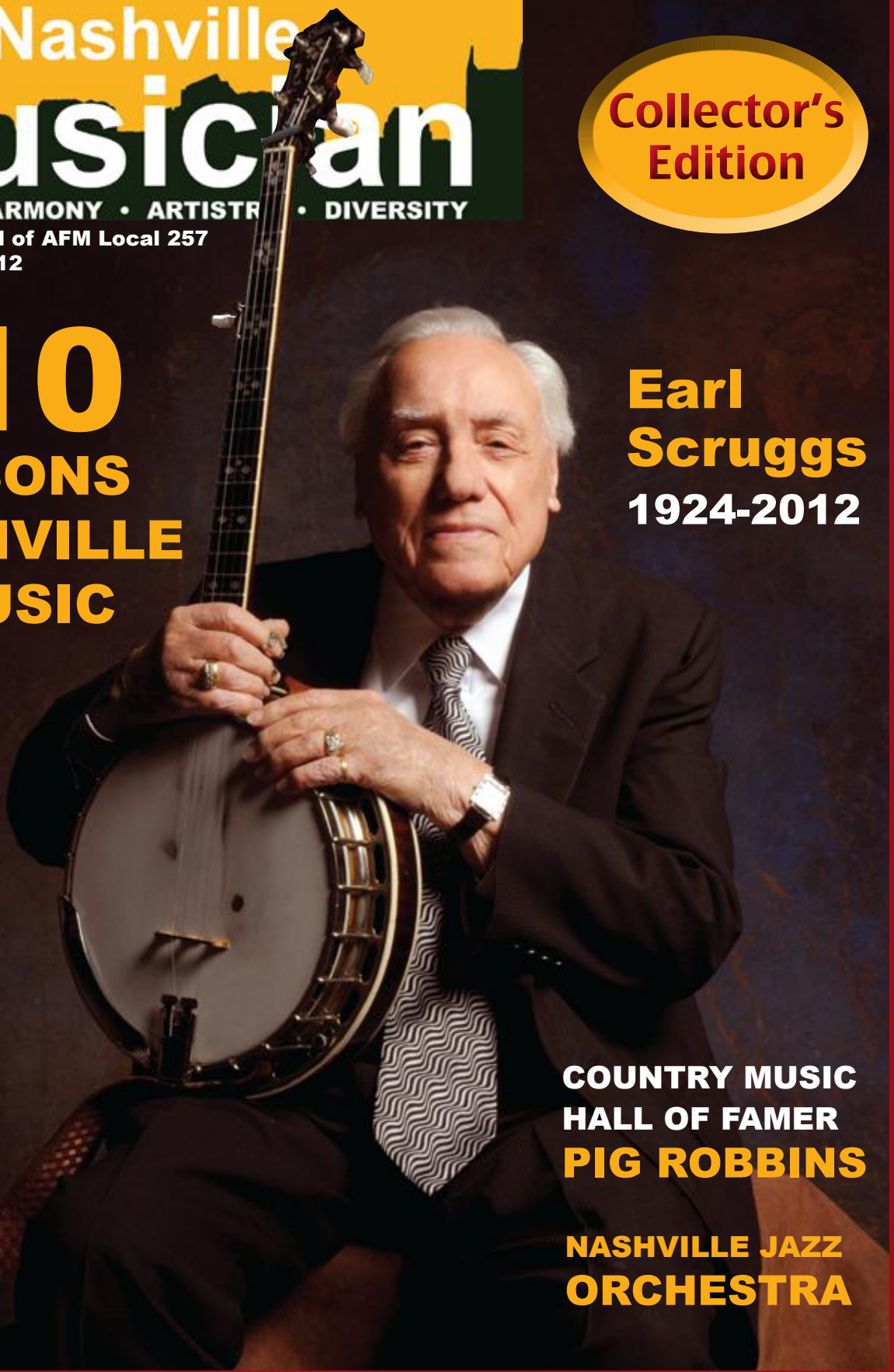
CELEBRATING 110 YEARS OF SERVING NASHVILLE MUSICIANS!

The Nashville Musician

UNITY • HARMONY • ARTISTRY • DIVERSITY

Official Journal of AFM Local 257
April - June 2012

Collector's Edition



110 REASONS NASHVILLE IS MUSIC CITY

Earl Scruggs
1924-2012

COUNTRY MUSIC HALL OF FAMER
PIG ROBBINS

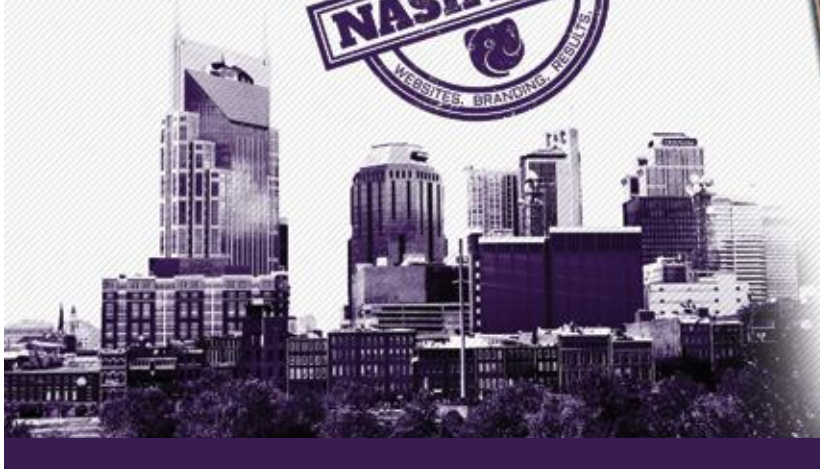
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Cover photo of Earl Scruggs by Jim McGuire



You can now add "Hall of Famer" to the many accolades of legendary pianist Hargus "Pig" Robbins. You will find the details on Page 10.



Before the Band of Gypsys, Jimi Hendrix and Billy Cox were in the King Casuals, who are featured in the cover story beginning on Page 16.



One-man-band Hunter Hayes kicks you know what on his debut album. Reviews begin on Page 28.

The Nashville Musician
Unity • Harmony • Artistry • Diversity

Official Quarterly Journal of the Nashville Musicians Association AFM Local 257

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Secretary-Treasurer: Craig Krampf

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Hearing Board
Michelle Voan Capps, Tiger Fitzhugh, Teresa Hargrove, Bruce Radek, Kathy Shepard, John Terrence, Ray Von Rotz

Trustees
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Sargeant-At-Arms
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Next General Membership Meeting, Monday, Sept. 10, 2012

The next Local 257 general membership meeting will be Monday, Sept. 10 at 6 p.m. There are no bylaw proposals on the agenda, but there will be President and Secretary-Treasurer's Reports, an update on new AFM initiatives and Local 257 business. A variety of important topics will be discussed. This is a great way to get involved in the business of your union. Doors will open at 5:30 p.m. and the meeting will start promptly at 6 p.m.

Minutes of the General Membership Meeting, Monday, Nov. 7, 2011

Attendees: Laura Ross, Lenny Round, John Terrence, Chuck Bradley, Carl Thomason, Gary Miller, Tom Wild, Ralph Land, Michael Douchette, Howard Adams, Sam McClung, Ron Keller, Tim Smith, Jason Howard, Craig Krampf, Donald Pickert, Carl Mulberry, Paul Ross, Jonathan Yudkin, Lance Martin, Denis Solee, Sean Weaver, Bruce Bouton, Bruce Hayes, Michael Calderon, Kent Goodson, Charlie Morgan, Dave Pomeroy, Dusty Knapp, Bobby Ogdin, William "Tiger" Fitzhugh, Bill Poe, Robert Cook, Vince Barranco, Ray Von Rotz, Howard Yearwood.

Meeting called to order by President Dave Pomeroy at 6:20 p.m. Roll Call: President Pomeroy, Secretary-Treasurer Krampf. Executive Board: Laura Ross, Bruce Bouton, Denis Solee, Tom Wild. Hearing Board: John Terrence, Jonathan Yudkin, Tiger Fitzhugh. Sergeant-at-arms: Tom Wild. Parliamentarian: Ron Keller

Reading of the Minutes
Minutes of the membership meeting of Aug. 8, 2011 were distributed. There were no objections or corrections. The minutes will appear in *The Nashville Musician*.

President's Report
Pomeroy reported on the following:
1. The SRLA Phono negotiations. An agreement has been reached. AFM President Ray Hair and IEB members were united in their push for raises, which will occur over the next three years, and in developing new revenue streams.
2. Archival Demos. The AFM IEB is close to agreeing on this new plan of Demo to Limited Pressing scale conversion.
3. The musician loading zone signs are now up on lower Broadway. These signs designate areas for the loading and unloading of gear.
4. Local 257's committees have been set up, however, members may still volunteer. The live-road committee has been very active. We will reactivate the other committees in the coming year.
5. Personnel changes at the local. Kathy Shepard and Janet Butler have retired. Leslie Barr is the new director of the live and touring musician department, and Laura Birdwell is new on the front desk.

The Treasurer's Report
Copies of the financial report were distributed. Krampf led the group through the various categories. MCS to accept the financial report: John Terrence and Ralph Land.

Name Change Bylaw Proposal (Details of this proposal in the October – December 2011 issue of *The Nashville Musician*, and also available on our website at www.nashvillemusicians.org)

Copies were distributed to all in attendance. Pomeroy read the proposal.
Respectfully submitted: Dave Pomeroy and Craig Krampf
Executive Board recommendation — Favorable

Second: Laura Ross
In a show of hands and vocal response, the proposal passed unanimously.

The proposed dues structure for 2012 (Details of this proposal available in the October – December 2011 issue of The Nashville Musician, and online at www.nashvillemusicians.org)

A brief explanation, provided by Krampf and Pomeroy, took place. Ballots were distributed. Dues for 2012 were accepted unanimously.

New Business
Bruce Bouton inquired about the recent off-the-card video game sessions that have taken place. Pomeroy stated that he has been in discussion with the parties involved. A brief discussion followed with Pomeroy answering questions from Ralph Land, Ross, Bouton and others.

There was no other business. MSC to adjourn: Denis Solee and Paul Ross. Meeting adjourned at 7:25 p.m.

Respectfully submitted: Craig Krampf, Secretary-Treasurer

Minutes of the Nominating Meeting, Nov. 7, 2011

Attendees: Laura Ross, Lenny Round, John Terrence, Chuck Bradley, Carl Thomason, Gary Miller, Tom Wild, Ralph Land, Michael Douchette, Howard Adams, Sam McClung, Ron Keller, Tim Smith, Jason Howard, Craig Krampf, Donald Pickert, Carl Mulberry, Paul Ross, Jonathan Yudkin, Lance Martin, Denis Solee, Sean Weaver, Bruce Bouton, Bruce Hayes, Michael Calderon, Kent Goodson, Charlie Morgan, Dave Pomeroy, Dusty Knapp, Bobby Ogdin, William "Tiger" Fitzhugh, Bill Poe, Robert Cook, Vince Barranco, Ray Von Rotz, Howard Yearwood.

Meeting was called to order by President Dave Pomeroy at 7:27 p.m. Roll Call: President Pomeroy, Secretary-Treasurer Krampf. Executive Board: Laura Ross, Bruce Bouton, Denis Solee, Tom Wild. Hearing Board: John Terrence, Jonathan Yudkin, Tiger Fitzhugh. Sergeant-at Arms: Tom Wild. Parliamentarian: Ron Keller

Nominations:
Office of President: Pomeroy nominated by Laura Ross. Pomeroy accepted the nomination. There were no other nominees.

Office of Secretary-Treasurer: Krampf nominated by John Terrence. Krampf accepted the nomination. There were no other nominees.

Executive Board: Laura Ross nominated by Denis Solee. Bruce Bouton nominated by Lance Martin. Bouton respectfully declined the nomination. Pomeroy read statements from members wishing to be nominated: Andre Reiss, Jimmy Capps, Duncan Mullins and Jim "Moose" Brown. Paul Ross nominated by Tiger Fitzhugh, Tim Smith nominated by Bobby Ogdin, Tom Wild nominated by Mike Douchette, and Jonathan Yudkin was nominated by Bruce Bouton. All members nominated accepted except where noted.

Hearing Board: Pomeroy read statements from members who wished to be nominated: Michelle Von Capps, Kathy Shepard, Bruce Radek, and Theresa Hargrove. John Terrence was nominated by Dusty Knapp, Tiger Fitzhugh was nominated by Paul Ross, and Ray Von Rotz was nominated by Tiger Fitzhugh.

Trustee: Pomeroy read an email from Biff Watson and nominated Watson, Ron Keller was nominated by Craig Krampf.

Sergeant-at-arms: Chuck Bradley was nominated by Craig Krampf.

Convention Delegate: Laura Ross was nominated by Denis Solee, Tom Wild was nominated by Mike Douchette and Bruce Bouton was nominated by Lance Martin. Craig Krampf will be a delegate by virtue of the office.

Election Committee: Lance Martin was nominated by Tom Wild, Dusty Knapp was nominated by John Terrence, Vince Barrango was nominated by Bruce Bouton, Mike Douchette was nominated by Ray von Rotz, Ralph Land was nominated by Tom Wild, Lenny Round was nominated by Paul Ross and Sam McClung was nominated by Craig Krampf.

The election will be held on Wednesday, Dec. 12, 2011.

There was no other business.
MSC to adjourn: Paul Ross and Lenny Round.

Respectfully submitted: Craig Krampf, Secretary-Treasurer

Minutes of the Executive Board Meeting, Dec. 20, 2011

Attending: President Dave Pomeroy, Secretary-Treasurer Craig Krampf, Bruce Bouton (BB), Bobby Ogdin (BO), Andre Reiss (AR), Jimmy Capps (JC), Denis Solee (DS), Duncan Mullins (DM) and alternate Tim Smith (TS). Alternate Tom Wild entered the room at 9:20 a.m.
Not Present: Laura Ross (LR)

Pomeroy called the meeting to order at 9:14 a.m.

Pomeroy thanked the executive board members for their three years of service and gave special thanks to Bruce Bouton, Bobby Ogdin and Denis Solee who will no longer be serving on the board.

President's Report
Pomeroy reported on the following items:
1. The CMA Awards Show and the CMA Country Music Fest.
2. Non-union sessions.
3. The new SRLA agreement.
4. The personnel changes here at the local. There was a farewell party for Janet Butler and Kathy Shepard.
5. The live and touring department is now sending out statements for work dues to musicians who have performed within our jurisdiction.

A discussion followed.

Secretary's Report
MSC to approve the minutes of Nov. 30, 2011, as amended: DS and AR.

Treasurer's Report
Copies of the financial statements were distributed. Krampf explained the report. MSC to approve the financial report: DS and TW. Raises for the staff were discussed. MSC: to approve raises: BO and DS. Christmas bonuses were discussed. MSC to approve bonuses: BO and BB.

New Business
Pomeroy suggested bestowing Glen Campbell with a Local 257 honorary membership. After a brief discussion, the board agreed.

New membership applications were reviewed. MSC to accept the new applicants: AR and BB.

MSC to adjourn meeting: BO and DS. Meeting adjourned at 11:04 a.m.

Respectfully submitted by Craig Krampf, Secretary-Treasurer

Announcements

Minutes of The Executive Board Meeting, Jan. 27, 2012

Attending: President Dave Pomeroy, Secretary-Treasurer Craig Krampf, Duncan Mullins (DM), Andre Reiss (AR), Laura Ross (LR), Jonathan Yudkin (JY), Jimmy Capps (JC), and Tim Smith (TS). Not Present: Tom Wild

Pomeroy called the meeting to order at 9:12 a.m. and welcomed the new members to the executive board.

President's Report
Pomeroy reported on the following items:
1. The need to establish a recording scale committee to look at possible raises for demo and limited pressing scales.
2. The demo to limited pressing scale conversion for archival demos is close to being approved by the AFM I.E.B.
3. The need to appoint a bylaw committee to review and update Local 257's bylaws. Discussion followed.
4. Certain recording sessions that might require action to get them on the card after the fact, and the possibility of establishing a "cleanup fee." Discussion followed.
5. Overdue work dues: There are some members who owe large amounts of money. Discussion followed.
6. Recent issues with American Income Life, the company that provides the $2,000 accidental death and dismemberment insurance policy to all Local 257 members.
7. RFD Network, Sony Video Games, the CMA and TPAC, which was followed by a discussion.
8. The AFM booking agency is now up and running; we need to encourage our members to utilize this offering to obtain work.
9. A suggestion to have a video presentation for new members to view. Discussion followed.

Secretary's Report
MSC: (AR, JC) to approve the minutes of Dec. 20, 2011.

Treasurer's Report
Copies of the financial statements were distributed. Krampf explained the report. MSC: (TS, DM) to approve the financial report.

New Business
The live and touring committee has submitted a proposal to raise scales in the Miscellaneous and Steady Engagement Wage Scale and Price List. During discussion, there were a few suggestions and language tweaks that required approval by the proponents. New language will be sent to board members via email.
Executive board recommendation: Favorable. This proposal will be submitted to the membership for approval at the membership meeting of March 13, 2012.

A party is scheduled to honor our life members on Feb. 14.

MSC: (JC, JY) to accept the new applicants.
MSC: (AR, DM) to adjourn meeting. Meeting adjourned at 10:41 a.m.

Respectfully submitted by Craig Krampf, Secretary-Treasurer

NASHVILLE MUSICIANS ASSOCIATION
REVENUES & EXPENSES
YEAR ENDED DECEMBER 31, 2011

	REGULAR FUND	SPECIAL FUND	FUNERAL BENEFIT FUND	ER FUND	TOTAL
REVENUES					
LOCAL DUES	369245				369245
INITIATION FEES	11596				11596
ERF CONTRIBUTIONS				15161	15161
FUNERAL BENEFIT CONTRIBUTIONS			163407		163407
FEDERATION INITIATION FEES	3243				3243
WORK DUES	555142				555142
FINES & REINSTATEMENT FEES	4723				4723
INTEREST EARNED	549	3	7927	5	8484
UNAPPLIED MEMBERS' ESCROW	-839				-839
CASH OVER & SHORT	-14	344			330
VENDING MACHINES	232				232
SERVICE CHARGES	24131				24131
LATE FEE - SERVICE CHARGES	6853				6853
CREDIT CARD USAGE FEE	1563				1563
SUPPLIES SOLD	7				7
ADVERTISING SALES	8175				8175
DISCOUNTS RECEIVED	429				429
ARTISTS & OTHERS		383561			383561
AFM - EP FUND		84			84
AFM HEALTH & WELFARE		23906			23906
SERVICE CHARGE		13183			13183
MUSICIANS' PAYROLL TAXES		29670			29670
CONVENIENCE FEE	2050				2050
CARTAGE		4158			4158
RESIGNATION CLEARANCE FEES	575				575
INSURANCE BENEFITS RECEIVED			420000		420000
OTHER RECEIPTS	783				783
TOTAL REVENUES	**988443**	**454909**	**591334**	**15166**	**2049852**
EXPENSES					
SALARIES & PAYROLL TAXES	403882				403882
OFFICER'S EXPENSES	10698				10698
OFFICE EXPENSES	129291	66			129357
OTHER EXPENSES	37587			250	37837
BUILDING & EQUIPMENT MAINTENANCI	54351				54351
PER CAPITA TAX	124874				124874
DEPRECIATION	24350				24350
FEDERATION INITIATION FEES	3380				3380
AFM-EP FUND	43437				43437
AFM WORK DUES	156506				156506
FINANCE CHARGES	79				79
ADVERTISING	888				888
ARTISTS & OTHERS		412375			412375
AFM - EP FUND EXPENSE		432			432
SERVICE CHARGE		10985			10985
MUSICIANS PAYROLL TAXES		29707			29707
BANK CHARGES	8032	72	201	10	8315
BENEFITS			257000	10250	267250
INSURANCE PREMIUMS EXPENSE			252787		252787
RETURNED CHECKS	2	50			52
ERF CONTRIBUTIONS	6718				6718
PROFESSIONAL FEES			2900		2900
TOTAL EXPENSES	**1004075**	**453687**	**512888**	**10510**	**1981160**
OPERATING PROFIT (LOSS)	-15632	1222	78446	4656	68692
MINUS DEPRECIATION	24350				24350
CASH OPERATING PROFIT	**8718**	**1222**	**78446**	**4656**	**93042**

Next Membership Meeting

Monday, Sept. 10, 2012
George Cooper Rehearsal Hall
Doors open at 5:30 p.m.
Meeting starts at 6 p.m.

Holiday Closing

AFM Local 257 will be closed for Labor Day, Monday, Sept. 3.

NASHVILLE MUSICIANS ASSOCIATION
STATEMENT OF ASSETS, LIABILITIES AND FUND BALANCES
DECEMBER 31, 2011

	REGULAR FUND	SPECIAL FUND	FUNERAL BENEFIT FUND	EMER-GENCY RELIEF FUND	TOTAL
ASSETS:					
Cash & Checking Accounts	282506	39342	10511	15206	347565
Investments	21695		180002		201697
Totals	304201	39342	190513	15206	549262
Due to/from Funds	-308123	0	305948	2175	0
Property & Equipment					
Land	125000				125000
Building	457995				457995
Building Renovation	403366				403366
Furnishings & Equipment	401486				401486
Less: Accumulated Depreciation	-819990				-819990
Total Property & Equipment	567857	0	0	0	567857
TOTAL		39342	496461	17381	
LIABILITIES					
Escrow and Advance Payments	14591	33580	8000		56171
Payroll taxes withheld	0	0	0		0
Total Liabilities	14591	33580	8000		56171
FUND BALANCES	549344	5762	488461	17381	1060948
TOTAL	563935	39342	496461	17381	1117119

Financial Comparisons

Jan-Dec	2011	2010	2009	2008
Revenue:	988,443.00	970,073.22	958,505.66	1,004,525.97
Expenses:	1,004,075.00	1,024,394.29	1,050,848.82	1,125,462.20
(Actual Cash Profit/Loss*)	**8,718.00**	**-28,709.09**	**-55,679.02**	**-73,250.70**

*** minus depreciation**



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Chuck Bradley

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615-556-9466 chuck.bradley@hotmail.com AFM 257 Member

State of the Local



By Dave Pomeroy

The story of Music City would be very different without the Nashville Musicians Association. In fact, there might not be a story to tell at all if not for the efforts of the pioneers who organized this local in 1902, and all those who have served since then and worked to ensure that recording, television, film and live work are covered under AFM agreements that provide fair wages, health and welfare, and pension benefits.

We are very proud to carry on the Nashville Musicians Association's 110-year tradition of helping professional musicians not only succeed, but thrive.

We all know the music business can be cutthroat at times, and there will always be employers who try to take advantage of musicians in a variety of ways. Some people have no problem misrepresenting the truth for their own personal gain. You have the choice to enable their behavior or stand up for yourself. We are only as strong as you — our members — allow us to be.

A union exists to give members a collective voice, and to advocate for you. We are here to help you take care of business and enforce the contracts that we negotiate on your behalf. Being proactive and asking the essential question — "Is this work on a union contract?" — has never been more important to our survival as a protective organization.

When you work off the card, you give up your voice as well as your intellectual property rights, your health and pension benefits, and more. What you make that day is all you will ever make, so say goodbye to the chance of any future mailbox money.

The world looks at Music City with respect, and we should never sell ourselves short, especially not for a short-term gain that harms everyone in the long run. It is essential that you understand that when you make the decision to stand up for your rights, we will have your back. That's our job.

Farewell to a legend

Earl Scruggs was not only one of the greatest musicians of all time, he was also one of the finest people I have ever known. I am so grateful to have had the chance to play with him quite a few times over the past two decades. His memorial service at the Ryman was unforgettable as his music. RIP, Earl.

NSO at Carnegie Hall

On May 12, I traveled to New York City to hear the Nashville Symphony play Carnegie Hall's Spring for Music Festival and experience firsthand the extraordinary talents of our members in one of the great concert halls of the world.

The program chosen by NSO music director Giancarlo Guerrero was extremely ambitious, and included Ives' *Universe Symphony*, Grainger's *The Warriors*, and Terry Riley's *The Palmian Chord Ryddle* for electric violin and orchestra featuring 257 member Tracy Silverman on six-string electric violin. Bringing many extra musicians to New York for the extraordinary demands of these modernist pieces, the NSO rose to the occasion and mesmerized the packed house, which responded with a well-deserved standing ovation.

The story of the rise of the Nashville Symphony into its current status as not only one of America's finest orchestras, but one that is committed to commissioning and performing new works should be an inspiration to us all. The NSO is shining a light on the real Nashville, and is yet another example of the diversity and quality of our amazing community of musicians. It was a great night and I was very proud to be there representing the Nashville Musicians Association.

Beijing, here we come

In late June, I will take part in one of the most ambitious efforts the AFM has ever mounted in the increasingly important area of intellectual property. Along with AFM President Ray Hair, Local 802 President Tino Gagliardi, Local 47 President Vince Trombetta, and Canadian VP Alan Willaert, I will attend the World Intellectual Property Organization (WIPO) Diplomatic Conference on the protection of audiovisual performances. WIPO general assembly meetings are regularly held in Geneva, Switzerland, but this meeting is a rare diplomatic conference and will be held in Beijing, China.

The AFM applied for, and was granted observer status as a "non-governmental organization" (NGO), permitting us to attend this conference and have a voice in important proceedings that may establish the right to receive audiovisual performance rights money collected abroad on behalf of U.S. musicians. We will be working behind the scenes to establish relationships with as many foreign collective societies as possible, especially those in the European Union, who have been collecting rights money on U.S.-made content by American musicians for many years without distributing it.

This is a great opportunity to push the United States out of the "Stone Age" mentality that the broadcasting industry has perpetuated for too many years, and let our collective voice finally join the vast majority of countries who recognize the intellectual property of those who make records that are played on terrestrial radio. Thanks to President Hair for coming up with an innovative plan to make sure we are doing all we can to represent the work of American musicians in the global marketplace.

Summer NAMM returns

The Summer NAMM convention returns here July 12-14. We have established a great relationship with the NAMM folks over the past few years, and Local 257 members will once again be able to attend this private event for free — but only if you remember to request your pass by emailing nammpass@afm257.org. We will send an email reminder about NAMM soon, which is another reason to make sure we have your email address. We will be involved in a number of NAMM events, and hope you will enjoy and appreciate this benefit of your membership.

Looking ahead

We are proud to share the exciting news that as of March 31, we are the third largest AFM local in the United States, after New York City and Los Angeles. Local 257 now has 2,285 members, surpassing Chicago's Local 10-208. We appreciate the support and involvement of our members, and welcome all of you new to the fold.

The current staff of Local 257 is the most unified and positive we have ever had, and I want to personally thank all of them for their hard work on behalf of musicians. We pride ourselves on promoting respect, and creating opportunities for our members. Talk to us, and let us help you — that's why we're here. Unity, Harmony, Artistry and Diversity — it's not just our slogan; it's how Nashville became Music City.

Dave Pomeroy is president of AFM Local 257. You can reach him at dave@afm257.org.



By Craig Krampf

Greetings fellow brother and sister musicians, I wish you all a happy spring. This is the season for rebirth, renewal and regrowth. While this metamorphosis usually refers to Mother Nature, it can also be applicable on a personal and business level.

Here at the local, renewal means finding new ways to help members. Beyond that, our goal is as always, to be involved with our community, promote the diversity of Music City and strive to be the best local in the AFM.

The finances

Each year in the second quarter issue we report our annual financial information to you. Please take the time to look over the charts on Pages 6 and 7 for the figures compiled by our CPA, Ron Stewart. We are pleased to announce that for the first time since 2007, we finished the year modestly in the black.

Expense cutting was one of the crucial elements in turning around the deficit. Since 2008, expenses have been cut by nearly $122,000. We pledged fiscal responsibility to you and that remains our mission. However, we need you to do your part to help us with the bottom line. We are all in this together.

All of us are responsible for working to create a better, stronger, more prosperous union now and for the next generation of members. The choices we make today — or fail to make — will determine our local's future.

Work done on a contract protects you and your employer, and also brings in work dues that help the local maintain the level of service you deserve and expect. Too many recording sessions are done without a contract, despite the pitfalls. Lack of education can play a role in this. Some artists, producers and engineers who act as contractors aren't aware of our flexible options for recording sessions, which include Limited Pressing, Low Budget and the Single Song Overdub scales.

Producers who don't work under a union contract are also a problem. We need you to do what you can to bring them into the fold. Sometimes this seems tough to do, but it is worth the effort. Keep in mind, a paper trail is a necessity for reuse payments, and your H&W and pension payments are also at stake.

We can help you and your employer with the paperwork, which is not complicated; so don't let this be a deal breaker. Please explain the options to employers and musicians alike. More filed contracts will help insure the stability of the local in the future.

Nashville memories

Planning the cover story for this issue, "110 Reasons Nashville Is Music City," has given me reason to reminisce on my own history with Nashville.

When I was growing up in Milwaukee, our uncle Al gave my brother Carl and me a radio for Christmas in 1954. Soon we began to search the dial, not merely stopping at the stronger signal radio stations nearby. One night, while searching near the right end of the dial at 1510, we pulled in Nashville.

The voice of the disc jockey was incredible. He talked with an accent using phrases and a hip vernacular we hadn't heard before. His voice had a rhythm to it and it even made the commercials for Royal Crown Hair Pomade, live baby chicks, family Bibles and Randy's Record Shop sound exciting and fun. We soon learned we were listening to John Richbourg, aka John R., and the 50,000 watts of WLAC.

The music was also something we hadn't heard in our hometown. John R. and the other jocks like "Hoss" Allen and Gene Nobles, played Howlin' Wolf, Muddy Waters, Hank Ballard and The Midnighters, and other black blues artists. These WLAC announcers presided over the development of what became known as rhythm & blues. This period is now regarded as ground-breaking: The walls that kept radio stations from playing "race music" were coming down.

In 1955, we started hearing the early black pioneers of rock & roll — Chuck Berry, Fats Domino and Little Richard. For two young boys in Milwaukee, this exposure to a new music and culture was incredible and somewhat life changing.

On the other end of the dial at 650 was WSM. We also listened to that AM powerhouse, and I am happy we were exposed to country music of the 1950s. Once again, our musical sensibilities were broadened.

On local Top 40 radio, we heard hit pop records that came out of Nashville: "Young Love" by Sonny James, George Hamilton IV's "A Rose And A Baby Ruth," "My Special Angel" by Bobby Helms, and Don Gibson's "Oh Lonesome Me." There was something about the Nashville pop records that impressed us. Since musicians didn't receive credits back then, little did I know we were hearing the famed A-Team and Local 257 members.

It was the Everly Brothers, however, who took our association with Nashville to a new level. We became fans from the first time we heard "Bye Bye Love." Their 1958 eponymous debut album included three chart hits, "Bye Bye Love," "I Wonder if I Care as Much" and "Wake up Little Susie."

Their second album, *Songs our Daddy Taught Us*, was a gem of traditional music with the brothers' two acoustic guitars handling most of the instrumentation. It made a huge impression on us for its soulful simplicity. Their hits kept coming and our captivation with Nashville grew stronger. So much so, we begged our dad, who always had the family vacation planned out almost a year in advance, "Please — let's go to Nashville." We had to see the place where this music was coming from. Dad agreed, and I will always remember that vacation.

Of course, there were no recording studio tours or tourist events then, but it didn't matter. We came to Nashville. From that moment on, I could picture Music City — the city where the music that changed my life was originating.

Epilogue

There are influences, experiences and circumstances during our lives that sometimes seem to come out of nowhere. Curiously, these unexpected gifts often influence our thoughts, or impact the direction our lives may take when we least expect it.

Some people hold to the theory that there are no coincidences. The gift of that radio laid a foundation for my fascination with Nashville and the music created here. This and other experiences led my family and me to move here in 1987. Though it was a wonderful roundabout journey to finally arrive, everything still seems like we were supposed to come. Thanks, Uncle Al, for that Christmas present.

Craig Krampf is secretary-treasurer of AFM Local 257. You can reach him at craig@afm257.org.

'Pig' makes Hall of Fame

Pianist Robbins will be inducted later this year



Legendary pianist Hargus "Pig" Robbins (at right above with Ray Edenton) has been named one of the 2012 inductees to the Country Music Hall of Fame.

AFM 257 life member Hargus "Pig" Robbins has been named one of the 2012 inductees to the Country Music Hall of Fame, along with Garth Brooks and Connie Smith. Robbins was named in the "Recording and/or Touring Musician Active Prior to 1980" category.

"I just couldn't believe it," Robbins said. "I have always considered myself lucky, and I guess my good luck has struck again. I am so honored to be named one of the new members."

Robbins, considered one of the most accomplished session pianist-keyboardists in history, was born Jan. 18, 1938, in Spring City, Tenn. At the age of two he lost an eye after an accident, and became totally blind at age four. He started to learn to play classical music at the Nashville School for the Blind when he was seven, and began to learn country music by ear, after hearing it on the radio. He joined Local 257 in 1957 at age 21.

Robbins cites Nashville session pianist Floyd Cramer and R&B singer Ray Charles as early influences. His nickname "Pig" came along during his student years. After sneaking outside from school to play, he returned "dirty as a pig," according to his teacher at the time. The nickname stuck.

After graduation, Robbins started working in the Nashville club scene and quickly made connections that led to his first major recording, the George Jones hit "White Lightning," in 1959.

Soon afterwards he became part of the A-Team, a group of studio players who performed on hundreds of hits during the Nashville Sound era. Throughout the late '50s and '60s he recorded with a number of legendary artists, including Bobby Bare, Patsy Cline, Willie Nelson, Roy Orbison, Connie Smith, Dolly Parton, Ray Price, Charley Pride, Ernest Tubb, Hank Snow, Jerry Jeff Walker and more. Among the many classics he performed on were Cline's "Walkin' After Midnight," and Smith's "Once A Day."

Robbins also worked on Bob Dylan's *Blonde on Blonde* album, which led to future sessions with many folk and pop artists including Joan Baez, Ray Charles, Rosemary Clooney, John Denver, Engelbert Humperdinck, Tom Jones, Mark Knopfler, Gordon Lightfoot, Country Joe McDonald, Tracy Nelson and Neil Young.

Through the '70s, Robbins continued to contribute to many artist's records, including Chet Atkins, the Everly Brothers, John Hartford, Waylon Jennings, Reba McEntire, Carl Perkins, Kenny Rogers, Leon Russell, and many others.

In addition to his work with other artists, Robbins also recorded eight solo records in the '60s and '70s, including Country Instrumentalist of the Year, which earned him a Grammy in 1977.

He has continued to record with a multitude of artists, including John Anderson, Kenny Chesney, The Grascals, Vince Gill, Merle Haggard, Levon Helm, Aaron Neville, George Strait, Shania Twain and Chris Young, among others. In the year 2000 he won the CMA Musician of the Year award, and along with fellow members of the A Team, he was inducted into the Musicians Hall of Fame in 2007.

Kyle Young, Director of the Country Music Hall of Fame and Museum, said "This year's class features three artists who revered country music traditions but quickly forged their own paths, taking the genre to new places and, in turn, profoundly influencing the artists who have followed them. … Hargus "Pig" Robbins, the consummate session pianist, has contributed note-perfect stylings to many of American music's greatest recordings."

The ceremony will take place later this year at the Hall of Fame in Nashville.

The Country Music Hall of Fame was created in 1961 to recognize noteworthy individuals for their outstanding contributions to country music.

— Staff report

New CMA Fest scale

The new Local 257 live scale increases took effect May 1. This is the first raise of this scale since 2002. In time for the CMA Music Fest this year, the scale for musicians who play the "regular" (non-TV) concerts on Monday through Thursday was raised from $50 to $75, and for Friday, Saturday and Sunday shows the rates have been raised $60 to $90. Shows longer than 50 minutes have been raised from $65 to $100 (Mon thru Thurs) and from $80 to $120 (Fri thru Sun). For more details or to download a rate sheet, please check the Live Music section of our website at www.nashvillemusicians.org. *— Staff report*

Louisville Orchestra resolves impasse

In April, Louisville Orchestra musicians and management reached an agreement after 20 months of negotiations. Under the terms, the orchestra, under a one-year contract, will play a 30-week season beginning in September. If management and the players can't agree on a long-term contract, the two sides will enter into binding arbitration with a consultant.

The deal was negotiated by Louisville Metro Council President Jim King, who carried proposals to each side after an impasse had been declared, which legally ends direct negotiations.

"We are just delighted to get back to bringing live symphonic music back to Louisville," said Kim Tichenor, president of the Louisville Musicians Association.

— Staff report

AFM Entertainment launches

If you're looking for gigs for your band, solo or duo act, or other side project, check out the brand-new AFM Entertainment, a federation-operated online booking and referral service. AFM Entertainment launched in May nationwide, and is currently looking to grow its roster by registering more member bands and performers. For more information, or to register, go to www.afmentertainment.org. *— Staff report*



Swift top pop earner, Chesney third

Local 257 member Taylor Swift was named the highest-earning pop artist of 2011 by *Billboard*. Swift earned over $35 million from a combination of music sales, royalties and touring. Coming in third place was another member of the Nashville Musicians Association, Kenny Chesney, who made $29 million last year.





Local 257 big winner at ACMs in Las Vegas

Nashville Musicians Association members scored big at the Academy of Country Music awards held April 1 in Las Vegas.

For the second year in a row, Taylor Swift won Entertainer of the Year. Blake Shelton took Top Male Vocalist honors, and Kelly Clarkson won Single and Vocal Event of the Year along with Jason Aldean. Members of the Eli Young Band (Mike Eli, Chris Thompson, Jon Jones, James Young, and keyboardist Keith Davis) took the Song of the Year award for "Crazy Girl."



Eli Young Band

Additional special awards, industry awards and MBI honorees were named off-camera, and will be presented at the Sixth Annual ACM Honors event in Nashville Sept. 24.

Special award winners include Local 257 members Ricky Skaggs and Billy Sherrill for the Cliffie Stone Pioneer award, and Kenny Chesney for the Crystal Milestone award. Member Vince Gill received the Career Achievement award, and Alan Jackson was honored with the Jim Reeves International Award.

The Poet's award was presented posthumously to Roger Miller, a longtime member of the Nashville Musicians Association.

Members who were honored with MBI (Music Business Industry) awards include Michael Rhodes, bass; Shannon Forrest, percussionist-drummer; Kenny Greenberg, guitar; Stuart Duncan, fiddle; and John Hobbs for piano-keyboard. The steel guitar award went to Paul Franklin, and Aubrey Haynie won specialty instrument honors.

The ACM awards showcase and honor stars and emerging artists in the country music industry.

Opry welcomes Urban



Local 257's Keith Urban was inducted as a member of the Grand Ole Opry April 21 during the premiere taping of *Noteworthy at the Opry*.

Earlier in the month, Opry members Vince Gill, Rascal Flatts, Diamond Rio and the Oak Ridge Boys surprised the artist with notice of his invitation to join the Opry during Urban's All For The Hall benefit at Bridgestone Arena. Urban, New Zealand-born and Australian-raised, will be the first artist from outside North America to become an Opry member.

"It's a long way from Caboolture, [Australia] to the stage here at the Grand Ole Opry … and to stand in this circle is the most phenomenal thing," Urban said. "This is a responsibility that I take deep to the heart of me. I tell the Opry why this touches me is for two things: one is that it says you know where my heart is, and [two] it once and for all shows the global popularity and reach of country music."



The Cure adds Gabrels

Renowned 257 rock guitar virtuoso Reeves Gabrels has joined The Cure, the legendary British alt-rock band. Led by guitarist-vocalist Robert Smith, The Cure will headline 19 major international music festivals between May and September, including dates across Europe and culminating with England's Reading and Leeds Festivals on Aug. 24 and 25, and Ireland's Electric Picnic on Sept. 1. Gabrels and Smith have previously written, recorded and performed together, having met in 1997 when Smith was a guest vocalist at a Madison Square Garden concert celebrating the 50th birthday of David Bowie, whom Gabrels worked with for more than a decade as a guitarist, bandmate, cowriter and coproducer. Visit www.thecure.com for the full lineup and tour schedule.

Clarkson, Nettles star in ABC's *Duets*

Jennifer Nettles of the band Sugarland and singer Kelly Clarkson (below right) will star in a new reality singing series produced for ABC. The two Local 257 members will join Lionel Richie and Robin Thicke as hosts of *Duets*, which premiered on May 24.



The four singers will comb the country in search of undiscovered talent, and will each choose two hopefuls to be their duet partners for weekly performances. The winner will be given a recording contract with Hollywood Records.

Clarkson explained what interested her in the project. "What first drew me to the whole idea of the show was the fact that it's kinda completely different, in the sense that we actually get to collaborate with the artists that we choose. They don't get to audition like a normal process; so I think it's really cool that we get to go find the talent that we really believe in and we get to perform with them," Clarkson said.

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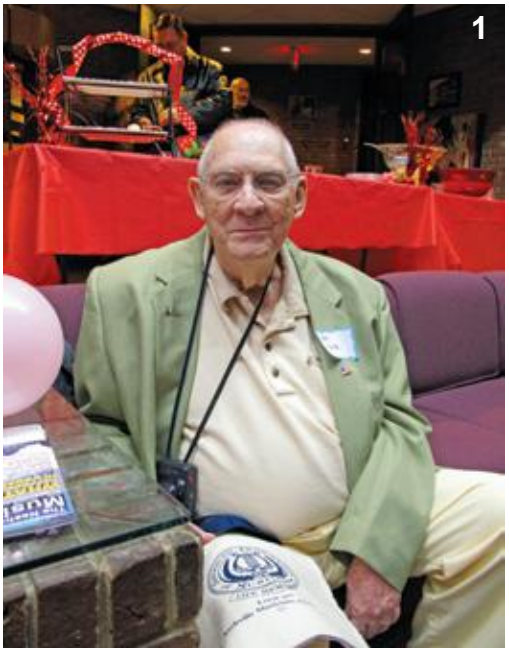


1. Local 257 held a packed "We Love Our Life Members" celebration on Valentine's Day at the union. Thanks to all of our loyal life members and their families for attending. **2.** Legendary guitarist Billy Sanford (left) catches up with W.S. Holland, former drummer for Johnny Cash, and Memphis Boys keyboardist Bobby Wood (with his back to the camera). **3.** Robert Holler, holding the guitar he had autographed by his fellow life members, received his life pin from President Dave Pomeroy at the party, as trumpeter David Balph sits just behind them. **4.** Earl Sinks and his wife Rita Faye, both 257 life members, pose for the camera on Valentine's Day. **5.** Multi-instrumentalist Willis Wade also received his life member pin and congratulatory letter from Secretary-Treasurer Craig Krampf at the party. Willis joined Local 257 on Sept. 8, 1964. **6.** Distinguished AFM life members Ernest Ferguson, age 93, and Curly Seckler, age 92, were the oldest attendees at the "We Love Our Life Members" celebration.













1. Big band arranger, trumpeter and keyboardist Art Oliver relaxes during the "We Love Our Life Members" celebration at the union hall. **2.** AFM 257 President Dave Pomeroy proudly poses on Valentine's Day with pioneering '50s rockabilly and country recording artist Betty Amos (left) and Judy Lee, Amos' former lead guitarist. **3.** Accompanied by pianist Dillard Montgomery in the background, (L-R) trumpeter David Balph, clarinetist Jerry Vinett and saxophonist Johnny Duke blow some swinging jazz during an impromptu jam session in the rehearsal hall during the life member party. **4.** Pomeroy surprises drummer John Sutton with his AFM life pin during a break in the jam session. Congratulations to John, who joined the local in 1965. **5.** Accomplished music educator Dillard Montgomery, who joined the union in 1972, flashes some smooth keyboard chops during some bebop-inspired improvisation.





Gallery cont.

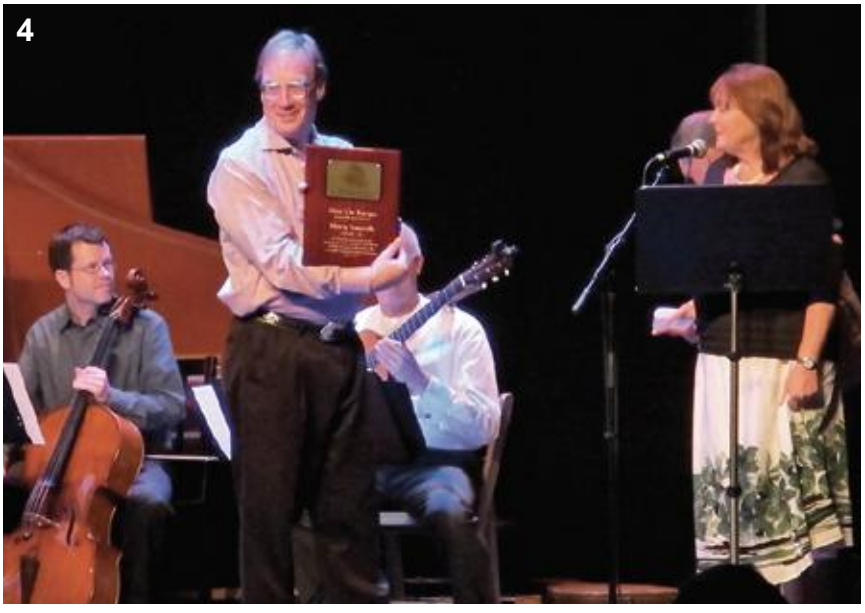




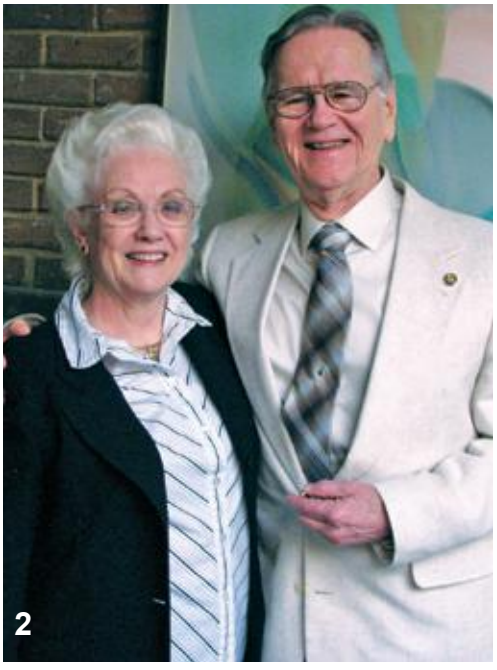
1. Life member Tony Farr shows off his trifecta of AFM pins — his 25-year, 50-year and life pins — to Craig Krampf (left) and Dave Pomeroy. Kudos to Tony on achieving these honorable milestones. **2.** After being awarded his 25-year pin, keyboardist Kenny McLellan, who joined Local 257 in 1976, receives congratulations from Pomeroy. **3.** Pomeroy presented bassist Debbie Bailes with her 25-year AFM membership pin when she was rehearsing at the union recently. Congratulations to Debbie. **4.** Murray Somerville, Artistic Director of Music City Baroque, receives a plaque from Dr. Deborah Torgeson-Paul, MCB's chairman of the board, honoring his years of service to the group which he helped found in 2005. Somerville is retiring to South Carolina with his wife Hazel, who taught at Blair School of Music for many years. **5.** Multi-instrumentalist Jon Weaver III and his wife Fay stopped by Local 257 for his AFM life pin, which Fay promptly attached to his sports jacket.













1. Music legend Glen Campbell is presented with a proclamation from Local 257 making him an honorary member. (L-R) Steve Buckingham, Glen Campbell, Dave Pomeroy and Carl Jackson. **2.** Rufus Long and his wife Evelyn stopped by the union hall recently to pick up his 50-year pin. The accomplished reed man joined the union in 1949. Kudos to Rufus. **3.** Craig Krampf presented keyboardist Willie Rainsford with his 50-year pin. Willie joined 257 in 1961. Way to go, Willie. **4.** Pianist and vocalist Neil Stretcher recently received his AFM life pin and heartfelt thanks from Pomeroy. **5.** Keyboard great John Hobbs performed at the Country Music Hall of Fame's Ford Theater in March as part of the event honoring him as a "Nashville Cat." Congratulations to John. **6.** World-famous jazz composer and artist Benny Golson, and producer Gail Davies paid a visit to Pomeroy at the union office in April. Golson, who is a member of Local 47 in Los Angeles, was in Nashville recording with Davies.







110 Reasons Nashville is Music City

By Daryl Sanders

Music City — it is more than Nashville's nickname, it is a description of the city's very essence.

The city's musical roots run deep, all the way to its earliest days. Only nine years after being incorporated as a city in Tennessee, there was a school on the banks of the Cumberland River which offered classical music instruction exclusively. In the 1830s, several German musicians relocated to Nashville because it was a city "of refined musical taste." After seeing the Fisk Jubilee Singers perform in the late 1800s, a French journalist described Nashville as "the musical city."

To this day, visiting musicians know they have to bring their A-game when they perform in the city because there are likely to be many people in the audience who truly know the difference. Surveys have shown that Nashville has the highest concentration of musicians per capita in the world.

Along the way, Nashville has added a few other musical monikers in addition to Music City, including Guitar Town and The City of Song. AFM Local 257 has been instrumental in helping the city fulfill its musical destiny since its founding in 1902. So in celebration of the 110th year of AFM Local 257, and to honor our hometown, we offer this special section, "110 Reasons Nashville Is Music City."

A few points of clarification: Although we have tried to be as comprehensive as possible, we knew going in it would be impossible not to leave out someone or something. If we have failed to mention someone you know who helped Nashville become Music City, we offer our sincere apologies and welcome your comments, corrections and additions, which can be sent to kathyo@afm257.org. We will follow up on them on our website and in a future issue.

This is not a ranking and is presented to the best of our ability in chronological order. Also, when we make reference to music charts, we are referring to charts in *Billboard* magazine.

One final note: Warren Denney, Dave Pomeroy, Leslie Barr, Craig Krampf and Kathy Osborne contributed to the writing of this special section.

Now, we proudly present to you, "110 Reasons Nashville Is Music City."

1 Location, location, location: With the Cumberland River running through its heart and its central location geographically, Nashville has long been a key transportation crossroads. As one of the namesakes of the great Louisville and Nashville Railroad system, the city was an important railway hub for more than a century. With 50 percent of the U.S. living within 600 miles of Nashville, the city has remained a crossroads in the age of the automobile, with I-24, I-40 and I-65 all intersecting here. The city is also within a two-hour flight of 75 percent of U.S. markets and is a Southwest Airlines hub.

2 Music education: From its inception, Nashville has placed a high value on music education. **The Abercrombie Academy**, founded in 1815, taught piano for "fifteen dollars per quarter," adding lessons in violin, guitar, harp and flageolet the following year. In the first half of the 20th century, **Fisk University** and **Tennessee State University** (known then as Tennessee A&I) had many students who went on to fame as jazz musicians. The tradition of music education in Nashville begun by the Abercrombies continues to the present not only with the music departments at Fisk and TSU, but also with the nationally recognized programs at **Belmont University (Mike Curb College of Entertainment and Music Business)** and **Middle Tennessee State University (Department of Recording Industry)**, plus Vanderbilt University's conservatory-style **Blair School of Music** and **W. O. Smith Music School** for low-income children. Smith was an accomplished jazz bassist and educator who was on the TSU faculty for more than two decades. When he retired, Smith had a dream that by offering musical instruction to low-income families the lives of the children could be changed for the better. The W.O. Smith Music School became a reality in 1984 and continues to make a difference in the community. The **Nashville Jazz Workshop,** founded in 1998 by **Roger Spencer** and **Lori Mecham,** offers instruction by many of the top jazz musicians in town, and hosts many faculty and student performances.

3 Fisk Jubilee Singers: When in 1871 **Fisk University** was faced with severe financial difficulties after only five years of existence, the school's treasurer and music director **George L. White** organized a choral group of nine students and took them on tour in an attempt to raise funds for the school and avoid closure. The group took the name Jubilee Singers, a reference to the Jewish year of Jubilee, in which slaves were set free. The name was fitting in that most of the students were former slaves. The group's tour was a success, and not only helped the school stave off bankruptcy, but also popularized the Negro spiritual tradition which lives on to this day. In 1873, the group toured Europe, performing for royalty and raising money to build **Jubilee Hall**, the first permanent structure on the Fisk campus. The original Jubilee Singers disbanded in 1878, but a new group of singers was assembled the following year. While on a northern tour in December of 1909, a quartet of the group's members led by **John Work II** became the city's first recording artists, cutting 10 sides altogether, including **"Swing Low, Sweet Chariot,"** which was added to the United States National Recording Registry in 2002. With regular infusions of new talent, the Fisk Jubilee Singers, under the direction of **Paul Kwami**, continue to perform 140 years after the group's founding.



4 Printers Alley: The alley running between Third and Fourth Avenues on each side of Church Street was called Printers Alley because of the numerous printing companies and publishers in the area. Located in the downtown area known as the **Men's Quarter**, Printers Alley was the city's first entertainment district, dating to the late 1800s. In the '50s and early '60s, Jimmy Hyde's **The Carousel Club** (where moonlighting

A-Teamers such as guitarist Hank Garland, bassist Bob Moore, drummer Buddy Harman and saxophonist Boots Randolph got their jazz on), **The Gaslight** (home to the Brenton Banks Quartet which included bassist W.O. Smith), **The Subway Lounge** (where saxophonist-writer-arranger Hank Crawford led a combo), **The Jolly Roger** (where Jimi Hendrix and Billy Cox performed as members of the King Casuals) and **The Voodoo Club** were the prominent venues in the alley. Randolph was already headlining The Carousel Club when he bought it in 1977. He continued to headline at the club until he sold it in 1994. Today, Printers Alley is home to the popular live blues joint, **Bourbon Street Blues and Boogie Bar**, in the former location of The Carousel Club.

5 The Ryman and other early venues: Construction was completed in 1895 on the **Union Gospel Tabernacle** on Summer Street (now Fifth



Avenue). The Tabernacle was later renamed the **Ryman Auditorium** in honor of **Captain Tom Ryman**, the owner of a fleet of riverboats who spearheaded the building of a permanent indoor place to hold spiritual meetings and civic gatherings. Six years later, an imaginative and resilient young Nashville widow named **Lula Clay Naff** became manager and soon turned the struggling venue into a prosperous multipurpose theater. She nurtured the Ryman for 45 years, and under her guidance, the building that later would become known as the Mother Church of Country Music played host to some of the world's greatest performers including **Charlie Chaplin**, **Sarah Bernhardt**, **Mary Pickford**, **Enrico Caruso**, **Rudolph Valentino**, **Helen Hayes** and **Will Rogers**, to name a few. In 1943, Naff came to an agreement with **WSM** for the auditorium to become the permanent home of ***The Grand Ole Opry***, a decision that gave birth to the whole **Lower Broad** scene. After nearly being demolished in the '70s, the Ryman continues to this day to be one of the city's premier venues. Built in 1904 on the site of the former **Adelphi/Grand Opera House** which had burned, **The Bijou** soon emerged as one of the South's leading theaters for black entertainment of the highest order. It retained its lofty status until it was demolished during the winter of 1957-58 to make room for the Municipal Auditorium. The Bijou not only played host to concerts by the likes of **Ethel Waters**, **Bessie Smith** and **Ma Rainey**, but also movies, vaudeville shows and boxing matches. On special nights, white audiences could hear blues greats like Smith with her sister **Mamie Smith and the Jazz Hounds**. Dedicated in 1925 to honor Tennesseans who served in World War I, **War Memorial Auditorium,** an iconic Nashville structure with its Doric columns and plaza located just south of the state capitol, has served as a venue for live music almost from its inception. The hall, with a high ceiling adorned with trademark art deco inlays, great wooden stage and deep floor, is known for its acoustics. It was home to ***The Grand Ole Opry*** from 1939-1943, and has played host to performances by countless artists from all musical genres, with an emphasis on rock & roll shows during the 1960s and '70s. It was the original home for **Charlie Daniels' Volunteer Jam** in 1974, and also served as home for the **Nashville Symphony Orchestra** for more than three decades beginning in 1946.

6 The Nashville Musicians Association: In 1896, the newly formed **American Federation of Musicians** adopted its first standing resolution: "That any musician, who receives pay for his musical services, shall be considered a professional musician." The AFM's first president, Owen Miller, said that same year, "The only object of the AFM is to bring order out of chaos and to harmonize and bring together all the professional musicians of the country into one united progressive body." **The Nashville Musicians Association, AFM Local 257**, was chartered on Dec. 11, 1902, by eight musicians who signed the document, which still hangs in the Local 257 board room. The first team of officers was led by **President Joe Miles**, who served from 1902 through 1906. There have been 14 presidents of Local 257, with **George Cooper** and **Harold Bradley** serving the longest terms at 36 years and 18 years respectively. Nineteen people have served as secretary-treasurer, including two interim appointees. Early on, Local 257 negotiated an agreement with ***The Grand Ole Opry***, and as its popularity grew, musicians who first came to town to perform on the *Opry* began to move here in search of more work and joined Local 257. When Nashville began to emerge as a recording center in the '50s, producers such as **Owen Bradley** and **Chet Atkins**, both of whom were life members of Local 257, made sure musicians were protected by working under an AFM contract, a tradition that still thrives today and is an important part of the success of Nashville's music industry. Local 257 negotiates collective bargaining agreements with employers such as *The Opry*, Nashville Symphony, CMT, and the General Jackson, and administers and enforces local and national agreements for recording, TV, film and jingles, processing more than $12 million in contracts in 2011. Current president Dave Pomeroy and secretary-treasurer Craig Krampf were elected in 2008 and since then the local has seen an upsurge in membership, recently passing Chicago's Local 10-820 to become the third largest AFM local in the United States.

7 Francis Craig: One of the city's leading musical figures in the first half of the 20th century, bandleader Francis Craig was Nashville's second recording artist. He signed with Columbia Records in 1925 and the label released 12 sides by Craig between 1925 and 1928. Craig's orchestra appeared on



WSM's inaugural broadcast and they had a regular Sunday evening show on the station which was broadcast over the entire NBC Radio Network for 12 years. Craig had a keen ear for talent and a number of vocalists who went on to bigger things got their start singing with his orchestra, including **Dinah Shore**, **Snooky Lansom**, **Kitty Kallen**, future Casa Loma Orchestra vocalist **Kenny Sargent**, and **James Melton**, who would later sing tenor with the Metropolitan Opera. **Pee Wee Marquette**, who later became the master of ceremonies at the legendary New York jazz club Birdland, also performed with Craig. In 1947, at what was to be his final recording session, Craig and his orchestra recorded the first million-selling pop hit out of Nashville, **"Near You,"** a song he cowrote with lyricist Kermit Goell and released on the local Bullet label. "Near You," which featured trumpeter **Bob Lamm** on vocals, topped the *Billboard* singles chart for 17 consecutive weeks, a streak unmatched to this day.

8 WSM: When **Edwin Craig** and the **National Life & Accident Insurance Company** launched radio station **WSM** in 1925, the intent was to use the station to help sell life insurance, not build a broadcasting giant. As it turned out, they did both. Craig wisely enlisted the help of local engineering brainiac **Jack DeWitt**, who kept the station on the cutting edge of broadcast technology for four decades. Of course, ***The Grand Ole Opry*** is WSM's greatest claim to fame, but it is one of the most important stations in radio history for more than just *The Opry*. In 1932, WSM increased its power to 50,000 watts and joined a small, elite group of maximum-power, clear channel broadcasters, allowing the station to essentially reach the entire continental U.S., which allowed living rooms from Canada to the Gulf of Mexico to tune into the station. For its first two decades, WSM featured live programming exclusively and became the largest supplier of live programs to the **NBC Radio Network** of any station outside New York, Chicago and Los Angeles. The first of these regular network feeds was Francis Craig's ***Sunday Night Serenade***. Orchestra leader and songwriter **Beasley Smith** was the station's musical director during the heyday of live programming. Even after the station switched their programming to deejays spinning records, it continued to broadcast a live morning show, *The Waking Crew*, which had a 30-year run

on the station beginning in the early '50s. It was hosted by **Dave Overton** until 1972, at which time vocalist **Teddy Bart**, who had been performing since 1962 with the show's live jazz orchestra, took over as host until it signed off for good in 1981. No entity is more responsible for Nashville becoming Music City than WSM, so it is only fitting that it was one of the station's announcers, **David Cobb**, who gave Nashville its famous nickname, **Music City, USA**. In 1981, WSM, along with its sister FM station, *The Grand Ole Opry*, Opryland USA and the Opryland Hotel was sold to Gaylord Entertainment.

9 WLAC: Following the lead of their local competitor National Life, in 1926 **Life & Casualty Insurance Company** purchased half of **WDAD**, which had gone on the air in 1925. A year later, L&C purchased the remaining half and changed the call letters to WLAC. In 1942, it became the city's second station to receive clear channel status, boosting its power to 50,000 watts. Like WSM, over its first few decades, the station featured live music and other live programming, and was part of the **CBS Radio Network**. On a whim in 1946, **Gene Nobles** became one of the first disk jockeys to play what were called "race records" on a white-owned radio station when he did so at the request of some black soldiers back from the war and attending Fisk who stopped by the station with the records. The station, which on a clear night could be heard as far north as Canada and as far south as the Caribbean, received mail from all over the South requesting more R&B. Later that year, WLAC added a black music show with some black sponsors, which set the station on the path to become the most influential R&B radio station in the nation during the '50s and '60s. The station was known for its group of pioneering deejays, "The 50,000 Watt Quartet" — Nobles, **John Richbourg aka John R**, **Bill "Hoss" Allen aka The Hoss Man** (above) and **Herman Grizzard** — who all sounded black with their hipster patter Nobles called "slanguage," and who gave R&B legends like **James Brown**, **Ray Charles**, **Little Richard**, **Otis Redding** and **Aretha Franklin** their first widespread exposure.



10 Deford Bailey: In 1918, Deford Bailey, a young musician from the small community of Bellwood, Tenn., which was full of banjo and fiddle music that he called black hillbilly music, moved to Nashville to seek his fortune. Known as the "Harmonica Wizard," Bailey was an early Nashville radio star, first performing on WDAD in 1925. He soon was lured to the *WSM Barn Dance* which became *The Grand Ole Opry*, where he starred for 15 years. He participated in the first recording sessions featuring Opry stars in 1927 and 1928, and the 12 solo harp recordings featuring Bailey that came out of those sessions and were released through the Brunswick label — including his signature song **"Pan American Blues"** — provided a lexicon of harp techniques — tongue blocking, vibrato, note bending, octave blowing, chording and whooping — for generations of country and blues harp players to follow.



11 The Grand Ole Opry: *The Grand Ole Opry*, broadcast weekly on Nashville's WSM Radio, is the world's longest running live radio program, first airing Nov. 28, 1925 as a show that would become the ***WSM Barn Dance***. Under the direction of **Harry Stone** and **George D. Hay**, a former Memphis newspaper man and popular host of the *National Barn Dance* broadcast on the mighty WLS radio station in Chicago, the show featured the best in country music and was an instant hit. Hay renamed the show *The Grand Ole Opry* in 1927. By 1928, to accommodate the crowds flocking to the station, WSM built a larger Studio B that would hold 200. When WSM increased its broadcasting power to 50,000 watts in 1932, *The Opry* was beamed into homes throughout most of the United States and Canada, laying the foundation for the program to produce country music's biggest stars, including the **Delmore Brothers**, **Roy Acuff**, **Pee Wee King**, **Ernest Tubb**, **Hank Williams** and **Hank Snow**. Beginning in 1934, *The Opry* had four homes in Nashville, prior to settling down in the venerable Ryman Auditorium in 1943. The Ryman was home for nearly 31 years before the show moved to the expansive **Grand Ole Opry House** in Opryland, and occasionally the Opry returns to the downtown location. Local 257 negotiates and administers the Grand Ole Opry contract for artists and backing musicians and the Opry house band, covering radio, television and now streaming. Today, country luminaries like **Reba McEntire**, **Martina McBride**, **Brad Paisley**, **Keith Urban**, **Ricky Skaggs** and **Del McCoury** call the Opry home, along with longtime stars who still perform, like **Little Jimmy Dickens**, **Jack Greene** and **Jim Ed Brown**.

12 Musical exports: As you would expect, a number of musicians born in Nashville have gone on to achieve fame in other cities. Among the most notable of the city's musical natives are jazz trumpeter **Doc Cheatham**, who got his start in the orchestra pit of The Bijou and whose career included stints performing with **Ma Rainey, Cab Calloway**, **Fletcher Henderson**, **Benny Carter** and **Billie Holiday**; singer-actress **Dinah Shore**, who was actually born southeast of Nashville, but grew up in the city; singer-songwriter **Bobby Hebb**, the "song-a-day man" best-known for writing and recording the 1966 smash, **"Sunny"**; R&B singer **Edwin Starr**, whose biggest hit was the anti-war single, **"War,"** which spent three weeks at No. 1 in 1970; **Duane and Gregg Allman**, the Southern rock gods who not only were born in Music City, but also made their first recordings in Nashville, including a psychedelic take on Willie Dixon's "Spoonful"; and more recently, **Hannah Montana** herself, singer **Miley Cyrus**, daughter of **Billy Ray Cyrus**.

13 Jefferson Street and beyond: From the mid-'30s to the '60s, Jefferson Street — the street where both Fisk and Tennessee State University (known then as Tennessee A&I) are located — was the hub of Nashville's black music scene. It all began in 1935, when **Uncle Teddy Acklen** opened the legendary nightclub **The Del Morocco** at 2417 Jefferson Street. By the late '50s, clubs lined the street for more than 10 blocks, from The Del Morocco to **Club Revillot**, later known as the **Steal Away** club, at the corner of 14th and Jefferson, and including **Maceo's**, **Club Baron**, **The Viaduct**, **Wigwam** and **The Voter's Club**. But arguably the most renowned of Nashville's black clubs, the **New Era**, was not actually on Jefferson, but a few blocks away on Fourth Avenue. **William Sousa "Soo" Bridgeforth** opened the legendary venue in 1939 at its original location near the corner of Fourth and Charlotte, then moved it onto Fourth Avenue proper in 1941. The club's name was sealed in history when **Chess Records** recorded the album ***Etta James Rocks the House*** at the venue on the evenings of Sept. 27-28, 1963.

14 Roy Acuff: As a singer and band leader of his **Smoky Mountain Boys**, Roy Acuff became a star on the Grand Ole Opry in the early 1940s following a 1938 live guest performance of **"Great Speckled Bird,"** and bridged the gap between old-time country music and the coming age of star singers. He became known as the "King of Country Music." After a failed baseball career, Acuff picked up his fiddle in 1932 and began the journey that would see him evolve into the face of the Opry, the center of an emerging star system. He rode his early hits such as his signature **"Wabash Cannonball," "Wreck On The Highway"** and **"Fireball Mail"** into that stardom and a career that spanned five decades. His distinctive, emotional vocals fronted a string band sound, producing an innovative approach for the time — one that appealed to both traditional and modern fans.



15 Bill Monroe: Known as the father of bluegrass music, Monroe came down from Kentucky in the late 1930s with an aggressive mandolin style and a high lonesome voice. Originally part of the **Monroe Brothers** duo with his brother, Charlie, the Monroes parted ways in 1938.

Bill successfully auditioned for *The Grand Ole Opry* in 1940. He also worked tirelessly on the road, and continued to develop a new style of music that combined Scottish and Irish influences, traditional gospel and blues. With the addition of guitarist-vocalist **Lester Flatt** and especially **Earl Scruggs**' driving banjo in late 1945, this unique blend took full flight and became known as bluegrass music. Monroe had a long and storied career, and his group, The Bluegrass Boys, was a musical incubator that spawned many great musicians and singers who went on to success on their own, including Scruggs, Flatt, **Peter Rowan**, **Del McCoury**, **Bobby Hicks**, and many more before Monroe's passing in 1996. The hybrid style he created has been handed down to successive generations, and today is still going ever stronger.

16 Ernest Tubb: Ernest Tubb was one of the most important honky-tonk singers to come out of Texas, and was a major star of *The Grand Ole Opry* with a career spanning 50 years. He was "discovered" in the early 1930s by the widow of his idol Jimmie Rodgers, who secured Tubb a record contract. His early recordings were largely unsuccessful, but in 1940 he recorded four songs for Decca in Houston that produced his first two hits, **"Blue Eyed Elaine"** and **"I'll Get Along Somehow."** He recorded his biggest hit, **"Walking the Floor Over You"** in 1941, and soon found himself performing in movies, and on tour with such stars as Roy Acuff and Bob Wills. Tubb came to Nashville in 1943 to appear on *The Opry*. An immediate hit, he joined the cast that same year and remained one of its major stars the rest of his career. He toured relentlessly and charted throughout the '40s and '50s with his stark brand of honky-tonk music, driven primarily by electric guitar and the heartfelt delivery of his distinctive low voice. He opened the **Ernest Tubb Record Shop** — the first major all-country store of its kind — in 1947 on Commerce Street in Nashville, which gave birth to ***The Midnight Jamboree***, a show that grew from live performances showcasing young talent held there immediately after the Opry performances ended. *The Midnight Jamboree* continues today as WSM's second-longest continuous broadcast. Tubb was inducted into the Country Music Hall of Fame in 1965, and continued to tour into the 1980s before passing away in 1984.



17 Pioneers of Music publishing: Three men and their publishing companies laid the foundation for Nashville to become The City of Song. In 1942, hit songwriter and talent scout **Fred Rose** cofounded the city's first major music publishing company, **Acuff-Rose Music**, with country star Roy Acuff in 1942, and found success with early hits from **Bob Wills**, Acuff and **Eddy Arnold**, among others. But it was Acuff-Rose's partnership with **Hank Williams** that made them a powerhouse. Rose maintained his role as a songwriter, and as an editor, notably for Williams, and continued to influence the industry as a producer and talent scout. After his death in 1954, the company continued to develop songwriters and artists such as **Marty Robbins**, **Roy Orbison**, **The Everly Brothers** and **Don Gibson**, under the direction of his son, **Wesley Rose**. In 1953, **Jim Denny**, who ran WSM's booking arm, started the city's next important publishing concern, **Cedarwood Publishing Company,** with country star **Webb Pierce**, and went on to publish huge songs, like "Detroit City" and "Tobacco Road." Denny also gave **Buddy Holly** his first publishing deal. After his death in 1963, Denny's sons **Bill** and **John** ran the company until it was sold to **Mel Tillis** in 1983. Former WSM program director **Jack Stapp** launched **Tree Publishing** in 1951 with CBS television producer **Lou Cowan**. In 1953, he hired bass player **Buddy Killen** to find songs and pitch them for the company. When Elvis took "Heartbreak Hotel," which was cowritten by Tree writer **Mae Axton**, to No. 1 on the pop chart, Tree was firmly established as one of the city's leading publishers. Stapp bought out Cowan in 1957 and gave 30 percent of the company to Killen. After Stapp's death in 1980, Killen became sole owner, and eventually sold the company to Sony Music in 1989.

18 Early independent record labels: **Jim Bulleit**, who came to Nashville in 1943 and took a job as an announcer with **WSM**, was the granddaddy of all the city's independent record label owners, launching **Bullet Records**, the city's first independent label of note, in 1945. Bullet went on to release in the mid-to-late '40s some of the earliest recordings by **B. B. King**, **Willie Dixon's Big Three Trio**, **Rufus Thomas**, **Guitar Slim** and native son **Cecil Gant**, among others. Bulleit was followed by the two most important indie record men in the city's history in terms of helping solidify Nashville's status as an important recording center — **Randy Wood**, who launched one of the biggest indies ever in 1951, **Dot Records**, and **Ernie Young**, who started the legendary R&B label **Excello Records** in 1952, as a sister label to his gospel imprint **Nashboro Records**, founded a year earlier. While Dot scored big R&B hits with a number of artists, most notably **Arthur Alexander**, the label's cash cow was **Pat Boone**, who recorded 38 Top 40 hits for the label, of which 18 went Top 10, including five No. 1s. Altogether, he had a string of 200 consecutive weeks on the *Billboard* Hot 100, the longest string of hits by any artist. In the '50s and '60s, Excello, whose influence extended all the way across the pond to Brit invasion icons like **The Beatles** and **The Rolling Stones**, scored numerous R&B hits which sometimes crossed over to Top 40, such as **"Rainin' In My Heart"** and **"Baby Scratch My Back"** by **Slim Harpo**. With Nashville emerging as a serious recording center, **Fred Foster** moved his **Monument Records** label to Nashville from Baltimore in 1959, and soon was making regular visits to the Top 40 with records by not only **Roy Orbison**, but also **Bob Moore**, **Boots Randolph**, **The Velvets**, **The Dixiebelles** and **Tony Joe White**. He also gave **Kris Kristofferson** his first recording contract and Top 40 hits, and distributed several R&B imprints, which scored big hits with **Joe Simon** and **Robert Knight**, among others. Two other early indie record execs of note who were known primarily as publishers: **Wesley Rose**, whose **Hickory** label had a string of Top 40 hits with **The Newbeats**, as well as handled U.S. distribution for the first two albums by British folk artist **Donovan**; and **Buddy Killen**, who not only scored numerous Top 40 and R&B hits with records by **Joe Tex** on his **Dial** label, but also signed the **Allman Brothers** to their first recording contract when they were performing in Nashville in the mid-'60s as **The Allman Joys**.

19 Early studios: In early 1946, three WSM engineers — **Aaron Shelton**, **George Reynolds** and **Carl Jenkins** — opened the city's first professional recording facility, **Castle Recording Company**. A year later they settled into their permanent home atop the Tulane Hotel and remained in business until 1955, when the hotel was slated for demolition. Following the example of the folks at Castle Recording Company where he had worked on many sessions, **Owen Bradley**, along with his younger brother **Harold**, opened the city's second independent recording studio at Second Avenue and Lindsley Street on Rutledge Hill. A year later, the Bradley brothers moved their studio to Hillsboro Village before landing for good in 1954 at 804 Sixteenth Ave. S., where they built the world-famous **Quonset Hut** studio (above) and laid the foundation for what became **Music Row**. After recording sessions at Castle Recording Company, RCA Records began working out of a makeshift studio owned by Methodist Communications on McGavock Street in 1954, prior to building the studio that became known as **RCA Studio B** on a side street running between 16th and 17th in 1956, adding further to the developing Music Row area. **Cinderella Studio**, which opened in 1961, is the city's longest-running independent studio, still in operation today. Originally the band studio for **Charlie McCoy & The Escorts**, guitar player **Wayne Moss** soon took over sole ownership — not surprising, since the studio is in what used to be Moss' garage at his home in Madison. **Barefoot Jerry** was born in the studio and a slew of popular artists recorded there,



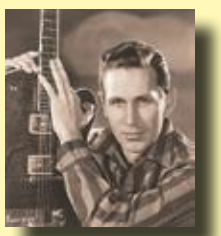
including Linda Ronstadt, Steve Miller, Leo Kottke, Lee Michaels, Charlie Daniels, Tony Joe White, John Hartford and Jerry Jeff Walker. Around the same time Cinderella opened, **Sam Phillips** bought a struggling studio in Nashville located in the Masonic Lodge building at 315 Seventh Ave. N. where he had space for his publishing companies. The studio had a high ceiling and wooden floors and walls that gave it a warm sound. After attending a session, Phillips decided to buy it, upgraded the equipment, and hired **Billy Sherrill** as the engineer. Jerry Lee Lewis recorded "What'd I Say" there at **Phillips Studios**' inaugural session. **Fred Foster**, owner of Monument Records, bought the studio from Phillips in 1964 and operated it as **Fred Foster Sound Studios** until 1969, when the building was razed. **Hilltop Studios** in Madison was built by **Jack** and **Billy Linneman** in 1963, and is still in business today. In 1964, guitarist **Scotty Moore** relocated from Memphis to Nashville and opened **Music City Recorders** just off Music Row on 19th Avenue, where Ringo Starr recorded *Beaucoups of Blues*.

20 Owen Bradley: Keyboardist, arranger and legendary producer Owen Bradley is perhaps the one person most responsible for Nashville's evolution into Music City. A true Renaissance man, by the mid-1940s Bradley already was a successful jazz big band leader, recording artist and arranger, and was working for WSM. In



1947, **Decca Records' Paul Cohen** hired Bradley to lead his label's Nashville sessions. In 1954, he built the **Quonset Hut**, the first studio on Music Row, and encouraged others to settle in the area. His first big success as a producer was Red Foley's 1950 smash "Chattanoogie Shoe Shine Boy," which sold a million copies and was No. 1 on the pop and country charts. By the early '50s, he was producing classic records by Bill Monroe, Ernest Tubb and Webb Pierce. Bradley produced some of the greatest pop and country records of all time, including "Crazy" by Patsy Cline, "He'll Have To Go" by Jim Reeves, "I'm Sorry" by Brenda Lee, and "Coal Miner's Daughter" by Loretta Lynn. He also kept a hand in other genres, cutting the influential "The Train Kept A-Rollin" by the Rock 'n' Roll Trio in 1956 and a Grammy-winning record for folk icon Burl Ives in 1962, as well as jazz projects for clarinetist Pete Fountain. In 1958 he was tapped to head Decca's Nashville division, and signed iconic artists such as Loretta Lynn and Conway Twitty to the label. By the early '60s, the Quonset Hut was doing up to 700 sessions a year, and Music Row was becoming a reality. He sold the Quonset Hut in 1962 and built the fabled "**Bradley's Barn**" recording studio in Mount Juliet, as he had agreed not to build another studio in Davidson County. He received an Academy Award nomination for his production of the soundtrack for the film *Coal Miner's Daughter* in 1980, and in 1987, produced K.D. Lang's platinum album, *Shadowland*. He continued to produce, arrange and play music until his death in 1998. In addition to his brother Harold, his son Jerry, daughter-in-law Connie, daughter Patsy, grandson Clay, and nephew Bobby Bradley Jr. are all respected members of Nashville's music community. Bradley's charismatic personality and body of work set a high standard, both musically and business-wise, and he was a mentor and friend to many of the greatest artists and musicians in Nashville history.

21 Chet Atkins: Known as Mr. Guitar, Chet Atkins' elegant musical sensibility and classy, laid-back persona embodied Nashville for decades. Born to humble beginnings in East Tennessee, through hard work and dedication he became one of the world's best-known and most influential guitarists of all time. In addition to his instrumental prowess in the studio and onstage, he was also a producer, record executive, guitar designer, talent scout and supporter of many great musicians who might not have been heard without his endorsement. After trying and failing to make it in Nashville a couple of times during the mid-1940s, he was living in Denver when he was approached and signed by **RCA Records' Steve Sholes** in 1949. Atkins' return to Nashville as guitarist for the **Carter Sisters** that same year put him on the map for good. He soon began serving as session leader for Sholes' RCA Nashville sessions. Along with Owen Bradley, Atkins was one of the people who made sure that Nashville recording sessions were on an AFM contract. **"Mr. Sandman"** became his first solo hit in 1954, and before long he was producing RCA artists like **Elvis Presley** and **Don Gibson**. He was also an A&R consultant for the label, and when Sholes moved to New York to run RCA's pop division in 1968, Atkins took over the Nashville branch. In the early '80s, Atkins left RCA for Columbia Records, who gave him free rein to explore jazz and other contemporary styles, which led to yet another career renaissance lasting nearly 20 years. Atkins was a tireless ambassador for Nashville music and musicians. In addition to recording more than a hundred solo albums over the years, he collaborated with a wide range of musicians from **Boston Pops** to **Gary Burton**, and especially a number of great guitarists, including **Merle Travis**, **Les Paul**, **George Benson** and **Mark Knopfler**. He created the term **"Certified Guitar Player" (C.G.P.)** for himself and bestowed it upon a few very close friends and great guitarists – **Jerry Reed**, **John Knowles**, **Tommy Emmanuel**, **Steve Wariner** and **Paul Yandell**, all members



of Local 257. Atkins won 11 Grammys and is in both the Country Music and Rock and Roll Hall of Fame. Atkins passed away in 2001 and his musical influence, which remains strong today, has had an immeasurable impact on Nashville and the world.

22 Flatt & Scruggs: **Earl Scruggs** began to play the banjo at age four and by the age of 10 had developed a three-finger banjo style that forever changed the direction of his chosen instrument. When he joined **Bill Monroe's Bluegrass Boys** in 1945, his driving rhythmic style crystallized the direction towards which Monroe had been heading, and the Ryman debut of the new lineup, which included **Lester Flatt** on guitar and vocals, became known as "The Birth of Bluegrass." Flatt and Scruggs left Monroe to start their own group, the **Foggy Mountain Boys**, in 1948. Though they never called their music "bluegrass," they had a major impact on acoustic music with their successes in the country and folk world, their syndicated TV show and countless public appearances throughout the '50s and '60s. When manager **Louise Scruggs** landed them the theme song and guest appearances on the hugely popular *Beverly Hillbillies* TV series, they became familiar to households all over America, and a few years later, the movie blockbuster *Bonnie and Clyde* featured their music prominently as well. After the duo's breakup in 1969, Lester Flatt continued to perform and record with the **Nashville Grass** until his death in 1979, mentoring many young musicians such as **Marty Stuart**. Scruggs started the innovative **Earl Scruggs Revue** with his sons Gary, Randy and Steve, and continued to experiment with different styles of music for the rest of his career. His effortless style and progressive attitude towards music has influenced not only virtually every banjo player, but countless musicians around the world as well. Flatt and Scruggs took the music they helped create with Bill Monroe and sent it around the world and back again.

23 Hank Williams: Hank Williams, the tragic, sainted icon of country music, not only contributed to its immense popularity in the late '40s and early '50s, but was one of American music's first superstars. Williams began an association with Acuff-Rose in 1946, where Fred Rose had taken a keen interest in him, and signed a writers' contract with them in 1948, before moving to Nashville in 1949. That same year, his breakout No. 1 hit **"Lovesick Blues"** launched a career that made him a star on *The Grand Ole Opry*, and a touring phenomenon. He followed that initial success with a string of hit records unmatched during his peak years of 1950 and 1951, including **"Your Cheatin' Heart," "Hey Good Lookin'"** and **"I'm So Lonesome I Could Cry."** Every record Williams released during those years charted (except his Luke The Drifter recitations, and

his duets with wife Audrey). Williams brought the cult of celebrity to Nashville. Considered among the greatest popular songwriters of all time, his impact on writers and performers from all genres is staggering still, almost 70 years after his untimely death at age 29. His haunting, plaintive voice, stripped-down musical approach, and simple lyrics produced a unique, otherworldly sound, unmistakably country, but one that had a much broader appeal. His music has influenced an endless variety of artists from Bob Dylan and Alan Jackson to Elvis Costello and Yusef Islam (Cat Stevens). Battling a bad back, suffering from alcohol abuse, and loaded with painkillers, Williams crossed over and into myth in the backseat of a car en route from Montgomery to performances in West Virginia and Ohio. He died either on the late night of Dec. 31, 1952 or early hours of Jan. 1, 1953. He is a member of both the Country Music Hall of Fame and the Rock & Roll Hall of Fame.



24 Nashville Symphony Orchestra: While an early 20th century group of musicians called themselves the Nashville Symphony, the current world-class, award-winning orchestra was established in 1946 by native son **Walter Sharp**, following his return home from World War II. Local 257 proudly donated $5,000 to help start the symphony with **William Strickland** as its first music director. Strickland served until 1951, followed by Guy Taylor, Willis Page, Thor Johnson and Michael Charry. In 1983, the NSO's longest-tenured music director **Kenneth Schermerhorn**, guided the orchestra through a seven-week strike in 1985, followed by a shutdown, Chapter 11 bankruptcy and a contract in 1988 that reduced the orchestra's size, salary and season. In the mid-1990s the orchestra began rebuilding — a multi-year collaboration with **Amy Grant** that included three U.S. tours, a recording that led to an agreement with **Naxos** to produce 20 albums, seven Grammy awards and 14 nominations to date, and a critically acclaimed appearance at **Carnegie Hall** in 2000. That performance led Schermerhorn, Executive Director Alan Valentine, and community leaders to envision a state-of-the-art facility for the orchestra. In 2003, ground was broken for the $123.5 million **Schermerhorn Symphony Center**, which opened in 2006, thanks to the generosity of many donors, most notably Martha Ingram. Schermerhorn passed away suddenly in 2005 before the opening of the facility bearing his name, but his legacy lives on. Music Advisor **Leonard Slatkin**, whose tenure followed Schermerhorn's death, conducted the opening concert in the new hall and the orchestra's first Grammy winning recording. The NSO's current music director **Giancarlo Guerrero** was appointed in 2008. The symphony continues to make its mark as it premieres innovative new music and additional Grammy-winning recordings. The Nashville Symphony returned to Carnegie Hall in May 2012 as part of the **Spring for Music Festival**.

25 Southern Plastics/United Record Pressing: Founded in 1949 as Southern Plastics, Nashville's **United Record Pressing** is one of the largest manufacturers of vinyl records in the U.S. URP moved to its current location on Chestnut Street in 1962, a building that included an onsite apartment known as the "Motown Suite," to accommodate black record executives from Motown Records and other black labels during their visits to the still-segregated city. Although the company works closely with **Jack White's Third Man Records**, records by major-label hip hop and R&B artists represent more than half of its business.



26 Taking care of business: The development of a top business infrastructure has been instrumental to the growth of Music City, not just label and publishing executives, but also artist managers, booking agents, attorneys and business managers. **Joe Frank**, **Colonel Tom Parker**, **Louise Scruggs**, **Dub Allbritton**, **Wesley Rose**, **Tillman Franks** and **Randy Hughes** are among the pioneering managers who guided the careers of Nashville's early stars including Pee Wee King, Eddie Arnold, Flatt & Scruggs, Brenda Lee, Roy Orbison, Johnny Horton and Patsy Cline. Top-flight managers like **Ken Levitan**, **Gary Borman**, **David Corlew** and **Burt Stein** carry on that tradition. The late **Buddy Lee** was the granddaddy of Nashville-based booking agents and **Buddy Lee Attractions** remains among the top independent agencies in town, along with **Don Light Talent**, **Buck Williams' Progressive Global Agency**, **The Bobby Roberts Company** and **Keith Case and Associates**. The major national and global agencies have long had a presence in Nashville, including **CAA**, **William Morris Endeavor**, **Paradigm** and **APA**. The city also has a number of top business management firms, most notably **Flood, Bumstead, McCready & McCarthy, O'Neil Hagaman** and the **Haber Corporation**. Cutting-edge enterprises like **Thirty Tigers** provide a variety of services to independent artists and labels. Many leading entertainment attorneys call Nashville home, including **Jim Zumwalt**, **Craig Hayes**, **Orville Almon**, **Mike Milom**, **Jay Bowen**, **Robin Mitchell Joyce** and **Richard Busch**.

27 The voices — from Eddy Arnold to Carrie Underwood: Nashville has long been a magnet for many of the best singers in the world, who only need the right song and empathetic production to touch the hearts of millions. **Eddy Arnold** (below) was a groundbreaking Nashville artist whose easygoing, crooning style was, perhaps, country's answer to Bing Crosby. **Red Foley** was another, and he was followed by incredible singers such as **Jim Reeves** and **Patsy Cline**, both of whom unfortunately met early deaths in plane crashes. **Ray Price** and **Connie Smith** both have distinctive, energetic singing styles that were very influential and have had long careers that continue today. **George Jones** caught "White Lightnin'" in a bottle and sang dramatic tales of heartbreak, and **Tammy Wynette** had a "catch" in her voice that pulled listeners into her tales of the challenges of making relationships work in a changing world. **Conway Twitty** and **Vern Gosdin** also had emotional voices that could convey heartache or joy in a totally believable way. **Don Williams** is one of those rare singers who has so much sincerity in his interpretation of a lyric and effortless grace in his phrasing, intonation, and tone that he can make any song sound like he wrote it. The vocal acrobatics of the great **Lefty Frizzell** were a big influence on **Keith Whitley**, who combined bluegrass phrasing with a hard country baritone and made some great records before his untimely passing in 1989. There has always been a strong line of rootsy R&B and Southern soul singers in Music City as well, like **Tracy Nelson, Delbert McClinton, Ashley Cleveland, Jonell Mosser, Charles "Wigg" Walker** and **Dobie Gray**, who captured the world's ear with "Drift Away," one of the greatest records of all time. **Reba McEntire**, **Trisha Yearwood**, **Martina McBride**, **Elizabeth Cook** and **Carrie Underwood** are carrying on the tradition of great female artists who can put their distinctive stamp on any song and move the listener. **Vince Gill** continues to demonstrate that he has one of the all-time classic country voices. There is barely space to acknowledge some of the great harmony singers and groups who have graced Nashville records over the years, such as **John Wesley Ryles**, **Dennis Wilson**, **Wes Hightower**, **Vicki Hampton**, **Bob Bailey** and the **McCrary Sisters**.



28 Ted Jarrett: Ted Jarrett was the godfather of Nashville R&B, a prolific songwriter, A&R man and one of the city's first independent producers who wrote and produced many of the biggest R&B hits coming out of Nashville in the '50s and '60s, including: "It's Love Baby (24 Hours A Day)," a No. 2 R&B smash by **Earl Gaines** but attributed to the backing ensemble, **Louis Brooks & The Hi-Toppers** because Gaines hadn't signed his contract by the pressing deadline; and "You Can Make It If You Try," a

No. 3 R&B hit by **Gene Allison** later covered by **The Rolling Stones**. Jarrett was the producer on **Larry Birdsong**'s "Pleadin' For Love," which reached No. 11 on the R&B chart, and even produced a pair of sides on **Fats Domino**, including the Top 10 R&B hit, "Poor Poor Me." Country star **Webb Pierce**'s cover of the Jarrett composition, "Love, Love, Love" went to the top of the country charts where it remained for 13 weeks. **Christine Kittrell**, **Roscoe Shelton**, **Marion James**, **James "Nick" Nixon** and **Charles Walker** are among the many other artists Jarrett worked with as a producer and writer.



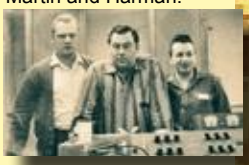
29 Heavenly music: From traditional gospel to the many sonic flavors of contemporary Christian music, Nashville has long been a center for religious music. There has been religious music publishing in Music City since the 1800s, and the legendary **Fisk Jubilee Singers** hail from here. One of the city's earliest independent labels, **Nashboro Records**, was a pioneering gospel imprint and sister label to Excello Records. Nashboro specialized in recordings by black gospel quartets, such as the legendary Nashville-based group, **The Fairfield Four**. **The Benson Company** was a major force in Southern Gospel from the 1960s through the 1980s with artists such as **The Rambos**, **The Speer Family**, **Bill Gaither Trio**, **The Oak Ridge Boys** and **Sandi Patty**. **Bobby Jones**, a Grammy-winning recording artist and television star, has been a leading force in black gospel and has hosted BET's longest-running series, ***Bobby Jones Gospel***, since 1980. As you would expect, Nashville was on the forefront of the emerging contemporary Christian music scene. **Word Records**, based in Nashville since 1992 when Thomas Nelson Publishing purchased the company, was the first Christian label to acquire major-label marketing muscle when it was bought in 1976 by ABC. **Mike Blanton** and **Dan Harrell**, who managed Christian superstar **Amy Grant**, were two of the architects of the contemporary Christian genre with the launch of **Reunion Records** in 1982. By the time they sold the label to BMG in the mid-'90s, they had helped launch many of the biggest stars in Christian music, including **Michael W. Smith**, **Kathy Troccoli**, **Take 6**, **Rich Mullins** and **Gary Chapman**. Many Christian labels came on board with the AFM in the late '90s with the development of Low Budget Master Scale. Today, three of the most powerful Christian labels with major-label affiliations are headquartered in Music City. Word Entertainment, whose current roster includes **Point of Grace**, **NEEDTOBREATHE** and **Group 1 Crew**, is now part of the Warner Music Group. **Sparrow Records**, which relocated to Nashville in 1991 and is now part of the EMI Christian Music Group, is home to many of the biggest names in contemporary Christian music, including Grant, **Steven Curtis Chapman** and **Nicole Nordeman**, as well as up-and-comers **Mandisa**, **Britt Nicole** and **Switchfoot**. Also, gospel legends **Bebe & Cece Winans** record for **EMI Gospel**. The **Provident Label Group**, whose combined roster includes Smith, **Rebecca St. James**, **Third Day** and crossover heavyweights **Jars of Clay**, is part of Sony Music Entertainment and includes the Reunion and **Essential** imprints. Christian indie giant **Inpop** is also based in the Nashville area and boasts a lineup of artists that includes the **Newsboys** (whose members and manager are among the owners of the label) and **Jaci Velasquez**.

30 Kitty Wells: The "Queen of Country Music," found stardom at the age of 33 after recording the million-selling **"It Wasn't God Who Made Honky Tonk Angels"** in 1952 for Decca Records. The song was a woman's response to Hank Thompson's hit "The Wild Side of Life," and brought Wells' earnest and intensely simple vocal style to the world. Born Ellen Muriel Deason in Nashville in 1919, Wells was a pioneering female country singer during an age ruled by men, laying the foundation for others such as **Jean Shepard**, **Loretta Lynn**, **Patsy Cline**, **Dottie West** and **Brenda Lee**. She was the first female singer to cut a No. 1 country hit and the first to sell a million records, despite the fact that the Grand Ole Opry and many radio stations temporarily banned "It Wasn't God Who Made Honky Tonk Angels." She married country musician **Johnnie Wright**, of **Johnnie & Jack** (Anglin) fame, when she was 18, and worked as a singer for the duo throughout the early 1940s, with some success, before her breakout smash. Subsequent hits included **"Release Me"** and **"Making Believe,"** and she continued to chart as late as 1971. Wells received the Grammy's Lifetime Achievement Award in 1991 and was elected to the Country Music Hall of Fame in 1976.



31 The A-Team: In the early days of Nashville recording, there was an elite group of studio musicians known as the A-Team, who played on the vast majority of recordings made in Music City for much of the 1950s and '60s. The team of **Bob Moore** (bass) and **Buddy Harman** (drums) are among the most recorded rhythm sections of all time. Others among the early A-Team pioneers who set the standard for generations of recording musicians to come were **Hank Garland**, **Grady Martin**, **Ray Edenton**, **Harold Bradley**, **Jerry Kennedy** (guitar), **Jerry Byrd**, **Pete Drake** (steel guitar), **Floyd Cramer**, **Hargus "Pig" Robbins** (piano), **Tommy Jackson** (fiddle), **Charlie McCoy** (harmonica) and **Boots Randolph** (saxophone). Vocal groups **The Jordanaires** and **The Anita Kerr Singers** were also considered part of the A-Team. Other musicians who made major contributions to Nashville recording include **Pete Wade**, **Fred Carter Jr.**, **Billy Sanford**, **Wayne Moss**, **Jimmy Capps**, **Don Helms**, **Hal Rugg**, **Lloyd Green**, **Weldon Myrick**, **Buddy Spicher** and **Henry Strzlecki**. The legacy of the A-Team is alive and well, and all Nashville musicians are indebted to them for their huge contribution to our musical community. The A-Team of the 21st century has continued this tradition of versatility, efficiency and above all, professionalism. This club has grown with each successive generation and has kept the spirit of the original A-Team alive and well. Today's Nashville Cats, like their predecessors, can play virtually any style of music on any instrument you can think of, and do so quickly and efficiently on a world-class level. Musicians from all over the world come to Nashville to see if they have what it takes, pay their dues and look for a shot to try and make it as a studio player. There are also experienced players from other cities who come here for the quality of life and different opportunities that Music City offers. The hard line that once divided road players and studio musicians has been blurred beyond all recognition as the quality of Nashville players continues to rise. All in all, there has never been a more vibrant and vital community of Nashville recording musicians of all types, and Local 257 is proud to be their advocate and representative.

A-teamers (L-R) Moore, Martin and Harman.

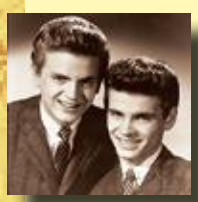


32 Elvis Presley: The undisputed king of rock & roll, Elvis Presley cut over half of his hits at Nashville's famed RCA Studio B. Many of those were recorded with **The Jordanaires** and various members of the **A-Team**. Though Presley's style fused gospel and R&B with country music — the key ingredients in the intoxicating rockabilly recipe being brewed at Memphis' Sun Records in the mid-'50s — he was marketed initially as just a country artist, finding exposure on the *Louisiana Hayride* and country radio. Music historians agree that he simultaneously opened the door for younger country performers such as **Marty Robbins** and **Johnny Cash**, while also pushing it open for rockers like **Jerry Lee Lewis**, **Carl Perkins**, and others. Presley's Sun Records contract was sold to RCA in 1955 under the direction of manager **Col. Tom Parker**, and it was RCA that launched his stardom through television and other promotion. **"Heartbreak Hotel,"** his first RCA single, sold a million copies within a year. He went on to become the face of rock & roll, and rode a wave of chart-topping singles, including **"Jailhouse Rock," "Love Me Tender," "All Shook Up,"** and the classic **"Hound Dog,"** coupled along with subsequent starring roles

in movies, to become a true American icon. As rock & roll continued to explode throughout the 1960s, Presley's popularity began to wane. Hits such as the No. 1 **"Suspicious Minds"** and the later **"In The Ghetto"** in 1969 signaled a comeback in the 1970s and Elvis continued performing and touring until his death in 1977. at the age of 42.

33 **Nashville 1956 and the birth of rock & roll:** Though it is rarely included in discussions of the birthplaces of rock & roll, in 1956 Nashville hosted seminal early rock recording sessions. Not only did Elvis cut his first two No. 1s ("Heartbreak Hotel," "I Want You, I Need You, I Love You"), but **Buddy Holly** (the first version of "That'll Be The Day"), **Gene Vincent** ("Bebop-A-Lula"), **Johnny Carroll** ("Hot Rock"), **Rock 'n' Roll Trio** ("Train Kept A Rollin'") and "the Female Elvis," **Janis Martin** ("Drugstore Rock 'n' Roll") all cut influential sides in Music City in 1956.

34 **The Everly Brothers:** Singing in the country duo tradition of the Delmore Brothers and the Louvin Brothers, The Everly Brothers (**Don** and **Phil**) introduced country harmony to rock & roll and became the most important duo in rock history, scoring a string of 15 Top 10 hits between 1957 and 1962, including **"Bye Bye Love"** (No. 2), **"Wake Up Little Susie"** (No. 1), **"All I Have To Do Is Dream"** (No. 1), **"Cathy's Clown"** (No. 1) and **"When Will I Be Loved"** (No. 8). The influence of those recordings reverberated through the music of Brit invasion bands like **The Beatles**, **The Searchers, The Kinks** and **The Hollies**, folk-rock acts such as **Simon & Garfunkel**, and West Coast-based country rockers including **The Byrds**, **Poco** and **The Eagles**. In the '90s, duos **Foster & Lloyd** and **The Sweethearts of The Rodeo** scored multiple Top 10 country hits with Everly–influenced records. More recently, **The Avett Brothers** are filling arenas with music that owes much to Don and Phil Everly.



35 **Brenda Lee:** "Little Miss Dynamite" Brenda Lee was one of the pioneering women of rock and Nashville's first global superstar. She possessed "the greatest rock & roll voice of them all" according to **John Lennon**, who toured with Lee in England and Germany in the early '60s. She began her career at the age of 12 and had her first chart record at the age of 13. Her earliest recordings in the mid-to-late '50s were in the rockabilly vein, most notably 1958's **"Rockin Around the Christmas Tree,"** one of most popular rock Christmas songs. But it was not until producer **Owen Bradley** gave her recordings the Nashville sound touch that Lee began a string of influential and popular singles, beginning with the sassy, rockin' **"Sweet Nothin's"** in early 1960, which went to No. 4 on the pop charts. She hit the Top 10 three more times that year, including two No. 1s — **"I'm Sorry"** and **"I Just Want To Be Wanted."** She had four more Top 10 singles the following year, including **"Fool Number One."** From 1960 to 1963, Lee had 23 recordings make the Top 40, but by 1964 and the arrival of The Beatles and other British invasion bands, her popularity began to wane. In the '70s, she made the move to country and scored a string of hits until the mid-'80s.



36 **Roy Orbison:** When Roy Orbison entered RCA Studio B on March 25, 1960, and recorded **"Only The Lonely,"** he made an artistic leap that permanently changed the soundscape of popular music. Orbison, one of the greatest voices in rock history, and the team of people he worked with that day — including session leader/bassist **Bob Moore** and other members of the **A-Team,** engineer **Bill Porter**, plus **Billy Dees** and cowriter **Joe Melson** on the unforgettable backing vocals with **The Anita Kerr Singers** — transformed the rock aesthetic, introducing an elegance and sophistication into the genre that influenced future generations of rock and pop artists, including major British artists, such as **The Beatles**, **Robert Plant** and **ELO**. Working essentially with that same team of people over the next four-plus years, Orbison recorded 17 Top 40 hits, including six which went Top 5: "Only The Lonely" (No. 2), **"Running Scared"** (No. 1), **"Crying"** (No. 2), **"Dream Baby (How Long Must I Dream)"** (No. 4), **"Mean Woman Blues"** (No. 5), and **"Oh, Pretty Woman"** (No. 1). After a long absence from the public eye, Orbison resurfaced in the late '80s as a member of **The Traveling Wilburys.** He recorded his final solo album, ***Mystery Girl***, just prior to his death in 1988. The following year, the single from that album (**"You Got It"**) put Orbison in the Top 10 one more time.

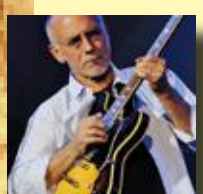


37 **The Nashville Number System:** An alternate method of notating chord progressions and note choices was created by **The Jordanaires' Neal Matthews Jr.** as a way for the vocal group to quickly organize individual parts in the studio. Taking the do-re-mi concept of scalar harmony and replacing chord letters with numbers made for easy to read charts that could be transposed quickly to any key. A-Teamer **Charlie McCoy** picked up on the concept and adapted it as an efficient way to quickly write chord charts for the rhythm section. Many years later, the number charts have evolved to fit the changing styles of contemporary music, and are still a staple of most Nashville sessions. The number system's simplicity and flexibility have made a huge contribution to the user-friendly recording style of Music City.

38 **Music Row:** Ground zero for Nashville's music industry, Music Row is located southwest of downtown, primarily on 16th (**Music Square East**) and 17th (**Music Square West**) avenues, and includes a number of surrounding side streets home to record labels, publishing companies, performance rights organizations, recording studios, video production houses and other music-related businesses. Music Row first began to take shape in the mid-1950s after the **Bradley Brothers** moved their studio to an old house at 804 16th Ave. S. in 1954 and attached the world-famous **Quonset Hut** to its rear. Owen Bradley urged others to follow suit, and after RCA Records built the studio that became known as **RCA Studio B** on a side street running between 16th and 17th, "Music Row" was well on its way to being the focal point for all things music. **Local 257** moved to its present location at 11 Music Circle N. in 1978, next door to **SAE** engineering school and across from **BMI**. Today, the north end of the area is marked by the **Music Row Roundabout** with the **Musica** sculpture in the center, a strip of clubs, restaurants and shops on Demonbreun Street, and **Owen Bradley Park**, featuring a life-size statue of Bradley at a piano. Music Row remains an accessible and vibrant hub of Nashville's music industry.

39 **Jazz in Music City:** Since the early part of the 20th century, Nashville has always had a vibrant jazz scene. In the '20s and '30s, **Francis Craig** and **Beasley Smith** led orchestras specializing in a genteel brand of jazz — swinging, but not too hard, which received national exposure via WSM. In the mid-'20s, **Beady Conner** led the first important black big band in the city which included pianist **Edwin Wilcox** and saxophonists **Willie Smith** and **Earl Carruthers**, who went on to be longtime members of renowned big band leader **Jimmie Lunceford**'s orchestra. Lunceford graduated from Fisk and then returned there to teach while other members of his band, **The Chickasaw Syncopators**, attended the school in the late '20s. The group performed regularly during that period at night clubs in North Nashville. Trumpeters **Rushton Miller** and **Chick Chavis** and pianist **Don Q. Pullen** all led jazz bands in Nashville in the '30s and '40s. Chavis later was the director of the acclaimed **Tennessee A&I** (now Tennessee State University) student jazz ensemble, the **Tennessee State Collegians**. Tenor god **John Coltrane** spent a couple of years in Nashville in the early '50s working with **Gay Crosse and the Good Humor Six** and appeared on at least four recordings with the group during that time. Celebrated alto sax man, writer and arranger **Hank Crawford**

made his first recordings in Music City while attending A&I, fronting **Little Hank & The Rhythm Kings**, who performed regularly at the Subway Lounge in Printer's Alley. **The Brenton Banks Quartet**, which played at The Gaslight Lounge in the alley in the '50s and early '60s, featured four A&I faculty members — pianist-arranger Banks, bassist **W.O. Smith**, drummer **Morris Palmer** and saxophonist **Andy Goodrich**. Also in the alley, virtuoso guitarist **Hank Garland** held court at The Carousel Club with other A-Teamers like bassist **Bob Moore** and drummer **Buddy Harman**. Legendary vibraphonist **Gary Burton** got his start in Music City, too, recording with both Garland and the **Nashville All-Stars** during the summer of 1960 just before he entered Berklee College of Music. Influential guitarist **Lenny Breau** moved to Music City in the late '60s after coming to the attention of **Chet Atkins**, who signed him to RCA. Breau's style combined flamenco, classical and Atkins-style fingerpicking, which was unusual for jazz guitar. Atkins' playing always incorporated jazz sensibilities and he made several contemporary jazz-influenced albums for Columbia in the 1980s. Pianist **Beegie Adair**, who got her start on *The Waking Crew*, has long been one of the city's leading jazz figures. In 1982, she teamed with saxophonist **Denis Solee** to form the **Adair-Solee Quartet**, and later the sextet **Be-Bop Co-Op**, which included trumpeter **George Tidwell**. Adair has released more than 30 albums, most them under the banner of **The Beegie Adair Trio.** Prior to his death by accidental drowning in 1996, contemporary jazz trumpeter and Verve recording artist **Art Porter** was living and recording in the Nashville area. Funk-jazz bass ace **Victor Wooten** began his stellar solo recording career in Nashville in the '90s, as did reed man **Jeff Coffin. The Alison Brown Quartet**, the jazz vehicle for Nashville-based banjo star Brown, released the first of many recordings in 1996. Jazz guitar great **Larry Carlton** (above) and former Weather Report drummer **Chester Thompson** both moved to the city in 1995 and continue to be based here. Celebrated saxophone recording artist **Kirk Whalum** relocated to Music City in 1996 and lived here until recently, when he moved back to his hometown Memphis. Sax man **Don Aliquo** arrived in 1999 to join the music faculty at MTSU and has released a number of well-regarded albums since then. Although he didn't move here — he considered it at the urging of his friend Chet Atkins — jazz guitar legend **Earl Klugh** has recorded several albums in Nashville. Launched in 1998 by pianist **Lori Mechem** and bassist **Roger Spencer** as the Nashville Jazz Institute, these days the **Nashville Jazz Workshop** is ground zero for the city's vibrant jazz community, which includes vocalist **Annie Sellick**, pianist **Bruce Dudley**, **The Barber Brothers Quintet** (featuring twin brothers, saxophonist **Rahsaan** and trombonist **Roland**), sax/harp man **Jim Hoke,** and a pair of big bands, **Nashville Jazz Orchestra** and **The Duffy Jackson Big Band**.



40 BMI, ASCAP and SESAC:

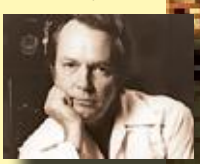
Nashville would have never become The City of Song without the performing rights organizations — BMI, ASCAP and SESAC. These massive organizations represent songwriters, composers and music publishers by collecting royalties from radio airplay and fees from businesses that use music, which they distribute to participating songwriters and publishers. The Nashville offices of the performance rights organizations are notable for their pioneering female executives — **Frances Preston** (see No. 45), **Connie Bradley** and **Dianne Petty**. Connie Bradley, senior vice president for ASCAP until 2010, rose through the ranks during her 34-year tenure. After joining SESAC in 1979, Nashville native and veteran music publisher Dianne Petty was instrumental in bringing SESAC's headquarters from New York to Nashville in 1985.

41 Tootsie's Orchid Lounge and Lower Broad:

Tootsie's Orchid Lounge is the city's most famous country bar. Located on Broadway with its back door directly across the alley from the Ryman Auditorium, it was notable as a watering hole for many of the Opry performers. It was called Mom's Place prior to 1960, when namesake Hattie Louise "Tootsie" Bess and Jeff Bess bought the business. Aspiring songwriters and musicians would spend time at the bar, with some benevolent care provided by Tootsie herself, a colorful character known for keeping a cigar box full of unpaid tabs that totaled hundreds of dollars. Willie Nelson pitched "Hello Walls" to **Faron Young** in Tootsie's and **Roger Miller** wrote "Dang Me" while imagining himself there. Today the bar, which has changed ownership several times since Tootsie died in 1978, still offers live music and walls covered with autographs and photographs of the famous and infamous. It remains the mainstay of **Lower Broad**, a strip of live music clubs, bars and restaurants that stretches from **Legends Corner** at Fifth Avenue to the **Hard Rock Cafe**, next to the Cumberland River between First and Second Avenues, an area that includes **Layla's Bluegrass Inn**, **Gruhn's Guitars** and **Ernest Tubb Record Shop**. Following a difficult period that ensued in the 1970s when the Opry left the Ryman, Lower Broad has become a destination for tourists seeking the honky tonk experience, and a proving ground for musicians and singers looking to "make it" in Nashville. **Robert's Western World**, where **BR-549** was discovered and a number of hot pickers such as **Kenny Vaughan** and **Guthrie Trapp** paid their dues with the **Don Kelley Band**, is one the most popular of the other venues on Lower Broad.

42 Early producers:

Owen Bradley and Chet Atkins were the top producers in Nashville in the '50s and '60s, but there were other producers who were instrumental in the city's development as a recording center, including Capitol's Nashville A&R man, **Ken Nelson**, who brought rock pioneer **Gene Vincent** to the city. Columbia's Nashville chief, **Don Law**, oversaw the production of recordings by **Johnny Cash**, **Johnny Horton** and **Marty Robbins**, among others. MGM's **Jim Vienneau** produced **Conway Twitty**'s early rock sides in Nashville, including his only No. 1 pop hit, "It's Only Make Believe." **Shelby Singleton** was an A&R man and producer for Mercury Records, who brought a number of the label's artists to the city to record, including **Clyde McPhatter** and **Brook Benton**. He also launched the careers of two Nashville-based artists, **Ray Stevens** and **Roger Miller,** plus produced the mega-smash "Harper Valley PTA" for **Jeannie C. Riley**. Best known for producing **Elvis** from 1966 until his death in 1977, **Felton Jarvis** was the producer on **Tommy Roe**'s early hits, helmed **John Hartford**'s first six albums, and also produced records for **Michael Nesmith** and **Mickey Newbury**. **Billy Sherrill** (above) moved to Nashville from Muscle Shoals in 1962 to work at Phillips Studios. When Sam Phillips sold the facility, Sherrill went to work for Epic Records as an in-house producer, where he produced and cowrote enormous hits for **Tammy Wynette** and **George Jones** in the '60s and '70s. In 1981, British rocker **Elvis Costello** made the first of several trips to Nashville to record, working with Sherrill on an album of mostly country covers. Buddy Holly's former high school singing partner **Bob Montgomery** was initially known as a songwriter, but became an outstanding producer who helmed a number of hits for **Bobby Goldsboro**, including his monster million-seller "Honey," which spent five weeks atop the *Billboard* pop chart. Montgomery also produced records on **Johnny Rivers**, **Ray Stevens**, **Shelby Lynne** and **Joe Diffie**.



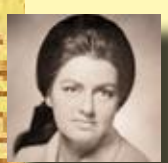
43 Arrangers:

When Nashville emerged as a serious recording center in the '50s and '60s, it was in no small part due to a talented group of arrangers in the city who were instrumental in the success of the big pop and crossover records coming out of Music City. This group included **Anita Kerr**, **Bill McElhiney**, **Brenton Banks**, **Cliff Parman**, **Cam Mullins**, **Bill Justis**, **Bill Purcell**, **Bergen White**, **Jim Hall** and **Glen Spreen**. Since that time, Nashville has continued to be home to many great arrangers, including **Bill Walker**, **Don Tweedy**, **Barry McDonald**, **Ron Oates**, **Buddy Skipper**, **Tony Migliore**, **Charles Cochran**, **Carl Marsh**, **Chris McDonald**, **Lloyd Barry and Kris Wilkinson**. For five decades, the versatility and

efficiency of Nashville's orchestral recording musicians have given composers, arrangers and artists a wide artistic palette to choose from.

44 The boys who record the noise: Country Music Hall of Fame member Harold Bradley once said, "Nashville would never have become a recording center without the engineers" — and that still holds true today. Beginning in the 1950s, engineers **Bill Porter**, **Charlie Tallent**, **Glenn Snoddy**, **Tommy Strong**, **Mort Thomasson**, **Lou Bradley**, **Lee Hazen** and **Gene Eichelberger** recorded thousands of hits by a wide variety of artists, including Jimmy Buffett, Johnny Cash, Patsy Cline, the Everly Brothers, Dobie Gray, Brenda Lee, Roy Orbison, Elvis Presley, Jim Reeves, Earl Scruggs, Ernest Tubb, Gene Vincent, Neil Young, and countless others. The engineer population has continued to grow exponentially, and just a small sampling of the excellent engineers over the years who aren't mentioned elsewhere in this story are **Al Pachuki**, **Ernie Winfrey**, **Ben Hall**, **Ron "Snake" Reynolds**, **Gary Laney**, **Mark Miller**, **Donivan Cowart**, **Ed Seay**, **Chuck Ainlay**, **Steve Chandler**, **Ben Fowler**, **Jeff Balding**, **Chad Carlson**, **Vance Powell**, **Dave Sinko**, **Bil Vorndick**, **Justin Niebank**, **Jacquire King**, **Niko Bolas**, **Eric McConnell** and **Jeremy Ferguson**. These sonic architects have worked with countless acclaimed recording artists, from Mark Knopfler, Kings of Leon and The Raconteurs to Garth Brooks, Mary Chapin Carpenter and The Punch Brothers.

45 Frances Preston and the women of Music Row: A signficant number of trail-blazing businesswomen led country music organizations from Music Row's early days. **Frances Preston** (left) opened BMI's Southern regional office in Nashville in 1958, and served as president and CEO of BMI for 18 years. Preston was reportedly the first female corporate executive in the state of Tennessee. **Connie Bradley**, whose career at ASCAP began in 1976, headed the Nashville office from 1980 until retiring in 2010. **Dianne Petty** helped make SESAC a power in Nashville. **Jo Walker-Meador** became the CMA's first female executive director in 1961, and in 1967, **Maggie Cavender** was appointed the first executive director for the Nashville Songwriters Association. **Nancy Shapiro** became the executive director for NARAS in 1985; **Susan Stewart** is currently NARAS' Southern regional director. **Louise Scruggs**, through 50 years managing and booking Flatt & Scruggs, and later Earl Scruggs, took bluegrass music to an international mainstream audience. Others followed her lead, including **Denise Stiff** (Alison Krauss), **Lib Hatcher** (Randy Travis) and **Pam Lewis** (Garth Brooks, who she comanaged before establishing her own successful publicity firm). Important female executives in Nashville's music publishing community include **Donna Hilley**, who was named vice president of Tree International Publishing in 1978 and went on to become the first female president and CEO of a major publishing company. Hard-working leaders at Nashville record labels have emerged over the years, including **Shelia Shipley-Biddy** (Decca), **Mary Martin** (Warner Bros.), **Margie Hunt** (Sony) and **Evelyn Shriver** (Asylum Records.)



46 Musical ABCs: As you would expect, Music City is home to an alphabet soup of music associations:

CMA – The **Country Music Association** was formed in 1958 as the first trade association for a single genre of music. They were responsible for the first CMA awards show in 1967, which they still produce to this day, and created Fan Fair in 1972. The CMA now boasts more than 11,000 members worldwide.

NARAS – The **National Academy of Recording Arts & Sciences**' Nashville Chapter received its charter from The Recording Academy in 1964 and has grown to over 2,200 Music Row professionals as members. Also, the Southern regional office of the Grammy organization MusiCares Foundation is in Music City.

SAG-AFTRA – Screen Actors Guild and the **American Federation of Television and Radio Artists** merged in early 2012 creating a new entity, **SAG-AFTRA**. With offices located on Music Row, SAG-AFTRA Nashville does more sound recording sessions with background vocalists than Los Angeles and New York combined. Also, SAG-AFTRA Nashville is the only chapter that has an agreement that covers songwriters.

(LM) Leadership Music – founded in 1989, Leadership Music is a nonprofit educational organization whose mission is to nurture successive generations of knowledgeable, issue-oriented community of music industry professionals. Each year, a class of 40-50 members is selected from hundreds of applicants, and the program covers all aspects of the music business and promotes communication and shared knowledge as a way to ensure the growth of Nashville's music industry.

GMA – The **Gospel Music Association** was founded in 1964 to support and promote the development of all forms of gospel music and currently has over 4,000 members. The GMA recently presented the annual Gospel Music Association Dove Awards for the 43rd year.

AMA – The **Americana Music Association** is dedicated to building and promoting American roots music. Now over 1,600 members strong, the AMA was formed in 1999 with just 33 members, and has exponentially raised the awareness of this relatively new genre. The AMA hosts the Americana Honors & Awards Show, which is held annually at the Ryman Auditorium.

IBMA – The **International Bluegrass Music Association** was formed in 1985 to support the worldwide bluegrass music community. IBMA moved its offices from Kentucky to Nashville in 2003, and continues to foster growth in the bluegrass industry. The IBMA sponsors the annual International Bluegrass Music Awards.

SGA – Songwriters Guild of America exists to protect songwriters' rights; both professional and beginning songwriters benefit from membership. Involved with SGA for many years, **Rick Carnes** has been president of the organization since 2003.

47 Ray Stevens: Musical jack-of-all-trades Ray Stevens is a hit songwriter, recording artist, arranger and producer who epitomizes the versatility of Music City. Known mostly for his string of novelty hits, including such Top 10 pop fare as **"Ahab, the Arab"** (No. 5), **"Guitarzan"** (No. 8), and **"The Streak"** (No. 1), Stevens was also capable of serious, moving pieces, like his mega-smash, **"Everything Is Beautiful."** What is lesser known about this musical comedian is he was an in-demand arranger who worked with a variety of artists including **Tommy Roe**, **Dusty Springfield**, **Skeeter Davis** and **Dolly Parton**.



48 Patsy Cline: Patsy Cline, who died at age 30 in 1963, is one of the most popular female singers in recording history, country or otherwise, and has influenced artists the world over in a variety of genres. Her combination of a smooth, punctuated, crying delivery with elements of the classic torch approach, laid on top of lush, quintessential "Nashville Sound" arrangements, made her appeal universal and her style untouchable. Her hit **"Crazy,"** written by **Willie Nelson**, remains the No. 1 jukebox hit of all time. An appearance in 1957 on the national TV show *Arthur Godfrey's Talent Scouts* on which she performed "Walkin' After Midnight," propelled her from obscurity to overnight fame. Cline rode that momentum for a year, but had no follow-up hits. She moved to Nashville in 1958 hoping to revive her promising career. After signing with Decca in 1960, and becoming a member of the Grand Ole Opry that same year, Cline began a golden association with producer **Owen Bradley** with the recording of the **Harlan Howard-Hank Cochran** song **"I Fall to Pieces."** That crossover hit went to No.1 on the country charts and No. 12 pop, followed by subsequent Top 10 hits with "Crazy" and **"She's Got You."** With Bradley's production, her star was rising, and she appeared at Carnegie Hall and the Hollywood Bowl, and went on tour with **Johnny Cash** in 1962. Returning from a benefit in Kansas City on March 3, 1963, Cline was killed in a plane crash that also claimed Opry stars **Cowboy Copas** and **Hawkshaw**



Hawkins, and her manager Randy Hughes.

49 The rise of the writer-artist: From the earliest days of recording in Nashville, there had been a separation of sorts between songwriters and recording artists — the songwriters wrote the songs and the recording artists sang them. But all that began to change in the '60s, starting most notably with writer-artists like **Roger Miller**, **Mickey Newbury**, **Tom T. Hall** and **Kris Kristofferson**. They paved the way for the next wave of writer-artists to hit Nashville in the '70s, a group that included **Dan Fogelberg**, **Jimmy Buffett**, **Dave Loggins**, **Gene Cotton**, **Michael Johnson**, **John Hiatt**, **Guy Clark**, **Billy Joe Shaver**, **Townes Van Zandt** and **Steve Earle**. **Nanci Griffith**, **Beth Nielsen Chapman** and **Steve Forbert** arrived in the '80s, and **John Prine** and **Todd Snider** moved here in the '90s, as did **Patty Griffin**, who now lives in Austin, but still spends a good deal of time in Music City. In the new millennium, the tradition has continued with writer-artists like **Matthew Ryan**, **David Mead**, **Butterfly Boucher**, **Landon Pigg** and **Kyle Andrews.**

50 The King Casuals: After guitarist **Jimi Hendrix** and bassist **Billy Cox** were discharged from the Army at Ft. Campbell (Kentucky) in 1962, they headed to Nashville, where their group the King Casuals had landed a gig as the house band at the **Del Morocco**. In 1967, Hendrix told the *L.A. Free Press* Nashville was "where I learned to play, really." He continued, "You really had to play, 'cause those people were really hard to please. It was one of the hardest audiences in the South ... they hear it all the time. Everybody knows how to play guitar. You walk down the street and people are sitting on their porch playing more guitar." He picked up some of his famous guitar gimmicks, like playing behind his back and with his teeth, from other guitarists in Nashville. Hendrix's primary mentor was **Johnny Jones**, the lead guitarist for **The Imperial 7**, the top local R&B group at the time. Ironically, when Hendrix left Nashville for New York prior to finding success in London, Jones replaced him as the lead guitarist in the King Casuals. Music City is also where he met guitarist **Larry Lee**, a TSU student at the time who later performed with Hendrix and Cox at Woodstock.



51 Charlie McCoy & The Escorts/Area Code 615/ Barefoot Jerry: One of the most important musical family trees in Nashville's history started with a band called **Charlie McCoy & The Escorts**, which not only included A-Team multi-instrumentalist McCoy, but also legendary rock drummer **Kenneth Buttrey**, master guitarist **Wayne Moss**, hit R&B songwriter and pioneering slide guitarist **Mac Gayden**, keyboardist **Bill Aikins** and saxophonist **Quitman Dennis**. In the early '60s, they were the top white rock band in the city and released 12 sides on Monument featuring McCoy (right) on vocals. As studio players, they were among the first called for the growing number of rock and soul sessions in the city and their collective resume reads like a who's who of popular music: Elvis, Bob Dylan, Simon & Garfunkel, Quincy Jones, Joan Baez, Neil Young, Linda Ronstadt, Bobby Darin, Steve Miller Band and Joe Simon, to name only a fraction of the legends they backed. In the late '60s, McCoy, Buttrey, Moss and Gayden joined with five other musicians — **Weldon Myrick** (pedal steel), **Buddy Thompson** (banjo), **Buddy Spicher** (fiddle), **Norbert Putnam** (bass) and **David Briggs** (piano) — to form the trailblazing instrumental group, **Area Code 615**. The Code released two groundbreaking albums in 1969 and 1970, which influenced the emerging country rock and Southern rock subgenres, as well as the jam band movement yet to come. The second, *A Trip to the Country*, earned the group a Grammy nomination and included "Stone Fox Chase," which became the theme song for the long-running and influential BBC rock television series, *Old Grey Whistle Test*. The group's few performances were as remarkable as they were limited, making a television appearance on *The Johnny Cash Show*, and performing four nights at The Filmore West on a bill with Sons of Champlin and Country Joe and the Fish. The group disbanded not long after their second release because the members were busy with their session work, but three of the members (Moss, Gayden and Buttrey) joined with keyboardist John Harris to form the influential Southern rock band **Barefoot Jerry**. The original lineup was only together for one record, but that record, *Southern Delight*, has withstood the test of time and remains one of the shining examples of Southern rock.



52 Muscle Shoals to Nashville: After providing the funky backing for hits by artists like Arthur Alexander, The Tams and Tommy Roe, three members of the original Muscle Shoals rhythm section — keyboardist **David Briggs**, bassist **Norbert Putnam** and drummer **Jerry Carrigan** — moved to Music City in 1965 at the urging of several Nashville producers who were tired of traveling to northern Alabama to get their "hit" sound. The trio were soon getting calls to play on the many pop, rock and R&B recording sessions being booked in the city, working with a variety of artists including **Ray Stevens**, **Tony Joe White**, **Kris Kristofferson**, **Joan Baez**, **The Manhattan Transfer** and the king himself, **Elvis**. Briggs and Putnam were members of **Area Code 615** and the original owners of **Quadrafonic Studio**. Over the years, many other musicians have made the trek from Muscle Shoals to Nashville. Keyboardists **Randy McCormick** and **Steve Nathan** cut their teeth in Shoals before hitting Music City, as did drummer **Milton Sledge** and bassist **Mike Chapman**, who played together on all of the **Garth Brooks** studio records. Perhaps the most notable of the later transplants was keyboardist **Barry Beckett**, who left the second great Muscle Shoals rhythm section (David Hood, Roger Hawkins, and Jimmy Johnson) to concentrate on producing, which he did to great success with rockers like **Bob Dylan** and **Dire Straits** and country artists such as **Hank Williams Jr.** and **Lorrie Morgan**.

53 The innovators: Nashville has been the home of countless musical innovators. Some of these are influential musicians like steel guitarists **Buddy Emmons** and **Curly Chalker**, and guitarists **Leon Rhodes**, **Phil Baugh** and **"Thumbs" Carlisle**. Percussionist **Kenny Malone** has incorporated new sounds and drum textures into Nashville's musical vocabulary for more than 40 years. Award winning Flecktone bassist **Victor Wooten's** mind blowing chops have made him a solo star in the jazz-funk world, and he is also an esteemed clinician, educator and author. On the engineering side, **Charlie Tallent** built the first recording console at Bradley's Barn, and fellow engineering legend **Glenn Snoddy** accidentally discovered the fuzz-tone in 1960 when a transformer malfunctioned while recording Grady Martin's guitar. Snoddy developed and sold the concept to Gibson and the Maestro Fuzz Tone was born. In the '90s, writer-keyboardist-producer **Keith Thomas** was a pioneer of synthesizer and drum machine programming and sample-based recording. Thomas has produced numerous Top 10 hits on artists like Amy Grant, Gladys Knight, Selena, Luther Vandross, Vanessa Williams, and Whitney Houston, and earned six Grammys and an Academy Award. Engineer-producer-audio guru **George Massenburg** of Little Feat fame and developer of high end studio gear, lived in Nashville for much of the 1990s and 2000s, producing and mixing records and designing an acoustically anechoic room at Blackbird studios.

54 The Bobs — Johnston and Dylan: Columbia Records A&R exec and producer **Bob Johnston** was one of the people most responsible for turning Nashville into a recording destination for rock acts in the '60s and '70s. Johnston brought numerous pop and rock artists to Nashville including **Bob Dylan**, **Simon & Garfunkel**, **Leonard Cohen** and **Moby Grape**. After Dylan cut ***Blonde On Blonde*** here, "the floodgates opened" as Charlie McCoy described it, and many musical pilgrims came to the emerging music mecca to record, including **Joan Baez**, **The Byrds**, **Leonard Cohen**, **Johnny Winter**, **The James Gang** and **Bob Seger**.

55 Indie Record Stores: Besides Ernest Tubb Record Shop, Nashville is blessed with a number of thriving independent record stores. **Grimey's New and Preloved Music**, named the eighth-best indie record store in the U.S. by *Spin* in 2010, is the jewel, but **The Great Escape** and **Phonoluxe** have been great sources for used vinyl and more for decades, and **New Life Record Shop**, which opened in 1976, has long served the Nashville hip-hop community. More recently, Jack White's **Third Man Records** has emerged as an important indie store, hosting acclaimed performances at their in-store venue and going mobile with the **Third Man Rolling Record Store**.

56 Instrument sellers and makers: Naturally in a city full of musicians, the demand is high for musical instruments. **John B. West** was the dean of Nashville's early music merchants and his store J.B. West on Market Street (Second Avenue) was the focal point of the city's music community in the early-to-mid 1800s. From the mid-'50s till its closure in 1998, **Hewgley's Music** at Seventh and Commerce was a popular hangout for local musicians. Considered the world's leading expert on vintage American guitars, George Gruhn, who opened **Gruhn Guitars** in 1970, is the dean of the current crop of instrument sellers, which includes **Corner Music**, **Fork's Drum Closet**, **Rock Block Guitars**, **Shiloh Music**, **Madison Music, Nashville Used Music, The Fiddle Shop** and **Cotten Music**. As might be expected, there are also a number of instrument manufacturers and craftsmen in Music City, including **Gibson Guitars**, **Pearl Drums**, **Mapex Drums**, the now-defunct **Sho-Bud Music**, **Bluesman Vintage Guitars**, **The Low End** and **Treeworks**, which makes the finest chimes. Also, the U.S. headquarters of **Meinl Percussion**, a Roland subsidiary, are located here. Two top makers of guitar pedals are based in Nashville — **Visual Sound** and **Pedaltrain**, as are two major suppliers of custom and replacement drum parts — **DrumMaker** and **WorldMax USA**. **Jerry Jones** and **Joe Glaser** are among the noted luthiers and accomplished repair specialists based here.

57 The Man in Black: Few country music performers have embodied the breadth of American popular music as much as **Johnny Cash**. The Man In Black left the farm in Arkansas and walked into the Memphis office of Sam Phillips in 1954. His first No. 1 single and signature hit **"I Walk The Line"** was released on Sun Records in 1956. Gaining popularity, he eventually left Sun for Columbia Records in 1958. His roots were steeped in gospel and country, and the move was intended to give him more freedom. His personal life was a wreck, though, even as he continued to chart. The toll of 300-plus shows a year, drug addiction, and a failed marriage had his career at a low ebb by the mid-1960s. However, he still had a home on *The Opry*, and with the help of his singing partner and wife **June Carter**, he kicked the drugs and struck gold with two live recordings from Folsom Prison and San Quentin and garnered the CMA's Entertainer of the Year award in 1969. His resurgence led to a network television series, ***The Johnny Cash Show***, taped at the Ryman Auditorium and hosted by Cash It aired on ABC from 1969-71 and featured an array of performers, from country artists, to folk and rock & roll artists. The first show featured Bob Dylan and Joni Mitchell, and continued to attract an eclectic mix of guests, including Pete Seeger, Neil Young, James Taylor, Linda Ronstadt and Derek & The Dominoes. Cash's career again experienced a renaissance when he teamed up with Rick Rubin's American Records. He recorded four more award-winning albums with Rubin before passing away in 2003.



58 Loretta Lynn: When Loretta Lynn won the CMA's Entertainer of the Year award in 1972, she became the first woman to do so, emphasizing her impact on Nashville and the world of country music. The straight-talking, honky-tonk singing Lynn, gained an appearance on *The Grand Ole Opry* in 1960 following a minor hit, **"I'm a Honky Tonk Girl,"** released on the little- known Zero Records label out of Canada. Once in Nashville, the popular **Wilburn Brothers** duo helped her secure a deal with Decca and made her a part of their road show and television series. Lynn scored breakout hits a few years later with **"You Ain't Woman Enough"** and **"Don't Come Home A Drinkin' (With Lovin' On Your Mind),"** reflecting her direct and honest approach to life. She won the CMA's Female Vocalist of the Year Award in 1967, 1972 and 1973. The 1970s saw her team up with **Conway Twitty**, forming one of the most successful country duets in history, and hitting No. 1 with **"After the Fire Is Gone"** in 1971. Her most recent critical success came as a result of collaboration with rocker **Jack White** on the record ***Van Lear Rose***, which won two 2004 Grammy Awards, including Best Country Album.

59 Syndicated/Cable TV programs and TV nets: Although radio stations WSM and WLAC were the largest conduits for Nashville's musical message, they were not the only influential outlets. Syndicated R&B and country television programs also spread the sounds emanating from the city. ***Night Train***, which ran from 1964-67, was one of the first music series to feature an all-black cast, predating *Soul Train* by five years, and featured the first televised performance by a young Jimi Hendrix as a backing musician. ***The !!!! Beat***, which aired for one season in 1966, was hosted by legendary WLAC disk jockey Hoss Allen and featured many of the R&B artists whose records he played on-air. ***Hee Haw***, hosted by Buck Owens and Roy Clark, began in 1969 as a network series on CBS which ran for three seasons, then had a 21-year run in syndication, making it the most successful country television series of all time. ***The Porter Wagoner Show***, which launched the career of Dolly Parton, was one of the first syndicated series out of Nashville and had a run almost as long as *Hee Haw*, from 1960 to 1981. ***The Wilburn Brothers Show*** ran from 1963-1974, and gave Loretta Lynn her first TV exposure. ***That Nashville Music*** aired for 15 seasons beginning in 1970, while ***Pop Goes The Country***, which began in 1974, and ***Nashville On the Road***, which started in '75, both enjoyed eight-year runs. Two days after BET went on the air in 1980, ***Bobby Jones Gospel*** began running and has been on the air ever since. The launch of **The Nashville Network** (TNN) on cable TV in 1983 brought an unprecedented level of exposure and employment to Nashville musicians. ***Nashville Now***, hosted by Ralph Emery, and ***Grand Ole Opry Live*** were the flagship shows of the network, which was housed in the Opryland complex until being sold by Gaylord Entertainment in 1998. ***The Statler Brothers Show*** had a seven-year run on **TNN** from 1991-1998. ***Live From The Bluebird Cafe***, which showcased the songwriters behind the hits, broadcast on Turner South for five seasons from 1999 through 2003. Currently, Music City is home to two music oriented networks, **Country Music Television (CMT)** originally developed locally and now owned by MTV, and **Great American Country (GAC),** who recently debuted the new TV series ***Noteworthy At The Opry***.

60 Dolly Parton: Dolly Parton became one of country music's biggest stars in an era when American women in all walks of life were openly fighting for equal rights — the 1960s and 1970s — ultimately stepping out from the shadow of mentor **Porter Wagoner**, and in the process, crossing over to a stardom that defies categorization. Parton, whose simple, beautifully expressive voice is recognized the world over, came to Nashville from the mountains of East Tennessee as a teenager following her dreams in 1964. During her subsequent career spanning six decades, she released 90 albums, including compilations and collaborations. She has recorded 25 No. 1 singles and 41 Top Ten country albums, and along the way became an actress, hit songwriter, author, and head of her own theme park, **Dollywood** in East Tennessee, and the non-profit Dollywood Foundation. She is best known for her signature original hit **"I Will Always Love You,"** a song covered famously by pop diva Whitney Houston, among others, and for her role in the hit movie ***Nine To***



Five, in which she not only costarred with Jane Fonda and Lily Tomlin, but penned the title tune as well. She has earned eight Grammy Awards (plus the Lifetime Achievement Award), nine CMA Awards and nine ACM Awards. Parton was given the National Medal of Arts in 2005 and the Kennedy Center Honors in 2006.

61 Country Music Foundation and Hall of Fame: The nonprofit Country Music Foundation (CMF) was chartered by the state of Tennessee in 1964 to collect, preserve and publicize information and artifacts relating to the history of country music. Through CMF, industry leaders raised funds and built the Country Music Hall of Fame and Museum at the head of Music Row, which opened April 1, 1967. In May 2001, the museum moved to its present location downtown at the center of Nashville's evolving arts and entertainment district. The museum is one of world's largest popular music research centers and holds the world's largest collection of country music artifacts. It is home to world-class exhibitions and provides many educational programs for children, families and adults. The museum also owns **Hatch Show Print**, one of the country's oldest letterpress print shops first opened in 1879, and partners with the **Mike Curb Family Foundation** to operate the historic **RCA Studio B**, located on Music Row. In 2010, plans were announced to integrate a 210,000-square-foot expansion into a campus embracing a new Nashville convention center and a newly built hotel managed by Omni Hotel & Resorts.

62 Studios 2.0: With the advent of 16-track and 24-track recording, a new crop of studios opened in Nashville, and there was musical magic in the walls of these new facilities. Quonset Hut engineer **Glenn Snoddy** opened **Woodland Sound Studios** in East Nashville in 1968, and hosted an array of stars, including Willie Nelson, Emmylou Harris, Bob Seger, Elton John, Neil Diamond, Kansas and Dusty Springfield. In 1969, **David Briggs** and **Norbert Putnam** opened **Quadrafonic Studio** near the corner of 18th and Grand and it quickly became the "rock" studio, beginning with Neil Young's *Heart of Gold* sessions. Dan Fogelberg, Joan Baez, Dobie Gray, Linda Ronstadt and Michael Jackson are among the legends who recorded there. Also in 1969, session guitarist **Chip Young** opened **Young 'Un Sound** in a small log cabin on his farm in Murfreesboro, and recorded with the likes of Kris Kristofferson, Delbert McClinton, Joe Ely and Billy Swan, whose No. 1 pop smash "I Can Help" was cut there. Producer-writer **Buzz Cason** opened **Creative Workshop** studio in 1970 and music luminaries including Dolly Parton, The Doobie Brothers, The Faces (Rod Stewart, Ron Wood), and Olivia Newton-John have recorded there. In the '70s and '80s, more and more studios were built on and off Music Row. In Berry Hill, **Creative Recording** was the scene of the Judds' hits and many jingles, and **Treasure Isle** is one of the city's longest-running independent studios with clients like B.B. King, Rodney Crowell and Jason Aldean. The historic **Bennett House** in Franklin has been owned by a trio of hit-making producers — **Norbert Putnam**, who opened the studio in the early '80s; **Bob Montgomery**, who bought it from Putnam; and **Keith Thomas**. On Belmont Boulevard, **Sound Emporium** (originally Jack Clement Recording Studios) has seen many memorable records by the likes of Todd Rundgren, Don Williams, R.E.M., Trisha Yearwood and Keith Whitley, and film soundtracks, such as *O Brother, Where Art Thou?* and *Walk The Line*. **Jack's Tracks**, also built by Clement, was bought by **Allen Reynolds**, who produced hits by Garth Brooks, Kathy Mattea and Crystal Gayle there. **Sound Stage Studio**, the center of the Jimmy Bowen-led digital revolution of the '80s, was recently purchased by **Black River Music Group**, who also bought **Groundstar Studios** next door.

63 Mastering studios: The mastering engineer plays an important role in making a record sound like "a record," and some of the world's top mastering studios are located here. **Glenn Meadows,** who founded **Masterfonics** and **Denny Purcell,** cofounder of **Georgetown Masters**, are the two most renowned mastering engineers in the city's history, with client lists that read like a who's who of musical legends. Meadows, now with **Mayfield Mastering**, has mastered records for Roy Orbison, Dan Fogelberg, George Clinton, Gil Scott-Heron, Steely Dan and King Crimson, among countless others. Purcell compiled an equally impressive track record before his passing in 2002, mastering recordings by America, Neil Young, Nanci Griffith, Randy Newman, Jason & The Scorchers, Willie Nelson, Mark Knopfler and Mark O'Conner, to name just a few. **Hank Williams** of **MasterMix**, **Benny Quinn** of **Benny Quinn Mastering**, **Tommy Dorsey** of Masterfonics, and **Eric Conn** and **Don Cobb** of **Independent Mastering** are also among the city's elite mastering engineers. Williams made his first big splash in the field when he mastered the legendary album, *Wanted! The Outlaws*, and has worked with a number of Americana stars, like Lucinda Williams and Todd Snider. Quinn, who worked at Masterfonics for more than 20 years, has mastered recordings by a wide array of artists, including Widespread Panic, Jerry Jeff Walker, Acoustic Alchemy, Billy Joe Shaver and Riders in the Sky. Dorsey, who joined Masterfonics in the early '90s and is now one of the co-owners, has mastered albums by Rihanna, Lambchop, Wynonna Judd, Ronnie Milsap and Bananarama. While the majority of Conn and Cobb's work is on country records, they have had an eclectic set of clients over the years that includes Ted Nugent, Knopfler, Dokken, Joan Osborne and Young Buck.

64 Guitar Town: In 1967, John Sebastian of the Lovin' Spoonful sang about "Nashville Cats," and one of the lines states "there are 1,352 guitar pickers in Nashville." It's probably more like 13,520 now, and as singer-songwriter-guitarist Todd Snider once noted, "Every guitar player in Nashville was the best guitar player in his hometown." Many of the greatest axe slingers the planet has ever heard call Music City their home these days. When it comes to musical diversity, Nashville's guitarists have it in spades. Whether you are looking for mellow classical guitar, heavy metal shredding, or anything in between, it's all here. Americana aces, studio players, road warriors, bluegrass flatpicking virtuosos, folky strummers, smooth jazz and bebop cats, experimental sonic sculptors, fingerstyle wizards, Western swingers or hot country pickers; you name the style and right now there is someone in Nashville playing it, and playing it at a world-class level. According to a recent survey by Professor Richard Florida, Nashville has a higher musician population per capita than any other city in the U.S. and Canada, and it's a safe bet to say that we also have the highest concentration of guitarists per capita as well. As Jimi Hendrix said, "Everyone in Nashville plays guitar!"



65 City of Song: You need a great song before you can make a great record, and Nashville has long been a town that appreciates the song and the songwriter. In many ways, Music City was built on a magical combination of elements: songwriter, artist, musicians, engineers and producer, all standing by ready for the final ingredient — the song. There are far too many amazing songwriters in Music City's history to attempt to list more than a fraction of them here; but a few songwriters deserve mention who aren't mentioned elsewhere in this story, including: **Boudleaux** and **Felice Bryant**, **Mae Axton**, **Bill Anderson**, **Harlan Howard**, **Marijohn Wilkin**, **Hank Cochran, Curly Putnam**, **Otis Blackwell, Mel Tillis**, **John D. Loudermilk**, **Bobby Russell**, **Troy Seals**, **Bob McDill, Wayne Carson**, **Don Schlitz**, **Bobby Braddock**, **Richard Leigh**, **Pat Alger, Matraca Berg**, **Gary Burr**, **Gretchen Peters, Dean Dillon, Craig Wiseman**, **Beth Nielsen Chapman, Annie Roboff**, **Taylor Rhodes, Shawn Camp** and **Liz Rose**.

66 Demo sessions, indie artists and home studios: For more than 50 years, demonstration recording sessions, aka "demos," have been an important part of the Nashville creative process. Local 257's **Demo Scale** allows

publishers and artists to record at affordable rates with union musicians. Hundreds of thousands, perhaps millions, of Nashville songs have been recorded this way. Publishers use demo sessions to invest in writers and songs they believe in, songwriters learn about the art of recording and producing, and musicians newer to studio work get a chance to show what they can do. A typical session may call for as many as five or six songs to be recorded in three hours, so players must come up with a part on the spot and make few, if any, mistakes. Despite the fast pace, the quality of Nashville demos is unparalleled, and countless demos have been upgraded to Master recordings, and released commercially. Local 257 recently announced a **Demo to Limited Pressing conversion scale** that allows preexisting demos to be released for a greatly reduced fee than previously allowed. **Limited Pressing** and **Low Budget Master scales** were created to give independent artists and labels the opportunity to hire union players for their records at an affordable rate between Demo and Master scale. Independent artists come by the droves to Music City to make records because the talent pool of studios, players and engineers is so deep. Successful Nashville players have learned how to be efficient in any situation, and even when the budget is tight, they deliver the goods. Whether it's a rhythm section or orchestral date, it is possible to get a lot of recording done in a relatively short period of time because of the quality of Local 257 musicians. The rise of home studios now makes it possible to record for someone without ever meeting face to face. File delivery via the Internet has changed the way people work, and Local 257 has developed the innovative **AFM Single Song Scale** for home studio recording, with a sliding scale determined by the player and employer, with the ability for the player to pay into his or her own AFM pension account.

67 Beyond category: The highest praise Duke Ellington bestowed on people or music he loved was the phrase "beyond category," and his music was often described that way as well. There are many people in Nashville's musical history who have too many talents to neatly fit into one category or possess a singular talent that that just can't be categorized. Among these multifaceted people are **Jerry Reed,** who began as a session cat, became a hit artist and then a movie star, costarring in numerous films with Burt Reynolds. Other significant overachievers no longer with us are singer-songwriter, banjo and fiddle master **John Hartford**, producer-songwriter **Gary S. Paxton**, author-composer **Shel Silverstein**, "hillbilly jazz" fiddle icon **Vassar Clements,** and **Jimmy Riddle,** longtime piano/accordian player for Roy Acuff, who was also a harmonica wizard and the acknowledged master of the traditional mouth percussion style known as "eefing." Bassist-producer-studio maven **Norbert Putnam** has helped create huge hits in multiple genres for decades. Writer-artists based in Nashville whose music defies easy categorization include pianist **Leon Russell**, guitarist-vocalist-bandleader-producer **Buddy Miller**, former NFL star and pianist-composer **Mike Reid**, multi-instrumentalist, artist and songwriter **Darrell Scott**, and mandolin-fiddle-guitar player and singer-songwriter **Tim O'Brien.** Local 257 instrumentalists who have transcended stylistic barriers include guitarist-clarinetist **John Jorgenson**, dobro icons **Jerry Douglas** and **Rob Ickes**, keyboardists **Spooner Oldham** and **Matt Rollings**, guitar masters **Jack Pearson** and **Pat Bergeson,** and the leader of cutting edge acoustic pop-bluegrass supergroup Punch Brothers, mandolinist **Chris Thile**.

68 Orchestral muscians: One of Nashville's greatest strengths is the quality and efficiency of our orchestral recording musicians. From pop, country and rock records to film soundtracks, television commercials and music for video games, they can do it all. From the Grammy-winning **Nashville Symphony Orchestra** to the decades-long evolution of studio string sections like the **Shelly Kurland Strings**, **The A Strings** and the **Nashville String Machine** to contemporary ensembles like **Alias**, Music City has an incredible wealth of talented, versatile musicians who can literally play anything that can be written on a page. There is also an entire universe of improvising musicians who can create magic out of thin air on a wide variety of instruments. As the infrastructure for film work continues to develop here, there undoubtedly will be increased opportunities for many Nashville musicians who can fit into virtually any musical scenario.

69 The Exit/In: Guitarist **Owsley Manier** and English teacher **Brugh Reynolds** opened what would become Nashville's most famous club in 1970 on a stretch of Elliston Place that would become known as the **Rock Block**. In the early years, patrons entered the club at the back of the building rather than the front, hence the name, Exit/In. The Exit/In was the city's first listening room and hosted the first-ever writers night. It had tables and patrons sat to watch the performances. In the early years, you might see Doc Watson on one night and Linda Ronstadt on the next. In his autobiography, Steve Martin says he honed his comedy act in Nashville during his many appearances at the club. Early headliners included Muddy Waters, Chick Corea, Tom Petty, Joan Armatrading, Tom Waits, Jimmy Buffett, John Hiatt and Barefoot Jerry. In the '80s, long after Manier and Reynolds had sold the club, the place was gutted and reconfigured as more of a rock club with the entrance in the front and patrons standing during the shows, and it has remained as such to the present. Since then, the greats who have performed at the club include The Police, Talking Heads, R.E.M., The Ramones, Red Hot Chili Peppers, and Jason and the Scorchers, just to name a few.

70 The "Cowboy Jack" Connection: Jack "Cowboy" Clement is an iconic and influential producer, engineer, songwriter, publisher, performer and bon vivant. Originally from Arkansas, he grew up in Memphis. He worked for Sam Phillips at Sun Records and soon discovered **Jerry Lee Lewis**, who took Jack's advice to "bring me something rock & roll" by writing "Whole Lotta Shakin' Going On," which Clement promptly recorded as the first Lewis single on Sun Records. A longtime compadre of **Johnny Cash**, Clement arranged the horns on the classic "Ring of Fire," and wrote a number of early Cash hits. Clement, a free-thinking innovator known for his sense of the eclectic and his abiding direction to keep it simple, brought this new sense of a more organic, loose and genuine recording style to Nashville in the late '60s. Following his move, he produced **Charlie Pride**'s breakthrough hits, and in the early '70s, he started **JMI Records**, one of the first independent country labels. **Don Williams** was the label's flagship artist and his first two albums were groundbreaking in their simplicity and relaxed feel. Williams' first two records were produced by **Allen Reynolds**, just one of the many great producers and engineers who came out of the Clement camp over the years, a list which also includes **Garth Fundis** (Williams' coproducer for many years), **Jim Rooney**, **Dave Ferguson** and **Mark Howard**. Clement built the iconic **Jack's Tracks** and **Sound Emporium** studios, and continues to perform occasional shows, and record at his recently rebuilt **Cowboy Arms & Recording Spa** home studio on Belmont Boulevard.



71 Memphis to Nashville: There has always been a close relationship between Memphis and Nashville, a connection that was cemented when Elvis recorded "Heartbreak Hotel" at RCA Studio B. Over the years, many great Memphis players ended up moving to Nashville, a more musician-friendly environment where it was easier to get paid a decent wage. Legendary Booker T. and the MG's guitarist and songwriter **Steve Cropper** has lived and worked in Nashville for many years. R&B icon **Dan Penn**, artist, producer and co-writer of "Dark End Of The Street" with producer **Chips Moman**, has lived and recorded here since 1979. Moman's American Studios team of **Reggie Young** (guitar), **Bobby Emmons** (keyboards), **Gene Crisman** (drums) and the late **Tommy Cogbill** (bass), joined later by **Bobby Wood** (keys) and **Mike Leech** (bass), all moved here during the '70s. Collectively known as **The Memphis Boys** since their move to Music City, they have worked on many classic Memphis records such as "Cry Like A Baby," "Suspicious Minds" and "Son of a Preacher Man." **Wayne Jackson** of

The Memphis Horns lived here from the mid '70s until just recently when he moved back to Memphis. These soulful musicians have played on countless more hit records in Music City, and subsequent generations of Memphis musicians have had significant success after moving here as well. The rock, blues, soul and R&B sounds of Memphis have greatly enriched Nashville's musical vocabulary.

72 The Charlie Daniels Band: One of the monumental figures of Southern rock, multi-instrumentalist Charlie Daniels got his start in Music City as a session player and recorded with some of the biggest names in popular music at the time, including Bob Dylan, Leonard Cohen and Ringo Starr. In the early '70s, he pursued his own recording career and scored an unlikely Top 10 hit with **"Uneasy Rider,"** a hilarious talking country blues number from the album *Honey in the Rock (*Kama Sutra). By the release of his second album, he had changed the billing to The Charlie Daniels Band, and caught the attention of Epic Records, who began a relationship with the artist that lasted nearly two decades.



Daniels organized the first **Volunteer Jam** in 1974 because he wanted to record some live tracks for his first Epic release. Members of **The Allman Brothers Band**, **The Marshall Tucker Band**, **Barefoot Jerry** and others turned out for the event at the War Memorial Auditorium, to sit in and show their support. Produced by Daniels' manager and concert promoter **Joe Sullivan** of **Sound Seventy Productions**, the concert was such a huge success — "the talk of the town," as Daniels later recalled — it became an annual gathering of the Southern rock tribes, known for its surprise guests, including **James Brown, Stevie Ray Vaughan**, **Little Richard**, **Billy Joel** and **Don Henley**. The album featuring live tracks from that night, *Fire on the Mountain*, yielded the Top 40 single, **"The South's Gonna Do It Again,"** a Southern pride anthem in which Daniels name checks every major Southern rock group at the time. The album also featured the regional hit, **"Long Haired Country Boy."**

73 Waylon, Willie and the boys: Waylon Jennings fired a warning shot from one end of Music Row to the other when he sang the first verse of **"Are You Sure Hank Done It This Way"** from his 1975 album, *Dreaming My Dreams*: "It's the same old tune, fiddle and guitar/Where do we take it from here?/ Rhinestone suits and new shiny cars/It's been the same way for years/We need to change." Apparently a warning shot was all that was needed because the following year, Jennings' label (RCA) released the landmark album that signaled capitulation by the old Nashville power structure, a collection of previously released material featuring Jennings, his wife **Jessi Colter,** and his buddies **Willie Nelson** and **Tompall Glaser**, the first country record to be certified platinum — ***Wanted! The Outlaws***. After that record, things were never the same in Nashville — and that's exactly what Waylon intended. From that moment forward, country artists had more creative control and bigger budgets with which to express themselves, rhinestone suits gave way to denim, and the influence of *The Opry* began to wane. Jennings and Nelson went on to record multiple platinum albums, separately and together. Jennings passed away in 2002, while Nelson remains one of the great icons of American music.

74 New Grass Revival: Founded by mandolinist and fiddle virtuoso **Sam Bush** in Louisville, Ky., in 1971, New Grass Revival's casual appearance and adventurous musical philosophy was far ahead of its time. They not only blazed a trail for adventurous acoustic musicians to follow over their 18-year career, they created a new subgenre — newgrass — which has evolved over the years as well to include a wide range of variants on traditional bluegrass. Bassist-vocalist **John Cowan** came on board in 1974, and by 1981, the band, now located in Nashville, kicked into high gear with the addition of **Bela Fleck** on banjo and **Pat Flynn** on acoustic guitar and vocals. The band's potent combination of Bush's forceful mandolin, fiddle and soulful vocals with Cowan's driving bass and powerful voice, Fleck's innovative banjo and Flynn's nimble picking landed them an EMI Records contract in 1986. They flirted with mainstream country success with the single and video **"Can't Stop Now,"** but split up in 1989. All the members of the final lineup continue to reside in Nashville, doing session work, releasing records and touring, continuing the legacy of one of the finest bands in acoustic music history.

75 Emmylou Harris: She first gained recognition as a duet partner of **Gram Parsons** in the early '70s, and after his death in September 1973, she carried on his tradition of country-rock that was in many ways more traditional than most Nashville records of the era. Her first album, ***Pieces Of The Sky***, was released in 1975. It was the first of 12 albums produced by **Brian Ahern** and used an all-star band of veterans that included **James Burton** on guitar, **Emory Gordy Jr.** on bass and **Glen D. Hardin** on piano. Her debut gave notice that a unique voice had arrived. From the beginning, Harris had a knack for picking songs with staying power and attracting stellar collaborators, as she recorded great songs by writers both well-known and obscure. Her backup group in those days, **The Hot Band**, was aptly named, and over the years was an incubator for talented players, writers and singers such as **Rodney Crowell**, **Ricky Skaggs** and **Albert Lee**. She moved to Nashville in the mid-'80s and immediately endeared herself to the community, spearheading many charity and animal rescue efforts. She formed the acoustic-oriented **Nash Ramblers**, led by **Sam Bush** and including **Jon Randall Stewart** and **Roy Husky, Jr.** Their ***Live at the Ryman*** album in 1992 not only won a Grammy, it marked the beginning of the rebirth of the Ryman into the award-winning venue it is today. The 1995 album ***Wrecking Ball*** signaled a turn away from contemporary country music styles and sounds. From that point on, Harris pursued a number of unexpected creative directions that included much more of her own material than her previous records. Still enormously influential, Harris continues to record and tour, and makes what many believe to be some of the best music of her career.



76 Nashville goes Hollywood: Music City has been the location and a primary subject of many feature films and soundtracks over the years, including many early independent movies such as ***Nashville Rebel***, starring Waylon Jennings. Robert Altman's 1975 film ***Nashville***, a tongue-in-cheek look at the country music business of the time starring Henry Gibson, was a critical success and featured many local musicians in cameo roles. Just a few of the dozens of movies featuring Nashville music and plot lines include ***Coal Miner's Daughter***, ***Walk The Line*** and the Coen Brothers' mega-hit ***O Brother, Where Art Thou?*** David Lynch's classic cult film ***Blue Velvet*** took its inspiration from the Bobby Vinton song recorded in Nashville. From ***The Beverly Hillbillies*** to ***Oprah Winfrey***, Music City also has had a presence in the TV world since television's earliest days with future stars such as **Pat Boone**, **Dinah Shore** and **Pat Sajak** getting their start here. Nationally televised music awards shows began in 1968 with the second annual ***CMA Awards***, now a national institution and the longest running annual award show on television. Additional awards shows and Christmas specials have come along since then, and ABC just announced it is picking up the option for both a new Reba McEntyre prime-time show and a new series called — you guessed it — ***Nashville***. Plus, several *American Idol* finalists came out of Nashville, including **Mandisa**, **Melinda Doolittle** and **Kimberley Locke**. From full orchestral soundtracks to live performances, the versatile recording musicians of Nashville have proven time and again to be one of our strongest assets, regardless of the project.

77 Opryland USA and the General Jackson: In 1972, the Opryland USA theme park opened its doors, preceding by two years ***The Grand Ole Opry***'s move from the Ryman to the Opryland complex off Briley Parkway. It proved to be a major tourist attraction over its 25-year run, and attracted nearly three million guests a year in the late 1980s. Most importantly

for Nashville, it employed a large number of musicians for the many musical shows that were part of Opryland USA's "America's Music" theme. Many entertainers who went on to major success had Opryland experience under their belt, including **Diamond Rio**, **Chely Wright**, **John Rich**, **Kristen Chenoweth** and many more. The park was closed in 1997 to make room for the Opry Mills mall, but left behind a long musical legacy. The **General Jackson** showboat was opened in the mid '80s and cruises the Cumberland River from Opryland to downtown Nashville and back, and has been employing Local 257 musicians since its inception. The Mississippi-style riverboat offers dinner and a top-notch show, featuring a live band, singers and dancers. **The Opry House** and grounds have been rebuilt since the flood and plans for a new year-round theme park in the Opryland area were announced this year.

78 **The British are coming, the British are coming:** In many ways, people across the pond have long been more aware of the full breadth of the music coming out of Nashville than most Americans, awareness that has led to a steady stream of musicians from the U.K. making their way to Nashville — some to stay and some just to visit. **Dusty Springfield**, **Ringo Starr**, **Paul McCartney**, **Donovan**, **The Faces**, **Elvis Costello**, **Ray Davies**, **Dave Stewart** and **Joss Stone** all have made treks to Music City to record. **Mark Knopfler** first began coming to Music City in the '80s to work with Chet Atkins, and since that time, has toured and recorded with a number of Nashville musicians. **Steve Winwood**, **Peter Frampton** and **Robert Plant** have all lived here at various times. Songwriter **Roger Cook**, producer **Peter Collins** and engineers **Richard Dodd** and **Peter Coleman** are longtime residents of the city, as are Nanci Griffith percussionist **Pat McInerney**, Telecaster wizard **Ray Flacke** and session guitarist and instrumental artist **C. Michael Spriggs**. A trio of legendary British musicians, bassist **Dee Murray** and drummers **Mitch Mitchell** and **Tony Newman** all spent time living in Music City. Also, renowned British music photographer **Alan Messer** has called Nashville home since 1978.

79 **Record execs:** The city has had many innovative and successful record executives, running major labels and their subsidiaries, and independent labels, as well. Those executives include Dot, MCA and Capitol chief **Jim Foglesong**, digital recording pioneer **Jimmy Bowen**, RCA's **Joe Galante**, **Al Bunetta** of John Prine's Oh Boy Records, **Jim Ed Norman** of Warner Brothers, and MCA's **Bruce Hinton** and **Tony Brown**, whose 1980s-era Masters Series spotlighted the diversity of Nashville's instrumental musicians. In more recent years, Universal's **Luke Lewis**, who created their Lost Highway imprint while in charge of Universal Music, Capitol's **Mike Dungan**, Sugar Hill's **Gary Pacsoza**, also an accomplished engineer and producer, and **John Esposito**, formerly of Def Jam who has brought new energy to Warner Music, have all made positive steps to keep their labels viable in a changing environment. Big Machine's **Scott Borchetta**, who just added Tim McGraw to his roster, has raised the bar for new labels with the mega success of Taylor Swift.

80 **Jason & The Scorchers:** When four musicians — vocalist **Jason Ringenberg**, guitarist **Warner Hodges**, bassist **Jeff Johnson** and drummer **Perry Baggs** — who grew up on country music, but loved rock & roll, got together in the early '80s, the result was a daring, high-flying, genre-defying musical mix. With the help of aspiring record impresarios **Jack Emerson** and **Andy McLenon** of indie label **Praxis Records**, **Jason & The Scorchers** lit a fuse to the rock scene which exploded locally in that decade. The group graduated to a major-label deal with EMI in 1983, and had three critically acclaimed releases for the label — the EP ***Fervor***, and the full-lengths ***Lost and Found*** and ***Still Standing*** — before the band, as Hodges put it, "fell apart." The group reunited in the '90s and released three albums through Mammoth Records and two more via Ringenberg's independent label, Courageous Chicken Records, including *Wildfires and Misfires: Two Decades of Outtakes and Rarities* in 2002. Ringenberg and Hodges revived the Scorchers again in 2010 with a new bassist and drummer.



81 **We want our MTV:** In its infancy in the early 1980s, back when MTV played music videos almost exclusively, a number of acts in the city had videos broadcast by the network. It's not surprising that major-label signees like **Walk the West**, **The Questionnaires**, **In Pursuit** and **Jason & The Scorchers** would have videos screened on the iconic cable channel, but amazingly, a pair of popular and pioneering DIY indie acts — rockers the **White Animals** and the trailblazing blu-reggae group **Afrikan Dreamland** — both placed videos with the channel.

82 **The Station Inn:** This venerable bluegrass music institution was founded in 1974 on Nashville's West End and relocated to 12th Avenue South in 1978, in what is now known as The Gulch. Current owner, Local 257 member **J.T. Gray**, took over the business in 1981, and has kept the calendar full of the top names in acoustic music ever since. Formerly a soup kitchen and an R&B club, this humble one-story building has seen several lifetimes worth of incredible music. Its stage has been graced by everyone from Bill Monroe, Sam Bush, Alison Krauss and Del McCoury to John Paul Jones and Dan Auerbach. The unpretentious, friendly atmosphere extends to fans old and new, and several long-term residencies by groups such as **The Sidemen**, **The Time Jumpers**, and **The Doyle and Debbie Show** have established the Station Inn as the nerve center for all things rootsy and acoustic. It is an oasis of old-time cool, where locals in the know and tourists from around the world mingle happily in the middle of the rapidly developing urban atmosphere of the Gulch.

83 **Venues gone but not forgotten:** There are a number of venues that are no longer in business for one reason or another, but which were significant in their day. Probably the city's first rock club, **The Briar Patch** at Fifth and Lea was where John D. Loudermilk discovered **The Allman Joys** (Duane and Gregg Allman) in the mid-'60s, which led to a recording contract for the group with **Dial Records**. **Mississippi Whiskers**, which operated on Church Street from the mid-'70s to the early '80s, was a songwriter hangout — **Steve Earle** performed some of his earliest shows in the city there — but also where jazz guitarist **Lenny Breau** had a long-running engagement. In the early-to-mid '70s, **Old Time Pickin' Parlor** on Second Avenue was a hot spot for acoustic and old-time music, and legends like **Bill Monroe**, **Norman Blake** and **The Country Gentlemen** graced the club's stage. Located in the basement of a building on Broadway near Vanderbilt, **Phrank 'n' Steins** was the city's first punk rock club and hosted the first Nashville appearance by **R.E.M.** **Cantrell's** at 19th and Broadway was the center of the burgeoning local rock scene, the launching pad for **Jason & The Scorchers** and the **White Animals**, among others. **J. Austin's**, located in the basement of what is now The Bluebird Cafe, was a late '70s hotspot where **Billy Joe Shaver**, **Guy Clark** and **Pat McLaughlin** played regularly. **Ace of Clubs**, located at 114 Second Avenue from 1989 till 1998, was a dance club with a deejay on the weekends, but hosted many great shows during the week, including memorable sets by **Warren Zevon**, **Koko Taylor**, **Buddy Guy**, **Joe Ely**, **Tower of Power** and **NRBQ**. From 1990 to 2002, **328 Performance Hall** was the city's major venue for mid-size rock shows, hosting many of the most unforgettable shows in the history of Music City, including concerts by **Los Lobos**, **Bo Diddley**, **Jimmy Cliff**, **King Crimson** and **Fugazi**. In the mid-to-late '90s, **Cafe Milano** served as home to jazz and more in the city, presenting memorable performances by **Chet Atkins**, **Tito Puente**, **Branford Marsalis** and **Nancy Wilson**. Later, Gibson Guitar bought the club and turned it into a country showcase. In 2001, former Bare Jr. guitarist **Mike Grimes** opened the **Slow Bar** at the corner of Little Five Points in East Nashville, and for nearly three years, played host to the broadest selection of talent offered by any club in the city, artists such as **Badly Drawn Boy**, **Rosie Flores**, **Lambchop**, **Buddy**

and Julie Miller, and **Ryan Adams**.

84 The Bluebird Cafe: After **Amy Kurland** opened her legendary club The Bluebird Cafe in 1982, it soon became the center of the city's songwriting universe. The club had its first writer's night in 1984, and in 1985, held its first-ever night of songwriters "in the round," a pioneering performance concept in which four songwriters are in the middle of the club facing one another with the audience surrounding them. The "in the round" concept was the brainchild of two of the club's regular performers, songwriters **Don Schlitz** and **Fred Knobloch** (left). Another important factor leading to the club's exalted status is songwriters began to get signed out of the club, most notably **Kathy Mattea**, megastar **Garth Brooks** and current sensation **Taylor Swift**. During the '90s, Kurland took the in the round format on the road with performances by Bluebird regulars at famous venues like New York's Bottom Line. That same decade, the club was featured prominently in the Peter Bogdanovich film, *The Thing Called Love*. For five seasons beginning at the turn of this century, the Turner South cable network broadcast ***Live From The Bluebird Cafe***, which featured Nashville songwriters performing hit songs. In 2008, the club was acquired by the **Nashville Songwriters Association International**.



85 Listening rooms and other venues: The term "listening room" is not unique to Nashville, but it does have a certain reverence and relevance here that is perhaps a consequence of the elevated status of the songwriter and the emphasis on original music that brings aspiring artists to the city. While The Bluebird Cafe mandates silence during performances, there are quite a few other venues where silence is suggested, but is still optional. **Douglas Corner Café** has been in business since the mid-'80s and features a mix of songwriters in the round, artist showcases and shows with full bands. It has been a venue of choice for many years for performers such as Pat McLaughlin, The Levees, 45 RPM and more. Many live albums and DVDs have been recorded there. **The Rutledge** has one of the best sound systems in town, and rock bands of all stripes like to play there, but it also presents an eclectic mix of styles throughout the week. As the name suggests, **The Basement** is a downstairs adjunct of Grimey's Record Shop, and the intimate club has seen one-offs by Metallica, and packs in fans of everything from singer-songwriters to alternative rock, Americana, and more. **Mercy Lounge** and **The Cannery Ballroom** welcome touring artists and local favorites such as The Long Players. East Nashville's **Family Wash** and **The Five Spot** host a wide variety of bands, songwriters and experimental instrumentalists. **3rd & Lindsley** has always had a strong following for its mix of blues, R&B and roots rock acts and recently expanded its size and updated its sound system. Just around the corner from Lower Broadway, the **Wildhorse Saloon** combines country shows and Texas style line dancing with touring pop, rock and oldies acts.

86 Alabama and the rise of country bands: In the early 1980s, country music was going through some growing pains and a bit of an identity crisis. The standard "solo artist with an anonymous backing band" model had been challenged by the Outlaw movement, and the traditional Nashville star system was not producing the caliber of artists it once had. Southern rock had an impressive run as a genre throughout the '70s, and it was inevitable that it would begin to influence mainstream country as their audiences converged. The group **Alabama**, led by cousins Randy Owen, Teddy Gentry and Jeff Cook, came along at the right time in the early '80s and were signed by RCA Records. They had a long string of hits including "Mountain Music," "Tennessee River," and "Feels So Right," incorporating rock elements into their sound and presentation in a natural fashion that a typical solo country artist of the time might have had difficulty pulling off. The key to their success was a strong vocal blend, catchy tunes and sparse production that made them sound like a band, even though session players most often were the ones playing on the records. Once Alabama hit, there was a flood of other bands that had varying levels of success over the ensuing years. Among these were **Exile, Little Texas, Lonestar, Southern Pacific, Diamond Rio, Pirates of the Mississippi, Confederate Railroad** and **Highway 101**. As country radio and the industry began to embrace the newer sounds and scruffier look of these bands, artists like the **Charlie Daniels Band** and **Hank Williams, Jr.** found a place on country radio as well. In the long run, the rise of country bands helped change the direction of the music and sped up country's musical evolution towards embracing rock, R&B, funk and other influences into the genre.

87 Road warriors: Seldom given the spotlight that they deserve, the unsung heroes of the Nashville music industry are the touring musicians who go on the road as sidemen under widely varying circumstances. Working conditions run the gamut from unbearable to not bad, and transportation can vary from vans and motor homes to tour buses and planes. Factor in a widely varying pay scale and there is really no such thing as a "typical" road gig, so these musicians have to be ready for anything. Once upon a time, there was a line between the musicians who played on records and those who toured with the artists, but over the years that barrier has broken down almost completely. The quality of the musicianship of today's touring bands is extremely high. The artist may get the glory, but the band makes or breaks the show. These days, many touring players fill their books with songwriting or session dates when they are off the road, and studio players have been known to hop on a bus and do a few dates as well.

88 Modern record producers: Music City has seen a long line of record producers who are well-versed in the fine art of capturing an artist's vision in sonic splendor. In the modern era of country music, producers such as **Jimmy Bowen, Tony Brown, Jerry Crutchfield, Garth Fundis, Dann Huff, Nelson Larkin, Brent Maher, Allen Reynolds, Randy Scruggs, James Stroud, Kyle Lehning** and **Paul Worley** walked the fine line between tradition and commercial success. **Moses Dillard** and **Jesse Boyce** had success in the '70s and '80s producing both R&B and gospel records. Many contemporary producers effortlessly move from genre to genre, such as **Michael Omartian, Jay Joyce, Nathan Chapman, Angelo Petraglia, Doug Lancio, Jason Lehning, Chuck Ainlay** and **Justin Neibank**. There are also many artists who not only produce records for themselves but others as well, like **Buddy Miller, Alison Krauss, Jon Randall Stewart, Gail Davies** and **Jack White**. Plus, a number of renowned rock producers work out of Nashville, including **Michael Wagener, Peter Collins, Roger Moutenot, David Z** and **Bob Ezrin**.

89 Garth Brooks and the rise of stadium country: More than any other genre, country music benefitted from the more accurate accounting of album sales fostered by the advent of Soundscan in 1991, and no artist benefitted more than **Garth Brooks.** Brooks' album *No Fences* had barely been in the Top 40 of *Billboard*'s album chart the week before Soundscan became the basis for the chart, but it jumped to No. 4 the first week with Soundscan. As Brooks' star rose, he brought a larger-than-life rock sensibility to his concerts which ushered in the current age of "stadium country," in which country artists regularly are among the top draws in terms of concert revenues. Brooks paved the way for a host of other hugely popular country stars, including **Shania Twain, Faith Hill, Tim McGraw, Kenny Chesney, Brooks & Dunn, Toby Keith, Big & Rich** and **Jason Aldean**, who have become some of the highest-grossing artists of all-time.

90 NSAI/Tin Pan South: "It All Begins With A Song" is the fitting motto of NSAI — the **Nashville Songwriters Association International**. Established in 1967, NSAI champions the legal rights of professional songwriters and helps develop the abilities of aspiring songwriters of all musical genres across the United States and overseas. For the past 20 years, NSAI has produced the annual Tin Pan South Songwriters

Festival, which is the world's largest songwriter festival. The brainchild of songwriter **Fred Knobloch**, the festival throughout the years has not only showcased the cream of the local songwriting community, but also many writers from elsewhere, such as Barrett Strong ("I Heard It Through the Grapevine," "Papa Was A Rolling Stone"), Gordon Lightfoot ("If You Could Read My Mind," "Sundown"), Jimmy Webb ("Galveston," "MacArthur Park") and Ray Parker ("Ghostbusters," "A Woman Needs Love Just Like You Do"). More recently, NSAI took ownership of **The Bluebird Cafe** and is now operating the legendary listening room.

91 **WRLT:** Lighting 100, the trailblazing independent radio station, began in 1987 as Rebel 100 with a modern rock format. After a short stint as Lite 100, the station pursued a more adult, broader-ranging version of the Rebel 100 playlist in the early '90s under the direction of general manager **Ned Horton**, and along with WXRT in Chicago, KBCO in Denver, KFOG in San Francisco and KINK in Portland, Ore., pioneered the **Adult Album Alternative** radio format or AAA. In the ensuing years, the station has played an important role in the community, not only giving significant airplay to local singer-songwriters and eclectic acts like Bela Fleck & The Flecktones, but also supporting live music locally through events like **Dancing In The District** and **Live On The Green**, and their long-running live radio program broadcast weekly from 3rd & Lindsley, ***Nashville Sunday Night***.

92 **On the radio:** For more than half a century, the Vanderbilt University student-run station **WRVU** was more than just a college radio station with its playlist of music not found on commercial stations, it served as an unofficial community radio station. Through the decades, WRVU played an important role in nurturing homegrown rock acts, especially in the '80s. Although it airs a country format today, **WKDF** was instrumental in the spread of Southern rock in the 1970s when it was known as **WKDA-FM**. Until its recent reduction in jazz programming, **WMOT** was one of two radio stations broadcasting from MTSU, and one of the leading jazz stations in the U.S. **WAMB** has been the home of traditional jazz and "The Music Of Your Life" since 1968, and heritage R&B station **WVOL** is still pumping out the funky good stuff today after 71 years.

93 **Bela Fleck & The Flecktones:** After New Grass Revival disbanded in 1989, with banjo hanging 'round his neck, **Bela Fleck** stepped into uncharted musical realms with his new instrumental outfit, Bela Fleck & The Flecktones. Fleck tapped multi-instrumentalist **Howard Levy** for his new group, as well as all-world electric bassist **Victor Wooten** and drumitar inventor **Roy "Future Man" Wooten**, two of the Wooten brothers, Nashville's first family of funk (which includes guitarist **Regi Wooten** and keyboardist **Joseph Wooten**, who is Steve Miller's longtime music director). The Flecktones fused bluegrass, jazz and more for a musical mix Fleck called "blu-bop." It was just the right amalgam of influences to resonate with the growing musical undercurrent that would blossom into the whole jam band movement. Levy left the group after the third album, then after making one album as a trio, sax man **Jeff Coffin** joined the band. Through the years, Fleck and the Wootens have taken breaks from the Flecktones to pursue various critically acclaimed solo projects. In 2011, with Coffin working full-time for the Dave Matthews Band, the original lineup reunited for a tour and the group's eighth studio album, *Rocket Science*.



94 **Music under the sun and stars:** Nashvillians have long enjoyed hearing music outdoors, as evidenced by the century-old bandshell at Centennial Park. The granddaddy of the city's outdoor festivals is the **CMA Music Festival**, formerly known as **Fan Fair**, which has been running continuously since 1972. The event was held at the Tennessee State Fairgrounds from the mid-'70s until 2001, when it moved to its current location downtown. The 2012 edition of the four-day festival averaged more than 70,000 people a day. Two long-running, but now-defunct outdoor events — **Summer Lights** and **Dancing In The District** — deserve mention. From 1981 through 1997, Summer Lights was a giant street party in downtown Nashville showcasing the full-spectrum of the city's music on multiple stages over several nights. Launched in 1993, Dancing In The District was a weekly concert series staged on the riverfront through 2005 featuring touring recording artists, as well as the cream of the local music community. Named "Best Festival" by *Rolling Stone* in 2008, **Bonnaroo Music and Arts Festival**, has been staged an hour east of Music City in Manchester, Tenn., annually since 2002. The **Jefferson Street Jazz & Blues Festival** recently celebrated its 12th annual edition. Also, the **National Folk Festival** began a three-year run in Nashville in 2011. **Live On The Green**, at the downtown public square, **Musicians Corner** and the **WAMB Big Band Dances**, both held at Centennial Park, are other live concert series of note.

95 **Summer NAMM:** July is the month gear heads from everywhere gather in Music City — when Summer NAMM comes to the Nashville Convention Center and musical equipment companies from around the world showcase the best new musical products, including instruments, recording studio gear, unique accessories, new technology, and pro sound and light gear. The **National Association of Music Merchants**' summer trade show brings in over 10,000 industry professionals and retailers from around the world to network with their peers, purchase new product lines and attend industry workshops. Free admission to this private industry event is one of the perks of Local 257 membership. There are also a variety of concerts, seminars and educational panels connected to the convention, many of which feature 257 members. Music City has hosted this event for most of the past 20 summers, and the opening of the new **Music City Convention Center** in 2013 should take it up yet another notch.

96 **Industry events:** Through the decades, Nashville has been the site of numerous music industry events, including countless label showcases and record release parties/shows, and several deserve mention for their significance. Nashville Entertainment Association's **Extravaganza**, which was staged from the mid-1980s until 1999, was the first big A&R showcase event for the city's rising rock talent and actually inspired South-By-Southwest. When the NEA folded, a group of people involved with Extravaganza, including **Jim Zumwalt, Kent Marcus** and **Jason Moon Wilkins**, staged **NextFest 2000** to fill the void. Wilkins has continued in that role with **Next Big Nashville** which in 2011 changed its name to **Soundland**. **Nashville Film Festival**, founded in 1969, has become a prestigious venue for a wide-ranging selection of new films and documentaries, many of which have a strong musical component. Last year's festival featured 215 entries and drew over 26,000 attendees. **Leadership Music's Digital Summit** is a tech-oriented conference that brings together various segments of the industry to discuss the impact of new business models on the music industry.

97 **Studios 3.0:** Despite the shift towards home studio recording in recent years, Nashville continues to have more than its share of studios of all sizes. Mid-size studios favored for independent label projects and demo recording include **County Q, Legends, Beaird Music Group, Omni, Alex the Great, The Parlor, Sputnik Sound** and **Eric McConnell's studio** in East Nashville. Larger rooms in the Nashville area preferred for projects with bigger budgets include the **Blackbird Studios** complex in Berry Hill and **Sound Kitchen** in Cool Springs, as well as **Wildwood Recording, The Tracking Room, Ocean Way** and **Masterlink**, which was recently purchased by Zac Brown. As recording technology continues to evolve, there will always be a need for studios big enough for the artist and musicians to perform live together as a group, one of the defining characteristics of the Nashville recording experience.

98 **Edgar Meyer:** Tennessee native Meyer is arguably the finest acoustic bassist working in the classical world today, but he is not limited

to that world. In the late '80s, he was part of the influential "newgrass" supergroup **Strength In Numbers** with **Mark O'Connor**, **Jerry Douglas**, **Bela Fleck** and **Sam Bush**, whose MCA Master Series album remains a classic. A Guggenheim grant recipient, his virtuosic playing, world-class writing, and performing charisma combine effortlessly into a cohesive whole. His many musical forays include mixing classical music with world music, folk and jazz styles; and his award-winning work with the likes of **YoYo Ma**, **Mark O'Connor**, **Chris Thile**, **Stuart Duncan** and **Joshua Bell** show that Meyer continues to raise the bar for adventurous musicians and listeners everywhere.

99 **Alison Krauss:** With an angelic voice and calm demeanor, Alison Krauss is an artist who knows how to take chances and has succeeded on her own terms. She began her career as a bluegrass fiddle prodigy, and by her late teens, was making excellent solo records, collaborating with the top players and producers in acoustic music. Her stunning performance of **"When You Say Nothing At All"** on the *Keith Whitley: A Tribute* album vaulted her into the country mainstream consciousness. Fiercely independent, she has been able to define her own rules without selling out. She makes refined and sonically pristine records with her longtime band, **Union Station**, who are always ready with impressive instrumental and vocal backing. Her role in the *O Brother, Where Art Thou* soundtrack and appearance in the movie expanded her audience even further. A longtime Nashville resident, she has continued to explore new horizons as an artist. ***Raising Sand***, her album and subsequent tour with Robert Plant, was a huge critical and commercial success, winning Album of The Year at the 2009 Grammys. Krauss has won 28 Grammys to date, and has a large and loyal following who always await her next project with great anticipation.



100 **Americana capital:** As musical styles continue to blend, and strategists create new niche markets, these seemingly divergent paths sometimes come together. One of the most prominent examples is the emergence of Americana music, encompassing folk, blues, traditional country and bluegrass into a new musical genre. As a singer-songwriter friendly town, Nashville was at the forefront of this genre years before it had a name. As far back as the 1970s, artists like **James Talley, J.J. Cale** and others recorded music in Nashville that combined various roots music styles into a unique, unclassifiable hybrid. Established country artists such as **Emmylou Harris** and **Steve Earle** continued to evolve artistically past their initial career peaks, but eventually found there was no longer a place for them on modern country radio. The development of Americana as a genre in the late '90s gave them a place to not only survive, but thrive. Harris, Earle, **Gillian Welch and David Rawlings, Buddy Miller** and **Jim Lauderdale** have been some of the most prominent artists in this alternate musical universe. The late **Levon Helm**'s legendary ***Ramble At The Ryman*** shows helped define the emerging genre; and the phenomenal success of bluegrass star **Alison Krauss**' collaboration with former Led Zeppelin frontman **Robert Plant** gave Americana even more credibility, and expanded its commercial reach, too. As the format grows, Nashville continues to be the epicenter of Americana music, and the initial crop of roots music stars are rapidly being augmented by a new generation of versatile and innovative artists such as **The Civil Wars, Sarah Jarosz** and **Punch Brothers**.

101 **Kings of Leon:** There used to be a lot of talk about the so-called "Nashville curse," an affliction which prevented the city's best rock acts from achieving break-out success. But that was before the Kings of Leon came along. The Kings have gone where no homegrown Nashville rock band has ever been — international stardom, headlining arenas and festivals, hit singles, platinum albums, Grammy awards — and in the process, debunked the myth of the Nashville curse once and for all. Their breakout album in the U.S. was their fourth, *Only by the Night*, which included the Grammy-winning hit single, "Use Somebody," but the Kings of Leon have been huge stars overseas since their sophomore release, *A-Ha Shake Heartbreak*.



102 **Hear Rock City:** It's not your father's Music City anymore. More and more, the rock sounds emanating from the city are garnering widespread attention, gold and platinum sounds from homegrown artists like **Kings of Leon**, **Paramore**, **Ke$ha**, **Hot Chelle Rae** and **The Features**, and musical immigrants like **Jack White** and his buddies in **The Raconteurs**, and **The Black Keys**. Local indie label **Infinity Cat** has been the launching pad for several Nashville bands who made the leap to deals with major labels, including **Jeff the Brotherhood**, **Turbo Fruits** and the now defunct **Be Your Own Pet**. With lead vocalist and guitarist **Adrian Belew** based here, the city has long served as the American headquarters for **King Crimson**; whenever progressive guitar god **Robert Fripp** is sighted around town, you know the band is back at work.

103 **Cashville:** Although it exists well below the mainstream radar, "Cashville" is more than a blip on the Dirty South map. Before there was **Young Buck**, before there was **All-Star**, **Kool Daddy Fresh** was the city's rap king. Besides Young Buck, Music City has had a few other major-label rappers, most notably **Me Phi Me** and **Count Bass D**, and **The Hard Corps**, who fused rap with hard rock.

104 **Taylor Swift:** From seemingly out of nowhere, this teenage phenom blew the doors off the country music industry with her mega-successful records, tours and ancillary product growing by leaps and bounds. Swift has captured the hearts and minds of teenage girls and young women by the millions, articulating their thoughts and concerns through her songs, and continues to broaden her appeal and reach a larger audience with each subsequent release. Raised by supportive parents, she has handled the pressures and pitfalls of fame well thus far, and her song "Mean," inspired by the **Kanye West** incident, has to be one of the sweetest revenge songs ever. In a good way, Swift has once again reinvented the rules of "making it" in Nashville, and no doubt has inspired many who will become the next wave of singers, songwriters and musicians to try and change the world with their music.

105 **Hits you would never dream were recorded in Nashville:** Because the city is so identified with country music, there are all kinds of famous records most people would never dream were recorded here, including: **"Teen Angel"** by Mark Dinning, younger brother of The Dinning Sisters; **"Turn On Your Love Light"** by Bobby Blue Bland; **"Blue Velvet"** by Bobby Vinton; **"Little GTO"** by Ronnie & The Daytonas; **"Bread And Butter"** by The Newbeats; **"I Am A Rock"** by Simon & Garfunkel; **"Rainy Day Women #12 & 35"** by Bob Dylan; **"Morning Girl"** by Neon Philharmonic; **"The Choking Kind"** by Joe Simon; **"Everlasting Love"** by Robert Knight; **"We Gotta Get You A Woman"** by Todd Rundgren; **"Get Up (I Feel Like Being A Sex Machine)"** by James Brown; **"The Night They Drove Old Dixie Down"** by Joan Baez; **"Heart of Gold"** by Neil Young; **"Please Come To Boston"** by Dave Loggins; **"Junior's Farm"** by Paul McCartney & Wings; **"Dust In The Wind"** by Kansas; **"The One I**



Love" by R.E.M.; **"Save the Best For Last"** by Vanessa Williams; **"I Could Fall In Love"** by Selena; **"Who Will Save Your Soul"** by Jewel; **"Bent"** by Matchbox Twenty; and **"Video"** by India.Arie. In addition, three of the most popular Christmas records of all time were recorded in Nashville studios — **"Jingle Bell Rock"** by Bobby Helms, **"Rockin' Around the Christmas Tree"** by Brenda Lee and **"A Holly Jolly Christmas"** by Burl Ives.

106

The mighty, mighty East Side: Just across the Cumberland River from downtown, East Nashville has been compared to Greenwich Village and Haight-Ashbury because of its creative community of musicians, singer-songwriters, fine artists and other bohemians. No one is more identified with the East Side than self-described hippie folk singer **Todd Snider** (left), whose 2005 album ***East Nashville Skyline*** called attention to the area's burgeoning music community, which includes neo-country songstress **Elizabeth Cook**, singer-songwriter-guitarist **Tim Carroll**, The Cure's **Reeves Gabrels**, all-world multi-instrumentalist **Stuart Duncan**, and **Joy Williams**, half of the popular folk duo **The Civil Wars**. In addition, it also is ground zero for the wave of garage rock bands emanating from the city, such as **Jeff the Brotherhood**, **Turbo Fruits** and **Pujol**. The recording activity on the East Side centers around two studios — **Eric McConnell's studio**, preferred by Americana artists, and Jeremy Ferguson's **Battle Tapes** studio, where many of the young rock groups record. East Nashville is also home to a number of the city's leading rappers, including **Young Buck**.



107

Musical imports: Over the years, many of the rock, pop and folk artists who made their way to Nashville to record decided to call Music City home, including **Leonard Cohen**, **J.J. Cale**, **Tracy Nelson**, **Janis Ian**, **Dickey Lee**, **Steve Winwood**, **Peter Frampton**, **Donna Summer**, **Michael McDonald**, **Cheap Trick's Tom Petersson**, **Kim Carnes**, **Garry Tallent** of **Bruce Springsteen's E Street Band**, **Mark Volman** of **The Turtles**, **Sheryl Crow**, **Cinderella's Tom Keifer**, **Little Richard**, longtime David Bowie bandmate and current member of The Cure **Reeves Gabrels**, **John Fogerty**, **Steve Hunter** of **Lou Reed** and **Alice Cooper** fame, **Bob Babbitt** of Motown's legendary **Funk Brothers** studio band, guitarist **Duane Denison** of **The Jesus Lizard**, **Jack White**, **The Raconteurs**, **Robert Plant** and **The Black Keys**.

108

Quality of life: Nashville's quality of life is often cited as a compelling factor by musicians and artists who move here. Compared to other music centers like New York City and Los Angeles, the cost of living and doing business here is considerably lower. That is in part due to the city's smaller size, which also is something many people prefer, especially when it comes to traffic, which there is far less of compared to larger recording destinations. There are even Music Row bankers who understand the special banking needs of musicians and songwriters. Also, Nashville is a culturally diverse city with plenty of good restaurants, lots of municipal parks, greenways and lakes for families to enjoy, and for those who like that sort of thing, an actual change of seasons. Compared to many other cities, Music City is a healthy place to raise a family in terms of racial harmony, crime rate and environmental cleanliness. Plus, as has already been noted, with the city's central location geographically, you can definitely get there from here.

109

Karl Dean and the Music City Music Council: Politics and music don't always mix that well, and at various times in our history, there has been a disconnect of sorts between the music industry and Metro Nashville government. At the moment, the relationship is stronger than it has been in quite some time, perhaps ever. **Mayor Karl Dean** and the Convention and Visitor's Bureau have embraced the branding of Nashville as Music City, USA in a more proactive way than has ever been attempted. Dean has engaged the music business in a number of ways, not the least of which is the creation in 2010 of the **Music City Music Council**, a coalition of industry leaders and organizations charged with strengthening the inward business connections and presenting a unified front to the world. In 2011, Local 257 worked together with Dean and Metro government to put up **Musician Loading Zone** signs on Lower Broadway and at music venues citywide, in an important first step towards recognizing the enormous contributions of musicians to the business of the city of Nashville. In a related area, **U.S. Congressman Jim Cooper** deserves a special mention for his tireless efforts on Capitol Hill promoting intellectual property rights and other initiatives that protect the rights of songwriters and music creators.

110

Musicians Hall of Fame: Founded by Nashvillian **Joe Chambers** in June 2006, the intent of the Musicians Hall of Fame is to entertain and educate the public about the contributions of lesser-known backing musicians to the world of music, as well as the artists themselves. Inductees include Nashville's **A-Team**, Los Angeles' **Wrecking Crew**, **Muscle Shoals Rhythm Section**, **Johnny Cash's Tennessee Two**, Motown's **Funk Brothers**, **Dick Dale**, **Booker T. and the MG's**, **Fred Foster**, **Billy Sherrill**, **Elvis' Blue Moon Boys** and many others. Exhibits include rare instruments, recording equipment, videos and much more. The museum was temporarily closed in February 2010 when its building was bought by the city to make room for the Music City Convention Center. The museum is in the process of relocating to downtown Nashville's **Municipal Auditorium**, which will have 60,000 square feet of exhibit space and a 10,000-seat venue, and will reopen at its new home later this year. There is no place on earth better suited to the Musicians Hall of Fame than Music City. ■



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Hunter Hayes is a one-man band on major-label debut

By Kent Burnside

Some people find music; others are found by it. Hunter Hayes is one of the latter. What's more, music clearly found him early — he was performing on the Maury Povich show at age eight and hasn't let up since. (Yes, it's on YouTube.) What's more, he's equally at home on a wide variety of instruments, in addition to being a polished singer and entertainer.

On his eponymous first album for Atlantic Records, Hayes joins the select ranks of musicians who play every instrument on a major-label release. It is a small group indeed — notable members include Prince and John Fogerty — and Hayes has the distinction of having done so before his 21st birthday. He also wrote or cowrote all 12 of the songs and sang all the vocal parts. Overachievers, consider the bar raised.

Hunter Hayes opens with the album's first single, the rocking "Storm Warning." Hayes also made his national television debut with this one, on David Letterman's show last October. It opens with a simple acoustic guitar figure, but amps up at the chorus to describe an emotional tornado of a girl, "the kinda flood you'll never forget." Really a solid opening track, and a great choice for radio.

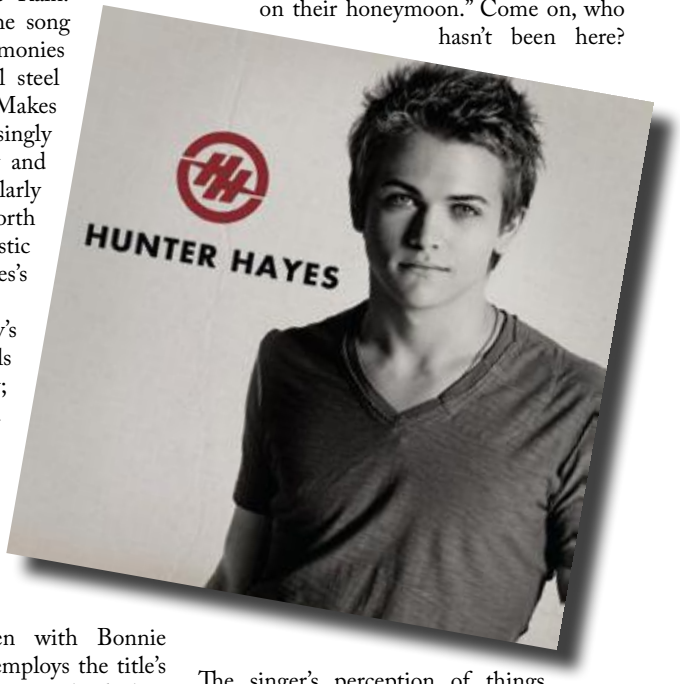
To indicate Hayes's versatility, his credits on this song alone read as follows: drums, loops, bass, acoustic guitar, mandolin, banjo, resonator, electric guitar, steel guitar, piano, Rhodes, Hammond B-3, Wurlitzer, accordion, and lead and background vocals.

"If You Told Me To" showcases some lovely acoustic guitar and dobro; the guitar intro calls to mind Keith Whitley's classic "I'm No Stranger To The Rain." Written with Liz Rose, the song also features lush vocal harmonies and nice touches of pedal steel and baritone guitar. "Love Makes Me" straddles the increasingly thin line between country and contemporary pop, particularly in the chorus. Also worth noting: the strummy acoustic guitar intro and Hayes's excellent slide playing.

In "Somebody's Heartbreak," Hayes channels John Mayer, in a good way; the playing, the vocals and the arrangement all serve the song well. Remember the old songwriting adage, "Don't bore us, get to the chorus"? No worries here — this one hits the mark at 0:38.

"Rainy Season," written with Bonnie Baker and Katrina Elam, employs the title's metaphor in a fresh way to lament the decline of a relationship: "We're taking on water / Drop after drop we're destroying this house and each other." Hayes's expressive guitar solo sets up his closing plea: "Baby tell me you're not leaving / It's just the rainy season." This track passes the five-minute mark without wasting a single note. Probably too long to be a single, but this will be a concert favorite for sure.

The opening lines of "Everybody's Got Somebody But Me" describes a situation we've all experienced at some point: "I wish the couple on the corner would just get a room / Seems like everyone around me's on their honeymoon." Come on, who hasn't been here?

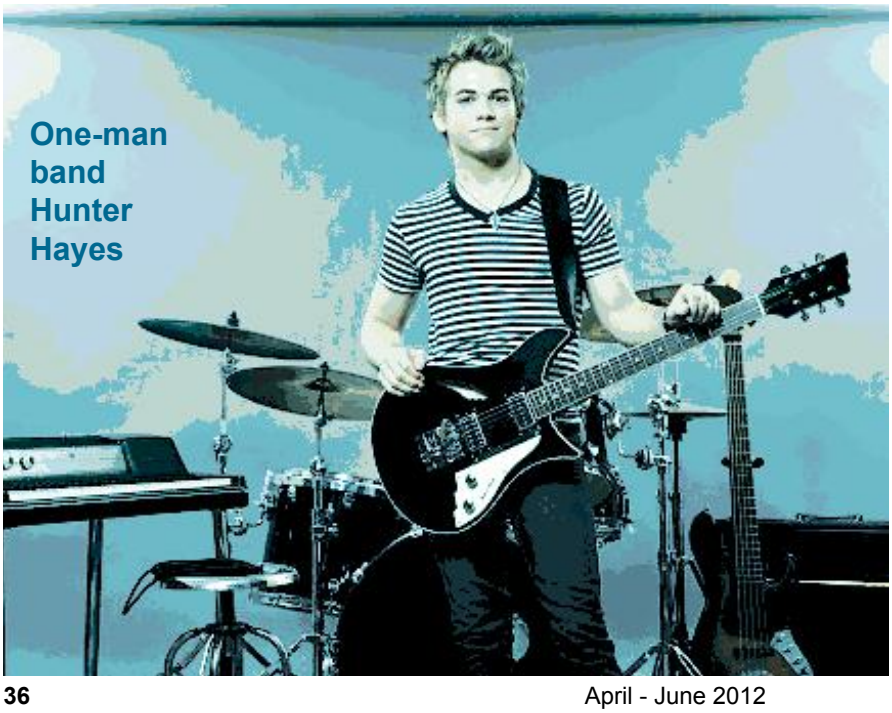


The singer's perception of things stems directly from the loss of a lover: "I never would have noticed if we'd never met." Nice interaction between pedal steel and guitar in the outro.

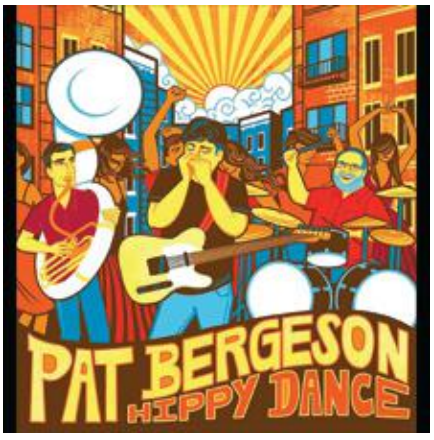
The plaintive piano/guitar beginning of "What You Gonna Do" would feel right at home on a Starbucks compilation disc. Some tasteful electric guitar brings up the energy level in the nick of time. This is the record's one solo write by Hayes.

Written with Jeremy Stover and Local 257's Rivers Rutherford, "More Than I Should" is the heaviest rocker of the bunch, capped off by Hayes's power chord and lead playing. The album closes with a haunting ballad, "All You Ever," the tale of a man who realizes too late that he let good love slip away for the sake of his pride.

The production work of Hayes and Dann Huff — both members of Local 257 — is consistently excellent. Hayes claims that "Storm Warning" alone took three weeks to complete, but the extra pains taken throughout the record paid off. Both acoustic and electric guitars are crisp and present in the mix, and the vocal blend is seamless. All in all, an outstanding debut from an artist clearly poised to go very far. ■



One-man band Hunter Hayes



Pat Bergeson
Hippy Dance
Angelbutt Records

Hippy Dance, the latest release from guitarist and harmonica virtuoso Pat Bergeson, documents the musical relationship between Bergeson and tuba player Dan Anderson, who have played together since they were kids in Batavia, Ill. Bergeson, who wrote or cowrote seven of the album's 10 tracks, has one of the best "how I got to Nashville" stories ever.

In 1991, he played guitar on a demo for songwriter Robert Lee Castleman, who gave the demo to a certain Mr. Chet Atkins. Atkins loved Bergeson's playing, got in touch, and when Bergeson later visited Nashville, he and Atkins hung out all day and played guitars at his office. Soon after, Atkins invited Bergeson to come to Nashville and record with him and Jerry Reed on the album *Sneakin' Around*. Atkins advised Bergeson to move to Nashville, and when Bergeson did in 1993, Chet drove him to Local 257 to join up, and asked him to play in his band as second guitarist. Since then, Bergeson has worked with a who's who of artists in a variety of genres.

The record features Bergeson pulling double duty on guitar and harmonica, plus Anderson's nimble tuba work and the late percussionist Tom Roady's rhythmic magic. Throughout, the musicianship of the core band and their guests lives up to the high quality of the original material.

"Hippy Dance" opens the record and sets the tone with a New Orleans beat, gritty slide guitar, wailing harp, and Jeff Coffin's saxophone It is followed by "Down At The Plaza," which continues the second line groove with an Ellington-esque melody, killer tuba, and vibraphone tradeoffs. "The Chet Shuffle" is a guitar-driven romp that captures the spirit of Atkins' style with an extra edge, augmented by Roy Agee's growling trombone solo. The gospel standard "Just A Closer Walk With Thee" is given an unusual treatment with Anderson's bubbling tuba driving the funky groove.

Mixed in with the upbeat tunes are two beautiful guitar ballads, "Ghostly Apparatus" and "The Tower and The Crane." "Mexican Medley" is a light-hearted arrangement of Latin-flavored tunes, including "La Cucaracha," and the album closes with a sweetly played, piano-and-harmonica treatment of "I'm In The Mood For Love." Highly recommended for music fans of all persuasions.

— *Roy Montana*



Bela Fleck & The Flecktones
Rocket Science
Entertainment One Music

It's true — good things do come to those who wait, and here's the proof. The original Flecktones lineup — Bela Fleck, Howard Levy, Victor Wooten, and Future Man — have reunited, and if anything, the band is pushing the musical envelope even further this time around. Levy's jaw-dropping chops on both harmonica and piano effectively expand the group to a quintet. In live performance, he frequently plays both instruments simultaneously.

With one exception — "The Secret Drawer," a percussion feature — the 12 tracks on *Rocket Science* aren't simply songs as much as they are intricate, highly detailed musical puzzles, solvable only by these four players.

"Gravity Lane" opens with Fleck playing a fairly conventional banjo figure, quickly augmented by Wooten's bass and Levy's harmonica and piano. Future Man's Drumitar, the vaguely guitar-shaped instrument played with the fingers (which triggers a battery of drum samples), sets up the groove unobtrusively. Fleck's banjo part becomes increasingly dense in the middle section as he first comps behind Levy and then solos. Finally, a rhythmically shifting piano solo leads back into a variation of the opening to wrap up the tune.

For "Prickly Pear" Fleck switches to electric banjo, which sounds astonishingly similar to a guitar; he trades brief solos with Levy (on blues harp), then with Wooten, sounding for all the world like one seriously funky six-stringer. Levy's barroom piano break comes straight out of left field, but works marvelously.

On the plaintive "Joyful Spring," Wooten states the melody on bass, followed by relaxed solos from Fleck and Levy. This track serves as a warm-up to the rhythmically protean "Life In Eleven." Here, Wooten offers a bit of the slap-and-pop fireworks for which he's famous. In his piano solo, Levy floats over the shifting time much like a straight-ahead jazzman. Major props to Future Man for holding everything together on this one.

The melody section of "Storm Warning" answers that old musical question, What if we double the time every bar, then keep starting over? This motif comes back around under Wooten's everything-but-the-kitchen-sink bass solo, followed by Fleck again on electric banjo. Extra cool points for the tight banjo/piano unison lines.

Levy pulls out the bass harmonica for "Earthling Parade." If the baritone sax and the cello had a love child, it would surely sound a lot like this instrument. The dissonant rubato opening leads eventually into a disjointed groove, followed by a smoking diatonic harmonica solo from Levy. "Falani" is a smooth palate cleanser, and features some beautiful bass work from Wooten. The final track, "Bottle Rocket," shifts grooves from beginning to end; Fleck's solo is a potent reminder of why he's still considered the world's premier banjo virtuoso.

Instrumental precision, harmonic inventiveness, rhythmic daring — *Rocket Science* contains everything that makes the Flecktones a truly singular musical experience.

— *Kent Burnside*



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Classical, jazz communities shine in recent performances

Photo essay by Dave Pomeroy

I traveled to New York City to hear the **Nashville Symphony Orchestra** play Carnegie Hall May 12. The orchestra and conductor Giancarlo Guerrero gave a stellar performance worthy of the prestigious venue. The dynamic and challenging program included Ives' *Universe Symphony*, Grainger's *Warriors* and Terry Riley's *The Palmian Chord Ryddle* for electric violin and orchestra, written for Local 257's Tracy Silverman, who played it to perfection. The packed house was enthralled, and gave the NSO a well-earned standing ovation. It was a great night and a very proud moment for everyone involved.

Music City Baroque's performance of *Fiddle Project Two — Tracing Tennessee's Musical Roots* at the Loveless Barn April 16 was a captivating blend of styles, demonstrating the evolution of fiddle music and its connection to Nashville's cultural history. Tammy King and Laura Ross (second and third from the left below) put together the program and members of the core MCB ensemble, including Artistic Director Murray Somerville on harpsichord, Rebecca Cole, Chris Sendstrom, and Francis Perry were joined by narrator Will Griffin, traditional dancers and musical guests including percussionist Bill Wiggins (right).













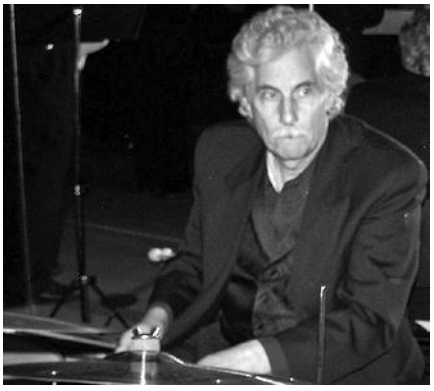
The Duffy Jackson Big Band (above) blew the roof off the Jazz Cave at the Nashville Jazz Workshop recently. The 17-piece ensemble features charismatic drummer-vocalist Jackson and his great book of swingin' tunes. The all-star band, which included Steve Herrman, David Hungate, and the Barber Brothers, Rahsaan and Roland, were smokin'. Jackson's hilarious stage banter and dynamic playing must be seen to be believed.

The **Nashville Jazz Orchestra**, led by trumpeter Jim Williamson, continue their Monday night residency at the Holiday Inn Vanderbilt's Commodore Grille. The 5:30-7 p.m. show is the place to be if you want to hear world-class jazz by some of the finest players and arrangements to be found anywhere. Regulars in the band include trombonist Roger Bissell, (pictured at left), Mike Rinne, Steve Kummer, Bob Mater, Barry Green, Roy Agee, and many more top players. Check the NJO out any Monday night, and you'll be glad you did.





Jazz & Blues Beat



By Austin Bealmear

Even in today's world of downloaded music, and amateur hours dressed up as flashy TV reality shows, live big band jazz on Monday nights is still a tradition in many U.S. cities. After the swing era was given the last rites by the arrival of Elvis the Pelvis in 1955, big band jazz was all but gone from nightclubs.

Gradually, Monday night became a kind of "Preservation Hall" for big bands. While most American businesses had weekends off, cultural venues from clubs to museums that did their best business on weekends traditionally took Monday off. Club owners and musicians realized Monday would be a good night for "rehearsal bands" — cats playing for fun and reading new arrangements on a night they weren't likely to have a gig anyway. And if a few big band devotees came to listen, then everyone had a good time and even the club made a few bucks.

Tradition became legend in 1966 with Monday nights at New York's world famous Village Vanguard. The jazz club featured a band of top studio musicians led by drummer Mel Lewis and trumpeter-arranger Thad Jones. The fourth generation of that band still plays every Monday.

In that grand tradition, the Nashville Jazz Orchestra recently began a new Monday night residency at the Commodore Grille located in the Holiday Inn Select Vanderbilt (2613 West End Ave.). Since the first concert in February, the NJO has featured many interesting guests in their time slot from 5:30 to 7 p.m., with fans staying to dig veteran jazz-rock drummer Chester Thompson and his trio from 8 to 10 p.m.

This is the official jazz in residence on Mondays at the Grill, although the NJO will occasionally give its time to other orchestras, like the Duffy Jackson Big Band. NJO guests have included singers Annie Sellick and Christina Watson, and saxophonist Jeff Coffin from the Dave Matthews Band. Any Monday promises surprises, and the Jackson nights should be fun, with two great drummers leading bands on the same stage.

NJO had been looking for a permanent venue since last summer. "We've been looking for a place where we could perform at least once a week and that had ample free parking," Artistic Director Jim Williamson said. During the winter, the orchestra tried out several venues, but the Commodore Grille proved to be the ideal fit. "We already had a strong connection to that neighborhood, because we are the big band in residence at the Blair School of Music," says Williamson. "We hope our residency at the Commodore Grille will expand our audience with the Vanderbilt students and people who live in the neighborhood."



Vocalist Christina Watson is a regular guest of the Nashville Jazz Orchestra during their performances at the Commodore Grille. (Photo by Dave Pomeroy)

Drummer Chester Thompson has world-class chops and credentials, including stints with Weather Report, Frank Zappa, Genesis and Phil Collins, and a period as an in-demand Los Angeles studio musician. Thompson has made Nashville his home for the past 15 years, teaching at Belmont University and the Nashville Jazz Workshop. Local audiences have only occasionally been treated to his live performances, but now have the chance to hear him on a regular basis in a working trio with pianist Joe Davidian and bassist Michael Rinne, all of whom display ferocious chops and inventive solos.

Churches host summer jazz series

A new series of summer jazz and blues concerts is being hosted by Blakemore United Methodist Church, 3601 West End Ave. Organizer Chuck Chellman said "We are bringing the 'jazz on the lawn' concept indoors every two weeks for six great shows over 12 weeks."

The series is already underway and has featured shows by vocalist Sandra Dudley with a tribute to Ella Fitzgerald, blues with guitarist Nick Nixon and organist Moe Denham, Western Swing with Kenny and Dawn Sears, and a look at music popularized by Frank Sinatra by the Beegie Adair Trio.

Next in the lineup will be a concert of tunes from the Count Basie book with the Lori Mechem Trio on July 8, and a tribute to jazz vocalist Anita O'Day with Annie Sellick on July 22. Doors open at 4:30 p.m. and shows start at 5:30 p.m. For more information, contact Chellman at 615-327-2720 or the Blakemore UMC office at 615-297-6519.

Jazz on the Triangle

On a final note, congratulations to "Jazz on the Triangle," the annual series hosted by The Church of the Holy Trinity in their historic building at 615 Sixth Ave. South, on another successful season. Geary Moore closed the 17th season on June 17 with his incomparable guitar stylings. Moore is a transplant to Nashville following a thirty-year stint in New York. He is a protegé of George Benson and Jimmy Ponder, and has performed with Jimmy McGriff, Arthur Prysock, Slide Hampton, and many others. His recent Nashville Jazz Workshop engagements have been nights to remember.

Austin Bealmear is a member of AFM 257. He can be reached at austinbel@earthlink.net.

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By Laura Ross

Piccolo player Norma Grobman Rogers recently recalled her first Nashville Symphony Orchestra series concert which began with the "Star Spangled Banner." Afterwards, she was informed she should have stood up during the national anthem. But the diminutive Rogers had stood up — it only appeared she hadn't next to the much-taller first and second flutists, Rufus Long and Sally Sullivan.

Fittingly, perhaps, the smallest instrument is played by the shortest person in the orchestra. Since 1972, Rogers has been the Nashville Symphony's piccolo player and third flute. In July, she will say farewell after 40 years of service to the orchestra.

A Philly girl, Rogers came to Nashville by way of Indiana University with her husband, Dr. Bruce Rogers, who had accepted a position as professor of public administration with the University of Tennessee. Rogers' friend from Philadelphia — current Philadelphia Orchestra violinist Booker Rowe — was able to tell her about Nashville because he played in the NSO's Little Symphony in the mid-1960s; when the Little Symphony disbanded Rowe returned to Philadelphia.

NSO through the years

There have been six music directors during her career — Thor Johnson, John Nelson, Michael Charry, Kenneth Schermerhorn, Leonard Slatkin, Giancarlo Guerrero; and four principal flutes — Rufus Long, Charles Wyatt, Claudia Walker (one-year appointment) and Erik Gratton. Though hired as the NSO's piccolo player, her first concert that September was as principal flute for the Italian Street Fair in Green Hills. One month later, she played principal flute in a small chamber orchestra of NSO members with Johnson conducting, assembled to play for Art Garfunkel's wedding.

Her many memories include moving from War Memorial to TPAC, which offered more space backstage, but made the orchestra work harder to produce sound. The orchestra had no home; they wandered around town rehearsing in churches, schools, at Cheekwood, and the Centennial Park band shell. One Saturday, Rogers had three consecutive pieces she didn't play, so she took coffee orders and went to McDonalds. After the first piece the conductor tried to change the rehearsal order but couldn't until Rogers returned from the coffee run.

During another rehearsal in St. George's sanctuary, principal clarinet, Lee Levine, had a bad page turn so Rogers offered to turn her page during the concert. She wrote "turn page" in her music but didn't say which musician, and during the concert she reached over and turned second flute, Ann Richard's page instead.

The art of piccolo playing

The piccolo is a tiny instrument that can be heard above all others, and has so-called "screamer parts" Rogers said, which "add sparkle and excitement to the great orchestral works." Sometimes piccolo playing is described as 80 percent boredom and 20 percent terror. However, this season included great orchestral piccolo parts. "We played some of my favorite composers, Shostakovich and Prokofiev, along with heart-pounding moments that offer nowhere to hide in Tchaikovsky *Symphony No. 4*," she said. Rogers added the Bartok *Concerto for Orchestra* to the latter "terror" category.

Psychologically, the job of piccolo player requires fearlessness and a great deal of control, especially during very soft high passages. A piccolo can obliterate an entire orchestra with one note. "My favorite conductor request is 'could you play that a little louder?'" she said. "I never want to 'see the hand' telling me to play softer, and I try never to play forte because who wants a conductor thinking you play too loud?"

This has been especially important since the orchestra moved into the Schermerhorn. "I have owned two flutes and four piccolos; my first piccolo was used in the original Philadelphia Orchestra recording of *Fantasia*," she recalled. "My current piccolo — a Lillian Burkhart XXV limited edition — was purchased after moving into the Schermerhorn. It is more sensitive — for subtle and soft playing — and is enhanced by the hall's acoustics."

Her service to the Nashville Symphony has been extensive. From 1991 through 2009, Rogers led the woodwind quintet, and is now in a violin-flute duo that performs in schools. She has served as

After 40 years, Norma Rogers is leaving her full-time position as the symphony's piccolo player in July. (Photo by Jackson DeParis)



orchestra committee chair; on the education, governance, executive and first long-range (strategic) planning board committees; on the equipment committee for the Schermerhorn; and was on Stephen Vann's and Alan Valentine's executive director search committees.

It was Rogers who suggested Steven Griel apply for executive director in 1989 and she said, "During [current vice president of building and orchestra operations and general manager] Mark Blakeman's interview for operations manager, I tried to sell him my house."

Thanks for the memories

"I never thought I'd be in such a great orchestra," Rogers said. "I am incredibly grateful to my husband Bruce, who willingly made job sacrifices, allowing me this wonderful career." She paused and then added with typical piccolo player humor, "He also had to listen to me practice!"

Her concert memories include some unusual incidents. "There was a concert when the dog onstage barked on cue during Bartok's *Miraculous Mandarin*," she remembered. "During in-school ensemble concerts, one child asked 'Do you know anything about lice?' and another said 'some old codger' wrote *Peter and the Wolf*." There was the time the soloist found a rubber chicken inside the grand piano during a concert, and the "Glitter Night" subscription concert when musicians demonstrated against an attempted dress code policy.

She has worked with Johnny Cash, Cleo Lane, Ella Fitzgerald, Pavarotti, Victor Borge, and Peter Schickele (PDQ Bach). "I remember Jack Benny competing with the concertmaster, and when I met Dizzy Gillespie he picked me up and turned me upside down," she said. "During Van Cliburn's performance at the opening of the Opry House, the roof leaked and musicians could hear water filling buckets on the floor!"

But for Rogers, there are four concerts that stand out above all the others. "One is the final concert before the NSO shutdown began and Amerigo Marino conducted Barber's *Adagio for Strings*, which was very moving," she said. Also on Rogers list is the 2000 East Coast tour to Carnegie Hall, the gala opening of the Schermerhorn, and the four-year multistate Amy Grant arena concerts. "We were treated like rock stars, it was thrilling to hear the crowds cheering — not many orchestras get to experience something like that."

The future

Forty years of teaching at Blair also will come to an end as Rogers and her husband, who will retire as dean of Tennessee State University's College of Public Service and Urban Affairs, plan to travel — especially to Hong Kong where their son Alex lives. "I won't miss counting measures of rest in my sleep, but I will miss the 'surround sound' of the orchestra, playing works I love, learning new music and hearing it more than once, being inspired musically, and the camaraderie," Rogers said. "But I will be in the audience."

She plans to keep playing as well. "I'll finally have time to learn new solo music — it's been six years since my last recital — and I hope to sub or play extra, as needed, with the NSO," Rogers added.

When Giancarlo Guerrero was informed Rogers was retiring, he asked for a list of solos she'd like to perform. On June 30, during the third Beethoven Festival concert, she performed Antonio Vivaldi's *Piccolo Concerto in C Major*. She also performed her favorite work — the fourth movement of Beethoven's *Ninth Symphony* — one last time.

Laura Ross is the Nashville Symphony Union Steward. You can reach her at lar2vln@afm257.



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Next Membership Meeting

Monday, Sept. 10, 2012
George Cooper Rehearsal Hall

Doors open at 5:30 p.m.
Meeting starts at 6 p.m.



By Bruce Bouton

Greetings, fellow recording musicians. Weather-wise, it's been an interesting couple of months. We didn't have much of a winter and we've had an unseasonably long spring that has spread mass confusion amongst the flora and fauna of Middle Tennessee. As we approached the first of May, I couldn't help but think back to this time in 2010.

I was on tour in Texas with Reba [McEntire] at the time. It was a beautiful sunny Saturday in San Antonio. I called home to talk with my wife and was told how hard it was raining in Nashville. There was a bit of flooding going on, but I was not prepared for what I saw the next day.

When I flew back into town, the whole city was underwater. Much to my dismay I saw floodwaters around the Schermerhorn, the Grand Ole Opry, and the Soundcheck rehearsal and storage facility. I could only imagine how many musicians' lives were changed at that moment.

By the next day, the Nashville music community went into action. Everyone started pitching in to help brother and sister musicians. Dave Pomeroy and Craig Krampf called a meeting of the Local 257 executive board and started the Nashville Musicians Flood Relief Fund. We established criteria for distributing financial aid and went to work.

The RMA immediately donated $16,000 to the fund, and several artists also made large donations. AFM Local 802 in New York City held a big fundraiser, and many local residents, along with concerned fans around the globe, gave generous donations. At the same time, MusiCares and Guitar Center partnered to give grants to musicians who lost instruments. We eventually raised and distributed more than $130,000 in financial aid and $60,000 in donated instruments.

All of this was done quickly and efficiently with no requirement for financial aid except being a member of the Nashville music community. Nashville musicians put their personal needs aside and donated their time and talent to raise money for the other victims of the horrific flood.

This is something of which we should be extremely proud. By sticking together we helped each other survive a terrible time and in many ways we are now stronger for it.

On this two-year anniversary of the great flood, we should all reflect on what we can accomplish when we stick together. We have a unique community here in Nashville. We've worked hard to establish an environment where we can be paid a fair wage for our work.

The AFM, the RMA and Local 257 are constantly working to increase income and create opportunities for Nashville musicians. The RMA plays a crucial role in this process. We are now getting considerably more money for digital performance rights through the AFM-AFTRA Fund. Local 257 has worked with the city to establish loading zones for downtown musicians and recently significantly increased wages for the CMA Festival for the first time since 2002.

When you're wondering whether it's worth trying to do a session on the card, paying your dues or participating in an RMA or Local 257 meeting, please keep in mind what working together really means. Our sense of community makes Nashville unique. I know times are hard right now, but if we look to the past, it is easy to see what we can accomplish — if we work together.

Have a great summer!

Peace,
Bruce Bouton

Bruce Bouton is president of the Nashville chapter of the RMA. You can reach him at Bout54@aol.com.

Holiday Closing

AFM Local 257 will be closed for Labor Day, Monday, Sept. 3.



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Earl Scruggs

1924-2012

By Dave Pomeroy
Photo by Jim McGuire

Earl Eugene Scruggs was born Jan. 6, 1924, near Shelby, N.C., and passed away at age 88 in Nashville, on March 28, 2012. A life member of the Nashville Musicians Association, he joined Local 257 over 65 years ago in July 1946. His seven-decade musical journey is one of the most memorable of all time.

Scruggs was the son of a farmer who played fiddle and banjo. His mother played the organ, and his older brothers and sisters played banjo and guitar. Earl began playing the banjo at 4, not long after his father passed away. At age 10, he developed a three-finger roll technique for plucking the banjo that changed the course of music forever. His right-hand prowess made his guitar playing exceptional as well, and the impact of his influence on countless musicians cannot be overestimated.

Scruggs stayed close to home to help his mother until he was 21, when he joined Lost John Miller and the Allied Kentuckians, who toured regionally and had a weekly radio show on WSM. Word began to spread and within a few months, he was asked to join Bill Monroe's Bluegrass Boys.

The debut of the new Bluegrass Boys lineup at the Ryman Auditorium in December 1945 was a sensation, a performance etched in history as the "Birth of Bluegrass." Scruggs' melodic and driving banjo style was at the center of the new sound. With this single event, Earl Scruggs' place in musical history was already assured, but he was only getting started.

Scruggs and Louise Certain met at the Ryman Auditorium in Nashville, and were married two years later, in 1948. That year, Lester Flatt and Scruggs left Monroe's band and formed their own group. They went on to become one of the most recognizable and successful bands in the history of American music. Through constant touring, regular appearances on the Grand Ole Opry, and stellar recordings, their star kept rising.

Beginning in 1956, Louise managed Scruggs' career until her death in 2006 and was one the most groundbreaking and innovative managers in Nashville music history. One of her biggest achievements came in 1962, when Flatt and Scruggs recorded the theme song for a new television series, *The Beverly Hillbillies*. "The Ballad of Jed Clampett" was a huge country and pop smash.

Their subsequent appearances on the series brought bluegrass to the living rooms of an entire nation. Artistic differences led to a parting of the ways in 1969, but not before "Foggy Mountain Breakdown," originally recorded in 1950, was featured in the film *Bonnie and Clyde*, and the new version was a Grammy-winning hit in 1967.

After Flatt and Scruggs broke up, Scruggs formed the Earl Scruggs Revue, featuring his sons Gary, Randy and Steve. Together they stretched musical boundaries from the very beginning and incorporated folk, rock and country songs by contemporary songwriters such as Bob Dylan into their repertoire. The Earl Scruggs Revue helped pave the way for the convergence of musical styles found in the collaborations of today's Music City.

His participation in the Nitty Gritty Dirt Band's *Will The Circle Be Unbroken* project in 1971 cemented the connection between old school Nashville and the next generation of roots musicians, and he continued to lead the way on that path for the rest of his life.

Flatt and Scruggs were enshrined in the Country Music Hall of Fame in 1985. Scruggs' numerous other awards included a Lifetime Achievement award from NARAS, an honorary Doctorate from the Berklee College of Music, four Grammys, and a star on the Hollywood Walk Of Fame.

He was preceded in death by not only his beloved wife of 60 years, Louise, but also his son Steve. Survivors include sons Gary and Randy; five grandchildren and seven great-grandchildren.

A memorial service was held at the Ryman Auditorium April 1 and featured performances and tributes by some of the finest artists in the world, including Vince Gill, Bela Fleck, Charlie Daniels, Jon Randall Stewart, Emmylou Harris, Ricky Skaggs, The Whites, Del McCoury Band, Marty Stuart, Patty Loveless and John McEuen.

The love and respect of friends and family gathered was evident throughout the Ryman, especially in the "banjo honor guard" present at the end of each aisle. Many of Scruggs' musical disciples held their instruments high as the casket was carried past them, on the way to its final resting place, in Spring Hill Cemetery, Madison, Tenn.■

Remembrances of Earl

Two longtime AFM 257 members who were among those to pay tribute to the memory of Earl Scruggs at Ryman Auditorium on April 1 — Charlie Daniels and Bela Fleck — were kind enough to provide their remarks for publication so we might share them with you. Their heartfelt remarks follow. — The Editor

Charlie Daniels:

Earl Scruggs, a Friend. When I first came to Nashville in 1967, it didn't make a ripple on the water. I was just another kid with stars in his eyes and a fire in his belly who came to Music City to pit my talent against the best in the world, the writers, pickers, movers and shakers of 16th Avenue South who set the style for the Nashville Sound.

I was one of scores of young people carrying around a dream in a guitar case and doing anything I could to make a living for my family while I waited for my shining moment to arrive, which can be pretty nerve wracking because under the facade of country ambiance and good ol' boy bonhomie, Nashville is a tough town.

Competition is fierce and the business is mercenary and it can break your heart if you don't grow some thick skin quickly.

You just have to carve out a niche for yourself and being at the right place at the right time, with the right song or guitar part can mean the difference between becoming a part of the business or going back home to your day job.

I played the beer joints and the occasional recording session, whatever it took to keep body and soul together while I waited for the illusive break.

It was about this time of hit or miss, hand-to-mouth, ups and downs that Earl Scruggs came into my life.

Flatt and Scruggs had called it quits, and along with his sons Gary and Randy, Earl was forming his own band and I became a member of the Earl Scruggs Revue.

The first time I was ever on the stage of the Grand Ole Opry was with Earl, the first time I was on a national TV show was with Earl.

His sons Gary and Randy became like my kid brothers and the times on stage with the undisputed king of the five-string banjo were to be some of the golden moments of my life.

Earl was quiet and unassuming, a humble country boy from Flint Hill, North Carolina who never got above his raising, a true southern gentleman who inspired three generations of five-string banjo players who cut their teeth on his unique style.

Young people who wouldn't spend five minutes of their time listening to country music loved Earl Scruggs and considered him part of the world of the new Dylanesque type folk music, hip and happening.

Earl called me one night and said he had decided to take part in the huge anti-war rally taking place on the mall in Washington and asked if I would go with him. This was a serious move for Earl Scruggs that flew in the face of conventional, conservative thinking and would come with the likelihood of some scathing criticism, but Earl felt it was the right thing to do regardless of what may come out of it.

I admired Earl Scruggs for his courage; in fact I admired him for so much and owe him much for having faith in a green kid at a very vulnerable time in my career and showing me another side of show business.

To me, nobody will ever play a banjo like Earl. They may play the same notes and use the same finger movements but when he played, there was just an intangible something there that let you know you were listening to the master, the original, the king of the five-string banjo.

So has it been, so will it ever be.

Rest in peace, old friend.

Condolences to Gary, Randy and all the Scruggs family.

May God comfort you in your time of need.

Bela Fleck:

We all get tossed into this life, suddenly waking up on the planet Earth and trying to make sense of where we are and who we are, and what in the heck is going on around here.

The first time I remember things making sense to me, was when I was four or five years old in Queens, N.Y., watching TV with the city buzzing outside, when I was unexpectedly taken for a journey by the most powerful sound I'd ever heard. Forty seconds later it stopped.

It was Earl Scruggs playing *The Beverly Hillbillies* theme.

My life was never the same again, I had heard a sound that made everything make sense to me for the first time.

I had heard the sound of the truth.

How does a man come to possess power like that?

I've heard a similar story from many of the people in this room, and so many outside of it. For the unactivated future banjo player, the first time hearing Earl is not unlike living through the moon landing or even the fall of the Berlin Wall — where were you when it happened?

It was 1945, 1956, 1963, it was *Bonnie and Clyde*, the Opry, the roof of a drive in. I was 5, I was 25, I was 65, it was *The Beverly Hillbillies*. Oh yeah — I was driving and I had to pull over the car, and when the sound stopped I had to figure out that it was a banjo, whatever that was — and then I had to go get one, and learn how to play it.

We talk about Earl with the kind of reverence and awe we normally reserve for our gods. That's because for us, he is one of them.

How do you describe that sound? I once tried calling it high-tech primitive. It's got that mathematic perfection but with the ancient soul of humanity embedded in it. What an incredible combination.

Bill Monroe was a pretty lucky guy, to have this fellow turn up out of nowhere, and send his music into overdrive. We all were.

I finally got to meet Earl through John Hartford in the early 1980s.

Earl and John were very special friends and they loved each other dearly. John knew we'd never met, and he chose to ease Earl into the Bela thing, gently at first. He had me come over for a jam with Earl. I played rhythm guitar, not my specialty, but we had a great time. At the end John said in that low voice, "You know, Earl, Bela picks a little banjo."

Earl, ever the gentleman, said "Really? Why don't you pick us one?" So I played him a Charlie Parker bebop tune. "They said it couldn't be done," is what Earl said in that dry tone he had. I'm sure I turned bright red.

The next time we played together it was also with John, when we went over to play a couple of times for Bobby Thompson, who was struggling with MS [Multiple Sclerosis]. We had a great banjo-bonding afternoon over there with Bobby. Earl was curious about my banjo and my big arched fingerboard and once he tried it, he wouldn't give it back to me.

He was very spontaneous, so having a different sounding instrument turned on his musical faucet, and out came this beautiful different Earl stuff, like nothing I'd ever heard him play.

In the last few years I got to spend more time with him, and he always treated me with warmth and enthusiasm. It was fun to jam with him. At first I didn't play anything fancy, and tried to play it straight, in fears of offended him or being a show off, but soon I realized that he got a real kick out it, especially when I'd do something wacky or go for something stupid and miss it by a mile. Every time he'd respond by doing something I'd never heard him do. These were very sweet moments.

He told a lot of great stories. And he had a pretty devastating sense of humor for such a very quiet guy. He always had new details to tell us about the golden days, that made them come alive for anyone who was lucky enough to be present.

I love the one about when Earl was driving the night shift through Atlanta, which he said had exactly 90 stoplights, back in those days. He said they always would break down in Atlanta, all those darn lights, it took forever to get through that town, even in the middle of the night. Lester and the whole bunch were asleep, the back seat had been taken out so they could lay down, the bass was on the roof.

In his rear view mirror, he saw the sparks from a loose tailpipe, so he pulled over and called a wrecker to tow them, everyone was still dead asleep. The wrecker jacked up the car from behind, and told Earl to get in the driver's seat and steer as the car was pulled backwards at 50 miles an hour, which is when the guys started to wake up. So he chose that moment to slump over the wheel as if he was asleep as they all woke up and started screaming at him.

Most recently Earl paid me a huge compliment by coming out to hear my banjo concerto with the Nashville Symphony. I dedicated the piece to him, because, without him I wouldn't exist in the first place as a musician. And honestly, nothing that any of us so called 'modernists' have done could have happened without Earl creating the language and vocabulary and mapping his pathways around this instrument.

One last thing: Several years back, I was racing down Franklin Road going way too fast, when I heard the sirens behind me. This was bad because the police had me cold. This was going to be very expensive. I pulled over and gave the officer my license, which he looked at for a moment. Then he asked me "who's the greatest banjo player in the world?"

I immediately answered 'Earl Scruggs.'

"That's right," he said. "Drive a little slower around here next time".

Thanks Earl, for being the person you were, you always will be the greatest banjo player in the world. ■

Al DeLory 1930-2012

AFM life member Al DeLory, 82, producer and arranger of Glen Campbell's "Gentle On My Mind," "Galveston," "By The Time I Get To Phoenix," and "Wichita Lineman," died Feb. 5, 2012 in Nashville. The Los Angeles native first joined Local 47 in 1947, and the Nashville Musicians Association in 1985.



Al DeLory (left) and Glen Campbell

In addition to being a producer and arranger, DeLory was a keyboardist. The son of a session musician, he learned piano as a child, and studied arrangement in the Army. He also was a songwriter, and in the late '50s, wrote the novelty hit, "Mr. Custer."

For decades in L.A., DeLory worked on sessions for many artists including The Beach Boys, Tina Turner and the Righteous Brothers. He cited his work for Phil Spector on "He's A Rebel" with getting him in the door as a session player.

Capitol Records asked DeLory to produce Campbell, and many cite his work as providing the bridge that took Campbell from session player to top-selling artist. DeLory said, "It was Glen's voice and the strength of those songs that inspired me to write arrangements that exceeded my expectations."

"He was always following the muse," Local 257 president Dave Pomeroy said. "He was a beautiful soul who made many lifetimes worth of great music."

Denny Tedesco, director-writer of *The Wrecking Crew*, a film about the group of famous L.A. session players that included his father Tommy and DeLory, said, "Al was one of the nicest persons I'd ever met. You leave us with some great music for generations to enjoy. Thank you, Al."

In addition to his Grammy-winning work with Campbell, DeLory produced recordings for Dobie Gray, The Turtles, Wayne Newton and The Lettermen. He also produced movie soundtracks and released four albums of his own on Capitol.

After his wife passed away, DeLory moved to Nashville where he continued to produce, as well as record and perform, working in the Latin jazz genre.

Survivors include one daughter, Donna DeLory, and one son, A.D. DeLory. ■

Larry Butler 1942-2012

Local 257 life member Larry Butler, 69, died at his Pensacola home Jan. 20, 2012. Butler, a piano player, songwriter, and award-winning producer, was born in Pensacola, and singing with the Harry James Orchestra at the age of six. By the time he was nine he had his own show on WEAR-TV3, and at age 13 he won a regional talent contest for piano.

Butler moved to Nashville and joined the Nashville Musicians Association in 1965, thereafter becoming a well-known session player. He also was a member of the '60s group Ronny and the Daytonas, who had a hit with "Little GTO." He was also a member of The Gentrys, whose hits included "Keep On Dancing." In his later career he became a producer to many stars, including Johnny Cash, Sammy Davis Junior, Julie Andrews and Kenny Rogers.

Butler won a Grammy for cowriting the



Larry Butler (left) with Johnny Cash at Cash's studio in the early '70s.

1975 Song of the Year, "(Hey, Won't You Play) Another Somebody Done Somebody Wrong Song." In 1979 he won a Grammy for Producer of the Year, the only Nashville producer who has ever done so.

Butler was also a Master Mason, York Rite Mason and Shriner.

Survivors include his wife of 26 years, Peggy Maultsby Butler; one daughter, Schanda Butler Olsson, one grandson, Justin, and one sister, Alva Chop.

Funeral services were held Jan. 24 at the Perdido Bay Community Center in Pensacola, Fla.■

Billy D. Johnson 1960-2012

Billy D. Johnson, 51, a member of the Nashville Musicians Association, died Feb. 27 in Nashville. The guitarist and bassist joined Local 257 in 1984. He worked on WSMV-TV's morning show and on the Grand Ole Opry. Johnson played with many stars including Porter Waggoner, Billy Walker, Connie Smith, Margo Smith, Jeannie Seely and Jim Ed Brown.

Local 257 President Dave Pomeroy said, "Billy was a wonderful guitarist and beautiful person with a great sense of humor. He was a friend to many, and he will be missed."

Johnson was preceded in death by his parents, Adrian and Anna May Thomas Johnson. Survivors include his wife, Dina Nelson Johnson, three daughters, Hannah Marie, Madilee Grace, and Billie Joe Fye; one sister, Janet Ray Schwab; one brother, Thomas Adrian Johnson; five grandchildren; and several nieces and nephews.

Funeral services were held March 1 at the Madison Funeral Home Chapel. ■

Charlie Collins 1933-2012

Charles Edward "Charlie" Collins, 78, a life member of the Nashville Musicians Association, died Jan. 12, 2012, following a stroke. He joined AFM Local 257 in 1967, and was the rhythm guitarist of Roy Acuff's Smoky Mountain Boys for 26 years, until Acuff's death, then on the Opry with Brother Oswald, the Opry Square Dance Band and others. He also played mandolin and fiddle.

In addition to his work with Acuff, Collins did session work for a host of artists, including Sam Bush, Jim and Jesse, and Mark O'Connor.

"Charlie was a pure musician to the core and loved to play for the sheer joy of it. I always enjoyed seeing him at the Opry laying down that solid rhythm behind the square dancers with a big smile. We will all miss him," said Dave Pomeroy, President of Local 257.

Collins was born near Caryville, Tenn., and was a veteran of the U.S. Army. Before playing with Acuff, Collins played for six years with the band Pinnacle Mountain Boys, which he joined in 1960.

Collins was preceded in death by one daughter, Lorili Collins Parker, and one son, Charles William Collins; two brothers, Sonny and Arlis Collins; and one sister, Lois Collins. Survivors include his wife of 57 years, Mary Agnes Bruce Collins; one daughter, Teresa Lynn Sweeney; three grandchildren, three great-grandchildren, and one great-great-grandchild. Other survivors include three brothers, Clyde, Roy, and Tommy Collins; and four sisters, Marjorie Lay, Linda Lockard, June Sullivan, and Martha Neal.

Funeral services were held Jan. 16 at Spring Hill Funeral Home, with interment in Spring Hill Cemetery.■

Dewel Bullington
1933-2012

AFM Local 257 life member Dewel Bullington, 78, died Jan. 9, 2012 in Nashville. Bullington joined the Nashville Musicians Association in 1956, and played fiddle for 55 years with the McCormick Brothers. The Bluegrass Hall of Fame member was born in Macon County to the late Alfred and Cora Gilliam Bullington, and served in the U.S. Army.



Bullington was also a member of Fairfield Masonic Lodge No. 553 and the Portland VFW.

Survivors include his wife, Jane Cline Bullington, one son, Marty Bullington, one daughter, Susan Prater of Oak Island, N.C.; one sister, Selma McGuffey of Franklin, Ky., and three grandchildren, Matt Prater, Kaylee Bullington, and Marlayna Bullington, all of Portland.

Funeral services were held Jan. 13 at Portland Funeral Chapel with Bro. Richard Jones and Pastor Apelu Po'e officiating. Interment was in Fairfield Cemetery.■

Frank Knapp
1942-2012

Local 257 life member Frank Knapp age 70, died Feb. 11, 2012 in Nashville. Knapp, a guitarist, joined the local in 1969.

He is preceded in death by his parents, Frank and Ruby Knapp. Survivors include one daughter, Erin Williams; two grandchildren; one brother, Franklin Hagert Knapp; and a cousin, Billy Small. A celebration of his life will be held at a future date.■

Mack A. Watkins
1945-2012

AFM life member Mack A. Watkins, 66, died March 26, 2012 in Harrison, Ark. Watkins, an Omaha, Ark., resident, joined the AFM in 1973. He was a guitarist and singer, and played many other instruments as well.

He was a veteran of the U.S. Army, and was born in Winston, Ga., the son of Tom W. and Edna Cotton Watkins, who preceded him in death.

Survivors include his wife, Jeannie, of Omaha. Funeral services were held March 29 at the New Hope Baptist Church in Omaha, with interment in the New Hope Cemetery.■

Johnny Bacon
1940-2012

Jerry Richard "Johnny" Bacon, 71, a life member of Local 257, died Jan. 7, 2012 at St. Thomas Hospital in Nashville. Bacon, a resident of Lebanon, Tenn., who played guitar and banjo, joined the local in 1972.

Survivors include his wife, Judy; two sons, Richard and Joshua; two daughters, Shannon Helton of San Antonio, Texas, and Christa Bacon of Nashville; two sisters, Judith Oviedo of Los Angeles, Calif, and Cheryl Coomes, of California; and four grandchildren.

Funeral services were held at Anthony Funeral Home Jan. 11, and officiated by Bro. Harry Yates. Interment followed in the Dixon Springs Cemetery.■

Charles E. Combs
1922-2012

Charles E. Combs, 90, of Muldrow, Okla., died Feb. 2, 2012. Combs, who played banjo, dobro, and guitar, joined AFM Local 257 in 1984. He was a WWII veteran who served in the U.S. Army.

Survivors include his wife Eunice. Funeral services were held Feb. 8 at Agent Chapel in Mudrow with Rev. Ted Stamps and Rev. Edwin Ogdon officiating.■

Nancy Watling
1925-2012

Nancy Watling, a life member of the Nashville Musicians Association, died Jan. 26, 2012, at age 87, in Turlock, Calif.

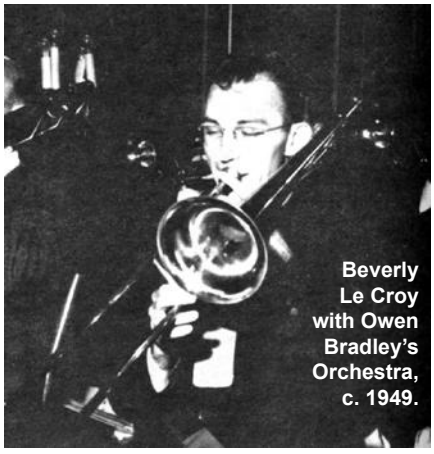
Watling played flute and piccolo, and served as principal flute in the Modesto Symphony Orchestra. She was also retired from a long, dedicated career in music education, and was a longtime member of the National Association for Music Education, as well as a member of the International Society for Music Education.

Survivors include her husband of 64 years, Tom, and their three children, Susanna, Tom, Jr., and Jack; and three grandchildren.

Funeral services were held Jan. 31 in Turlock, with burial to follow at a later date in Springfield, Mo.■

Jewel Wayne Sanders
1941-2012

Jewel Wayne Sanders, a life member of Local 257 and a resident of Branson, Mo., died March 10, 2012. Sanders, a guitarist and banjo player, joined the AFM in 1965. ■



Beverly Le Croy with Owen Bradley's Orchestra, c. 1949.

Beverly Le Croy
1918-2012

Life member James Beverly Le Croy, 93, died Feb. 25, 2012. Le Croy, a trombonist, joined AFM Local 257 in 1943. The Chattanooga native started playing at 13, and was a charter member of the Nashville Symphony after his move here.

He also played on the well-known WSM show *The Waking Crew*, and played with the big band orchestras of Francis Craig, Beasley Smith, and Owen Bradley. He was also a professional photographer for the National Life and Accident Insurance Company, and shot album covers as well, including *Etta James Rocks the House*, which was recorded in Nashville at the historic New Era Club.

Survivors include his wife Katherine; children James Donald Le Croy and Donna Brittain; one granddaughter, Sylvia Le Croy, and one great-grandson, Austin Martin.

Funeral services were held at Woodlawn-Roesch-Patton Funeral Home on Feb. 28. Donations may be made to St. Edward School AGF, St. Edward Development Office, 188 Thompson Lane, Nashville, Tenn. 37211.■

Charles Head
1921-2012

Charles Head, a guitarist and life member of the Nashville Musicians Association, died Feb. 21, 2012 at the age of 90. He was the owner of Charles Head Produce and also a charter member of the Madison Elks Lodge, No. 2473. Head was also an army veteran of WWII. He joined AFM Local 257 in 1941.

He was preceded in death by his wife, Bernice. Survivors include his daughter, Judy Frendrick, one brother, Bob; as well as numerous nieces and nephews.

Funeral services were held Feb. 24 at Phillips-Robinson Funeral Home with interment at Spring Hill Cemetery.■

Member Status

New Members

David Scot Alexander
(Dave Alexander)
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DRM GTR VOC
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Brent Matthew Burke
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Jayson Floyd Chance
(Jayson Chance)
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Christopher C Eldridge
(Chris Eldridge)
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William Elliott
(Will Elliott)
KEY TBN
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GTR
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John Joseph Mock
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Cell-(615)-497-6044

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	Date Joined	Died	Life Member
Alfred V. Delory	1/31/1930	3/27/1985	2/5/2012	Yes
Charles W. Head	11/7/1921	1/25/1941	2/21/2012	Yes
Billy D. Johnson	7/29/1960	11/6/1984	2/27/2012	
Franklin N. Knapp Jr.	1/13/1942	7/1/1969	2/11/2012	Yes
J. Beverly Le Croy	12/8/1918	3/19/1943	2/25/2012	Yes
Charles Everett Lilly	7/1/1924	6/21/1958	5/8/2012	Yes
J. Wayne Sanders	12/6/1941	4/6/1977	3/10/2012	Yes
Earl Eugene Scruggs	1/6/1924	7/16/1946	3/28/2012	Yes
Mack A. Watkins	11/15/1945	2/27/1973	3/26/2012	Yes
Nancy Watling	1/7/1925	4/3/1999	1/26/2012	Yes

Holly E. Mulcahy
(Holly McManus)
TBN VLN
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Tony Leroy Nagy
(Tony Nagy)
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(Tim Parton)
PIA
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Michael Thomas Poole
(Michael Thomas)
DRM
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Carthage, TN 37030
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Darren Edward Potuck
(Darren Edwards)
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Wesley Knox Ramsay
ARR TBN
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Michael Robert Whittaker
PIA BAS GTR
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Mr Zoro
(Zoro)
DRM
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Brentwood, TN 37027
Cell-(818)-257-2414

Reinstated

Peter Glen Abbott
Timothy Wayne Akers
Kenneth Wayne Anderson
Michael J. Arndt
Martin A. Aucoin
Kelly Back
Michael T. Baker
Rahsaan Jelani Barber
Ken A. Barken

Stan Beaver
Emelyne Marie Bingham
Kent D. Blanton
Ronald Franklin Block
Alyssa B. Bonagura
Larry L. Borden
Jimmy Bowen
Anthony Lee Bowles
Richard Allen Boyer
Michael Wayne Britt
Alison Hilary Brown
Michael David Bub
Chris Buck
Thomas J. Bukovac
Dennis J. Burnside
Lauren Robin Burnette
Victor Caldwell
Spencer Todd Campbell
Walter C Carter, Jr
Kory K. Caudill
Steven Richard Chapman
Brian K. Christianson
David W. Cobb, Jr
Christopher Coleman
Ernie L. Collins
Matthew M. Combs
Scott A. Coney
Carolyn Brand Corlew
Dana Eugene Cupp, Jr
Smith Curry
Keith Merrill Davis
Gerald Bruce Dees
John Lane Denson
Marty Ray Dillingham
Richard C Domenico
Stephen Drake
Howard Duck
Danny Lee Dunn
Duane Eddy
Garry Elders
Terry Wayne Eldredge
John Anthony Elefante
Donald R. Ewing
Robert H. Farnsworth
Mike Feagan
Clayton Mitchell Feibusch
Jason Shelly Fitz
Patrick H. Flynn
Reeves Gabrels
Mark A. Gillespie
Felipe Gonzalez, Jr
Steve Andrew Gorman
Alison Felise Gooding
Joan Bell Hager
Robert A. Hajacos
Andrew Michael Hall
James R. Hall
George Hamilton, IV
Weston V. Hardy, III
Donald Francis Harvey
Robert B. Hatter, Jr
Michael Wayne Haun
Tracy Matthew Heaston
Erick Thomas Hedrick
John D. Heinrich
Herbert Lee Hendricks
Karl T. Himmel
John N. Hobbs
Michael Bernard Hodge
Mark Edward Hornsby
David L. Huff
David Huntsinger
James E. Hurst
Buddy Hyatt, II
Jim C. Isbell
Joe L. Jackson
Calvin John Jeansonne, III
Dina M. Johnson
Dirk Johnson
Virginia Clare Johnson
Jan S. Jones
Joseph Daniel Justice, III
Michael Aubrey Kennedy
Joel Thomas Key
Rhett Cody Kilby
Walter R King
Tom Kirk
Warren Clay Krasner
Barry John Kyle
Jim Lance
John Wendell Lancaster
Keith H. Landry
James Donald Langdon
Nelson Larkin
Mary Helen Law
Tracy Lee Lawrence
Virginia Lee Levine
William Stephen Lewis
Clifford Edward Long
Jonathan Alan Long
Michael Phillip Loudermilk
Philip K. Madeira
Kevin D. Madill
Jeffrey A. Marino
Robert Dale Marler
Michael E. McAdam
Delbert McClinton
Roderick D. McGaha
Eric Reid McClure
Miles McPhereson
Garrett Keith McReynolds
Jeremy Douglas Medkiff
Scot Quinn Merry
Clay B. Mills
Kevin Hugh Moore
Andrew C. Most
Michael I. Noble
Christopher S. Norton
Leslie B. Norton
Daniel Joseph O'Lannerghty
Arthur M. Oliver
Lynn Owsley
Russ Pahl
Michael Todd Parks
Dean Pastin
Eric R. Paul
Andy Peake
Steve M. Peffer
Karen J. Pendley-Kuykendall
John Harold Pennell
Charles F. Phillips
Donald Joseph Pickert
Ethan Daniel Pilzer
Kevin M. Post
William W. Pursell
Richard (Buck) Reid
John Mathew Richardson
Rich Ripani
James Andrew Risinger
Jimmy Ritchey
Cameron Lee Roberts
Gary Sadker
Edwin Imer Santiago
Fred Thomas Satterfield
Richard Alan Scruggs
Herb Shucher
Terry Klenner Smith
Edward L. Smoak, Jr
E Blaine Sprouse
Robert Barker Stamps, Jr
William A. Stevens, III
Jon Rm Stewart
Alan Stoker
Barry Tamburin
Bobby W. Terry, Jr
Mark F Thompson
George Tidwell
Louis Toomey, Jr
Jonathan Marc Trebing
Samuel C. Tritico
Richard R. Tunney
Jennifer J. Turner
Joshua Otis Turner
Darrin Lee Vincent
Kenneth Weber Vaughan
Michael Scott Waldron
William James Wallace
Michael V. Webber
Michael Derek Wells
Garry West
James Marshall White
Lawson Wayne White, Jr
Thomas S. White, III
William Monroe White, III
Justin G. Williamson
Steve B. Willets
Harvey E Wilson, Jr
Nathan Edward Wright
Peggy Sue Wright
Cynthia Reynolds Wyatt
Jimmie L. Young
Peter Donald Young

Resigned

Kirsten Marie Greer
David Lagrande Jones
Ryan Todd Lafferty
Jennifer Renee' McLaughlin
Yoshiya Motohashi
Michael S. Porter
Michael John Shimshack
Bentley Smith
Julianna Waller-Swiebel

Expelled

Brennan William Aerts
Jonathan D. Armstrong
Robert Douglas Arthur
Alexander Arkadievich Arzamastsev
Russell Barenberg
John S. Barron, Jr
Stephen H. Bassett
Dana Collins Belser
John Edward Berry
David Tull Bilbrey
John Douglas Billings
Lee J. Turner
Monty Glenn Bradford
Lauren Brettell
Thomas M. Britt
Louis J. Caisse
Michael Brandon Calderon
John William Carroll
Jesse Luis Chavez
Patrick Michael Clark
Bradley Davis Cole
Kevin Dale Collier
William C. Cook, Jr.
Gary Scott Cohen
Wendell Terry Cox
Melvin Clifford Downs, III
Dave Alan Dunkley
Rodney Mills Edmondson
Troy Anthony Engle
Mark Lee Fain
Joshua Neil Farro
Darin Lee Favorite
Michael Ray Ferguson
Marcus Edward Finnie
Gregg Prins Fosse
Juan M. Garcia
Avery Harmen Gardner
Steve Garrett
Richard Wyatt Gay
Brandon Godman
Benjamin Lain Graves
Dexter Green
Andy Tyler Griggs
Daniel Lenwood Groah
Erik B. Halbig
T. W. Hale
James Michael Harter
Leslie Harter
William P. Harter
Dale M. Herr
Johnny E. Hiland
Nick William Hoffman
Erin Horner
Noah Joseph Hungate
Steve John Hunter
Paul Jefferson Jaqua
Leslie Lee Jewell
Gail Rudisill Johnson
James Edward Johnson
Charles H Jones
Jose R. Granados
Thomas M. Killen
John Kochanowski
Craig Dwayne Koons
Donald Walker La Towsky
Sonny Lemaire
Woodrow A. Lingle, Jr.
Solomon William Littlefield
Ross Edward Macdonald
Frank James Macek
Raul Malo
Michael Ryan Marsh
Blair Kent Masters
David Bowen Matthews
George McClure
Laura McGhee
Grant Mickelson
Carl Edward Miner
Scott A. Mulvahill
Laura Musten
Paul C. Nelson
Gregory Matthew North
Brian Keith Nutter
Barry Lynn Patrick
Bruce T Pearson
Justin Clay Perry
James Edward Pollard
Juan Antonio Portela
Michael John Pozzebon
Paul Bradley Ragland
Holly C. Rang
Melvin Larry Reynolds
Jack Earl Ritzman , III
Charles Lloyd Rose
Pamela Rose
Jeffrey Alan Ross
Robert Eddy Ross
Leonard Bruce Round
Chas Alan Sandford
Debbie Michelle Scott
Robert A. Shabarekh
Larry C. Sharp
Wilson B. Sharpe
Andrew Charles Sheridan
Leif Shires
Jeffrey D. Simo
Scotty Simpson
Darran G. Smith
Randal Dewayne Smith
Samuel Draper Smith
Jimmie Rodgers Snow
David C. Spires
Kyle Christopher Stallons
Anthony M. Stankas
Christopher Alvin Stapleton
Nathan Dale Stoops
Stephen Glen Sturm
Steve Taylor
Rex Thomas
James R. Threet
Anne Marie Thurmond
James Travis Tritt
Robby O. Turner
Nathan L Walters
Joseph Michael West
Dan Edward Williams
Terry Wayne Williams
Craig E. Williams, Jr.

Next Membership Meeting

Monday, Sept. 10, 2012
George Cooper Rehearsal Hall

Doors open at 5:30 p.m.
Meeting starts at 6 p.m.

Do Not Work For

The "Do Not Work For List" exists to warn members and other musicians about employers who, according to our records, owe players money, pension and/or are not working under appropriate AFM contracts.

RecordingMusicians.com - Alan and Cathy Umstead are soliciting nonunion recording work through this website. Do not work for them under any circumstances without an AFM contract.

TOP OFFENDERS

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

Tommy Sims/Positive Movement
Terry K. Johnson/ 1720 Entertainment (unpaid contracts/unauthorized sales - Jamie O'Neal)
Jimmy Adams Media (multiple contracts/pension)
Beautiful Monkey/JAB Country/Josh Gracin
Eric Legg
Casa Vega/Ray Vega
Gregg Brown/Revelator
Quarterback/G Force Music/Doug Anderson
Rust Records/Ken Cooper

UNPAID CONTRACTS AND PENSION

Accurate Strategies, Inc.
Adagio Music/Sam Ocampo Big Three Entertainment
Shy Blakeman
Bottled Lightning/Woody Bradshaw
Bull Rush Inc/Cowboy Troy (making payments)
Cat Creek Publishing
Century Music/Art Ward
Dave Cobb Productions
Compass Productions - Alan Phillips and David Schneiderman
Daddio Productions/Round Robin Records/Jim Pierce (making arrangements to pay)
Summer Dunaway
Field Entertainment Group/Joe Field
Goldenvine Prod./Harrison & Darrell Freeman
Greg Holland
Home Records/David Vowell
Hot Skillet/Lee Gibson
Mark Hybner
Katana Productions/Duwayne "Dada" Mills
Kenny Lamb
Line Drive Music
Lyrically Correct Music Group/Jeff Vice
MAK Music/Lawrence Mathis
Matchbox Entertainment/Dwight Baker
MCK Publishing/Rusty Tabor
Marty McIntosh
Multi-Media
Steve Nickell
Anthony Paul Company
RLS Records-Nashville/Ronald Stone
Region One Records
Sharp Image Energy/Vince Hatfield
Shaunna Songs/Shaunna Bolton
Shear Luck Productions/Wayd Battle
Singing Honey Tree
Sleepy Town/David Lowe
Small Time Productions, Inc./Randy Boudreaux
Sound Resources Prod./Zach Runquist
Spangle 3/Brien Fisher
Sterling Production Mgmt/Traci Sterling Bishir
Adam Tucker

UNPAID — PENSION ONLY

AJG Music Group
Travis Allen Productions
Ascend Productions
Jason Blaine
Blue Canyon Music/G. Randolph Compton
Jimmy Collins
Comsource Media/Tommy Holland
Conchita Leeflang/Chris Sevier
Ricky D. Cook
Coyote Ugly/Jeff Myers
Data Aquisition Corp./Eric Prestidge
Daywind Records
Derrin Heroldt
Diamond Struck/Chuck Howard
FJH Enterprises
Larry Ferguson/Ferguson Music
First Tribe Media
Jimmy Fohn Music
Matthew Flinchum DBA Resilient
Rebecca Frederick
Goofy Footed
FUNL Music/Tamara Alan
Gospocentric
Green Hill Productions
Rick Gunn
Joe Hand Music Productions
Heritage Records/Lew Curatolo
Highland Music Publishing
Honey Tree Prod.
Howard Music Group
In Light Records/Rick Lloyd
Integrity Media Group
Jason Deere Music
Don Kreiss DBA Hope Joint Venture
Pete Martinez
Malaco
Joe Meyers
Dean Miller
Jason Morales
O Street Mansion
Tebey Ottoh
Steve Pasch/SB21Music LLC
Propel Music
Reach Ministries
Star Path Prod./Wayde Battle
Steal Hearts Music, Inc.
Stonehall Records
Strange Child Records/Susan Toney
Jason Sturgeon Music
Nathan Thompson
Tin Ear
Veritas Music/Jody Spence
Roy Webb
Whiskey Row
Wildfire Productions/Donna Phillips
Write It Lefty/Billy Davis

AFM NON-SIGNATORY 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 make sure you get your proper pension contribution for your work.

Allen McKendree (demo signature)
Barry Preston Smith (Demo)
Com Source Media (limited pressing)
Coyote Ugly/Jeff Myers (Demo)
Danielle Lauderdale (Demo)
Elite III Records (demo signature)
FJH Enterprises (phono/limited pressing)
Generator Music (demo signature)
Ginger Lewis (demo signature)
Honey Tree Prod. (demo signature)
Hope Productions (demo signature)
Jeffrey Green/Cahernzcole House (limited pressing)
Jimmy Collins (Demo)
Jimmy Fohn Music (demo signature)
Journey Records (limited pressing)
Malaco (demo signature)
Maverick Management Group (phono/demo signature)
Nashville Midnight Oil (demo signature)
Nathan Thompson (limited pressing)
PSM (limited pressing)
Randy Hatchett (demo signature)
Rick Henry (limited pressing)
Robert David Stacy (demo signature)
Ronnie Palmer (demo signature)
Stage 7 Prod./Jerry Medkiff (limited pressing)
Triumphant Quartet (phono)
Allianz (demo signature)
Blue Desert Music Group (phono)
Caribbean Country Management (demo signature)
Chariscourt, Ltd. (phono)
Conchita Leeflang/Chris Sevier (demo signature)
Data Acquisition Corp./Eric Prestidge (demo signature)
Double J Prod./Tony Ramey (demo signature)
Engelbert Humperdinck (demo signature)
First Tribe Media (phono)
Heritage Records/Lew Curatolo (demo signature)
Joe Meyers (phono)
KJ Entertainment (limited pressing)
Labeless Records/Coy Ray/RPB Prod. (phono)
MS Ent./Michael Scott (limited pressing)
Matachack James (limited pressing)
Peter Good (demo signature)
Pitchmaster/Carroll Posey (demo signature)
Quarterback/G Force Music/Doug Anderton (phono)
Region One Records (limited pressing)
Shy Blakeman (limited pressing)
Starpath Prod./Wayde Battle (demo signature)
The Pitchmaster (demo signature)
Title tunes (demo signature)
Travis Allen Productions (limited pressing)
Domination Records LLC (Limited Pressing)
Kurt A. Koble (Limited Pressing)
Point To Point LLC (limited pressing)
Sammy Harp Productions (limited pressing)
Wade Spencer Ministries, Inc. (phono)
Wowboy Music Group (demo signature)
YTG 40/Lawrence B. Gottliebs (demo signature)
Christopher Mortland (limited pressing)
Cottageworks/Betsy Foster (limited pressing)
44 West/Mike Welch (limited pressing)
Francis X. Sullivan
Jason Kerr Ministries - Don Goodman
J. Carlos (limited pressing)
Lance Productions (limited pressing)
One G Productions (limited pressing)
Roxanne Entertainment
Taylor Productions (limited pressing)
TBN, Paul Crouch (phono/video)

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