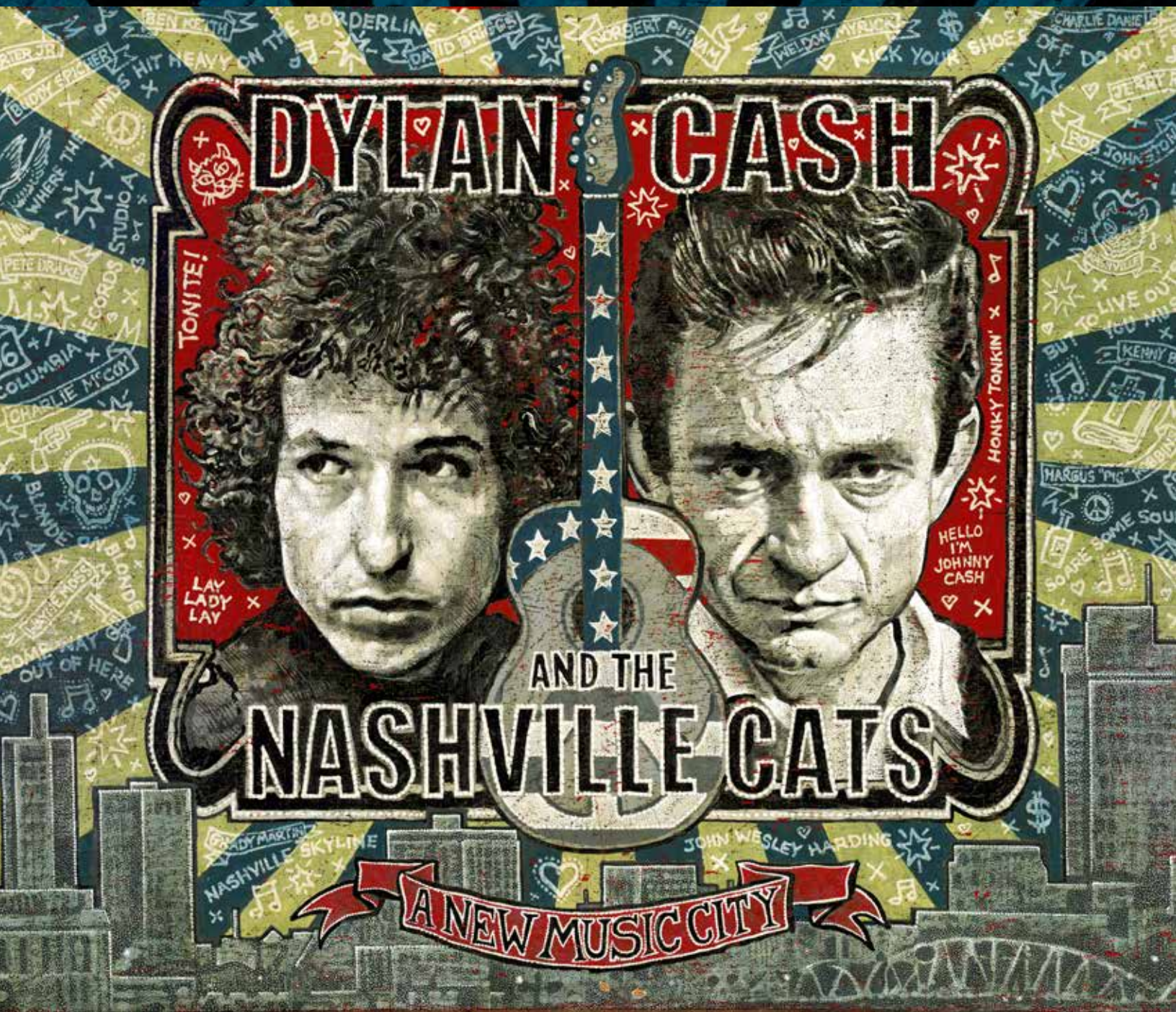


Teacher's Guide • Grades 7-12



INTRODUCTION

This lesson guide allows students to explore the political, social, and cultural climate of the United States of America during the 1960s and early 1970s through the lens of music. It is designed to support the exhibition *Dylan, Cash, and the Nashville Cats: A New Music City*. This guide offers preparatory and supplementary interdisciplinary activities for classrooms visiting the Country Music Hall of Fame and Museum, but can be used independently. *Dylan, Cash, and the Nashville Cats: A New Music City*, on view from March 2015–December 2016, features Bob Dylan as he traveled to Nashville in 1966 to record *Blonde on Blonde*, Johnny Cash as he recruited folk and rock musicians to appear on *The Johnny Cash Show*, and the studio musicians dubbed the Nashville Cats as their talents inspired artists such as Neil Young, Joan Baez, and Paul McCartney to record in Nashville.

The units featured in this guide are geared towards grades 7–12. Many of the project-based learning activities in these lesson units can be modified and used unaccompanied by the exhibit.

CURRICULUM CONNECTIONS: HISTORY / SOCIAL STUDIES, ENGLISH LANGUAGE ARTS, MUSIC, VISUAL ART



Artwork by Jon Langford

ABOUT DYLAN, CASH, AND THE NASHVILLE CATS: A NEW MUSIC CITY

Bob Dylan's decision to record in Nashville in the late 1960s provided a major catalyst for bringing many folk-rock artists to what must have seemed like a very unlikely destination in the politically polarized sixties. In spite of its reputation as a conservative town, removed from the main trends in popular music, Nashville was home to musicians who had a huge influence on other music scenes of the era.

For additional classroom resources, the exhibition book is available through the Museum Store and multimedia can be found at www.CountryMusicHallofFame.org/portal.

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UNIT ONE:**Two Sides to Every Story: Exploring Politics through Music****OVERVIEW:**

These lessons can be used as supplementary activities during classroom units covering the 1960s and early 1970s. This project-based learning experience provides students the opportunity to conduct research, create a display, and present their findings on influential songs and songwriters featured in the Country Music Hall of Fame and Museum's exhibition *Dylan, Cash, and the Nashville Cats: A New Music City*. This unit can be completed in four 45-minute class periods with opportunities to extend research and writing time.

OBJECTIVE:

After completing the lesson, students will identify and define how political, cultural, economic, and social events impact the way songs are written and received by listeners.

ESSENTIAL QUESTION:

How do political, social, and cultural events impact how music is written and received by listeners?

PROJECT:

Students will research one recording artist from the list provided in the additions and one impactful song by that artist from *Dylan, Cash and the Nashville Cats: A New Music City*. Each student will create an exhibit booth using a tri-fold display to present a brief biography of the artist. Students will choose album artwork, photographs, at least four songs by the artist, and artifact images to illustrate the artist's point of view. Additionally, each student will choose one song written and performed after 2000 that is similar in tone and content to material from the historical artist.

In a persuasion paper written to support the assessment of the artist's politics, the student will analyze the song lyrics and explain how the songs display the artist's point of view. The student will also discuss why the modern era song is similar. Students will be expected to analyze song lyrics throughout the paper.

Following the completion of the papers, students will present their artist to the rest of the class. Students will have two minutes to present their research in a concise and clear manner and should be prepared to answer questions from the teacher and classmates.

TEACHER TIP:

For students in grades 5-8, have them design a smaller poster, and discuss songs that speak to them. Ask them to write a paper that describes the meaning of a specific song and how it relates to them.

STANDARDS OVERVIEW

7th – 12th Grade College and Career Readiness Anchor Standards

7th – 12th Grade College, Career & Civic Life C3 Framework for Social Studies State Standards

WHAT YOU NEED:

Computer lab time

Scissors

Computer to play songs

Lyrics Sheets (Additions)

Notebooks

Library Research Time

Tri-Fold Poster Boards

Printer

Markers

Pens and Pencils

List of Artists (Additions)

INTRODUCTION ACTIVITY:**Musical Debate** (2-4 45 minute class periods)**STANDARDS**

CCR Anchor Standards: Reading 1, 2, 4, 6; Speaking and Listening 1, 4, 6
C3 Framework: D2.Civ.14, D2.His.2, D4.2

Divide class into groups of 3-4 students and assign each group a song about conflict from the list provided on the next page. Give groups time to research the song, songwriter, performer, and year it was written. Students should listen to the song, read the lyrics, and then discuss the meaning of the song in their groups. Each group will decide what their song is supporting or advocating, using specific lyrics to support their conclusion. The objective of this lesson is for students to recognize that opinions and biases have been expressed in songs throughout history.

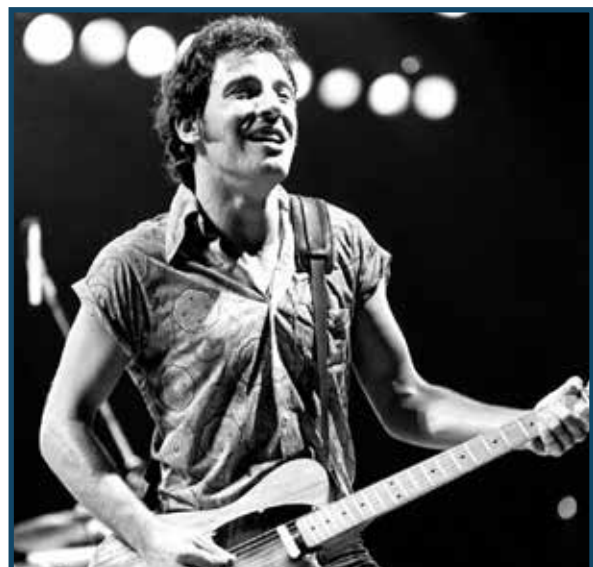
For the persuasive arguments, groups with songs about the same event will present one after the next. Each group will persuade the class that the position their song takes is the best position. Following the presentations of each era, the class will vote as to which position they will follow based on the persuasive arguments. For example, one group has “I Drive Your Truck,” performed by Lee Brice, and another group has “21 Guns,” performed by Green Day. Students will be able to ask questions of each group following both presentations. The contemporary groups should be the first debate, followed by the others in reverse chronological order. Each group should be able to find lyrical support for the following questions.

- What is the most significant line in the song?
- How does the song make you feel?
- Which lines represent your position best?

This activity gives students an opportunity to do research in a group before doing similar research on their own for the main project. Teachers may also choose to use this activity to assess students’ ability to understand political motives expressed through song. Following the completion of the debate, assign each student the artist that they will be researching for the remainder of the unit (Suggested Artists to Research List [Additions]).



Merle Haggard



Bruce Springsteen

Please note that in the song list below, songs are listed with performers rather than writers.

IRAQ WAR AND GLOBAL WAR ON TERROR

- “I Drive Your Truck,” Lee Brice
- “21 Guns,” Green Day
- “Courtesy of the Red, White, and Blue,” Toby Keith
- “Waiting on the World to Change,” John Mayer
- “Letters from Home,” John Michael Montgomery
- “Some Nights,” Fun.

VIETNAM WAR

- “Okie from Muskogee,” Merle Haggard
- “Imagine,” John Lennon
- “Born in the USA,” Bruce Springsteen
- “Peace Train,” Cat Stevens
- “Dear Uncle Sam,” Loretta Lynn
- “All Along the Watchtower,” Bob Dylan

WORLD WAR II

- “I’ll Be Seeing You,” Bing Crosby
- “Boogie Woogie Bugle Boy,” Andrews Sisters
- “At Mail Call Today,” Gene Autry
- “Soldiers Last Letter,” Ernest Tubb

WORLD WAR I

- “It’s a Long Way to Tipperary,” John McCormack
- “Over There,” Billy Murray
- “I Didn’t Raise My Boy to be a Soldier,” Morton Harvey

CIVIL WAR

- “Bonnie Blue Flag,” 2nd South Carolina String Band
- “Maryland, My Maryland/Carry Me Back to Old Virginny,” 2nd South Carolina String Band
- “Battle Hymn of the Republic,” U.S. Military Bands
- “Taps,” U.S. Military Bands

AMERICAN REVOLUTION

- “Yankee Doodle,” Patriotic Fathers
- “God Save our Thirteen States,” Colonial Revelers
- “God Save the King,” London Symphony Orchestra and Philharmonic Choir

LESSON ONE:**Research, Writing and Design** (45+ minutes)**STANDARDS**

CCR Anchor Standards: Reading 1, 2, 6, 7, 10; Writing 1, 2, 4, 7, 8, 9, 10

C3 Framework: D1.5; D2.Civ.14, D2.His 2, 3, 9, 10, 11; D3.1

Begin with a discussion on reliable sources. Use the documents in the additions for practice reading a primary source. Suggest that students use Wikipedia only as a launching pad, as many of the entries cite primary and secondary sources with more credibility. Students should consider the following questions about each source they use during their research:

- Where is the source from?
- What is the context of the source?
- How is the source cited?
- Who is the author?
- What is the format?

Encourage students to utilize the computer lab, school library, and Country Music Hall of Fame and Museum website to research their projects. Allow students time to develop their project idea and to research their chosen artist.

Students will write their persuasion papers and exhibit text. They will create their exhibit booth to display important information to support their research and feature their artist and the songs chosen.

Set up check in times at the beginning of each class. Give students the opportunity to ask questions for the teacher and their classmates. The teacher can guide students who are behind on their project and make sure that students are consistent with information in paper and exhibit. The teacher should ensure each student has a thesis and supporting arguments.

TEACHER TIP (Field Trip: 2 hours)

Bring your class to the Country Music Hall of Fame and Museum to learn more about country music and how it relates to American history. Classes will have the opportunity to explore the galleries, discuss the history, and hear stories about artists featured in the guide.



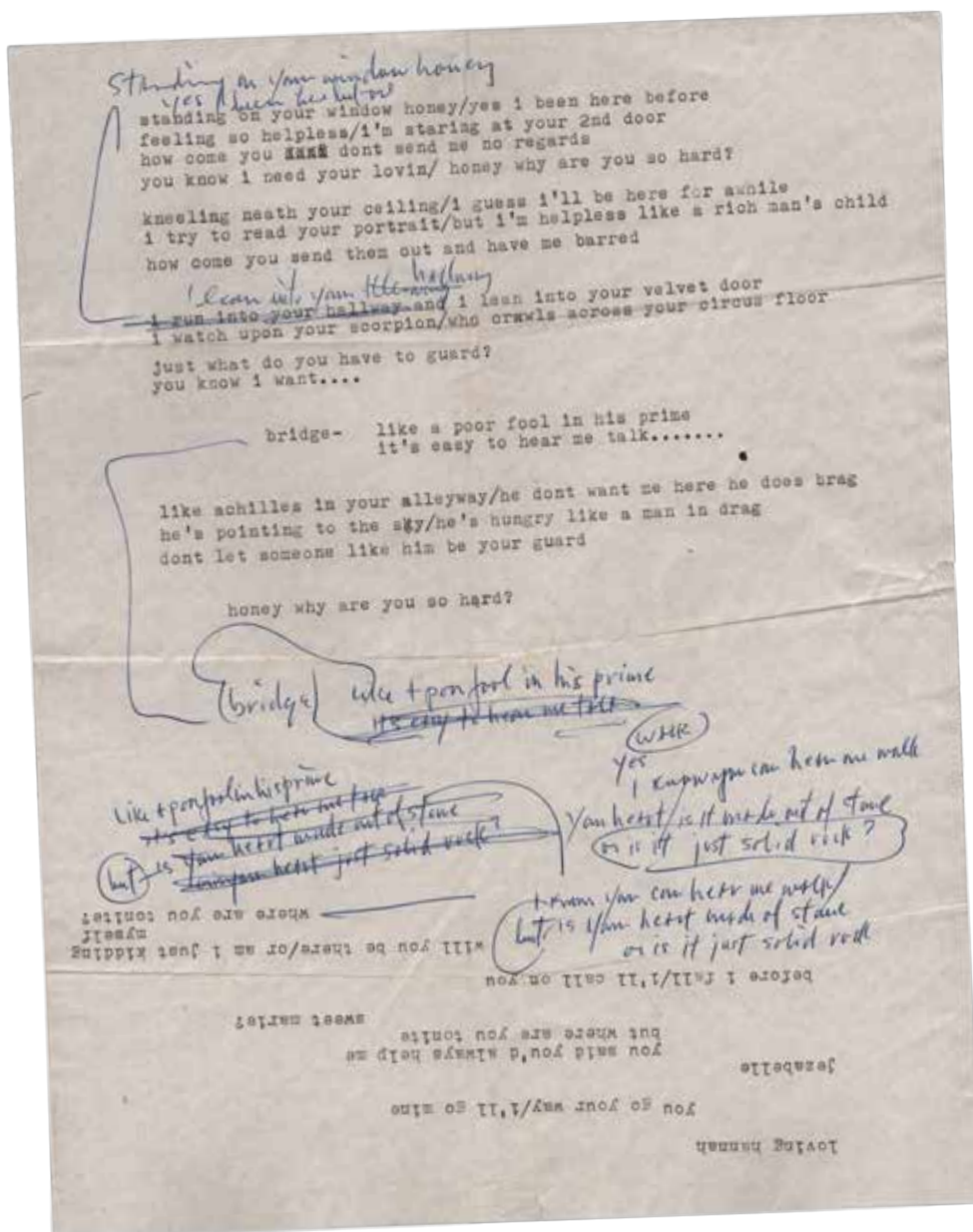
The Country Music Hall of Fame and Museum, located at 222 5th Avenue South in Downtown Nashville.

LESSON TWO:**Peer Editing** (30 minutes)**STANDARDS**

CCR Anchor Standards: Writing 5

Students will have the opportunity to review each other's work, ask questions, and develop their own work further. Students should consider the questions below and more while editing.

- Does the paper have a central idea or purpose?
- What is the thesis?
- Does the paper have evidence supporting the thesis?
- What else do you want to know about the topic?
- What is excess information on the topic?



Bob Dylan's lyrics for "Temporary Like Achilles," from *Blonde on Blonde*. Fragments of lyrics from other songs appear at the bottom.

Courtesy of EMP Museum

LESSON THREE:**Museum Exhibition Day** (1-2 45 minute class periods)**STANDARDS**

CCR Anchor Standards: Speaking and Listening 4, 5, 6

C3 Framework: D4.2

Students will display their exhibit booths in the classroom as part of a museum day. Give five minutes for students to view their classmates' work. Once students have toured the room, each student will give a two minute presentation on their project based on their research and persuasion paper. Encourage students to ask questions following each presentation.



Listening booths in the exhibit *Dylan, Cash, and the Nashville Cats: A New Music City*.

POST-UNIT DISCUSSION OPPORTUNITIES**STANDARDS**

CCR Anchor Standards: Speaking and Listening 1, 3

C3 Framework: D4.2

Thinking about the differing view points people have when coming from around the world, discuss open-mindedness. What stereotypes do you think the musicians had about each other before meeting? Do pre-conceived notions affect how you work in groups in class or after-school activities? How did the musicians handle this? How do you collaborate and stay open-minded?

As you listened to music related to this unit, how do you think the music shaped the view point of the listener? What are people on the other side of the war singing? In the more modern songs we hear differing points of view on one issue. How does that affect public opinion?

Thinking back to the project and class discussion, is there a current topic you feel strongly about and would like to write a song about? How does music allow the United States to have political discussion? How does music provide an outlet for free speech?

UNIT TWO:**A New Music City: A New Musical Climate****OVERVIEW:**

These lessons can be used as supplementary activities to classroom units covering the major events of the 1960s to the early 1970s, such as the Vietnam War, Kennedy Assassinations, and Civil Rights Movement. The unit can be completed in six 45-minute classes. These lessons can be taught independent of other lessons in this unit.

OBJECTIVE:

Following the unit, students will be able to determine why Nashville became a destination for folk-rock recording artists from 1966 to 1972 by examining the political, social, and cultural climates of major music cities around the world.

ESSENTIAL QUESTION:

Why did musicians, songwriters, and artists from around the world come to Nashville to record albums between 1966 and 1972?

PROJECT:

Groups of students will research one of the six major cultural centers identified in *Dylan, Cash, and the Nashville Cats: A New Music City*: London, Los Angeles, Nashville, New York, San Francisco, and Toronto. The groups will create a timeline with highlights of political, social, and cultural events based in their city between 1966 and 1972.

STANDARDS OVERVIEW

7th – 12th College and Career Readiness Anchor Standards

7th – 12th Grade College, Career & Civic Life C3 Framework for Social Studies State Standards

7th – 12th National Core Arts Standards

WHAT YOU NEED:

Computer lab/library time

Audio of songs

Scissors

Copies of Lyrics (Additions)

Primary Sources (Additions)

Pens

Notebooks

Markers

Large Paper



LESSON ONE:**Listening Analysis** (45 minutes)**STANDARDS**

CCR Anchor Standards: Reading 1, 2, 3, 4, 5, 6; Speaking and Listening 1, 6
 Core Arts Standards: 7, 8, 11
 C3 Framework: D2.His.10, 11, 15

PREPARATION

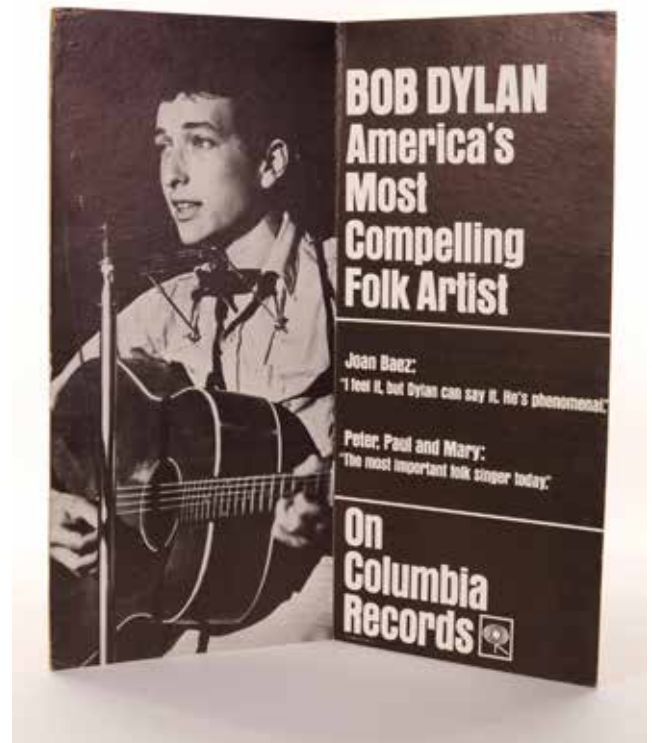
Print copies of lyric sheets (Additions)

Listen to Bob Dylan's "The Times They Are A-Changing" as a class and follow along with the lyrics. Discuss the political, social, and cultural climate of the United States in 1964 that led Bob Dylan to write the anthem-like song by analyzing the lyrics. Use the following questions as a starting point for the discussion:

- When was the song written?
- What was happening during the year the song was written? Name three major events.
- When was the song released?
- What was happening during the year the song was released? Name three major events.
- What is the song about?
- Which lyrics stand out to you and why?
- What is Dylan saying through the song?
- What do you feel when you hear the song?
- Do you agree or disagree with the message?
- Does the message apply today?

TEACHER TIP

Bring your class to the Country Music Hall of Fame and Museum to learn about country music and how it relates to American history. Classes will have the opportunity to explore the galleries, discuss the history, and hear stories about artists featured in the guide.



Bob Dylan Columbia Records promotional display, 1963.

*Courtesy of Pete Howard
 Photo by Bob Delevante*

LESSON TWO:**City-Based Lyric Analysis** (30 minutes)**STANDARDS**

CCR Anchor Standards: Reading 1, 2, 3, 4, 5, 6; Speaking and Listening 1, 6
 Core Arts Standards: 7, 8, 11
 C3 Framework: D2.His.10, 11, 15

PREPARATION

Print copies of lyric sheets (Additions)

Break students into their groups and give each a song from their city. Allow students to read and analyze the lyrics and sound of the three versions of their city-related song while considering the same questions from the class discussion. Lyric sheets can be found in the additions of the guide.

Nashville:

“Gentle on My Mind”

- John Hartford, 1967
- Glen Campbell, 1967
- The Band Perry, 2014

New York:

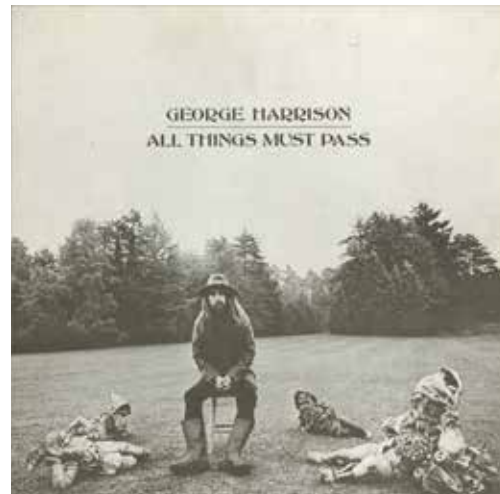
“If I Had a Hammer”

- Peter, Paul, and Mary, 1962
- Wanda Jackson, 1969
- Johnny Cash, 1972

Toronto:

“Four Strong Winds”

- Ian & Sylvia, 1963
- Bobby Bare, 1964
- Neil Young, 1978

San Francisco:

“Just a Little”

- The Beau Brummels, 1965
- The Young Rascals, 1966
- Frank Black, 2000

London:

“Behind That Locked Door”

- George Harrison, 1970
- Olivia Newton-John, 1972
- Yim Yames, 2001

Los Angeles:

“Last Train to Clarksville”

- The Monkees, 1966
- The Four Tops, 1967
- The Grascals, 2010

LESSON THREE:**Reading Documents** (45 minutes)**STANDARDS**

CCR Anchor Standards: Reading 1, 2, 6, 10
 C3 Framework: D1.5; D2.His.10, 11; D3.1

PREPARATION

Print copies of primary sources (Additions)

Guide students through the close reading of a primary document. Students will take this knowledge to examine sources from their city: newspaper articles, song lyrics, speeches, etc. Ask students to review the *Rolling Stone* article (Additions) and consider the following questions:

- What is the source?
- Who is the author?
- Where was the article written?
- Is there a bias?
- Who is the audience?
- What is surprising/interesting?
- What is the historical context?
- What is missing?
- What more do you want to know?
- Where would you go to find that information?

For more practice reading primary sources, select other documents from the Additions to review.



Even before they got together at Wayne Moss's garage studio in Madison, Tennessee, the 615 gang had everything going for them. Three of its members had backed Dylan (Moss, Charlie McCoy and Kenny Buttrey), the rest were just as good, and in the aggregate they represented the nucleus of the most prestigious, sought after young session men in Nashville's \$60 million music industry... Area Code 615 succeeded — beautifully....*

— John Grissim, *Rolling Stone*

They had to be brought together
for this rare appearance.

AND HERE IT IS!
AREA CODE 615
at the FILLMORE WEST
Feb. 12-15

David Briggs, Kenneth Buttrey, Mac Gayden, Charlie McCoy, Elliot Mazer,
 Wayne Moss, Weldon Myrick, Norbert Putnam,
 Buddy Spicher and Bobby Thompson..... on

Polydor Records, Conception and A Rock Campaign are distributed in the USA by Polydor Inc. in Canada by Polydor Records Canada Inc.

Area Code 615 advertisement from *Rolling Stone*, 1971.

LESSON FOUR:

Looking (30 minutes)

STANDARDS

CCR Anchor Standards: Speaking and Listening 1, 4; National Core Arts Standards 7, 8, 11

PREPARATION

Reserve time in the computer lab or library

Begin by looking at two works by artist-musician Jon Langford, created for *Dylan, Cash, and the Nashville Cats*. Langford, a Chicago-based artist, commissioned in 2015 to create images for the exhibit, is known for his portraits of country and rock icons. As a group, discuss the artwork.

- When was the artist working?
- What was happening during the artist's lifetime?
- What stands out to you about the artwork?
- What is the artwork about?
- Why do you think the artist chose this subject?
- What do you feel when you look at the artwork?
- How are the visual art and the music similar?
- How are the visual art and the music different?
- Does the image look like what the music sounds like?
- What do you think the music looks like?
- What do you think the painting sounds like?



For additional practice, analyze *Girl From The North Country* (Additions), a collaboration between Jon Langford and Jim Sherraden based on Dylan's song of the same name. Back in their groups, allow students time to research artwork from their assigned city. Ask them to compare the art with the songs they have researched. Does it match the sound of the music? Is it what they expected?

Nashville:

Jorge Yances
Hatch Show Print
Hank DeVito

San Francisco:

Margaret Keane
Richard Diebenkorn
Stanley George Miller (Mouse, Stanley Mouse)

Los Angeles:

Edward Ruscha
Allen Ruppersberg
Ed Moses

New York:

Andy Warhol
Helen Frankenthaler
James Rosenquist

London:

Peter Blake
Bridget Riley
Frank Auerbach

Toronto:

Gordon Rayner
Graham Coughtry
Robert Markle

LESSON FIVE:**Research, Writing and Design** (1-3 45 minute class periods)**STANDARDS**

CCR Anchor Standards: Writing 1, 2, 4, 5, 7, 8, 9
 C3 Framework: D1.5; D2.Civ.14; D2.Geo.1, 2; D2.His.2, 3, 10, 11, 12, 25; D3.1; D4.2

PREPARATION

Reserve time in the computer lab or library

Students will use what they learned to develop their projects further. Allow students time to use the library or computer lab to research using musician biographies, newspaper articles, photographs, album covers, song lyrics, maps, and economic and historical documents. Allow groups to work on their timelines, maps, and presentations.

LESSON SIX:**Presentations** (45+ minute class periods)**STANDARDS**

CCR Anchor Standards: Speaking and Listening 1, 2, 4, 6

Have each student group present their research, with the Nashville group presenting after the other cities. Following the presentations, have students discuss the following questions:

- Why did Nashville draw all of these artists from around the world?
- What did Nashville have to offer that the other cities did not?
- What was difficult about connecting politics/economics with each city's culture?

LESSON SEVEN:**Bringing It Forward** (Assessment)**STANDARDS**

CCR Anchor Standards: Speaking and Listening 6
 C3 Framework: D2.His.12, 15

PREPARATION

Reserve time in the computer lab or library

Engage students in a discussion about Nashville today. Give them a chance to research songwriters and musicians, visual artists, politics, and demographics of Nashville currently.

- How does Nashville provide the same atmosphere for musicians today as it did for Dylan, Cash, and the Nashville Cats?
- What are people writing and performing today?
- What other cities are considered cultural centers today and what do you know about them?

Additions

Suggested Artists to Research List

This list is to be used for suggestions; students should be allowed to select other artists who recorded in Nashville in the 1960s and 1970s. Many other artists are discussed in the exhibit and could be used for the purposes of this project.

Eric Anderson

Joan Baez

The Byrds

J.J. Cale

Johnny Cash

Leonard Cohen

Bob Dylan

Earl Scruggs Revue

George Harrison

Ian & Sylvia

Gordon Lightfoot

Country Joe McDonald

The Monkees

Tracey Nelson and Mother Earth

Elvis Presley

Charley Pride

Linda Ronstadt

Leon Russell

Buffy Sainte-Marie

Ringo Starr

Steve Miller Band

Neil Young

Nashville Cats Biographies

The following biographies offer a brief introduction to the Nashville Cats profiled in *Dylan, Cash, and the Nashville Cats: A New Music City*, and mentioned throughout this curriculum. Words in bold are defined in the glossary (Additions) and names in red indicate another Nashville Cat who is also included in the biographies. An asterisk denotes that the Cat is a member of the Country Music Hall of Fame.

These biographies are designed to give limited background information about each musician during the time period discussed in the exhibit in the hopes that students will further research these talented artists. These musicians were well-known session players for many country artists, providing a catalyst for other recording artists to pursue the Cats' talent for their own recordings. For additional resources on the Nashville Cats, visit CountryMusicHallofFame.org to see interviews, read Country Music Hall of Fame biographies, and purchase exhibit related materials.



David Briggs Piano

David Briggs was born on March 16, 1943, in Killen, Alabama, and quickly discovered his passion for music. Briggs started playing piano in nearby **Muscle Shoals** "because nobody else there was good enough. I was the best of the worst." In his teens, Briggs played on numerous country, pop, and **Rhythm & Blues** hits at FAME Recording Studios. Owen Bradley, Nashville based producer and record executive, signed Briggs to Decca Records as a singer-songwriter in 1962, before moving him to Nashville in 1964.

In 1965, Briggs played the piano on Elvis Presley's recording of "Love Letters." He opened Quadrafonic Sound Studios with bassist-producer **Norbert Putnam** in 1969. Briggs produced, arranged, published, wrote, and performed with **Area Code 615**.



Kenny Buttrey Drums

A Nashville native, Aaron Kenneth Buttrey was born on April 1, 1945, and began playing drums professionally by the age of eleven. In his teens, Buttrey toured with **Chet Atkins** and performed with a show band called **Charlie McCoy and The Escorts**. He formed a friendship with **Charlie McCoy**, a harmonica player in Nashville, who helped him enter the local session scene. Buttrey helped launch a blend of country and rock music that can still be heard today. He co-founded Nashville rock bands **Area Code 615** and **Barefoot Jerry**.

Buttrey played on four Bob Dylan albums: *Blonde on Blonde*, *John Wesley Harding*, *Nashville Skyline*, and *Self Portrait*. His drum work can also be heard on Jimmy Buffett's "Margaritaville" and Neil Young's "Heart of Gold."



Fred Carter Jr. Guitar

Fred Carter Jr. was born on December 28, 1933 in Winnsboro, Louisiana where he grew up playing rock & roll. In the mid-1950s, Carter played on *Louisiana Hayride*, a radio and television show broadcast from Shreveport, Louisiana. He moved to Los Angeles and appeared on the TV show *Town Hall Party*, a popular variety show that aired from 1952-1961.

Carter moved to Nashville in 1961 and became the first session guitarist to regularly feature the Fender Telecaster, an early electric guitar. He toured with Roy Orbison and Conway Twitty. Carter played guitar on Simon & Garfunkel's "The Boxer" and Bob Dylan's "Living the Blues."



Charlie Daniels

Guitar

Born on October 28, 1936, in Wilmington, North Carolina, Charlie Daniels taught himself guitar by age fifteen and began learning rock & roll, bluegrass, jazz, and country music. He had his first big success when a song he wrote, “It Hurts Me,” was recorded by Elvis Presley in 1964.

Daniels moved to Nashville in 1967 and can be heard playing guitar on Bob Dylan’s “Country Pie” and bass on Leonard Cohen’s “Diamonds in the Mine.” He decided to pursue a career as a solo artist, releasing his debut album in 1970. He formed the Charlie Daniels Band in 1971 and earned a #1 country hit in 1979 with “The Devil Went Down to Georgia.”



Pete Drake

Steel Guitar

Roddie Franklin “Pete” Drake was born in Augusta, Georgia, on October 8, 1932. His father was a Pentecostal preacher and his brothers performed as the Drake Brothers. When he was eighteen, Drake visited his brothers in Nashville where he attended the Grand Ole Opry and was inspired to buy a steel guitar. Drake moved to Nashville in 1959 and was quickly booked for a recording session.

Drake became one of Nashville’s most popular steel guitarists. He pioneered a technique called “talking” steel guitar, a method where a tube connected the human voice to the instrument. Drake played pedal steel on Bob Dylan’s “I’ll Be Your Baby Tonight” and Tammy Wynette’s “Apartment #9.” Later in his career, he produced Ringo Starr and founded a record label.



Mac Gayden

Guitar

McGavock “Mac” Dickinson Gayden was born on June 5, 1941, in Nashville, Tennessee. Mac was fascinated by the **Rhythm & Blues** acts he listened to, and he developed a distinct style as a guitarist, vocalist, and songwriter. Gayden is well known for playing slide guitar through a **wah-wah pedal** on J.J. Cale’s “Crazy Mama.”

Gayden’s songwriting had a **Rhythm & Blues** influence; he co-wrote Robert Knight’s 1967 hit “Everlasting Love.” His guitar style can be heard on records by artists from Bob Dylan to Kris Kristofferson. Gayden was a member of local country-rock band **Area Code 615**; he later joined some of the Cats in forming the band **Barefoot Jerry**.



Lloyd Green

Steel Guitar

Born in Leaf, Mississippi on October 4, 1937, Lloyd Green began playing Hawaiian steel guitar when he was seven years old. At age ten, he played pop tunes professionally in Mobile, Alabama. Green moved to Nashville in 1956 after graduating from the University of Southern Mississippi. He toured as a band member for country artists Faron Young, Ferlin Husky, and Hawkshaw Hawkins.

Green played on Warner Mack’s “The Bridge Washed Out” and Don Williams’s “Some Broken Hearts Never Mend.” Green’s pedal steel work on The Byrds’ *Sweetheart of the Rodeo* greatly influenced the sound of country-rock and his recordings with Nanci Griffith set the stage for the Americana movement.



Ben Keith

Steel Guitar

Ben Keith was born on March 6, 1937 in Fort Riley, Kansas, and later moved to Bowling Green, Kentucky. Keith was a pedal steel guitarist and a dobro specialist. He toured with Faron Young and played on Patsy Cline's hit "I Fall to Pieces."

Later, Keith became a producer for Rock & Roll Hall of Fame member, Neil Young after their first collaboration on Young's album *Harvest* in 1971. He recorded and toured with Young the rest of his life. Along with recording, touring, and acting, Keith produced Jewel's multi-million selling album *Pieces of You*.



Grady Martin*

Guitar

Thomas Grady Martin was born on January 17, 1929 in Chapel Hill, Tennessee. He learned to play piano, guitar, and fiddle, and became a regular guest on Nashville's *Big Jeff & the Radio Playboys* show when he was fifteen years old. Martin led Red Foley's band on ABC-TV's *Ozark Jubilee*, shot in Missouri.

Martin's talent and creativity as a guitarist appealed to younger rockers and singer-songwriters who came to Nashville. He played guitar on **rockabilly** and country tracks such as Johnny Horton's "Honky Tonk Man" and Marty Robbins's "El Paso." Martin was hired as session leader and arranger on albums by Joan Baez, Buffy Sainte-Marie, and Country Joe McDonald. He was inducted into the Country Music Hall of Fame and Museum in 2015.



Charlie McCoy*

Harmonica

Born in Oak Hill, West Virginia on March 28, 1941, Charlie McCoy grew up in Miami, Florida and began to play the harmonica at age eight. In 1960, McCoy moved to Nashville to further his career as a musician. He played on song demos and caught the attention of RCA record producer **Chet Atkins**.

McCoy played many instruments including harmonica, bass, guitar, keyboard, percussion, trumpet, saxophone, and tuba. He first met Bob Dylan at a recording session in New York in 1965. His guitar work during that session helped convince Dylan to record an album in Nashville. Among other hits, McCoy played on George Jones's "He Stopped Loving her Today" and Johnny Cash's "It Ain't Me Babe." McCoy and other Nashville Cats formed a band, **Charlie McCoy and the Escorts**. He was also a member of local country-rock band **Area Code 615**. Charlie McCoy was inducted into the Country Music Hall of Fame in 2009.



Wayne Moss

Guitar

Born on February 9, 1938, in South Charleston, West Virginia, Wayne Moss first auditioned for **Chet Atkins** at age fifteen. After hearing Moss play guitar, Atkins told Moss he would make a good plumber. These unencouraging words motivated Moss to continue his musical career and he moved to Nashville.

Moss's iconic guitar riffs were recorded on Waylon Jennings's "Only Daddy That'll Walk the Line" and Roy Orbison's "Oh, Pretty Woman." Around the time Moss began working as a session player he opened Cinderella Sound, a popular Nashville recording studio. Moss was a member of Nashville country-rock bands **Area Code 615** and **Barefoot Jerry**.



Weldon Myrick

Steel Guitar

Weldon Myrick was born in Jayton, Texas, on April 10, 1939. He taught himself to play his brother's lap steel and began performing at a radio station in nearby Stanford, Texas. In the early 1960s Myrick worked as a police officer, but gave that up to try music full-time. He co-wrote Buddy Holly's "It's Not My Fault," and after moving to Nashville in 1963 he worked on Connie Smith's "Once a Day."

Myrick was a member of the Grand Ole Opry band from 1966-1998 and performed on country television and in movies such as the *Smokey and the Bandit* comedies. He also contributed to local Nashville band **Area Code 615**.



Norbert Putnam

Bass

Norbert Putnam was born on August 10, 1942, in Florence, Alabama. Putnam's father was an acoustic bass player in a family string band; when the neighborhood kids started a band they recruited Putnam to play the bass knowing that his father owned the instrument. In his teens, Putnam joined a small band in **Muscle Shoals**, Alabama with fellow Nashville Cat and piano player **David Briggs**. Putnam and Briggs performed with Tommy Roe as an opening act for the Beatles in 1964.

Putnam relocated to Nashville and continued to play on rock & roll, pop, soul, and country tracks. Some of his early successes include the Newbeats' "Bread and Butter" and Robert Knight's "Everlasting Love." Putnam co-founded Quadrafonic Sound Studios with **Briggs**; as a producer, Putnam worked with Joan Baez and J.J. Cale. He played as a member of local Nashville band **Area Code 615**.



Jerry Reed

Guitar

Jerry Reed was born in Atlanta, Georgia, on March 20, 1937. Reed learned to play guitar at age nine, and appeared in shows with Faron Young and Ernest Tubb by his early teens. At seventeen, he signed to Capitol Records and released ten singles with little success. Reed entered the Army in the late 1950s. He was recognized as a ground-breaking guitarist and was supported by **Chet Atkins**, who incorporated Reed's style into his own music.

After his service, Reed moved to Nashville in 1962 and found greater success. Elvis Presley recorded Reed's "Guitar Man" with Reed playing guitar. Reed is known for his colorful, catchy, storytelling songs and his off-beat guitar picking. He played on Joan Baez's "Take Me Back To The Sweet Sunny South" and Ringo Starr's "Fifteen Dollar Draw." Reed began acting and starred in *Smokey and the Bandit II*.



Hargus "Pig" Robbins*

Piano

Hargus Robbins was born in Rhea County, Tennessee, on January 18, 1938. He was blinded in a knife accident at age three and attended the Tennessee School for the Blind where he was classically trained on piano. His teacher coined the nickname "Pig" for Robbins when he would sneak out through a fire escape to play when he was not supposed to, returning dirty as a pig.

His first major session in 1959 produced the George Jones hit "White Lightnin'." His contributions to country classics such as Charlie Rich's "Behind Closed Doors" and Crystal Gayle's "Don't It Make My Brown Eyes Blue" helped establish his influence as a studio musician. His work on Bob Dylan's *Blonde on Blonde* led to appearances on albums by Joan Baez and Neil Young. Robbins won a Grammy in 1978 for Best Country Instrumental Performance and was inducted into the Country Music Hall of Fame in 2012.



Buddy Spicher

Fiddle

Norman "Buddy" Keith Spicher was born on July 28, 1938 in Dubois, Pennsylvania. He first played the fiddle professionally when he was fifteen at the *WWVA Jamboree*, a radio show in Wheeling, West Virginia. There he met singer Audrey Williams, who offered Spicher a job in Nashville with her band. He moved to Nashville and joined the staff band on *The Wilburn Brothers Show*, a national TV program.

Spicher can be heard on Steve Miller Band's "Going to the Country" and Charley Pride's "Is Anybody Goin' to San Antone." Spicher was also a member of local Nashville band **Area Code 615**.

Glossary

Dylan, Cash, and the Nashville Cats: A New Music City

Chet Atkins: A famed guitarist and influential record producer, who worked at RCA Victor producing country acts for which he received many honors. He was inducted into the Country Music Hall of Fame in 1973 and the Rock & Roll Hall of Fame in 2002.

Muscle Shoals: This city in Colbert County, northern Alabama, was the site of the Muscle Shoals Sound Studio and FAME Recording Studio. Many hits of the 1960s and 1970s were recorded in this small-town music center by artists such as Aretha Franklin, Jerry Reed, and Etta James. Home to many music legends from producers to musicians to performers, Muscle Shoals is known for its distinct sound and music community.

Rhythm & Blues: A term to describe an African-American popular music that evolved primarily from jazz, blues, and gospel.

Rockabilly: This type of music was a transition between the honky-tonk and country-boogie styles and what became rock & roll. It added blues guitar, Rhythm & Blues, and bluegrass rhythms.

Charlie McCoy & the Escorts: This show band was originally known as The Escorts and eventually became Charlie McCoy & the Escorts. The band included Kenny Buttrey, Mac Gayden, Charlie McCoy, and Wayne Moss, among others. McCoy was the frontman and played harmonica. They were the core band for Bob Dylan's *Blonde on Blonde*. They performed shows around Nashville, opened for Roy Orbison and owned a teen night club in East Nashville.

Area Code 615: This super group included David Briggs, Kenny Buttrey, Mac Gayden, Charlie McCoy, Wayne Moss, Weldon Myrick, Norbert Putnam, Buddy Spicher, and Bobby Thompson. The group was founded during downtime at a 1968 Michael Nesmith recording session. The musicians began jamming on the Beatles' "Lady Madonna" and were struck by the sound from the combination of their instruments. Producer Elliot Mazer secured a deal for the band with Polydor Records and Area Code 615 recorded an instrumental album at Wayne Moss's Cinderella Sound studio. They recorded a second album and called it quits as a band because the members were more focused on their work as session musicians.

Bob Johnston: Don William "Bob" Johnston ran the Nashville A&R division of Columbia Records for a short time in the late 1960s. While he wasn't there long, his impact was large. Johnston produced Bob Dylan's Nashville recordings and Johnny Cash's *Live at Folsom Prison* and *Live at San Quentin* LPs, Simon & Garfunkel, Leonard Cohen and many others. Johnston orchestrated Dylan's decision to record in Nashville by introducing him to the talent of Charlie McCoy. Johnston also encouraged Charlie Daniels to move to Nashville.

Barefoot Jerry: A country-rock band featuring Nashville Cats, Kenny Buttrey, Mac Gayden, Charlie McCoy, and Wayne Moss, formed in 1971 and toured throughout the 1970s.

Wah-Wah Pedal: A type of guitar pedal that alters the tone of the guitar to copy the human voice.

Lyric Sheet

The Times They Are a-Changin'*Bob Dylan*

Come gather 'round people wherever you roam
And admit that the waters around you have grown
And accept it that soon you'll be drenched to the bone
If your time to you is worth savin'
Then you better start swimmin' or you'll sink like a stone
For the times they are a-changin'

Come writers and critics who prophesize with your pen
And keep your eyes wide the chance won't come again
And don't speak too soon for the wheel's still in spin
And there's no tellin' who that it's namin'
For the loser now will be later to win
For the times they are a-changin'

Come senators, congressmen, please heed the call
Don't stand in the doorway, don't block up the hall
For he that gets hurt will be he who has stalled
There's a battle outside and it is ragin'
It'll soon shake your windows and rattle your walls
For the times they are a-changin'

Come mothers and fathers throughout the land
And don't criticize what you can't understand
Your sons and your daughters are beyond your command
Your old road is rapidly agin'
Please get out of the new one if you can't lend your hand
For the times they are a-changin'

The line it is drawn the curse it is cast
The slow one now will later be fast
As the present now will later be past
The order is rapidly fadin'
And the first one now will later be last
For the times they are a-changin'

Lyric Sheet

Gentle on My Mind

John Hartford

It's knowin' that your door is always open
And your path is free to walk
That makes me tend to leave, my sleepin' bag
Rolled up and stashed behind your couch

And it's knowin' I'm not shackled by forgotten words and bonds
And the ink stains that have dried upon some lines
That keeps you in the back roads, by the rivers of my memory
And keeps you ever gentle on my mind

It's not clingin' to the rocks and ivy
Planted on their columns now that binds me
Or somethin' that somebody said
Because they thought we fit together walkin'

It's just knowin' that the world will not be cursin' or forgivin'
When I walk along some railroad track and find
That you're wavin' from the back roads, by the rivers of my memory
For hours you're just gentle on my mind

Although the wheat fields and the curled twines
And the junkyards and the highways come between us
And some other woman cryin' to her mother
'Cause she turned and I was gone

I still might run in silence, tears of joy might stain my face
And the summer sun might burn me till I'm blind
But not to where I cannot see you walkin' on the back roads
By the rivers flowin' gentle on my mind

I dip my cup of soup back from the gurglin'
Cracklin' cauldron in some train yard
My beard a roughenin' coal pile
And a dirty hat pulled low across my face

Through cupped hands 'round a tin can
I pretend to hold you to my breast and find
That you're wavin' from the back roads, by the rivers of my memory
Ever smilin', ever gentle on my mind

Lyric Sheet

If I Had a Hammer

Pete Seeger and Lee Hays

If I had a hammer,
I'd hammer in the morning
I'd hammer in the evening,
All over this land

I'd hammer out danger,
I'd hammer out a warning,
I'd hammer out love between my brothers and my sisters,
All over this land.

If I had a bell,
I'd ring it in the morning,
I'd ring it in the evening,
All over this land

I'd ring out danger,
I'd ring out a warning
I'd ring out love between my brothers and my sisters,
All over this land.

If I had a song,
I'd sing it in the morning,
I'd sing it in the evening,
All over this land

I'd sing out danger,
I'd sing out a warning
I'd sing out love between my brothers and my sisters,
All over this land.

Well I got a hammer,
And I got a bell,
And I got a song to sing, all over this land.

It's the hammer of justice,
It's the bell of freedom,
It's the song about love between my brothers and my sisters,
All over this land.

It's the hammer of justice,
It's the bell of freedom,
It's the song about love between my brothers and my sisters,
All over this land.

Lyric Sheet

Four Strong Winds

Ian Tyson

Four strong winds that blow lonely
Seven seas that run high
All those things that don't change come what may
But our good times are all gone
And I'm bound for moving on
I'll look for you if I'm ever back this way

Think I'll go out to Alberta
Weather's good there in the fall
I got some friends that I can go to working for
Still I wish you'd change your mind
If I asked you one more time
But we've been through that a hundred times or more

Four strong winds that blow lonely
Seven seas that run high
All those things that don't change come what may
But our good times are all gone
And I'm bound for moving on
I'll look for you if I'm ever back this way

If I get there before the snow flies
And if things are goin' good
You could meet me if I sent you down the fare
But by then it would be winter
There ain't too much for you to do
And those winds sure can blow cold way out there

Four strong winds that blow lonely
Seven seas that run high
All those things that don't change come what may
But our good times are all gone
And I'm bound for moving on
I'll look for you if I'm ever back this way

Lyric Sheet

Just a Little

Ron Elliott and Bob Durand

I can't stay, yes I know
You know I hate to go
But goodbye, love was sweet
Our worlds can never meet

So I'll cry just a little 'cause I love you so
And I'll die just a little 'cause I have to go
Away

Can't you see how I feel
When I say love's unreal
But goodbye, it's been sweet
Even though incomplete

So I'll cry just a little 'cause I love you so
And I'll die just a little 'cause I have to go
Away

Every night I still hear
All your sighs very clear
Now love's gone, gone away
As I once heard you say

Now I've cried just a little 'cause I loved you so
And I've died just a little 'cause I had to go
Away

Ah ah ah ah

Lyric Sheet

Behind That Locked Door

George Harrison

Why are you still crying?
Your pain is now through
Please forget those teardrops
Let me take them from you

The love you are blessed with
This world's waiting for
So let out your heart, please, please
From behind that locked door

It's time we start smiling
What else should we do?
With only this short time
I'm gonna be here with you

And the tales you have taught me
From the things that you saw
Makes me want out your heart, please, please
From behind that locked door

And if ever my love goes
If I'm rich or I'm poor
Please let out my heart, please, please
From behind that locked door

From behind that locked door

Lyric Sheet

Last Train to Clarksville*Tommy Boyce and Bobby Hart*

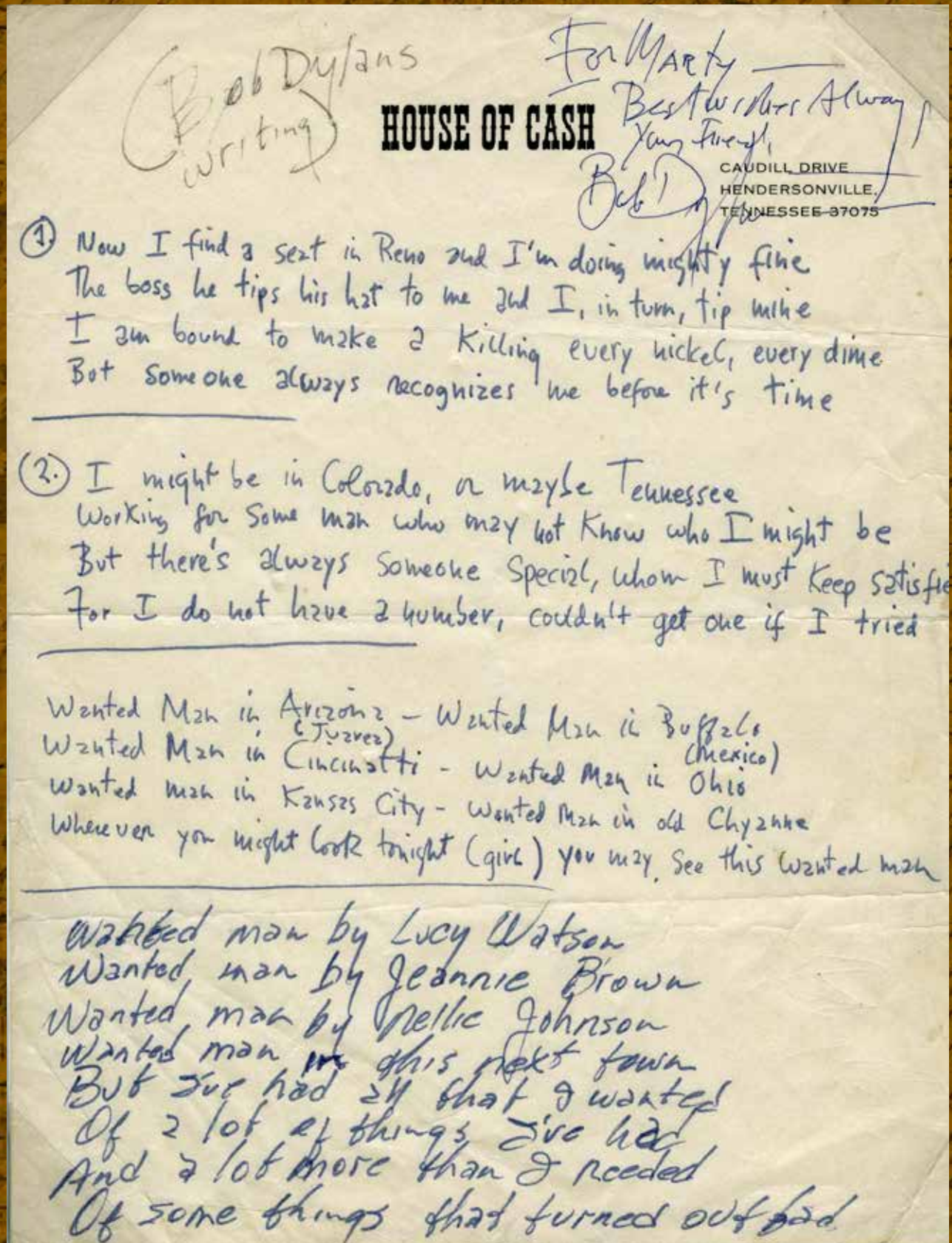
Take the last train to Clarksville,
And I'll meet you at the station.
You can be be there by four thirty,
'Cause I made your reservation.
Don't be slow, oh, no, no, no!
Oh, no, no, no!

'Cause I'm leavin' in the morning
And I must see you again
We'll have one more night together
'Til the morning brings my train.
And I must go, oh, no, no, no!
Oh, no, no, no!
And I don't know if I'm ever coming home.

Take the last train to Clarksville.
I'll be waiting at the station.
We'll have time for coffee flavored kisses
And a bit of conversation.
Oh... Oh, no, no, no!
Oh, no, no, no!

Take the last train to Clarksville,
Now I must hang up the phone.
I can't hear you in this noisy
Railroad station all alone.
I'm feelin' low. Oh, no, no, no!
Oh, no, no, no!
And I don't know if I'm ever coming home.

Take the last train to Clarksville,
Take the last train to Clarksville,
[repeat and fade]



Cash recorded Dylan's "Wanted Man" for his 1969 chart-topping album *Johnny Cash at San Quentin*. The first two verses and the chorus are in Dylan's handwriting on House of Cash stationery. The last verse is in Cash's hand. Dylan inscribed a message to musician Marty Stuart and signed his name in the top right corner.

Courtesy of Marty Stuart

Feb 9

Dear Kenny, Grady, and all the beautiful
Nashville Cats I was lucky enough to work with
while I was there, in Nashville ...

David and I are sitting in our living room playing
the tapes to "David's Album," which is the title
of the country + western album you made with me.
David says it's so beautiful it's holy. Sometimes
during Pig's breaks, and on the slide guitar breaks,
we look at each other and either laugh or cry. It's the
12th LP I've put out in my life, and by far the best...
and that is due to the loving + musical souls of
you nashville cats. Thank you.

The memories I hold of Nashville are painted in
joy, gratitude, exhaustion, admiration, laughter, tears,
love. Very much like a lucky kid who got to go away
to camp, and for one full week to indulge in his
favorite sport, with a group of professionals who
accepted him as an equal.

The thing in the New York Times came out of my
being too open with a woman I had no idea was out

Letter from Joan Baez to Kenny Buttrey, Grady Martin, and the other Nashville Musicians she worked with
on her 1969 album *Any Day Now*.

Courtesy of Todd Buttrey

To mail me, but who was. I joked about Nashville and politics, my jokes having no basis except for the Wallace for President signs which were over the doors in the studio. I was very hurt by her particular smear job, simply because I was afraid Nashville would pick up on it forget it now.

I'm working on putting together another album. It'll take me a while... but when I've got enough material, I want to come back to Nashville and work with you-all.

Much love and thanks...

Joan Baez.

P.S. "Any Day Now" is no. 1 in the San Francisco area.

Letter from Joan Baez to Kenny Buttrey, Grady Martin, and the other Nashville Musicians she worked with on her 1969 album *Any Day Now*.

Courtesy of Todd Buttrey

Standing on your window honey

^{yes been here before}
standing on your window honey/yes I been here before
feeling so helpless/I'm staring at your 2nd door
how come you ~~don't~~ don't send me no regards
you know I need your lovin'/ honey why are you so hard?

kneeling neath your ceiling/I guess I'll be here for awhile
I try to read your portrait/but I'm helpless like a rich man's child
how come you send them out and have me barred

^{I lean into your hallway}
~~I run into your hallway~~ and I lean into your velvet door
I watch upon your scorpion/who crawls across your circus floor
just what do you have to guard?
you know I want....

bridge- like a poor fool in his prime
it's easy to hear me talk.....

like achilles in your alleyway/he don't want me here he does brag
he's pointing to the sky/he's hungry like a man in drag
don't let someone like him be your guard

honey why are you so hard?

(bridge) like a poor fool in his prime
~~it's easy to hear me talk~~

like a poor fool in his prime
~~it's easy to hear me talk~~
~~you heart is made out of stone~~
~~but is your heart just solid rock?~~

(while)
Yes
I know you can hear me walk
your heart is it made out of stone
or is it just solid rock?

without you are you tonight?
myself
will you be there/or am I just kidding

I know you can hear me walk/
but is your heart made of stone
or is it just solid rock

sweet Marie?

you said you'd always help me
but where are you tonight

Jezebel

you go your way/I'll go mine

loving hannah

Bob Dylan's lyrics for "Temporary Like Achilles," from *Blonde on Blonde*. Fragments of lyrics from other songs appear at the bottom.

Courtesy of EMP Museum

DAVID BRIGGS



The Man and The Musician

David Briggs, is one of the more versatile studio musicians in Nashville—a statement which can be attested to by just glancing at his credits and career. He has worked with such artists as Chet Atkins, Loretta Lynn, Elvis Presley, Joan Baez and Waylon Jennings.

In his early years in high school, in Florence, Alabama, he began playing

piano in a group. While in college, David continued playing in a band, until he finally moved into studio work at Rick Hall's, Fame Studios, located in Muscle Shoals. After being affiliated with the first successful studio band from that part of the country (we were probably considered successful because we played on the first hit record to

happen there, Arthur Alexander's, "You'd Better Move On").

Once moving to Nashville, in 1964, David began work immediately since his Muscle Shoals reputation preceded him. Even though his background was primarily r&b, he was quickly assimilated into the "Nashville Sound". In fact, he began contributing to this



sound by writing songs which were recorded by Webb Pierce, Burl Ives, Jim Ed Brown ("Taste Of Heaven", which David co-wrote with Jimmy Rule), Brenda Lee and the Wilburn Brothers, to mention a few. Today, David is leader on most of the sessions he works. This title means that he is responsible for choosing the musicians on the recording date and is looked upon to organize the arrangements that are created in the studio for each song.

Since he is such an integral part of the music scene here, David has witnessed many changes and has contributed greatly to them. "I think the most radical change that has gone down in country music has been its increase in sophistication. When I first began

playing on recording dates, the music was very formalized and simply structured—in other words, you were limited in the type of things you could play. Now there is more freedom in the studio. Most producers were afraid of getting a pop sound or influence on their records and therefore alienating the country audience, yet it is this combination of sounds that has helped generate a new musical awareness of Nashville.

"I remember working with Mike Nesmith, who was originally with the Monkees. He cut an album here and blended traditional country instruments—steel, fiddle, banjo—with a pop-oriented rhythm section. There were about ten of us on the recording date and we

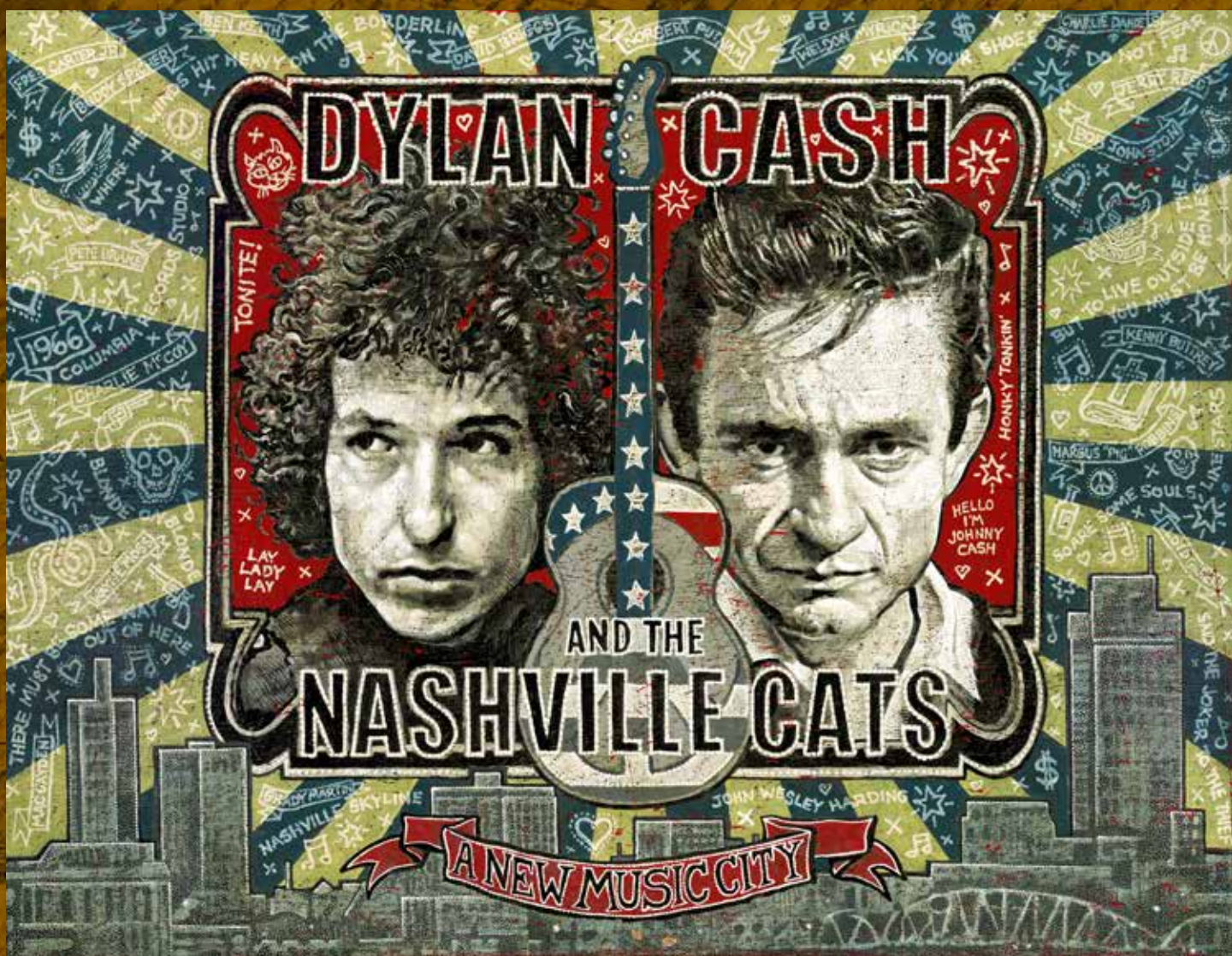
were all gassed by the sound. To me, this was really the beginning of Area Code 615. Most of the guys on the Nesmith session became members of the code. We cut two albums and did one live gig in California. It was very difficult for us to find the time to perform—we're nine guys that are all well-established and well-fed musicians. It was a problem just for us to find the time to rehearse and next to impossible for us to arrange a few days when nobody would be working sessions, and we would all be free to work out of town.

It was around this time that David and Norbert Putnam decided to build their own studio. Their friendship dates back to high school when they worked together in the same band, and continued on through Muscle Shoals, Nashville and Area Code 615.

"We created the studio for two main reasons. One was so we could have a place to putter around in and experiment with new sounds and the other was to build a studio that would be equipped to better record other types of music as well as country. So far, the studio has proven to be successful and we are now planning to build on another room. This will be a large room, capable of housing a large country session. I'm happy that we are able to make this addition since these are the sessions I find most enjoyable."

•CSR





Artwork by Jon Langford



Artwork by Jon Langford



Girl From the North Country, by Jon Langford and Jim Sherraden

ROLLING STONE

'All the News
That Fits'

No. 34
May 31, 1969

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Bonnie in the crowd: read all about her and Delaney & Friends, Page 19

CASH AND DYLAN TAPE TV NUMBER IN NASHVILLE

BY PATRICK THOMAS
NASHVILLE—At the crowd settled
Y. Thomas Carter, the master of
ceremonies, explained how the show
was set up. This was the Johnny
Cash show. They were taping the first
show, and the part with Bob
Dylan was first. But first for a
Nashville jammer, Nashville style.
"You're going to see us, Johnny
Cash," and Tommy Carter: "We'd

appreciate it. Miss Fanny Figg's here.
I think you'll enjoy her."
About that time, Dylan's wife Sarah
and their son Jesse took their seats with
the wife of Bob Johnson, the Columbia
producer who has worked with Cash.
Dylan said the Shultz Brothers, John-
ston is said to be the man who inter-
ested Platt & Scruggs into recording
Dylan songs before the troupe broke up.
Cash came out before the taping be-
gan to sing a few numbers for the folks,

and he seemed a happy man. He intro-
duced a new number by Vince Mat-
thews he's about to record called "Win-
kled Crickled Waddled Dollar Bill." The
Tennessee Three backs him with Carl
Perkins on guitar. His wife June Carter
joined him and they did "Jackson." June
is a woman who absolutely means to
entertain and know the reason why. She's
got that hash-house flash and she really
drives.

When Cash left, Dylan's band got into

the jungle of instruments behind the
cameras and warmed up. They are the
same group that backed him on Nash-
ville Skyline: Kenny Buttrey, Charley
McCoy, Pete Drake, Norman Blake,
Charlie Daniels and Bob Wilson.

The show with Dylan is featured gen-
erally on the first run through. Everybody
just leaned forward. Those who knew
were glad to have him back.

The amplified set was low-keyed, per-
haps a bit cautious, but when Dylan
came through "Girl of the North
Country" again with Cash, he seemed con-
siderably looser. If the occasional flash
gave us any indication. He ran
through the new single a third time after
this set and left to hot applause.

(Earlier, Dylan had whispered some-
thing in Cash's ear, who then turned to
the crowd and said, "Bob says
you're a great audience.")

Cash did his portion of the show next

Cash & Dylan Tape at Nashville

—Continued from Page 1—

entertainment to television, a most remark-
able innovation in this medium. Besides
Dylan, Cash and his wife June Carter,
and the Carter Family, the session in-
cluded Jessi Mitchell, the Butler Broth-
ers and a remarkable Cajon fiddler
named Doug Kershaw.

But the highlight, of course, was
the performance by Dylan. Back in
March, Dylan was featured in an NET
special on Cash. The segment showed
them recording a dash version of Dy-
lan's "One Too Many Mornings," one of
his older songs. Apart from this, Dylan
has been seen publicly only once since
his motorcycle accident in the summer
of 1966. He appeared at the Woodie
Guthrie benefit in New York over a year
ago.

For the Cash show, Dylan did "I
Threw It All Away" from the new
album, Nashville Skyline. He also did
a new song, "Living the Blues," which
will be released as a single on June 15.
Then he and Cash did "Girl from the
North Country," also featured on the
new album.

The Dylan appearance was no secret
to Nashville, fortunately. It goes without
saying that Cash fans are as baffled by
Dylan's emergence here as Dylan (fans)
were startled at the news of this new
act. But they all lined up outside the
Oppy's headquarters and their wives,
country boys, bald heads, and heads
two-five bouffant blades, dawning
tennyshoppers and other assorted travel-
ing wonders. There is no doubt that
a good part of the audience was there
just to see Cash and didn't know what
all the fuss was about. But the state and
sides of the Opry were left, and Dylan
did not lack a fine representation of
people familiar with his work.

Dylan appeared to a great ovation,
tall, short-haired with his first-day
beard, dressed in a stove-pipe suit, look-
ing a little like Charlie Chaplin. His
manner was somewhat strident.

He opened with "I Threw It All
Away." A shock went through the audi-
ence because all the amplification was
off on the studio speakers and you could
barely hear Dylan over Kenny But-
trey's drums. From what we could hear,
the takes on all the numbers were up
to recording standards. (Reportedly,
Dylan did only one or two takes for
each cut on Nashville Skyline.)

The second number, "Living the
Blues," will be released as a single the
day after the Cash show is aired. It's
almost an Everly Brothers song, and
could have easily followed "Peggy
Day" on the new album.

Dylan joined Cash in a living room
set, where they did "Girl of the North
Country." It seemed scholarly and
tingeable from the album cut. There
was a fine friendliness between the two
and if you watch closely, you'll see
Dylan shyly driving Cash on the refrain
("... true love of mine...").

When the set was over, Cash said,
"It's really fine to have a great man
like Bob Dylan on the show." Then he
announced that the first take had been
fine and that Dylan enjoyed the audi-
ence so much that he wanted to do the
numbers again for them with amplifica-
tion.

While they were setting up to run it
through again, T. Tommy Carter came
out to say that Dylan "just really doesn't
believe who he is." It's true: Dylan was
incredibly reserved. He only flashed an
occasional smile during the entire per-
formance. But it was a strange audi-
ence, though not at all unsympathetic.

At a matter of fact, it was outright
reverent. Not one word was heard from
the crowd despite the fact there was an
explanation about the lack of amplifica-
tion on the first run through. Everybody
just leaned forward. Those who knew
were glad to have him back.

The amplified set was low-keyed, per-
haps a bit cautious, but when Dylan
came through "Girl of the North
Country" again with Cash, he seemed con-
siderably looser. If the occasional flash
gave us any indication. He ran
through the new single a third time after
this set and left to hot applause.

(Earlier, Dylan had whispered some-
thing in Cash's ear, who then turned to
the crowd and said, "Bob says
you're a great audience.")

Cash did his portion of the show next



and he played some of his best num-
bers. He was ebullient about the affair,
and it was a very fine performance. He
did a medley of "Folsom Prison," "Don't
Take Your Guns to Town," "Egg-Sack-
ing Dog," and "It Ain't Me, Babe" as
a duet with June Carter. He also did
"Orange Blossom Special" in his three-
barreled version.

Later, Cash, Dylan and June Carter
went down to the Black Poodle down in
Pratt's Alley to see Doug Kershaw,
the Cajon fiddler who also played on
the Cash show. To what must have been
Dylan's delight, the situation was pri-
marily on Cash. Jessi Mitchell and Gra-
ham Nash were there, too. Kershaw
really ripped loose on the first set and
passed the mike around at the table
when he did "Orange Blossom Special."

A little later, Cash and his wife took
to the stage with Kershaw backing them
on his fiddle. I have never heard happier
music. Dylan sat quiet and smiling
through the set. The people who hap-
pened to be in the club when this began
were amazed.

The Nashville Banner ran an "inter-
view" by Red O'Donnell on its front
page. It was casual to say the least,
but it showed sympathy for Dylan's
move to Nashville. The Tennessee ran
a feature way back inside with a shot
of all the longhairs sitting on the side-
walk outside the Opry House. Its cap-
tion was "Suburban War to See Their
King." The headline for the story said
"NEW MUSICIAN AT OPRY TABERNACLE."
The writer quoted "one misanthropic young
man, from Cincinnati" on his reaction
to the show.

"He, he walks like an ordinary per-
son. I came 300 miles to see an ordinary
person. And he laughed."

Another "reaction" was: "He just
seems like a not-to-good hillbilly to
me. What's he got?"

The fact is that the current sound
he plays is more country & Dylan than
country & Western, and Dylan is wise
in not attempting to talk his way into
the Grand Ole Opry. The one thing that
was a source of amusement of conversation
here, probably to two great degrees,
was the shyness that he showed among
his company.

After the concert, a photographer said
to him: "You seemed to be a little ner-
vous tonight, Bob."

"I was scared to death," he said with
a smile.

Certainly he seemed a bit strident—
not an unusual situation for a man who
had given only one public performance
in three years. But in my encounter
with him, he seemed more reserved than
afraid, and it was obvious that this re-
serve is getting him a good deal of re-
spect in Nashville. They were there first
and they know it. So does he.

The day after the concert Dylan
came back to his hotel from a record-
ing session with his producer, Bob John-
ston. Word had it that he was planning
to record an Everly Brothers tune, and
sure enough, he had a copy of one of
their singles in hand and the sheet mu-
sic for a song called "Take a Message
to Mary." He said that one of the Nash-
ville papers was going to "put a bit of
ten through I like."

"You mean ten songs?"

"No, Ten things."

Then he went off to a table to read
the papers.

Rolling Stone, Issue 34,
May 31, 1969.

Complete Standards

College and Career Readiness Standards for Reading

Key Ideas and Details:

CCSS.ELA-Literacy.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-Literacy.CCRA.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-Literacy.CCRA.R.3

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Craft and Structure:

CCSS.ELA-Literacy.CCRA.R.4

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCSS.ELA-Literacy.CCRA.R.5

Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

CCSS.ELA-Literacy.CCRA.R.6

Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas:

CCSS.ELA-Literacy.CCRA.R.7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Range of Reading and Level of Text Complexity:

CCSS.ELA-Literacy.CCRA.R.10

Read and comprehend complex literary and informational texts independently and proficiently.

College and Career Readiness Standards for Writing

Text Types and Purposes:

CCSS.ELA-Literacy.CCRA.W.1

Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.CCRA.W.2

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Complete Standards (cont.)

Production and Distribution of Writing:

CCSS.ELA-Literacy.CCRA.W.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.CCRA.W.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Research to Build and Present Knowledge:

CCSS.ELA-Literacy.CCRA.W.7

Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

CCSS.ELA-Literacy.CCRA.W.8

Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

CCSS.ELA-Literacy.CCRA.W.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing:

CCSS.ELA-Literacy.CCRA.W.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

College and Career Readiness Standards for Speaking and Listening

Comprehension and Collaboration:

CCSS.ELA-Literacy.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Presentation of Knowledge and Ideas:

CCSS.ELA-Literacy.CCRA.SL.4

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.CCRA.SL.5

Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

CCSS.ELA-Literacy.CCRA.SL.6

Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Complete Standards (cont.)

College, Career & Civic Life C3 Framework for Social Studies State Standards

Developing Questions & Planning Inquiries, Dimension 1

D1.5.6-8. Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration multiple points of view represented in the sources.

D1.5.9-12. Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration multiple points of view represented in the sources, the types of sources available, and the potential uses of the sources.

Applying Disciplinary Concepts & Tools, Dimension 2

D2.Civ.14.6-8. Compare historical and contemporary means of changing societies, and promoting the common good.

D2.Civ.14.9-12. Analyze historical, contemporary, and emerging means of changing societies, promoting the common good, and protecting the rights.

D2.Geo.1.6-8. Construct maps to represent and explain spatial patterns of cultural and environmental characteristics.

D2.Geo.1.9-12. Use geospatial and related technologies to create maps to display and explain the spatial patterns of cultural and environmental characteristics.

D2.Geo.2.6-8. Use maps, satellite images, photographs, and other representations to explain relationships between the locations of places and regions, and changes in their environmental characteristics.

D2.Geo.2.9-12. Use maps, satellite images, photographs, and other representations to explain relationships between the locations of places and regions and their political, cultural, and economic dynamics.

D2.His.2.6-8. Classify series of historical events and developments as examples of change and/or continuity.

D2.His.2.9-12. Analyze change and continuity in historical eras.

D2.His.3.6-8. Use questions generated about individuals and groups to analyze why they, and the developments they shaped, are seen as historically significant.

D2.His.3.9-12. Use questions generated about individuals and groups to assess how the significance of their actions changes over time and is shaped by the historical context.

D2.His.10.6-8. Detect possible limitations in the historical record based on evidence collected from different kinds of historical sources.

D2.His.10.9-12. Detect possible limitations in various kinds of historical evidence and differing secondary interpretations.

D2.His.11.6-8. Use other historical sources to infer a plausible maker, date, place of origin, and intended audience for historical sources where this information is not easily identified.

Complete Standards (cont.)

D2.His.11.9-12. Critique the usefulness of historical sources for a specific historical inquiry based on their maker, date, place of origin, intended audience, and purpose.

D2.His.12.6-8. Use questions generated about multiple historical sources to identify further areas of inquiry and additional resources.

D2.His.12.9-12. Use questions generated about multiple historical sources to pursue further inquiry and investigate additional sources.

D2.His.15.6-8. Evaluate the relative influence of various causes of events and developments in the past.

D2.His.15.9-12. Distinguish between long-term causes and triggering events in developing a historical argument.

Evaluating Sources & Using Evidence, Dimension 3

D3.1.6-8. Gather relevant information from multiple sources while using the origin, authority, structure, context, and corroborative value of the sources to guide the selection.

D3.1.9-12. Gather relevant information from multiple sources representing a wide range of views while using the origin, authority, structure, context, and corroborative value of the sources to guide the selection.

Communicating Conclusions & Taking Informed Action, Dimension 4

D4.2.6-8. Construct explanations using reasoning, correct sequence, examples, and details with relevant information and data, while acknowledging the strengths and weaknesses of the explanations.

D4.2.9-12. Construct explanations using sound reasoning, correct sequence (linear or non-linear), examples, and details with significant and pertinent information and data, while acknowledging the strengths and weaknesses of the explanation given its purpose (e.g., cause and effect, chronological, procedural, technical).

National Core Arts Standards

7. Perceive and analyze artistic work.

8. Interpret intent and meaning in artistic work.

11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.



Dylan, Cash, and the Nashville Cats: A New Music City

Teacher's Tool Kit • Grades 7-12



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