The Nashville Musician
Unity • Harmony • Artistry
OFFICIAL JOURNAL OF AFM LOCAL 257
APRIL – JUNE 2020



Billy Cox

Let the music lead you

COVID-19 resources page 8

Virtual membership meeting May 22

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Official Journal of the Nashville Musicians Association, AFM Local 257 | APRIL — JUNE 2020

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COVER PHOTO: DREW STAWIN

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Unity • Harmony • Artistry • Diversity

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Next General Membership Virtual Meeting Friday, May 22, 2020 at 2 p.m. CST

Due to COVID-19 mass gathering restrictions, the next Local 257 General Membership Meeting will be held online and by call-in Friday, May 22, 2020 at 2 p.m. CST. We will be using the Zoom teleconferencing system for this remote meeting, in accordance with new guidelines provided by the AFM. There will be officer reports and discussion on a wide range of topics, but there are no bylaw amendments to be voted on for this meeting.

Members can download the Zoom application for computer or smart phone at zoom.us, or simply click on the meeting link at the appointed time. This meeting will have a unique ID and password, and is only for AFM 257 members in good standing. The meeting link and password will be supplied in an email from Dave Pomeroy on May 15, one week before the meeting date. The capacity is 100 people in the meeting at any one time, so it will be first come, first serve.

For members who prefer to participate by phone only, you will be able to call in by phone using one of the following numbers:

(312) 626-6799
(646) 558-8656
(301) 715-8592
(346) 248-7799
(669) 900-9128
(253) 215-8782

Callers will be asked for the meeting ID and password, which you will receive approximately one week before the meeting date.

Instructions for using the Zoom application will be sent to members by email prior to the meeting, or please visit zoom.us.

If you have further questions, please email Dave Pomeroy at dave@afm257.org or Vince Santoro at vince@afm257.org

The membership meeting will start promptly at 2 p.m. Please make plans to attend this groundbreaking teleconference and get involved with the business of your local. Thanks in advance for your participation.

Nashville Musicians Association AFM Local 257, AFL-CIO Minutes of the Executive Board Meeting Dec. 12, 2019

PRESENT: Vince Santoro(VS), Dave Pomeroy(DP), Andre Reiss(AR), Laura Ross(LR), Tom Wild(TW), Jonathan Yudkin(JY), Jimmy Capps(JC) Tom Wild(TW), Jerry Kimbrough(JK).
ABSENT: Steve Hinson(SH).
President Pomeroy called the meeting to order at 9:11 a.m.
MINUTES: Minutes from Sept. 13, 2019 were distributed.
MSC to approve as amended. AR, JK.

PRESIDENT'S REPORT:

The following issues were discussed:
1. Film negotiations have concluded. Streaming for New Media projects was still not included, but we accomplished other goals and will continue to work toward pay for streaming on Internet only projects.
2. Taxi drivers are still misbehaving on Lower Broadway. Police enforcement is effective when they are present, but still sporadic.
3. Home studio legislation language needs clarification; public hearings are coming up.

TREASURER'S REPORT:

Santoro distributed financial reports and fund balances.
1. Our BlueCross BlueShield health insurance true group plan, encompassing our entire membership, will continue in 2020. The underwriters see Local 257's group as one they can continue to support going forward.



2. MNPS Career Fair was held at Music City Center on November 15, and the high school students showed substantial interest in music as a career. The band included DP, VS, and talented members Will Barrow on keyboards and Lee Worden on guitar.
3. CPA Consulting Group completed our annual Funeral Benefit audit, found no problems, and submitted it with the appropriate 5500 report.
4. At the fourth quarter membership meeting the proposed Annual Dues structure was approved by membership.

AGENDA:

1. MSC to join the Chamber of Commerce. JY,JK. (yearly membership fee is $500)
2. Misc. Scale Sheet - rate for solo performance 1hr/$150 added to Scale Sheet. Board recommendation: Favorable.
3. NSC to Consider raising ERF benefit amount limit to $3000 from current $2500. JK, LR.
   [This does not require a 257 bylaw amendment, just a language change in ERF Committee guidelines.]
4. Discussion and approval of raises to office staff salaries: Operating deficit was cut by 50 percent in 2019 due to personnel changes (pt/full time); a few increases were larger based upon experience and taking on additional workload.
5. Union Steward's salary – as instituted by previous Steward, Laura Ross, a $1200 portion was diverted to the NSO orchestra committee, with the current Union Steward's approval.
6. Discussion re: membership/non-member mailing expenses and priorities.
7. We continue to assist musicians working in Lower Broadway clubs, but it may be time to get more proactive and engage with more Broadway musicians. Band members who are members of Local 257 should encourage non-members to join the Local.
8. *Music City Roots* – Improved relationship and awareness of what we do may finally lead to getting union contract when they relaunch.
9. Dolly Parton movie contract has finally been fixed after 18 months thanks to the assistance of Parton's people.
10. Discussion about membership drive committee
11. Discussion about creating "Why I Joined the AFM" testimonials for various PR purposes featuring new members and longtime members.
12. Discussion of pros and cons of assigning business agents to the Opry and Lower Broadway.
13. Employee bonuses are to be proposed, discussed and approved online.

MSC to approve Sec.-Treas. report as amended. LR, TW.
MSC to approve new member applications for December. Applications received in November were
approved online.
Motion to adjourn. AR, JK.
Meeting adjourned at 10:41 a.m. TNM

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BY DAVE POMEROY

We are Music City and the world needs music, OUR music, ALL of our music, now more than ever. Hang in there, stay tuned, and stay safe.

When I wrote my previous column three months ago, no one could have seen what was coming. A one-two punch of tornado damage and the COVID-19 pandemic has enforced a new reality on all of us, a stark reminder that we cannot always control this world in which we live. The way we interact, do business and live our lives has changed dramatically, and it will be a long haul to get back to what we once considered the "normal" ways of doing things.

After closing the office in mid-March, my workload increased exponentially in ways I never could have predicted. At the request of MusiCares, we formed a committee to help them work through a huge influx of applications for COVID-19 related financial assistance. It was time-consuming but effective, as nearly half the applications we reviewed had problems and would have fallen to the bottom of a very large pile. MusiCares has helped many of our members over the years, and we were glad to help.

Late one evening in early April, a concerned member sent me a link to a news piece covering Tennessee Governor Bill Lee's COVID-19 briefing earlier that day. In response to a question, Lee stated that they "had not yet decided" about whether Tennessee would agree to follow federal guidelines regarding self-employed workers and independent contractors. I immediately reached out to Local 257 members and the members of the Nashville music community at large via all available means of communication to enlist their help. By the next morning, the governor's office was flooded with calls, emails and messages urging the governor to "make up his mind" and follow the federal guidelines created by the CARES COVID-19 relief act. It worked, and at that day's press conference, the head of the Tennessee Department of Labor and Workforce Development announced that the state was, in fact, going to comply with the federal guidelines. This collective effort proved once again that when we speak with one voice, we can be heard. This process also created a stronger relationship with the governor's office, who I called to express our thanks and offer assistance, several legislators who share our concerns, and even the Tennessee Dept of Labor.

However, as we quickly learned, the existing unemployment system was never intended for self-employed freelancers and independent contractors. This created a huge problem for those applying for Tennessee unemployment benefits for the first time. The application system has overloaded and crashed several times. It's a work in progress, but it has been updated, things are starting to move, and checks are finally being received.

Realizing that we needed to have another potential resource for musicians in need, both now and going forward, we have reactivated the dormant NMA Flood Relief Fund that we created in 2010 to help musicians affected by the flood. It has now been relaunched as the Nashville Musicians Association Crisis Assistance Fund, which, as a 501c3 Fund, will allow us to accept tax-deductible donations for musicians, to be awarded on a case-by-case basis once we have raised enough funds to make a meaningful distribution. We are working on some fundraising ideas and are open to any suggestions or ideas any of you may have.

Adding to the emotional impact of the many new challenges was the loss in rapid succession of two good friends, vocalist extraordinaire Joe Diffie and iconic singer-songwriter John Prine, both from the COVID-19 virus. Their passings, in addition to the loss of Grand Ole Opry legend Jan Howard, remind us that life is fleeting and we must make the most of each moment. Their lives will be celebrated in our next issue, and their legacies will inspire us for years to come.

The silence of Lower Broadway is chilling, but as things begin to re-open, perhaps there is an opportunity to reset some of the parameters of working downtown. The value musicians bring to a place called Music City seems obvious but should be acknowledged on a wider scale, especially in the tourist market. We are talking with many musicians about these issues and hope we can move forward together rather than undercut each other. There are many employers who do play by the rules and pay musicians fairly, and if we can shine a light on them while we reach out to those employers who don't play fair, it will benefit all of us in the long run.

As things move towards the "new normal," whatever that may be, we cannot afford to disregard safety as the top priority of going back to work. There have already been some instances of recording sessions taking place that did not respect the medical directives being given to us by our various levels of government. I urge all of you to be very careful and not to make a short-term mistake that could literally be life threatening. We are working with other labor unions, and TV and film producers to work toward a safety standards document that would ensure that we are all trying to stay on the same page.

We are also continuing to work towards passage of Metro legislation to legalize home studios, which was put on the back burner, but will be coming back. There are many unknowns out there right now, but one thing we do know is that we have a unique community that has bounced back before, and can do it again. We look out for one another in ways that you simply don't see elsewhere. We are Music City and the world needs music, OUR music, ALL of our music, now more than ever. Hang in there, stay tuned, and stay safe.

In Unity and Harmony,
Dave Pomeroy

TNM



As members of AFM Local 257, we can pull together to make the tough times a little easier to endure.

BY VINCE SANTORO

It has been six weeks since Local 257 closed its doors due to COVID-19 concerns, and our staff has a real groove established to keep the wheels turning. We're closed to the public as I write this, but our plan to work in the office in small numbers and operate remotely whenever possible is working. We are continuing to receive, enter, and mail payments, pension contributions and collect work dues payments for administering AFM contracts and other essential tasks. The challenges are many and the process is not without its pitfalls.

By the time you read this my hope is that we've been successful in responding to what, so far, is seen as a major threat to our community and in a larger sense, to society as a whole.

We have incorporated all the common-sense protective practices advised by CDC and other sources we look to for guidance, such as Central Labor Council, which has also been very involved in disaster response to the tornadoes that caused extreme damage to many Nashvillians' homes and lives. The one-two punch of the tornadoes and then the Coronavirus is tough to deal with locally, but I'd say our community gets better and better at response to these types of emergencies, because I've seen it with my own eyes.

Our staff here at the local has shown similar resilience and that gives me confidence that we can handle this shutdown, but the general consensus is that it may be a longer time on the sidelines than any of us expected. If any new issues arise, we ask that you bear with us.

During the closure we have had a new burglar alarm system installed. Those of you who use our rehearsal hall during off hours know the routine of setting and defeating the alarm. We began noticing that when the alarm is set or defeated the verification time had been taking longer and longer to connect with the monitoring company. That meant the person who was trying to set it had to wait as long as five minutes before getting the go-ahead to exit the premises. The new system should give us years of protection and a swift verification time.

We have also had trouble recently with our phone system. Although we are not enamored with Windstream, which is our phone service, it's the actual vintage 2000 phones themselves that are our concern. We are shopping for VOIP-style replacements because of the features they offer. We haven't made an agreement yet for this phone system but the age of our current setup makes it imperative that we at least sharpen our search for what will become the alternative.

When these types of expenses inevitably pop up they can have an unpleasant impact on our financial status. We can probably put up with our current phone system and see how things look at the end of this year, enabling us to delve more deeply into the VOIP phone market in the meantime. That means we can put off the expense for a while. The effects of the Coronavirus to the future of our industry is unknown so we want to watch our outlay of rainy-day funds.

Year-end numbers and trends are interesting and I have to say, I'm impressed. 2019 went down as a year in which our bottom line improved, while we are still fighting an uphill battle collecting members' work dues and non-members' service charges. Nearly $40K in work dues uncollected in 2019 was way better than the nearly $80K uncollected in 2018. This is good news and our direction gives me confidence that when folks get back to some regularity in their lives, our bottom line will improve even more.

Our staff has regular Zoom meetings to set up schedules for each week and discuss issues. In this way we can observe social distancing and safely continue to do our work, be it remotely or not. Most of the business we did before the Coronavirus continues, even though the volume has dropped quite a bit. I am encouraged to see how our Local 257 staff is keeping their heads in the game. There's a lot of distraction right now, but the effort being shown by staff members at this time is a display of character in the strongest sense of the word. In times of stress, they bring their best.

Of course, we strive to bring peak effort all the time – and resources such as utilities and burglar alarm systems are the tools we need to focus that effort into productivity. If we have both effort and up-to-date resources, I know this office can continue to bring our membership top-notch service for years to come. Our success is a two-way street that is common to all labor organizations and another example of how pulling together gets everyone closer to their goals.

The Nashville community has shown over and over how it can unify in critical situations. Overwhelming numbers of volunteers stepped up to the aid of fellow Nashvillians when the tornadoes wreaked havoc in March. We have a similar need in our response to the COVID-19 pandemic and I know the town and state will make me proud again in showing that same kind of strength and brotherhood. As members of AFM Local 257, we can pull together to make the tough times a little easier to endure. TNM

Next General Membership Virtual Meeting Friday, 2 p.m. May 22, 2020

Help for Musicians

In March Nashville was hit by a double whammy of natural disasters. First came the March 2 tornado, which wreaked devastating destruction over North and East Nashville, Donelson, and other areas. Twenty-two people died, businesses and houses were totaled, and thousands more had their lives upended by this disaster. Music Row was out of the direct path, but Local 257 and other nearby buildings lost phone service for a week, hampering our ability to help members and conduct business. Then two days after phone service was restored, Local 257 was forced to close to protect members and employees in the light of the national Coronavirus crisis. The staff and officers have continued to work in shifts at the office and remotely to make sure that all contracts are received, and all checks processed. At press time, we are still unsure when we will be able to safely reopen to the public, and we appreciate your patience during this historic global calamity.

Resources for musicians

Many, many working musicians are among the hordes of workers adversely affected, with disruptions to gigs, sessions, lessons, and other jobs. Beyond the federal and state assistance that is being implemented at this writing, there are also organizations which are set up to help in times of crisis. One is MusiCares, which is helping professional musicians as they have in past disasters. To submit an application for help, go to MusiCares.org and fill out an application for assistance. Music Health Alliance has developed a database of resources for music professionals, and also has funding available. For more information go to MHA.org. Central Tennessee Labor Council has resources for out of work union members at www.clc.org. The Community Foundation has stepped up to offer its assistance as well. For information on how they can help, go to cmft.org. We are regularly updating our nashvillemusicians.org website's Covid -19 Resource page with the latest information on how to get help. Also, our own Local 257 Emergency Relief Fund can help if a health problem has sidelined you from working. You must be a member in good standing, and not have received help from the Fund in the past 12 months. Contact Laura Birdwell or Vince Santoro for more information on applying to the ERF.

Single Song Overdub Scale

Local 257 President Dave Pomeroy led a team that developed this unique scale 10 years ago to give musicians an agreement and scale to use for work done by file sharing on the Internet. The forms have been tweaked over the past several months, and now can be found on our website at nashvillemusicians.org/scales-forms-agreements.

The Single Song Overdub Scale, aka SSOS, acknowledges the reality — even more so now — of musicians who are working at home and overdubbing on files transferred back and forth over the Internet.

The main difference in the new version is that a signature is now required by the AFM Employer's Pension Fund, as opposed to marking the signature box with an "X" as in the previous version. This negotiable scale has a $100/song minimum, and all benefits and pension contributions are built into the round number you negotiate with your employer.

This is still the only AFM per song recording scale, as opposed to an hourly rate, and it is the only agreement that allows you to make your own pension contribution if you choose to without being an LLC. You also have the option to have the employer or a payroll service pay the pension in the usual way on top of your per song. It's your call, but the convenience factor for the employer to only write one check for an agreed upon round number is one of the selling points for those who are not used to paying musicians under AFM agreements.

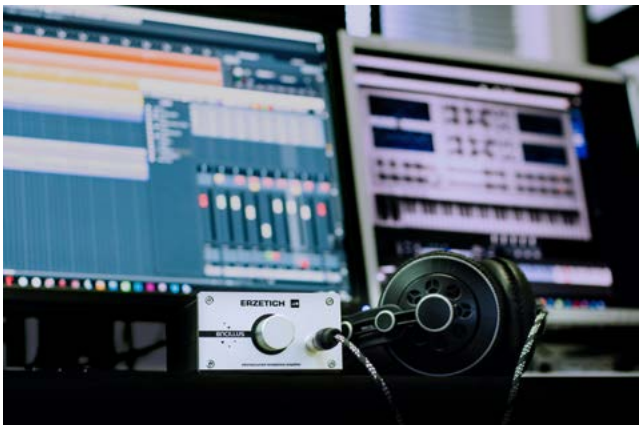
"More and more people have been using this scale over the past few years, but the current environment of social distancing makes this option that much more important." – Dave Pomeroy

The Single Song Overdub Agreement is primarily designed for independent artists and songwriters making their own records. It can be combined with Limited Pressing, and we are adding a matching video component as well. You can pass around files and put it on one contract if you want, as long as everyone makes the same rate, although the first one to overdub can charge more per song if they are coordinating subsequent overdubs and still be on the same contract. You can record up to 12 songs for one employer in a six month period under one agreement.

The three SSOS documents on the website are:

1. Overview and Guidelines
2. Employer Agreement Only — This is what you send to your employer to sign. Agree upon one of three Pension payment options - Musician, Payroll Service or Employer, and return.
3. Employer agreement plus the compensation worksheet, time card and contract. The player uses this to generate the information we need to file the contract and send your pension contribution to the AFM-EPF.

"More and more people have been using this scale over the past few years, but the current environment of social distancing makes this option that much more important," Pomeroy said.



AFM Recording Agreements modified to accommodate "stay at home" recording options

At the last AFM International Executive Board Zoom meeting held in April, the board approved several temporary variations of the leader parameters on **large ensemble recording** to accommodate the necessity for musicians to work separately during social distancing restrictions. The variation to the agreements allows for individual musicians to be paid single scale even if overdubbing separately, but still allows for soloists to be paid double scale. The minimum for these larger ensemble parameters is 12 musicians on SRLA (Phono) recordings and 15 on TV/Film soundtracks. This allows for large ensembles to continue to record at the "normal" rate, but still allows leader pay for individual overdubs on smaller ensemble recordings, so as not to compromise existing double scale sessions. These new parameters are backdated to March 16, and Local 257 will accommodate any changes to contracts that may have been filed during this time period if needed. The documents detailing these changes can be found on our website's recording page at nashvillemusicians.org. Click **Scales Forms and Agreements** for a direct link to the agreements.

Also remember that in addition to the Single Song Overdub agreement, which is designed for home recording on independent projects, the **AFM Low Budget Master** recording agreement already allows for two or fewer players to work at single scale as well, as long as the Low Budget application is submitted and approved in advance. Local 257 president Dave Pomeroy and Recording Department Director Steve Tveit can accept and send the Low Budget application to the AFM for approval which is a quick and simple process, despite the offices here and in New Year being closed to the public. Note: this leader exception is voluntary on the part of the player, but may be useful as a money saving option for a signatory employer if the player chooses to do so.

NMA Crisis Assistance Fund

In response to the COVID-19 pandemic, Local 257 has reopened its 501c3 (tax deductible) charitable arm that was first established to provide aid to Nashville musicians following the 2010 flood. The Nashville Musicians Association Flood Relief Fund's board approved a name change and a rewritten mission statement with a broader scope to create the Nashville Musicians Association Crisis Assistance Fund.

"COVID-19 has halted almost all income streams for Nashville musicians. Many have gone without any income for the last six weeks with no clear end in sight. This very significant portion of Tennessee workers are often self-employed, which has further complicated eligibility for unemployment insurance. While we work to get through this crisis, we hope our reinvented charitable arm will be able to funnel some much-needed assistance to some of those hit hardest by the shutdown of the music industry's gig economy," AFM Local 257 President Dave Pomeroy said.

Donations will be tax-deductible, and Local 257 looks forward to organizing some fundraising efforts. All member input is welcome. The first fundraiser was the Elevation Challenge, held on April 20 by Jogolope, a Nashville run club. To donate online, go to nashvillemusicians.org and click on COVID-19 Resources.

Information about applying to the fund will be forthcoming, after resources have reached a sustainable benchmark, Pomeroy said.

RETURNING TO WORK SAFELY

Although the proposed timeline is still in flux, we are all concerned with when and how musicians and related businesses will be able to safely return to work. We have been in discussions with Metro Nashville, the State of Tennessee, SAG/AFTRA, IATSE, and various producers, studios, and live venue owners to establish workplace standards and guidelines to protect the health of musicians, customers and employees. Mayor Cooper is moving on a slower timeline than Governor Lee, and we are trying to help everyone navigate this part of the process. We urge everyone to make safety a priority in whatever endeavors they undertake. Stay tuned for further developments as we move forward. TNM



Jeannie Seely and Rhonda Vincent

RHONDA VINCENT

Bluegrass artist Rhonda Vincent has been invited to join the Grand Ole Opry. Jeannie Seely made the invitation during Vincent's Feb. 28 performance at the show. "100 percent yes. Oh my gosh! I grew up listening to the *Grand Ole Opry.* Thank you, dear God!" Vincent said.

Vincent, a multi-instrumentalist who won the 2018 Grammy Award for Best Bluegrass Album for her LP *All the Rage*, then performed "Those Memories" alongside Opry members Seely, Connie Smith and Cheryl and Sharon White.

In 2000, Vincent won her first in a string of seven Female Vocalist of the Year Awards from the International Bluegrass Music Association. In 2001, she won the Entertainer of the Year Award.

"100 percent yes. Oh my gosh! I grew up listening to the Grand Ole Opry. Thank you, dear God!" – Rhonda Vincent

JOHN PRINE

Ed. Note: *Life member John Prine died April 7 from COVID 19-related causes. Full coverage of the icon's immortal career will appear in the third quarter edition of* The Nashville Musician.

John Prine received the Recording Academy's 2020 Lifetime Achievement Award Jan. 26 at the organization's annual show held in Los Angeles, California. The beloved artist was a Local 257 life member.

Known for his unique ability to write about the human condition in a style that is acutely attuned to both joy and pathos, Prine's music brought together the genres of country, folk and modern Americana. Some of his most recognized work includes "Angel from Montgomery," "Hello in There," "Paradise," and "Illegal Smile."

The legendary singer-songwriter, whose self-titled 1971 debut album was placed in the Grammy Hall of Fame in 2015, scored three Grammy nominations in 2019 for his album *The Tree of Forgiveness*. Prine and his fellow Grammy Lifetime Achievement Award recipients will be honored at a special event to be held later this year at the Pasadena Civic Auditorium in California. The Recording Academy's Lifetime Achievement Award honor celebrates performers who have made outstanding contributions of artistic significance to the field of recording.


John Prine



"My relationship with Dann has been a navigational beacon for me as a guitarist, producer, and songwriter. I could not be more excited to have his mentorship become more official in my career."
– Brandon Hood

Back row (L-R): Ben Vaughn (WCM), Dann Huff, Will Overton (WCM). Front: Brandon Hood

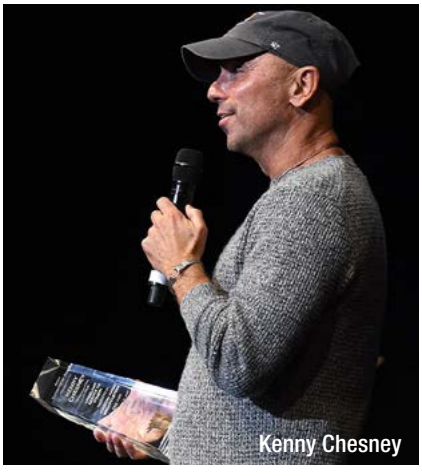
BRANDON HOOD AND PRODUCER DANN HUFF

Producer-songwriter Brandon Hood and producer Dann Huff have launched an artist development company in a joint venture with Warner Chappell Music. The publisher has also signed Hood to a worldwide publishing deal.

"My relationship with Dann has been a navigational beacon for me as a guitarist, producer, and songwriter. He's someone as close as family to me, and I could not be more excited to have his mentorship become more official in my career," said Hood. "I'm thrilled to partner with him and the entire Warner Chappell family to pursue development opportunities with incredible artists."

Born and raised in Blairsville, Georgia, Hood came to Nashville in 2005 to pursue a degree at Belmont. During his time there his guitar and production skills caught the attention of Huff, who signed him to his first-ever publishing deal. Hood's songs have been recorded by Rascal Flatts, Sam Hunt, Jessie James Decker, and more.

A Nashville native, Huff's versatile career spans decades and includes playing session guitar for superstars from Madonna to Michael Jackson, to producing some of the biggest names in country music including Keith Urban, Carrie Underwood, and Rascal Flatts among many others. He has been named CMA's Musician of the Year, ACM's Producer of the Year, and was honored as *Billboard*'s Producer of the Decade in 2010.



Kenny Chesney

KENNY CHESNEY

Kenny Chesney was honored Feb. 19 at the Country Radio Seminar in Nashville with the CRS Humanitarian Award, which is given to an artist for charitable efforts. The top selling singer is known for his generous work to help hurricane victims, but he has also lent his assistance to those affected by the Boston Marathon bombing — the fund he helped create raised over two million for survivors of the attack. Additionally, he has established the No Shoes Reefs initiative to help rebuild coral reefs, and support other ocean-related ecology efforts.

"I have to tell you, I have a lot of emotions standing up here," Chesney said during the event. "I am embarrassed and uncomfortable, but God has given me the gift of communicating with people through music…and that's given me a unique platform to help."

Other musicians who have received the award include Blake Shelton, Dierks Bentley, and Keith Urban. TNM

LIFE MEMBER PARTY ON FAT TUESDAY


1.


2.

Life members got together at the local for fellowship, food, and live Dixieland music on Mardi Gras.


3.


4.


5.


6.


7.


8.

1. **BRUCE DEES** and **DAVID HUNGATE**
2. **HUGH X. LEWIS** and his grandson.
3. **ANDY REISS**, **DAVID HUNGATE**, **DAN SHAFER**
4. **BOB MOORE** and **MARGIE SINGLETON**
5. **JEFF DAYTON**, **BERGEN WHITE** and **DAVE POMEROY**.
6. Partygoers look over some of Local 257's archival photos.
7. **RON KELLER** and his wife Anne.
8. Wilma, Leonard, and **ANDREA ZONN** join the fun.



1. **JON WEAVER**, Fay Weaver, **WALTER KING**, and Brenda King enjoy the festivities.
2. The buffet table offerings before the crowd descended.
3. **GENE "PAPPY" MERRITS** and Trudy Balph.
4. **FRED NEWELL**, **ANDY REISS**, and **DOUG SIZEMORE** in Mardi Gras mode.
5. Nikki Kizziah and **DAVE BERRY** feel the love.
6. **JIM HORN** and **DAVID BRIGGS** share a laugh.
7. Drummer Summit - **DANNY GOTTLIEB** and **HARRY WILKINSON**.















The Fat Tuesday band was larger than the stage, and sounded amazing. (l-r) **SCOTT DUCAJ** (trumpet), **DAVID BALPH** (trumpet), **GR DAVIS** (tuba), **TIGER FITZHUGH** (banjo), **DAVE HUNGATE** (trombone), **IKE HARRIS** (bass), **KENNY MALONE** (drums), **JOE GETSI** (clarinet), **JOHN BALUT** (sax)

continued on page 14

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1.



2.



3.

1. KYLE EVERSON demonstrates the steel guitar for a child at Adventure Science Center (ASC).

2. MARK ALLEN shows kids his string instruments at ASC.

3. TOM HURST plays his variety of percussion instruments and steel drum at ASC.



BUCK WHITE goes for a spin with Marcia Campbell and the Opry Square Dancers at the Grand Ole Opry House.



1.


2.

1. Keyboardist **MICHAEL DRANE** celebrates his 25-year pin with a tune on the piano in Cooper Hall.
2. Violinist **SVEND THOMSEN** shows off his 25-year pin.
3. **ARCHIE JORDAN** poses with his life member pin at the piano that he used to write many of his hits such as "Almost Like A Song."
4. Local 257 staff celebrated Live Department Director Leslie Barr's engagement. (l-r) Kathy Osborne, Vince Santoro, Dave Pomeroy, Steve Tveit, Christina Mitchell, Barr, (seated) Paige Connors, Sarah Weiss, Teri Barnett, Laura Birdwell, Dalaina Kimbro, and Savannah Ritchey.


3.



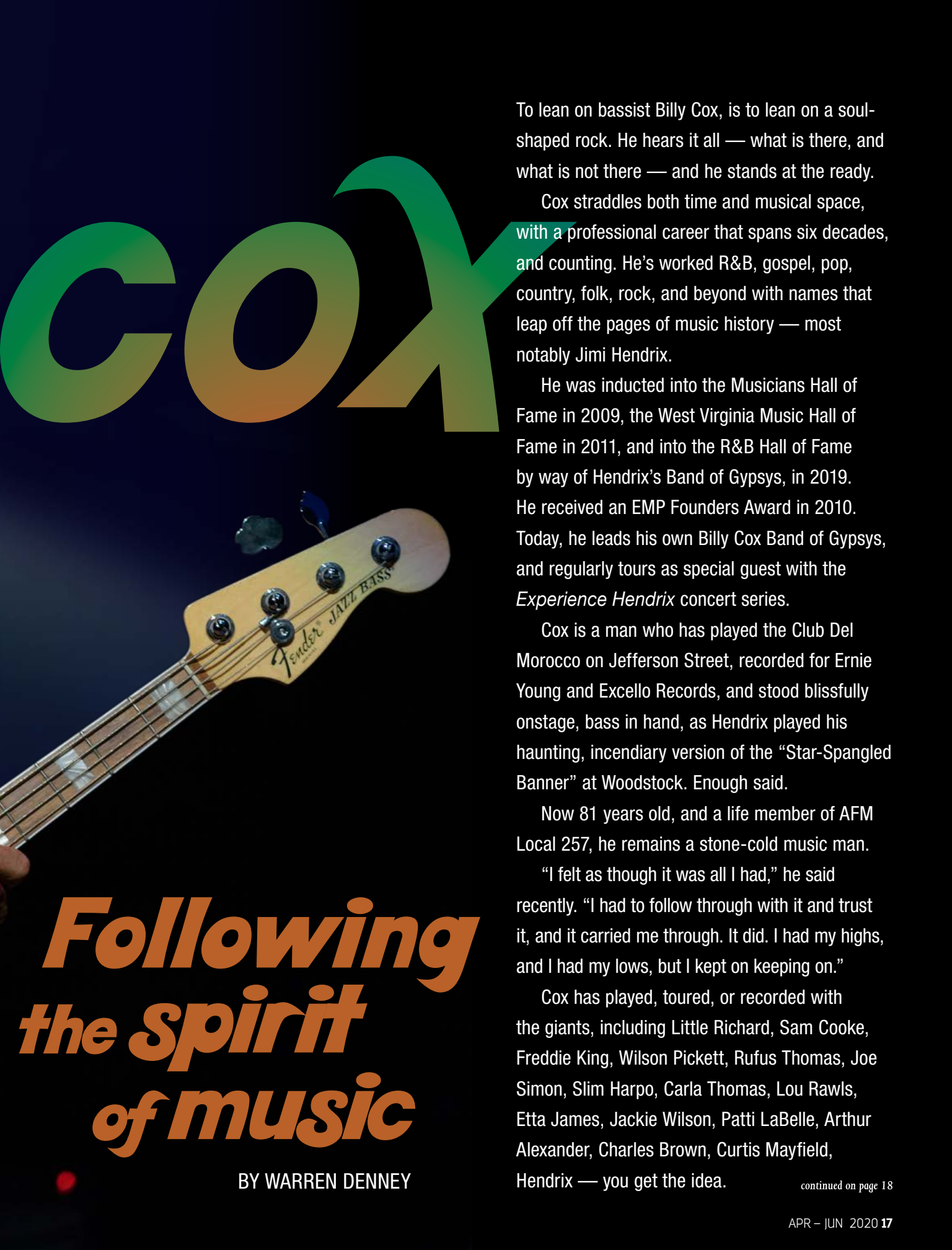
4.



BILLY



Photo Courtesy by Drew Stawin



Following the spirit of music

BY WARREN DENNEY

To lean on bassist Billy Cox, is to lean on a soul-shaped rock. He hears it all — what is there, and what is not there — and he stands at the ready.

Cox straddles both time and musical space, with a professional career that spans six decades, and counting. He's worked R&B, gospel, pop, country, folk, rock, and beyond with names that leap off the pages of music history — most notably Jimi Hendrix.

He was inducted into the Musicians Hall of Fame in 2009, the West Virginia Music Hall of Fame in 2011, and into the R&B Hall of Fame by way of Hendrix's Band of Gypsys, in 2019. He received an EMP Founders Award in 2010. Today, he leads his own Billy Cox Band of Gypsys, and regularly tours as special guest with the *Experience Hendrix* concert series.

Cox is a man who has played the Club Del Morocco on Jefferson Street, recorded for Ernie Young and Excello Records, and stood blissfully onstage, bass in hand, as Hendrix played his haunting, incendiary version of the "Star-Spangled Banner" at Woodstock. Enough said.

Now 81 years old, and a life member of AFM Local 257, he remains a stone-cold music man.

"I felt as though it was all I had," he said recently. "I had to follow through with it and trust it, and it carried me through. It did. I had my highs, and I had my lows, but I kept on keeping on."

Cox has played, toured, or recorded with the giants, including Little Richard, Sam Cooke, Freddie King, Wilson Pickett, Rufus Thomas, Joe Simon, Slim Harpo, Carla Thomas, Lou Rawls, Etta James, Jackie Wilson, Patti LaBelle, Arthur Alexander, Charles Brown, Curtis Mayfield, Hendrix — you get the idea.

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Photo courtesy of BluesJohnPhotography.com

He was born in Wheeling, West Virginia, in 1939. His mother, Laverne, was a classical pianist, and his father, the Rev. James Cox, a seminary graduate, was on his way to becoming a military chaplain.

"Somehow, somewhere, in space I believe I chose my parents," Cox said. And though he was born into a loving home, a divorce ensued as World War II broke out.

"I was almost like a latchkey kid until I was about seven or eight, but I still had a good life and enjoyed it. Music was a guiding force, because in the house where my mother lived, she had a baby grand piano, and I found myself many a day listening to Brahms, Mozart, Handel, Liszt, Gershwin, the whole bit."

Cox's mother and two of her brothers played as a combo, often rehearsing in the house.

"Sometimes they would get a drummer," he said. "That combo was very enlightening to me. I loved to hear that. It was a great influence."

"And, even though I lived in Wheeling, north of the Mason-Dixon line, it still was Jim Crow. People like Count Basie and Duke Ellington would come through town, and they never carried a full array of people, so they would call my uncles to play. They were good readers. They knew the Campbell brothers were tough."

Later, Cox moved to live with his father, recently discharged from service. The move brought a new discipline to life, but music continued to drive him. His father ultimately remarried, but still managed to nurture Cox by teaching him harmonica, and seeing to piano and violin lessons. The boy lost interest in both.

"I got disinterested," he said. "I didn't want to carry a violin case and stuff, and I was out there in a tough neighborhood. My grandfather lived up on Grandview. You got to go fifty flights if you're going to walk up to his house. A lot of times there were clouds, we were so high up. There were clouds in West Virginia."

That wasn't all that was in West Virginia. There were radio airwaves in those clouds. "I had built a crystal radio set," Cox said. "My father had a calling for the church, and I couldn't bring the worldly music into the house because to my father, that was the music of the devil. He was a Baptist. I respected it. So, I built this crystal radio set out of a cigar box, about five foot of cord — and the first thing, I had to get the earphones. So, I worked hard mowing lawns and finally got a set of earphones, put that together, and I plugged the antenna into my bedsprings, and lo and behold the first thing I heard was 'I'm down for Royal Crown. This is Hoss Allen, downtown Nashville, Tennessee, WLAC — 50,000 watts of clear channel.'

"Somehow, somewhere in space I believe I chose my parents."

"Wooo! Jimmy Reed, B.B. King, Howlin' Wolf, Lightnin' Hopkins, The Drifters. I said, 'Aw man, I've died and gone to heaven."

While that radio became his gateway to the greater universe of music, he also embraced something closer to home, literally. He lived near the site of the Wheeling Jamboree, broadcast on WWVA, the second-oldest country music broadcast in the U.S., behind the *Grand Ole Opry*.

"It was great. So, night after night, I listened to WLAC. It was hard to find that station. I remember a couple nights I lost it, because the head of that pin, that crystal, was about maybe a little bigger than my thumb, and I couldn't find it. So, when I did find it that third night, I got a lead pencil and just scraped it on there so I would always find that one spot. I was absorbed with that. Then I had the music from church, and I was absorbed with that, too — and I lived two blocks from the Wheeling Jamboree.

"A lot of times we'd sit out there on a Saturday night, man, on the weekend. Hawkshaw Hawkins, Wilma Lee and Stoney Cooper, Doc Williams and the Border Riders, Johnny Cash, you name it. That was raw stuff. Right on it. A lot of times they had fun in that back alley back there. We saw bottles going up and they would give us a couple of bucks so we wouldn't peep at them. They'd give us a little money. I was influenced by that music. So now I had the R&B, the raw sound, and I had the music from church — and I had the WWVA Jamboree."

Music shaped him, and when his father moved the family to Pittsburgh, Pennsylvania, Cox continued to evolve, absorbing new sounds and taking on new challenges. Jazz found him.

"Now, I'm in the heart of a jazz city," he said. "I'm hearing all that stuff. Art Blakey. Ahmad Jamal. All this stuff, man, I had a great jazz influence. I was 12 or 13. All of this is so good. I'm in Pittsburgh, so I gravitate to the

trumpet. I wound up playing trumpet in the band at Schenley High."

To Cox, it was all part of a greater plan. He always felt there was a place for him in this world.

"I was playing baseball on a baseball field one evening, and all of a sudden I heard some magic happening in the universe," he said. "I heard this sound — resounding through the whole universe. I heard my first electric bass. It reverberated through my whole body. I didn't know what it was.

"I hadn't even touched the bass. I told my buddy to take my stuff and I went to the sound. It was coming from the Syria Mosque — a Shriners' center they rented out for gatherings. That night was Lloyd Price, and they were playing 'Personality.' The back door was open, and I found the bass player. There were some fans around, but he let me see the bass. Man, I just thought it was crazy! They went back on about fifteen minutes later, and I listened to three whole sets."

But, even with that discovery, he also felt a pull toward the military, given his father's background and his own desire to make some money. After graduating high school, he joined the Army with the intent of becoming a parachutist. After basic, he was able to choose the 101st Airborne at Fort Campbell in Clarksville, Tennessee, for his training — a fortuitous decision.

"So, I preferred to get it here, near Nashville, at Fort Campbell," Cox said. "I was assigned to headquarters. A good gig. They checked my IQ and background extensively, and I was assigned there.

"We went to a John Wayne movie one night, and after it was over, we get out and it's raining cats and dogs. I ran for cover and wound up on the porch of a service club. There were about eight or ten guys, and I heard someone playing from a practice room through the window there. I heard what he was attempting to do — I heard what he wasn't playing. I thought it was unique.

"So, I went inside, and saw this little bald-headed kid. I walked to open the door and said, 'You sound pretty good.' He said 'My name's Jimi Hendrix. I'm just trying to get it together.' I told him I played a little bass, but not that good. He said I could give them my service card there, and they'd give me an amplifier and bass — a little cheap Silvertone or Danelectro, or something. I turned in my card and went into the room with him, and — bang! — what magic. The magic was there. I can't explain it. The destiny was there."

" I heard this sound resounding through the whole universe. I heard my first electric bass. It reverberated through my whole body. "

They played "Soul Twist" by King Curtis.

"It clicked, he didn't make those mistakes I heard earlier, and I don't know how I played it, but I played it," Cox said. "I had played all the cards you're dealt at birth, but destiny is what you do with those cards."

Hendrix immediately wanted to form a group. Cox knew a drummer, Gary Bellaire, and the three of them began to practice. But, to get tight, Cox knew they would need more time and regular access to space.

"I was set to be the message center chief," he said. "I had a good gig and a good job on post. I knew in my heart we had to make this thing work. We took our rehearsing habits to a different club, to Service Club No. 2."

Within two months, through classic Army wheeling and dealing, Cox managed to become the manager at Service Club No. 2, even though it meant turning down the better gig at headquarters and taking $56 less in monthly pay — real money then. It also cost him $50 and two fifths of Canadian Club.

The three began to woodshed.

"Jimi was not what you would call a top soldier," Cox said, smiling. "He knew he had a destiny, so he had to do a lot of rehearsing and a lot of times he kept people up at night. People would look for him, and couldn't find him. He was ghosting, so I gave him a place to go, down there where we rehearsed. We were rehearsing all day, every day."



Jimi Hendrix and Billy Cox backstage at the LA Forum, Inglewood, California on April 25, 1970. Taken prior to the concert while walking from dressing room to the stage. This was the first show of the newly formed The Jimi Hendrix Experience band with Billy Cox replacing Noel Redding as the group's bass player. Photo: Chuck Boyd / © Authentic Hendrix, LLC

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Photo Courtesy by Drew Stawin

"As long as we were playing, we were in a glass ball, and we had the protection of that glass ball, which was the spirit of music."

"Every time that club had a function, I made sure we played, and that we got paid. We wound up getting pretty good. We wound up playing a little club there in town called the Pink Poodle. It was owned by a mortician. We were The Sandpipers. I finally bought my first Fender bass — a Precision."

With that, they were professionals. Cox and Hendrix got their discharges in 1962, a month apart, and they rented a small place in Clarksville. An ill-fated decision to move to Indianapolis — minus a homesick Bellaire — left them stranded for several months.

They had a small gig or two, but real work that had been promised never materialized, and after a home-cooked, runner-up finish at a local talent contest, they were on their own. They found themselves living in Cox's '65 Dodge Plymouth as the the money ran out, subsisting on shared bowls of 25-cent chili and crackers.

"Funny thing about all that," Cox said. "We wanted Gary [Bellaire] to go with us, but he wanted to go home. We said to him then, 'You're one of us, you're going to all these black clubs with us even if you're white — you're black like us because you're a musician.

"We still talk every two or three months. I tell him he's the Pete Best of The Jimi Hendrix Experience."

They returned home, rescued by their girlfriends, and three musicians they had met in Indianapolis followed them.

"We're back at the Pink Poodle on a Friday night, and in comes three guys from Nashville," Cox said. "They were looking for us. Dallas, Chico, and Uncle Teddy Acklen, the owner of the Del Morocco. It was a big old, nice club on Jefferson Street. They wanted us to play there in Nashville."

The King Kasuals were born. The band, after giving the Pink Poodle notice, moved in upstairs at the new club, where each would be paid $35 a week with free room and board. They played five nights a week, off Sundays and Mondays. It was solid, and the band was a powerhouse. Cox also found a little daytime session work, and through that, was uncovered by Hoss Allen — the legendary WLAC disc jockey he had heard as a boy over the airwaves from his bed in Wheeling, West Virginia.

That connection led to important work for Cox. From 1962 to 1968, he played on *The !!! Beat*, hosted by Allen, and *Night Train*, hosted by Noble Blackwell — two television shows broadcast from Dallas, Texas, and Nashville, respectively, featuring the best of R&B, pop, and soul performers. And, he put more focus on writing songs.

"I wrote 'Don't Take My Kindness for Weakness,' he said. "Earl Gaines cut it with Hoss Allen's company. I wound up writing 'Push Mister Pride Aside' for Percy Sledge, and 'I Got My Finger on Your Trigger' for Slim Harpo. I thought things were good, and I bought a little tape recorder, and had Jimi in the background singing.

"I wound up doing all of Ernie Young's things for Excello Records [and the sister Nashboro label]. I did all the gospel — every gospel artist who came through. Brother Joe May, Shirley Caesar, The Consolers, the Brooklyn All-Stars. You name it. He had that going down in Printers Alley. He knew how to map the room. He would systematically put the singers over here, the background singers over there, the bass had to be here, the amp, he had the things written on the floor. He'd put on these microphones and capture it like he had a $250,000 studio. He was a genius. He built an industry with two tracks."

Nashville was a smaller town then, and Cox did a lot of demos, working out of his own office on 19th Ave. South, with a buddy who had a studio in the back.

"John Richbourg would call me up and I did a lot of demos for him," he said. "Pete Drake was next door. Bob Riley was at Tree Publishing, so I had all my friends. Jerry Bradley was young and starting out, so we worked together on a lot of projects.

"I worked some with the B-Team here in town, which was Bob Wilson, Karl Himmel, and Ben Keith, and myself. They gave us a lot of demos. Every now and then we'd get an A gig. I had a great time with everyone."

However, the gig at the Del Morocco began to disintegrate over money disputes. The band was packing the house but couldn't get a raise, and left. Hendrix was becoming naturally restless.

"We were doing a few gigs here and there, but Jimi knew that he wanted to be on stage. He knew he had gotten this guitar thing down. He left town with an emcee, Gorgeous George [Odell], who had a review. He felt it was his time to get to the big time. I'd advised him against it. The great guitarist Johnny Jones had left the Club Baron and approached me. He took Jimi's place, with the understanding a spot would be held open if he returned."

"We did that, and Jimi got stranded in St. Louis. I wired him the money and he came back for a short time."

It was a pattern that would be repeated, Hendrix leaving, and returning. He hit the road with The Isley Brothers, and Little Richard, Wilson Pickett, and Sam Cooke, among others. One popular band, which Cox prefers to keep anonymous, were essentially holding Hendrix captive, watching him closely at every gig, wary of his escape.

"He called me from Memphis, needing help," Cox said. "He told me he would be playing the enlisted men's club at Fort Campbell the next Saturday night, and begged me to come get him. Well, I rounded up the six ugliest thugs in Nashville, and we went up there and got him after the gig! I had two carloads of guys.

"One guy named Country, was with us. He was about 6'6" and after the show, he reached up and grabbed Jimi and his guitar and walked him off the stage, and we went right out the door."

"Anyhow, he came back, but not for long. He left with Little Richard. They came back through town and I was sitting on a stoop on Jefferson Street, and he and Little Richard pulled up in front, and came bounding off the bus. They wanted me to go on the road and play. I couldn't. I couldn't just jump up and go."

That was in 1964, and he wouldn't talk to Hendrix again until he received a phone call in 1966.

"Jimi said, 'Look man, this guy has discovered me, he's going to take me to Europe and make me a star and I told him about you. Come on up.' I thought about it for a minute. I told Jimi I couldn't make it. I told him I was a renting man, and my bass has three strings on it and the fourth string is tied in a square knot. He called me a lying sonofabitch, but that he'd send for me when he made it — and, that's just what he did."

Hendrix resurfaced, and phoned Cox again in April, 1969, asking him to come to Memphis to meet him. He met Hendrix in his hotel room there.

"Jimi told me to sit tight in Nashville, and when the time was right he'd call me to come meet him in New York. He gave me nine $100 bills. He said, 'Just be still. I'm going to call.' In two weeks, I was on a flight."

The Jimi Hendrix Experience, formed in London, which had staked such global psychedelic ground, was breaking up.

"I don't think they wanted to break up, but Jimi was unhappy," Cox said. "He and Noel [Redding] were fighting. Jimi wasn't showing up for rehearsals and wouldn't show up for studios. He wanted to take the music in a different direction."

At home, the country was roiling. Bobby Kennedy and Martin Luther King were both dead at the hands of assassins. For Cox, a man who had built his career on solid planning, the move was a great leap of faith — faith that he and Hendrix together could do something good in the world.

And though they would do great work in a brief time with the Jimi Hendrix Experience, and ultimately the Band of Gypsys,, it was a struggle. The pressure of the political climate, racial tensions in America, Hendrix's drug use — boiled into a cauldron, often creative, and potentially destructive. Hendrix flying sky-high on guitar, and Cox holding the bottom together.

The peak of that relationship was Woodstock, in August, 1969, their first gig. The band was larger than any assembled with Hendrix before, with Cox, Experience drummer Mitch Mitchell, guitarist Larry Lee, and two percussionists, Juma Sultan and Jerry Velez. They would perform together just two more times.

"We were the headliner," he said. "We heard Sly. It's something about the sound waves that come and go, almost like a radio. We had rehearsed, anticipating. The night before, we wound up staying at a little house. I think it belonged to Stephen Stills — I don't know. We wound up in the back of the festival. The rear of the stage was pretty secure. When we got to the back and went up to the loft, Mitch opened up the curtain and looked out. Oh my God. Jimi looked out. The crowd is sending up so much energy — and he's taking it in. He said 'They're sending up a lot of energy to the stage, so we'll take that in, and send it back to them.

"That's what we did. We wound up staying on that stage almost two hours."

The everlasting performance from that set, of course, was Hendrix's version of the "Star-Spangled Banner," a transcendent one that riveted the nation, galvanizing supporters and critics alike. America was as polarized as it is today, and the "Love it, or leave it" crowd equated his performance to blasphemy.

"Jimi and I were patriots," Cox said. "Maybe different in our way. Jimi knew what the song meant. I played on the first four or five notes — we had played it before — but I realized it was something else and stepped back. It was the most beautiful experience you can imagine. Like listening to a singer. I say the same thing about that performance that Jimi said to Dick Cavett. It was beautiful."

Hendrix would be dead from an overdose just over a year later, succumbing September 18, 1970. It tore a hole in rock & roll. And, though Cox has survived and thrived musically, he still hears what's not there.

"I was totally devastated when I got the call," Cox said. "I was at home, and I didn't believe it. I threw the phone up against the wall. I'm devastated today. Jimi always said Nashville was where he really learned to play. I look back, and I think of us. Those times. We thought about it all. Wherever we were, as long as we were playing, we were in a glass ball, and we had the protection of that glass ball, which was the spirit of music." TNM

GEAR



Mesa Boogie WD-800 Amp Stack with 2X 410 Cabinets

"I'm excited about this rig. I call it 'The Last Gypsy's Smoke Blower.' Mesa Boogie is a great company, with great bass gear. I enjoy working with Doug West and Trent Blake at Mesa — they are like family."

In studio — 1961 Fender (Vintage) P-Bass
Live — Fender Jazz Bass

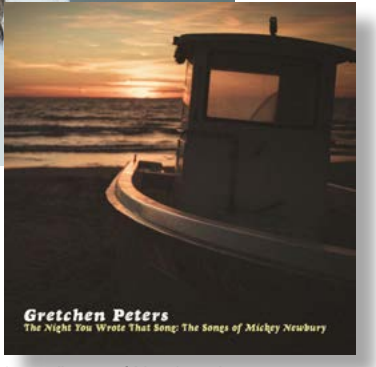
Also on occasion:
Valley Arts Custom by Gibson
Billy Cox Freedom Bass by Cort

Gretchen Peters

The Night You Wrote That Song

Scarlet Letter Records





Gretchen Peters is an acclaimed songwriter who first broke through with cutting edge country hits like "Independence Day," and "You Don't Even Know Who I Am." She has made numerous records of her own and has carved out a steady performing career in the UK and Europe. She takes a completely different tack on this project, a tribute to the late Mickey Newbury, the legendary songwriter, artist and Local 257 member whose songs were recorded by Elvis, Tom Jones, Ray Charles, and many other artists. Peters coproduced the album with her husband, keyboardist Barry Walsh. It was recorded at Wayne Moss' iconic Cinderella Studio, where Newbury recorded some of his best work, and engineered by Robert Lucas.

The album opens with "The Sailor," an ominous dirge led by Walsh's piano, Will Kimbrough's guitar and Dan Dugmore's atmospheric steel. "She Even Woke Me Up to Say Goodbye" is a gentle lullaby full of heartbreak that Peters makes her own, with tasty acoustic guitar, steel and vibes. A slowed-down and very funky version of "Just Dropped In," the song that brought Newbury initial recognition as the first hit for Kenny Rogers and the First Edition, is a wildly psychedelic lyric that Peters interprets in her own understated style. Kimbrough's electric guitar and Walsh's vibraphone give it an appropriately spooky feel. The title track is classic Newbury, and the swaying 6/8 feel features accordion and steel dancing along with Dave Roe's melodic upright bass, and Peters' affecting vocal tops it off perfectly.

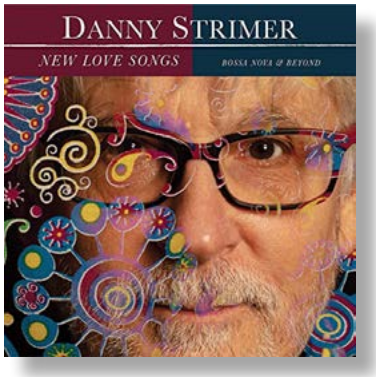
"I Wish" is a bluesy, poetic journey that floats through Newbury's mind as he compares himself to a grain of sand, an old guitar, and a willow tree. Charlie McCoy's harmonica is a yearning counterpoint to Peters' passionate vocal. "Why You Been Gone So Long," one of Newbury's most covered songs, is driven by Kimbrough's twanging guitar and drummer Bryan Owings' pulsing train beat and features Kim Richey, Walsh, and Moss on background vocals. "Frisco Depot" returns to the intimate storytelling style that Newbury was a master of, and Buddy Miller's harmony vocal blends perfectly with Peters.

Eamon McLaughlin's solo fiddle opens "Leavin' Kentucky" with an appropriately lonesome sound, and it builds to a funky Levon Helm style groove that builds to a crescendo of organ and electric guitar on the long coda. "Heaven Help the Child" features Peters and Walsh singing sweetly together over a descending chord progression surrounded by Dugmore's spacey steel and Roe's tasty bass. The mournful "San Francisco Mabel Joy" brings McCoy back in for another turn, and falls into a gentle Don Williams' style 2/4 feel as she tells the sad tale very convincingly. "St. Cecilia" is elegant and stately with a beautifully trembling vocal.

The album closes with "Three Bells for Stephen," with McLaughlin's layered strings creating a lush backdrop for this soulful elegy that brings the album to a perfect close. I'm sure Mickey Newbury is looking down, smiling that wry, sly smile of his, and nodding his head in approval.

– Roy Montana

"Not Enough" has a seductive, slowly pulsing vibe, and evocative vocal that lands somewhere between Roy Orbison and Sting, and breaks into a double time feel with piano and guitar weaving around each other in an extended coda.



Danny Strimer

New Love Songs

Bossa Nova and Beyond

Local 257 member Danny Strimer's latest album is a journey to another world as he combines acoustic guitar-driven melodic vocal tunes with Latin rhythms and ensemble arrangements that seduce the listener. Coproduced with percussionist Pino Squillace, all the songs are written with his longtime collaborator Alan Miller. The mood is set right away with "Doesn't Mean a Thing," with gut string guitar, electric keyboards, and percussion topped off with heartfelt yet understated vocals. "Could It Be We're Saying I Love You" floats along with a classic bossa nova feel with an intriguing lyric by Strimer, his wife Lena Lucas, and Miller. Strimer's acoustic guitar playing is melodic and harmonically sophisticated throughout the album, as is Brian Zonn's subtly syncopated bass, which perfectly supports the intimate vocal styles, and always serves the song.

The intro of "When You Fall in Love" sounds like a standard from a bygone era that settles into a cool bossa groove with a sweet melody. "Once Upon A Summer Day" has a stop/start feel that keeps your toes tapping and head bobbing. "Emerald Paradise" is reminiscent of a soundtrack from a movie with a tropical setting, and the arrangement keeps unfolding in a beautiful way.

Cowritten by Miller and Raul Malo of the Mavericks, "Not Enough" has a seductive, slowly pulsing vibe, and evocative vocal that lands somewhere between Roy Orbison and Sting. It breaks into a double time feel with piano and guitar weaving around each other in an extended coda. "First Day of Spring" is a reminder of the timeless power of music to touch the heart. The album closes on a bittersweet note with "Now That You're Gone," a melancholy ode to what might have been. *New Love Songs* is a breath of fresh air that has a great vibe throughout.

– Roy Montana

Sadler Vaden

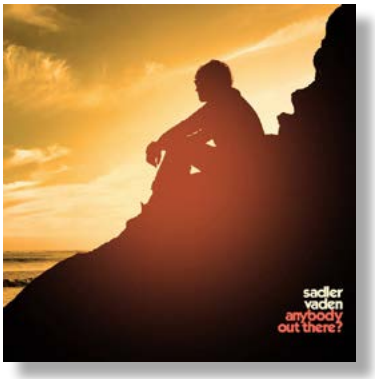
Anybody Out There?

Dirty Mag Records/Thirty Tigers

The second solo album by Sadler Vaden, guitarist for Jason Isbell and the 400 Unit, is an excellent step forward into the spotlight. He wrote all the songs, plays all the guitars, electric piano and mellotron, and his strong and articulate vocals ring true throughout. The stellar rhythm section of Fred Eltringham on drums and Vaden's 400 Unit bandmate, bassist Jimbo Hart, is dynamic, tight and loose in all the right places, and the album puts his own unique spin on the legacy of great rock acts like The Who, Tom Petty, and the James Gang.

"Next to You" opens the record with a Stones/Mellencamp attitude and Vaden's yearning vocal sets the tone for what's to come. The lyric reveals a positive attitude that permeates the whole record. "Don't Worry" has an uplifting message of reality-based encouragement built around big acoustic guitars, B3 and sweet electric guitar licks. "Golden Child" rocks hard with Joe Walsh-style guitar fills riding over Hart's funky groove, hooky vocals and a tongue-in-cheek lyric about entitlement. The title track is a reverb and synth drenched excursion at a slinky tempo, with a great guitar solo that matches the passion of the pleading vocal, with Eltringham's powerful drums pushing the whole band into overdrive.

"Curtain Call" features acoustic 12-string guitar and a string quartet, arranged by Mike Rinne and Vaden. "Modern Times" finds Vaden musing on the mysteries of life, with massive acoustic guitars, percussion, and slide guitar providing the perfect counterpoint. Other highlights include "Peace and Harmony" a hard rockin' appeal for sanity, with Vaden's slippery slide tearing it up. "Be Here, Right Now" is a compelling ode to being in the moment, despite all the distractions we face every day, with an extended guitar coda.



This album is immediately appealing but gets more rewarding with repeated listening. Rock & roll isn't dead, it only took a nap, and Sadler Vaden just woke it up.

– Roy Montana

"Golden Child" rocks hard with Joe Walsh-style guitar fills riding over Hart's funky groove, hooky vocals and a tongue-in-cheek lyric about entertainment.

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FLASH BACK REVIEW

Spectrum
Direct Flight
Direct Disc

Recorded in Nashville in October 1977, *Direct Flight* features a stellar combination of great musicians, excellent compositions, and state of the art recording technology. Spectrum, a cutting edge jazz ensemble, was led by George Tidwell and the late Barry McDonald, both excellent trumpeters, composers and arrangers, who coproduced the album with engineer Tom Semmes. *Direct Flight* was recorded live, one side at a time, at Soundstage Studios, and simultaneously sent down the street via cable to Masterfonics, who cut the vinyl master disc in real time. The master faders were brought down between songs while the players scrambled to get the next chart up on the music stands in less than 15 seconds, an amazing feat of collective logistics that pays off in the tangible excitement found in these grooves. Players include Denis Solee, Bill Puett, Skip Lane, Dennis Good, Buddy Skipper, Randy Goodrum, Farrell Morris, Bill Harris, Pete Bordonali, Jack Williams, and Kenny Malone, and vocalists Diane Tidwell and Sheri Kramer.



"Brother David," written by McDonald, sets the tone immediately with opening horn stabs setting up Malone's free form drum fills that in turn set up a series of horn lines ending with long glissandos. This leads to a Coltrane-esque sax solo from Lane followed by McDonald's trumpet, and then breaks down to Goodrum's wild piano, with some serious comping from bassist Williams. "Earwitness" is a Tidwell tune featuring Puett trading tenor licks with Lane's soprano sax. Muted trumpets set up a vocal refrain, and percussionists Morris and Harris percolate underneath Tidwell's riveting trumpet solo. Williams' "Odakove" features dual keyboards and a bluesy groove so syncopated that it feels like an odd time signature, but isn't.

Side two starts with "Slender Thread." Written and arranged by Tidwell, it features burning solos by Tidwell and Solee, and dramatically ends with a single bell tone. McDonald's "Fairy Tale" is a lush piece with a Gil Evans flavor, lyrics by Tidwell, and a killer trombone solo from Good. "Splat" has a funky groove from Malone with clavinet and acoustic piano by the multi-talented Skipper, who also plays in the horn section elsewhere. The horn-led punches are tight, Solee's flute is earthy and real, and Bordonali plays an awesome guitar solo before yielding to the horns taking it out with climbing ensemble bursts. This timeless album still sounds fresh and vital 40 plus years later.

– Dave Pomeroy

TNM

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"Our education and community outreach initiatives are always a central part of our mission."

BY KEVIN JABLONSKI

At the time I'm writing this, it appears massive changes are on the horizon for the world and the symphony, and I'm sure I'll have much more news to share in the next issue.

New recordings on the way

While our season goes on pause, we still have many recording projects in various stages of production. One of our past projects, a CD of works by Jonathan Leshnoff, was recently recognized with a Grammy nomination for Best Classical Compendium. You may remember his works from the Violins of Hope project in 2018, where a collection of instruments which were owned by Jewish musicians in concentration camps visited Nashville for a few months. Many musicians were privileged to play these instruments on one of our Classical Series programs that spring. These concerts featured Leshnoff's new *Symphony No. 4*, "Heichalos," which we recorded for release on this CD. It was the first time these instruments had been used on a commercial recording. While the album didn't win the Grammy award, we're still proud of the recognition for a very meaningful recording. As for our current endeavors, we've recently started a new project by recording Jennifer Higdon's *Low Brass Concerto* in March. This work featured the entirety of our low brass section as soloists. We are also set to release two CDs this summer, one featuring the compositions of Christopher Rouse and the other consisting of pieces by Aaron Jay Kernis.

Beethoven, Mozart, and more

We're very excited about the announcement of our 2020-2021 season, which is brimming with great music. We're continuing our celebration of Beethoven's 250th birthday, which started in February with an all-Beethoven program. To kick off the birthday bash, our neighbors at Café Intermezzo generously provided birthday cake for all our concertgoers. We'll be starting our season at Ascend Amphitheater with a monumental performance of both his Fifth and Ninth symphonies. And throughout the fall, we'll feature other works like his First Symphony, *Grosse Fuge,* and *Missa Solemnis*.

We're also spending a few weeks next season honoring another legendary composer: Mozart. During our Mozart Fest, we're presenting an all-Mozart program followed the next week by a semi-staged version of his opera, *The Marriage of Figaro*. This is particularly exciting for us since it's the first time an opera production of this nature has been done at the Schermerhorn. There are many more highlights in next season's lineup, but the only other one I'll mention here is the opening Classical Series program, which is a commemoration of the 100th anniversary of women's suffrage. We're celebrating with a program of music composed entirely by women, including a world premiere of Julia Wolfe's *Her Story*, which was written especially for this anniversary.

Community outreach

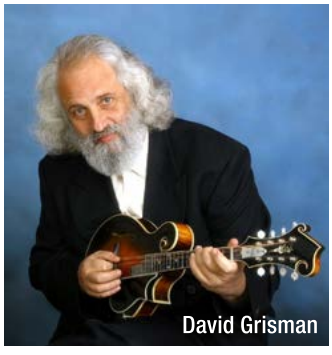
Our education and community outreach initiatives are always a central part of our mission, and one program I'd like to spotlight in this issue is our Chamber Music Series. This relatively new series technically began in fall 2017, but it was really an extension and outgrowth of the OnStage program, which you might remember from years past. As the name implies, the audience members sat on stage with the small group of musicians who were performing, and this provided an intimate experience to hear chamber music up close. The musicians talked a bit about the pieces they were playing, and audience members had the opportunity to ask questions after the performance. Concerts were free, and people simply had to reserve their free tickets online to secure a seat on stage.

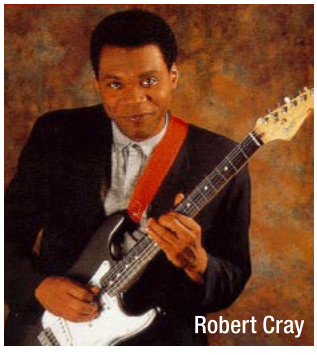
Its popularity grew so much, though, that the symphony decided to move the audience to the floor-level seats in the hall to accommodate the demand. Of course, this naturally necessitated a slight rebranding of the program, but it kept many of the distinctive elements intact. The experience is still informal with musicians communicating and interacting with the audience, and tickets are still free to reserve online with no assigned seats.

The series is just as popular with the musicians as it is with the community, and demand for grabbing performance dates is always high. One of the reasons we love doing it so much is that the programs are all completely curated by musicians. There is so much great music we love to perform, and it gives us a creative outlet to collaborate with our colleagues and friends. It also provides an opportunity to feature pieces and instrument combinations that are rarely seen or heard. For instance, over the past few years we've had a trombone quartet, a timpani showcase, and a contrabass sextet in addition to the more traditional string quartets and piano quintets. There always seems to be a lot of people at these concerts visiting the Schermerhorn for the first time, and the feedback is overwhelmingly positive. These free events are a great way to introduce people to the symphony in a less formal setting, so come on down next season, and bring your friends!

TNM




David Grisman


Robert Cray

The classic sound of **Tower of Power** debuts at the symphony hall June 10. This horn-driven soul/R&B/rock/pop/funk outfit has been rocking their sound since 1968. You'll hear tunes from their brand new album *Step Up* plus explosive hits like "What Is Hip?" Blues guitarist extraordinaire and five time Grammy winner **Robert Cray** makes his Schermerhorn headlining debut June 15. This 2011 Blues Hall of Fame inductee helped jumpstart a resurgence in contemporary blues, which continues with the February release of *That's What I Heard*.

Ed. note: At presstime many upcoming events had been postponed due to Coronavirus actions. Please confirm all information with venues, hosting organizations, and festivals.

Just before our deadline in March, we learned of the untimely death of **Jim Williamson**, AFM 257 life member, trumpet player, composer, educator, and leader of the Nashville Jazz Orchestra. For decades, Jim was a champion of the jazz scene in Tennessee. As a past member of the NJO Board of Directors who worked with Jim on many projects, I know his talent and dedication will be missed for a long time. Cause of death was cancer, a wicked and far too common disease that is just as hard on family and friends. If you know of a musician battling cancer, be open to whatever can help.

Schermerhorn Symphony Center

Blues guitar legend **Buddy Guy** comes in May 11. A living link to blues history, Rock and Roll Hall of Famer Guy is still going strong in his 80s, winning a Grammy in 2018 for his latest release, *The Blues Is Alive and Well*. Grammy winning vocalist **Gregory Porter** and his band return to the Schermerhorn June 5, following their sold out engagement in 2015. With his captivating baritone voice, this soulful singer expertly captures the emotions and intellect of every lyric he delivers.

City Winery

Mandolin virtuoso and inventor of "Dawg Music" **David Grisman** plays two shows at the City Winery May 31. It's not clear whether he will be carrying a trio or quintet, so you may want to contact the Winery at 615-324-1010.

NJW moves west

While the Nashville Jazz Workshop prepares its new location at 1012 Buchanan St. for a grand opening, its normal range of activity continues around town. Classes started February 24 at 2601 Elm Hill Pike, Suite R. *Jazz on the Move* enters its 14th season of informative concerts one Sunday afternoon each month at the Frist Center for the Arts. These concerts are free and open to the public. In collaboration with Parnassus Books, the *Jazz by the Book* series returns May 16 with *The Life and Music of Harold Arlen* featuring NJW vocalists with a script written and performed by Don O. Henry.

Summer Jazz Camp 2020 will run daily June 22 to June 26 at the Vanderbilt Blair School of Music. It's for all instrumentalists or vocalists ages 13 - 19. For students/families coming from out of town to attend the camp, 3-5 hotel rooms will be available at a special rate from the Homewood Suites by Hilton Nashville Vanderbilt.

Summer Festivals

Over in Memphis, Bluff City Jazz at the Shell on 1928 Poplar St., runs May 22-24.



BY AUSTIN BEALMEAR

Featured smooth jazz artists will include **Boney James**, **Dave Sanborn**, **Alex Bugnon** and more. Fans of the Main Street Jazz Fest in Murfreesboro, listen up. While the student bands play the first weekend of May, the main line up of professional bands has been moved to the first weekend in October, a week after Uncle Dave Macon Days. Both events remain free and on the courthouse square. Recent problems with weather in May prompted the date change. Sponsored by JUMP (Jefferson Street United Merchants Partnership) this year's 20th Annual Jefferson Street Jazz and Blues Festival should be early in June at Bicentennial Mall. No announcement yet on dates or artists.

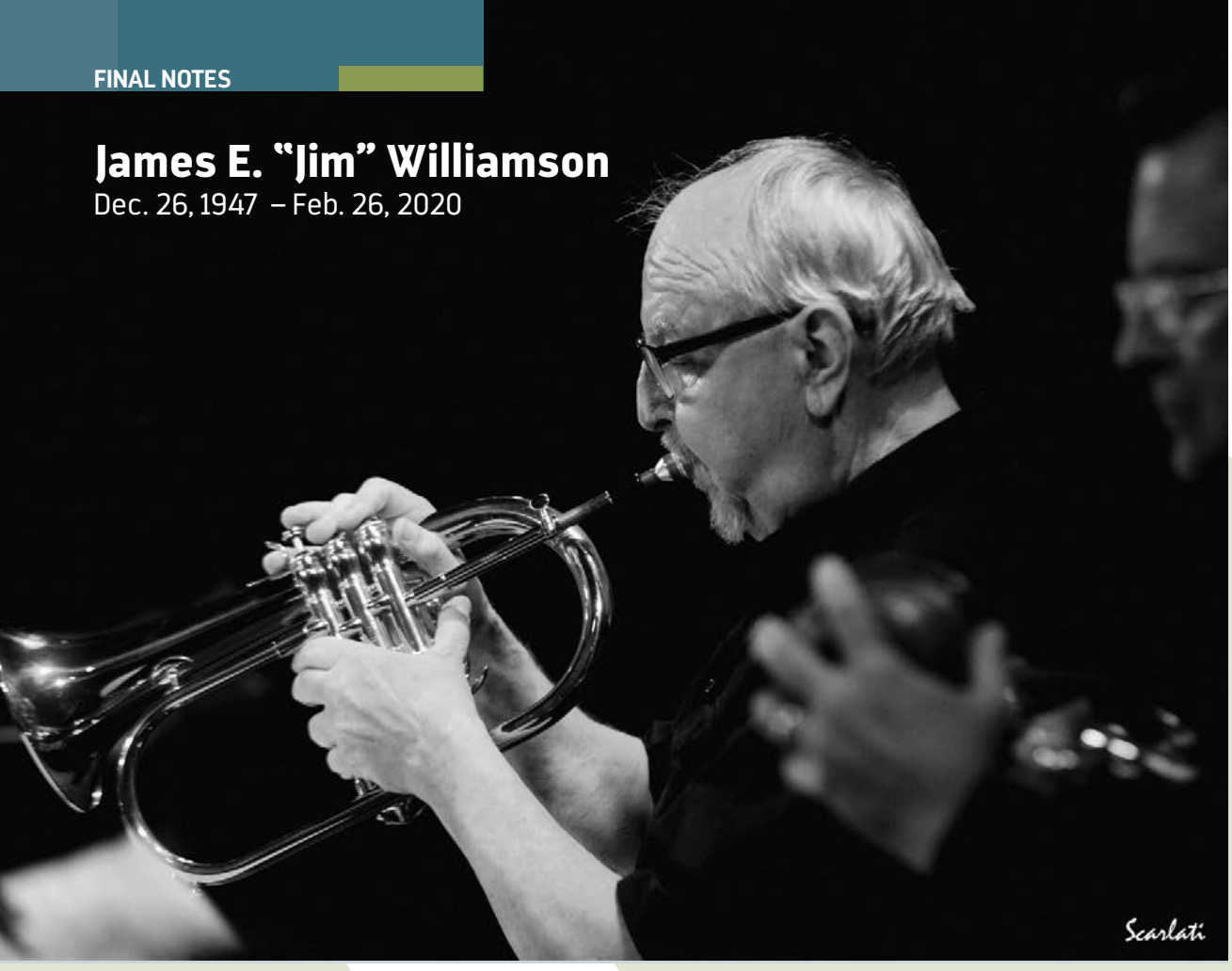
Major remodeling on Centennial Park has already started, and there is no word on how that might affect the location or schedule of events in the park. The popular Saturday night big band dances in the event shelter will be held again this year from June through August, with a different band every week, and dance lessons before the music starts. There should be some jazz and blues included in the *Musician's Corner* series running through September on the east end of the park.

Fisk University's fifth annual WFSK Jazzy 88.1 Food and Music Festival is set for 2-9 p.m. June 27. The family event on the Fisk grove also includes local vendors, food trucks, a Kids Zone and free tours of the Van Vechten Art Gallery. For details, call 615-329-8754. Jazz on the Cumberland will again feature R&B style jazz one Sunday every month in Cumberland Park, between the river and Nissan Stadium.

Local wineries still offer some jazz and blues in their weekend summer festivals. Arrington Vineyards has Music in the Vines every Friday, Saturday, and Sunday through October (615-395-0102). Sumner Crest Winery in Portland has concerts once or twice a month through September (615-325-4086). Beachaven Winery in Clarksville has Jazz on the Lawn on Saturdays through October (931-645-8867). TNM

James E. "Jim" Williamson

Dec. 26, 1947 – Feb. 26, 2020



James E. "Jim" Williamson, 72, founder, bandleader and music director of the Nashville Jazz Orchestra, died Feb. 26, 2020. He was a trumpet and flugelhorn player, and a life member of the Nashville Musicians Association who joined the local Aug. 10, 1981.

He was born in Murfreesboro, Tennessee, Dec. 26, 1947 to James McDonald Williamson and Etta Jane Fugate Williamson. His father studied music education at Middle Tennessee State Teachers College, and after his graduation took a job in Manchester, Tennessee as band director. The family moved to Madison, Georgia when Williamson was six, but returned to Tennessee five years later, when his father became the director of the Harriman High School band.

Williamson learned to play trumpet around age 11. He began to play out locally, and made the Tennessee All-State Band in his teens. After his high school graduation, he initially attended the University of Tennessee, but joined the Air Force when he was a sophomore. He became a member of the Tactical Air Command Band stationed at Langley Air Force Base in Hampton, Virginia. During his service he met and married Lynne Burcher. After discharge, the couple moved to Kentucky, and then to West Virginia, where Williamson attended Bluefield University and worked at a Christian television station.

After a move to Knoxville, Tennessee, Williamson received bachelor and master degrees in trumpet performance from the University of Tennessee. He became the head of the music department at Roane State Community College, a U.T. instructor, and joined a faculty brass quintet. By this time his family had grown to include three children, and Williamson supplemented his income with plumbing jobs. He toured with the *Ice Follies*, and ultimately moved to Nashville in 1980, where he would work for the rest of his career as a freelance musician, writer, and arranger.

In addition to work at Opryland, recording sessions, and hundreds of local gigs ranging from polka bands to Dixieland, Williamson performed with Marvin Stamm, Randy Brecker, Slide Hampton, Jim McNeely, Bob Mintzer, Bobby Shew, Buddy Morrow, Lee Greenwood, Donald Brown, the Four Tops, The Temptations, The O'Jays, Dinah Shore, Andy Williams and the Nashville, Knoxville and Chattanooga Symphony Orchestras. He recorded and/or toured with Reba McEntire, Bobby "Blue" Bland, B.B. King, Aretha Franklin, Michael McDonald, the Mavericks, Delbert McClinton and Boots Randolph. He toured Europe as part of the Muscle Shoals Horns and later with the Knoxville Jazz Orchestra. Williamson also worked as an instructor at Middle Tennessee State University, and wrote music for high school and college bands, and other jazz ensembles.

In 1994 Williamson married Tammie Campbell, and four years later he launched the Nashville Jazz Orchestra, which he led and performed with for the rest of his life. His last gig took place at the City Winery Dec. 26, 2019 — his 72nd birthday. The NJO showcased new compositions, particularly those of local writers and arrangers. Additionally, he brought in internationally renowned musicians to perform with the band such as Wycliffe Gordon, Joe Gransden, Lou Marini, Bob Mintzer, Randy

Brecker, Kirk Whalum, Donald Brown, Oscar Hernandez and others.

Fellow trumpet player Mike Haynes talked about Wlliamson's passing.

"I've had dark times in my life. The kinds of challenges and struggles that many of us deal with and walk through. Jim was always there for me, to listen and offer guidance to help me get through to the other side. He never judged me, criticized me, shamed me or marginalized my feelings in those situations. He listened and he helped. He's the kind of friend you could always depend on to be there if you needed him. He was my friend that will 'always be there' that is no more," Haynes said.

Sax player Doug Moffet talked about his long friendship with Williamson.

"Jim Williamson and I go back to 1983. We were jazz horn playing friends, with thousands of hours working together. Long car and bus rides, world tours, many hours hanging out after the work day was over. We lived in and rented the same house for three years. He was a groomsman at my wedding and I was groomsman at his wedding.

"It was an honor for me to be a close friend of Jim's. He has helped make me a believer in endless spirit and tireless efforts. I will always admire that spirit and be inspired by it. Rest in peace, my friend," Moffet said.

In addition to his parents, Williamson was preceded in death by one brother, Wiley Kenneth Williamson.

Survivors include his wife Tammie; two sons, Paul and Jerod Williamson; two daughters, Rebecca Williamson and Ambry Anthony; one brother, Zack Williamson; and several nieces, nephews and cousins.

A celebration of life service was held March 5 at First Presbyterian Church in Franklin Tennessee.

"Jim's memorial service at First Presbyterian Church, where he was a longtime member and led their Room in the Inn homeless efforts, was one of the most moving I have ever attended. The music was incredible, the speakers were poignant and funny, and his spirit was everywhere. A packed house of Music City's finest players were there to say goodbye and thank him for all he gave to our community. Ending with a rousing version of 'When the Saints Go Marching In,' it was a perfect send-off for one of the finest people I have ever known," Local 257 President Dave Pomeroy said.



Joseph William "Joe" Halterman
Oct. 24, 1950 – Feb. 11, 2020



Drummer and songwriter Joseph William "Joe" Halterman, 69, died Feb. 11, 2020. He played with a host of artists over his career, including Ray Price, Buddy Emmons, Cal Smith, Joe Carver, Bobby Bare, and Dr. Hook. Halterman was a 48-year member of the Nashville Musicians Association who joined June 19, 1972.

He was born Oct. 24, 1950 in Ottawa, Illinois, but spent his childhood in Marseilles, Illinois. He first started playing drums while attending Marseilles Grade School. In high school he played sports, and was also in the school's swing band, marching band and orchestra. "I would play football for a half, change clothes, and march with the marching band, then go back and play the second half of the football game," Halterman said.

By the time he was 14 he had formed his first band with a friend, and was playing school dances and local clubs. A second band named The Sounds of Us played around the area and also opened for other acts, including The Trogs, until two of the band members were drafted. In 1969 Halterman moved to Chicago and took a gig with Bobby Pierce at a local hotel venue. The hotel brought in Nashville acts on weekends, and this led to Halterman going with Pierce to Nashville, where he recorded an album on Pete Drake's label First Generation. After the band broke up, Halterman returned to Marseilles.

In 1972 Pierce's bass player, Buddy Cannon, called Halterman to tell him that Bob Luman was looking for a singing drummer. He got the gig, performing on TV and touring in the U.S. and internationally with the band for five years. In 1975 he joined Cal Smith's band, and in 1976 worked with Joe Carver as well, where he first started honing his songwriting skills. By 1980 he had joined the Buddy Emmons band, which he said later was his favorite gig.

By the mid '80s Halterman had also toured with Ray Price, and had his first hit record on a cowrite with Donnie and Vicky Clark for "I Wonder Who's Holding My Baby Tonight," recorded by the Whites. He also toured with Tompall Glaser and Dean Dillon. In the '90s Halterman worked as a studio musician, and in 2003 returned with his family to Illinois, where he continued to write and record.

Halterman was known for his kindness, love of his family, his dogs, gardening, and living life to the fullest. Family members said they would carry on his legacy by "loving big, being thankful for everything, never holding grudges, and laughing and joking every chance possible."

Former bandmate and longtime friend Buddy Cannon commented on his passing.

"I started playing in a club band with Joe Halterman in 1966 around the Chicago area. We worked together there for six years and then we made the move to Nashville at the same time in 1972 joining Bob Luman's road band. Our musical paths eventually led us in different directions as Joe played in the bands of Cal Smith, Ray Price, Tompall Glaser and many others, and I focused more on songwriting and record production. Joe and I remained very close friends and I will miss his presence forever," Cannon said.

Halterman is preceded in death by his grandparents, Jake and Irma Halterman; and his father, Joseph V. Halterman. Survivors include his wife of more than 39 years, Patricia Ann Quinn Halterman; two daughters, Melissa Muraira and Jennifer Heppner; one son, Timothy Halterman; six grandchildren; one sister, Debbie Kilgore; three brothers, Jake Halterman, Tim Caputo, and Rudy Caputo; one aunt, June Caputo; his stepmother, Nora Halterman; many cousins, nephews, nieces, and in-laws; and his favorite dogs, Brady and Bailey.

A memorial service was held at Restoring in Hendersonville, Tennessee, Feb. 18. Halterman was uninsurable because of his kidney disease. Donations can be made to Regions Bank for Joe and Trish Halterman of Lebanon, Tennessee.

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Waymond D. "Wade" Jackson
April 28, 1929 – Jan. 14, 2020



Multi-instrumentalist and songwriter Waymond D. "Wade" Jackson, 90, died Jan. 14, 2020. Jacson was a 52-year member of the Nashville Musicians Association who joined the local Feb. 6, 1967. Among his compositions was "Don't Be Angry," a No. 1 record in 1964 for his brother, Stonewall Jackson.

He was born April 28, 1929 in Tabor City, North Carolina to the late Waymond David Jackson and the late Lula Turner Jackson. After school he joined the United States Air Force, and retired at the rank of staff sergeant. He played guitar, fiddle, harmonica and mandolin, and over the course of his career was awarded as a songwriter by BMI — he was said to have written over 40,000 songs. Family noted that he was well loved as a husband, father and grandfather.

In addition to his parents, Jackson was preceded in death by his wife of 45 years, Janice Jackson; two brothers, Charers Leviner and James Leviner, Jr.; two sisters, Brenda Brown and Lonnie Etta Leviner. Survivors include his wife, Carolyn Jackson; one son, Jim Luketich; two daughters, Tracey Robnett and Khristina Losh; four grandchildren; three brothers, Marvin Jackson, Stonewall Jackson, and LeRoy Leviner; two sisters, Mavis Jackson and Treasa Bortree; one stepson, Harlon Piercy; and three step-grandchildren.

Funeral services were held Jan. 18 in the chapel of Crestview Funeral Home. Interment followed in Crestview Memory Gardens in Gallatin, Tennessee.

Carl E. Thomason, Jr. (Butch)
April 4, 1949 – Dec. 5, 2019



Guitarist and songwriter Carl E. Thomason, Jr. (Butch), 70, died Dec. 5, 2019. He was a life member of the Nashville Musicians Association who joined 257 on Jan. 8, 1970.

Thomason was born April 4, 1949 to Carl and Sara Thomason in Anderson, South Carolina. He moved to Nashville in the late '60s, and got a job with April Blackwood Music. By the early '70s he was playing guitar for Lynn Anderson, who recorded his song "Born in Love" as part of her 1974 album *Smile for Me*. Thomason also toured with Charlie McClain and Margo Smith. He played across the country as well as overseas. He performed on a variety of TV shows including *The Today Show*, *The Midnight Special*, and the *Music City News Awards* show. By the late '80s he had moved away from touring and started working with Cigna GSA, from which he retired after 20 years. Thomason continued writing and recording, and performed on the TV show *Nashville* for five seasons.

"Carl was a gentle, sweet man and excellent guitarist who left his mark on Music City, and made some great music with Chris Gantry and many others. He was always quick to volunteer his services when we needed help at Local 257. We will miss his smile and easygoing vibe. R.I.P., Carl," Dave Pomeroy said.

Thomason was preceded in death by his parents; and one sister, Norma Hines. Survivors include his wife, Rebecca Whittemore Thomason; one daughter, Jessica Towery; two sons, Aaron and Evan Thomason; many other friends, family, and collaborators.

A celebration of his life was held Dec. 14 at West Harpeth Funeral Home. Donations may be made in Thomason's name to MusiCares. TNM



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Peter Lynn Jeffrey
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Paul Ryan Jenkins
Chad Michael Jervis
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Mark B Morris
Sarah Morrow
John Henry Myers
David Clark Neal
Tommy O'Day
Daniel Joseph O'Lannerghty
Dean Pastin
Karen J Pendley-Kuykendall
John Harold Pennell
Philip Chandler Towns
Matthew Guy Pierson
Vernon Pilder
Jovan Raynaldo Quallo
Jonathan E. Radford
Suzanne Ragsdale
Maxwell Andrew Ramsey
Holly C Rang
Jennifer M Raudman
Ernest Roy Reed
Daniel W Reinker
Joel Philip Reist
James J Riley
Rich Ripani
James Andrew Risinger
Lee Sharon Robbins
Clifford E Robertson
Christopher William Rodriguez
Jason Lee Roller
Aidan Rene' Rowe
Raymond N Russell
Judy Lee Schreiber
Isaac Andrew Senty
Wilson B Sharpe
Stephen Louis Shepherd
Douglas C Showalter
Margie Louise Singleton
Erin Slaver
Kent Slucher
Joe Benjamin Smart
Andrew Michael Sovine
Donna Kay Stallings
Robert Dewayne Sudekum
Billy C Taylor
Chester Cortez Thompson
Charles D Tilley
John Patrick Timko
Ed Toth
Titus Underwood
Ted Wagner
Todd Hall Waldecker
Patrick J Walle
Ron G Wall
Quentin L Ware, Jr
Jason Brent Webb
Donald Lloyd White
James Marshall White
William Monroe White, III
Roger D Wills
Edward J Wilson

TNM

IN MEMORIAM

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

Name	Born	Joined	Died	Life Member
Walter M Cunningham, Jr.	01/06/1955	06/23/1970	04/15/2020	Y
Joe L Diffie	12/28/1958	05/03/1991	03/29/2020	
Joseph Halterman, Jr.	10/24/1950	06/19/1972	02/11/2020	Y
Robb Durand Houston	06/06/1962	07/01/1993	03/18/2020	
Jan Howard	03/13/1929	05/07/1964	03/28/2020	Y
John E Prine	10/10/1946	03/17/1983	04/07/2020	Y
James E Williamson	12/26/1947	08/10/1981	02/26/2020	Y



NASHVILLE MUSICIANS ASSOCIATION
STATEMENT OF INCOME - MODIFIED CASH BASIS -SUBSTANTIALLY ALL DISCLOSURES OMITTED.
YEAR ENDED DECEMBER 31, 2019

	REGULAR FUND	SPECIAL FUND	FUNERAL BENEFIT FUND	EMERGENCY RELIEF FUND	TOTAL
REVENUES					
LOCAL DUES	426836				426836
INITIATION FEES	10800				10800
ERF CONTRIBUTIONS				43741	43741
FUNERAL BENEFIT CONTRIBUTIONS			119639		119639
FEDERATION INITIATION FEES	4510				4510
WORK DUES	521836				521836
FINES & REINSTATEMENT FEES	3953				3953
INTEREST EARNED	277	56	3225	175	3733
UNAPPLIED MEMBERS' ESCROW	-7332				-7332
CASH OVER & SHORT	70	-16			54
CANDY & SNACK SALES	43				43
SERVICE CHARGES	43537				43537
LATE FEE - SERVICE CHARGES	8598				8598
CREDIT CARD USAGE FEE	4630				4630
SUPPLIES SOLD	394				394
ADVERTISING SALES	10768				10768
DISCOUNTS RECEIVED	130				130
OTHER	668	128			796
ARTISTS & OTHERS		170509			170509
AFM - EP FUND		3519			3519
AFM HEALTH & WELFARE		6494			6494
SERVICE CHARGE		2664			2664
MUSICIANS' PAYROLL TAXES		6095			6095
CONVENIENCE FEE	1840				1840
CARTAGE		2341			2341
RESIGNATION CLEARANCE FEES	475				475
ENTERTAIINMENT RECEIPTS	14435		0		14435
TRANSFER FROM SPECIAL FUND	19915				19915
TOTAL REVENUES	1066383	191790	122864	43916	1424953
EXPENSES					
SALARIES & PAYROLL TAXES	453715				453715
OFFICER'S EXPENSES	22063				22063
OFFICE EXPENSES	150044			250	150294
OTHER EXPENSES	40371				40371
BUILDING & EQUIPMENT MAINTENANCE	59404				59404
PER CAPITA TAX	134990				134990
DEPRECIATION	24010				24010
FEDERATION INITIATION FEES	4420				4420
AFM-EP FUND	53745				53745
AFM WORK DUES	131442				131442
COMMISSIONS	1975				1975
ADVERTISING	553				553
ARTISTS & OTHERS	14500	142230			156730
AFM - EP FUND EXPENSE		3614			3614
SERVICE CHARGE		2220			2220
MUSICIANS PAYROLL TAXES		6095			6095
BANK CHARGES & FEES	18997	30			19027
BENEFITS			92500	15000	107500
ERF CONTRIBUTIONS	6567				6567
CANDY & SNACK PURCHASES	5				5
PROFESSIONAL FEES		21450	5450		26900
					0
TRANSFER TO REGULAR FUND		15625			15625
TOTAL EXPENSES	1116801	191264	97950	15250	1421265
OPERATING PROFIT (LOSS)	(50418)	526	24914	28666	3688

THESE FINANCIAL STATEMENTS HAVE NOT BEEN AUDITED OR REVIEWED, AND NO CPA EXPRESSES AN OPINION OR A CONCLUSION NOR PROVIDES ANY ASSURANCE ON THEM.

NASHVILLE MUSICIANS ASSOCIATION
BALANCE SHEET - MODIFIED CASH BASIS - SUBSTANTIALLY ALL DISCLOSURES OMITTED.
DECEMBER 31, 2019

	REGULAR FUND	SPECIAL FUND	FUNERAL BENEFIT FUND	EMERGENCY RELIEF FUND	TOTAL
ASSETS:					
Cash & Checking Accounts	247018	186008	14289	85510	532825
Investments	0	0	101255	0	101255
Totals	247018	186008	115544	85510	634080
Due from Regular Fund			459671	1464	461135
Property & Equipment					
Land	125000				125000
Building	509792				509792
Building Renovation	416842				416842
Furnishings & Equipment	405180				405180
Less: Accumulated Depreciation	-1008699				-1008699
Total Property & Equipment	448115	0	0	0	448115
TOTAL	695133	186008	575215	86974	1543330
LIABILITIES					
Escrow and Advance Payments	12260	176011	8000	0	196271
Due to Funds	461135	0	0	0	461135
Payroll taxes withheld	156	0	0	0	156
Total Liabilities	473551	176011	8000		657562
FUND BALANCES	221582	9997	567215	86974	885768
TOTAL	695133	186008	575215	86974	1543330

THESE FINANCIAL STATEMENTS HAVE NOT BEEN AUDITED OR REVIEWED, AND NO CPA EXPRESSES AN OPINION OR A CONCLUSION NOR PROVIDES ANY ASSURANCE ON THEM.

LOCAL 257 MEMBERS:
Please check to see that your

FUNERAL FUND BENEFICIARY

is listed correctly, and up to date.

We can't stress the importance of this enough.

YOUR LOVED ONES ARE COUNTING ON YOU.

Take a moment and ask the front desk to verify your funeral benefit beneficiary information.

Please also check to see that we have your correct email address.



WHAT DO
KEITH URBAN
TAYLOR SWIFT
JIMMY BUFFETT
CHRIS STAPLETON
LARRY CARLTON
DAN + SHAY
ALISON KRAUSS
AND THE MUSICIANS OF
THE NASHVILLE SYPHONY
HAVE IN COMMON?



THEY ARE ALL MEMBERS OF THE NASHVILLE MUSICIANS ASSOCIATION AND READ THIS MAGAZINE!

Advertising in *The Nashville Musician* is a cost-effective way to reach professional musicians, high-profile artists and music business executives.

TO PLACE YOUR AD,
CONTACT LESLIE BARR
615.244.9514
LESLIE@AFM257.ORG

DO NOT WORK FOR

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

TOP OFFENDERS LIST

Nashville Music Scoring/Alan Umstead - solicitation and contracting non-union scoring sessions for TV, film and video games. Musicians who work for them are being denied appropriate wages and all intellectual property rights.

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

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

- RFD-TV – We have filed a Federal lawsuit against RFD-TV for non-payment of rerun payments to musicians for the Marty Stuart Show and Ray Stevens' Caba-Ray for the year 2019. We have every expectation that we will win this legal challenge and obtain payments with late fees added.
- 480 Holdings Limited, LLC – More than a dozen musicians and performers were hired to play a private event in Fiji in December 2019 by Richard Waters on behalf of Bob Bishop, Patrick Scanlon and 480 Holdings Limited, LLC and were not paid, and have not been paid for more than five months.
- Terry K. Johnson/ 1720 Entertainment (unpaid contracts/unauthorized sales – Jamie O'Neal project)
- Ed Sampson (producer) & Patrick Sampson (artist) (multiple unpaid contracts/ unauthorized sales)
- Revelator/Gregg Brown (multiple bounced checks/unpaid contracts)
- Beautiful Monkey/JAB Country/Josh Gracin
- Eric Legg & Tracey Legg (multiple unpaid contracts)
- Ray Vega/Casa Vega
- Quarterback/G Force/Doug Anderson
- Rust Records/Ken Cooper (unpaid contracts and pension)
- HonkyTone Records – Debbie Randle (multiple unpaid contracts/pension)
- Jeanette Porrazzo

UNPAID CONTRACTS AND PENSION

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

UNPAID PENSION ONLY

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

AFM NON-SIGNATORY PHONO LIST

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

604 Records
Heaven Productions
Stonebridge Station Entertainment
The Collective

TNM

Next General Membership Virtual Meeting Friday, 2 p.m. May 22, 2020



DO WE HAVE ROYALTIES FOR YOU?



More than $400 Million Distributed to Musicians & Vocalists

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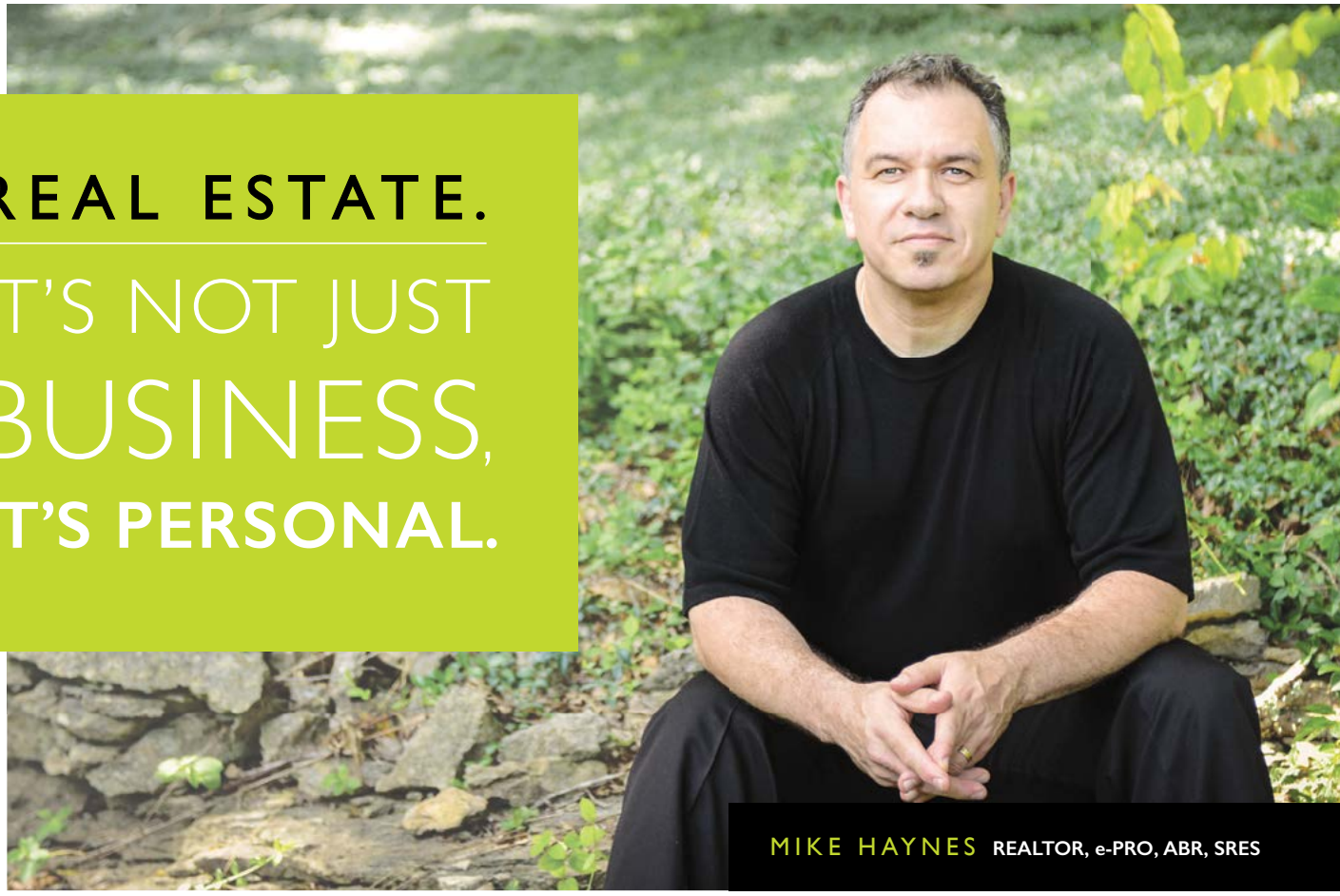
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