The Nashville Musician
Unity • Harmony • Artistry • Diversity
OFFICIAL JOURNAL OF AFM LOCAL 257
JULY – SEPT 2020

3RD QUARTER
MEMBERSHIP MEETING
AUG. 20 ON ZOOM

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Official Journal of the Nashville Musicians Association, AFM Local 257 | JULY — SEPT 2020

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COVER PHOTO: CECE DAWSON

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PUBLISHER Dave Pomeroy
EDITOR Vince Santoro
MANAGING EDITOR Kathy Osborne
ASSISTANT EDITOR Leslie Barr
CONTRIBUTING WRITERS Austin Bealmear, Warren Denney, Kathy Osborne, Dave Pomeroy, Vince Santoro, Kevin Jablonski

CONTRIBUTING PHOTOGRAPHERS Rick Diamond, Tripp Dockerson, Donn Jones, Dave Pomeroy, Vince Santoro

ART DIRECTION Lisa Dunn Design
WEB ADMINISTRATOR Kathy Osborne
AD SALES Leslie Barr
615-244-9514

LOCAL 257 OFFICERS
PRESIDENT Dave Pomeroy
SECRETARY-TREASURER Vince Santoro

EXECUTIVE BOARD Steve Hinson, Jerry Kimbrough, Andre Reiss, Laura Ross, Steven Sheehan, Tom Wild, Jonathan Yudkin

HEARING BOARD Michele Voan Capps, Tiger Fitzhugh, Teresa Hargrove, Kent Goodson, Dave Moody, Kathy Shepard

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NASHVILLE SYMPHONY STEWARD Kevin Jablonski

OFFICE MANAGER Laura Birdwell

ELECTRONIC MEDIA SERVICES DIRECTOR Steve Tveit
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RECORDING/ELECTRONIC MEDIA Paige Conners, Teri Barnett

DIRECTOR, LIVE/TOURING DEPT. AND PENSION ADMINISTRATOR Leslie Barr

MEMBERSHIP AND MPTF COORDINATOR Sarah Weiss

ADMINISTRATIVE ASSISTANTS Dalaina Kimbro, Savanna Ritchie

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Nashville Musicians Association AFM Local 257, AFL-CIO Meeting Aug. 20, 2020

Due to COVID-19 mass gathering restrictions, the next Local 257 General Membership Meeting will be held online and by call-in Thursday, Aug. 20, 2020 using the Zoom teleconferencing system.

You may join the meeting by computer, smart phone app, or phone.

Computer or smart phone videoconferencing:

Members may download the Zoom application for computer or smart phone, or simply click on the meeting link, which will be supplied in an email from Dave Pomeroy on Aug. 13, one week before the meeting date.

Detailed instructions for using the Zoom application will be sent to members by email prior to the meeting, including the meeting ID and password.

If you have further questions about how to teleconference with Zoom, you may call Local 257 at 615-244-9514 and staff will help you with instructions.

Landline or audio-only cell phone call-in instructions:

Members will be able to call in by landline or cell phone using one of the following numbers:

(646) 558 8656
(312) 626 6799
(669) 900 6833
(253) 215 8782
(301) 715 8592
(346) 248 7799

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

Meeting agenda

The meeting will start promptly at 2 p.m. As usual, there will be officer reports and discussion on a number of important issues. Membership will vote on a resolution to amend the Miscellaneous Wage Scale Sheet, details appear below. Please make plans to attend this teleconference meeting and get involved with the business of your local.

Bylaw Amendment Proposal

Bylaw Amendment Proposals for General Membership Meeting August 20, 2020: Two proposals to amend the AFM 257 "Miscellaneous and Steady Engagement Wage Scale and Price List," will be presented, discussed, and voted on by the members in attendance.

1. A proposal to change the name of the "Nashville Musicians Association, AFM Local 257 Miscellaneous and Steady Engagement Wage Scale and Price List" to the "AFM 257 Live Performance Scale Sheet."
2. A proposal to amend Section 1B: Concerts by adding a more affordable Educational and Community Performance Scale. The proposal calls for a scale of $75 per player (double for leader) for a 50 minute or less performance in schools or other educational institutions, and cannot be used for any other purpose.

Executive Board Recommendation: Favorable

Nashville Musicians Association AFM Local 257, AFL-CIO Minutes of the 1st Quarter Membership Meeting March 2, 2020

PRESENT: James Kee, Adam Shoenfeld, Bill Wiggins, Byron House, Chris Bauer, Ryan Link, Jason Howard, Mark Weber, Scott Metko, Bob Mater, Delaney Baker, Gabe Lamog, John Mattick, Harry Wilkinson, Colin Poulton, Matt Davich, Bernella Levin, Michael August, Jim Buchanan, Rich Eckhart, Chuck Bradley, John Weaver, Yamil Conga, Alison Brazil, Chris Cottros, Robbie Shankle, John England, Richard Wineland, Chris Shepard, Dave Francis, Sam McClung, Robert Stevens, Stuart Montez, John Root, Phil Arnold, Doug Moffat, Susan Shann.

EXECUTIVE BOARD PRESENT: Laura Ross, Jonathan Yudkin, Andre Reiss, Tom Wild, Jerry Kimbrough, Steve Sheehan(alt).

HEARING BOARD PRESENT: Teresa Hargrove, Kathy Shepard.
Parliamentarian: Ron Keller

OFFICERS PRESENT: Dave Pomeroy, Vince Santoro, Steve Tveit.

President Pomeroy called the meeting to order at 2:12 p.m.

PRESIDENT'S REPORT:

1. SRLA negotiations this week in L.A.
2. Track use on live gigs. Tricky subject but progress is being made.
3. Lower Broadway is incrementally better. Player robberies on the uptick.
4. Home studio hearings have been held and discussion about main opponent, John Sommers, and covered his history campaigning against businesses in homes.
5. Musician/Songwriter Sessions is going well, but needs new songs to be most effective.

6. Revamped Single Song Overdub contract that can be used for home studio recording.
7. Overdue work dues balances remain a major problem for cash flow at local.

SECRETARY-TREASURER REPORT:

1. Part-time employee Dalaina Kimbro has been taken on as a full-time employee.
2. Stanley/Sonitrol has been hired to update our burglary alarm system.
3. Sound Healthcare's True Group voluntary insurance options for 2020 may be different from 2019. The 2019 thresholds of signups determine if plans will be offered this year. We did not get enough signups to continue the term life insurance options for 2020.

AGENDA:

1. Quorum reduction from 30 to 25. Executive board favorable. Approved unanimously.
2. Wage Sheet Scale to add new category for Solo Performance/one-hour rate of $150 was discussed. Amendment to proposal — to add a duo option for $250. Amendment was unanimously approved.
3. Original amended proposal was unanimously approved.

MSC to approve Secretary-Treasurer report. JK, Jim Buchanan.
MSC to adjourn. John Mattick, Bill Wiggins.
Meeting adjourned at 3:30 p.m.

Nashville Musicians Association AFM Local 257, AFL-CIO Minutes of the 2nd Quarter "Zoom" Membership Meeting May 22, 2020

PRESENT: Chris Carmichael, Jim Ferguson, Bill Wiggins, Byron House, Colin Poulton, Ryan Link, Jim Gray, Danny Strimer, Lee Armstrong, David Romeo, Danny Dickerson, James West, Jim Corrigan, Andrew Dickson, Bobby Ogdin, Casey Brefka, Matt Rollings, Nell Levin, Michael August, Steve Fishell, Rich Eckhart, Chuck Bradley, Tom Shed, Jim Hurst, Dean Marold, Matt Bridges, Paul Tobias, Patricia Tobias, Richard Wineland, Sarah McConnell, Mike Loudermilk, John Donahoe, Matt Morse, Rattlesnake Annie McGowan, Jon-Paul Frappier, Larry Beaird.

EXECUTIVE BOARD PRESENT: Jonathan Yudkin, Tom Wild, Jerry Kimbrough, Steve Sheehan(alt).

HEARING BOARD PRESENT: Teresa Hargrove, Tiger Fitzhugh.
Parliamentarian: Ron Keller

OFFICERS PRESENT: Dave Pomeroy, Vince Santoro, Steve Tveit.

President Pomeroy called meeting to order at 2:15 p.m.

PRESIDENT'S REPORT:

1. The Emergency Relief Fund has been opened up to tornado relief.
2. Our employees are working 50 percent hours at the office and at home.
3. We have helped many musicians navigate through the problematic unemployment application process.
4. Communicating with club owners regarding safe reopening.
5. Formulating Fair Trade plan to pitch to Lower Broadway clubs.
6. Next possible step for local's reopening could be June 2 with plexiglass screen at front desk.
7. Still codifying rehearsal hall guidelines for its possible future use.
8. Our 501C3 is undergoing a name change from Nashville Musicians Association Flood Relief Fund to Nashville Musicians Association Crisis Assistance Fund.
9. June 9 is the next home studio Metro Council meeting.
10. SRLA negotiations demonstrate Local 257 is on the cutting edge of recording.

SECRETARY-TREASURER REPORT:

1. Burglary system has been updated by Stanley/Sonitrol.
2. Staff has been kept intact so far during lockdown and partial reopening.
3. Our Republic Waste Management dumpster will be removed June 30. We will use free Metro trash pickup and recycle bins instead beginning in July 2020.
4. The large, old hackberry tree that was at the southwest corner of our parking lot was uprooted during the May 3 storm which took our power lines with it. After NES got our power back on Public Works did a prudent job of removing the downed tree.

MSC to approve Secretary-Treasurer report. JK, Rich Eckhardt.
MSC to adjourn. JY, Rich Eckhardt.
Meeting adjourned at 3:51 p.m.

Next General Membership Virtual Meeting Thursday, 2 p.m. Aug. 20, 2020

Nashville Musicians Association AFM Local 257, AFL-CIO Minutes of the Executive Board Zoom Meeting June 30, 2020

PRESENT: Vince Santoro(VS), Dave Pomeroy(DP), Laura Ross(LR), Tom Wild(TW), Jonathan Yudkin(JY), Steven Sheehan(SS), Tom Wild(TW), Jerry Kimbrough(JK), Steve Hinson(SH).

ABSENT: Andre Reiss(AR).

President Pomeroy called the meeting to order at 10:25 a.m.

MINUTES: Minutes from Dec. 12, 2019 EB meeting were previously approved online.

PRESIDENT'S REPORT: The following issues were discussed:

1. Federation COVID-19 waiver form for 2Q was approved.
2. MSC (DP, VS) to extend expulsion date to "end of business" July 2 approved unanimously.
3. Guidelines for "return to work" have been developed and distributed by Local 257.
4. SRLA Phono wage improvements are being negotiated along with live track use.
5. An updated Single Song Overdub agreement with increases in pension and adding a video component have been approved.
6. Nashville Symphony layoff of 15 months is longest in U.S. to date.
7. Working on Fair Trade Nashville campaign for "good guys" clubs on Lower Broadway.
8. RFD is being sued; if successful, late fees will be added in respect to Marty Stuart and Ray Stevens outstanding invoices. The Statler's RFD shows may be added if their invoice is not paid by RFD by the court date.
9. A tentative deal has been agreed on with CMA for a Time/Life DVD boxed set.
10. The impact of the virus to our bottom line must be discussed.

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

1. Local 257 closures in March threw everything out of whack. We missed our first quarter executive board meeting.
2. Office HVAC units for lobby area and office area both needed repair. Their age is a concern. Quotes to replace are being compiled.
3. Quotes are also being compiled for entry door security.
4. The redbud tree in the middle of the parking lot was destroyed by wind damage.

MSC to approve Secretary-Treasurer report. TW, JY.
MSC to adjourn. LR, SH.
Meeting adjourned at 10:58 a.m. TNM



BY DAVE POMEROY

We will get through this crisis together and use the power of music to make this world a better place.

As I sit down to write this on a quiet summer Sunday night, contemplating events past and present, and looking forward to an uncertain future, it is obvious that we are sailing in uncharted waters. Over the past few months, this unprecedented series of disasters, natural and otherwise, has wreaked havoc on virtually every aspect of our lives. This global pandemic is unlike anything we have experienced before, and it has forced all of us to adjust to new ways of doing things. It can also be an opportunity to appreciate things we may have previously taken for granted. The power of music to change, heal, and bring us together, is more important now than ever.

Change is the only constant

The long-term effect of the damage to our industry is impossible to measure at this point. For working musicians, the challenges are particularly difficult, as live performances and crowds are at the core of many of our longest running business models. Primary areas of our work have completely dried up, and many others are seriously compromised. Musicians are dealing with new problems, including a time frame of returning to work that keeps moving, as if things weren't difficult enough already. We are all adapting to new ways of communicating, and everyone's story of how they are dealing with this crisis is unique. Our second feature [page 12] brings these individual stories to the fore.

One of Nashville's strengths has always been our wealth of great recording musicians, and the evolution of technology has allowed a lot of work to be done during the lockdown that would have been unimaginable decades ago. The AFM International Executive Board, of which I am a member, made a number of adjustments and allowances in recording parameters in response to the pandemic, allowing for more affordable "pass around" recording by removing the leader component. The newly updated Single Song Overdub agreement now allows for a video component, adding a 25 percent upgrade to this unique "pay by the song" concept. This is still the only AFM recording scale that is a negotiable rate between the musician and employer ($100/per song minimum, $125/per song minimum with video). It pays by the song, not the hour, and allows the player to make their own pension contribution. These days, you never know what is going to blow up and become a hit, and when you work without a contract, that ensures you will NEVER get what should be coming to you — residuals, re-use, pension, and your intellectual property rights.

Home studios finally legal

Metro Nashville's City Council finally passed legislation in July to make it legal for certain home occupations — including recording studios — to have customers on site, which was previously prohibited in Nashville. The timing couldn't have been better. We began lobbying for this change in Metro codes back in 2011, and it is very gratifying to finally see it through. After all, this is Music City! You can now come out of the shadows and apply for a business license to be able to work at home without fear of a cranky neighbor or someone with an agenda anonymously turning you in to Metro when you are harming no one. Having said that, we as a creative community need to follow through on this, and prove that we appreciate and value our neighborhoods just as much as those who fought against this bill. It was a long struggle to convince those who opposed this change that musicians are already in every Nashville neighborhood, and we DO know how to be good neighbors. In January 2023, this bill will be revisited and assessed for its impact, so it is critically important that we play by the rules and not disrupt our neighborhoods. Thanks to everyone who contributed to that effort.

Let's show Music City that we deserve the opportunity, now more than ever, to make music in our homes with our friends, customers, and collaborators. If you are recording at home, I respectfully ask you to do two things — apply for a business license, and file contracts with Local 257 to protect your work. Mailbox money and intellectual property rights go hand in hand and now more than ever, we all need to protect the value of our work in every way possible. That's where the AFM comes in. Otherwise, you're on your own in an industry that is well known for taking advantage of those who aren't paying attention and don't protect themselves.

Solidarity is the solution

The death of George Floyd brought the issue of systemic racism in American culture to the fore, to a degree that was both shocking and necessary. The resulting protests, peaceful and otherwise, have made it painfully clear that we have a lot of work to do in this area. If we are finally going to make the concept of racial equality a reality, we have to do so with our deeds and not just words. I believe that if America is truly the melting pot we claim it to be, we need to do whatever needs to be done to make the changes to our culture that will bring us to a better place, where everyone can feel respected. That lines up with what we as a union try to do every day, and it has never been more important.

Music can break down walls, bring people together, and express complex emotions that go beyond what mere words can express. We are Music City, and we will get through this crisis together and use the power of music to make this world a better place. Stay safe and stay tuned. TNM

The Nashville Musicians Flood Fund has been renamed. It is now the Nashville Musicians Association Crisis Assistance Fund and donors can send money via check to our local or get their donation to us via PayPal.



BY VINCE SANTORO

The Local 257 office has been greatly impacted by the Coronavirus, or COVID-19. Without a doubt, it has similarly affected our members' livelihoods, too.

In response to the pandemic, in mid-March Local 257 began to work remotely, but still took care of the administration of checks without actually opening our doors to members and/or the public. Along with that effort, we also have been accessible by phone and email to help members in various ways, including acting as a resource for information regarding applications for unemployment insurance, MusiCares financial aid, Small Business Administration loans and other sensitive but necessary relief.

Most recently, we put in motion curbside service for members (and nonmembers) who have checks that we've received. We need the work dues associated with these checks in order to keep doing our job and, because of Right to Work laws, we can only ask for service charges from the nonmembers who choose to not join the union.

The rehearsal hall is still closed to members, but we are working towards reopening it safely and will keep you posted.

We never stopped helping members coordinate access to their pension benefits by hooking them up with Vinni Lopresti (212-284-1285) at the pension office in New York. She and her colleague, Gary Lubliner (212-284-1289), make themselves accessible by offering their direct phone numbers. Our members can avoid the hassle of 1-800 calls and endless outgoing messages and menus to navigate when they just want to talk to a REAL person about the delicate process of taking their pension. We can answer many pension questions from members here at the local but when it comes to information about one's private account we have to defer to the AFM-EPF office in New York — we are not privy to those confidential details in accordance with HIPPA laws, as it should be. That said, New York City is just now emerging from Coronavirus "hot-spot" status so, if pensioners haven't been able to reach these advocates, we expect their availability to improve going forward.

The Flood Fund that our local established in 2010, which was instrumental in distributing aid to many in need during that crisis, was our only 501(C)(3) fund. This designation means that funds donated are tax-deductible, and because of that value to donors we wanted to put it in action again now. The word "Flood" was too narrow a title so we've gone to great lengths to change the name with the IRS and the state of Tennessee. It is now the Nashville Musicians Association Crisis Assistance Fund and donors can send money via check to our local or get their donation to us via PayPal. Donors can also make a contribution at any SunTrust branch. We are accruing funds before beginning to distribute through a bank account. I am taking names and contact information from those in need so that once we reach an amount large enough, we can transfer to the bank for distribution.

The rehearsal hall is still closed to members, but we are working towards reopening it safely and will keep you posted.

While we adjust to the COVID-19 upheaval, several things have cropped up that pertain to the normal day-to-day running of the office.

After requesting quotes for COVID-19 disinfection of our office area and lobby, Jan-Pro was hired, and fogged areas of concern with what they call EnviroShield. This agent is nontoxic and we were told we could return to work the next day.

We also have requested quotes for entry door security in an effort to provide our receptionists more control of who enters the building. It has always been a bone of contention that the folks at the front desks have no way to see who's walking in, or what business they want to conduct. There is a range of features with different costs, so this will end up being a cost/reward type of upgrade decision. Stanley/Sonitrol may be able to bundle an entry door security system, along with the multiple services we currently have with them. They are putting together an estimate.

There's also the issue of our aging HVAC systems that serve the office area (10 ton) and the lobby/kitchen area (10 ton). Both these systems have recently been having problems and their age is reason for concern not only because of deterioration but due to the refrigerant they use being extremely expensive. Newer systems use replacement coolant devoid of CFCs, which have been banned. So, continuing to repair the existing systems into summer of 2021 has diminishing returns since replacing that coolant each time gets more and more costly.

If we can get ahead of all these issues now, we'll be positioned to perform with confidence as our membership re-enters a recovering economy. TNM

Next General Membership Virtual Meeting Thursday, 2 p.m. Aug. 20, 2020

AFM Local 257's Suggested Musician Guidelines for a Safe Return to Work

Despite the challenges we are experiencing, Nashville once again has a unique opportunity to show the world how people with different viewpoints can find ways to work together for the good of everyone. These workplace guidelines are offered with a hope that mutual respect will rule the day and we can all safely get back to work as quickly as possible.

Legal liability — real or imagined — is also a factor in this equation. The employer and/or producer has a responsibility to create and maintain a safe work environment, as do studio and club owners. SAG/AFTRA has instructed their members that **"the employers and producers remain solely responsible for ensuring the health and safety of all members they employ and no member shall sign any document releasing the employer from such responsibility."** We already advise our members not to sign waivers of any kind, but are not dictating any further instructions in this area at this time.

Established Common Sense Safety Practices

- Don't touch your face! Wash your hands regularly.
- Wear gloves when needed.
- Disinfect surfaces that have been touched at regular intervals.
- Take your temperature regularly and get tested periodically if you are at risk.
- Wear a mask when around others in close proximity.
- Observe the six feet social distancing rule whenever possible.

Suggested Recording Studio Guidelines

- Everyone in the studio and control room should wear a mask, not just the musicians.
- Vocalists, brass, and wind players wear masks except when playing.
- Everyone brings their own headphones
- Optional: bring your own microphone/mic cover if needed
- No congregating in control room – it helps to have speakers in the main room
- Six feet between players in a room – limit number of musicians accordingly
- Only individuals in isolation booths
- Observe social distancing whenever possible
- Wind and brass sections recorded separately
- All studio house gear (piano, B-3, mics, headphone boxes, etc.) disinfected regularly
- No congregating in close groups
- No group photos
- Time cards/paperwork to be filled out by leader or contractor and not passed around

Suggested Live Venue Guidelines

- Do not share equipment with other musicians
- Musicians should wear masks - except singers, wind and brass players
- Bring your own microphone and cable
- Keep social distance onstage and in the audience
- No close bar seating
- No dancing - use dance floor to keep a safe distance from stage to audience.
- One act must leave stage before the next comes on.
- Stage, mics and cables must be sanitized between acts.
- No sharing of stage during changeover between acts.
- Wear a mask while passing the tip jar.
- Virtual Tip Jar or similar app in addition to or instead of cash tips
- When counting money, wear gloves.
- Consider using drum shield style plexiglass in front of stage.

Home Recording Studios

After a decade-long effort by Local 257 and others, Nashville's Metro Council has made home recording studios legal. The action came in the wee hours of July 8. See the full story on page 6 in Local 257 President Dave Pomeroy's State of the Local column.

Member Milestones


1.


2.


3.

1. Keyboardist **CHRIS P JAMES** achieved life member status this year. Congratulations, Chris!

2. Eddy Bell presents **JAMES FREEZE** with his 50-year AFM Local 257 member pin.

3. Woodwind player **WILSON SHARPE** proudly displays his new AFM life member pin.



New Grass Revival


Johnson Mountain Boys

NEW GRASS REVIVAL AND JOHNSON MOUNTAIN BOYS JOIN IBMA HALL OF FAME

Local 257 members **John Cowan**, **Sam Bush**, **Béla Fleck**, and **Pat Flynn** of New Grass Revival will become the 2020 inductees of the IBMA Bluegrass Hall of Fame, along with co-inductees the Johnson Mountain Boys, which include fiddle player and Local 257 member **Eddie Stubbs**. The two bands span the spectrum of bluegrass music, from the strictly traditionalist sound of the Johnson Mountain Boys to the progressive, genre-busting music of New Grass Revival.

New Grass Revival was formed in 1972 and disbanded in 1989. The group set the bluegrass world on its literal ear, and brought thousands of new listeners to a genre only then in its infancy, that would soon become known as newgrass. The group was not without controversy, as some traditional bluegrass artists and fans were hesitant to embrace their innovative sound. But no one could dispute their musicianship, and they became one of those bands that played in front of audiences which included not only regular fans, but many fellow players as well.

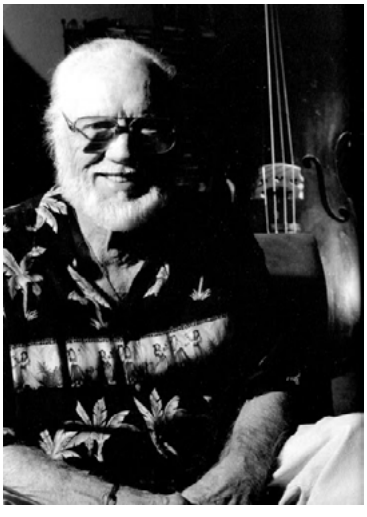
Bassist John Cowan talked about the band's induction, which will also include founding members Courtney Johnson (posthumously) and Curtis Burch.

"Honestly, I was totally shocked when I got the call about the induction of New Grass Revival into the Bluegrass Hall of Fame. I do believe we did something significant, and I know that in our hearts, Sam, Curtis, Courtney, Béla, Pat, and I were driven by our love of music, musicians, and being true to our vision against all odds — of which there were plenty. To think of us standing figuratively shoulder to shoulder with Bill Monroe, Flatt & Scruggs, The Stanleys, The Osbornes, and other bluegrass greats is almost unfathomable. This induction is a tremendous honor, and I want to express my heartfelt thanks to the IBMA and to all the fans who have kept our music alive over the years," said Cowan.

The band initially known as the Johnson Boys was formed in 1975, but changed its name early on to the Johnson Mountain Boys. Core group members in the '80s and '90s included Stubbs, guitarist and lead singer Dudley Connell and mandolinist David McLaughlin. Richard Underwood and Tom Adams played banjo and Larry Robbins, Marshall Wilborn and Earl Yager were the group's bassists over the years. The traditional bluegrass band played prestigious venues around the world and averaged more than 200 dates a year in the '80s, receiving multiple Grammy and IBMA nominations. Stubbs went on to become the voice of the Grand Ole Opry, receiving multiple awards for CMA Broadcast Personality of the Year. Local 257 life member Stubbs commented on the induction.

"I was blessed to be a part of the Johnson Mountain Boys for 18 years. It was a very special time in my life and opened so many doors for my future. I know I speak for the rest of the members, we appreciate this honor more than we can adequately express," Stubbs, who recently announced his retirement from WSM and the Opry, said.

Due to COVID-19 restrictions, the awards show will take place online this fall.



BOB MOORE MAKES ROLLING STONE MAGAZINE TOP BASS PLAYER LIST

Local 257 life member **Bob Moore** landed a spot on the *Rolling Stone* 50 Greatest Bassists list, released July 2. The magazine calls the list "an inventory of bassists who have had the most direct and visible impact on creating the foundations of popular music during the last 50 years."

Moore, a member of the A-Team, has recorded over 17,000 sessions — he can be heard on hits by artists from Elvis Presley, Johnny Cash, Patsy Cline, and George Jones to Bob Dylan, Roy Orbison and Quincy Jones. Along with the rest of the fabled group of players that made up the A-Team — legendary talents including Charlie McCoy, Buddy Harman, Ray Edenton, and Hargus "Pig" Robbins — Moore helped transform Nashville into the recording mecca it has become. Moore talked about the A-Team and the birth of what became known as the Nashville Sound in a 2002 interview.

"We were like brothers. We had great musical chemistry and communication. We loved creating our music together. We were able to assert our personalities and express our feelings through our music in such an effective way that the public came to recognize our individual styles, or the manner in which we delivered a song," Moore said. *continued on page 10*

continued from page 9



Bob Moore (left) with Elvis Presley in Hawaii

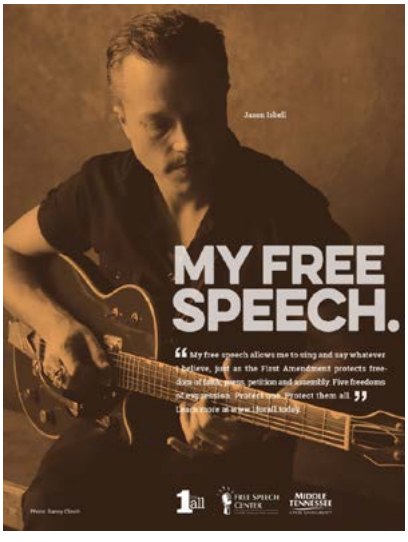
BOB MOORE *(continued)*

Moore, a Nashville native, credits Ernest Tubb's bassist Jack Drake with first getting him interested in the upright.

"When I was 9 years old, I built a shoeshine box and I shined boots for five cents a piece. I would walk downtown and set up on the corner of Fifth and Broad. That was my corner. It was within 100 feet of the backstage entrance to the Ryman Auditorium. I used to shine Jack Drake's cowboy boots before he went on stage. Jack Drake was kind to me. He was the one who taught me how to pull an upright bass string with conviction," Moore said.

Moore has received a plethora of honors over the years, including multiple NARAS Superpicker Awards. With this latest honor from *Rolling Stone* he joins bass luminaries like Charles Mingus, John Entwistle, Stanley Clarke, and Jack Bruce.









SPEAKING OUT FOR THE FIRST AMENDMENT

Loretta Lynn, **Jason Isbell**, **Kathy Mattea**, and **Brad Paisley** were among a group of artists, authors, and athletes that contributed videos supporting First Amendment rights to free speech, a free press, peaceable assembly, religion, and petitioning the government.

The effort was organized by the Free Speech Center at Middle Tennessee State University, a group that has educated citizens for over a decade through events, ad campaigns, and other actions created to remind Americans of our invaluable freedoms.

"Over the past few weeks, we've seen the First Amendment in action on the streets of America," said Ken Paulson, director of the Free Speech Center in MTSU's College of Media and Entertainment. "Our goal is to have Americans better understand the scope and impact of the First Amendment and never take it for granted. We're grateful to the artists and authors who support the campaign," Paulson said. "They're critical to ensuring that a new generation takes notice. We're marketing the First Amendment to young citizens who can make history using its freedoms," said Paulson.

Learn more about the nonprofit, nonpublic First Amendment Center at www.mtsu.edu/first-amendment.

KEITH URBAN THANKS FIRST RESPONDERS WITH PRIVATE DRIVE-IN CONCERT

Keith Urban played a concert May 14 for more than 200 doctors, nurses, medical technicians and other first responders at the Stardust Drive-in, about 40 miles east of Nashville. "I did this to say thanks to the health care workers who are putting their lives on the line for us every day," Urban said. "And performing in this environment, with everyone in their cars at a safe distance from each other, seems like an amazing opportunity for everybody to just let go and have fun. And I'm a musician. I have to play!" Urban said.

Other artists are exploring the possibilities of drive-up concerts, including Brad Paisley, who was part of a weekend series of concerts held this summer at Nissan Stadium.





UNDERWOOD WINS SPHINX AWARD

Titus Underwood, principal oboist of the Nashville Symphony, has received a Sphinx Medal of Excellence which is the highest honor bestowed by the Sphinx Organization. Sphinx is a social justice organization dedicated to transforming lives through the power of diversity in the arts. In addition to a $50,000 career grant, Sphinx annually awards the Medals of Excellence to three artists who, early in their career, demonstrate artistic excellence, outstanding work ethic, a spirit of determination, and an ongoing commitment to leadership and their communities. Underwood is the first-ever oboist to be awarded by the organization.

Underwood served previously as NSO Acting Principal Oboe beginning in September 2017. Prior to performing with the Nashville Symphony, he served as Acting Associate Principal of the Utah Symphony. He received his Master of Music from The Juilliard School, where he studied with Elaine Douvas, with additional studies with Nathan Hughes and Pedro Díaz. He earned his Bachelor of Music at the Cleveland Institute of Music as a pupil of John Mack, legendary principal oboist of The Cleveland Orchestra. While there, he also studied with Frank Rosenwein and Jeffrey Rathbun.

The 10th Annual Sphinx Medals of Excellence will be bestowed at a private luncheon cohosted by The Kennedy Center at a later date. Honorees will be celebrated at a black-tie event in Washington, D.C. TNM



Life during the pandemic

Music MEANS something

Whatever got us hooked lies outside of our gigs. It flies in the face of worry because most of us started before we knew much, if anything about the business, or any business. This, of course, does nothing to solve the economic uncertainly we all are currently facing BUT it points to something that I find to be absolute. Music is a ***need***.

People need to hear it because it can soothe, or provide a catalyst for release. It helps them lighten the load they carry every day.

WE need it because our souls seek to express the inexpressible — say something that reaches beyond our self-imposed limits revealing our essence.

Case in point: *Stravinsky's Firebird Suite*. It might be my favorite.

In the 4th movement, he lays himself bare. The lone French horn — the rush of the ending. The dissonance becomes so intense that you are FORCED to accept it as a cadence. It is a statement and it is DEFIANT.

We may have to reshape how we *sustain* ourselves with this crisis but we **WILL** adapt. Wanna know why I know?

Because music **MEANS** something. It is a *need...for you and for us all.* — **Roy Agee**



Roy Agee



2020: The year that almost was

Tammy King

Hard to believe it's the middle of summer and I've been home since early March! First time that's happened in about 17 years. I have been out on tour with either Reba or the SteelDrivers every year since 2004. No way I could have predicted even five months ago that I would be sitting here at home during what had looked to be the SteelDrivers' most successful year ever. We had just released our fifth album after a long five years since our last CD came out in 2015, the Grammy-winning *Muscle Shoals Recordings*. Everything had been planned and strategized leading up to 2020 for almost a year. But then COVID-19 exploded and so did our year.

We are a two-musician family, so not only was I dealing with my loss of income, we were dealing with my husband's losses as well. I've been married to Jeff King for over 20 years, and this looked to be an incredible year for both of us. He had tours booked with Reba and Brooks and Dunn, both solo shows and when they perform together in Vegas. 2020 — the year that almost was!

So far most everything we had booked has been postponed or rescheduled for 2021, but who knows how that will go? Unfortunately, I think our industry, or at least the live side of it, will be last to return. Jeff and I have both been lucky to have studio work fill in a lot of the time we have available now. I'm trying to be grateful and realize we are some of the fortunate ones to have that revenue. I really feel sorry for the younger players just trying to get their careers going. It's hard enough when times are good, let alone trying to survive a pandemic!

On the personal side, our daughter had to finish her senior year of high school online. She missed out on so many of the fun parts of her senior year. We are just anxiously waiting to see what happens this fall with college. Crazy times for her generation! I can't imagine having to go through what she's going through at 18. — **Tammy King**



The music hasn't died; neither has the dream

Every year I try to make my birthday as memorable as possible, something my Mum swears will wear off the older I get. I don't have to do anything extravagant, just surround myself with the people I love, the things I love and be thankful for another year to continue through life's journey. Little did I know that my 26th birthday would be memorable for all the wrong reasons.

On March 16, 2020, it was announced that, among many other establishments, the bars on Lower Broadway in Nashville, Tennessee, would close their doors due to the Coronavirus social distancing and quarantine measures. I am a singer/songwriter and I make my living performing in those very bars on a weekly basis, but in a moment, like many others, I had lost my job and, therefore, my only source of income to pay the bills and support my family.

It was devastating receiving text after text, email after email from the venues I regularly perform at on Lower Broadway, and from events I had been booked for on the road, that everything would be either closing, postponed or cancelled for the foreseeable future. The worst part was, there was absolutely nothing anyone could do about it.

I recall being overwhelmed mentally, emotionally and physically. I remember receiving countless calls from friends and fellow musicians who either wanted to console me after hearing the news or wanted someone to cry to that would understand the heartbreak and powerlessness they were feeling.

There was an inordinate amount of uncertainty that remains today, not only for people's safety with regard to the virus, but for people's safety with regard to financial stability. Suddenly, thousands of musicians were, and still are, out of work and without income because thousands of venues have had to shut their doors for an undetermined amount of time. Many people have chimed in to tell us to tap into our savings, but the majority of musicians I know don't have that luxury because they are living paycheck to paycheck or tip jar to tip jar. Why? Because with the growth of streaming sites and other means of consuming music for free, musicians are gradually making less and less money.

But, the COVID-19 outbreak isn't just impacting musicians, and other creative people, financially. Most creative people I know do what they do because it is their dream, and some are lucky to make a living chasing that dream. It is incredibly difficult to process or cope with the potential reality that your dream could be slipping away through no fault of your own, because of something entirely out of your control. I would argue that the emotional and mental repercussions are worse than the financial repercussions because those feelings cannot be quantified.

For awhile things seemed pretty bleak. For awhile there was a sense of hopelessness. But then, we started doing what we always do when the road towards our dream starts to get rough — we take a slight detour. Instead of writing songs in rooms together on Music Row, songwriters used those feelings of powerlessness and hopelessness and started writing songs with one another via FaceTime or Skype. Instead of music industry professionals meeting in their offices, they began meeting using the Zoom app and discussing ways they could use organizations they are a part of to help their fellow creatives. Instead of performing in front of crowds at bars and venues, musicians started performing to crowds of watchers on social media via live streams, which not only gave musicians a means to generate income via virtual tip jars, but it gave watchers and listeners a moment of escape by bringing a concert directly into their living rooms.

It's ironic that during a time where people are physically having to separate, we have actually never been closer together. The entire world is in the same boat, navigating the same treacherous waters right now and there is something very comforting knowing that. There's something very unifying knowing that almost every single person on Earth understands what you're going through because they are going through the exact same thing.

Within the music community it has been truly inspiring to see everyone working to ensure their fellow musicians and creatives have what they need to get through these difficult times. It has been incredibly motivating to see people from every facet of the music industry, and even outside of the industry, come together to support one another, no matter whether they're colleagues, friends or complete strangers. It gives us hope and it helps to light a fire that tells us we are going to get through this because we are walking this path together.

The music community, in particular, is one that will never go down without a fight, and right now we are fighting with everything we have to ensure the music doesn't die and neither does the dream.

— **Sasha McVeigh**

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Rich Eckhardt

Muse for ingenuity, new music creations

Past global events have never before disrupted our ability to make music. In 1941 we entered into World War II and our young men went overseas to fight in Europe and the South Pacific. Wartime inspired great songs to be written like "I'll Be Home for Christmas" and "Boogie Woogie Bugle Boy." WWII prompted the start of the USO which sent musicians and a variety of entertainment to the troops throughout the world. Then again, when America went to Vietnam, that involvement birthed songs of peace like Bob Dylan's "Blowing In The Wind" and John Lennon's "Imagine." It also yielded the most well-known music event in history. Set on a hillside in Bethel, New York, they called it Woodstock.

But now in 2020 we're fighting a very different battle that has silenced concert venues and kept recording studio faders at minus infinity. Although a simple virus may have wounded us, it has not broken the spirit of the musician. We have turned to alternate mediums that were already available but left largely untapped including Facebook Live performances with virtual tip jars, as well as creating a new type of music video recorded primarily with cell phones in the isolation of each player's home — artfully edited together in order to keep getting our music to the people.

We may take away from this that the soul of music and the essence of a musician is not dictated by the number of fans flocking to hear them perform but rather it is often the obstacles around us that are the muse to our ingenuity and our musical creations. I can only hope that in 75 years people look back on this time in history and not see a stifled music industry but recognize the resilience and resourcefulness we displayed. — **Rich Eckhardt**

Lockdown epiphany

Most Americans began 2020 expecting it to resemble the year just passed. Could anyone have imagined that a previously unknown virus would radically change our world in a few short months?

And yet as the weeks passed in lockdown I began to see a whole new set of priorities develop. Some of it occurred on my street. I saw families spending time together in the middle of the day, simply walking or riding bicycles the way life used to be. After 15 years of living in the same small subdivision I met neighbors I'd never seen before.

Some of it happened elsewhere. It was an otherworldly experience to drive on Middle Tennessee's usually jam-packed streets, roads, and interstates and see a small fraction of the typical midday traffic. Driving became an almost enjoyable experience during this time. (There was hardly anywhere to go with all the stores and restaurants closed, but that's another story.)

And some took place within. I experienced a sense of epiphany regarding several aspects of my own life. I came to see changes that I should have made some time ago, priorities long overdue for rearrangement. I even learned to cook, answering years of fervent prayers on my wife's part.

Here in early July there's no way to know what the second half of the year, or even the second half of the month, will look like; such is the state of flux in which we now live. But I trust that all of us will emerge from this trial both better and stronger than we entered it.

— **Kent Burnside**


Kent Burnside

Honing chops, teaching, staying safe


Roy Vogt

On March 7, 8 and 9 I worked three gigs. The only concessions that were made were I didn't partake of any of the buffet on the 7th or on the 9th. At my jazz service at Christ Lutheran Church we didn't shake hands, but bumped elbows and fist bumped. That was the last time until May 29 that I played with other musicians. Fortunately, my college (Belmont University) resumed online after extending its spring break for one week. That meant I had two more months of full paychecks before that stopped at the end of April. The good news is that the lights stayed on, but I didn't qualify for any assistance even though the lack of freelance playing and recording income has reduced my household income by 40-50 percent. I didn't even realize the impact of the loss of income until I added up my losses for a Jazz South Assistance Grant I applied for — and didn't get — and realized I'd lost over $7000 from March 9 to the end of April. Of course, I've just stopped calculating the loss of gig income at that point.

The good news is that I still have a job at Belmont, although I'm on reduced hours and money until August. Fortunately, we had some savings although that's rapidly dwindling. I've kept busy teaching online with Belmont students and private students. I have had six gigs since March 9 until July 16. The church gig at Christ Lutheran turned into a monthly online session in my home studio, for which I'm grateful. I've spent a lot of time redoing my home studio and have been doing a lot of home maintenance and improvement including putting in a raised-bed organic garden with drip irrigation.

I've definitely been practicing more and gearing up for returning to college teaching in whatever way that happens. I'm enjoying a lot of home time with my wife Dee Dee and our dogs Elvis and Baxter and count myself more fortunate than most. The hardest thing personally is not seeing my son, daughter-in-law and grandsons except via Zoom. It's also hard to be in a high-risk group and not be able to get out and speak out for the long overdue changes that hopefully are in the immediate future.

We're in a moment of history, and I feel frustrated that I'm mostly a spectator. I'm trying to stay in the moment and keep my serenity throughout, as well as staying healthy. I've had several friends who have been sick with the virus including some seriously enough to be hospitalized. Some friends have relatives who are in ICU and on ventilators, so I realize the COVID-19 virus is real, serious and nothing to take lightly. I plan on keeping myself and my family safe and encourage everyone else to do so. — **Roy Vogt**



Stephie G.

Changes aren't permanent, but change is.

2020 was the year when greater things were going to happen. And they did. My teaching practice was expanding. I was discussing new collaborations with various artists in town, and I finally began exploring hybrid drumming. But soon after the devastating tornado in March, COVID-19 made its way to Music City.

Each day brought a new development. Gigs were postponed, and inevitably cancelled. Lesson departments and studios began looking into virtual lessons. Schools temporarily closed, and eventually moved online. In a matter of weeks, my teaching roster of almost 30 dwindled to a handful of students.

At this point, I had never taught an online lesson. I never liked the idea, especially for beginners. I thought I'd be doing a disservice to the student as I prided myself for being a hands-on instructor. I couldn't click a tempo. How could I correct their hand technique and arm movements? How could I give them a high five or fist bump? Soon enough, a parent asked if I would teach their child online. I found myself at that dreaded crossroad. I could remain adamant in my ways of thinking and lose out on opportunities, or I could adapt and navigate through this seemingly uncharted territory.

One of my favorite drummers and lyricists wrote, "Changes aren't permanent, but change is." Change was on the horizon, and I knew I had to embrace it. I found ways to combat my anxious thoughts. I became more descriptive in my instruction. I started keeping better records of each lesson. Most importantly, I found that a virtual high five was still celebratory. Looking back, I am glad I took a chance on myself, otherwise I would not have gained new ways of thinking about music.

What makes musicians unique is the ability to improvise. Improvisation is a skill in itself. We can be flexible and pivot, even if it's just for a season. We can reinvent ourselves. Perhaps now is the time to finally do that solo project, acquire new skills, take up enriching hobbies, and spend more time talking with loved ones on the phone — as we did in the days before AOL. One thing I do know is that 2020 isn't over yet. A mentor once told me, "Our beliefs shape our behaviors." If we believe that our time on this earth is precious, we will find ways to make every second count. And if we truly believe there is still music to be made, we will find a way to make it. — **Stephie G.**

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Wes Little

Home studio as bunker

When I was living in Harlem, New York, in college, I built my first "bunker." It consisted of two-by-fours, paneling, and lead-weighted vinyl sheeting for sound proofing. My dad reversed the door frame of the bedroom door of my 7 feet by 10 feet bedroom, and the shorter door to my first drum "studio" opened into the doorway of the bedroom door. I fashioned a small ladder to get to my foam mattress which lay on top of the room where I slept each night about two feet from the ceiling — all so I could practice drums more regularly.

Deep in the basement of my Brooklyn, New York, apartment building, I built my second drum bunker two years later — a 16 feet by 12 feet soundproof room consisting of modular panels joined by casket locks. It was both theft proof and soundproof. Twenty-six panels weighed about 300 pounds each, and they interlocked. I built it in my grandmother's garage in North Carolina and reassembled in the basement in Brooklyn. We blew out the suspension in a U-Haul transporting it up. Thankfully Dad helped again. It was quite an engineering accomplishment, actually. My buddy in the building and I both paid the superintendent $150 per month as hush money to "rent" the basement spaces. Over the 12 years we were there, we bought him a Mercedes. That bunker also got me through 9/11.

Now, here in Nashville, Tennessee, I have built my final bunker. Like the other two, I designed it, but had help with the building. These walls are about 18 inches thick, and I can cut drum tracks late at night and not bother the neighbors. It's my dream studio, but I never dreamed that it would be my primary asset in a pandemic. I guess my foresight was [the year] 2020, and thankfully, I was unknowingly prepping for a pandemic. Now that home studios are finally legal in Nashville, I'm very much looking forward to the day when I can have musicians over again, but I'm very lucky and blessed to be able to work virtually with clients all over the world in these challenging times thanks to fiber optic speeds and the internet. In the words of Archie Bunker, "Those were the days." — **Wes Little**

John Rees



One day at a time

I was asked how the "pause" has affected me as a professional musician. Looking at the big picture, I would have to say there hasn't been a pause, and where one gig has fallen by the wayside, another has taken its place. It's a time for staying on the lookout for jobs not just for me — but for my fellow musicians. In a lot of ways that's how it's done anyway in this line of work. Most of my longstanding jobs came from a friend who heard about an opening and let me know about it, and it's a good working system. Probably the hardest part is staying musically sharp, and daily practice has become even more important. The mindset is one day at a time. — **John Rees**

TNM



COVID-19 — up close and personal


Will Barrow

WILL BARROW — I waited 12 days for my COVID-19 test result, after having some moderate symptoms starting a couple days before that, and it finally came back, positive. My symptoms have pretty much been nonexistent since the first couple days of them, so I'm thankful for that. I probably contracted it at Skull's Rainbow Room downtown, where I was doing some gigs. Several people who work there have tested positive.

I was masking and distancing, and the employees were masked, but none of the patrons were, and many of them were ignoring distancing. You should think seriously about going to or gigging in downtown Nashville — and other places — right now. The pictures from lower Broadway are infuriating, and most of the folks down there are mostly in denial of the threat and seriousness, as are our governors, and the president, and many who are dictating policy. Be vigilant, get out the vote and be well.


Casey Lutton

CASEY LUTTON — I first heard of the pandemic around Christmas. It was far away in China, so I didn't think about it much. I saw pictures of deserted streets, of cities shutting down. Over there. Then I heard about the virus spreading like wildfire on cruise ships. Over there. They recalled Americans from Asia. A guy came home and infected a nursing home in the Seattle area. Over here. I have family in Seattle. The virus was getting closer.

Nashville was fairly busy in the cartage and recording world after Christmas and it looked like an okay year. It stopped dead in its tracks mid-March. Within a few days everything shut down and I was home for two months. Sleep schedules went haywire. I'd fall asleep at 7 p.m., wake up at 2 a.m., worrying about the future. Sometimes I'd get out and drive around town, just to feel normal. It was eerily slow. No more traffic jams. No more pedal taverns. No more live music. The only recording being done was overdubs at home studios, which doesn't involve cartage. Clients would book cartage for sessions, which inevitably cancelled. I wondered if my little cartage business was kaput.

Things eased somewhat in late May. Sessions trickled in. We were all glad to see each other, masks on our faces, wipes in hand (wash those hands!), temperatures taken on a regular basis.

Face masks have become mandatory and I'm cool with that. Social distancing makes it hard to take the inevitable group shot at the end of a session. Everybody six feet apart with a mask on doesn't make for much of a picture.

Live music is very slow, recording is picking up. I think it's about two-thirds of normal. A few friends have come down with the virus. My wife and I were tested in April. We both tested negative, but mine showed that I was positive for antibodies. I don't know how; I didn't even have a cold last winter. Maybe it was the flu shot. Maybe it was a false positive. Maybe I'm the luckiest guy in the universe.


Mike Waldron

MIKE WALDRON — COVID-19 hit close to home for us in March as several close friends battled severe cases. We rarely left the house and always wore a mask if we had to go out.

I started feeling bad on July 2, and three days later, my wife Marcia started showing symptoms. We both tested positive. Throughout the three week "nightmare," we experienced body aches, sore throat, cough, fever, loss of smell, severe fatigue, headache, chest pains and shallow breathing.

Several times I thought I was improving, only to have it sneak back up on me. The peak horror occured when it appeared I might have pneumonia. Marcia dropped me off at the emergency room and was not allowed into the hospital. The reality hit us that we didn't know if we would see each other again. Fortunately, I was stabilized and allowed to go home.

We were flooded with well-intentioned misinformation. While there are medications to help treat the symptoms, there is no magic cure at this point. Our most valuable resource was our friends who had already been down that road.

We may never know where I caught it. It has been a physical and emotional rollercoaster. Thanks to everyone for the thoughts, prayers and food!


England

JOHN ENGLAND I got sick just as I was going to bed, June 23. I had severe chills, then fever, and I knew right away it was serious. After a fitful sleep, I took the advice of my local pharmacist, and went down to Nissan Stadium to be tested.

My wife was already at her mom's, so I had the house to myself, and I followed the guidelines from the Metro handout I'd received at the testing center. Four days later, I got the positive result from the lab. I was feverish for the first nine or 10 days. That is when I had the most difficulty breathing, sleeping, and no interest in eating, or doing anything. My spirit was broken, and I probably lost 15 pounds.

After the fever broke, I was still achy and tired, but I was better able to sleep, and started eating again. My treatment consisted of NyQuil, DayQuil, vitamins, and a lot of fluids. A nurse friend from church gave me some great over-the-phone advice and encouragement. She warned me that the second week I needed to get up every hour, try deep breathing, to avoid developing pneumonia.

Three weeks after my test, my GP (and a Metro Health rep) told me I was done with the virus. I still feel tired, and am coughing as much as I ever have, but the doctor says that's from inflammation, and not the COVID-19 itself. I have heard that this recovery stage can linger, so my fingers are crossed. I suspect my case would be considered mild or moderate, since I never went to the hospital, but it was plenty bad enough for me. TNM



PHOTO: JOE DEL TUFO

King Calaway

BY WARREN DENNEY

King Calaway is a country/pop phenomenon in waiting — in pandemic waiting today — but certainly seated at the table presented fully for success. The band is one part experiment, another equal part inevitability.



Before the COVID-19 virus altered the way the world conducts its day-to-day business, the band was positioned for stardom. The players are young. They are talented. They are hungry, and they have the weight of the Nashville industry behind them. Combine that with a desire to change the country music landscape — to embrace its inescapable globalization, and to view the world differently, and you have potential forerunners.

When a young musician looks you in the eye — even if it's the virtual eye in the middle of a pandemic — you can still sense that hunger. It's there. You might see it on your phone or computer screen from a thousand miles away, but it remains. The virus has placed countless artists in an earthbound purgatory.

"Yeah. I mean, it's made me really realize how much I miss playing live — I think I kind of took that for granted a little bit before this pandemic," Chad Michael Jervis, a lead vocalist and guitarist with King Calaway, said recently from Nashville. "These past few months we've been trying to be as active as possible on our socials and doing our Nashville House Band series — things like that. I'm loving these covers that we're putting out online, but there's nothing like playing live.


PHOTO: ALEX BERGER

"I've just missed it so much. And, on top of that, realizing the shows we played in the past year. We got to open for Garth Brooks. We played CMA Fest last year. It's tough."

Perhaps the members of King Calaway understand the effect of the virus in a global sense, more than most, because of their disparate makeup. Jervis is a Delaware native, another lead vocalist Simon Dumas, who also plays piano and guitar, is from Gibraltar — yes, Gibraltar — bassist Austin Luther grew up in Minnesota, lead guitarist Caleb Miller is an Ohio native, and drummer Chris Deaton is the son of Nashville producer Robert Deaton. Founding member Jordan Harvey, no longer with the band, hails from Scotland.

King Calaway was formed in 2018, the brainchild of Zach Katz, the former BMG president, and the older Deaton. Katz and Deaton conducted a worldwide search for the members of the new project, which was described then as "the Eagles meet One Direction." Okay. The differentiator here is that they've taken the boy band paradigm to a different space — the Nashville space. It is the centralizing force, and they are excellent musicians. Jervis has been quoted as saying they are out to "put the 'band' back in boy band."

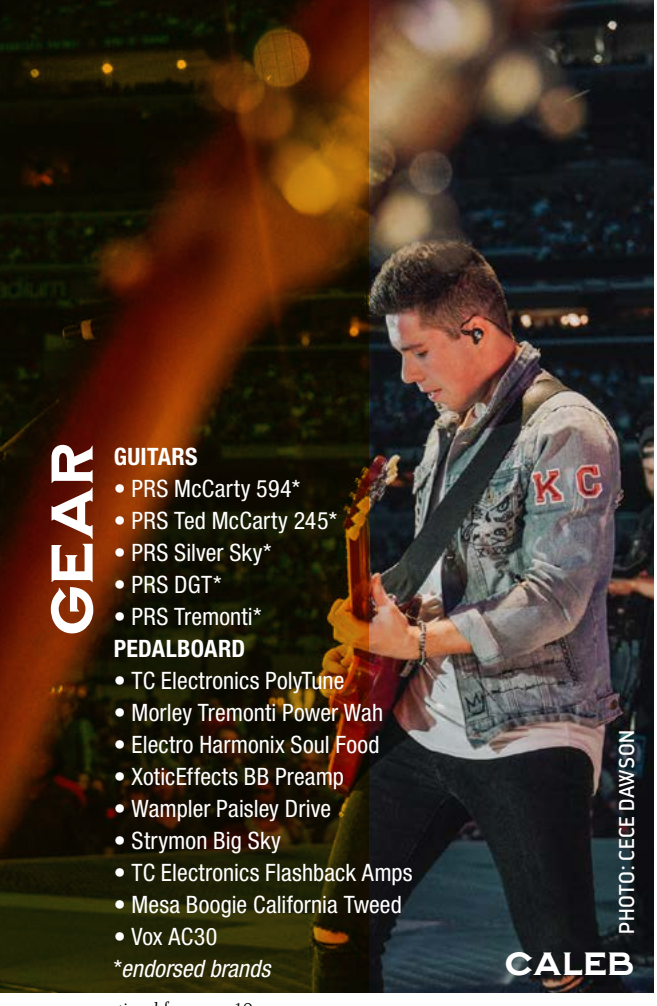
The "one direction" part of that equation, it turns out, was to bring everyone to Nashville in hopes of building the needed chemistry. "I think my earliest recollection, or understanding, of Nashville, and it being a part of the musical conversation, was with my cousins and my family," said Dumas, from his parents' home in Gibraltar. "My aunt and uncle are huge country music fans. And, so they visited Nashville twice that I remember. And, they would always just report back about how cool this city was. They talked about the music and the historic performance spaces. I was the musician in the family, and I was always drawn to that.

"But, it wasn't until I went to university, as an exchange student in L.A., that I really got into country music. Like, the stuff that was out there."

Appropriately, the first song played and recorded by King Calaway was Stephen Stills' "Love the One You're With," a 1970 California-rooted folk rock hit. And, the extrapolation of country music to that song reflects the same improbable journey for several of King Calaway's members to the genre.

"I realized so many bands from England had flown over to Nashville just to record their albums," Dumas said. "Hearing what that sound had created for their records — I just thought the scene was so fascinating. It's a fusion. It has a really rustic, real dusty vibe to it. So, I've always been pulled to Nashville. I had a mutual friend with Jordan [Harvey], and he suggested I go. That's pretty much how I got there."

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Bassist Luther brings a rock & roll background to the table. He was searching within himself.

"I moved to Nashville two years ago — two summers ago," Luther said. "I moved here from L.A., too. I was out there, basically, just as a touring bass player. So I was freelancing, and was super busy. I was never really in L.A. — I was always out on the road. It was going pretty well, but I was wearing all black, and it wasn't about me at all. And I wanted it to be about me, you know what I mean?"

Though joking, Luther's point is important. His words reflect the aspirational aspect found here — this particular flavor of magnetism for dreams and desire. It's often easy to look at music through the cynical Nashville eye. But, there are two here. Another eye still casts about the world offering hope to those who want to find a pathway to those dreams. They may be the young singer standing in front of a mirror in South Wales, the songwriter hidden away in a distant garage, or like Luther, a bass-playing son of the Midwest in search of his next step.

"So, like, when is it all about the bass player?" he said, laughing. "But, I heard about the idea for the band through Robert Deaton, kind of by the way of playing a show on the same bill as Kelly Clarkson. I got to meet some of her people. Her music director, Jason Albert, told me about the band that was forming. I went for it. We lived in an AirBnB for a little bit, and then I found an apartment. We were in a rehearsal space for like a month straight. And yeah, then we went and made a record."

That record was a five song, self-titled EP released in January 2019, which yielded the singles "World for Two," a pop-rooted appeal to young love and how it can heal the world, and "Happy Xmas (War is Over)," a cover of the John Lennon classic, further emphasizing the space King Calaway intends to occupy. That's the thing with these guys. They're young, and they're true believers. They hope the music has a positive effect on all who hear, and they bring what may be a harbinger for the future. No real front man. They represent the world as a village, potentially, and are trying to connect to the audience in new ways. The music is a far cry from the honky tonk certainly, but it resonates assuredly with scores of ready-made fans, and countless others, potentially. Country music has always meant many things to many different people.

COUNTRY MUSIC HAS ALWAYS MEANT MANY THING TO MANY DIFFERENT PEOPLE.

King Calaway's early breakout was heady. They opened for the Garth Brooks stadium tour in May 2019, and played at the Gibraltar Music Festival, known as MTV's Gibraltar Calling that September. They appeared on *Jimmy Kimmel Live!*, *The Today Show*, and *The Late Late Show* with James Corden. There was a guest appearance on the Australian soap opera, *Neighbours*, performing "World for Two," and they performed their cover of "Happy Xmas (War is Over)" on *The Kelly Clarkson Show*.

The band released its first full album, *Rivers*, on Stoney Creek Records, which includes the five songs from the EP, in October. The harmonies are tight, with real pop anthemic overtones, soaring guitars, and polish. There are power ballads, and tender ballads, delivered with an intangible — maybe best described as that phantom country sensibility. It's hard to pin down, but there are flashes of a folk awareness.

"World for Two," and "Happy Xmas (War is Over)" made the charts for country and for adult contemporary, and Rivers appeared on the U.S. indie charts — framing the essence of the entire conversation here.

But, of course, today the jury is still out. The pandemic has upended the momentum of countless artists, including King Calaway, but it has also revealed new abilities to engage, and more broadly than ever before. As the virus isolates us, it also connects us, simultaneously.

"I think with the evolution of our technology, and the way that we listen to music, we have so much more access to all kinds of music," Jervis said. "Not just through the big streaming services, but also through places like SoundCloud, and social media, on Facebook, YouTube and Twitter — all that. And, I think what makes that great is that everyone in the band is aware of that. We all come from different backgrounds in music. Caleb and I come from the rock world, but still with a great admiration for country music. And I know Chris has been playing for different country artists for such a long time.

"And Austin was a session player for some pop artists, and Simon was in more of a pop band with his brothers. So, I think that combination really makes our music kind of unique, in that we are always kind of looking over our shoulders

THEY MAY BE THE YOUNG SINGER STANDING IN FRONT OF A MIRROR IN SOUTH WALES, THE SONGWRITER HIDDEN AWAY IN A DISTANT GARAGE, OR A BASS-PLAYING SON OF THE MIDWEST IN SEARCH OF HIS NEXT STEP.

IT'S REALLY GREAT TO SEE KIDS OUR AGE WITH A PASSION FOR COUNTRY MUSIC.

back to the people that came before. We want to pay homage and honor that. But we're also trying our best to stay grounded, and figure out how we can take it a little bit forward with all of our influences. I think we really appeal to a lot of music fans."

Those influences range from the Beatles to Stevie Wonder and Marvin Gaye, to Johnny Cash, Brooks & Dunn, America and Queen, to Elton John, the Monkees, Simon & Garfunkel and Rascal Flatts. And, oh yes, Jason Isbell and Brandi Carlisle. Though it is quite in fashion for artists to cite a broad minded, eclectic range of influences, you will be hard pressed to square these. And, the list stretches far beyond these names. The band, though, sees nothing unusual about such dynamic.

"It's really great to see kids our age, and even much younger, with a passion for country music," Miller, the lead guitarist and background vocalist, said. "Once we got together as King Calaway, it was eye opening to see the global perception of country music — I mean, what I grew up on as country music. I was a big rock guy, and Jason Aldean really pushed me into country music because it was kind of that borderline rock / country thing.

"It's just cool to see overseas, what country music is like. And I feel like we took that understanding and put it into our sound as much as possible, to be something that's also global. I mean, we love country music, but our music is definitely multi-genre and also global. It sounds more international, and I think we wanted that from the beginning."

Drummer Deaton, agrees, but has the advantage of the insider's lens through which to view that relationship with country music.

"Well, we're from all over the world, so that's really cool to me being from Nashville," he said. "It shows how far country music has

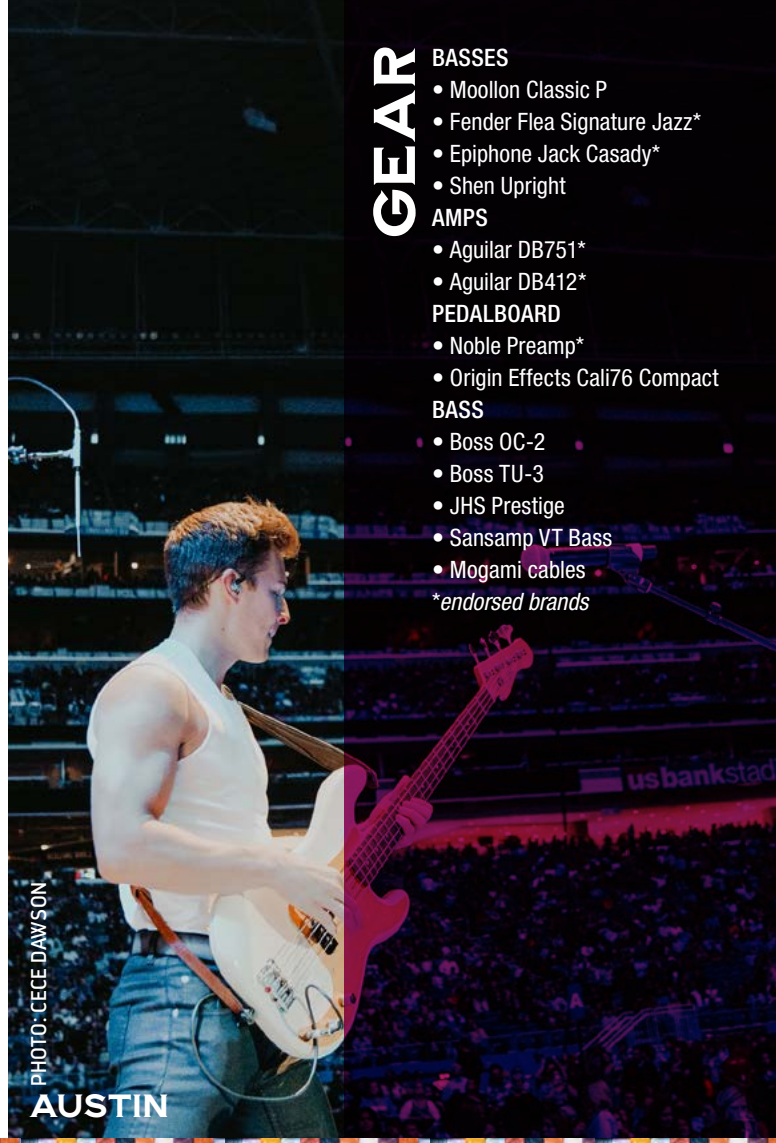


PHOTO: CECE DAWSON

AUSTIN

GEAR

BASSES
- Moollon Classic P
- Fender Flea Signature Jazz*
- Epiphone Jack Casady*
- Shen Upright

AMPS
- Aguilar DB751*
- Aguilar DB412*

PEDALBOARD
- Noble Preamp*
- Origin Effects Cali76 Compact

BASS
- Boss OC-2
- Boss TU-3
- JHS Prestige
- Sansamp VT Bass
- Mogami cables

**endorsed brands*

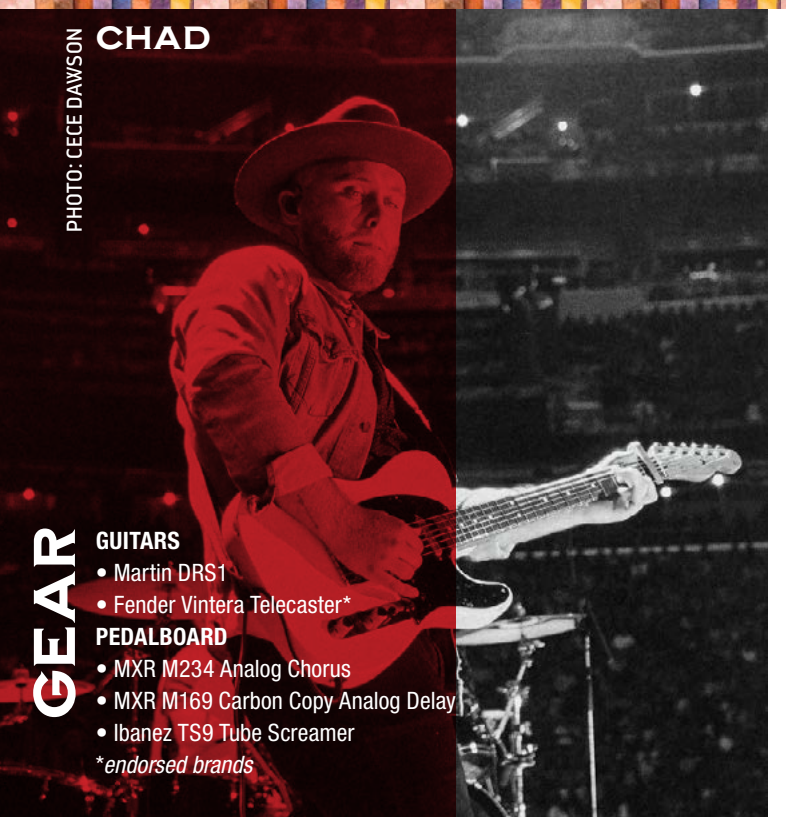


PHOTO: CECE DAWSON

CHAD

GEAR

GUITARS
- Martin DRS1
- Fender Vintera Telecaster*

PEDALBOARD
- MXR M234 Analog Chorus
- MXR M169 Carbon Copy Analog Delay
- Ibanez TS9 Tube Screamer

**endorsed brands*

come. But, as far as keeping our country music roots, we are always trying to do something fun with it. Whether it's going out and playing with Ricky Skaggs at the Opry...or thinking about what we can do that's new with our approach. So we're always trying to move in both of those paths, and it's been a lot of fun."

The real connections may not always be readily apparent, but the band's understanding of the challenge is there. They are intent on finding their way, beyond the initial excitement generated with *Rivers*, a record on which none of the members were featured as songwriters. Beyond the Stephen Stills cover, the album presents an array of 31 songwriters, predominantly Nashville-based. If King Calaway is to take root post-pandemic, they believe they will need to generate some of their own original material, and Rivers exposed them to the professional process.

"We would usually split up," Dumas said. "We'd pair up with either a tracks guy or another lyricist based in Nashville. There have been a couple of occasions where we've all had a go at it…I've found we all have a different vibe, so you have all these different variations which can open up the scope of creativity. We have no shortage really of creativity, and we know our potential. We're very lucky that way."

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SIMON

PHOTO: KELSEY STANGER

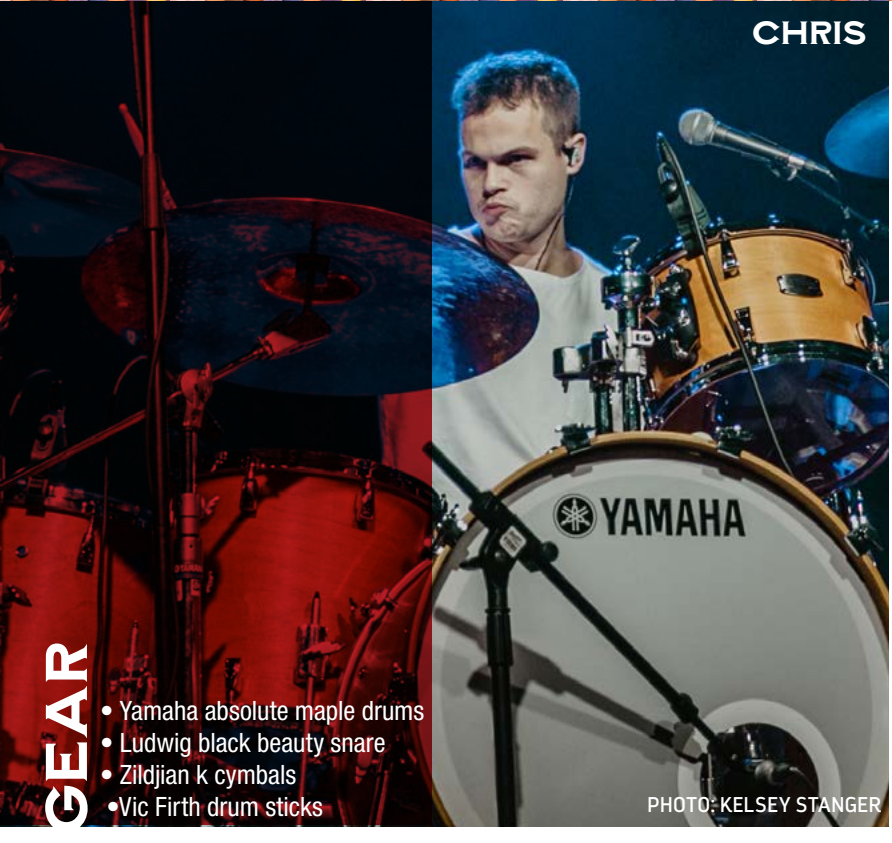
GEAR

GUITARS
- Gibson Hummingbird 2018 edition - Sunset Red*

PEDALBOARD
- Strymon Blue Sky
- Flashback Delay
- Fishman Aura Spectrum DI

KEYS
- Nord Stage 3 - 76 key weighted

**endorsed brands*



CHRIS

GEAR
- Yamaha absolute maple drums
- Ludwig black beauty snare
- Zildjian k cymbals
- Vic Firth drum sticks

PHOTO: KELSEY STANGER

Bassist Luther believes it will come naturally.

"I think what really draws us to country is the fact that we're all kind of from more rural areas," Luther said. "I'm from a town of like 10,000 people. I think that kind of growing up with those surroundings probably influenced us more than trying to be super honky-tonk, or super country. I think it just kind of comes through and how we were raised and brought up…maybe there's a little less twang, but the country comes through in the storytelling."

Jervis knows the band is in the deep end of the pool in Nashville, and the motivation to improve is the pathway to survival, and to break through in a big way. They've begun the writing process, understanding the hard work ahead.

"I mean, when you're surrounded by so many great players, and writers, and musicians and singers, it really pushes you," he said. "I think it's a reminder that you're never done learning about your craft. You're never done learning how to become a better singer, how to become a better writer or musician, because Nashville is such a community full of people who are always striving to be better at what they already do. And, I think it's made all of us better musicians, just being in the community."

WHEN YOU ARE SURROUNDED BY SO MANY GREAT PLAYERS, AND WRITERS, AND MUSICIANS AND SINGERS, IT REALLY PUSHES YOU.

Deaton agrees.

"I've grown up in this town, and still if I'm writing with somebody new, I always get a little nervous at first because I know they're going to be really, really good," he said. "But it just pushes us. Every day we're getting pushed to our potential. I can't wait for album two."

Miller puts it squarely on the inspiration and the passion.

"I've written music my whole life, but not to the level that I feel like is in Nashville — which is really inspiring. And to be around these guys who I consider great songwriters, it's great to write with them and really bring our passion together. It feels more like a unit. We feel more like a band when we're writing together. There's a genuine aspect to it.

And, I feel that once we're all back together in the same city, we're going to be the same guys. I don't think King Calaway is going to change. Our passion for this will just bring more energy to the music." TNM

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BY KEVIN JABLONSKI

Whether playing on Broadway or in a recording studio, we're all in this together and we'll come out on the other side by supporting each other.

The last several months have brought dramatic changes to the Nashville Symphony, as you may have already seen in the news. Our last concert at the Schermerhorn took place on March 7, and all activity ceased the following week as the lockdown quickly gripped the world.

With no way to perform concerts and earn revenue, the Symphony enacted a 25 percent pay cut throughout the organization for the first half of April with potentially more drastic measures to follow. Fortunately, the Symphony was able to secure a loan of about $2.8 million through the Payroll Protection Program in mid-April, and everyone's full pay was restored with these funds. The program, however, only provided the money for a period of eight weeks, covering payroll until June. At that time, the Nashville Symphony Board and Administration determined they could not continue operating in the same manner due to the unpromising outlook of resuming concert activity anytime soon. All musicians and nearly all staff were furloughed on July 1 with no specified date of return. Only a skeleton crew of about 20 staff members remain to maintain basic functions and restart the institution when it is able. Despite the furloughs, medical insurance will be provided to all musicians through Dec. 31, 2020.

At the same time in June, the Nashville Symphony Board also voted to postpone the entire 2020-21 season. This action did not prohibit any new concerts or performances from being scheduled during this time, but simply wiped the calendar clean of existing events. So, it is possible some type of performances could still occur during that time frame, but it will depend on the progression of the pandemic and advances in research. Until a vaccine is available, any performances would likely have to involve social distancing, fewer numbers of people onstage and in the audience, and other modifications to satisfy safety protocols.

In Local 257's press release, Orchestra Committee Chair Melinda Whitley expressed our hope to play music again soon. "We know that health and safety must be the driving factor in returning to the stage, but we miss making music and we miss our audiences. We look forward to the day when we can once again share the unequaled experience of live symphonic music," Whitley said.

Throughout the pandemic, the musicians have maintained a digital presence with many collaborative and educational videos that have garnered much attention on social media and in the news. I have been inspired by the collective response of so many of my colleagues as we learned to adapt to our new landscape and record music in our homes. Our biggest project so far was a movement from Beethoven's Symphony No. 6, which was painstakingly stitched together from 46 home videos. We plan to do much more, and you can keep up with us on Facebook by following Musicians of the Nashville Symphony, and on Instagram and Twitter by following @nsomusicians.

Amid all the turmoil, we also refused to remain silent as we witnessed the death of George Floyd and as our community faced the racial injustices that have plagued our country. The NSO musicians stand with our Black colleagues and neighbors in the fight against hate, inequality, and racism. Music has a unique ability as a universal language to bring all people together, and we will use our talents and the power of music to spread the message of inclusion, compassion, and equality throughout our world.

In a timely encapsulation of how to begin this work, some of us participated in a project led by Bryson Finney, who put together a virtual performance of his song "We Are Nashville." It quickly became a multi-organizational effort involving symphony musicians, Accelerando students, Nashville Ballet dancers, and students from Metro Nashville Public Schools, who sang the choral parts. Importantly, it was a racially diverse collaboration that captured the joyful spirit of what our city can be at its best. It is our mission to instill that spirit especially in our next generation, so that it can lead to profound change.

Throughout this time, it is more imperative than ever for musicians across all genres to be united and speak with one voice. We face a unique set of challenges due to our profession, and we can't be left behind in the wake of this catastrophe. Whether playing on Broadway or in a recording studio, we're all in this together and we'll come out on the other side by supporting each other. TNM





BY AUSTIN BEALMEAR

We might as well say it — it's been a year of courage in the face of danger, grace in the face of death, and creativity in the face of stupidity. From local veterans to worldwide legends, the pandemic has robbed us of many friends and inspiring creative artists. Among jazz artists the world lost were giants Ellis Marsalis (New Orleans pianist and mentor to many musicians), Lee Konitz (alto saxophonist and a founder of the "cool school" of jazz), John "Bucky" Pizzarelli (on 7-string one of the great rhythm guitarists of all-time), Eddy Davis (New Orleans style banjo master), Wallace Roney (trumpet virtuoso), Mike Longo (pianist with Dizzy Gillespie), and Manu Dibango (pioneer of combining jazz with African music).

Music City has returned to phase two of the so-called reopening process, which continues mandatory health guidelines for live performance. For example, artists must maintain six feet between individuals on stage — which may limit the size of the band — must use only their own gear, and cannot take the stage after another act until the stage has been thoroughly sanitized. For official guidelines, go to www.asafenashville.org, or for more suggestions go to www.nashvillemusicians.org. Sadly, most venues for jazz and blues are still shuttered as of our press deadline.

Concerts

Schermerhorn Symphony Center has cancelled all concert activity until July 31, 2021. They are trying to reschedule artists into the 2021/2022 season. An explanation of why they chose to shut down for an entire year can be found at www.nashvillesymphony.org. The Franklin Theatre has closed through the end of the year. Don't go to the riverfront for Jazz On The Cumberland — the remaining four concerts will be streamed on their Facebook page on July 19, Aug. 16, Sept. 20, and Oct. 18 at 5:30 p.m. Go to www.facebook.com/jazzonthecumberland. Musicians Corner in Centennial Park is cancelled for now. They are asking for donations at www.musicianscornernashville.com.

In August, Belmont University plans on announcing future concert events. All activity is online for the remainder of the summer. Blair School of Music plans on returning to the classroom in the fall, if Vanderbilt University reopens. All health protocols will be followed. Online concert streaming should be available by then. For updates, go to www.blair.vanderbilt.edu. Middle Tennessee State University has cancelled all concert activity until further notice. Summer concerts are streamed online and some jazz or blues may be included by the time you read this. Go to www.mtsu.edu/music.

Clubs

Rudy's Jazz Room is closed until further notice. They are live streaming evening sets by local artists on their website, which has a calendar of upcoming gigs. They still offer their New Orleans style food — order ahead and pick it up at the location in the Gulch. A funding campaign has been started to sustain the club until they can reopen. To help out, go to www.rudysjazzroom.com.

City Winery has reopened, complying with the current rules (social distance seating, etc.). The current music calendar is a little thin, no jazz or blues listed until fall. Latin-jazz-funk artist Sheila E. comes in Sept. 8, and smooth jazz saxophonist Boney James plays two shows on Sept. 13.

Bourbon Street Blues & Boogie Bar in Printer's Alley has reopened and is operating under the public health rules. Check the club's website schedule, at press time there was nothing listed past July. B.B. King's is closed until further notice. For blues streamed online, try Mac's Music City Roadhouse at www.musiccityroadhouse.com. You get a heapin' helping of blues with Southern roots music streamed 24/7 and DJ'd by Mac.

Nashville Jazz Workshop, radio offerings and recording projects

While the Nashville Jazz Workshop works on the architectural changes to its future location on Buchanan Street, NJW activities continue online. Classes of instruction are offered online in three-week segments via Zoom. Online concerts include Jazz from Home every Wednesday at 7 p.m. (www.nashvillejazz.org), From the Archives every Friday at 8 p.m. (YouTube), and Live From The Workshop every Sunday at 8 p.m. on WMOT 89.5.2 FM (the radio station's streaming HD channel 2.)

WMOT's digital broadcast also offers classic jazz 24/7 hosted by various DJs, available on your car's digital radio, or from your computer via www.wmot.org. Another online source is www.nashvilleguru.com which hosts a list of streamed live sets from various clubs around town, including Rudy's Jazz Room.

While jazz and blues activity in the studios has been even less than usual, one outstanding project has surfaced — *Shades of Blue* by Duo Tachoir (Jerry and Marlene Tachoir). This is seven tracks of serious and articulate modern jazz, lively and pretty at the same time. The duo sounds like a trio with Marlene's wordless vocals added to her piano and Jerry's vibes. Look for the review in May's ***International Musician*** and check out www.tachoir.com.

See you out there? Maybe later. TNM



John Prine

Oct. 10, 1946 – April 7, 2020

John Prine, guitarist, consummate songwriter, and literal musical voice of the joys and heartbreaks that sum up the human experience, died April 7 in Nashville. He was 74, and a life member of the Nashville Musicians Association who joined the local March 17, 1983.

Prine was born Oct. 10, 1946, in Maywood, Illinois — a suburb of Chicago. He was the son of a tool and die maker, William Mason Prine, and Verna Valentine Hamm, who were both from Paradise, Kentucky, in Muhlenberg County, where the family would go during the summer to visit relatives. When he was 14 his brother taught him to play the guitar, and he later went on to take classes at Chicago's Old Town School of Folk Music. He attended Proviso Township High School and served in the United States Army during the Vietnam era, after which he began his musical career.

While working as a mailman in the late '60s, Prine began to perform weekly in Chicago clubs. His first open mic night turned into a paying gig at The Fifth Peg, where he was heard by *Chicago Sun-Times* movie critic Roger Ebert. The critic wrote a glowing review that Prine later said helped launched his career, along with support from another artist of the era, Kris Kristofferson.

Songwriter Steve Goodman, who was performing with Kristofferson at another Chicago club, persuaded Kristofferson to go see Prine late one night in 1971. Kristofferson later recalled, "By the end of the first line we knew we were hearing something else. It must've been like stumbling onto Dylan when he first busted onto the Village scene." Kristofferson invited Prine to play at the Bitter End in New York where the audience included the president of Atlantic Records, Jerry Wexler, who offered Prine a recording contract.

His debut album *John Prine* (1971) included the future classics "Sam Stone," "Illegal Smile," "Hello in There," and "Angel from Montgomery." Yet another iconic song from that first record, "Paradise," has been recorded by Johnny Cash, Tom T. Hall, Dwight Yoakam, and others. Prine biographer Eddie Huffman said the album, *John Prine* "introduced its namesake to the world like few debut albums before or since. Everything his fans would come to love about him — drama, humor, memorable characters, great stories, a badass outsider stance offset by a reverence for tradition — could be found, fully developed, in its 44 minutes and seven seconds."

Prine went on to make three more records for Atlantic, then signed with Asylum for an additional three albums. In 1981 he cofounded Oh Boy Records, where he would release his subsequent records.

"When you walked out on stage with him it was incredible how much love there was for him in the room."

Prine's second album, *Diamonds in the Rough* (1972), included "The Great Compromise," and the ballad "Souvenirs," which Prine later recorded with Goodman. Subsequent albums include *Sweet Revenge* (1973), with "Dear Abby," "Grandpa Was a Carpenter," and "Christmas in Prison," and *Common Sense* (1975), with "Come Back to Us Barbara Lewis Hare Krishna Beauregard." The latter album, produced by Steve Cropper, was Prine's first to chart in the US Top 100 by *Billboard*. *Bruised Orange* from 1978 was a Steve Goodman-produced album that included "That's the Way That the World Goes 'Round," "Sabu Visits the Twin Cities Alone," "Fish and Whistle," and the title track.

Another quirky classic was recorded by singer David Allan Coe in 1974, "You Never Even Called Me by My Name," cowritten by Prine and Goodman. Prine refused to take a songwriter's credit and the tune went to Goodman, although Goodman bought Prine a jukebox as a gift from his publishing royalties.

Prine won his first Grammy for the 1991 album *The Missing Years*. The Grammy Hall of Fame inducted his 1971 self-titled debut album in 2014. He accepted the PEN New England's Song Lyrics of Literary Excellence Award in 2016, and at the age of 70, he was named 2017 Artist of the Year by the Americana Music Association.

Prine married Fiona Whelan in 1993, five years after they met at a party in Dublin, Ireland. He became a father for the first time at the age of 48, and Fiona, his third wife, became co-manager of Oh Boy Records.

After a diagnosis of neck cancer in 1997, Prine received surgery and radiation. He recovered, and continued writing and performing, releasing *In Spite of Ourselves* in 1999, which he coproduced with Jim Rooney. *Fair and Square* followed in 2005, and won Prine another Grammy.

Prine overcame another bout with cancer in 2013, and recovered once again after surgery to remove part of one lung. In 2018 he released his first album in 13 years, *The Tree of Forgiveness*. The record was his highest charting on *Billboard*, and was nominated for three Grammys.

His 50-year career included regular international touring, and a host of critical achievements including membership in the Nashville Songwriters Hall of Fame (2003), the Grammy Hall of Fame (2015), and a Grammy Lifetime Achievement Award from NARAS presented earlier this year.

Dave Jaques was Prine's longtime bassist. He talked about how special it was to be on the road with him.

"When you walked out on stage with him it was incredible how much love there was for him in the room. It didn't matter where you were — walking out on the stage with him was always amazing. And he surrounded himself with great people. Everyone in the band and crew were a pleasure to be around. But the things I'll miss the most are the little things. Going to Dairy Queen or some little mom and pop place or getting an Italian beef at one of his favorite places in Chicago for lunch; stopping to get the newspaper at a shop in a little village in Ireland; going out to dinner at one of his favorite restaurants in whatever town we were in on a night off — so many great moments. He was always funny and gracious and truly wonderful to be around. I will miss his wonderousness."

Prine's second annual All the Best Fest, a music festival featuring a lineup curated by Prine, had been set for November of this year in the Dominican Republic. Due to the ongoing COVID-19 pandemic, the event has been shifted to May 19-23, 2021. Among the performers set are Jason Isbell and the 400 Unit, Margo Price, John Hiatt, and Steve Earle.

Because of COVID-19 restrictions, plans for in-person memorials are on hold. Prine's family and Oh Boy Records honored the late singer-songwriter with "Picture Show: A Tribute Celebrating John Prine," which premiered June 11 on multiple platforms, including Prine's official YouTube and Facebook channels.

The tribute featured family and friends sharing memories and songs, all to raise money for charity organizations including the National Alliance on Mental Illness (NAMI) and Alive, whose Grief Center provides free counseling sessions to anyone in Middle Tennessee who has had a family member die of COVID-19.

Survivors include his wife, Fiona; and their three sons, Jack, Tommy and Jody.

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Steve Goodman, Al Brunetta and John Prine

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Renowned guitarist James D. "Jimmy" Capps, 81, died June 1, 2020. Over his 60-plus year career his extensive session work includes contributions to many of the most immortal hit country records in history. He also played for over 60 years on the *Grand Ole Opry* as a guitarist and later band leader, and logged more performances on the storied show than any other musician. He was a member of the Local 257 Executive Board for decades, and served on other AFM local boards as well. Capps was a life member who joined the Nashville Musicians Association June 29, 1959.

Capps was born May 25, 1939, to Tommy and Alice Stevens Capps, in Fayetteville, North Carolina, and was raised in Benson, North Carolina. He began to listen to the *Grand Ole Opry* when he was eight, and was inspired to learn to play an instrument by his champion fiddle-playing uncle, Lynn Cook, and local guitarist Hayden Ivey. He started playing guitar at the age of 12, and was performing soon after on local radio station WCKB. Along with more local radio work, he played in bands with Slim Mims and Slim Short, and he joined a band called the Tar Heels, which added club work to his resume.

Capps' hard work honing his chops led to an audition in 1958 with the Louvin Brothers. He knew the duo's songs from playing them at local gigs, and the brothers were impressed, hiring the teenager on the spot. In spite of double-pneumonia, Capps rose to the occasion when he made his first appearance on the *Grand Ole Opry* with the Louvins, playing "The Knoxville Girl." He said that his nerves before performing were so bad he had trouble plugging in his guitar — and that fellow guitarist Pete Wade helped him, which he said was one of his most cherished memories.

Following military service with the U.S. Army and touring work with Ferlin Husky, Capps began to play sessions in Nashville. Equally at home on electric or acoustic guitar, demand for his skills was keen. His work graces such classic recordings as "He Stopped Loving Her Today," by George Jones, "The Rose," by Conway Twitty, "The Gambler," by Kenny Rogers, and "Stand by Your Man," by Tammy Wynette. And those songs scarcely scratch the surface of the countless hits on which Capps left the imprint of his smooth and masterful style. Just a few of them include Reba McEntire's "How Blue," Terri Gibbs' "Somebody's Knockin'," Charley Pride's "Honky Tonk Blues," "Here in the Real World" for Alan Jackson, "Amarillo by Morning" by George Strait, and "Elvira" for the Oak Ridge Boys.

Capps' work is so pervasive throughout the last several decades, that it seems he played with nearly everyone. A far from exhaustive list includes John Denver, Eddy Arnold, Tom Jones, K.D. Lang, The Whites, Wayne Newton, B.J. Thomas, Barbara Mandrell, Vern Gosdin, Dean Martin, Andy Williams, Keith Whitley, Lacy J. Dalton, David Allan Coe, Riders in the Sky, and Charlie Rich.




Jimmy Capps and Michele Voan Capps



He can also be heard playing with Country Music Hall of Famers Roy Clark, Dottie West, Porter Wagoner, Ray Price, Loretta Lynn, Charlie McCoy, and many more.

He was asked about his favorite recording experiences, and said "My years with producers Owen Bradley, Billy Sherrill, and Larry Butler. When you left the studio after working with them, you knew you had contributed to a 'puzzle' these masters would put together, and you were a piece of that puzzle."

Capps' multitude of television appearances include, in addition to the *Opry*, the *Music City News Awards*, *People's Choice Awards*, *The Statler Brothers Show*, *That Good Ole Nashville Music*, *The Wilburn Brothers Show*, and *The Jim & Jesse Show*. He performed in the house band for the CMA Awards telecasts for more than 20 years. Since 2009 he has had a recurring role as the guitar-playing sheriff on *Larry's Country Diner*.

Capps has received many honors over the years, including several from his home state. North Carolina Governor James Hunt proclaimed May 25, 1998 "Jimmy Capps Appreciation Day." In 2009, Benson, North Carolina Mayor William W. Massengill honored him by proclaiming Feb. 25, 2009 "Jimmy Capps Day" to a sold-out crowd at a concert celebrating Capps' 50-plus years on the *Grand Ole Opry*. Capps also received North Carolina's "Long Leaf Pine Award" from Governor Hunt for his achievements and contributions to the music industry. In 2014 he was inducted into the North Carolina Music Hall of Fame.

Throughout the '70s and '80s, Capps was honored as Most Valuable Acoustic Player multiple times at the annual NARAS Super Picker Awards. He was designated a Nashville Cat in 2012 by the Country Music Hall of Fame. In 2014 he was inducted into the Musicians Hall of Fame along with Peter Frampton, Will Lee, and Barbara Mandrell, among others. The Tennessee Senate passed a Joint Resolution in 2015 recognizing his musical contributions, which was presented to him on the Senate floor. In 2018, to mark his 60th year at the Grand Ole Opry, the band room was named the Jimmy Capps Music Room.

Two musicians who worked with Capps, guitarist Mike Noble and drummer Eddie Bayers, talked about his passing.

"The span and success of Jimmy's career is unsurpassed. He was humble, quick with a compliment and he laughed easily and often. He added his talent and style to more hits than anyone else I can think of. He will be sorely missed," Noble said.

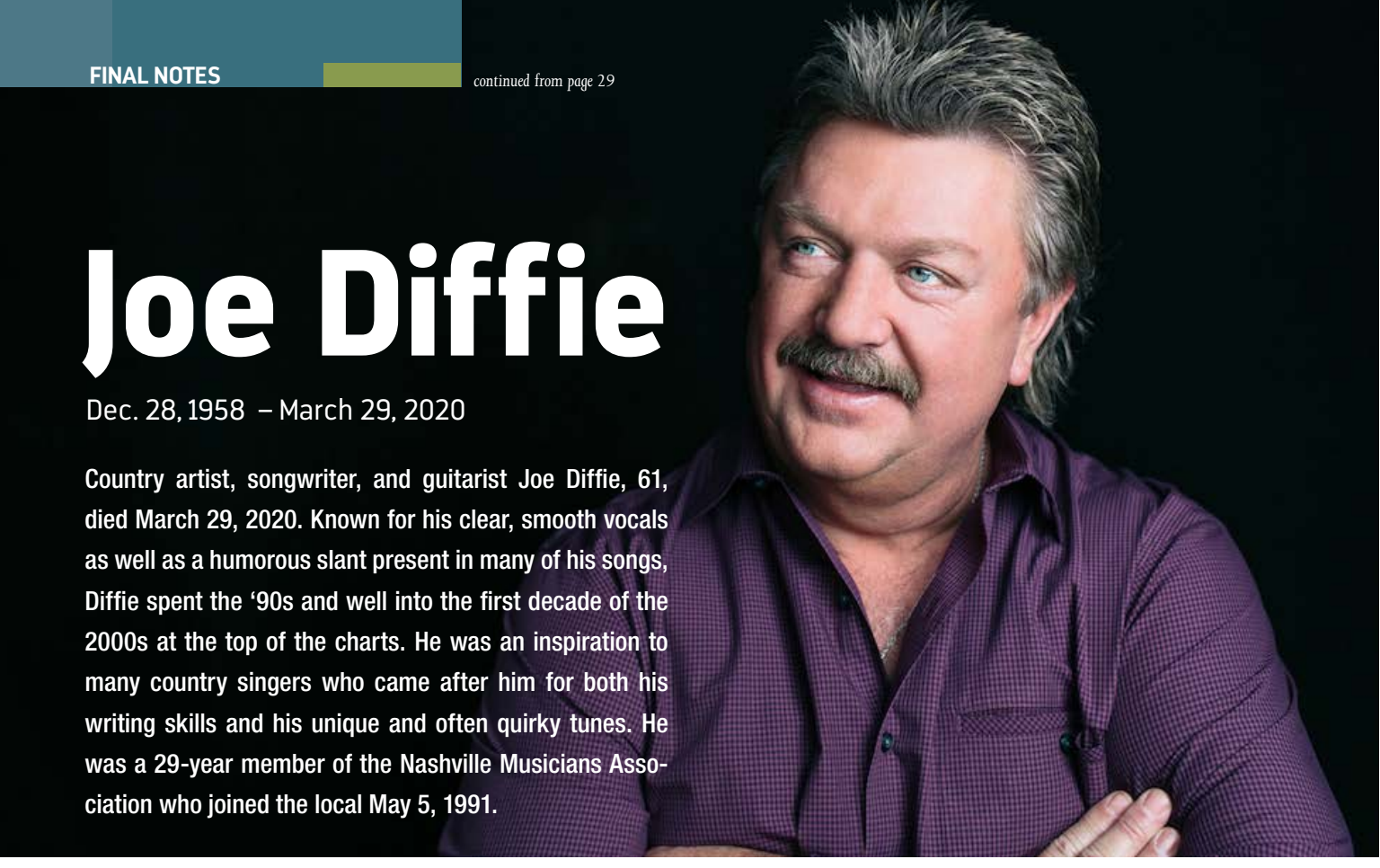
"Jimmy and I go back over 35 years of recording, and live [performances] with him for my past 18 years as an Opry Band member. He was exemplary of incredible talent with humility. Our friendship preceded the music business. I miss him and will always remember him. He is irreplaceable." said Bayers.

In addition to his parents, Capps was preceded in death by two brothers. Survivors include his wife, Michele Voan Capps; two sons, Mark and Jeff Capps; two grandchildren; and a host of relatives and friends. Capps and his wife attended the First Apostolic Church of Nashville, where a public visitation was held June 8. A private funeral service was held at the Grand Ole Opry House June 9. Entombment followed in Spring Hill Cemetery. Donations may be made in Capps' name to the Local 257 Emergency Relief Fund, c/o Nashville Musicians Association, 11 Music Circle North, Nashville, TN, 37203.

"The span and success of Jimmy's career is unsurpassed. He was humble, quick with a compliment and he laughed easily and often."

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Joe Diffie

Dec. 28, 1958 – March 29, 2020

Country artist, songwriter, and guitarist Joe Diffie, 61, died March 29, 2020. Known for his clear, smooth vocals as well as a humorous slant present in many of his songs, Diffie spent the '90s and well into the first decade of the 2000s at the top of the charts. He was an inspiration to many country singers who came after him for both his writing skills and his unique and often quirky tunes. He was a 29-year member of the Nashville Musicians Association who joined the local May 5, 1991.

Diffie was born Dec. 28, 1958 in Tulsa, Oklahoma, to Joe Riley and Flora Diffie. His father worked at a variety of jobs including truck driver, rancher and welder — at one point he drove a tour bus for Toby Keith. His mother was a schoolteacher who owned a flower shop. His father played guitar and banjo; both parents sang, and Diffie started singing early in life. He said his parents told him he could sing harmony at the age of three. By the time he was 14 he was singing with another relative — as a member of his aunt's country band. Diffie graduated high school in Velma, Oklahoma, and started out working in the oil fields and foundries, but also played in local bands. He moved to Nashville in 1986, and in between a day gig at Gibson guitars and demo singing, got one of his songs, "Love on the Rocks," recorded by Hank Thompson.

That success led to a deal with Epic Records, and Diffie released his first album, *A Thousand Winding Roads*, in 1990. It produced his first No. 1 singles, "Home," and "If the Devil Danced in Empty Pockets." Other hit records followed, including 1994's "Pickup Man," which held the No. 1 *Billboard* spot for four weeks. The title track from that album, "Third Rock From The Sun," also went to No. 1. It was followed by a Christmas album in 1995 that included "Leroy the Redneck Reindeer." In 1998, Diffie won a Grammy for best country collaboration, with vocals for "Same Old Train," which featured multiple stars including Marty Stuart, Merle Haggard, and Emmylou Harris.

In 2013 Jason Aldean heralded Diffie's influence with a song titled "1994" that gave shout-outs to many of the singer's hits, and included a host of 2010s era artists chanting Diffie's name in the chorus. That chant, "Joe, Joe, Joe Diffie!" became the title of Diffie's final album, released in 2019. Last year he also celebrated 25 years as a member of the Grand Ole Opry. All told, he released 13 albums and charted over 35 singles, including 20 top-ten hits in his career. He continued to write songs for other artists as well, like Alabama, Billy Dean, Tim McGraw and Jo Dee Messina.

From 1992 to the early 2000s, Diffie held a charity concert and golf tournament benefiting First Steps, a nonprofit organization for the education of mentally and physically impaired children. His contributions to this organization won him a Humanitarian Award from the Country Radio Broadcasters in 1997. Diffie later became a country music radio broadcaster himself, fronting a midday program for Tulsa, Oklahoma radio station KXBL.

Steve Wariner commented on Diffie's passing.

"I'm heartbroken and in shock just like all of you over this awful news. Joe Diffie possessed one of the most incredible pure country voices on the planet, and he was always so much fun to be around. My prayers are with his family at this sad time. Rest in peace ole' pal."

Local 257 President Dave Pomeroy worked with Diffie in the studio.

"I was fortunate to have played on his first three albums, which are still very special to me. Every time I saw him over the years it was like time had stood still and we just picked up where we left off. Joe was a great live performer as well as an excellent singer, in the tradition of George Jones and Keith Whitley, with a strong sincere delivery and great intonation. His mischievous sense of humor came out in his on-stage persona as well as some of his hit songs, like "Bigger than The Beatles" and "Pickup Man." He was always a pleasure to be around, and the world of country music mourns this premature loss of a singular talent," Pomeroy said.

Diffie was preceded in death by his father. Survivors include his wife, Tara Terpening Diffie; his mother, Flora Diffie; two sisters, Meg Prestidge and Monica Stiles; four sons, Parker Diffie, Travis Humes, Drew Diffie and Tyler Diffie; three daughters, Kara Diffie, Kylie Diffie, and Reaux Terpening; and four grandchildren.

The family held private services in Cato, Arkansas, and said the Grand Ole Opry plans to hold a memorial event in the future. The family has asked that donations be made to the Grand Ole Opry Trust Fund, the MusiCares Coronavirus Relief Fund, or St. Jude Children's Research Hospital.



Jan Howard

March 13, 1929 - March 28, 2020



Photos courtesy of Ron Harman

Jan Howard and Hank Cochran prepare for a concert in Nashville Aug. 12, 1960.

Forty-nine year *Grand Ole Opry* member Jan Howard, 91, died March 28, 2020. As an artist in the '60s she had more than 20 Top 40 singles. Her songs often spoke directly to the difficulties of relationships in a way that was groundbreaking for the era. She was a 55-year life member of the Nashville Musicians Association who joined the local May 7, 1964.

She was born Lula Grace Johnson in West Plains, Missouri, on March 13, 1929, to Rolla and Linnie Johnson — the eighth of 11 children. The family farmed, but times were hard and they moved often, living in Kansas City and Oklahoma City before returning to West Plains. Howard's father also worked as a brick mason for the WPA during the Depression; she said she remembers listening with him to the *Grand Ole Opry* when she was eight or nine. As a young teen, Howard worked at a local drug store to help support the family. She married in 1945, and had three sons.

After several years the marriage failed, and after a brief second marriage, Howard moved the family to Los Angeles, California, in the mid '50s. It was here she met songwriter Harlan Howard; the two would marry in 1957. Jan was shy about singing in front of people, but after hearing her sing around the house, her husband encouraged her to become a demo vocalist. Her work on the Harlan Howard-Buck Owens cowrite "Mommy for a Day," became a hit for Kitty Wells in 1959, and led to Howard's first recording contract.

Challenge Records, her first label, changed her name to Jan Howard. Her first outings were releases as duos with Wynn Stewart, who had introduced the Howard couple in California. She had her first solo hit in 1960 with "The One You Slip Around With," and the couple moved to Nashville. That first success led to other charting singles for Decca over the next several years including the Grammy-nominated "Evil On Your Mind," "Bad Seed," and "Count Your Blessings, Woman." "My Son," started as a letter Howard was writing to her son in Vietnam, who was later killed in action in 1968. The song was nominated in 1968 for a Grammy for Best Female Vocal Performance. That same year saw the end of her marriage to Harlan Howard.

Her hit single with Bill Anderson, "For Loving You," in 1967, led to tours and appearances on Anderson's TV show. The pair continued to tour together into the '70s. On March 27, 1971, Howard was inducted as a member of the Grand Ole Opry, where she had been performing regularly since the '60s.

Howard also enjoyed continued success as a songwriter, writing hits for artists like Kitty Wells' "It's All Over but the Crying," "I Never Once Stopped Loving You," by Connie Smith, and Bill Anderson's "Love Is a Sometimes Thing."

In the mid '70s Howard began touring with June and Johnny Cash, and contributed vocals in the studio to both "Daddy Sang Bass," and "Ring of Fire." In 1980, she collaborated with Tammy Wynette in writing the song "Only the Names Have Been Changed." It appeared on Wynette's studio album *Only Lonely Sometimes*. Several solo albums followed in the '80s, but Howard also began to pursue other forms of writing. She released her autobiography, *Sunshine and Shadow: My Story*, in 1987, and also wrote poems and short stories. She made her motion picture debut in 2002, when she appeared with Faye Dunaway in the film *Changing Hearts*.

In later years, Howard's work with the armed forces, mental health, the Veterans Administration, Vietnam veterans, and the Vietnam Veterans Memorial earned her the Tennessee Adjutant General's Distinguished Patriot Medal in 1992, its highest civilian honor. In 2005, the Commander in Chief of the Veterans of Foreign Wars presented her with the Gold Medal of Merit, which is awarded for "exceptional service rendered to country, community and mankind."

"Jan Howard was a force of nature in country music, at the Opry, and in life," said Grand Ole Opry Vice President and Executive Producer Dan Rogers. "We were all so lucky so many nights to hear her voice on stage and to catch up with her backstage. We're all better for having had her in our lives."

In 2005 she was inducted into the Missouri Country Music Hall of Fame.

Nashville Musicians Association President Dave Pomeroy talked about Howard's visits to Local 257.

"In recent years, she came to several of our annual life member parties and was always a joy to be around, with a sweet smile, and a twinkle in her eye. She will be missed by many in our community and country music fans around the world as well," said Pomeroy.

She was preceded in death by her parents; two sons, James Van Howard and David B. Howard; two sisters, Minnie Downen and Beulah Slama; five brothers, Bill Johnson, Pete Johnson, Junior Johnson, Richard Johnson, and Bob Johnson. Survivors include one son, Carter A. Howard; two grandchildren; three great-grandchildren; and one nephew.

Private graveside services were conducted at Spring Hill Cemetery; a celebration of life service will be held at a later date. The family requests donations be made to Overwatch Alliance Veterans Foundation, 1000 North Chase Drive, Goodlettsville, TN, 37072. continued on page 32

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Robb Durand Houston

June 6, 1962 – March 18, 2020

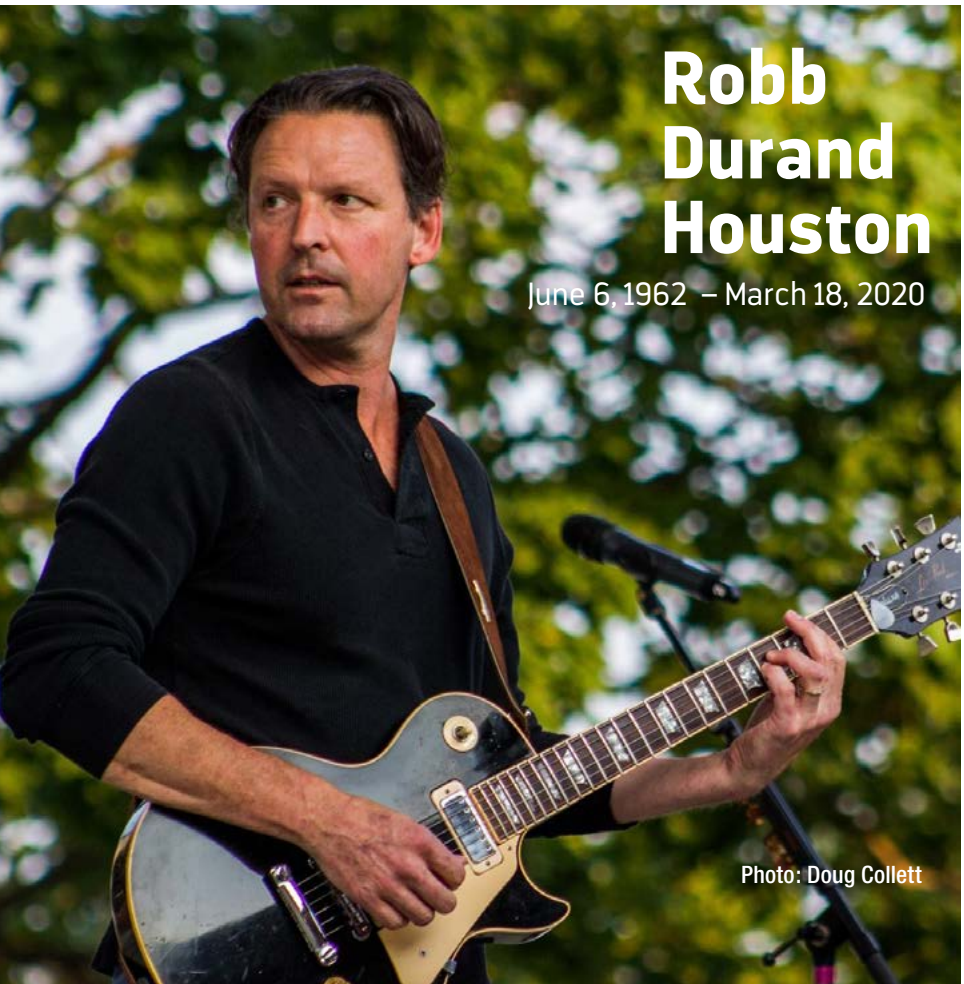


Photo: Doug Collett

Robb Durand Houston, 57, guitarist, vocalist, and songwriter, died March 18, 2020. He was born June 6, 1962, in Somerville, New Jersey to Jim Houston III and Deana Bradshaw Houston. His father taught him to play guitar when he was five years old, and throughout his youth he put together bands. After high school he attended Belmont University where he received a degree in Music Business and made many lifelong friends. After graduation he signed with Carlyle Records and put out his first record, *Dream State*, as a solo artist. He joined Local 257 July 1, 1993. Houston played on the road with Sixwire, Brother Phelps, and Randy Travis, and performed on ABC's *Nashville* as a member of Rayna Jaymes' band.

Members of Sixwire shared this post on Houston's passing.

"Our brother Robb Houston would have been 58 years old today. Robb passed away in March by complications brought on by ALS. Robb was with Sixwire for 16 years. Now in our 20th year, he is still a part of the fabric of who we are. Not a gig, session, or rehearsal goes by that we don't quote Robb, laugh about something hilarious he said, or grieve over the struggles that he had late in life. We love you, brother. Faith tells us we will see you again."

Houston said one of his career highlights was playing guitar and singing with Rush's Alex Lifeson in 2017 at the Warburton Celebrity Golf Tournament to benefit St. Jude Children's Research Hospital, a favorite charity of his. Family and friends said he was known for his kindness, and big heart.

Houston was preceded in death by his mother, Deana Houston. Survivors include his father, Jim Houston III; one brother, Jim Houston, IV, one niece; and one nephew.

Services are pending due to COVID-19 restrictions. Donations may be made to the ALS Association (www.alsa.org) and/or St. Jude Children's Research Hospital. (www.stjude.org)

James Wilbur "Jim" Lusk

Sept. 29, 1939 – April 25, 2020



Jim and Teresa Lusk

James Wilbur "Jim" Lusk, 80, died April 25, 2020. He was a multi-instrumentalist, songwriter, and publisher. Lusk was a 32-year AFM member who joined Local 257 Feb. 18, 1988.

He was born in Walhalla, South Carolina, Sept. 29, 1939. Lusk was an Army veteran who served for 20 years, and earned several prestigious accommodations including six Good Conduct medals, the National Defense Service medal, Armed Forces Expeditionary medal, Vietnam Service medal, Vietnam Campaign medal, Vietnam Cross of Gallantry medal, three Army Achievement medals, three Overseas Service ribbons, an Army Service ribbon, three NCO Professional Development ribbons, three Army Commendation medals and a Meritorious Service medal.

Lusk had a long career as a performer, and was inducted into the Atlanta Country Music Hall of Fame in 2009 along with his band, the Counterfeit Cowboys. He received several honors from the Atlanta Society of Entertainers, including Songwriter of the Year in 2010, Recording Artist of the Year in 2011, a Lifetime Achievement award in 2012, Songwriter of the Year in 2013, and induction into the Independent Country Music Hall of Fame in 2013.

Lusk frequently collaborated with producer Gary S. Paxton, who he called a lifelong friend. Most recently they worked together on Paxton's album *Grandpa Rock, Volume 1*, and were planning a second volume.

Private services were held at Hermitage Funeral Home and Memorial Gardens.

TNM



Jim Lusk

NEW MEMBERS
Ethan Burks
Carlo Colasacco
Kelsey A Lamb
Thomas Tawgs Salter
Roddy Smith
Tim Smith

REINSTATED
Jerry Bob Abbott
Wayne Edgar Addleman
Roy Buell Agee
Mark Jeffrey Allen
Randy Allan Archer
Adrian Arthur Barnett
Adam Beard
Mark Christopher Beckett
Kenneth Edwin Blevins
Matthew Bridges
Dorsey William Burnette, III
Robert Lewis Burns
Gary S Burr
Bradley Matthew Corbin
Ralph Stephen Cox
James Terry Crisp
Patrick Jay Culley
Dominic John Davis
Rachael Davis
Joseph Michael Dorn
Carl Everett Dunlap
Ian Fitchuk
Darrell Paul Franklin
Jon-Paul Frappier
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Steven Wayne Hines
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Jedd Michael Hughes
Jason Hutcheson
Jim C Isbell
Laur Joamets
Donald W Kerce, Jr
Douglas J Kershaw
Rhett Cody Kilby
Thomas David Larson
Virginia Lee Levine
Solomon William Littlefield
Jasen Martin
Samuel Wyatt Merrill
Tammy McKinney Nicholls
Dolly Parton
Michael J. Payne
John Patrick Rodrigue
Lauren Elizabeth Saks
Stephen R Schaffer
Joe Dee Settlemires
Scott Siman
Brian Eugene Sterling
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Alan Stoker
George Tidwell
Terry Lee Townson
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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
James D Capps	05/25/1939	06/29/1959	06/01/2020	Y
Charlie Daniels	10/28/1936	12/14/1967	07/06/2020	Y
Kenneth Dale Ingram	08/19/1952	03/26/1970	07/24/2020	Y
Dan K. Kelly	08/26/1965	03/05/1986	07/22/2020	Y
Thomas E Prince	05/15/1953	04/11/1979	07/25/2020	Y

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SUMNER
Memorial Gardens
WEST HARPETH
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DO NOT WORK FOR

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

TOP OFFENDERS LIST

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

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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
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The Collective

TNM

Next General Membership Virtual Meeting Thursday, 2 p.m. Aug. 20, 2020



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MONDAY, OCT. 12
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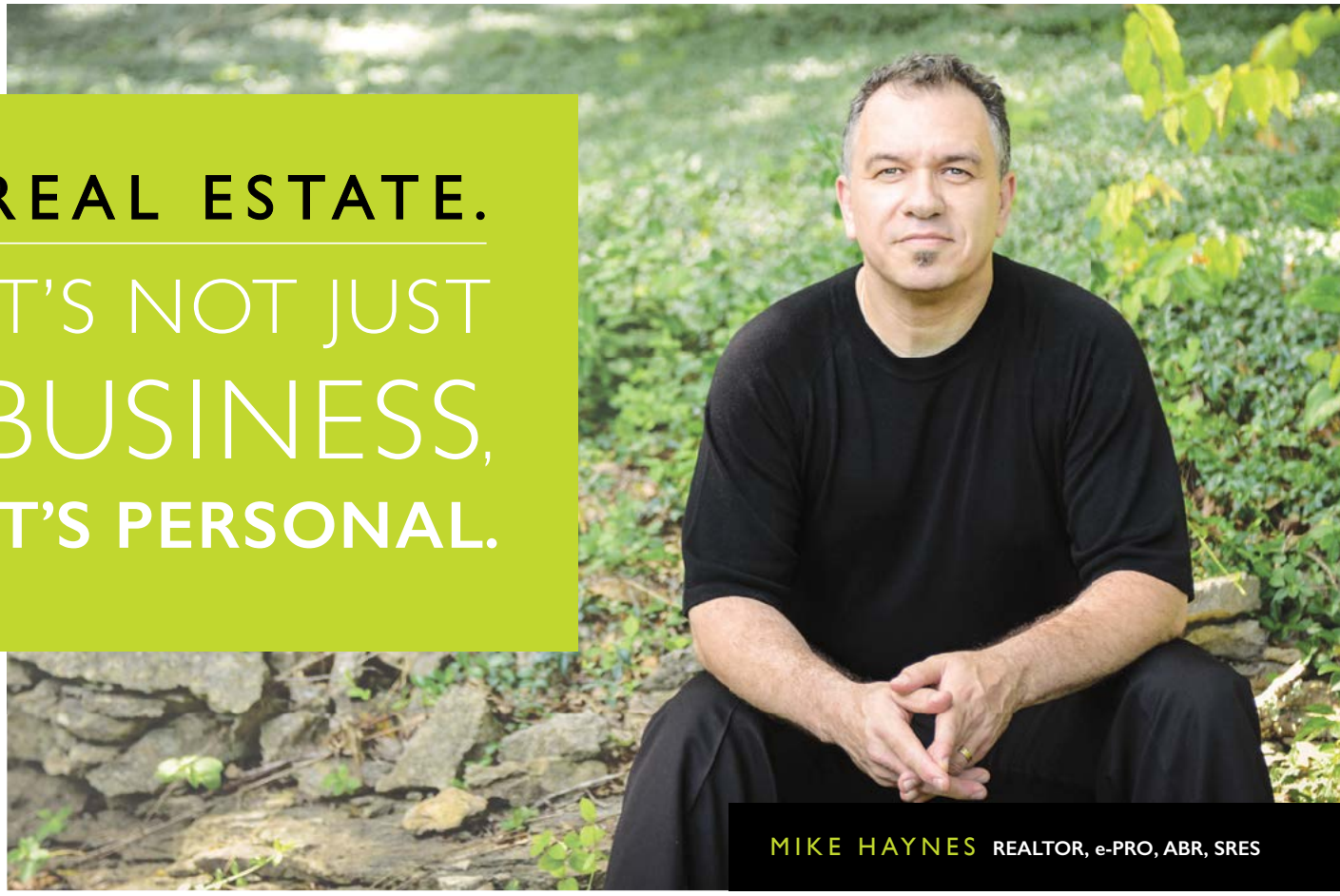
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