. As you cannot reach Uber management any other way, I went to its office downtown and was told that 'if you don't like what our drivers are doing, call Metro police. We will not enforce laws.' Needless to say, if you are going to use a ride share service, you might keep that in mind and support the company who actually tries to help us.

AFM Convention

The 101st AFM Convention was held in the Las Vegas Westgate hotel from June 17 through 20. I was there for the week leading up to the convention as well, as we had International Executive Board meetings and regional conferences to attend prior to the convention. This was my sixth AFM Convention, and overall it was a positive and united gathering of AFM leaders from all over the U.S. and Canada. It is always a little surreal to be back at the Westgate, as I used to play the showroom there two weeks at a time back in the late '80s and early '90s with Don Williams, when it was the Hilton. On the third day of the convention I was re-elected to a fourth term as an AFM International Executive Board member. Over the past decade, Local 257 has been on the cutting edge of the AFM, bringing many new concepts to the federation, and I am proud to serve the members of Local 257 and the AFM.

One area of contention was a resolution proposed by NYC's Local 802 regarding the AFM-EPF union side trustees. The resolution was not clearly worded, which added to the confusion as to its intent, and Local 802 chose not to modify the proposal or work with others to make it more acceptable to a wider group. It was given an unfavorable recommendation by the convention's Joint Law and Finance committee, and after a long debate on the floor it was soundly defeated. The AFM operates democratically, and I have learned that you must try to create consensus if you want your ideas to be heard, accepted and implemented. I will continue to reach out to Local 802 in hopes that we can find ways to work together going forward.

On a final note, as I'm sure many of you are aware, the AFM Employer Pension Fund entered "critical and declining" status after the most recent fiscal year ended on March 31, missing the contribution benchmark by .01 percent. It's worth considering that if the film and videogame work being done at Ocean Way had been on the card, this might not have happened. That's how close it was. This status change triggers the beginning of a process that could take as long as 18 months to address how to preserve the Fund's resources for as long as possible. There has been much speculation about what may or may not happen, but remember that nothing will change until this process is complete. One thing that will never change is that work done on the card helps you in many ways, including the pension component. New Use, Re-Use and our growing residual funds are all made possible by doing the right thing and getting your employer to respect your intellectual property by working on an AFM contract. That's how we got here. I will close by saying that fighting amongst ourselves is never as effective as working together in solidarity. Those are not just words, it's the truth. It's up to us.

Peace, love and grooves to you all. TNM



Imagine...

BY VINCE SANTORO

Local 257 has been in existence since 1902. Wow! That's a long time. The Nashville recording history alone is a perfect example of success based on respect for musicians. It's hard to imagine what it would be like if the union didn't exist because it's been right in the center of Music City's business for over a century.

Still, it makes me wonder.

I asked our recording department guru, Steve Tveit, for some help finding old recording agreements for the "going" rates of yesteryear. I can share some numbers he came up with that show how the negotiation process has evolved over time to produce real improvement.

Going back to 1998 for the comparison, the Master, Limited Pressing and Low Budget rates are what I looked at. Limited Pressing in 1998 was $131.91 and is $196.50 now. Low Budget in 1998 was $165.33 and is $243.93 now. Master rate in 1998 was $288.47 and is $434.21 now.

All pretty reasonable increases over that time period, considering everything, including the 2008 financial-crisis speed bump.

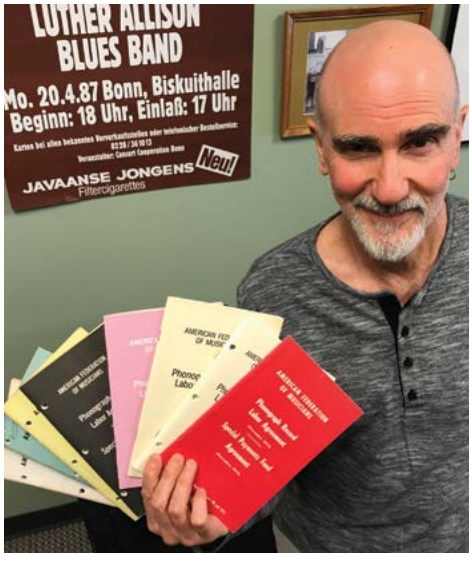
Now this is just a snapshot – a look in the rearview mirror. It can't accurately predict any dependable trend going forward. One thing for certain – without AFM negotiating, there would probably have been NO increase. Extrapolated to a time before 1998 and well, you can see where I'm going with this.

To imagine historic recording rates without union support, they might more aptly be called a pittance rather than a rate. Why would employers act otherwise? Considering the recent climate of corporate strong-arm tactics, the wild-west nature of what's happening currently on Lower Broadway could very well have infected the recording industry here without a vibrant respect for a union presence at the bargaining table.

And why not? What would keep the going rate from being replaced with, 'If you don't like it, I'll find someone who does!'

The major labels, which have always been receptive to collective bargaining with the AFM, and who also may be decent folks, would not waste much time changing their stripes in this hypothetical scenario. Pretty sure even they would lowball sideman labor in a heartbeat without the union standing by watching.

This town that we're all comfortable calling Music City, without Local 257, would not be a pretty picture. Don't worry, though — we don't intend to disappear. But we do need membership to participate as much as possible and pay both their annual and work dues promptly so no one has to track it down. We want to continue finding cool value where we can. Things like the new downtown parking discount with Premier Parking that nets a nice 30 percent off at a large number of their lot locations. That's in addition to their $5 passes for the McKendree lot (sorry, no more than five per week).



There are other benefits like Sound Healthcare — which is about to unveil new supplemental coverage options for members who are in the BCBS exclusive True Group plan of Local 257.

The recently-upgraded rehearsal space — Cooper Hall — is used for many things to benefit membership. We meet there for our quarterly meetings and other special meetings. Members can book it on a first-come-first-serve basis for rehearsals at no charge. We occasionally hold seminars that cater to any one of many helpful themes involving music and other diverse topics. We've had real estate seminars, tax prep seminars, healthcare, home buying for musicians, you name it. Offering the use of the hall for community outreach and related functions is part of our mission, and we will continue to do so.

Your annual and work dues are what keeps the lights on at our local. Keeping the lights on will keep the value coming.

Even the club scene on Lower Broadway, with all its problems, is a target for this office. Establishing musician loading zones and staying on the taxis that block club entries is a job no one wants, but Dave Pomeroy continues to be an active advocate of change in the way things are done there. The players see our efforts in this and know exactly who has their back. That pitbull approach is going to have more real results and is just a continuation of the historic sense of respect for the musicians of this town. It may also result in players who have not yet joined our local finding it to be the right thing to do.

There's no way to know for sure how the great number of musicians would fare here if Local 257 did not exist. But if we do our part, whether it's paying work dues in a timely fashion, or participation in union business, imagining it is something we shouldn't have to worry about. TNM

Next General Membership Meeting
Tuesday, 2 p.m.
Aug. 13, 2019



The Hot Club of Nashville performing at Make Music Nashville

International Make Music Day

International Make Music Day is a global celebration which strives to create opportunities for children — and adults as well — to get involved with music through a myriad of events that feature interactive opportunities for attendees. In Nashville this takes many forms, and AFM Local 257 has been an eager participant each Summer Solstice — June 21 — the annual date for the festival. This year, a wide assortment of musicians played at an all-day event held throughout the Adventure Science Center. Local 257 members performing included Teresa Hargrove, Toni Ferguson, Linda Davis, Alice Lloyd, Roland Barber, Bryan Brock, Yamil Conga, Jeff Taylor, Jeff Lisenby, Mike Zikovich, Josh Hunt, Dennis Crouch and Andrea Zonn, plus sound man extraordinaire Casey Lutton.

"We were happy to grow our involvement with Make Music Nashville with a full day of live music representing many genres. The kids who attended loved the diverse performances, which included jazz, gospel, classical, East Indian, and Latin music, said Leslie Barr, Local 257 director of live and touring. "The level of musical talent from our members is amazing — and it was great to show it off to the community! Kudos to Dave Pomeroy and Jerry Kimbrough for bringing in sponsors Leadership Music, Music Performance Trust Fund, Make Music Nashville and the Adventure Science Center," she added.

See the Gallery section for more photos from the event.



Premier Parking
Local 257 Discount

Premier Parking, which already offers our members a voucher that reduces the nightly rate to $5 maximum at the McKendree parking lot, is now offering AFM 257 members another way to save on parking at all downtown Premier lots. All you have to do is download the Premier app, and then sign up for the discount with a unique code, which will provide 30 percent off the applicable rate at downtown Premier locations.

If you don't have the Premier app yet, text keyword "PPAPPLE" or "PPANDROID" to 24587 and you'll get a link to download it to your phone. Then email Vince Santoro at vince@afm257.org, and he will get the discount process started. You'll be connected with Premier, and you will be able to create a unique code after they give approval.

When you get your code it will create an automatic discount rate on the app so you don't have to enter your license plate or credit card payment method each time you park. Once your promo code is entered on the Premier app, it will automatically apply to future parking sessions, which will be paid through your phone with payment info.

For more information call Vince Santoro at 615-244-9514.

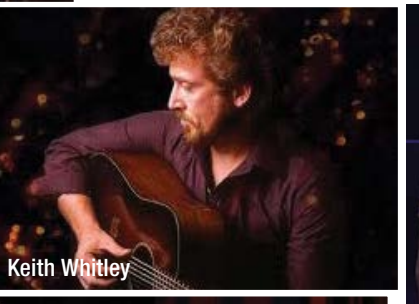
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Jonathan Yudkin (left) on stage with Ricardo Arjona, seated.


(l-r) Grand Ole Opry's Gina Keltner and Sally Williams, Ricky Skaggs, Josh Turner, Randy Travis, Don Schlitz, Charles Esten and Grand Ole Opry's Dan Rogers


Keith Whitley


(l-r) Michael Martin, Chris Stapleton, Mike Sistad


Marcus Hummon


Lorrie Morgan and Trisha Yearwood at Keith Whitley memorial concert

JONATHAN YUDKIN

Multi-instrumentalist Jonathan Yudkin has been touring the world for the past two years with Ricardo Arjona, one of the most successful Latin artists of all time. The Guatamalan native has sold over 80 million records. Yudkin plays violin, guitar, cello and banjo in the Circo Soledad tour.

"The last tour ended in December and now we start recording the new record with some smaller venue touring over the summer and then the next big world tour starting this time next year," Yudkin said. Yudkin is a 37-year member of Local 257, and a member of the Local 257 Executive Board.

Along with touring and session work, Yudkin has been composing soundtrack music, producing, and working with another Local 257 multi-instrumentalist — Marcus Hummon — on a Frederick Douglass show that's headed to Broadway. In addition to his career as an artist and work as a producer, Hummon has cowritten many hit songs, including the Grammy-winning "Bless This Broken Road," and singles for artists like Alabama, "The Cheap Seats," Wynonna Judd, "Only Love," and the Dixie Chicks' "Ready to Run."

MIKE SISTAD

Longtime ASCAP executive and songwriter advocate Mike Sistad was promoted to the role of vice president at the performing rights organization, reporting directly to Executive Vice President of Membership John Titta. Sistad is an 18-year member of Local 257; he plays fiddle, banjo, guitar and mandolin.

Over his 18 years at ASCAP, Sistad has nurtured and signed some of the organization's top talent, including Local 257 members Chris Stapleton, Kelsea Ballerini, and Old Dominion.

RANDY TRAVIS

Randy Travis, a 32-year member of Local 257, was honored on his 60th birthday at a special *Grand Ole Opry* show May 4. The event featured performances by several artists including Ricky Skaggs and Charlie Worsham, who sang some of their favorite Travis songs. At the end of the night Travis joined songwriter Don Schlitz and other performers, along with friends and members of his family to sing "Forever and Ever, Amen." The audience then joined in singing "Happy Birthday" to the legendary singer. Travis became a member of the Grand Ole Opry in 1986 and was inducted into the Country Music Hall of Fame in 2016.

KEITH WHITLEY

The late Keith Whitley is the subject of a new exhibit at the Country Music Hall of Fame and Museum focused on his brief life and legendary career. Items featured include significant instruments, personal artifacts, and handwritten lyrics to his No. 1 hit "When You Say Nothing at All" cowritten by Paul Overstreet and Don Schlitz, as well as Whitley's draft lyrics to his own songs, "Tell Me Something I Don't Know" and "Wherever You Are Tonight."

Still Rings True: The Enduring Voice of Keith Whitley explores the groundbreaking work on Whitley's four solo albums released before his untimely death at the age of 33 in 1989. Many current stars cite his influence, including Alan Jackson, Alison Krauss, Dierks Bentley, Blake Shelton and others. The exhibit opened in May and will run through April 5, 2020.

An all-star tribute to Whitley took place in the CMA Theater on May 9, the 30th anniversary of his death. Local 257 members invited to perform included Trisha Yearwood along with her husband Garth Brooks, Joe Diffie, and Larry Cordle, who was forced to cancel due to illness. Each artist sang one of Whitley's songs backed by Lorrie Morgan's band including drummer Ric McClure and Monty Parkey on keyboards. Morgan, who was married to Whitley at the time of his passing, hosted the event with their son, Jesse Keith Whitley. TNM

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101st AFM Convention Report

Local 257 President Dave Pomeroy attended his sixth AFM Convention last month along with delegates Vince Santoro, Steve Tveit, Tom Wild and Laura Ross. During the three-day event Pomeroy was elected to his third term as a member of the AFM International Executive Board, the governing body of the union. He contributes the following report on the convention:

The 101st AFM Convention was held in Las Vegas June 17 to 20. It was preceded by three days of International Executive Board meetings and two days of regional conferences, including the Southern Conference. The Southern Conference included a presentation by Brad Eggen, the new AFM Pension Retiree Representative and his committee, which provided insight into their process going forward. The four-person committee is a representative sample of AFM-EPF participants and includes players from the symphonic, theater, TV, and recording segments of AFM membership. After the presentation, I spoke to the committee about coming to Nashville later this year for a meeting with our members and we agreed that they will do so in the fall. I will keep you posted on that.

Overall, it was an informative and positive convention. Every morning had great pre-meeting music, courtesy of a wide variety of ensembles from the Las Vegas Local 369. After the opening anthems, invocation, and greetings, the first day was filled with inspiring speeches from AFM President Ray Hair, SAG-AFTRA President David White, Mike Huppe from Sound Exchange, Stephanie Taub from the AFM/SAG-AFTRA Fund, and reps from The Actors Guild and other labor organizations. These entities work closely with the AFM on legislative and international initiatives to add to the flow of money going to musicians in the music industry's increasingly streaming-based economy. I performed my song "What Unions Did for You," which I wrote for the AFL-CIO Labor Pension rally in Columbus, Ohio last year, for the delegates and dignitaries. We discussed and unanimously passed a new Code of Conduct for the



A huge banner from Chicago Symphony shows the signatures they collected while on strike.

AFM that includes new and improved language regarding harassment and discrimination in the workplace. SSD Director Rochelle Skolnick conducted several seminars throughout the week on these topics.

A new local was chartered in Boise, Idaho, after a successful campaign to organize the Boise symphony, led by AFM SSD Rep. Todd Jelen, and happily approved by the membership. As the convention opened, we learned that the Baltimore Symphony Orchestra had been locked out by management, and as the convention continued, locals and individuals kept coming to the mic contributing money to the BSO and the Baltimore local. The Chicago Symphony gave an inspiring presentation of their work stoppage and recovery, and unfurled a banner with 42,000 signatures in support of their symphony. The successful resolution of their campaign gave hope to those concerned about the BSO lockout. By the end of the convention, that fundraising total for the BSO was more than $100,000 and an Emergency Resolution was passed in support of the BSO and condemning their management's actions. It was a great show of solidarity for our fellow members and their local as they go through a difficult time.

The second day opened with a solemn memorial service for all the AFM members who passed in the previous three years. I was asked to give the eulogy for Harold Bradley and was honored to do so. We also heard from the representatives of FIM (International Musicians Union) with whom we have developed a strong relationship over the past nine years. They are working with us on a variety of intellectual property issues that have led — and will continue to


Boston Local President Pat Hollenbeck (left) with AFM Legislative and Political Director Alfonso Pollard, who works to promote musicians' legislative causes in Congress.

lead — to increased revenue from foreign collectives. AFM Legislative Director Alfonso Pollard gave a report regarding the latest developments in Washington D.C., including the extensive efforts we made there to get ourselves written back into the Butch Lewis Act — which recently passed through the House Education and Labor committee and is going to the Ways and Means committee, and then to the House floor. Needless to say, we will all need to work together to convince people like Lamar Alexander, that musicians are workers too and also need his help and support. As the bill continues to move forward, we will need your help reaching out to him and others. Thus far, he has rebuffed our efforts in this area. We learned through the passage of the Music Modernization Act


AFM Electronic Media Services Division Director Patrick Varriale



The new leadership is sworn in by Mark Tully Massaglia (l-r) Massaglia, Ray Hair, Bruce Fife, Alan Willaert, Jay Blumenthal, Tina Morrison, Tino Gagliardi, Dave Pomeroy, John Acosta, Ed Malaga


Dave Pomeroy, Ray Hair, Tom Wild (l-r). Wild received his 50-year pin at the convention.



Delegates rise in support of Baltimore Symphony. Over $100,000 was raised in the course of the convention.


Ray Hair presents Southeast International Representative (IR) Cass Acosta (Local 257 IR) with a lifetime achievement award.

that the only time Congress will listen to us is when we present a united front. If we can do that, maybe he will listen.

Official convention business began with discussion and voting on the passage of various Recommendations (which are proposed by the IEB) and Resolutions (which are proposed by individual locals). These typically go to the various committees for consideration, and sometimes modification and consolidation, before being brought to the floor for consideration by the delegates. To be clear, IEB members such as myself, do not, and have never had, a vote on any of these Recommendations or Resolutions, only the delegates do. Most of the IEB Recommendations were housekeeping measures, including a proposal to not raise annual per capita or Federation dues, and taking 10 cents out of the per capita dues to ensure that the AFM Emergency Relief Fund will always have a balance of at least $100,000. Others included clarifying the selection of an alternate delegate to the AFL-CIO convention, reduction of printing costs by offering the AFM Annual Report in electronic form as well in print, and clarification of the IEB's jurisdiction in charges of members who are working for employers on the AFM Unfair List in another local's jurisdiction. Others included clarifying that the maximum work dues charged by any local is no more than four percent plus Federation work dues appropriate for that particular agreement, and an election rule tweak regarding electronic versus snail mail notification of a candidate's intent to run for office.

The third day brought more resolutions and recommendations to the floor, including lively discussions about the AFM's Pamphlet B touring contract and various resolutions related to touring musicals and traveling orchestral productions. Local 257's sole proposal, Resolution 6, was written to urge the Federation to work towards getting major artist tours on a single AFM contract and sharing the associated traveling work dues between the locals and the Federations, rather than having 40 different locals chase the same six musicians for traveling work dues. The Joint Law and Finance committee combined our resolution with the Theater Musicians Association's Resolution 6 to negotiate orchestral tours that are in multiple locals. The two issues are somewhat similar and the new language creates a formula for our proposal to be implemented, so we agreed to the merger of those two proposals (Resolution 3 and 6) with the IEB's Recommendation 12, giving the Federation authority to negotiate a multi-local agreement for touring productions for multiple locals when appropriate.

Resolution 9 was submitted by New York City's Local 802 regarding local administration of AFM national agreements. Local 802 wanted to be reimbursed by the Federation for the expense of working on and processing national agreements within their local. This proposal was met with some confusion and skepticism as to its intent, but after some discussion, it was rewritten, and a substitute Resolution 9 was submitted that clarified its intent and purpose considerably. Accordingly, at that point, the proponents from Local 802 requested it be referred to the IEB for further review, which is one way to dispose of a resolution. In some cases, when there is not a clear majority, or an obvious inability for the delegates to reach a mutually agreeable conclusion, turning it over to the IEB is the most reasonable result.

The nomination and election process began, and AFM President Ray Hair, Canadian VP Alan Willeart, International VP Bruce Fife and International Secretary/Treasurer Jay Blumenthal all ran unopposed and were elected by acclamation. There were eight candidates for five IEB positions, and each local voted in turn after the convention closed for the day. In order of votes received, the IEB election results were as follows: John Acosta (470), Dave Pomeroy (435), Tino Gagliardi (391), Ed Malaga (383), and Tina Morrison (320), who were all elected. The remaining 3 candidates were Luc Fortin (309), Beth Zayre (264), and Michael Allen (75).

The final day of the convention included short acceptance speeches, and the debut of a new *Welcome to the AFM* video a few of us have been working on for a while. This has been long overdue and will be in its final form very soon. It will help to explain the value of AFM membership and the work we do together as a union to new members. The final agenda item, Resolution 8, submitted by New York City Local 802, was the most discussed and controversial resolution of the four days. Resolution 8 was written in regard to the appointment of union side Trustees to the AFM-EPF Pension Fund. The resolution

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began with the existing language regarding having rank and file musicians on the board of trustees, that has been in place for decades. Some people thought that was part of the resolution, and that we didn't already have that in place. The next sentence proposed appointing musicians who have "demonstrable expertise" in investment and actuarial skills as Trustees of the Fund, language that was viewed as ambiguous and redundant by many who understand that the designated role of rank and file representatives is to provide oversight from the musician perspective, not make actuarial decisions. Regardless, all AFM-EPF Trustees are required to go through a variety of financial courses and training throughout their tenure, but their influence is extremely limited in terms of decision making.

Resolution 8 was presented in a way that allowed little or no chance for compromise, negotiation and/or modification, which as outlined above, is often a part of the convention process. It was perceived by many delegates as a political move to continue the Musicians for Pension Security's public campaign of blaming and attacking the current union trustees for things that happened long before they came on board in 2010. The Joint Law and Finance committees had heard much testimony about the resolution over the previous several days, almost all of which was against it. Ultimately, the joint Law and Finance committee, which has 30 members, voted unanimously against giving the resolution a favorable recommendation.

The overarching opinion of the resolution by the committee and subsequently, the delegates, appeared to be the concern that, as written, it would create more conflicts than it will solve. After the unmodified proposal was read and the Joint Law and Finance committee's unfavorable recommendation was announced, the resolution was discussed on the floor at length. The delegates' testimony and commentary was overwhelmingly against the resolution. Both Ray Hair and Tino Gagliardi spoke against the resolution. Rather than remain silent, I chose to get up and speak about it. I said that a number of our members had reached out to me in support of this legislation, that their concerns are real, and we all share their feeling of uncertainty about the future of the pension. I asked the convention delegates to give the resolution full consideration, and said that I hoped that regardless of the outcome, that we can find a way to stop fighting with each other and come together for the greater good.

In the end, when a vote was called, the delegates overwhelmingly rejected Resolution 8. We will never know what could have happened if its proponents had been willing to discuss a way to make this proposal more acceptable to everyone. At the last minute, after the "question had been called," meaning a vote must be taken, the main proponent, Local 802 President Adam Krauthamer finally asked if it could be referred to the IEB, but it was too late, as convention rules prohibit changing a proposal once the question had been called. If he had asked that question five minutes, five hours or five days earlier, the outcome could have been different. We'll never know. The AFM is a democracy, and if Local 802 had taken a more inclusive approach, its resolutions might have had a chance.

After all was said and done, the AFM came together, took care of business, and opened doors for future progress and improved communication. We may not be perfect, but we have come a long way from the dysfunction of the 2000s. As long as we respect each other, we can survive. Communication and honesty are the keys to our collective strength. Thanks for your support and solidarity.

Local 257 delegates to the national convention:

"I have now been a delegate to two national conventions — the 100th and the 101st. Both were intensive on the legislative process, which I expected. This recent one was even more so due to the fact that the AFM-EPF status was on everyone's mind. As the convention wrapped up I felt we had done our job admirably because, even with the tense environment, there was an overarching air of unity. Division was not an option." — Vince Santoro

"I was honored to serve as a first-time delegate to the 101st AFM Convention in Las Vegas. It's given me a greater understanding and appreciation for how the AFM operates on a national and international basis.

"I met a lot of dedicated AFM Federation employees who worked hard to put the convention together. I have dealt with many of these people over the phone or via email. It was great to finally talk with them in person.

"There is a democratic process in place to move the AFM forward. I would encourage everyone to get involved, come to our local meetings, voice your concerns, become a delegate or run for office." — Steve Tveit

"Hard to believe, my third AFM Convention. Never would have guessed all of this was ahead of me when I got my Local 717 card back in '65. I was filing contracts, doing Trust Fund gigs and paying work dues when I was 15. Always proud to be part of it." — Tom Wild



General Jackson house band (l-r) bandleader **WALT SCOTT**, **AMBERLY ROSEN**, **MIKE SWOPE**, **BOBBY KING**, and **KEVEN EKNES**



General Jackson showroom



2.



1.

1. (left) Bassist-producer **NORBERT PUTNAM** next to an upright that belonged to Kathy Osborne's (center) father. It now resides in Dave Pomeroy's (right) office.

2. Drummer **RICHIE ALBRIGHT** was the subject of the April 13 Nashville Cats event at the Country Music Hall of Fame and Museum. Albright worked with Waylon Jennings for 30 years and played a major role in shaping the iconic artist's sound.

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1.



2.



3.

1. Local hero and harmonica player **SHANNON WILLIFORD** (left) at his farewell party. He's given his time generously to many causes and brought his knowledge of the blues to a lot of Nashville school children. He is now taking his talents to Mississippi. Also pictured, AFM 257 members Bentley Caldwell (center) and Casey Lutton (right) on guitars and various audience members on percussion.

2. The inimitable **RANGER DOUG GREEN,** a member of both the Riders in the Sky and The Time Jumpers, proudly shows off his 50-year pin.

3. **STEVE "DOC" PURCELL** happily poses with his new 25-year pin and his cool Vintage VSA-500 guitar.

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TERESA HARGROVE'S quartet Four Strings Attached



Nashville Accordian Ensemble led by **JEFF TAYLOR** (l) with **JEFF LISENBY** and **MIKE ZIKOVICH.**



KIRBY SHELSTAD teaches children to vocalize Indian tabla rhythms. TNM

John Cowan

BY WARREN DENNEY



rick gardner photography

Some people understand inherently how the pieces of a puzzle fit together, bearing vision of an end result. Those might see into the future, but often they are in the moment, and seize it. They are present. In music, those players are essential. The connective tissue.

John Cowan is one of those players — perhaps the ultimate player. A singer of rare gift, and stellar on bass, he is blessed with a tenor voice that can bring bluegrass home, or send a rocking soul performance into the stratosphere. He has spent his life completing a disparate musical landscape — the man a band can lean into.

I love being in a band

Photo: Rick Gardner Phtography



Today, Cowan spends much of his time touring as a member of the Doobie Brothers, a reprise gig he has held since 2010, and of course, he made his name long ago as a fundamental element with New Grass Revival. There have been many other bands along the way in a career that has spanned across five decades, including his own influential John Cowan Band, and he has recorded or played with countless luminaries, from Leon Russell to John Prine, to Rosanne Cash and Steve Earle. These names just scratch the surface. The list is endless.

"I still to this day, I want to be in a band," he said, recently, as he sat beneath fluorescent light eating in Nashville's International Market. It was a fitting scene, as the small restaurant and market is a testament to perseverance in an ever-changing world, much like Cowan. "I don't like being a bandleader. I mean it's okay, and I'm good at it. I want to be in an equal opportunity creative situation. I just love being in a band. That's what I love."

Born outside of Cleveland, Ohio, and later raised near Pittsburgh, Pennsylvania, and Louisville, Kentucky, Cowan felt initially that sports might be his calling. He discovered his voice surreptitiously, singing to friends on various football and baseball teams.

"I mean, I was growing up in Ohio and near Pittsburgh, so I was a huge football fan," he said. "I played Pop Warner, you know, the little league football, the junior varsity football, and I loved the sport. But I wasn't that gifted at it and I sat on a bench much of the time. So I started playing music, and I would sing and they really loved it. I started realizing it then."

Music surrounded him. AM radio then was playing everything from Aretha to the Beatles, to Buck Owens and the Buckaroos.

"You would hear Stevie Wonder, Jimi Hendrix, Ray Charles, Aretha, Charlie Rich, Buck Owens and the names keep on coming," he said. "You had one AM station in the town you lived in."

Cowan grew up within this cultural soundtrack, and his father was a singer, primarily in a church setting.



Photo: Scott Preston



John Cowan with Doobie Brothers Patrick Simmons and Tom Johnston

"We went to a non-denominational church in this little town outside of Cleveland," Cowan said. "My dad was very involved in the choir. He was a really good singer. It was really beautiful, smooth, sort of a Bing Crosby kind of guy … an Andy Williams kind of guy. Smooth and mellow — he had a nice tenor voice. He didn't sing as high as I did.

"He also did barbershop quartet, so I would hear him with his groups. We would go to rehearsals, or I would hear him sing. You know, I had to go sing in church every weekend, every Sunday. And I joined the choir when we lived in Pittsburgh. So I would have been 11 when I joined my first church choir. That's how I learned a small part of being in a group.

"And, that other extrapolation for me was having grown up playing sports — baseball and football, swim team, and then I got in bands or in the choir. I wanted to be part of a team, or in a band."

The young Cowan was beginning to see the shape of music, and how things fit together. And, though his early exposure was laid-back, he would gravitate toward music with a sharper, more passionate edge.

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Ironically, he discovered black gospel through the pop music he heard on the radio, and began to understand the emotion of voice.

"You know, we all heard Sam Cooke and we all heard Dionne Warwick," Cowan said. "And, we heard Aretha Franklin and Gladys Knight. They came from gospel music, every single one of them. Like Ray Charles. That was my exposure to black gospel as a listener. It knocked me out."

Cowan's influences would spring more heavily from that world — the world of R&B and soul. He names two singers without hesitation.

"Stevie Wonder and Aretha," he said. "I mean, I would try to sing like them. I would put their records on and I would just sing along. And, I mean I could sing a lot of his — Stevie's repertoire — from *Talking Book* and *Music of My Mind*, up through *Inner Visions* … I knew I had my own voice, but up to that point I would just sing along with these records, and I would try to do every single nuance of his vocals — every one — because my voice is right in the same range.

"I can remember learning to sing 'My Cherie Amour,' and I could turn the record off and sing it note for note and it kind of sounded like him."

By the time his family moved to Louisville, Cowan was beginning to find his way.

"Louisville is where I really started playing music," he said. "I was identifying myself as a singer by then. Then, my senior year of high school in 1971, we moved to Evansville, Indiana and I found their college radio station. All of a sudden, here's Neil Young and *After the Gold Rush*, and you know, whatever, I was all in. I found a band to join pretty quickly."

He went to college in Evansville for a year, before being drawn musically back to Louisville where many of his friends were holding forth. He played in various bands and loose configurations, including a Yes cover band known as You, before fate and circumstance would change everything. He received a phone call from Sam Bush to audition for New Grass Revival, the band that was at the center of a burgeoning — and undefined — Newgrass scene.

That band, founded by Bush, Courtney Johnson, Ebo Walker, and Curtis Burch, had evolved from what was known as The Bluegrass Alliance, and was a physical and auditory manifestation of the time. In 1973, Walker left the group, and Bush and company were in search of a bass player.


Rick Gardner Photography

Caption 1985 New Grass Revival (l-r) Béla Fleck, John Cowan, Pat Flynn, Sam Bush

"So I got a call from Sam out of the blue to drive down to Barren County, which is where he and Courtney and Curtis lived — Cave City and Glasgow," Cowan said, recalling their initial meeting. "I had been in school in Evansville, and moved back to Louisville. I was playing clubs downtown with all sorts of people. Sam had called a mutual friend, Kenny Lee Smith, and asked him to play bass for them. Kenny had a band — Buster Brown — that was really huge on the local rock scene up in Cincinnati, and in Louisville. They were sort of like Ten Years After, with that kind of approach.

"I was a rock singer, and a bass player. Kenny was a guitar player, and turned them down, but he told Sam about me and gave him my phone number. They later told me after I had met them, that they hired me when they heard me warming up for them from the kitchen. They had hired me before I even played a lick. They were looking for a bass player. That's how it happened. I didn't end up singing until eight months after that. Even though I had grown up in Kentucky, I didn't know s--- about bluegrass, except I had heard [Nitty Gritty Dirt Band's] *Will the Circle Be Unbroken*, and appreciated it."

Cowan replaced Walker, bringing his rock & roll sensibility and powerful tenor into a mix that was already stretching the boundaries of bluegrass by blending R&B, blues, rock & roll, and country. They did this, often with electrified bluegrass instruments and a famously unrestrained passion.


John McFee, Leon Russell, John Cowan

I was a rock singer

A mind-blowing time

Cowan was there when the hippies and the hardcore gentlemen of bluegrass collided. There was rejection and fusion. There were drugs and rock & roll. And, at the heart of it, there was country and bluegrass. To understand the environment, and how the New Grass style emerged, you have to understand the times. The landscape was wide open. FM radio was flexing as a long-playing format, keen on the cool. The revolution would not be televised, but it was certainly being heard over the radio airwaves.

"Right around the New Grass time, I had been in these cover bands, and my two favorite singers were Greg Allman and Lowell George," Cowan said. "So I just had moved to a different place geographically on the musical map. And I could sing like both of them. I could copy them. And that's what I did. But then when I got in New Grass I didn't have any frame of reference.

"I'm singing this music I don't know anything about, and it's like — it's funny, it kind of forced me into discovering my own voice."

The scene opened the world to Cowan, who found himself wailing at traditional bluegrass festivals on one end of the spectrum to rolling in the rock-star world with Leon Russell. It was a mind-blowing time, and often in spite of themselves, they were pushing the boundaries of bluegrass *and* rock & roll. Through the haze, they periodically realized what they were doing.

"We did," he said. "Well only in this sense — you know, the Allman Brothers were kind of our archetype, because we did the same type of thing they did, except we happened to be playing traditional bluegrass instruments. I mean what they did was to play Muddy Waters songs and they're applying rock sensibilities. It's kind of like they leapt off the boat where the world ended or something. But they were soulful because their repertoire was — and they're writing great songs — but their repertoire was hardcore blues music.

New Grass Revival 1976 Curtis Burch, John Cowan, Sam Bush, Courtney Johnson (l-r)



Photo by Jim McGuire

"That was kind of our template. Not consciously, but it was similar."

The band built a devoted fan base, often drawing huge crossover crowds at festivals, confounding organizers who originally would slate them in the wee hours — the slots for drug-takers and sinners according to Cowan — before recognizing the power of their attraction. New Grass Revival, after releases on the Sugar Hill and Flying Fish labels, would eventually sign with Capitol Records in 1986, a move that proved to be the ultimate undoing of the band. The group recorded four albums for Capitol before their own break up and departed from the label in 1990.

"The band wasn't built for that," he said. "It wasn't built to try to conform to the country radio charts or formats. We did our best because we felt like it would be great to reach more people, and you want to please the people who took a chance on you."

Cowan had released one solo record in 1986, *Soul'd Out* on Sugar Hill, and in the years following New Grass Revival's breakup, he produced seven more — *John Cowan* (2000), *Always Take Me Back* (2002), *New Tattoo* (2006), *8,745 Feet, Live at Telluride* (2005, 2009), *Comfort & Joy* (2009), *The Massenburg Sessions* (2010), and *Sixty* (2014), on a variety of labels. He recorded with Rusty Young, Bill Lloyd, and Pat Simmons as the Sky Kings during the 1990s, producing a record that was eventually released in 2000 on Rhino Handmade Records. It was Simmons who connected the dots between Cowan and the Doobie Brothers.

And, of course, he has always been in high demand as a session musician all along, recording with Garth Brooks, Rodney Crowell, former New Grass Revival bandmate Béla Fleck, Glen Campbell, Kenny Rogers, Ashley Cleveland, Reba, Wynonna, Delbert McClinton, and Mark O'Connor, just to name a few from the endless list.

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He squeezed in the hosting of a radio hour on WSM-AM, *John Cowan: I Believe To My Soul* for two years beginning in 2012.

Then there's the John Cowan Band, convening intermittently for nearly two decades in various forms, appearing at many major festivals like the Telluride Bluegrass Festival and Merlefest, and many performing arts theaters and listening rooms across the country. Though largely dormant now, the band looms large in launching the careers of others, such as Noam Pikelny, Luke Bulla, and Scott Vestal, among others. The band has often featured long-time collaborator and guitarist Jeff Autry, fiddle player Shad Cobb, and John Frazier on mandolin.

He somehow found the time to form the band Button six years ago, featuring Cowan, Doobies' drummer Ed Toth, and guitarist Keith Howland from another supergroup, Chicago. The band released a self-titled album this year.

Today, Cowan will tell you he's lucky, living in the present, doing his thing and enjoying himself. He's still possessed of an undeniable voice, moving in the life to which he was born.

"You know for me, I think my muse in general is a really gentle spirit," he said. "Like, I can be aggressive when I play, and play on top of the beat. And when I sing, I can take them in. But it's that team thing again … it's my approach to all music."

Through all the complexities of Cowan's career, there exists a straight line from the early days in Louisville, and his ultimate ride with New Grass Revival. He still feels it strongly.

"My wife and I watched an actual concert video from those times," he said. "It's called *Leon Russell and the New Grass Revival, Live at Perkins Palace*. I mean it's really good. Leon was only 38 then, and I was 25 or something. He was still playing his ass off and singing great. We're taking all these songs of his, and he's doing double-time — his whole thing with piano — it's a combination of Doctor John and Professor Longhair. It's stride piano. So my job in that band was to double his left hand. I f-ing loved it!

"That's how — when you look at your body of work over the years, it definitely shines through. It's the joy of making music and being part of something. Being part of a band." TNM



Photo by Frank Balthis



John with Darin & Brooke Aldridge



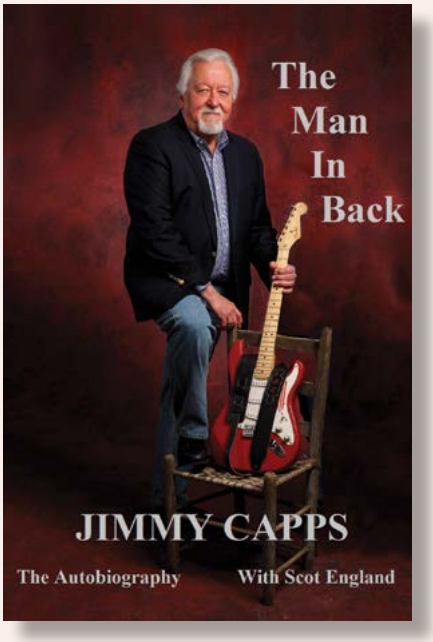
rig

With Doobies: Sadowsky Will Lee PJ model 4-string bass and Gibson Les Paul Jr model bass. JH in ear monitors, EBS octave pedal, Q-tron envelope pedal.

John Cowan Band: 1962 Fender Jazz bass "Whitey" as he is affectionately known which I acquired in 1975. GenzBenz 300 Shuttle amp, GenzBenz 10-inch speaker cabinet with Eminence speaker, no effects.

D'Addario Chrome Flats on all my basses.


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JIMMY CAPPS

The Man In Back
England Media

Jimmy Capps has had one heck of a life. From his small-town roots in North Carolina, Capps has crafted an amazing career as a guitarist, both live and in the studio. From his early days with the Louvin Brothers to his astounding 60 years — and counting — as the *Grand Ole Opry*'s longest running staff band member, he has worked with a who's who of country and bluegrass music, yet remains one of the nicest folks you will ever meet. *The Man in Back* is the perfect title for this autobiography written with Scot England in an unpretentious style that reflects Capp's laid-back personality. It is also a great metaphor for any side musician who spends the majority of his time making everyone else he stands behind sound good.

Capps' positive attitude and strong work ethic have served him well in a long and successful career, and reading the book feels like hanging out with a favorite uncle with lots of great stories. Capps' retelling of his early days playing with the Louvin Brothers is in turns, funny, poignant and tragic. Riding all around rural America in classic cars full of musicians must have been quite an experience back in the days before tour buses. Capps tells a great story about hiring Willie Nelson to play bass with the Louvin Brothers, not long before his songwriting career took off. Lightnin' Chance, the legendary doghouse bass player, is the subject of some very funny stories, including the famous Chocolate Coat incident, and a hilarious case of mistaken identity in Lightnin's brief career as an MC.



The unique bond that musicians who work together regularly enjoy is evident throughout the book, and his stories of iconic musicians like Weldon Myrick, Spider Wilson, and Leon Rhodes are full of humor, respect and love. He speaks highly of the artists he had long relationships with such as Roy Acuff, Minnie Pearl, Jack Greene, George Hamilton IV, Jim Ed Brown, and many more. He lists some of the favorite records of the thousands he has played on, including "Amarillo By Morning" (George Strait), "Stand by Your Man" (Tammy Wynette), "He Stopped Loving Her Today" (George Jones), and "The Gambler" (Kenny Rogers). He tells some great behind the scenes stories as well. The studio stories are insightful and really give a wonderful glimpse into the creative process of a session musician.

Capps' long career has also included many TV shows, including *Pop Goes the Country*, *The Statler Brothers Show*, *Country Family Reunion*, and *Larry's Country Diner,* where he plays "The Sheriff" and serves as a one-man house band. The photos alone are worth the price of admission, and capture the story of a life well lived, just as the words do. Capps continues his amazing journey, still playing in the *Opry* band, living a happy life with his wife Michele, serving on the AFM 257 Executive Board and working on various committees. He continues to give back to the union that helped him throughout his career. The life of *The Man in Back* is an example of nice guys finishing first, and Jimmy Capps has set the bar very high for the rest of us.
– Dave Pomeroy

YOLA

Walk Through Fire
Easy Eye Sound



Yola is a British singer-songwriter with a complex and powerful voice reminiscent of some of the all-time greats of pop, rhythm and blues, and soul music. With the help of producer and cowriter Dan Auerbach, a member of Akron, Ohio's AFM Local 24, *Walk Through Fire* crosses many genres and decades with a timeless sound and feel.

Auerbach, who has been living and working in Music City for some time now, gathered an eclectic mix of Nashville studio players, including Charlie McCoy, Ronnie McCoury, Matt Combs, Russ Pahl, Billy Sanford, Roy Agee, Bobby Wood, and Mike Rojas for this project. The wonderfully flexible rhythm section is Gene Crisman, one of the Memphis Boys who played on so many classic hits, on drums with the versatile Dave Roe on bass. Recorded at Auerbach's Nashville studio, Easy Eye Sound, the sonic textures throughout the record are ever-changing and unexpected, yet it all fits together beautifully.

The album opens with "Faraway Look," which sets up a '60s vibe with hints of the classic Los Angeles pop records played by the Wrecking Crew. Immediately the listener is transported to another time and place, and the sound is seductive and inviting, with vibes, bells, strings, and keyboard sounds filling the spaces with liquid textures that wrap around the vocal without distracting. "Shady Grove," written by Yola and Auerbach with Bobby Wood, is a tender, uplifting tune, and "Ride Out in the Country," one of several songs written by Yola, Auerbach and Joe Allen, has a country-meets-R&B groove and emphatic vocals, with guitars and steel trading off on the fade.

The title track, written by Yola, Auerbach, and Dan Penn, lopes along with a Don Williams-type halftime feel, with pleading vocals riding the laid-back vibe. "Rock Me Gently" is a passionate mid-tempo anthem, written by Yola, Auerbach and Allen, with Pahl's steel guitar providing a lush backdrop. "Lonely Tonight" brings to mind a combination of Adele and Petula Clark, and is a standout. The beautiful ballad "Keep Me Here," written by Yola, Auerbach and Bobby Wood, features Vince Gill on background vocals, and as one might expect, he fits into this scenario like a glove. "Love is Light" closes the album perfectly, with an uplifting message and intriguingly complex arrangement that rises and falls with Yola's soulful, pleading vocal.

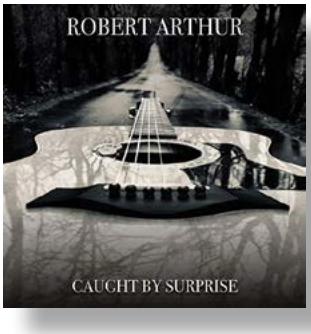
This album is a great example of putting the song first and finding the right treatment for it, which makes for a rewarding listening experience on repeated plays. Auerbach's production is stellar, from the live feel of the ensemble performances to the unhyped mix, which allows you to hear everything without the harsh top end typical of many of today's records. Great job by all concerned, and I look forward to hear what comes next from this very intriguing artist. Highly recommended.

– *Roy Montana*

ROBERT ARTHUR

Caught by Surprise

MV2



Longtime Local 257 member Robert Arthur is an acoustic and electric guitarist and songwriter who has played on many sessions for a wide variety of artists over the years. *Caught by Surprise*, his debut as a solo artist, is a six-song EP featuring Arthur and the great rhythm section of Greg Morrow on drums and Mike Brignardello on bass, plus a quartet of stellar guest guitarists – Brad Paisley, Eric Johnson, Phil Keaggy, and Jack Pearson. Arthur is modest enough to share the spotlight, but make no mistake, he is no slouch himself, and the tunes without guest stars show off his versatility and taste as well. Arthur wrote and produced the album with Tony Harrell acting as executive producer.

The album starts with a bang, and from the git-go, "Hot Chicken" explodes with Telewhacking energy from Arthur, who fires off machine gun-like hot licks that drive the track down the highway. Paisley enters halfway through and helps kick things up a notch or three. "Austin Standard Time" features distinctive double stops and is a perfect vehicle for Arthur to set up a closing solo by his longtime friend, the legendary Eric Johnson, beautifully supported by Morrow and Brignardello's supple rhythms. The tune goes through some dramatic mood swings, and building harmonic tension leads to a double-time climax with soaring tones from Johnson. The title track is an uplifting acoustic-flavored tune that features gorgeous interplay between Arthur and Phil Keaggy's acoustic guitars, with Keaggy adding atmospheric electric tones as well.

"Tater Tot" is a solo piece that features Arthur playing funky acoustic-fingerpicked melodies reminiscent of Chet Atkins, Jerry Reed and John Knowles. This piece demonstrates his musicality can stand alone when needed. "Bluetopia" is a 6/8 blues with the always soulful Pearson doing his thing as only he can. The swing and sway of the whole band rises and falls with the emotional intensity and dynamics of Pearson and Arthur's entwined guitars. The closing track is a medley of two traditional hymns. "Amazing Grace" features Tony Harrell on organ and Arthur's sweet picking that segues into "Softly and Tenderly." It is a mellow, peaceful ending to an excellent instrumental project that shines a light on one of Music City's many unsung heroes — Robert Arthur — to great effect.

– *Roy Montana*

TNM



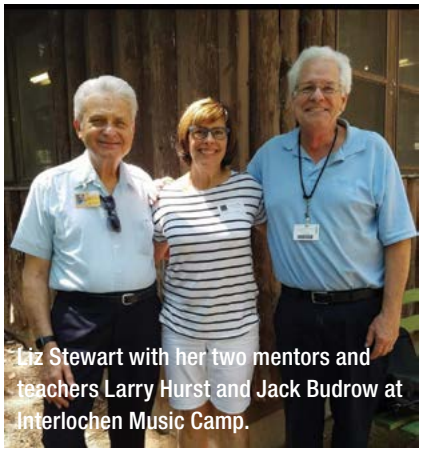


BY LAURA ROSS

In 35 seasons I've seen faces come and go. We now say farewell to two longtime members: bassist Liz Stewart and second violinist Rebecca Cole.

Liz and I both grew up in Royal Oak, Michigan, (she spent three years in Kansas in her teens then moved to Ann Arbor, Michigan), and we attended the University of Michigan. Rebecca was born in Madison, Wisconsin, moved to Berkley, California, then Wheaton, Illinois, and earned a bachelor degree from Indiana University and a masters from Yale, where she crossed paths with principal violist Dan Reinker.

Liz grew up in a musical family; several aunts and uncles are professional musicians, her brother is an active semi-amateur horn player in Boston, and her father, a paid church choir member, sang in her uncle's famous Kenneth Jewell Chorale. She began playing piano at age 10, cello at 12 and finally double bass at age 16; because the orchestra had too many cellos and she thought the "bassists looked like they were having more fun!" After U of M, Liz was a member of the Flint Symphony, Savannah Symphony for three years, North Carolina Symphony for one year, and Charlotte Symphony for five years before joining the Nashville Symphony in 1991. Married since 1989 to violist Jim Grossjean, Liz was thrilled to finally have a job in the same city as her husband, and never auditioned for another orchestra.



Liz Stewart with her two mentors and teachers Larry Hurst and Jack Budrow at Interlochen Music Camp.

Rebecca's story is similar regarding her motivation to audition for the Nashville Symphony. At age eight, Rebecca announced she wanted to play the violin. Her father had intended to become a professional trombonist but realizing the depth of the competition, he became a high-energy physicist, eventually working at Fermi-Lab, outside of Chicago, Illinois. He shared his love of all types of music with Rebecca each night at bedtime. Following Yale, Rebecca was assistant concertmaster of the Tulsa Philharmonic for five years. She freelanced and was a member of numerous orchestras in Los Angeles, and then joined the Louisville Orchestra in 1990. Rebecca joined the Nashville Symphony in 2000, following her third audition; husband Kenneth Barnd, who retired last season after 19 seasons with the NSO, was offered a position following the second audition. During the third audition she told no one who she was and said "It was one of the happiest days of my life when the audition committee burst into the green room, saying 'You're Kenny's Rebecca? We're so happy!'" That spring and summer she went back and forth between Louisville and Nashville as Nashville prepared for its first East Coast tour that commenced with the orchestra's Carnegie Hall debut. "After living in different cities for 10 years, Kenny and I were happy to live and work together," Rebecca said many times in the past two decades. They were even stand partners, as both were in the second violin section.



Rebecca Cole

Liz and Rebecca joined the orchestra when it consisted of three contract tiers and later converted to full-time contracts. Kenneth Schermerhorn and Giancarlo Guerrero were the orchestra's two music directors during their tenure, and they performed when the Schermerhorn Symphony Center (SSC) opened in 2006. They also witnessed the season's massive growth as the number of classical and pops series were increased and more "specials" (artist-driven rehearsal and concert services in one day) and movie concerts were added.

Liz and Rebecca both cite the two Carnegie Hall trips in 2000 and 2012 as high points in their careers. Rebecca added that during the 2000 East Coast tour she remembered "the hall somewhere in New York state [Troy Bank Building], where the fireman (in full gear) came out before the concert and barked out evacuation instructions! That hall had the best acoustics!" She also loved the performance of Bartok's "Bluebeard's Castle" featuring Chihully's incredible glass sculptures. Liz's favorites included the Amy Grant Christmas tours in the late 1990s, various bass "sectionals" over the years — ("They were really parties") — and an OnStage performance in 2018 that featured seven basses and was entitled "Friends in Low Places."

They served the orchestra as wonderful leaders — Rebecca served on the NSA Finance Committee and Liz served on the Orchestra Committee and also led yoga classes at SSC during lunch breaks — but they also had careers outside the orchestra. Liz taught yoga, played sessions, was a member of the Nashville Chamber Orchestra, and swims with the MTSC Masters. Rebecca has played baroque violin since 2005 and has attended prestigious festivals and workshops that included Tafelmusik Summer Institute and the American Bach Soloists Academy. While in Louisville she was also a professional US cycling elite-level racing coach.

Rebecca plans to complete and publish her novel *Memoir of a French Violin* and to write future novels about women musicians. She also wants to volunteer to teach reading, writing and financial literacy.

Liz hopes to continue subbing with the orchestra and playing sessions, as well as traveling with Jim and spending more time with their dog Madeleine. She is grateful for her time with the NSO and said "The decision to retire did not come easily to me, mostly due to the colleagues who are always there for a good laugh in any situation, and who are a pleasure to sit with and make music together. I will miss that, even as I look forward to new horizons!"

TNM


Jack Pearson


John Mayall



BY AUSTIN BEALMEAR


Marcia Ball


Louis Prima, Jr.

I hope you all used your passes to attend the Summer NAMM show, which took place just a week too early for me to give you a heads up. Some major jazz and blues artists were in the booths: Herbie Hancock, Dave Weckl, Victor Wooten, Rachel Z, Eric Gales, Bob Mintzer, Marcus Miller, and many more. Most of the big late summer events that I used to spotlight appear to be gone, like the Franklin Jazz Festival and the Cumberland Jazz Festival (not the event listed below.) Here are some other choices:

Metro Parks and Recreation will be finishing its schedule of park concerts. The popular **Big Band Dances** celebrate their 36th year with Saturday nights in the Centennial Park event shelter. The schedule of bands is available at www.nashville.gov/Parks-and-Recreation. Want to look a little better swaying across the concrete? Try the free dance lessons before the music starts and during intermission. Or just relax with your chair or blanket. Lots of space for kids to run around, and two food trucks sell face-stuffers. Last date is August 31.

There are three series that have proven popular by featuring R&B-style jazz downtown, but unfortunately none of them list specific artists for individual dates. **Jazz on the Cumberland** can be found July 21, Aug. 18, and Sept. 8 in Cumberland Park, a riverfront community area next to Nissan Stadium. There is plenty of green space, water features for the kids, and great views of the river. The **Brown Bag Lunch Special Concert Series** is in the Centennial Park event shelter Aug. 14, Sept. 11, and Oct. 9. The **Box Lunch Concert Series** is in Bicentennial Capital Mall State Park July 24, Aug. 28, and Sept. 25. For more details, call 615-731-9001.

I have not been there yet, but a newer restaurant called Minerva Avenue looks like a nice combination of class and casual. They offer **Jazz on the Avenue** every Thursday at 1002 Buchanan St., a few blocks from 8th Avenue. They bill it as a weekly live-music soirée featuring smooth jazz bands and DJs. For more info and table reservations visit MinervaAvenue.com or call 615-499-4369.

During the 20th century, history managed to reward a few jazz and blues artists with pop stardom. One was hot New Orleans trumpeter and unique entertainer Louis Prima. After steady work in the 1930s, Prima became a popular Dixieland-swing artist in the 1940s. Most of his hits had colorful Italian themes, like "Angelina." When the big-band era faded away, he found cool vocalist Keely Smith, and a rockin' jump band called Sam Butera & the Witnesses, and became one of the most successful Las Vegas acts of the 1950s. Their version of "Old Black Magic" is still an American pop classic. For two decades, Prima's son has kept that legacy alive and kickin' with Louis Prima, Jr. and The Witnesses, coming to **City Winery** on July 23.

Also coming to the Winery is British blues legend John Mayall on Aug. 4. Mayall's band now features guitar slinger Carolyn Wonderland. The Squirrel Nut Zippers made their name in the retro swing craze of the 1990s, and now are even more eclectic than ever, mixing everything from New Orleans funk to punk. They play Aug. 7. The Crescent City gets another nod when blues mainstay Marcia Ball brings her soulful Gulf Coast-vocal style and barrelhouse boogie piano to the Winery on Aug. 21.

Jazzmania is the Nashville Jazz Workshop's annual fundraising party. This year's event on Oct. 19 will feature multiple music performances headlined by the Gerald Clayton Quartet, a silent auction, and presentation of the NJW Heritage Award. For details go to www.nashvillejazz.org

From his blues work with the Nationals to his three years with the Allman brothers, **Jack Pearson**'s reputation as a jazz/blues/roots guitar virtuoso is well-deserved. Check out his latest projects of mostly originals: *Live* — a double CD recorded at 3rd & Lindsley with his working trio, and *Are You Listening* — a collection of studio tracks from two decades. With Pearson's superb guitar you also get his engaging vocals and his hip organ and bass work. Go to www.jackpearson.com

See you out there. TNM



Mac Wiseman

May 23, 1925 — Feb. 24, 2019

Pioneering bluegrass singer and guitarist Mac Wiseman, 93, died Feb. 24, 2019. Present at the beginning of the birth of bluegrass music, he played in several formative bands including some time with Bill Monroe's Bluegrass Boys, and Flatt and Scruggs' Foggy Mountain Boys — Wiseman was the last surviving band member of that group. He was an AFM life member who joined Local 257 June 30, 1959.

He was born May 23, 1925 in Crimora, Virginia to Howard and Ruth Wiseman. He contracted polio at an early age and was unable to work the farm fields, so he stayed inside, listened to old records and the radio, and learned to play the guitar. As a youth he won a scholarship to study piano, music theory and radio broadcasting at a conservatory in Dayton, Virginia. In 1946 he moved to Knoxville, Tennessee to work as a harmony singer and upright bassist for Molly O'Day & the Cumberland Mountain Folks. He started performing on WCYB in Bristol, Virginia in 1947. That year he met Lester Flatt, and in 1948 he joined the Foggy Mountain Boys. This was followed by a stint with Monroe, and then Wiseman formed his own band — the Country Boys.

Wiseman toured the bluegrass circuit in the '50s and '60s as a headliner; he became known as "The Voice with a Heart," for his sentimental tunes. His early hits included "'Tis Sweet to Be Remembered," and "I Wonder How the Old Folks Are at Home." Although his roots were certainly in the bluegrass community, he strived to avoid being locked into that category. Other artists noted Wiseman's capacity to bridge genres.

Ricky Skaggs met Wiseman while working with Ralph Stanley. "It's hard to say the name Mac Wiseman and not hear his voice in your head. It was one of the most unique voices in bluegrass and country music. Mac never considered himself any one kind of singer, he sang in and out of those genres with total ease. I loved his voice and his ease of singing, but the one thing I will remember most about Mac, was his kindness toward everyone. He was a blessed man, with a blessed voice," said Skaggs.

"I liked all kinds of music," Wiseman said in 2006. "I liked Bing Crosby and Montana Slim, and the reason I mention those two is that they both had network radio shows when I was eight or nine years old — and it just struck me that I liked one as well as the other."

He earned Top 10 country chart success in 1955 with "The Ballad of Davy Crockett," and in 1959 with "Jimmy Brown, the Newsboy." Wiseman recorded for Capitol, MGM, and other labels after leaving Dot — where he also worked as a producer — in 1963. AFM Local 257 multi-instrumentalist and songwriter Hugh X. Lewis commented on Wiseman's passing: "I wrote one of Mac's favorite singles back in the '60s, "Heads You Win, Tails I Lose," while he was on Capitol. Mac was a dear friend and we talked often," Lewis said. [A poem Lewis wrote about Wiseman appears at the bottom left of this page.]

Wiseman released dozens of albums over his career, including compilation projects in the '60s and '70s with Lester Flatt and The Osborne Brothers. In 1979 he released "My Blue Heaven" with big band leader Woody Herman. In the '80s he toured and recorded with Chubby Wise. He worked with a pantheon of other artists over his career including Merle Haggard, Johnny Cash, Doc Watson, Merle Travis, and John Prine. In 2014, he released an album of songs inspired by his mother's handwritten notebooks of songs she heard on the radio when Wiseman was a child: *Songs From My Mother's Hand*.

From 1966-70 he was the director of the *Wheeling Jamboree* in Wheeling, West Virginia. Wiseman was the last living co-founder of the Country Music Association (CMA) — he helped form the original CMA board in 1958 and was also instrumental in the founding of the Bluegrass Music Association. Wiseman hosted an annual bluegrass festival in Renfro Valley, Kentucky, from 1970 to 1983, and received a National Heritage Fellowship from the National Endowment for the Arts in 2008. In 1993 he became a member of the International Bluegrass Hall of Honor; in 2014 he was

Mac Wiseman

"It's Sweet To Be Remembered," as Mac Wiseman would say;
He's one different blade of Bluegrass we'll never forget.
His songs either make you cry or chase your blues away,
And no finer gentleman have his fans ever met.

His career took off like "Wildfire" back in radio days,
With his Country-Bluegrass voice and Shenandoah style,
As his own brand of Bluegrass and southern winning ways
Assured that Mac would be in the spotlight quite a while.

And on the music scene, he played many different roles -
Union official, record producer, and the sideman part.
He's blessed with many talents, but when the truth is told,
He's always been a Country-Bluegrass picker at heart.

So in years to come in all the different Halls of Fame
And for names of legends, fans are searching 'round to find,
They won't have to search far for one legendary name,
Mac Wiseman will be the very first to come to mind.

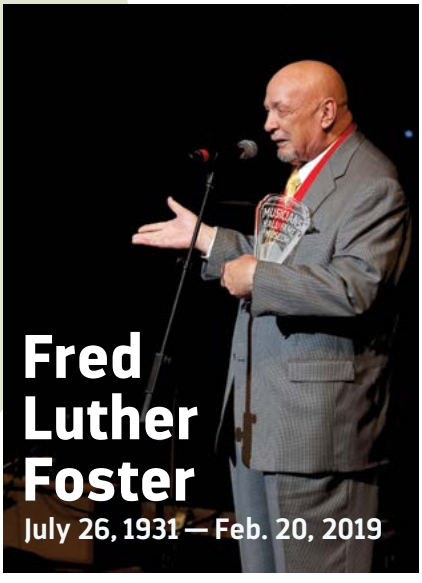
© Colonel Hugh X. Lewis

inducted into the Country Music Hall of Fame.

Just prior to his passing, he accepted an honorary Doctorate of Fine Arts from Glenville State College in West Virginia.

In addition to his parents, Wiseman was preceded in death by his daughter, Sheila Wiseman; and one sister, Naomi. Survivors include his companion and caregiver, Janie Boyd; two sons, Randy and Scott Wiseman; three daughters, Linda Parr, Christine Haynes, and Maxine Wiseman; three grandchildren; four great-grandchildren; one sister, Virginia; and one brother, Kenny.

A celebration of life service was held Feb. 27 at Spring Hill Funeral Home. Entombment followed in Spring Hill Cemetery in Nashville. Memorial contributions can be made in Wiseman's name to St. Jude Children's Research Hospital or the March of Dimes.



Fred Luther Foster

July 26, 1931 — Feb. 20, 2019

Country Music Hall of Fame member Fred Luther Foster died Feb. 20, 2019 at the age of 87. The iconic producer and founder of Monument Records and Combine Music helped launch the careers of Dolly Parton, Kris Kristofferson, and Roy Orbison — he was known as a champion of musicians and singers. In a 2016 interview he said of his seven-decade career: "I am most proud of the relationships I had with songwriters, artists and engineers. These people are responsible for me being here. I didn't do it by myself." Foster was also a percussionist; he joined Local 257 Feb. 15, 1978 and was a life member of the AFM.

He was born July 26, 1931 on a farm in Rutherford County, North Carolina, the youngest of eight children. His father Vance Hampton Foster was a cotton and sorghum farmer who played harmonica. His mother, Clara Marcella Weast Foster, was a homemaker. At 15 his father died, and he initially took over the family farm. Three years later he moved to Washington D.C., where he started to write songs. He got his first music business job there — in a record store. His next job was for J&F Distributors, and he began recording local acts. During this time Foster supervised Jimmy Dean's debut hit, "Bumming Around."

In 1953 he was hired by Mercury Records, where he eventually became head of national country promotion. He left the label after disputes with the executives concerning Foster's endorsement of rockabilly acts. He tried to convince the head of Mercury to sign Elvis Presley; Mercury fell short in a bidding war between several labels, which was ultimately won by RCA. Foster went on to form his own label — Monument Records — in Baltimore, Maryland, in 1958; it took its name from the Washington Monument in D.C. Two years later he moved the business to Hendersonville, Tennessee.

Foster established Sound Stage 7 in 1963 — an R&B-oriented subsidiary of Monument. Its roster of artists included Joe Simon, Arthur Alexander, the Dixie Belles, Ella Washington, and Ivory Joe Hunter. Soul singer Simon's 1969 recording of "The Chokin' Kind" for the label became a million-selling pop and R&B hit.

He produced Orbison's No. 1 singles "Oh, Pretty Woman," and "Running Scared" as well as other Orbison hits in the early '60s for Monument Records. Kristofferson was also a Monument artist, and had his 1973 hit "Why Me," while on the label. Foster contributed the title and theme to Kristofferson's "Me and Bobby McGee," which became a posthumous Janis Joplin hit in 1971. Other artists on the Monument roster included Jeannie Seely, Ray Stevens, Charlie McCoy, Larry Gatlin and The Gatlin Brothers, and Boots Randolph — including his top-40 hit "Yakety Sax."

Foster signed the 19-year-old Parton to Monument in 1965; she recorded her first two hits with the label. "I am heartbroken that my friend Fred Foster has passed on. Fred was one of the very first people to believe in me and gave me chances no one else would or could. We've stayed friends through the years and I will miss him. I will always love him," Parton said.

Foster's publishing company, Combine Music, signed Kristofferson, who wrote the hits "Sunday Morning Coming Down," and "Help Me Make It Through the Night." Other Combine tunes included Tony Joe White's "Polk Salad Annie" and "Rainy Night in Georgia," and the Dennis Linde song "Burning Love," recorded by Elvis Presley.

He sold his companies to CBS in 1990 but continued his producing career — among others, he worked with Willie Nelson, Ray Price and Merle Haggard. Foster was inducted into the Musicians Hall of Fame in 2009, and received the Leadership Music Dale Franklin Award in 2010. He was inducted into the North Carolina Music Hall of Fame in 2012 and given a Trustees Award from the Recording Academy in early 2016. He became a member of the Country Music Hall of Fame along with fellow North Carolinians Randy Travis and Charlie Daniels in October 2016.

Foster was a member of First Presbyterian Church in Nashville, and Masonic Lodge No. 359 of Hendersonville, Tennessee, as well as the Nashville chapters of SAG-AFTRA and NARAS. He was affiliated with BMI and was considered a pioneer in that performing rights organization.

He was preceded in death by his parents; four sisters, Ann, Estelle, Pauline and Ethel Lou; three brothers, Albert Glen, Charles Vance, and Ray Foster. Survivors include one son, Vance Foster; four daughters, Micki Koenig, Leah Alderman, Brit Rothstein, and Kristen Foster; four grandchildren; and many beloved nieces and nephews.

A memorial service was held March 23 at the First Presbyterian Church in Nashville, Tennessee. Donations may be sent to St. Jude Children's Research Hospital, Alive Hospice, or any charity of choice.

"Fred was one of the very first people to believe in me and gave me chances no one else would or could. We've stayed friends through the years and I will miss him. I will always love him." — Dolly Parton

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Martha McCrory
Aug. 15, 1920 — Feb. 16, 2019



Cellist Martha McCrory, 98, died Feb. 16, 2019. She taught, played in several symphonies, spent many years working recording sessions in Nashville, and was revered for founding the nationally acclaimed Sewanee Summer Music Center. She was a life member of the Nashville Musicians Association who joined Sept. 28, 1966.

McCrory was born Aug. 15, 1920 to Joseph Willis and Florence Bastert McCrory. She graduated from Quincy Senior High School in 1937 and the University of Michigan in 1941. She began piano lessons at six, and at the age of eight was introduced to a half-sized cello. She attended the Interlochen Music Camp in summers during her high school years, and then Tanglewood, Academy of the West, and Mills College programs while a college student.

In 1940 she was selected for the All-American Youth Orchestra, which performed in the U.S. and also South America. After she graduated from college she attended Eastman School of Music where she played and taught cello. While there she received a master's degree. She then studied at the University of London, and afterwards spent five years with the San Antonio Symphony and had a faculty position at Trinity College.

After her father died, she moved to Tulsa, Oklahoma where she became a stockbroker and played in the Tulsa Philharmonic. She then joined the Chattanooga Symphony as cellist and orchestra manager. She also joined the faculties of both the University of Tennessee and Cadek Conservatory of Music.

continued from page 27

McCrory was also part of the famed Shelly Kurland section in Nashville, which eventually became Carl Gorodetzky's Nashville String Machine. She recorded with artists like Elvis Presley, Bob Dylan, Dolly Parton, Loretta Lynn, Chet Atkins, Jim Nabors, Charlie McCoy, Tennessee Ernie Ford and many more. "Martha McCrory was a great cellist and always smiling. We worked many sessions together back in the day when they would record the strings along with the rhythm sections. She played on several of my albums and I was proud to know and work with her," McCoy said.

McCrory was asked to develop a summer music program for the University of the South in Sewannee, Tennessee, in 1957, and by 1997 the center she started had been listed in the *Music Educator's Journal* as one of the top three in the country. That year she formed the Martha McCrory Foundation to encourage the study of music among young students. "Living, working, and making music with others who share similar interest while under the tutelage of superior artists is a life-changing experience," McCrory said

She retired in 1998 and was given an honorary doctorate from the university in appreciation of her service. In 2006 she was the lead donor in the building of the Martha McCrory Hall for the Performing Arts on the campus of Saint Andrew's-Sewanee School. Over the years she received many honors and citations, including the Governor of Tennessee's Award for Outstanding Achievement. She was appointed to an advisory panel for music by the Tennessee Arts Commission, and was given the Lorin Hollander Award for outstanding music leadership.

McCrory was preceded in death by her parents; and one sister, Mary McCrory. Survivors include three nieces, Martha Didriksen, Mary Hutmacher, and Cheryl Hulsen; many great-nieces and great-nephews; and special caregiver Victoria Nokes.

A memorial service was held April 6 at the First Union Congregational Church in Quincy, Illinois, with Rev. Josh Vahle officiating. The family wishes to thank the staff and friends at St. Vincent's Home for the care Martha received. Memorials may be made to the Quincy Senior High Music Department, Quincy Public School Foundation, The Martha McCrory Circle for Music, Sewanee Summer Music Center, Blessing Hospital Hospice and Palliative Care, or St. Vincent's Home.

Jim Glaser
Dec. 16, 1937 — April 6, 2019

Nashville Musicians Association life member Jim Glaser, 82, died April 6, 2019. The singer-songwriter was a member of the sibling group Tompall and the Glaser Brothers, and also a solo artist. He was a guitarist, and joined Local 257 July 17, 1959.

Glaser was born James William Glaser on Dec. 16, 1937 in Spalding, Nebraska, to Louis Nicholas and Alice Marie Harriet Davis Glaser. Born into a musical family, he started playing guitar at the age of four, and as a pre-teen was performing with his brother Tompall at county fairs and other events in and around the area. Glaser's brother Chuck also became part of the group, and in 1957 they appeared on *Arthur Godfrey's Talent Scouts*, where they came to the attention of Marty Robbins and other stars of that era. In 1959 they were signed to Robbins' label, which later became part of Decca Records. The Glaser Brothers toured with Robbins as his backup vocalists for several years. The group provided harmony on a host of records, including Jim's vocals on "El Paso" for Robbins, and along with his brothers, "Ring of Fire," by Johnny Cash. Between 1960 and 1975 the trio recorded 10



Jim Glaser



(l-r) Jim, Tompall and Chuck Glaser.

studio albums, charted nine singles, and became members of the *Grand Ole Opry*.

Before his success as a solo artist, Glaser had two major hits as a songwriter in 1964 – the Skeeter Davis Top 5 hit "What Does It Take," and "Thanks a Lot for Tryin' Anyway," a Top 40 tune for Liz Anderson. The Glaser Brothers began to work as a solo act in the early '60s. MGM signed them in 1966, and the group had chart success with "The Moods of Mary," "California Girl," and "Gone, On the Other Hand." "Rings" was a Top 10 hit for the Glaser Brothers as well, and the group's release of Kristofferson's "Loving Her Was Easier," reached No. 2 on the Billboard charts and stayed there two weeks. In 1970 the Glaser Brothers won CMA Vocal Group of the Year. Over their career they received five Grammy nominations.

The Glaser Brothers took a hiatus in 1973 from performing and reunited in 1979. They owned and operated Glaser Sound Studios on Music Row, which they opened in 1970. The business included a publishing company, a production company, talent agency, and provided design services for album covers. Glaser Sound was the studio where John Hartford recorded *Aereo-Plane*, and Waylon Jennings, along with producer Jack Clement, recorded *Dreaming My Dreams*. Glaser Publications generated hits like "Gentle on My Mind," "Woman, Woman," "Sittin' in an All Nite Café," "Streets of Baltimore," and helped many of its songwriters maintain control of their creative works.

As a solo artist, Glaser recorded four studio albums and charted several singles, including the 1984 No. 1 record "You're Getting to Me Again," from his 1983 release *Man in the Mirror*. The album also generated the Top 20 singles "When You're Not A Lady" and "If I Could Only Dance With You." In 1984 he was awarded Academy of Country Music Best New Male Vocalist.

Glaser was preceded in death by his parents; and two brothers, Robert and Tompall Glaser. Survivors include his wife, Mary Jane Glaser; two sons, James William Glaser II and Jeffery Louis Glaser; two daughters; Connie Jane Glaser and Jeanne Lynn Glaser; two brothers; John Glaser and Charles "Chuck" Glaser; one sister, Eleanor Ryan; 10 grandchildren; and six great-grandchildren.

A celebration of life was held April 12 at Jennings and Ayers Funeral Home. Donations may be made to PAWS of Murfreesboro.

John Henry "Ace" Cannon, Jr.
May 5, 1934 — Dec. 6, 2018

Sax player and vocalist John Henry "Ace" Cannon, Jr., 84, died Dec. 6, 2018. He was known for his Memphis, Tennessee session work as well as his instrumental releases. He joined the Nashville Musicians Association March 18, 1985, and was a life member of the AFM.

Cannon was born May 5, 1934 in Grenada, Mississippi to the late John Henry Cannon, Sr., and the late Alice Redwine Cannon. He grew up in the Hollywood neighborhood of Memphis and started playing with local country bands in the 1950s. He began doing session work at Sun Studio with Sam Phillips, which included recordings for Barbara Pittman, Billy Lee Riley and Jerry Lee Lewis. In 1959 he joined the Bill Black Combo, the instrumental group led by Elvis Presley's bassist. The group played all the prominent TV shows of the era, including *The Ed Sullivan Show*, *The Merv Griffin Show*, *American Bandstand*, and *The Buddy Dean Show*. Phillips is said to have called Cannon "the greatest saxophone player who ever lived."

Known as the "Godfather of Sax," Cannon first gained success as a solo artist in 1962 with "Tuff" for Hi Records, which became a Top 20 hit. His follow-up single "Blues (Stay Away from Me)" broke the Top 40 the same year. Cannon released *Ace Cannon Live* in 1965, which was recorded in front of an audience at the Hi Records studio. Hi

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"Ace could conjure it all."
– Joe Cuoghi


John Henry "Ace" Cannon, Jr.

cofounder Joe Cuoghi gave Cannon his nickname "Ace," and he remained with the label until it went out of business in 1978.

Memphis music historian Robert Gordon said, Cannon's sound "could have you feeling like you were cozied up to a nice fire at home, or maybe throwing open a barroom door to be startled by the first light of day. Ace could conjure it all." Over the course of his career Cannon released 69 albums and 46 singles. He earned Grammy nominations for Best Instrumental in 1975 for "Blue Eyes Crying in the Rain" and in 1997 for "Goin' Back to Memphis."

In 1986 he performed on the *Class of '55* album with Jerry Lee Lewis, Carl Perkins, Johnny Cash, and Roy Orbison. Cannon was inducted into the Memphis Rock and Soul Hall of Fame and the Rockabilly Hall of Fame in 2000. In May 2007, his hometown of Calhoun City, Mississippi hosted the first annual Ace Cannon Festival, and in 2008 he was inducted into the Mississippi Musicians Hall of Fame. He received a legislative award from the state of Tennessee in 2008, and a Mississippi legislative award in 2009. Cannon continued playing dates into his 60s and 70s, touring with Carl Perkins and Sonny Burgess among others. In his time off he worked on his golf game.

In addition to his parents, he was preceded in death by one brother, John Cannon. Survivors include his wife, Betty Sue Cannon; one daughter, Pam Cannon Hearne; two sons, Mike and Rick Cannon; and several grandchildren and great-grandchildren. Funeral services were held Dec. 9, 2018 at Pryor Funeral Home; interment followed at Pinecrest Memorial Gardens in Calhoun City, Mississippi. 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
Paul Alan Doege	09/20/1954	09/09/1998	04/23/2019	
James William Glaser	12/16/1937	07/17/1959	04/06/2019	Y
Arthur F Labonte	11/03/1930	05/01/1991	05/26/2019	

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John Richard Clark
David Conrad
Marie Coz
Kyle P Etges
Michael Neil Fleenor
Max Gunther
Jason Hartless
Jonathan Chadwick Holland
Micah Holmen
Peter Frederick Levin
Tyler J Logan
Alyssa Torrech Loomis
Simon Maartensson
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DO NOT WORK FOR

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

TOP OFFENDERS LIST

Nashville Music Scoring/Alan Umstead - solicitation and contracting non-union scoring sessions for TV, film and video games.

Electronic Arts/Steve Schnur - commissioning and promoting non-union videogame sessions

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

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

UNPAID CONTRACTS AND PENSION

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

UNPAID PENSION ONLY

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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
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Jason Sturgeon Music

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The Collective TNM

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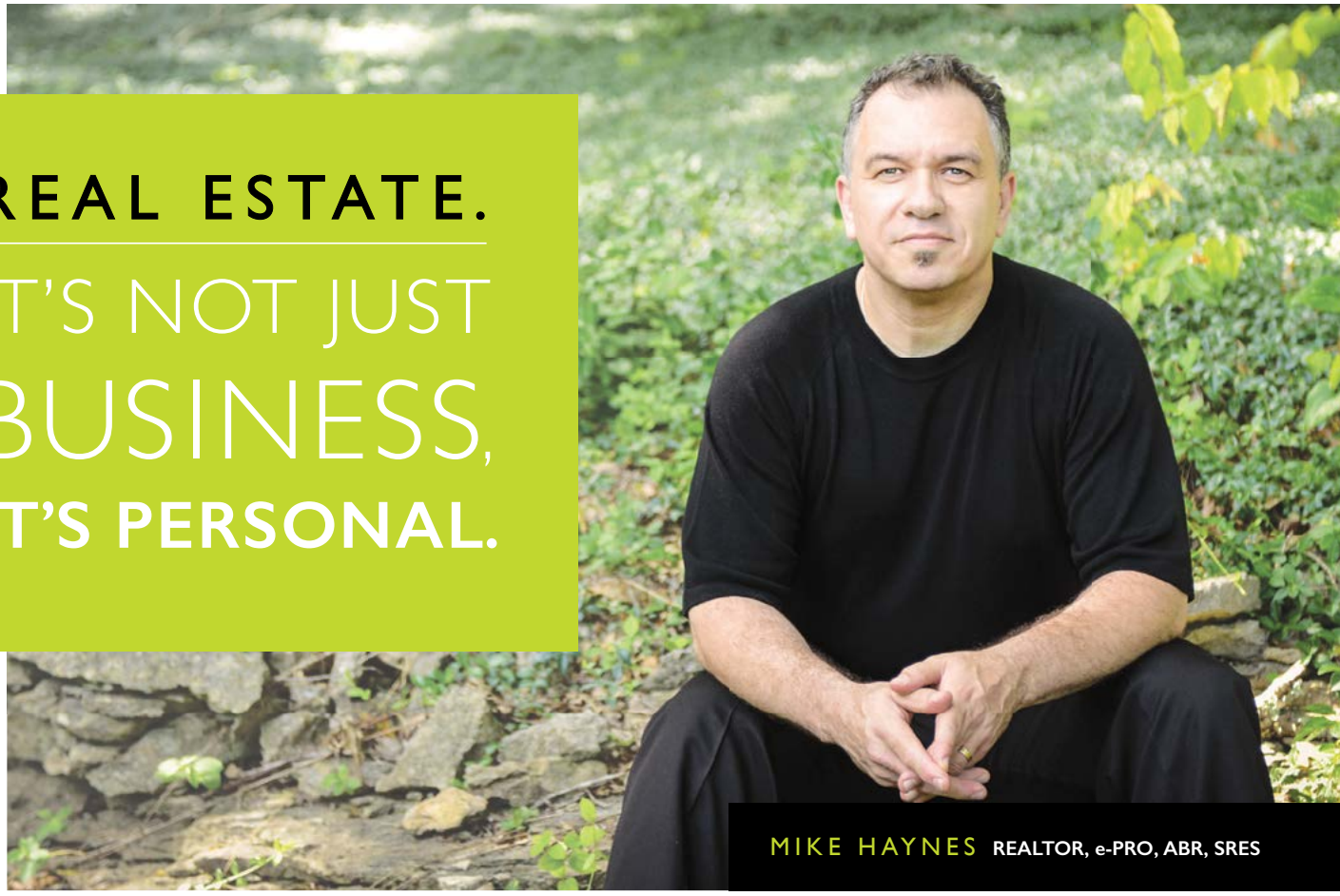
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