The Nashville Musician
Unity • Harmony • Artistry • Diversity
OFFICIAL JOURNAL OF AFM LOCAL 257
JANUARY – MARCH 2025

Membership Meeting
March 4 at 6 p.m.
Zoom and at Local 257



Gillian Welch and David Rawlings

On folk and the human continuum

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Official Journal of the Nashville Musicians Association, AFM Local 257 | JANUARY – MARCH 2025

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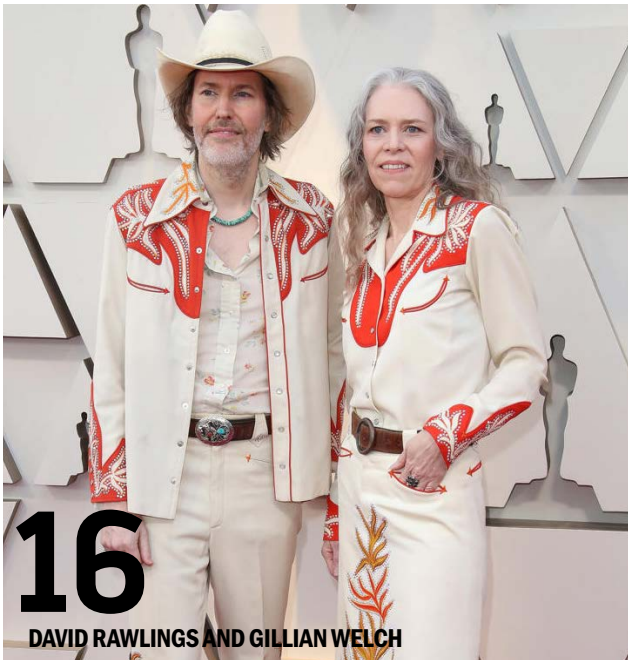
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Cover photo: Alysse Gafkjen

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The next general membership meeting of Local 257 will take place Tuesday, March 4 at 6 p.m. on Zoom by teleconference. There are no bylaw amendments to be voted on, but there will be officer's reports, updates, and open discussion of topics of interest to our members in attendance. Make plans to attend now and stay involved in the business of your local.

Nashville Musicians Association
AFM Local 257, AFL-CIO
Minutes of the Executive Board Zoom Meeting Oct. 2, 2024

PRESENT: Will Barrow, Dave Pomeroy, Rich Eckhardt, Laura Ross, Jerry Kimbrough, Tom Wild, Jonathan Yudkin, Paul Ossola
ABSENT: Casey Brefka, Biff Watson, Alison Prestwood

President Pomeroy called the meeting to order at 9:05 a.m.

AGENDA:

1. Looking ahead, there are several major financial issues facing AFM Local 257 over the next few months.
   a) Operating in the red in '23, reflected in the amended '23 Profit & Loss statement which was just completed by our accountant.
   b) The sudden need to replace all the electric panels in our building ASAP, so we can retain our building liability insurance.
   c) The HVAC system in the lobby and back office area, which are two different units, will need to be replaced by spring.
2. We are discussing ways to bring the typing of recording contracts in house, and for the process to be more transparent and efficient.

DISCUSSION:

1. Questions about the building issues, and estimated costs of electrical and HVAC work that needs to be done and prioritized in order of greatest need.
2. Discussion of the items on the P&L report and potential solutions to the typing issues.

MSC to adjourn. RE, JK.
Meeting adjourned at 10:18 a.m.

Nashville Musicians Association
AFM Local 257, AFL-CIO
Minutes of the 4th Quarter Hybrid Zoom/Live Membership Meeting Nov. 12, 2024

PRESENT: Regina McCrary, Chris Carmichael, Joe Farris, Jeffrey Clemons, Richard Wineland, Lee Armstrong Wineland, John England, Mark Dorminy, Mindy Whitley, Jan Bossing, John Fox, Neil Levin, Ron Jones, Dave McKenzie, Michael August, Edward Moon, John Maple

EXECUTIVE BOARD PRESENT: Jonathan Yudkin, Paul Ossola, Rich Eckhardt, Tom Wild, Biff Watson
ABSENT: Alison Prestwood, Laura Ross, Casey Brefka

HEARING BOARD PRESENT: Sarah Martin McConnell, Ellen Angelico, Teresa Hargrove
Absent: Tiger Fitzhugh, Dave Moody, Michele Capps, Kent Goodson

PARLIAMENTARIAN: Bill Wiggins

SERGEANT AT ARMS: Steve Tveit

OFFICERS PRESENT: Dave Pomeroy, Will Barrow

President Pomeroy called meeting to order at 6:17 p.m.

Minutes from last membership meeting - No minutes were displayed or discussed.

PRESIDENT'S REPORT:

1. TV negotiations – we have begun our negotiations with the major networks and are off to a fairly good start, as we discuss areas of importance to our members.
2. Our third annual For Those We Lost concert in October raised nearly $14,000, which will help reduce the Funeral Benefit Assessment in the 2025 annual dues.
3. We have been approved for a membership drive from December 2024 to January 2025, and those joining in that time frame will have the initiation fee waived.
4. The new AFM instrument insurance plan, through HUB, is now up and running.
5 We have several significant financial challenges at the union, including updates to our aging building, and a large amount of unpaid work dues balances by members who work a lot under our contracts, as well as nonmembers who don't pay us for the work we do on their behalf.

REPORT ON MEMBERSHIP, 4TH QUARTER (generated 11/12/2024)
New Members: 15
Reinstated: 14
TOTAL ADDITIONS: 29

Suspended: 0
Expelled: 0
Resigned: 8
Deceased: 8
TOTAL REDUCTIONS: 16

Active Life Members: 623
Active Regular Members: 1269
Payment Plan members; 59
TOTAL MEMBERSHIP: 1991

MEMBER DEATHS YTD: 17 (15 life members)

SECRETARY-TREASURER REPORT

1. Wednesday night (and other) events monthly, 7-9 p.m.
   a) Jazz Night: Pat Bergeson Trio Dec.4, Stride and Boogie music Jan. 8
   b) World Music Night: None in December, Kurdish music Jan. 22
   c) Steve Leslie Great American Songwriters (Nashville Edition): Merle Haggard Nov. 20
   d) Songwriter-Musician Workshop with Dave Abdo and band: The next one is Jan. 29
   e) Please invite prospective members and students to Wednesday night events.
2. Building issues
   a) Electric panels: Seven panels to be replaced. Several estimates have been given, and it will be done ASAP.
   b) HVAC: One A.C unit is broken, two need replacing by spring. Searching for someone to do it.
   c) Carpeting in the office needs to be replaced.

MSC TO ADJOURN
Meeting adjourned at 6:52 p.m.



PENSION FUND QUESTIONS?

For more information contact:

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Together we have strength and power

BY DAVE POMEROY

Hello Nashville musicians! 2025 is off to a fast start, with lots of activity in a lot of areas. Our membership drive that ended Jan. 31 brought in many new members — with a wide range of backgrounds and skill sets that reflect the constantly evolving Nashville music scene. Local 257 is proud to make sure our members get paid what they deserve on the front end, and beyond, by documenting their intellectual property with an AFM contract. That's how we got here, and how we move forward together. More than any other place on earth, Music City is still a place where someone can move, knowing few, if any people, observe their surroundings, get involved, and come up with a plan that can lead to a successful career as a professional musician.

I moved here nearly 50 years ago with a bass and a dream, and not much else. I knew only one person, but somehow it all worked out, in ways I never could have imagined. One opportunity to play and be heard led to a series of opportunities, and took me on a musical and life journey far beyond my wildest dreams. I have been fortunate to record and/or play live with many of my musical heroes, as well as unknown artists that have become household names, and just about everything in between. From clubs to theaters to arenas, and studios of all sizes, I was shown the power of a union contract again and again. Getting paid more than once for what you do is the definition of intellectual property, and you should not be asked to give those rights away.

Stepping up

Along the way, I got more and more involved in Local 257, first as head of a club committee in the early '90s, then as a member of the Local 257 Hearing Board for more than a decade. I was first elected to the local's executive board in 2004. Running for president of Local 257 was not something I could have possibly anticipated when I moved here. When I made that decision in 2008, it was the result of a long process of observing, participating, and finally realizing that it was time for a new generation of leadership to step up in the AFM, locally and on a national scale as well. Two years later, at the AFM Convention, we organized a coalition of local and national leaders, creating a "Unity Ticket" that voted out the existing national leadership and took the AFM in a new direction, giving the members power once again. I am now the AFM International Vice President, and I am grateful for the opportunity to try and pay it forward in the same positive way that I was treated by the people I worked with and for. That's the Nashville Way, and it is what makes us Music City.

Gratitude

The past year has seen the loss of many wonderful AFM 257 members. The passing of time makes this inevitable, but it is up to us to carry on in the spirit of positivity and respect that got us where we are today. We are grateful for their musical legacies and the example they set as good people as well. I must also acknowledge the contributions of the late Austin Bealmear, a drummer and music lover who wrote this magazine's Jazz and Blues Beat for more than 20 years. He was always shining a light on those around him, while being very accomplished in his own right.

Parking program update

The discount program we started with Premier/Metropolis parking in 2019 has expanded once again. We now have 23 garages downtown and elsewhere that honor our 60-percent off QR code. The current QR coupon is available at the front desk, and will expire April 1. The new QR code coupons will be available starting in mid-March. This program has saved our members many thousands of dollars over the past few years, and we appreciate our relationship with Metropolis very much. If you haven't yet picked up a coupon and the list of garages that give our members a discount, come on by and take advantage of this member benefit, which is just one of the ways we can save you money.

At the table

We have just completed successful negotiations for the General Jackson showboat, and are in the middle of Grand Ole Opry negotiations, and also national Live TV negotiations. We are also about to begin negotiating with the Nashville Symphony for a new contract. We appreciate the engagement of the orchestra members via the Negotiating Committee and our Union Steward in this process. Along with our attorney Kevin Case, we will come in prepared to do what is needed to reach an agreement that will be favorable to the NSO musicians. They have been performing at a high level far beyond their pay grade for many years, and deserve to get a fair deal as we move forward through a season of change in orchestra leadership. Now more than ever, we all need to support these excellent musicians by going to the Schermerhorn in person and witnessing the excellence of the Nashville Symphony firsthand. Don't forget that AFM 257 members can get discounts on NSO tickets, as well. Call the office to get the code.

Looking ahead

The musical and stylistic diversity of our Nashville community is shining bright, and we are excited to see existing and new members pushing the boundaries of what we can do. Our rehearsal hall has never sounded so good — and has never been so busy, either! Our weekly musical events are supporting and expanding our members' artistic adventures, and raising the awareness of what we do for our members and our city. Together we have strength and power. Let's use it in a positive way to make our community — and the world — better place. TNM



Music can create unity

BY WILL BARROW

We live in a time of great division and disconnection. A highly partisan and vitriolic political environment has often diminished our respect and understanding of friends, family members and musical colleagues. Devices and the internet disconnect us from each other and actually living life, as we often seek to escape from it and into our phones.

As these trends seem to become more pronounced and corrosive, I am increasingly convinced that those of us who are players, singers, songwriters and composers have a unique opportunity to play an important role in building a bridge to connect people. As musicians we have a most unique way to bring people together.

When listeners hear a beautiful melody, a lovely set of chord changes or stunning orchestration, they are united by the power of music. When an infectious rhythm makes our body move, or when we as players get locked in together on a groove or a rhythm, the sense of unity and common purpose is tangible, for those playing and those listening.

In our rehearsal hall Jan. 15, we presented Global Songs of Peace for the New Year for our monthly World Music Night. The performers played music from Nigeria, Columbia, Ireland, Brazil, and from the Klezmer tradition, as well as folk music from this side of the pond. Many of the songs were original, and many of those featured are native to the countries and musical traditions of the music they played. The sense of unity at the event was palpable, due in part to the focus of the songs, which was peace. But I find much of this same spirit and unifying energy are present at most events where listeners are focused on the music.

It seems that we as musicians have the opportunity to do something much more vital than just making quality music, enjoying doing it and making living at it, as important as those things are. We can be bridge builders, healers, therapists and facilitators of peace and unity.

I'm not advocating that we abandon our political convictions and just play music, or to "shut up and sing." I certainly have strong views on the state of these things, now more than ever. And music has been and should be an important way to protest, call for justice and comment on our society. But I'm talking about a different way of utilizing music that seems especially important right now — music that brings ALL of us together.

I am increasingly convinced that those of us who are players, singers, songwriters and composers have a unique opportunity to play an important role in building a bridge to connect people.

Within our amazing union of musicians, we can find ways through music, and through what we as a union offer each other, to be more unified. I hope we'll all reach out to folks we tour, play gigs and record with who aren't in the union, and encourage them to join. Let them know that our work is to raise up all musicians, and how, in practical terms, that we do so. We are the only collective voice for them.

It's also important for those who have large overdue work balances to pay what they owe. These dues, on contracts negotiated and monitored by Local 257, and on money already earned, are the fuel that keeps us running. The huge majority of members pay on time, but those not doing so make us less effective. Please let your fellow musicians know how important this is, and that it's the right thing to do.

Our union brings us together, and our music helps bring our community, society and world together. It can bridge the growing gap between so many of us, in the union and outside of it. I can't think of a more important reason to be a musician, or anything about playing music, that I'm more grateful for.

FREE WEDNESDAY EVENTS

at Local 257
7-9 p.m.

Jazz Night
1st week

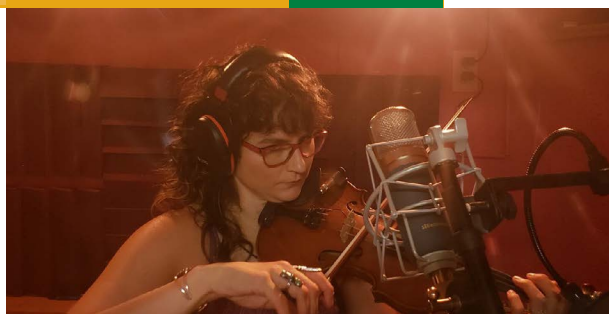
World Music Night
2nd week

Steve Leslie's Great Nashville Songwriters Classes
3rd week

Musician-Songwriter Workshop
Last week

For more information visit our Facebook events page
@nashvillemusiciansassociation

TNM







Negotiations, scale increases, and parking discount update

Negotiations updates

After two rounds of talks with the major TV networks, significant progress has been made in important areas of the contract, which covers late-night music shows, awards shows, CMA MusicFest, New Year's Eve, and unscripted TV shows. "We are getting closer to a deal and will resume in late February," said Local 257 President Dave Pomeroy.

In local negotiations, Pomeroy said a new deal has been reached for the General Jackson showboat musicians, with a five percent raise and a two percent holiday increase. Negotiations are in progress with Grand Ole Opry management for a new three-year agreement. In late February, the negotiation process with the Nashville Symphony will begin.

Scale and H&W increases

Musicians will see an increase in scale wages for master sessions completed after Feb. 2, 2025. During SRLA (Sound Recording Labor Agreement) negotiations completed in 2024, the AFM was able to get a three percent scale increase as well as an increase in H&W for second and subsequent same day sessions. New scales are all posted on the AFM Local 257 website in the Recording section.

Go to nashvillemusicians.org/scales-forms-agreements for all current scales, worksheets, and other documents.

Parking discount update

The AFM 257 60 percent parking discount QR codes are being expanded, and 10 more garages are being added to the 13 downtown parking facilities where the current QR code can be used. The new list is available at the local. Our current QR code will expire on April 1, and the new passes will be available by mid-March for all members in good standing. This is a great way to save money on a regular basis. TNM




John Cowan

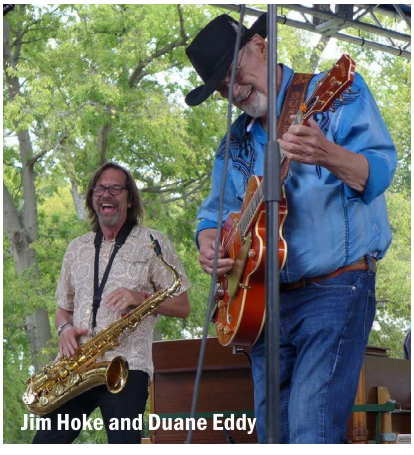

Darrell Scott


Andrea Zonn

BENEFIT FOR HURRICANE HELENE VICTIMS

Local 257 members John Cowan, Darrell Scott and Andrea Zonn, along with Leftover Salmon drummer Jeff Sipe, performed at Together We Rise, a benefit to raise money for BeLoved Asheville, a community organization with a mission to bring relief to the victims of Hurricane Helene. The show was held Dec. 15 at Asheville venue The Grey Eagle, and raised $6700. "North Carolina, especially Western North Carolina, has been like a second home to me for almost 50 years…Music fans in this amazing part of our country have allowed me to make a living, feed my family and pursue my dream. I am eternally grateful and love each and every one of you. Know that we are thinking and praying for you all through this difficult time," Cowan said.

"Music fans in this amazing part of our country have allowed me to make a living, feed my family and pursue my dream." — John Cowan

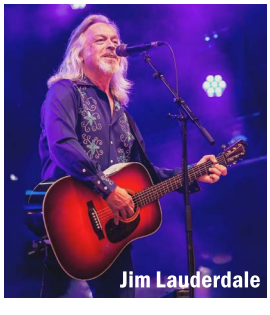

Jim Hoke and Duane Eddy

TRIBUTE TO DUANE EDDY

A star-studded tribute will honor the memory of groundbreaking guitarist Duane Eddy on April 13. Titan of Twang: A Celebration of Duane Eddy, hosted by the Opry House, will feature performances by Local 257 members Peter Frampton, Vince Gill, Steve Earle, Buddy Miller, and many others.

Jim Lauderdale will host the special evening, and the house band will include Jim Hoke as musical director, along with Mark Beckett, Dave Pomeroy, Randy Leago, Garry Tallent, Dan Dugmore, Terry Adams, Richard Bennett, The McCrary Sisters and Siobhan Maher-Kennedy. Tickets are on sale at opry.com.

Eddy is regarded as one of the most influential guitarists in modern music, credited with creating the signature "twang" that became synonymous with early rock & roll. His unique sound, shaped by the reverberating tones of his Gretsch guitar, produced iconic hits like "Rebel Rouser," "Peter Gunn" and "Forty Miles of Bad Road," influencing a diverse range of artists, from George Harrison and Hank Marvin to Keith Richards and Jimmy Page. Over his career, Eddy collaborated with Paul McCartney, Elvis Presley, The Everly Brothers, George Harrison, Carl Perkins, Ry Cooder, Johnny Cash, Chet Atkins and more, solidifying his place as a pioneering force in rock & roll.


Jim Lauderdale


Marty Stuart (center) with local officials

CONGRESS OF COUNTRY MUSIC MUSEUM BREAKS GROUND

Marty Stuart's Congress of Country Music recently hosted a groundbreaking ceremony to celebrate the creation of the new museum and cultural center in Philadelphia, Mississippi.

Stuart led the ceremony as construction officially commenced on the remainder of the Congress of Country Music campus. The event marked a pivotal moment for the Congress, which is dedicated to preserving the rich heritage of country music and its profound impact on American culture.

The museum, a centerpiece of the Congress, will showcase Stuart's extensive collection of country music artifacts, along with treasures from the newly established partnership with the Country Music Hall of Fame.

"This is more than just a museum project," Stuart said. "It's about the preservation and furtherance of our musical history and culture. With the support of incredible partners, we're creating a space that will inspire, educate and connect generations through the stories of country music." TNM



The Nashville Mandolin Ensemble, led by Matt Combs and Walter Carter. (l-r) Steven Dudash, Jordan Santiago, Combs, Sterling Abernathy, Carl Kersey, Wilhamena Frankzerda, John Boulware, Josh Rilko, Carter, David Spicher, Ethan Ballinger, Mark Howard, Austin Hoke, Jim Wood, John Hedgecoth



Riders in the Sky: (l-r) Jeff Taylor, Woody Paul, Ranger Doug Green and Fred "Too Slim" Labour

25TH ANNIVERSARY

Nashville Unlimited Christmas

Dave Pomeroy has hosted and produced his annual Nashville Unlimited Christmas concerts at Christ Church Cathedral since 2000. These free concerts raise money for the nonprofit organization Room in the Inn, which serves Nashville's homeless community. Through its mission, more than 100 local churches are united every winter to help feed and house the homeless. This year's show was held Dec. 9 and 10 to celebrate the 25th anniversary of Nashville Unlimited Christmas. Over $22,000 was raised, bringing the grand total over the years to more than $540,000.

Along with cohost Don Henry and percussionist Sam Bacco, performers included 257 members Pat Bergeson, Will Barrow, Jeff Coffin, GR Davis, Rob Ickes, Sarah Martin McConnell, Janis Oliver, Chris Scruggs, James Talley, and Sharon and Cheryl White. Thanks to Dave Sinko and crew on sound.



The Nashville Jazz Orchestra, led by Ted Wilson, and featuring Local 257 members. (l-r) (front to back)
Saxes: Don Aliquo, Zicky Hart, Matt Davich, Jeff Richardi, Robby Shankle
Trombones: Bill Huber, Roger Bissell, Jeff Adams, Josh Scalf
Trumpets: Joe Gross, Mike Barry, Tom Lawrence, Bo Clayton
Bass: Bailey Johnstone
Drums: Justin Vorp (not visible)



PHOTOS BY MICKEY DOBO

1. **EMMYLOU HARRIS** sings a beautiful a cappella version of "The First Noel" with **SHARON AND CHERYL WHITE** on harmony vocals.
2 **REGINA MCCRARY** sings "Have Yourself a Merry Little Christmas" with **ROB ICKES, POMEROY AND PAT BERGESON.**
3. **CHARLIE MCCOY** sings and plays harmonica like only he can, backed by **POMEROY**, **RICK LONOW** (drums), **SAM BACCO** (percussion), and **PAT BERGESON** (guitar).
4 **JEFF COFFIN** plays an ultra-cool version of "Silent Night."







Donate to Room In The Inn at

ROOMINTHEINN.ORG

"It has been my honor to raise funds for the work of Room in the Inn, and we are so grateful to everyone who has performed and supported this show over the past 25 years."

– Dave Pomeroy

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Jon Freeman interviews Kris Wilkinson.

String composer, arranger, and player Kris Wilkinson was honored as the newest Nashville Cat on Nov. 16 at the Country Music Hall of Fame.

Bill Miller on Native American flutes, Wilkinson on violin, and Larry Paxton and Jake Kiszka on guitars, perform at Wilkinson's Nashville Cats ceremony.



Multi-instrumentalist John Donahoe played fiddle in a bluegrass concert in November presented by Music for Seniors. The musicians were paid with a grant from the Music Performance Trust Fund.



Guthrie Trapp, Tom Bukovac and band played two sold-out nights at New York City's iconic venue The Bitter End in November.

(l-r) Jimmy Wallace, Jordan Perlson, Trapp, Tim Marks, Jedd Hughes, and Bukovac.



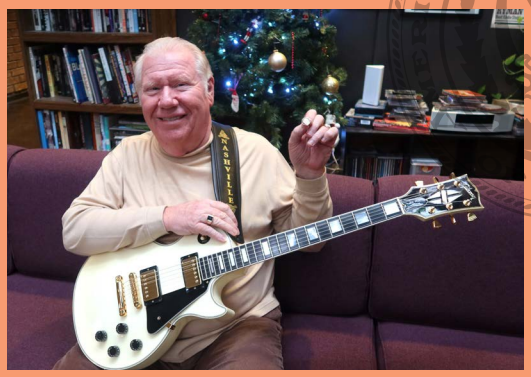
PHOTO: DAVID THOMAS



PHOTO: ALONA MEEK

Guitarist Andy Reiss and his jazz group performed at Cheekwood during the Harvest concert series. (l-r) Reiss, Josh Hunt, Brad Albin and Andrew Carney.

NEW LIFE MEMBER PINS



Tom Mathis shows off his 1990 Gibson Les Paul with Seymour Duncan pickups



Charlie Cushman displays his life member pin and one of his Gibson banjos.



Executive board member Rich Eckhardt prepares to deliver our donations to Toys for Tots. Eckhardt has been leading this successful toy drive for the past few years.

TNM

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HARD-WORKING FOLKS

BY WARREN DENNEY

Gillian Welch and David Rawlings believe in the hard work of making music. They know it as often invisible, a labor between the seen and the unseen worlds. And, they understand living with one foot in each might make you a shaman — or possibly, a great folk artist. There is little difference.

The celebrated musical duo, and longtime owners of Woodland Studios in East Nashville, have not only preserved an essential local space for making and recording music, they've plied their own award-winning trade there, leaning into the backbone of folk and country in a way that can haunt modernity.

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Their last record, *Woodland*, released on Acony in the fall of 2024, earned this year's Grammy Award for Best Folk Album. It was her third, and his second. The pair earned Best Folk Album in 2021 for *All the Good Times*, and Welch received a Grammy for her contribution to the soundtrack for *O Brother, Where Art Thou?*, which won Album of the Year in 2002.

"The very independent artist, thinker — person who thinks about the human condition — left alone to ponder, I find increases my feeling of community and communion with other people," Welch said from her home at the studio recently, preparing to leave for an Australian tour with Rawlings. "This is the most profound thing that we share. Birth, death, love, heartbreak, death of loved ones, temptation, redemption, these things, the primary things, and injustice. These things are of folk music. This is why I love folk music, because this is the enduring, timeless quality of it, because we remain humans. We remain human. And this is where Dave and I have decided to work and toil.

"That's where we sweat and curse."

Folk is an essential haunting of our lives handed down through the centuries. The Welsh actor Richard Burton once said the music and literature of the everyday man descended spiritually down to the mountain ranges beneath the Atlantic, ferrying the lives and burdens of western Europe, to the New World and emerged from the sea in America to inform the Appalachians.

The human condition is folk. Country is folk. Rock and roll is folk. Rap is folk. You can argue its universality in most any form.

When the roof of Woodland Studios was torn off during the devastating tornado in March of 2020, the sky loomed large above Welch and Rawlings, literally, and tragedy surrounded them. Homes destroyed. Twenty-five people lost their lives.

The studio they had saved from the wrecking ball over twenty years prior, wounded and vacant then as the result of an earlier tornado, had again been heavily damaged, forcing them to reckon with their home, their equipment, their music, and oh yes — a pandemic. They reacted in the moment by saving all they could, then by the slow work of rebuilding, working hard to restore their own lives, and to do their part in reviving the community around them.

That experience of rising up from the ground formed the heart of *Woodland*, the record. It was almost five years in the making, as was the restoration of the studio itself. *Woodland* is folk music of a high order — a haunting to be sure — and a convergence of the essentials, tempered through trial. All songs were written by Welch and Rawlings.

> "We ended up just hunkered down in our living room, just playing folk songs. We just turned to the songs for solace, and for some kind of continuum."

"Well, it was born out of a heaping helping of destruction," Welch said. "It felt like our entire world was crumbling, between the tornado hitting the studio and our entire neighborhood, which was just a disaster zone for months. Months. In our little neighborhood, it was like a war zone. And, COVID [19] hit a week after the tornado. It meant we had no studio, we had no livelihood, we had no idea when we would ever tour or make money again. I just felt like the earth had fallen away beneath our feet.

"Just like everybody, we tried the best we could to deal with the times. I never really thought I would live through times like that. And we ended up just hunkered down in our living room, just playing folk songs. We just turned to the songs for solace, and for some kind of continuum. And it's very easy to see there that what we were experiencing was in no way unique. Zero percent unique."

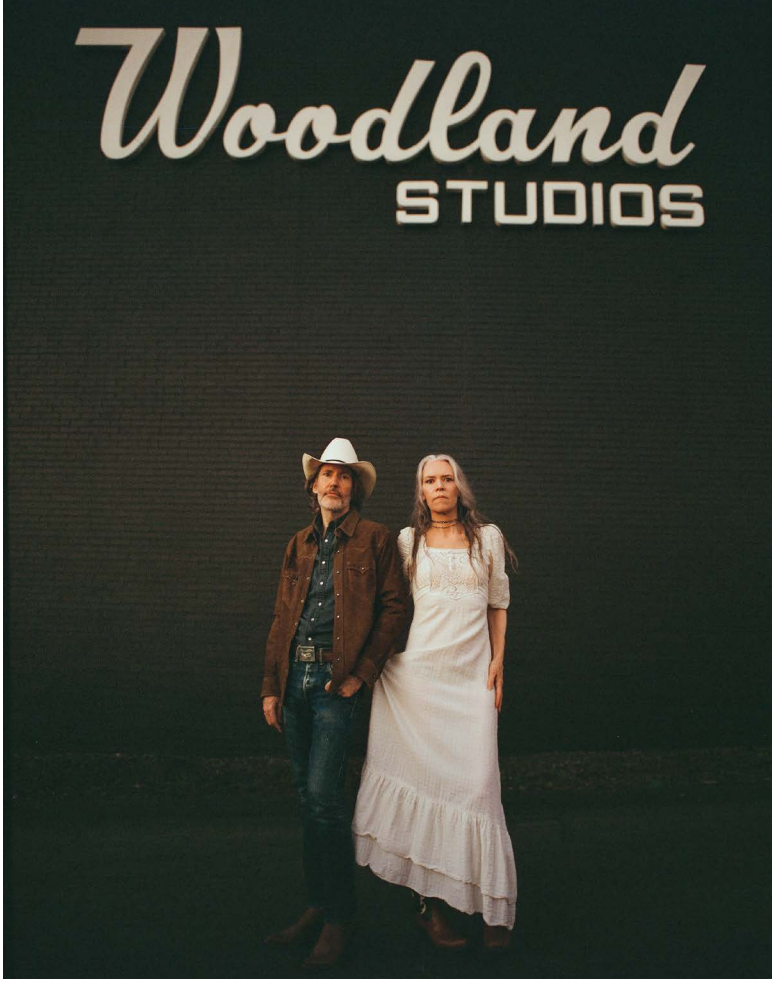
They were determined to come back from the brink. Making music is a dogged business.

"And people had made it through before," she said. "We were going to make it through. So that's just what we did. Every night, we played these songs about disasters, and hurricanes, and fires. And those songs only exist because people made it through."

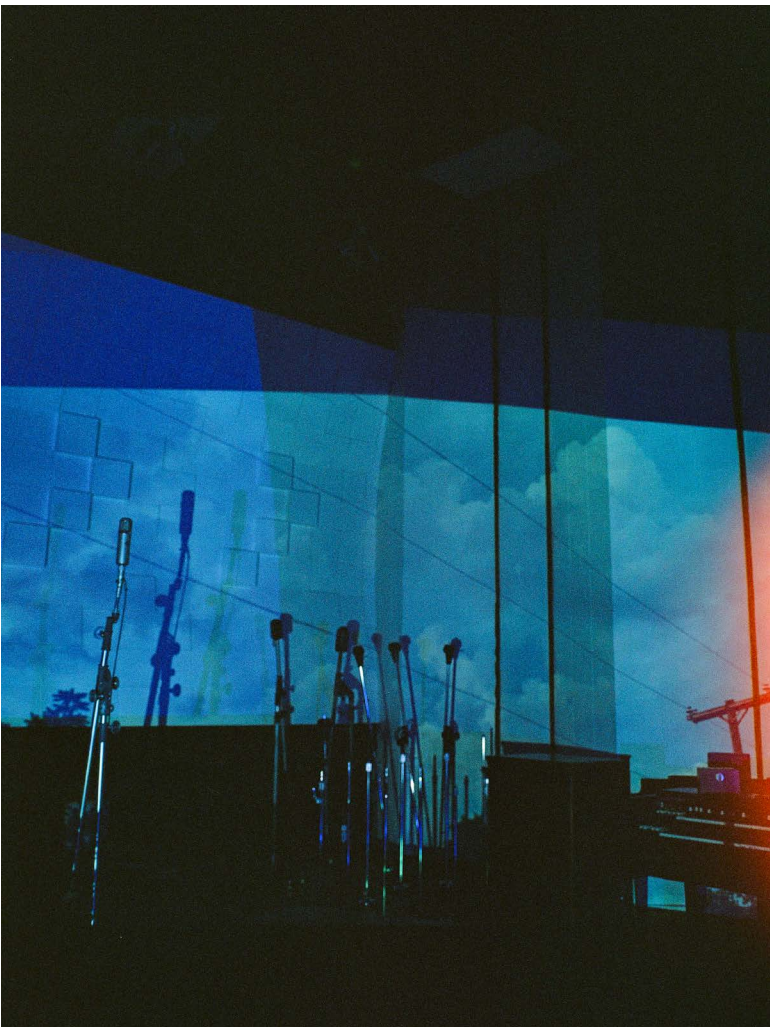
As has been well-documented, Welch grew up in a musical home, and from there developed an interest in roots music. Her parents were both piano players and songwriters. There was music in the house, and she asked for a guitar when she was eight or nine years old. By the time she was in college, she began to understand the power and scope of that music.

"I went to a hippie school where we sang folk songs, Carter Family songs, and Woody Guthrie songs and stuff," Welch said. "I started

continued on page 20


Woodland
STUDIOS







playing guitar, and then started making up my own songs when I was about eleven or twelve. But, I was very shy…it never occurred to me that I would do any of this publicly.

"[Later] I actually attended my first folk festival — that was the missing piece — I went to the Strawberry Music Festival outside of Yosemite, and I saw people like Peter Rowan, and John Hartford, and Robert Earl Keen, and Tim O'Brien, and that was it.

"I was in college — living in a house, with a bunch of housemates in Santa Cruz, and one of my housemates was a deejay, a great man named Michael McKinley, [who] played mandolin. I had access to his record collection, and that's the first I really heard the brother teams. I heard the Stanley Brothers, I heard the Monroe brothers, I heard the Blue Sky Boys. I heard the Lilly Brothers, and the Delmore Brothers."

The harmonies, the simplicity of the approach and the directness of the sound, left a lasting impression on Welch and prepared her — though she had no idea — for the long, strange trip that lay ahead.

"That was the other part of it," she said. "Because I didn't want to be in a large ensemble band. I always liked quieter things, either like solo or duets. And hearing all that was a real epiphany for me. And, it really went in deeply, because it wasn't that loud. It wasn't a full band, but it still had the harmony. And I remember thinking 'That's all you need. You just need two people.'"

Welch and Rawlings met in Boston, while students at Berklee, and moved to Nashville in 1992. She recalled singing together for the first time in his kitchen.

"The first song we ever sang together was 'Long Black Veil,'" she said. "We sang it, and we stopped, and we both looked at each other, and we were quiet for a minute. And, then we both said, 'That was pretty good.' …We thought our voices sounded pretty good together, because natural blend is a thing. You can work towards a better blend, but some voices just sound pretty good together.

"That was the other part of it… I didn't want to be in a large ensemble band. I always liked quieter things— solo or duets… It wasn't a full band, but it still had the harmony. And I remember thinking, 'That's all you need. You just need two people.'"



"And, our ranges were good. He basically has the same range as me. I'm kind of a low chick singer, and he's kind of a high male singer, so we largely have the same range. And something about that timbre means that when we sing together, the intervals sound even closer than they are.

"They don't sound bigger than they are. They sound closer. Some people sound higher or lower than they are singing. I'm one of those people, because of the timbre of my voice. I sound lower than I'm actually singing…we're actually squeezing the sound of that interval. We sound closer."

That closeness is the foundation of their music.

It's funny," Welch said. "We didn't have some grand plan that we were going to be a duo, but it just happened, and we both loved it. We loved the sound. We loved the freedom and the artistic constraint of the duet. It's like working in a straightjacket in a way, because it's a very hard gig. You have to evoke this whole larger panorama with just these four things. And we just never tire of the challenge."

The pair have never shied away from the work. Through literal preservation, restoration, and an understanding of their place in the world — their place in the greater world, the immediate community, and the community of music — they provide an artistic bloodflow. Folk is kinship. Folk is hard work.

In an interview with the *New Yorker* last year, Rawlings spoke to the lasting impact of the work of music: "I remember Robyn Hitchcock saying something to us a long time ago about how after a certain number of these records that we made, you're part of the cultural bloodstream," he told Amanda Petrusich. "I'd never thought of it that way. But I think anyone who makes art and shares it with other people — no matter how few people — has enacted a change. Even somebody who does a really good job building a front door to a house. When you walk through that door, it makes you feel

different about the human experience. All of these things affect us."

Great music — and the commitment to make it — leaves a mark.

"I actually just read a piece by Margaret Renkl, a recent essay," Welch said. "It had to do with the things you do to make the world a better place, but you're not sure they actually have an impact. But in truth, what you're doing is you're just preserving your own soul, so that your heart doesn't break. You do the things that you simply have to do. Her piece is much more eloquent than what I just said, but that's how I interpreted it. And this is pertinent, because that is what Dave and I do constantly."

It's important to understand artists have to live the work. It's a hands-on, complicated bargain with the universe. Often, it can be isolating, but the impulse to make music is about human connection. We make ourselves better through art, literature, and music in a way that transcends social divisions — even in this American moment of relentless rage.

"Purchasing Woodland Studios in the first place was because we couldn't imagine Nashville with it gone," Welch said. "And, it sat there vacant for years, and people were starting to nose around with an eye for the wrecking ball. They were going to put up a big block store. And I just couldn't. I couldn't. And, I've said this before, but literally Dave and I just kept waiting.

"We're like, who's going to buy Woodland and save it? We just kept waiting. Who's it going to be? Who's it going to be? And then finally this crazy dawning realization that it's us. We didn't want it to be us. We were broke. We had no money. We were folk musicians. I didn't want to run a studio. I didn't want to own a studio. We had to, to keep our hearts from breaking.

"This is the stuff I think about, or I feel all the time. That's the same way we started our record label. I didn't want to start a record label. It's the last thing I wanted to do. And I've heard Sam Phillips say the exact same thing about Sun. He didn't want to start a record label. He had to."

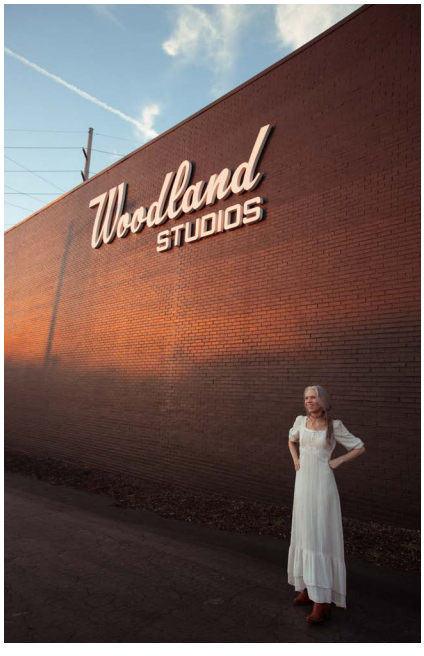


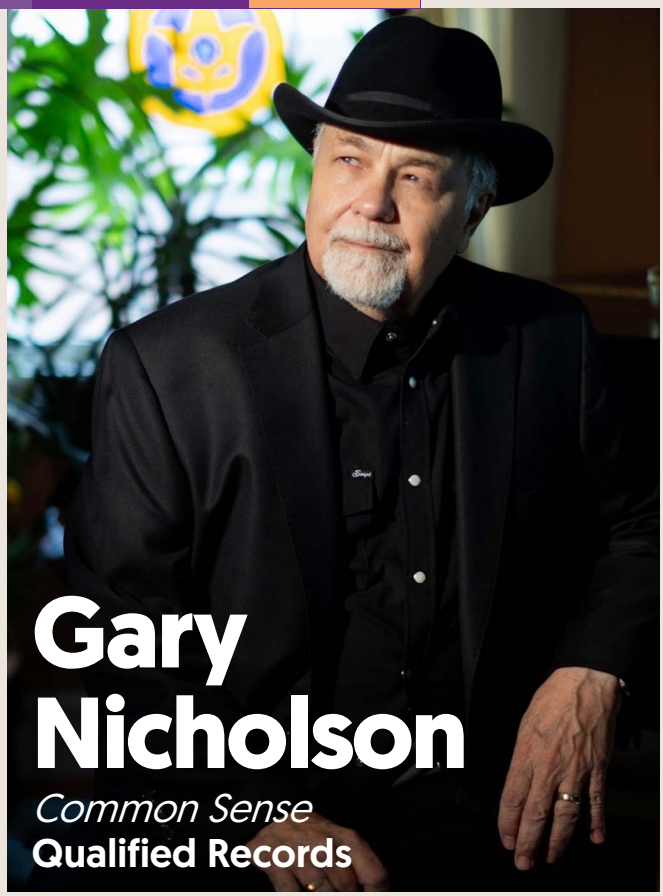
> "When you drop the needle on the record, or when the lights come up and we walk out on stage, then it's just the music."

Welch and Rawlings may not be the chart-topping hitmakers of Hillbilly Babylon, but they obviously enjoy real success, singing a song that began ages ago. And, somewhere along the line, they figured out how to speak in the tongue today might understand, earning those Grammys and burrowing their way into the American consciousness through film, recordings, and live performance.

"There's a tremendous amount of work to protect the musical part," Welch said. "This is again, what Dave and I find ourselves doing as vehemently independent artists, independent and stubborn people — we work incredibly hard, around the clock…to protect and preserve our freedom to make this music.

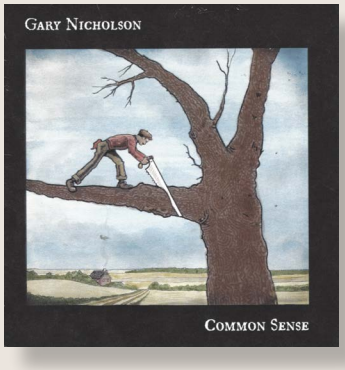
"When you drop the needle on the record, or when the lights come up and we walk out on stage, then it's just the music. It should require no explanation, no interpretation. That is when it should simply be effortless, and like it always had to be that way." TNM





Gary Nicholson

Common Sense
Qualified Records



Freely mixing up styles and sounds, *Common Sense* demonstrates the depth and power of great songwriting combined with excellent musicianship and production.

Longtime AFM Local 257 member Gary Nicholson, a multi-talented guitarist, songwriter, vocalist, and producer, embodies the creative spirit of the blending of genres known as Americana music. He has written songs for a wide range of artists, including Don Williams, Willie Nelson, B.B. King, Waylon Jennings, Ringo Starr, and Bonnie Raitt, just to name a few. He has produced five albums for Delbert McClinton, which contain an astounding total of 35 songs they have cowritten. Along the way, Nicholson has also carved out a unique niche for himself as an artist and performer.

Common Sense is an excellent collection of original songs that reflect the complex times we are living in while maintaining a positive attitude. Nicholson's guitars and vocals are at the center of the action, along with a great group of collaborators. The album is co-produced with Kevin McKendree, who plays piano, organ, guitar and bass. The core band consists of multi-instrumentalist Jim Hoke (harmonica, dobro, saxophone, and steel guitar,) James Pennebaker on electric guitar, Lynn Williams on drums, Mike Joyce on bass and Harry Stinson on background vocals. There are many other guests on various songs, including 257 members Rick Vito, Yates McKendree, Kenny Blevins, Colin Linden, Chris Carmichael, and more.

The album starts out with a bang. "What a Little Love Can Do" rocks hard from the downbeat, and Nicholson's yearning vocal tells a compelling story of encouragement and compassion. "The Truth About a Lie" has a retro '60s feel, and the lyrics are a keen observation of the culture of misinformation. "Make Good Trouble," with its strong message of standing up for your rights, has a swagger to it, and was recorded in Hollywood with a stellar band that includes the late Mike Finnigan on keyboards, James "Hutch" Hutchinson on bass, John Jorgenson on guitar, and Tony Braunagel on drums. Hoke's harmonica gets featured on the tongue-in-cheek "We Don't Talk About It," while Nicholson and the McCrary Sisters get into a fun call and response as he talks about all the things he's says he's not gonna talk about. "Follow the Money" gets funky in more ways than one, with Joyce's bass and Williams' drums laying down a deep groove, with Vito's greasy slide, Hoke's horns, and McKendree's organ taking turns dancing around Nicholson's growling vocal.

Things lighten up with "Worry B Gone," a bluesy shuffle about recreational activities, with a stinging electric guitar solo by Yates McKendree. "All That Makes Me Happy is the Blues" lives up to its name, with a classic feel and great guitar playing by Vito and Anson Funderburgh, and Nicholson singing with passion and authenticity. Freely referencing his heroes, "Bob Dylan Whiskey" has a classic *Music From Big Pink* feel and cryptic lyric; "Woody's Dream" pays tribute to Woody Guthrie, with a chorus of "Let the Rich Folks Fight!" The title track is an unplugged change of pace with a John Prine vibe and a very straightforward message. Linden on acoustic guitar and Richard Bailey on banjo add just the right touch. The album closes with the beautifully simple ballad "There's No Them," with McKendree's piano, Carmichael's strings and David Santos on acoustic bass providing a perfect backdrop for Nicholson's message of unity.

Freely mixing up styles and sounds, *Common Sense* demonstrates the depth and power of great songwriting combined with excellent musicianship and production. This is a solid album that bears repeated listening. Find it at qualifiedrecords.com

— Roy Montana


(l-r) Josh Karas, John Arrucci, Thomas Altman and Brian Czach

John Arrucci and Friends

Nashville Jazz Workshop
Jan. 24

John Arrucci and Friends played a wonderful concert at the Nashville Jazz Workshop's Jazz Cave Jan. 24, featuring 10 of Arrucci's powerful and evocative compositions. The quartet consisted of Arruci on vibraphone, Josh Karas (piano), Thomas Altman (string bass) and Brian Czach (drums). The mellow tones of the vibes and piano blended perfectly with the nimble rhythm section, and their collective execution of Arrucci's wide-ranging catalog of tunes kept the crowd spellbound from start to finish. Stylistically, the concert covered a broad range of musical influences, from jazz to classical, world music and more.

Arrucci introduced many of the tunes with endearing back stories, explaining the conceptual inspiration and musical context of almost every piece. Highlights included several tunes from Arrucci's album *Metaphors*, including "Estuaries," "Menachem," and "Little Drum." The latter tune Arrucci described as a tale about a young girl and a tiny drum that was straight out of a horror film, with appropriately frightening music. There were several premiers of new compositions, including "All the Rivers Run Into the Sea," "Whatever Happened to Dennis?" and "Kukeri," which was inspired by the tonality of the ethnic bells of Bulgaria. The bells, played by Czach, began and ended the piece, giving the audience a cool perspective.

The band accompanied Arrucci with passion and taste, with Karas' powerful piano playing taking center stage at times, superbly complementing and trading places with Arrucci's vibraphone. Altman's upright bass was the foundation of many of the compositions, and he also played several excellent solos, exploring rhythmic and melodic variations in a nimble fashion. Czach's drumming was subtle and dynamic, leaving space in all the right places.

This show was a great reminder of the diversity and high level of creativity in Nashville's jazz community, which continues to grow and expand as it should, in a town where respect for musicians has transformed it into Music City.

— Roy Montana

This show was a great reminder of the diversity and high level of creativity in Nashville's jazz community, which continues to grow and expand.

Sunny Dada & his Afrokokoroot Afrobeat Ensemble

World Peace
AfrokokoRoot Productions



Nigerian-born percussionist, vocalist, songwriter, dancer, and producer Sunny Dada has been in the Nashville scene for more than five years, carving out a unique niche. Carrying on in the tradition of iconic African pop artists like Fela Kuti and King Sunny Ade, Dada has taught numerous Nashville musicians the intricacies of the music known as Afrobeat. His high-energy live performances with his Afrokokoroot ensemble are becoming a legendary part of the ever-evolving Nashville music scene. This is world music at its finest, and has an undeniable appeal for anyone who likes uplifting music. The songs typically run from five to seven minutes, but keep the listener engaged with shifting sonic changes, high energy vocals and tight ensemble variations.

World Peace is Dada's debut album, and was recorded in Africa, China, and Nashville with a total of 25 musicians and singers. Opening with the title track, which features electric guitar and bass playing ostinato figures against multiple layers of percussion and a funky horn section, Dada's passionate lead vocal brings a message of peace and understanding — and the background vocals surround his ad lib improvisations perfectly. "Kakrakakra (Wait for Your Time)," features a cowbell-driven groove with the horn section leading the way, as Dada's conversational vocal brings a message of encouragement to everyone. Sweet melodic flute and gentle percussion give "Aiye Toto (Mysteries of Life)," a unique sound, and the staccato horns provide great dynamics as well.

Other highlights include "Seyitan," which comes in at a little over 10 minutes, has a bubbling groove. The bouncing bass line along with the percussion allows everyone room to stretch out. Towards the end, the band breaks into a double-time feel with horns and vocals trading licks. "African Union" celebrates the multicultural traditions of that continent, and "Kilode (What's Up)," combines funky organ with soaring vocals, horns, guitar and bass ostinatos that give this music such a unique feel. The closer, "Love," brings it all together lyrically and musically. Horns and vocals add a retro R&B flavor to the Afrobeat rhythms and message of hope and togetherness that drives this whole project. Sunny Dada is taking this music to new places, and if you get a chance see this group play live, don't miss it. For more information go to afrokokoroot.com

— Roy Montana

TNM



BY MELINDA WHITLEY

In the 25 years I have been a member of the Nashville Symphony, no season has ever been exactly like any other. This season is no different, except that the musicians are once again preparing to go to the negotiating table with our management to find mutually agreeable ways to solve all sorts of problems.

Even with negotiations on our horizon, it seems like a good time to take a little break from serious issues and take a moment for a little something warm and fuzzy. The Musicians of the Nashville Symphony are planning some new activities connecting with other nonprofit organizations in Nashville, while learning more about the community we serve through music.

Some of our musicians completed our first community outreach service project by volunteering at Book'em, an organization that provides children in Nashville with books to call their own. We recently spent a morning in January learning to prepare donated books, cleaning them up to make them "good as new" and ready to send to their new homes. As you can see, our musicians had lots of fun, especially Gloria, who found a book about someone with her name!

Musicians who participated in the Book'em event and pictured in the top photo are:: Hunter Sholar, horn; Johna Smith, violin; Brad Mansell, cello; Clare Yang, viola; Ashley Odom, violin; Ryan Turano, bassoon; Anna Lisa Hoepfinger, violin; Gloria Yun, flute/piccolo; Licia Jaskunas, harp; and Jeremy Williams, violin.

Our next scheduled community service projects are in February with the Nashville Food Project and the Nashville Rescue Mission (Women's Campus). We love getting out into our community — with and without our instruments!









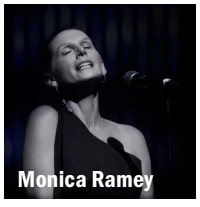
CONNECT WITH US!

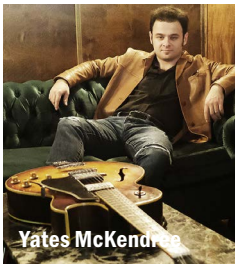
If you would like to see more about our community service projects, or our concerts, you can find us on several social media platforms.

Facebook: @MusiciansoftheNashvilleSymphony
Instagram: @nsomusicians
TikTok: @nashsymphonymusicians

EDITOR'S NOTE: *Our longtime Jazz and Blues columnist, drummer Austin Bealmear, died Dec. 19. His obituary will appear in the second quarter of* The Nashville Musician. *We are greatly indebted to Austin for his many, many, years of service to Local 257, for his friendship, and for his steadfast support of the Nashville jazz and blues community.*

As winter melts into spring, Nashville will be warmed considerably by several great jazz and blues artists set to appear in town. Among them at the Ryman are Keb' Mo' appearing March 13, and Trombone Shorty and his band Orleans Avenue performing March 15. Three jazz vocalists will appear at City Winery in March – Monica Ramey on Feb. 22, Madeline Peyroux on March 28, and Cyrille Aimée on March 29. Genre-crossing guitarist Amos Lee will be at the Ryman for a two-night run April 16 and 17. Damien Escobar performs at City Winery April 18, and jazz crooner Samantha Joy's tour stops at the Schermerhorn May 13.


Monica Ramey

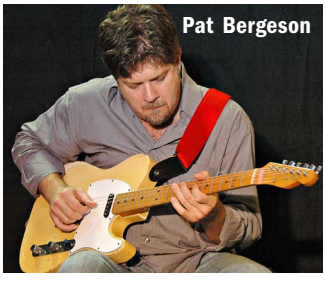

Yates McKendree

Cheekwood Estate and Gardens plays host to musical events throughout the year. Concerts are 12-2 p.m. on Sundays. Check out blues artist Yates McKendree March 30, and jazz guitarist Les Sabler April 27. Concerts are free for members of Cheekwood; nonmembers pay the park entrance fee of $22 which includes the musical events.


Les Sabler

Rudy's Jazz Room has excellent music nightly. Just a sampling of their offerings in February includes pianist Pat Coil and his quartet, as well as the Don Aliquo Trio, both on Feb. 21, keyboardist Bruce Dudley on Feb. 22, Giovanni Rodriguez & 12 Manos on Feb. 24, and the Nashville Hot Club Feb. 27. Many of these performers are at Rudy's in March and April as well, plus a host of other excellent musicians. Check the calendar at rudysjazzroom.com for the full listings.


Bruce Dudley


Pat Bergeson

Local 257's own Jazz Night showcases a wide sampling of our members, and takes place in our rehearsal hall at Local 257 on the first Wednesday of each month. It's free and open to members and nonmembers alike. The Joe Gross quartet will play on March 5, and April's featured artist is TBA. Past performers have included Pat Bergeson, Sofia Goodman, Andy Reiss, Jim Ferguson, and Kevin Madill.

See our Facebook page for all of our scheduled events at facebook.com/nashvillemusicians.

The MTSU Illinois Jacquet Jazz Festival takes place March 29 in Murfreesboro, and will feature Grammy-award winning saxophonist Miguel Zenón plus MTSU Jazz Ensembles 1 and 2 and Jazz Combos, and the MTSU Faculty Jazztet. For more info go to music.mtsu.edu/jazzfest

Don't sleep on the Sunday Night Jazz Band, which for decades has been bringing great music to otherwise desultory Sunday evenings in Nashville. The group was founded by the late trombonist Louis Brown, and is now led by esteemed drummer Danny Coots. The band is based on 1930s jazz, and can be heard at Dalt's American Grill on White Bridge Road from 5-7:30 p.m. weekly.

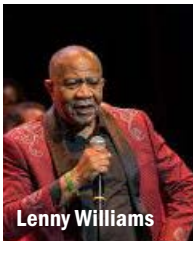

Danny Coots


Ted Wilson

Char Steakhouse in Nashville upped its ambiance when the restaurant added nightly jazz music to its gastronomical offerings. Curated by pianist Lori Mechem – who also performs – a rotation of musicians provides the music from 6-9 nightly, and for Sunday brunch. They include Ted Wilson, Steve Willets, and Pat Coil. More info is available at nashville.charrestaurant.com.


Steve Willets

A bit further afield, the Chattanooga Blues Festival will take place Sunday, April 13, at McKenzie Arena. Touted as "Southern soul and blues," the lineup includes Tower of Power vocalist Lenny Williams. Tickets are on sale at gomocs.com/tickets.

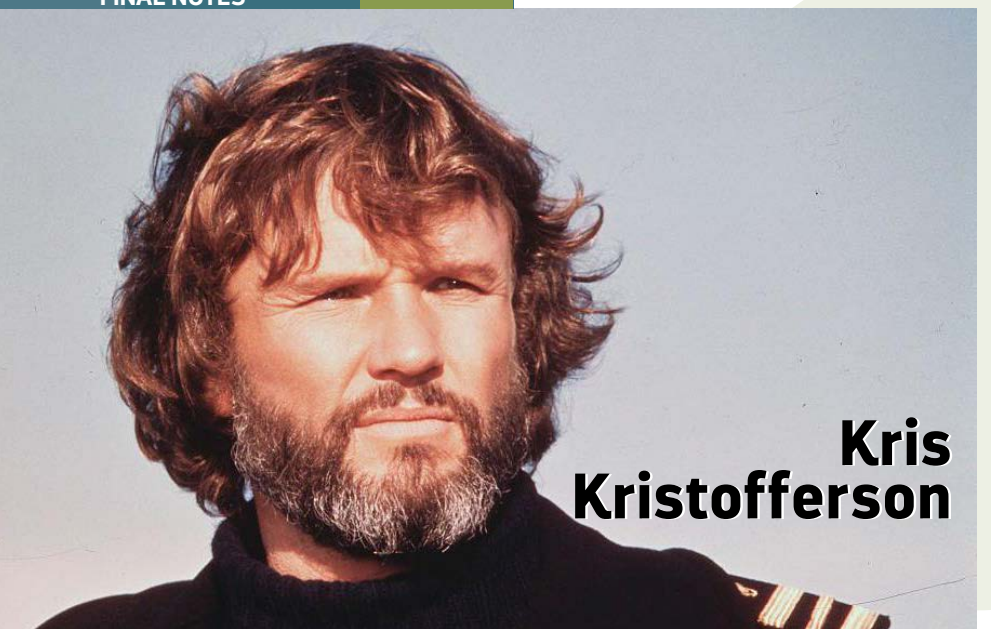

Lenny Williams

In East Tennessee, the third weekend of March will bring a large roster of musicians to the seventh annual Johnson City Jazz Festival, tentatively set for March 28, and 29. The focus is on local and regional musicians such as those involved in the Eastern Tennessee State University jazz department, and gives them the opportunity to share their talent and their love for jazz with the community. For more info go to johnsoncityjazzfestival.com

As Austin always said, "See you out there."

TNM


AUSTIN BEALMEAR
Feb. 10, 1944 – Dec. 19, 2024



Kris Kristofferson

"No one knew who he was, a Rhodes Scholar and a helicopter pilot. Later all of Nashville found out... "
— Charlie McCoy

Songwriter, singer, and actor Kris Kristofferson, 88, died Sept. 28, 2024. His unique writer's voice was at the same time simple and earthy, but also immaculately crafted, and helped transform country music into a broader genre, giving Kristofferson success on both the country and pop charts. The multi-Grammy winner and member of the Country Music Hall of Fame was a guitarist, and a life member of the Nashville Musicians Association who joined Local 257 Dec. 7, 1966.

He was born June 22, 1936, to Mary Ann Ashbrook and career military officer Lars Henry Kristofferson, who encouraged his son early on to join the Army. The military family moved often, eventually settling in San Mateo, California. After graduation from high school, Kristofferson attended Pomona College. He had early success as a writer, and won prizes for his essays, two of which were published in *Atlantic Monthly*. His activist inclinations were already present — one of the essays focused on a racial incident. He wasn't just appearing in print as a writer, his collegiate athletic accomplishments were detailed in *Sports Illustrated*, and included honors in rugby, football, and track and field.

He graduated summa cum laude in 1958 with a degree in literature, and won a Rhodes Scholarship to Oxford. He still played rugby while at Oxford, and was also awarded for his boxing skills. But more significantly, he also began writing songs. With the help of a fellow Rhodes Scholar, he was able to record for a British label, and even took a stage name — Kris Carson. In an interesting twist, he hoped that a singing career would further his real goal at the time — to become a novelist. His musical career was not successful, but he received a graduate degree in English literature in 1960, and also married his longtime girlfriend, Frances Mavia Beer.

He joined the Army following his marriage, and became a helicopter pilot, stationed in West Germany. During his time in the military, he continued to write, play and perform. A friend in the Army had connected him with Nashville publisher Marijohn Wilkin, who had a favorable reaction to songs he had sent her. The Army offered him a post teaching literature at West Point at the conclusion of his tour of duty, and at that point Kristofferson decided to first travel to Nashville. During his visit, Wilkin signed him to Buckhorn Publishing. Kristofferson decided to leave military service and moved to Nashville, living on a meager stipend from the publishing company, which he supplemented with a variety of jobs, including work flying a helicopter for an oil company in Louisiana, and working as a janitor at Columbia Records.

Fellow Country Music Hall of Fame member Charlie McCoy remembered the night he met Kristofferson.

"Kris Kristofferson, one of the greatest songwriters ever. He made a huge impact in Nashville. He was hired as a janitor at Columbia Studio and when we were recording the *Blonde On Blonde* album with Bob Dylan, one night we took a break and he came up to me in the hall and said, 'My name is Kris and I am the new janitor. Is there any chance I could come in the control room and listen for a short time?' I told him I would show him where to stand and don't say a word to anyone.

"No one knew who he was, a Rhodes Scholar and a helicopter pilot. Later all of Nashville found out, as his songs began to flood the charts. (I recorded five of them myself.) Right up until the end, he was just a very nice, humble guy who was always friendly. Kris and Hank Williams were the two major writers for Nashville music in my opinion. R.I.P. Kris," McCoy said.

It was a stressful, exhausting time for the young songwriter, who was convinced his career was failing. His wife and children were in California, and he was traveling back and forth from Louisiana for work, then to Nashville to try to pitch songs. But by the end of the '60s, things began to happen — he learned several of his songs had been recorded, including Jerry Lee Lewis's version of "Help Me Make it Through the Night," and "Me and Bobby McGee" for Roger Miller. He was diligently trying to pitch songs to Johnny Cash, even landing a helicopter at Cash's residence in the effort. Cash liked what he heard, and got Kristofferson booked on the 1969

Newport Folk Festival. The appearance was a great success, and the following year produced more cuts, including "For the Good Times" recorded by Ray Price, Ray Stevens' "Sunday Morning Coming Down," and Janis Joplin's cover of "Me and Bobby McGee," which was a No. 1 posthumous hit for the singer.

Kristofferson began his first movie project in 1969, joining the cast of Dennis Hopper's *The Last Movie* in Peru. After filming was complete, he returned to Nashville to start work on his debut album as an artist for Monument, which also signed him to a new publishing deal. The self-titled album was not a commercial success, but received high praise from critics. In November of that year, Cash's rendition of "Sunday Morning Coming Down" earned Kristofferson his first CMA award, for Song of the Year. His second album, *Silver Tongued Devil and I*, included nine of his compositions, including "Loving Her Was Easier (Than Anything I'll Ever Do Again)." which charted in the 40s on the country charts, but went to No. 1 on the adult contemporary charts. He received his first Grammy in 1972 for "Help Me Make It Through the Night." His fourth album, *Jesus Was a Capricorn*, contained the million-seller "Why Me."

His movie career reached new heights in the '70s, as Kristofferson appeared in a host of films, including *Pat Garrett and Billy the Kid, Bring Me the Head of Alfredo Garcia, Alice Doesn't Live Here Anymore*, and the 1976 release *A Star is Born* with Barbra Streisand, for which he received a Golden Globe award. He married singer Rita Coolidge in 1973, and their record *Full Moon* brought more hit singles and Grammy nominations.

In 1982, Kristofferson along with Willie Nelson, Dolly Parton, and Brenda Lee, released *The Winning Hand*, which contained re-releases and remasters of their Monument recordings from the '60s. He and Coolidge had divorced in 1980, and in 1983 he married Lisa Meyers. He continued to appear in films, and he was nominated for an Academy award for his work on the score for *Songwriter*, which featured cowrites with Nelson. The Highwaymen, a powerhouse band which featured Kristofferson, Nelson, Cash, and Waylon Jennings, was formed in 1985. The band won the ACM Single of the Year for their cover of the Jimmy Webb song "Highwayman."

Drummer Vince Santoro talked about working with the supergroup.

"Playing with the Highwaymen was a thrill and an honor. Working with those four cultural icons was truly a highlight of my career as a sideman. I found Kris to be a down-to-earth, compassionate human being who treated me and all the band members and crew with warmth and grace. Knowing him to be a groundbreaking songwriter and artist never made me feel like he was unapproachable. In fact, I found him to be genuinely interested in our lives, families and dreams.

"It was my privilege to know him." — Vince Santoro

"This caring soul didn't hold himself above anyone and lived a life that will always be viewed as honorable, and his musical legacy reverberates to this day. It was my privilege to know him."

The Songwriters Hall of Fame inducted Kristofferson in 1985, and in 1999 he released *The Austin Sessions*. His work in movies continued into the 2010s, and in 2004 he was inducted into the Country Music Hall of Fame, plus many other accolades and honors he received over his career. He continued to release albums of original songs; the last was 2016's Grammy-nominated album *The Cedar Creek Sessions*. His final film, *Blaze*, opened in 2018. He announced his retirement in 2021, citing age and COVID-19 concerns. His last performance was April 29, 2023, when he sang a cover of "Lovin' You Was Easier" with Rosanne Cash at Willie Nelson's 90th birthday party at the Hollywood Bowl.

Kristofferson was an outspoken activist for a variety of causes. He condemned the Gulf War, the Iraq War, and other U.S. military interventions. He performed at a host of fundraisers and rallies for the United Farm Workers, and also at benefits for Palestinian children, despite his actions resulting in what he called "a considerable lack of work."

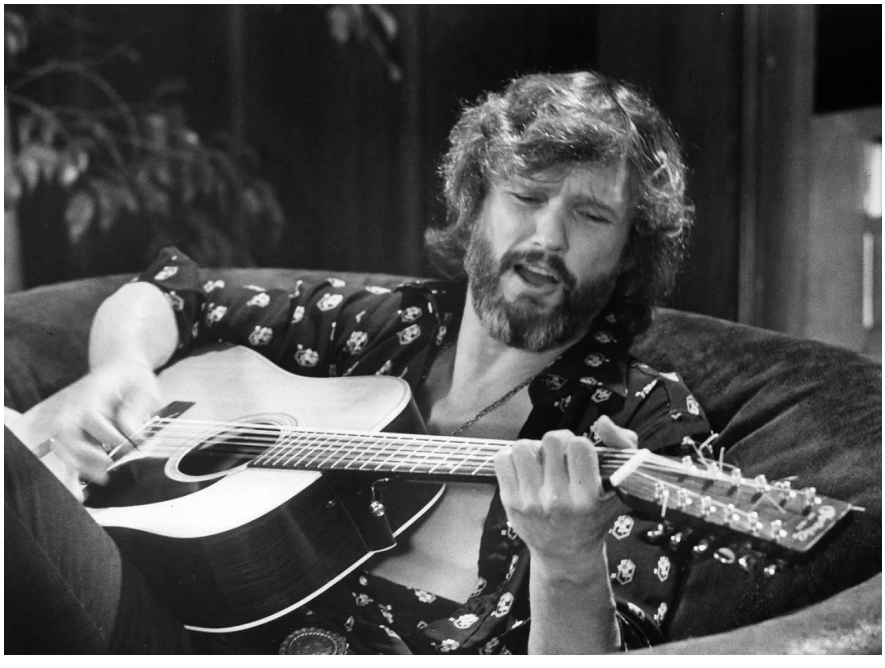
Kristofferson once said he wanted three lines from Leonard Cohen's "Bird on the Wire" on his tombstone:

Like a bird on the wire
Like a drunk in a midnight choir
I have tried in my way to be free

Survivors include his wife, Lisa Meyers; and their daughter, Kelly Marie, and four sons, Jesse, Jody, Johnny and Blake; one daughter, Casey, from his second marriage; and one daughter, Tracy; and one son, Kris, from his first marriage.

Funeral services were private.

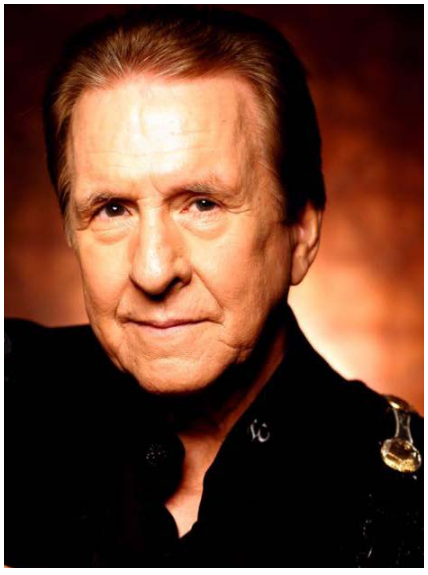
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TOMMY CASH

April 5, 1940 – Sept. 13, 2024



Guitarist, songwriter, and artist Tommy Cash, 84, died Sept. 13, 2024. He was a 59-year life member of the Nashville Musicians Association who joined Local 257 Dec. 22, 1964.

Cash was born in Dyess, Arkansas, April 5, 1940, to Carrie Rivers and Ray Cash, the youngest of seven children. His early passion for basketball led to many athletic honors, including being part of his school's All-State championship team. But he had an early affinity for music as well. His older brother Johnny taught him guitar, and he played in a local band as a teenager after his family moved to Memphis in 1956. He first attended Dyess High School, and then Treadwell High School. He also worked at radio station KWAM in Memphis. After graduation, he joined the U.S. Army, where he became a sergeant, and worked for Armed Forces Radio as a disc jockey for the country music show *Stickbuddy Jamboree*.

Upon completion of his military service, Cash played for Hank Williams Jr., then obtained his first record deal from Musicor. A year later he signed up with United Artists, and released his first single, "The Sounds of Goodbye," an Eddie Rabbitt-Dick Heard cowrite which charted just shy of the Top 40. His first Top 10 single came after Cash joined Epic Records in 1969 with the release of "Six White Horses," dedicated to John F. Kennedy, Robert Kennedy, and Martin Luther King, Jr. Two more hit singles followed in 1970 — "Rise and Shine" and "One Song Away." In 1973 Cash scored another Top 10 hit with the Allen Reynolds-Bob McDill song "I Recall a Gypsy Woman." He sang with his brother Johnny on a reworking of the Jack Clement song "I Guess Things Happen That Way," released on Tommy's 1990 *25th Anniversary Album*. Cash would go on to release several albums, recording both country and gospel music. He appeared with his brother Johnny on *Austin City Limits* in 1987, where the two performed "That Silver Haired Daddy of Mine," and Johnny talked about their relationship.

"We've been down the road together, Tommy and I. Had a lot of the same problems, shared a lot of the same joys, a lot of the same sorrows as brothers do. Brothers don't get along sometimes, but brothers make up, because brothers love each other."

After his brother's death in 2003, Cash took many opportunities to honor his memory, playing his songs in concert, and hosting the Johnny Cash Music Festival in Jonesboro, a fundraiser for the Johnny Cash Boyhood Home in Dyess, Arkansas. In 2016 Cash acted in the film *The River Thief*, and continued to tour until late that year.

"We've been down the road together, Tommy and I. Had a lot of the same problems, shared a lot of the same joys, a lot of the same sorrows as brothers do. Brother's don't get along sometimes, but brothers make up, because brothers love each other."

According to family, Cash was an avid golfer and sports lover, was dedicated to all those he cared for, including pets, and known for his strong Christian faith.

In addition to his parents, Cash was preceded in death by three brothers, Roy, Jack and Johnny Cash; two sisters, Louise Cash Garrett, and Reba Cash Hancock; one daughter, Paula J. Cash, and one granddaughter, Courtney Cash.

Survivors include his devoted wife of 23 years, Marcy Benefield Cash; one sister, Joanne Cash Yates; one son, Mark Alan Cash; one granddaughter; two great-granddaughters; and a large number of nieces, nephews, and extended family.

The family wishes to thank Cash's caregivers for their diligence and thoughtful hearts. Memorial donations may be made to Trinity Baptist Church of Hendersonville, Tennessee, or Hendersonville Church of Christ, Medical Equipment Ministry, 107 Rockland Road, Hendersonville, TN 37075, or Safe Place for Animals in Gallatin, Tennessee, located online at safeplaceforanimals.com.

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ROBERT CALDWELL "BOBBY" HICKS

July 21, 1933 - Aug. 16, 2024



Innovative bluegrass fiddle player Robert Caldwell "Bobby" Hicks, 91, died Aug. 16, 2024. The 10-time Grammy winner was a 22-year member of the Ricky Skaggs band, and a life member of the Nashville Musicians Association who joined Local 257 Aug. 15, 1983. In addition to fiddle, he also played bass, mandolin, and banjo.

Hicks was born in Newton, North Carolina, July 21, 1933, and was the son of the late Roy and Buenah Hicks. The family played bluegrass together, and Bobby had already started on mandolin and guitar when he took up the fiddle — all before he was nine years old. His first fiddle was a 3/4 size his father bought him. It wasn't long before he was attending fiddler conventions, and after a move to Greensboro in 1945, he won the North Carolina State Championship, playing the tune "Black Mountain Rag."

His professional career got a boost when he joined the Jim Eanes band in the early '50s, and he also played with Benny Jarrell and the Flint Hill Playboys, and country singer Bob Williams. He was hired in 1953 as a bass player with Bill Monroe's Bluegrass Boys, and a year later he was playing fiddle for Monroe, and made his first appearance on a record with the band. He recorded a number of tunes that became standards while with Monroe, including "Wheel Hoss, "Roanoke," and "Cheyenne." He learned to play Nashville-style swing from session fiddler Dale Potter, and used it when playing with Monroe on the road. Monroe dubbed Hicks "the truest fiddler he had ever heard." Hicks left Monroe's band in 1956 to join the U.S. Army. After his service in Korea, he rejoined the Bluegrass Boys. The following year he joined Porter Wagoner's band, and in 1963 he moved to Las Vegas, Nevada, where played pop country with Judy Lynn for seven years.

He joined Ricky Skaggs and Kentucky Thunder in 1981, a stint that would last 22 years, until Hicks' retirement from the road. Skaggs commented on his passing.

"When I was putting together my country band in 1981, I knew of only one fiddle player that could play great country fiddle, but also have the great Bill Monroe history of bluegrass music, and that was Bobby Hicks. Bobby worked in my band well over 20 years, recorded on my country hits in the '80s and '90s then when I transitioned back to bluegrass in 1996, he recorded on many of those records as well. Bobby wasn't just a fiddle player, he played banjo, and guitar in the band when needed. He also sang bass in the gospel quartets. Bobby was one of the most talented musicians from the old school bluegrass/country players I've ever heard. Loved him dearly," Skaggs said.

"When I was putting together my country band in 1981, I knew of only one fiddle player that could play great country fiddle, but also have the great Bill Monroe history of bluegrass music, and that was Bobby Hicks." — Ricky Skaggs

In addition to joining Skaggs, Hicks also worked with the Bluegrass Album Band with Tony Rice, Doyle Lawson, J.D. Crowe, and Todd Phillips, in 1981. The group went on to release seven albums. Hicks frequently performed with Monroe onstage and on records throughout the '80s, and he appeared on an assortment of compilation albums. His solo release *Fiddle Patch* was named IBMA's Instrumental Album of the Year in 1998. Hicks was inducted into the Fiddlers Hall of Fame in 2002. He was a frequent performer at the *Grand Ole Opry*, and in 2004 celebrated the 50th anniversary of his first appearance. In addition to his many *Opry* appearances, Hicks also performed at Carnegie Hall, and for two presidents — George H. and George W. Bush. Hicks joined the International Bluegrass Music Hall of Fame in 2017. In November 2024, he was posthumously inducted into the North Carolina Music Hall of Fame. Hicks continued to play and perform locally well into 2024.

Survivors include his loving wife of 21 years, Catherine B. Hicks; four sons, Rick Sutton, Tim Lindsay, Andy and Joey Hicks; two daughters, Tammie Hobby and Melissa Holland; ten grandchildren; fifteen great-grandchildren; and his fur babies, Isaac, Jasper, and Patch.

A celebration of life service was held in Marshall, North Carolina, October 12. Memorial donations may be made to the Friends of Madison County Animals in North Carolina. *continued on page 30*



PENSION FUND QUESTIONS?

For more information contact:

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TFigueroa@afmepf.org

Gary Lubliner
212-284-1289
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DEWAYNE PIGG
Jan. 10, 1950 – Sept. 7, 2024



Longtime NSO English horn player and college professor Dewayne Pigg, 74, died Sept. 7, 2024. He was a 52-year member of Local 257 who joined Aug. 31, 1972. He also played oboe, clarinet and saxophone.

He was born Jan. 10, 1950, in Cornersville, Tennessee, to Grethe Mae Malone and John Andrew Pigg. After high school he earned undergraduate degrees from George Peabody College for Teachers and Fisk University, and also completed graduate work at Indiana University. He played English horn with the Nashville Symphony Orchestra for 24 years, and served as a leader of the players association for some of that time. NSO violinist Laura Ross talked about Pigg's time in the orchestra.

"Dewayne was an amazing leader, a great mentor, and a wonderful friend. I joined the Nashville Symphony just months before the musicians struck in 1985. During a meeting, Dewayne urged us to strike because management had been making promises for years (and making those same promises to new musicians) that we would become a major symphony orchestra; our highest base salary was less than $9,000. Within the next year he was on the orchestra committee and, by default in 1988, leader of the negotiating team when management locked the orchestra out and filed for bankruptcy. When I became the orchestra committee chair a couple years later, Dewayne often offered advice and an ear to help work out ideas. Dewayne and Nancy were family and he is sorely missed," Ross said.

"I enjoyed making music with Dewayne over the years. At his memorial, more than one colleague remarked on how loyal he was to musicians who worked for him." — Teresa Hargrove

Pigg taught oboe at Middle Tennessee State University for 34 years, and founded the music industry major at the school. He was the managing director of the Stones River Chamber Players and arranged musical performances for the group in many parts of the United States, plus multiple tours to Europe.

Pigg founded the Nashville Double Reed Ensemble, which was based at David Lipscomb University. He played many worship services and musical performances at churches throughout the middle Tennessee area, and was also the faculty advisor for Phi Mu Alpha at MTSU.

Violinist Teresa Hargrove talked about working with Pigg.

"I enjoyed making music with Dewayne over the years. At his memorial, more than one colleague remarked on how loyal he was to musicians who worked for him. He was always a pleasure to work with and for and will be much missed," Hargrove said.

Survivors include his wife and loving caregiver Nancy Pigg; two sons, Dewayne Herod and Jonathan Pigg; stepchildren George Walker, IV, and Akosua Watts; four grandchildren; six great-grandchildren; one sister, Mary Carter; one brother, Terry Pigg; and many cousins, nieces, nephews, fellow musicians, and a host of friends.

A celebration of life service was held at Edgehill United Methodist Church in Nashville Sept. 13. Memorials may be sent to W.O. Smith Community Music School, 1125 8th Avenue South, Nashville, TN 37203, or Alive Hospice, 1718 Patterson Street, Nashville, TN, 37203.

TOMMY O'DAY
Sept. 15, 1931 – Oct. 6, 2024

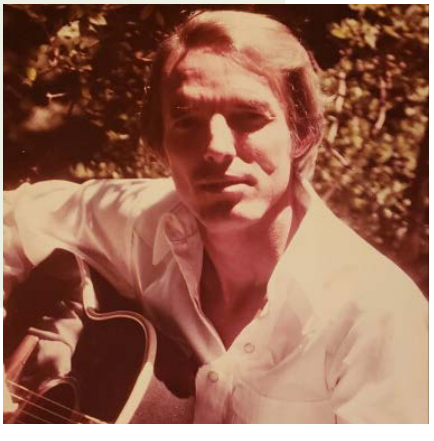


Country artist Tommy O'Day, 93, died Oct. 6, 2024. He was a guitarist, keyboardist, and 56-year member of the Nashville Musicians Association, who joined Local 257 Oct. 22, 1968.

O'Day was born in Fresno, California, on Sept. 15, 1931, and relocated to Wisconsin in 1971. He had six Top 100 country singles in the late '70s, including "Memories Are Made of This," released on Nu Trayl Records in 1978, "Mr. Sandman," and "Accentuate the Positive."

Survivors include his wife, Mary.

ROBERT "BOBBY" WAYNE MAHON
Nov. 4, 1946 – Oct. 18, 2024



Robert "Bobby" Wayne Mahon, 77, died Oct. 18, 2024. He was a guitarist and life member of the Nashville Musicians Association who joined Local 257 Jan. 30, 1984.

He was born in Franklin, Tennessee, Nov. 4, 1946, to the late John Mahon, Jr., and Celia Lorene Barnes Mahon, and was playing professionally in local clubs at the tender age of 12. By 15, he was

working recording sessions, and touring as the opening act for other Nashville artists. He served in the U.S. Army during the Vietnam era, and then continued his career in music.

By the '70s Mahon was performing with his band, The High Plains Drifters, and in 1972 he released "How Can You Tell Your Lover Goodbye," and "Doors." In addition to appearances on *The Ralph Emery Show*, he performed on *Entertainment Canada* and *Entertainment Saskatchewan* for the Canadian Broadcast Network, and *The Sounds of Tucson* in Tucson, Arizona. He toured throughout North America in the '70s and '80s. Mahon shared a stage with many Opry greats, such as Charlie Louvin, Ernie Ashworth, and Jean Shepard. He also performed with his wife, Alicia.

Mahon appeared in several films, including *Sweet Dreams*, *Marie, The Last Days of Frank and Jesse James*, and a 1986 remake of *Stagecoach*.

Family members said Mahon was a fun-loving person who never met a stranger.

Mahon was preceded in death by his parents and his grandoggy, Alexis Kinnan.

Survivors include his wife, Alicia Battle-Mahon; three daughters, Annie Holt, Dewanna Mahon Bierwert, and Laura Kinnan; one sister, Brenda; one stepdaughter, Tanya Battle; one stepson, Emilio M. Battle; eight grandchildren; and three great-grandchildren.

A celebration of life service was held Oct. 27 at 600 Chickasaw Place in the Community Room.

PETE WADE

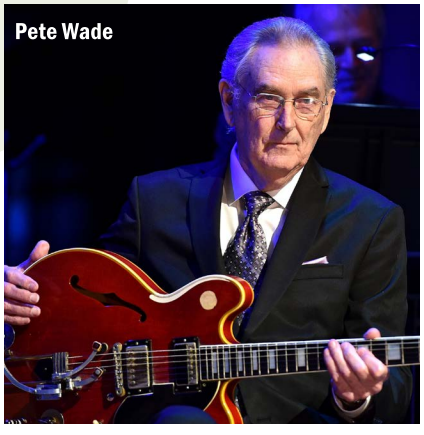
Dec. 16, 1934 - Aug. 27, 2024

Guitarist Pete Wade, who played on hundreds of Nashville hits, died at age 89.

He can be heard on such all-time classics as Ray Price's "Crazy Arms," George Jones' "He Stopped Loving Her Today," Loretta Lynn's "Fist City," Sonny James' "Young Love" and Tanya Tucker's "Delta Dawn." Wade was a first-call session musician for more than 60 years. He was also a former member of the *Opry* house band.

Wade was born Herman Bland Wade in Norfolk, Virginia. He moved to Nashville at age 19 to join Price's band The Cherokee Cowboys in 1954. He also toured and recorded with Kitty Wells. In his early Nashville days, he toured with such other future Country Music Hall of Fame members as Roger Miller, Jean Shepard, Ferlin Husky and Faron Young.

After playing on hits by both Price and Wells, he moved into steady recording-session work. In addition to Price, Wells, Tucker, Jones, Pride, James and Lynn, he played guitar on the recordings of such Hall of Fame members as Kenny Rogers, The Oak Ridge Boys, Merle Haggard, Dottie West, Johnny Cash, Charlie Louvin, The Statler Brothers, Willie Nelson, Porter Wagoner, Charlie McCoy, Roy Clark, Conway Twitty, The Everly Brothers, Bill Anderson, Jerry Lee Lewis, Marty Robbins, Brenda Lee, Waylon Jennings, Ernest Tubb, Connie Smith, Jerry Reed, Eddy Arnold, Bobby Bare, Reba McEntire and Patsy Cline.


Pete Wade

His deft touch on the strings embellished such hits as "Don't It Make My Brown Eyes Blue" (Crystal Gayle), "Satin Sheets" (Jeanne Pruett), "Rose Garden" (Lynn Anderson), "Swingin'" (John Anderson) and "Harper Valley PTA" (Jeannie C. Riley).

He was also a member of the musician supergroup Area Code 615, which released a self-titled album in 1969. Though Wade was best known as a lead electric and acoustic guitarist, he could also play bass, steel guitar and many other instruments.

Affable and widely liked, Wade played on the records of many visitors to Music Row. They included Linda Ronstadt, Bob Dylan, Manhattan Transfer, Joan Baez, Ian & Sylvia, Leon Russell, Wayne Newton, Chubby Checker, k.d. lang, Henry Mancini and George Burns.

His main jobs were sessions with such top country stars as Donna Fargo, Keith Whitley, Johnny Rodriguez, Janie Fricke, B.J. Thomas, Moe Bandy, Billy "Crash"

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WHAT DO
CHRIS STAPLETON
KEITH URBAN
TAYLOR SWIFT
DAVE COBB
LARRY CARLTON
JASON ISBELL
ALISON KRAUSS
HAVE IN COMMON?



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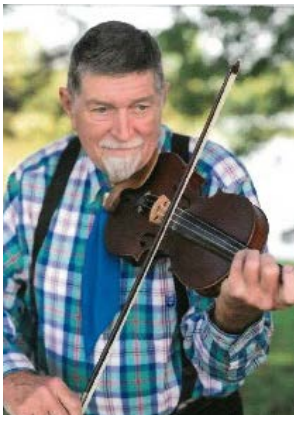
Craddock, Dave Dudley, Charlie Rich, Johnny Paycheck, Earl Thomas Conley, Lee Greenwood, Gene Watson, Sammy Kershaw, Eddie Rabbitt, Lacy J. Dalton, Billie Jo Spears and Vern Gosdin.

A who's-who of *Grand Ole Opry* stars also recorded with Wade. They included Mandy Barnett, Charlie Walker, The Whites, Justin Tubb, the Gatlins, Billy Walker, Lonzo & Oscar, Hank Locklin, Jan Howard, Ray Pillow, Stonewall Jackson and Boxcar Willie.

His tenure as a session stylist stretched from vintage artists such as Carl Perkins and Bobby Helms to such contemporary stars as Kenny Chesney and Dailey & Vincent. The breadth of his abilities enabled him to back everyone from Junior Brown to Jerry Jeff Walker, from Dale Watson to The Highwaymen.

Wade was honored with a Nashville Cats program at the Country Music Hall of Fame in 2016. He penned an autobiography with Scot England in 2021 titled *My Life, My Guitar, My God's Plan*. Willie Nelson wrote its forward.

He is survived by his wife, three children, two grandchildren and four great-grandchildren. Funeral services were private.



ZEKE DAWSON

June 1, 1940 - Nov. 11, 2024

Fiddle player Zeke Dawson, 84, died Nov. 11, 2024. He was a life member of the Nashville Musicians Association who joined Local 257 Jan. 21, 1974.

Dawson was born in Prince George's County, Maryland, on June 1, 1940. He grew up near the homeplace of The Stoneman Family, which led him to learn to play fiddle from Scotty Stoneman. Dawson became a part of the Stoneman youth group The Pebbles when he was 12.



Zeke Dawson

He became a true professional at the age of 16 when he joined The New River Boys, who performed regionally. After military service in the U.S. Army, Dawson attended college, obtaining a degree in music.

He continued playing locally, but moving to Nashville provided a boost to his music career. He started working with Loretta Lynn in 1974, stayed with the band for nearly 10 years, and appeared in *Coal Miner's Daughter*. Dawson also toured with George Jones and Wilma Lee Cooper.

After he retired from touring, he returned to his bluegrass roots, and was an active member of Nashville's Leiper's Fork Bluegrass Band. He was not only their fiddler but also a featured vocalist. Fellow musicians remembered Dawson for his fiddling, but also for his joking and storytelling. Family said he never met a stranger.

In addition to his parents, Dawson was preceded in death by one sister; Priscilla Kingston.

Survivors include his wife, Rebecca Story Dawson; one son, Brendan Dawson; one daughter, Karen Cox; one brother, Phillip Dawson; one sister, Prudence Dawson; three grandchildren, Neal Cox, Lauren Randolph, and Jordan Bailey; and one great-grandson, Dawson Alderidge.

Dawson was buried with military honors at Middle Tennessee State Veterans Cemetery Nov. 17. The family has requested that memorials be made to the Nashville Musicians Association, AFM Local 257, 11 Music Circle North, Nashville, TN, 37203. TNM

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

Name	Born	Joined	Died	Life Member
Gary Armstrong	10/08/1951	07/21/1980	12/05/2024	Y
Robert Austin Bealmear	02/10/1944	11/16/1977	12/19/2024	Y
Dennis Ronald Bryon	04/14/1948	03/12/1987	11/13/2024	Y
Zeke S Dawson	06/01/1940	01/21/1974	11/11/2024	Y
Russell F Elrod	07/19/1951	11/07/1983	12/20/2024	Y
Patrick Harper	01/08/1945	04/18/1977	12/29/2024	Y
Lonnie G Hoppers	07/25/1935	11/03/1962	11/17/2024	Y
Ed Russell	03/15/1941	06/07/1989	01/08/2025	Y
Eddie R Seals	02/05/1934	02/18/1970	01/06/2025	Y
Melba Montgomery Solomon	10/14/1938	07/26/1960	01/15/2025	Y



NEW MEMBERS

Jeffrey Scott Adams
Christina Grace Alexander
Samuel Bedingfield
Elliott Mark Blaufuss
Byron Keith Brown
Joshua T Byrd
Kelby Caldwell
Benjamin Judge Chapman
Joe Neil Cook
Eric Blair Daly
Banjamin Colby Deitz
Roger Dale Eaton
Carter Peterson Elliott
Owen Reilly Fader
Kate L Fletcher
John Daniel Ford
Sharon Gilchrist
Joseph M Hamm
Mark David Hatlestad
Alexander J Hodge
Ben Houston
Ryan Matthew Jewell
Brent Johnson
Patrick Kenny
Lauren Nikole Kleeberg
Peter C Kolkay
Jonah L Kraut
Tamara Rae Lester
Luke A Marshall
James Vincent Masanotti
Michael Hunter Ochs
Charles Downing Taylor Pace
Michael J. Payne
Jeff R Picker
Jason Reeves
Brett R Resnick
Marek Sapieyevski
James Hunter Satterwhite
Marvin Scallan
Brad Adam Schneider
Jonathan Lynn Shifflett
Janet M Stegall
Akil A Thompson
Ronald Lawrence Vince
Anthony Walker
Joel Anthony Whitman
Jake D Widenhofer
Alexander Robson Young

REINSTATED

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Kenneth Edwin Blevins
Emily Wasson Bowland
Byron Keith Brown
Andrew P Byrd
Gary W Carter
Marcy Lynn Cates
Brandon Michael Collins
Jay Thomas Dawson
James Dugal
Joseph L Edwards
Kyle Everson
Stuart N French
Nicholas Gold
Jason D Halbert
Michael L Hartgrove
Scott B Hearn
James D Heep
Benjamin Keith Helson
Calvin Johnson
James H Kirby, Jr
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Todd Alexander London
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Jimmie Ray Murrell
Desmond Phillip Ng
Ryan Joseph Ogrodny
John Pahmer
Anthony Erich Parce
Kaitlyn Marie Raitz
Regina Gale Raleigh
James Andrew Risinger
Jeffery Wade Riza
Monique L Ross
James Hunter Satterwhite
Wilbert L Smith
Jeremy P Stephens
Michael Lewis Swope
Gary Wayne Talley
David Taylor
Downs B Thompson
Nicholas Wayne Townsend
Robby O Turner
Wesley M Vause
Donald Lloyd White
Melinda Bootz Whitley
Andy Witherington
Xiao-Fan Zhang

SUSPENDED

Roy Buell Agee
Kenneth Albert
Ryan Alexander Thomas
Patrick J Alger
Kurt Michael Allison
Benjamin Brent Anderson
Andres Filipe Silva
Ashton A Angelle
Robert P Angello
Brian Keith Arrowood
Par Astrom
Rodney A Atkins
Timothy E Atwood
Michael J August
Josh Bagles
David Mark Baldwin
Nathan Barlowe
Lloyd F Barry, Jr
Patterson H Barrett
Stephen H Bassett
Larry E Beaird
Tucker Russell Beathard
Sarah Elizabeth Beeson
Patrick W Bergeson
Jeff Berlin
Justin Bertoldie
Forrest Lee Bibbee, Jr
Emelyne Marie Bingham
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Brittini Raye Black
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Dana Keith Williams
Dan Edward Williams
Steve B Willets
Harvey E Wilson, Jr
Hillary Bevels Winsor
James Kevin Woodard
Michael Younger

DO NOT WORK FOR

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

TOP OFFENDERS LIST

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

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

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

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

- Terry K. Johnson/ 1720 Entertainment (unpaid contracts/unauthorized sales – Jamie O'Neal project)
- Revelator/Gregg Brown (multiple bounced checks/unpaid contracts)
- Eric Legg & Tracey Legg (multiple unpaid contracts)
- Ray Vega/Casa Vega
- Quarterback/G Force/Doug Anderson
- Rust Records/Ken Cooper (unpaid contracts and pension)
- HonkyTone Records – Debbie Randle (multiple unpaid contracts/pension)
- Mike Barrios (unpaid live performance wages)

UNPAID CONTRACTS AND PENSION

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

UNPAID PENSION ONLY

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

AFM NON-SIGNATORY PHONO LIST

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

604 Records
Heaven Productions
Stonebridge Station Entertainment
The Collective

TNM



Membership Meeting March 4 Zoom and at Local 257 6 p.m.

WE'RE HERE TO HELP

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

DO WE HAVE ROYALTIES FOR YOU?



More than $700 Million Distributed to Musicians & Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services, Webcasts, Other Digital Formats and International Neighboring Rights

Find Out If We Have Royalties For You

www.afmsagaftrafund.org

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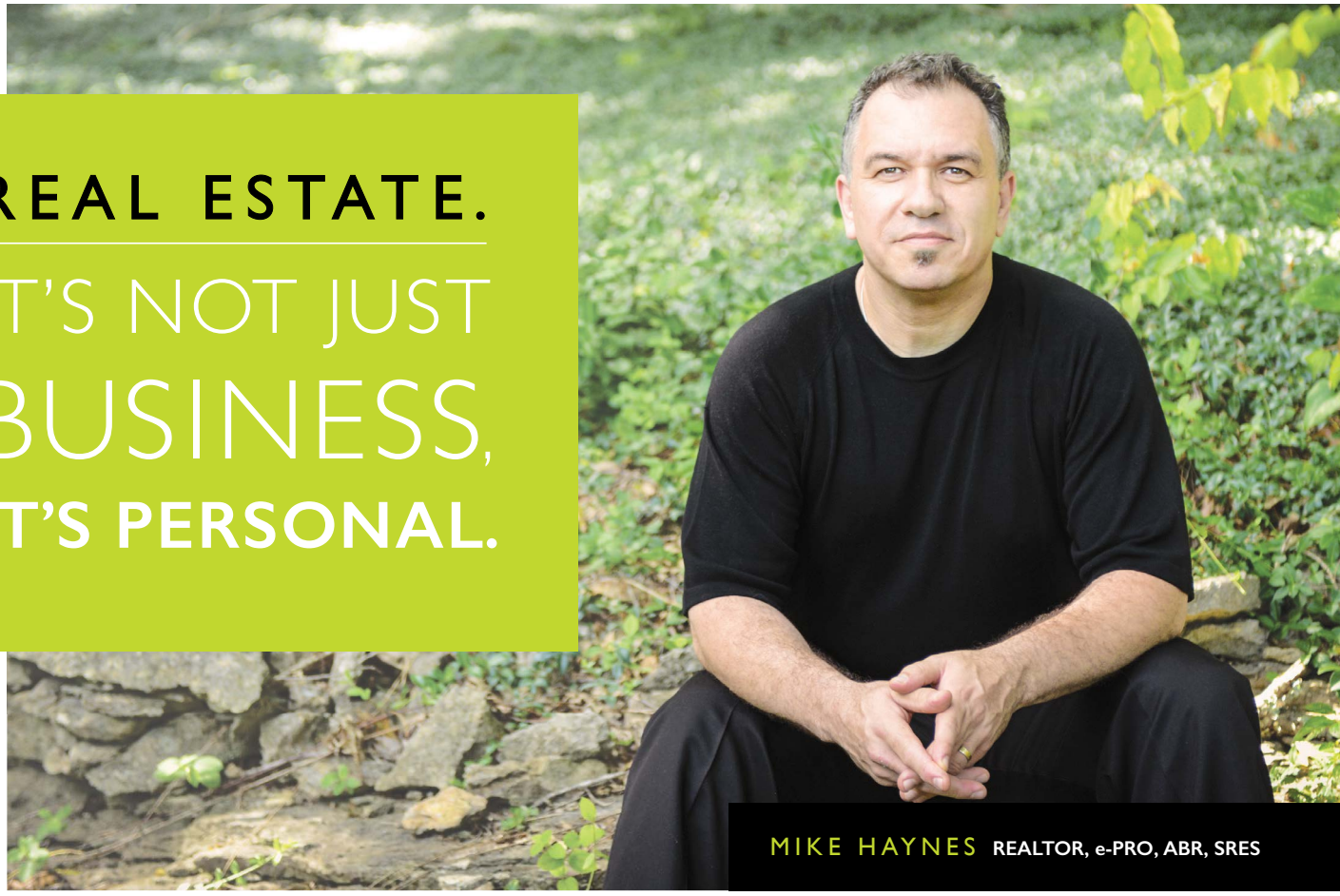
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